1937-38
INTERNATIONAL
MOTION
PICTURE
ALMANAC

EDITED BY TERRY RAMSAYE
One great picture can't make your season a success... nor can one great trailer make your theatre a success. ★ It's the daily grind that keeps you out of the red... good trailers for every picture you play... week in and week out... trailers that fit into your program... trailers that fit into your advertising scheme... trailers on a service basis... one for every picture you play... and at a price that is fair. ★ And remember this — More than 10,000 exhibitors know from experience the value of National Screen Trailers!
Proud of the
Motion Picture
Industry

and proud to serve it . . .

Years of close association have given Bank of America and the great motion picture industry a thousand friendly ties.

Today Bank of America is as proud of the motion picture industry as are its own leaders. Bank of America is proud, too, of its position of leadership in serving the motion picture industry—the great companies, the stars, the producers, technicians, and the thousands of workers.

Bank of America
NATIONAL TRUST & SAVINGS ASSOCIATION

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION
An artist uses brush and oil to obtain beauty on canvas, while a photographer uses light, lens and film to obtain the nearest approach to normal vision sensation. Eastman Super-X Panchromatic film with its smooth richness, depth and tonal qualities captures the image with true fidelity.

EASTMAN FILM
NEGATIVE • POSITIVE with
BRULATOUR SERVICE
EASTMAN'S cooperation with the industry has helped to solve many a problem of motion picture technique. Now it supplies a complete answer to the important duplicating problem. Eastman Fine-Grain Duplicating Positive and Negative Films are capable of producing duplicates actually indistinguishable from originals. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)
Growing with the years and the industry which it serves, the International Motion Picture Almanac arrives again. The mounting stack of proofs as the Almanac closes for 1937-38 is thicker, heavier, laden with more imposing figures and longer rosters of name-worthy persons engaged in the art and works of the amusement screen. The "Who’s Who" section this year presents names and biographical data to the unprecedented total of 15,000 persons.

Also the growing complexity of the structure of the motion picture and of its international relations is recorded, reflected, in these pages. The institution which we proudly called an industry twenty years ago is indeed a super industry today.

This Almanac represents the combined efforts and facilities of all of Quigley Publications, including Motion Picture Herald, Motion Picture Daily, Better Theatres, Teatro al Dia and Fame, and a 'round the world staff with bureau offices in Hollywood, Chicago and London. It is dedicated to the service of all of those constructively interested in the motion picture.

MARTIN QUIGLEY
New York
July 1, 1937
Pertinent Statistics

Approximate attendance weekly in the United States...........................................$3,000,000 to $8,000,000
Approximate world attendance weekly.................................................................220,000,000
Gross annual admissions in the United States.....................................................$900,000,000 to $1,000,000,000
Average admission price............................................................................................22c.
World capital investment in the industry...............................................................$2,650,000,000
Investment in the United States................................................................................$2,006,000,000
Studio capital investment..........................................................................................$100,000,000
Production cost for 1935-36....................................................................................$135,000,000

Production volume in United States compared with world production
Estimated by volume....................................................................................................65 per cent
Estimated by value.......................................................................................................85 per cent

Estimated total employed in the industry in the United States.................................282,000
a. In production.........................................................................................................28,000
b. In distribution.......................................................................................................12,500
c. In theatres.............................................................................................................241,000

Extras placed at Central Casting Corporation in Hollywood....................................268,436

Approximate annual Hollywood payroll....................................................................$85,800,000
Weekly payroll............................................................................................................$1,650,000

World annual advertising expenditure (latest survey)................................................$100,000,000
a. Expenditure in the United States....................................................................$70,000,000
   aa. Newspapers, magazines, etc. ...............................................................$86,000,000
   bb. Billboards....................................................................................................$7,500,000
   cc. Accessories...................................................................................................$5,000,000
b. Expenditures in other parts of the world.......................................................$30,000,000
Number of advertisements placed daily in various media..................................15,000

Total motion picture theatres in the United States...............................................18,818

Total seating capacity............................................................................................11,470,899
Theatres operating....................................................................................................16,258
Theatres dark at the end of 1936............................................................................2,560
Sound-equipped theatres (total).............................................................................17,915
Silent theatres (total)...............................................................................................903
Silent theatres operating..........................................................................................26
Silent theatres dark.................................................................................................867

Number of prints required on each feature...........................................................50 to 250
Average number of simultaneous daily runs per picture.......................................200
Average playing dates to complete bookings.......................................................40
Average screening per print......................................................................................200
General minimum bookings per picture...................................................................2,000
General maximum bookings per picture...................................................................250

Average capacity inside exchange storage vaults in cubic feet.............................750
Width of strip of positive film in inches.................................................................152
Thickness of strip of positive film in inches...........................................................0075
Average number of film shipments per working year between exchange and theatre...15,000,000
Number of feet of film each of the 600 exchanges handles daily..............................285,120
Average weekly field distribution payroll..............................................................$530,000
Number of persons employed at all 600 exchanges..............................................12,500
Average individual weekly salary in exchanges....................................................$42,500

New theatres constructed from April, 1936 to June, 1937......................................465

Total spent in theatre construction, including remodeling, from 1929 to June, 1937. $424,914,000

In 1929.....................................................................................................................$163,359,000
In 1930.....................................................................................................................$97,580,000
In 1931 (approximated)............................................................................................$45,000,000
In 1932.....................................................................................................................$17,500,000
In 1933.....................................................................................................................$13,500,000
In 1934.....................................................................................................................$20,000,000
In 1935 and to April 1935.......................................................................................$21,500,000
In 1935 to April 1936...............................................................................................$46,275,000
In 1936 to June, 1937..............................................................................................$424,914,000

Approximate amount of film manufactured and used annually, linear feet..............2,000,000,000
Average ratio of population to seats in 93 cities over 100,000 population................8.9
Average ratio of population to seats exclusive of large cities..............................14.4

75 to 85 per cent of all adult admissions are purchased between 7:30 p.m. and 8:30 p.m.

Data from Department of Commerce, Motion Picture Producers and Distributors of America, Inc.,
Architectural Forum, and original sources.

The 1937-38 Motion Picture Almanac
Digest of Publications ........................................ 1301
Disney (Walt) Productions, Ltd. .......................... 872-896-1078
Display Stage Lighting Company ........................... 1186
Diversion Pictures, Inc. ...................................... 898
Disseny (Jules) Co., Inc. ...................................... 1283
Dowling & Brownell .......................................... 1335
Dowling, (Eddie) Inc. ......................................... 961
Dowser Manufacturing Corporation ......................... 1186
DuBay .......................................................... 1186
DuPont, E. I. De Nemours & Co., Inc. ....................... 1186
DuPont Film Manufacturing Corporation .................. 872-961
DuWorld Pictures, Inc. ....................................... 872-913-961

E
Eastern Seating Company ...................................... 1186
Eastman Kodak Company ...................................... 872-886-961
Easy Method Ledger System .................................. 1029
Eco Film Sales and Distribution Company .................. 1059
Edison Electric Storage Battery Co. ......................... 1186
Edison Research Products, Inc. ............................ 1186
Editors (Motion Picture) of the Daily Press .......... 1312
Educational Pictures, Inc. .................................... 872-898-913-962
Educational Screen, Inc ...................................... 1284
Educators Cinematograph Foundation ....................... 1335
Electric Storage Battery Company ........................ 1186
Electrical Research Products, Inc. ......................... 1186
Electroaire Corp. ............................................ 1186
Electrolite Signs, Inc. ....................................... 1186
Eliot Publishing Co. ......................................... 1288
Emmanuel Publications ....................................... 1285
Embassy Pictures (Associated) Ltd. ....................... 1062
Employee Organizations and Labor Unions ............... 1323
England (Resume of the Year) ................................ 1100
Equipment Organizations .................................... 1179
Erlinger (Bozeman) Optical Company ....................... 1187
Essanay Electric Manufacturing Company .................. 1185
Exporters and Importers ..................................... 1135
Exports, Cameras (Total) .................................... 1144
Exports, Positive, Exposed Film ........................... 1147
Exposed (Negative) Film Exports ......................... 1150

F
Fachschule der Filmtheaterbesitzer von Berlin-Brandenburg 1100
F. and M. Stageshows, Inc. .................................. 873
Fairbanks (Douglas) Pictures Corporation ................ 973
Fame—The Box Office Check-Up ............................ 1284
Famous Authors Pictures Corporation ................ ...... 898
Famous Players Canadian Corp. ............................ 873
Fan Club Federation .......................................... 1319
Fan Publications .............................................. 1290
Fanchon & Marco, Inc. ....................................... 898-963
Fanlight ........................................................ 1042
Federated Purchaser, Inc. .................................... 1187
Federation of British Film Societies ......................... 1090
Federation of British Industries, Film Producers’ Group 1090
Film Curb ..................................................... 1284
Film Daily ..................................................... 1284-1290
Film Exchange ................................................ 963
Film Exchanges .............................................. 989
Film Mercury ................................................. 1228
Film Players’ Club, Inc. ..................................... 1324
Films of Community, Inc. .................................... 1324
Film Writers and Journalists Association ................ 1100
Financial Statements ......................................... 884
Financial Statements of British Companies ............... 1090
Fish-Schurfman Corp. ....................................... 1187
FitzPatrick Pictures, Incorporated ........................ 873
Florence Bedding Company .................................. 1187
Florezone, Inc. .............................................. 1187
Focus Film Ltd. .............................................. 1100
Foreign Market, The ........................................ 1115

Foreign Organizations ........................................ 1097
Forest Manufacturing Corp. ................................. 1187
Formica Insulation Company ................................. 1187
Foxboro Company ............................................. 1187
Fox British Pictures .......................................... 1053-1062-1075
Fox Film (Twentieth-Century) ................................ 881-899-903-925-947-1100-1101-1111
Fox Sound Equipment Corp. ................................. 1187
Fox Theatres Corporation ................................... 873
Fox West Coast Theatres Corporation ..................... 963
France .......................................................... 1125-1146
Franklin Films, Inc. ........................................... 873
French Motion Picture Corporation ......................... 873-915-963
Frias, The ..................................................... 1319
Frock Company, Inc. .......................................... 1187
Friedley-Voshardt Company .................................. 1187
Frost Veneer & Plywood Co. ................................ 1187
Fulton (E. E.) Company ...................................... 873
Futter Corporation, Ltd ...................................... 873-898

Ga
Gainsborough .................................................. 1055-1064
Garrison Film Dist., Inc. ..................................... 874
Garver Electric Company ...................................... 1187
Gasparcolor, Ltd. ............................................. 1073
Gates Radio and Supply Company ......................... 1188
Gaumont British News ........................................ 1064
Gaumont-Eclair Corporation, Ltd. ......................... 1076-1082
Gaumont British Picture Corp. of America .............. 916-963-1055

G
C. B. Equipment, Ltd. ....................................... 1076
C. S. Screen, Inc. ............................................ 1188
General Electric Company .................................... 1188-1336
General Film Library, Inc. .................................. 874
General Film Library of California, Inc. ................. 874
General Motors Sales Corp. (Delco-Frigidaire Conditioning Division) ...................................... 1185
General Pictures Exchange .................................. 963
General Refrigeration Sales Co. ........................... 1188
General Register Corporation ................................ 963-1188
General Scientific Corporation ............................. 1188
General Seating Company .................................... 1188
General Service Studios, Inc. .............................. 874-899
General Service Studios, Inc. Eastern Studios .......... 899
General Talking Pictures .................................... 874-1188
General Theatres Corporation of Australia, Ltd ....... 1101
General Theatre Supplies, Ltd. ............................ 1101
Gesamtverband der Österreichischen Filmkaufmannschaft 1102

Gesamtverband der Österreichischen Filmproduktion ........ 1102
G. F. T. A. (Ga., Flm., Tenn., Ala.) Independent Theatre Pictures Corporation 1014
Globe Ticket Company ....................................... 964
Globus Film Ltd. ............................................. 1102
G-M Laboratories, Inc. ...................................... 1187
GoldE Manufacturing Company .............................. 1188
Goldwyn (Samuel), Inc., Ltd. ............................... 899-935
Gollywood Corporation ....................................... 874
Goodall Electric Manufacturing Company ............... 1189
G. P. O. Film Unit ............................................ 1064
Grain (Amelia) Inc., Theatrical Scenery ................. 1189
Grand National Films, Inc. .................................. 874-916
Greater Amusements ......................................... 1288
Greater Union Theatres, Ltd. ................................ 1102
Grey (Romar) Pictures, Ltd. ................................ 890
Grovenor Sound Films, Ltd. ................................ 894
Guaranteed Pictures Co., Inc. .............................. 874-917
Guerico and Barthel Company ............................... 1189
Guild of British Cinema Projectionists and Technicians, Ltd. 1090

H
Hall & Connolly, Inc. ...................................... 1189
Hallberg, J. H. .............................................. 1189
Hammer Productions, Ltd. .................................. 1064
Hammersmith Equipment Company ......................... 1055
Hammond Clock Co. ......................................... 1189
Harcol Motion Picture Industries, Inc. .................... 1336

THE 1937-38 MOTION PICTURE ALMANAC
<table>
<thead>
<tr>
<th>Company/Manufacturer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardwick &amp; Magee Company</td>
<td>1189</td>
</tr>
<tr>
<td>Harmonia Film Industry and Distributing Corp.</td>
<td>1102</td>
</tr>
<tr>
<td>Harrison Digest</td>
<td>1284</td>
</tr>
<tr>
<td>Harrison’s Forecaster</td>
<td>1284</td>
</tr>
<tr>
<td>Harrison’s Reports</td>
<td>1284</td>
</tr>
<tr>
<td>First Metronome News (See “News of the Day”)</td>
<td>969</td>
</tr>
<tr>
<td>Herbert Pictures</td>
<td>964</td>
</tr>
<tr>
<td>Hertner Company</td>
<td>1190</td>
</tr>
<tr>
<td>Hertner Electric Company</td>
<td>1190</td>
</tr>
<tr>
<td>Hewes-Gotham Co.</td>
<td>1190</td>
</tr>
<tr>
<td>Heywood-Wakefield Co.</td>
<td>1190</td>
</tr>
<tr>
<td>Highbury</td>
<td>1035</td>
</tr>
<tr>
<td>Hofferg (J. H.) Co., Inc.</td>
<td>874-917</td>
</tr>
<tr>
<td>Hoffmann-Soons E. &amp; E. Corp.</td>
<td>1190</td>
</tr>
<tr>
<td>Holland, Resume of the Year</td>
<td>1190</td>
</tr>
<tr>
<td>Hollywood Advertising Company</td>
<td>1190</td>
</tr>
<tr>
<td>Hollywood Bowl Association, Inc.</td>
<td>1319</td>
</tr>
<tr>
<td>Hollywood Film Enterprises, Inc.</td>
<td>875</td>
</tr>
<tr>
<td>Hollywood Film Services, Inc.</td>
<td>1288</td>
</tr>
<tr>
<td>Hollywood Film Enterprises, Inc.</td>
<td>900</td>
</tr>
<tr>
<td>Hollywood Reporter</td>
<td>1284</td>
</tr>
<tr>
<td>Hollywood Screen World</td>
<td>1288</td>
</tr>
<tr>
<td>Hollywood Spectator</td>
<td>1288</td>
</tr>
<tr>
<td>Hollywood Studio Club</td>
<td>1319</td>
</tr>
<tr>
<td>Holmes Projector Company</td>
<td>1190</td>
</tr>
<tr>
<td>Hoover Manufacturing &amp; Sales Co.</td>
<td>1290</td>
</tr>
<tr>
<td>Hotel and Theatre Carriage Co.</td>
<td>1190</td>
</tr>
<tr>
<td>Hoyts Theatres, Limited</td>
<td>1032</td>
</tr>
<tr>
<td>Hub Electric Corporation</td>
<td>1390</td>
</tr>
<tr>
<td>Hulett, W. M. Manufacturing Co.</td>
<td>1190</td>
</tr>
<tr>
<td>Hungary, Resume of the Year</td>
<td>1190</td>
</tr>
<tr>
<td>Hunnia Film Studio Company, Ltd.</td>
<td>102</td>
</tr>
<tr>
<td>Hunt (Philip A.) Company</td>
<td>964</td>
</tr>
<tr>
<td>Hurric Screen</td>
<td>1190</td>
</tr>
<tr>
<td>Hutchinson (Craig) Pictures</td>
<td>1190</td>
</tr>
<tr>
<td>Hygrade Sylvania Corporation</td>
<td>1190</td>
</tr>
</tbody>
</table>

**L**

<table>
<thead>
<tr>
<th>Company/Manufacturer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideal Electric &amp; Manufacturing Company</td>
<td>1190</td>
</tr>
<tr>
<td>Ideal Pictures Corporation</td>
<td>900</td>
</tr>
<tr>
<td>Ideal Seating Company</td>
<td>1191</td>
</tr>
<tr>
<td>Ilex Optical Company</td>
<td>1191</td>
</tr>
<tr>
<td>Ig Electric Ventilating Company</td>
<td>1190</td>
</tr>
<tr>
<td>Imperial Pictures, Inc.</td>
<td>875-918-964-1103</td>
</tr>
<tr>
<td>Imperial Theatres, Ltd. (Liberty Theatre)</td>
<td>1105</td>
</tr>
<tr>
<td>Importers and Exporters (British)</td>
<td>1095</td>
</tr>
<tr>
<td>Importers and Exporters (New York)</td>
<td>1114</td>
</tr>
<tr>
<td>Incorporated Association of Kinematograph Manufacturers</td>
<td>1190</td>
</tr>
<tr>
<td>Independent Exhibitors, Inc.</td>
<td>1915</td>
</tr>
<tr>
<td>Independent Motion Picture Producers Assn, Inc.</td>
<td>1015</td>
</tr>
<tr>
<td>Independent Theatre Owners of Ohio, The</td>
<td>1015</td>
</tr>
<tr>
<td>Independent Theatre Owners of So. California</td>
<td>1190</td>
</tr>
<tr>
<td>Independent Theatre Protective Association of Wisconsin and Upper Michigan</td>
<td>1190</td>
</tr>
<tr>
<td>Independent Theatres (total)</td>
<td>1020</td>
</tr>
<tr>
<td>Index to Herald Articles</td>
<td>1206</td>
</tr>
<tr>
<td>Indus Film Corporation</td>
<td>1190</td>
</tr>
<tr>
<td>Industrial Dyers Corp.</td>
<td>1191</td>
</tr>
<tr>
<td>Industrial Pictures, Producers and Distributors</td>
<td>1335</td>
</tr>
<tr>
<td>Industrie Cinematografiche Italiane</td>
<td>1102</td>
</tr>
<tr>
<td>Institute of Amateur Cinematographers (England)</td>
<td>1092</td>
</tr>
<tr>
<td>Insulite Company</td>
<td>1191</td>
</tr>
<tr>
<td>Integrity Film Corporation</td>
<td>875</td>
</tr>
<tr>
<td>Interallied Film Producers, Ltd.</td>
<td>1064</td>
</tr>
<tr>
<td>International Film Corp.</td>
<td>1105</td>
</tr>
<tr>
<td>International Theatre Carriage Co.</td>
<td>1105</td>
</tr>
<tr>
<td>IATSE</td>
<td>1324</td>
</tr>
<tr>
<td>International Federation of Catholic Alumnae</td>
<td>1319</td>
</tr>
<tr>
<td>International Federation of the Cinematographic Press</td>
<td>1103</td>
</tr>
<tr>
<td>International Institute of Educational Cinematography</td>
<td>1103</td>
</tr>
<tr>
<td>Interexpert Photographers</td>
<td>1324</td>
</tr>
<tr>
<td>International Projectionist</td>
<td>1284</td>
</tr>
<tr>
<td>International Projector Corporation</td>
<td>875-1191</td>
</tr>
<tr>
<td>International Register Company</td>
<td>1191</td>
</tr>
<tr>
<td>International Seat Corporation</td>
<td>1191</td>
</tr>
<tr>
<td>International Varnish Company</td>
<td>1191</td>
</tr>
<tr>
<td>Invincible Vacuum Cleaner Manufacturing Co.</td>
<td>1191</td>
</tr>
<tr>
<td>Irwin Seating Company</td>
<td>1191</td>
</tr>
<tr>
<td>Italy, Resume of the Year</td>
<td>1172</td>
</tr>
</tbody>
</table>
| J
| Jackson, O. W. & Co. | 1191 |
| Jamieson Film Laboratories. | 1336 |
| Janette Manufacturing Company | 1191 |
| Janu, R. B., and the Vegetable Co. | 1102 |
| Jay Emanuel Publications. | 1186 |
| Jewell Productions, Inc. | 875 |
| Jewish Talking Picture Co., Inc. | 918 |
| J. O. Studio, Limited | 1103 |
| Johns-Manville Corporation | 1191 |
| Journal of the Society of Motion Picture Engineers | 1286 |
| K
| Kansas-Missouri Theatre Association | 1015 |
| Kaplan, Sam Mfg. & Supply Co., Inc. | 1192 |
| Karpat Film, Ltd. | 1101 |
| Kasbe & Mattison Company | 1192 |
| Keith-Albee-Orgenon Corporation | 873 |
| Keith, B. F. Corporation | 876 |
| Kendall Reorganization Committee | 964 |
| Kent Company, Inc. | 1192 |
| Kilgen, George & Son, Inc. | 1192 |
| Kinematograph Renters’ Society of Great Britain and Ireland | 1092 |
| Kino Film Sales and Distributing, Ltd., Inc. | 876-918 |
| Kinotrade | 1103 |
| Kirkwood (Ray) Productions, Inc. | 900-918 |
| Klugfilm G, m.b.H. | 1104 |
| Kuehler Bros. Universal Electric Lighting Company, Inc. | 1192 |
| Kueisley Electric Co. | 1192 |
| Knowles Mushroom Ventilator Company | 1192 |
| Kodak Limited | 1076 |
| Kohler Co. | 1192 |
| Kopstein, Jacques Enterprises | 564 |
| Korda (United Artists) | 874 |
| Krinsky (John) & Cochran (Gifford), Inc. | 876 |
| L
<p>| Labor Unions and Other Employee Units | 1233 |
| Laboratories | 1237 |
| Lafayette Radio Mfg. Co. | 1192 |
| Lambs, The | 1319 |
| Langsenkamp-Wheeler Brass Works, Inc. | 1192 |
| LaVezzi Machine Works | 1192 |
| LeCarbone Company, Inc. | 1192 |
| Legion of Decency | 1034 |
| Leichliter, Mitchell (Advance Pictures) | 895 |
| Lenauer International Films, Inc | 876 |
| Leo Film Co., Ltd. | 1104 |
| LeRoy Sound Equipment Corporation | 1192 |
| Lessing-Francis Company | 1192 |
| Liberty Films, Ltd. | 1064 |
| Libby-Owens-Ford Glass Co. | 1192 |
| Liberty Pictures Corporation | 876-900 |
| Liberty Theatre (Imperial Theatres, Ltd.) | 1103 |
| Libraries | 1303 |
| License Agreement | 1001 |
| Lenermove Film Corporation, Inc. | 1192 |
| Lloyd (E.) Corporation | 876 |
| Lloyds Film Storage Corporation | 876 |
| Loew’s Incorporated | 876-886-964 |
| (also see Metro-Goldwyn-Mayer) | 1192 |
| London &amp; Continental Pictures, Ltd. | 1066 |
| London Film Productions | 1055-1066 |
| Los Angeles Breakfast Club | 1302 |
| Loucks &amp; Nus Signs, Inc. | 1192 |
| Lu-Mi-Nus Signs, Inc. | 1193 |
| Lustrolite, Inc. | 1193 |
| Lux Film Pro. and Dist., Ltd. | 1104 |</p>
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Owners and Managers of the Rocky Mountain Region, Inc.</td>
<td>1017</td>
</tr>
<tr>
<td>Theatre Owners of Mississippi</td>
<td>1018</td>
</tr>
<tr>
<td>Theatre Owners of Northern West Coast Corp. Inc.</td>
<td>1018</td>
</tr>
<tr>
<td>Theatre Owners of Oklahoma</td>
<td>1018</td>
</tr>
<tr>
<td>Theatre Owners Protective Association</td>
<td>1019</td>
</tr>
<tr>
<td>Theatre Screen Corporation</td>
<td>1019</td>
</tr>
<tr>
<td>Theatre Supply Dealers</td>
<td>1020</td>
</tr>
<tr>
<td>Theatres in the United States (Total)</td>
<td>1019</td>
</tr>
<tr>
<td>Theatres Managers, Artists and Treasurers Union</td>
<td>1336</td>
</tr>
<tr>
<td>Tiberia Film</td>
<td>1110</td>
</tr>
<tr>
<td>Tiffin Scenic Studios</td>
<td>1196</td>
</tr>
<tr>
<td>Time, Inc.—March of Time Division</td>
<td>977</td>
</tr>
<tr>
<td>TITLE PAGES (Introductory to General Classifications of Almanac Data):</td>
<td></td>
</tr>
<tr>
<td>Box</td>
<td>1045</td>
</tr>
<tr>
<td>Corporate Structure and Financial Statements</td>
<td>869</td>
</tr>
<tr>
<td>Distribution</td>
<td>1011</td>
</tr>
<tr>
<td>Foreign Film Market</td>
<td>1097</td>
</tr>
<tr>
<td>Operation — Incorporating Managers Round Table</td>
<td>1035</td>
</tr>
<tr>
<td>Organizations of the Screen</td>
<td>1317</td>
</tr>
<tr>
<td>Pictures</td>
<td>1215</td>
</tr>
<tr>
<td>The Press</td>
<td>1283</td>
</tr>
<tr>
<td>People Conduct by Contract</td>
<td>898</td>
</tr>
<tr>
<td>Production—Organizations</td>
<td>895</td>
</tr>
<tr>
<td>Radio—Personalities on Air and Screen</td>
<td>1207</td>
</tr>
<tr>
<td>Theatre Equipment — Manufacturers, Territorial Dealers</td>
<td>1179</td>
</tr>
<tr>
<td>Who's Who</td>
<td>23</td>
</tr>
<tr>
<td>Tobis</td>
<td>1110-1111</td>
</tr>
<tr>
<td>Tower Productions, Inc.</td>
<td>861</td>
</tr>
<tr>
<td>Tower Screen, Inc.</td>
<td>861</td>
</tr>
<tr>
<td>Trade Personnel (British)</td>
<td>1085</td>
</tr>
<tr>
<td>Trade Publications</td>
<td>1283</td>
</tr>
<tr>
<td>Trafalgar Film Productions, Ltd.</td>
<td>1070</td>
</tr>
<tr>
<td>Trailer Distributors</td>
<td>1328</td>
</tr>
<tr>
<td>Trans-Lux Corporation</td>
<td>889</td>
</tr>
<tr>
<td>Trans-Lux Daylight Picture Screen Corporation</td>
<td>881</td>
</tr>
<tr>
<td>Tree Film Exchange of New York, Inc.</td>
<td>1198</td>
</tr>
<tr>
<td>Trimm Radio Manufacturing Co.</td>
<td>1198</td>
</tr>
<tr>
<td>Trumore, Inc.</td>
<td>1199</td>
</tr>
<tr>
<td>Troy Sunshade Company</td>
<td>1198</td>
</tr>
<tr>
<td>Tru Pictures Company, Inc.</td>
<td>881</td>
</tr>
<tr>
<td>Twentieth-Century Fox Film Corp.</td>
<td>881</td>
</tr>
<tr>
<td>Twickenham</td>
<td>1056</td>
</tr>
<tr>
<td>20 Club</td>
<td>1321</td>
</tr>
<tr>
<td>Tyle Company</td>
<td>1196</td>
</tr>
<tr>
<td>Typhoon Air Conditioning Company</td>
<td>1199</td>
</tr>
<tr>
<td>U-V</td>
<td></td>
</tr>
<tr>
<td>Ufa Films, Inc.</td>
<td>881-927-1112</td>
</tr>
<tr>
<td>U. K. Films, Ltd.</td>
<td>1070</td>
</tr>
<tr>
<td>Unafilm</td>
<td>1112</td>
</tr>
<tr>
<td>Union Cinemas, Ltd.</td>
<td>1070</td>
</tr>
<tr>
<td>Union Fibre Company</td>
<td>1070</td>
</tr>
<tr>
<td>Union Scenic Artists Local 621</td>
<td>1326</td>
</tr>
<tr>
<td>Unions (Labor) and Other Employee Organizations</td>
<td>1322</td>
</tr>
<tr>
<td>United Artists</td>
<td>906-928-935-980-1112</td>
</tr>
<tr>
<td>United Artists Theatres of California, Inc.</td>
<td>882</td>
</tr>
<tr>
<td>United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware</td>
<td></td>
</tr>
<tr>
<td>United Picture Theatre, Ltd.</td>
<td>1078-1084</td>
</tr>
<tr>
<td>United States Air Conditioning Corp.</td>
<td>1079</td>
</tr>
<tr>
<td>United States Gypsum Company</td>
<td>1079</td>
</tr>
<tr>
<td>United States Theatres (Total)</td>
<td>1019</td>
</tr>
<tr>
<td>United Theatrical and Motion Picture Workers</td>
<td>1326</td>
</tr>
<tr>
<td>United Pictures</td>
<td>882-890-906-928-935-983-111-1112</td>
</tr>
<tr>
<td>Universal Reels Corp.</td>
<td>1199</td>
</tr>
<tr>
<td>Universal Sound System, Inc.</td>
<td>1199</td>
</tr>
<tr>
<td>Upson Co.</td>
<td>1199</td>
</tr>
<tr>
<td>U. S. Plywood Co., Inc.</td>
<td>1199</td>
</tr>
<tr>
<td>Vallen, Inc.</td>
<td>1199</td>
</tr>
<tr>
<td>Van Beuren Corporation, The</td>
<td>882</td>
</tr>
<tr>
<td>Variety</td>
<td>1285</td>
</tr>
<tr>
<td>Variety Clubs International</td>
<td>1285</td>
</tr>
<tr>
<td>Verlegh Der United Artists</td>
<td>1112</td>
</tr>
<tr>
<td>Victory Pictures Corporation</td>
<td>882-907-929</td>
</tr>
<tr>
<td>Viking Air Conditioning Corp.</td>
<td>1199</td>
</tr>
<tr>
<td>Viking Productions Corp.</td>
<td>1199</td>
</tr>
<tr>
<td>Vitaprint Company</td>
<td>1199</td>
</tr>
<tr>
<td>Voigt Company</td>
<td>1199</td>
</tr>
<tr>
<td>Vortkamp &amp; Company</td>
<td>985</td>
</tr>
<tr>
<td>W-Y-Z</td>
<td></td>
</tr>
<tr>
<td>Wafilms, Inc.</td>
<td>882-907</td>
</tr>
<tr>
<td>Wagner Sign Service, Inc.</td>
<td>1199</td>
</tr>
<tr>
<td>Wawrzejek (J. G. &amp; R. B.), Ltd.</td>
<td>1072</td>
</tr>
<tr>
<td>Walker-American Corporation</td>
<td>1199</td>
</tr>
<tr>
<td>Walt Disney</td>
<td>872-898-1078</td>
</tr>
<tr>
<td>Wanger, Walter (United Artists)</td>
<td>935</td>
</tr>
<tr>
<td>Ward Leonard Electric Company</td>
<td>1075</td>
</tr>
<tr>
<td>Wardour Films, Ltd.</td>
<td>1078</td>
</tr>
<tr>
<td>Warner Brothers Eastern Vitaphone Studios</td>
<td>907</td>
</tr>
<tr>
<td>Warner Bros. Theatres, Inc.</td>
<td>988</td>
</tr>
<tr>
<td>Weather Control Corp.</td>
<td>1200</td>
</tr>
<tr>
<td>Webster Company</td>
<td>1200</td>
</tr>
<tr>
<td>Webster Electric Company</td>
<td>1200</td>
</tr>
<tr>
<td>Welgott Trailer Service, Inc.</td>
<td>883</td>
</tr>
<tr>
<td>Welwyn</td>
<td>1056</td>
</tr>
<tr>
<td>Wembly</td>
<td>1056</td>
</tr>
<tr>
<td>Wenzel Company</td>
<td>1100</td>
</tr>
<tr>
<td>West Distinctive Colour</td>
<td>1100</td>
</tr>
<tr>
<td>Western Electric Company</td>
<td>883-1078-1200</td>
</tr>
<tr>
<td>Western Felt Works</td>
<td>1200</td>
</tr>
<tr>
<td>Western Money Makers (British Poll)</td>
<td>1094</td>
</tr>
<tr>
<td>Western Money Makers Corp.</td>
<td>892</td>
</tr>
<tr>
<td>Western Service Studios, Inc.</td>
<td>883</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Manufacturing Company</td>
<td>1200</td>
</tr>
<tr>
<td>Westinghouse Pictures Corporation</td>
<td>1200</td>
</tr>
<tr>
<td>Electric &amp; Mfg. Co.</td>
<td>1200</td>
</tr>
<tr>
<td>Weston Electrical Instrument Corp.</td>
<td>1200</td>
</tr>
<tr>
<td>Wheeler—Reflector Co.</td>
<td>1201</td>
</tr>
<tr>
<td>Where a Hollywood Million Goes by Terry Ramsaye</td>
<td>17</td>
</tr>
<tr>
<td>Whitall, M. J. Associates, Ltd.</td>
<td>1201</td>
</tr>
<tr>
<td>Who’s Who in the Motion Picture Industry of the World</td>
<td>23</td>
</tr>
<tr>
<td>Wilcox Company</td>
<td>1201</td>
</tr>
<tr>
<td>Wilcox (Herbert) Productions, Ltd.</td>
<td>1072</td>
</tr>
<tr>
<td>Willing Picture Productions</td>
<td>1200</td>
</tr>
<tr>
<td>Willard Storage Battery Company</td>
<td>1201</td>
</tr>
<tr>
<td>Williams Screen Co.</td>
<td>1201</td>
</tr>
<tr>
<td>Wisconsin Chair Company</td>
<td>1201</td>
</tr>
<tr>
<td>Whittenmeier Machinery Company</td>
<td>1201</td>
</tr>
<tr>
<td>Wolk, Edward H.</td>
<td>1201</td>
</tr>
<tr>
<td>Wolverine Blower Works</td>
<td>1201</td>
</tr>
<tr>
<td>Wood Conversion Company</td>
<td>1201</td>
</tr>
<tr>
<td>Workstel Studios</td>
<td>1201</td>
</tr>
<tr>
<td>World Pictures Corporation</td>
<td>883-908-911</td>
</tr>
<tr>
<td>World-Wide Pictures, Ltd.</td>
<td>1078</td>
</tr>
<tr>
<td>Woron Hall - Models</td>
<td>1056</td>
</tr>
<tr>
<td>Wright-DeCoster, Inc.</td>
<td>1201</td>
</tr>
<tr>
<td>Writers’ Club</td>
<td>1336</td>
</tr>
<tr>
<td>Wurlitzer, Rudolph Company</td>
<td>1201</td>
</tr>
<tr>
<td>Wyndham Films, Ltd.</td>
<td>1072</td>
</tr>
<tr>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Y. M. C. A. Motion Picture Bureau</td>
<td>1336</td>
</tr>
<tr>
<td>York Lee Machinery Corporation</td>
<td>1301</td>
</tr>
<tr>
<td>York Safe and Lock Company</td>
<td>1301</td>
</tr>
<tr>
<td>Z</td>
<td></td>
</tr>
<tr>
<td>Zeidman (Bennie F.) Productions, Inc.</td>
<td>883-908</td>
</tr>
<tr>
<td>Zenith Cinema Service</td>
<td>1337</td>
</tr>
<tr>
<td>Zimmermann, John &amp; Sons</td>
<td>1201</td>
</tr>
<tr>
<td>Zit’s</td>
<td>1296</td>
</tr>
</tbody>
</table>
# Index of Advertisers

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Pictures</td>
<td>533</td>
</tr>
<tr>
<td>Affiliated British Pictures</td>
<td>953</td>
</tr>
<tr>
<td>Agfa Ansco Corporation</td>
<td>Inside Back Cover</td>
</tr>
<tr>
<td>Alliance Pictures</td>
<td>493</td>
</tr>
<tr>
<td>Alvord, Adeline M.</td>
<td>533</td>
</tr>
<tr>
<td>Ambassador Pictures</td>
<td>512 and 513</td>
</tr>
<tr>
<td>American Tobis Corp</td>
<td>475</td>
</tr>
<tr>
<td>Archainaud, George</td>
<td>119</td>
</tr>
<tr>
<td>Armetta, Henry</td>
<td>601</td>
</tr>
<tr>
<td>Arnold, Edward</td>
<td>117</td>
</tr>
<tr>
<td>Associated Publications</td>
<td>1306-1307</td>
</tr>
<tr>
<td>Audio Productions</td>
<td>512</td>
</tr>
<tr>
<td>Auer, John H.</td>
<td>289</td>
</tr>
<tr>
<td>Automaticket, Ltd.</td>
<td>1046-1047</td>
</tr>
<tr>
<td>Autry, Gene</td>
<td>283</td>
</tr>
</tbody>
</table>

## B

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bader, David A.</td>
<td>1063</td>
</tr>
<tr>
<td>Baker, Graham</td>
<td>325</td>
</tr>
<tr>
<td>Baldwin, Earl</td>
<td>151</td>
</tr>
<tr>
<td>Bank of America</td>
<td>First Flyleaf</td>
</tr>
<tr>
<td>Banks, Monty</td>
<td>51</td>
</tr>
<tr>
<td>Barsky, Bud</td>
<td>347</td>
</tr>
<tr>
<td>Bausch and Lomb</td>
<td>1185</td>
</tr>
<tr>
<td>Baxter, Warner</td>
<td>39</td>
</tr>
<tr>
<td>Beavers, Louise</td>
<td>621</td>
</tr>
<tr>
<td>Beche, Robert M.</td>
<td>293</td>
</tr>
<tr>
<td>Belden, Charles S.</td>
<td>61</td>
</tr>
<tr>
<td>Bennett, Charles</td>
<td>371</td>
</tr>
<tr>
<td>Benny, Jack</td>
<td>113</td>
</tr>
<tr>
<td>Berlin, Irving</td>
<td>53</td>
</tr>
<tr>
<td>Better Theatres</td>
<td>1293</td>
</tr>
<tr>
<td>Binyon, Claude</td>
<td>111</td>
</tr>
<tr>
<td>Blanke, Henry</td>
<td>157</td>
</tr>
<tr>
<td>Blystone, John</td>
<td>577</td>
</tr>
<tr>
<td>Boyd, William</td>
<td>107</td>
</tr>
<tr>
<td>Brice, Monte</td>
<td>575</td>
</tr>
<tr>
<td>Bricker, George</td>
<td>159</td>
</tr>
<tr>
<td>Briskin, Samuel J.</td>
<td>202</td>
</tr>
<tr>
<td>Brock, Lou</td>
<td>365</td>
</tr>
<tr>
<td>Broekman, David</td>
<td>955</td>
</tr>
<tr>
<td>Brown, Joe E.</td>
<td>213</td>
</tr>
<tr>
<td>Bruce, Robert C.</td>
<td>119</td>
</tr>
<tr>
<td>Brulatour, J. E., Inc.</td>
<td>Inside First Flyleaf and Page 3</td>
</tr>
<tr>
<td>Buck Jones</td>
<td>363</td>
</tr>
<tr>
<td>Buffington, Adele</td>
<td>287</td>
</tr>
<tr>
<td>Burbridge, Betty</td>
<td>297</td>
</tr>
<tr>
<td>Burnettie, Smiley</td>
<td>295</td>
</tr>
<tr>
<td>Burr, C. C.</td>
<td>485</td>
</tr>
<tr>
<td>Butler, David</td>
<td>43</td>
</tr>
</tbody>
</table>

## C

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cady, Jerry</td>
<td>65</td>
</tr>
<tr>
<td>Carey, Harry</td>
<td>611</td>
</tr>
<tr>
<td>Carr, Michael</td>
<td>1065</td>
</tr>
<tr>
<td>Carroll, Earl</td>
<td>59</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carter, Milton</td>
<td>367</td>
</tr>
<tr>
<td>Cascade Pictures</td>
<td>529</td>
</tr>
<tr>
<td>Chanlson, Roy</td>
<td>259</td>
</tr>
<tr>
<td>Christie, Al</td>
<td>413</td>
</tr>
<tr>
<td>Cinema, The</td>
<td>1091</td>
</tr>
<tr>
<td>Clark, Colbert</td>
<td>283</td>
</tr>
<tr>
<td>Clyde, Andy</td>
<td>429</td>
</tr>
<tr>
<td>Cohen, Maury M.</td>
<td>207</td>
</tr>
<tr>
<td>Cole, Lester</td>
<td>369</td>
</tr>
<tr>
<td>Colombo, Alberto</td>
<td>289</td>
</tr>
<tr>
<td>Columbia Pictures</td>
<td>427</td>
</tr>
<tr>
<td>Comerford-Publicx Theatres</td>
<td>1013</td>
</tr>
<tr>
<td>Condor Pictures</td>
<td>382-383</td>
</tr>
<tr>
<td>Connolly, Bobby</td>
<td>161</td>
</tr>
<tr>
<td>Conselman, William</td>
<td>69</td>
</tr>
<tr>
<td>Conway, Jack</td>
<td>937</td>
</tr>
<tr>
<td>Cooper, Gary</td>
<td>327</td>
</tr>
<tr>
<td>Crescent Pictures</td>
<td>497</td>
</tr>
<tr>
<td>Cromwell, John</td>
<td>323</td>
</tr>
<tr>
<td>Cummings, Irving</td>
<td>317</td>
</tr>
<tr>
<td>Curtiz, Michael</td>
<td>149</td>
</tr>
</tbody>
</table>

## D

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Film Renter</td>
<td>1089</td>
</tr>
<tr>
<td>Danubia Pictures</td>
<td>563</td>
</tr>
<tr>
<td>Darmour, Larry</td>
<td>431</td>
</tr>
<tr>
<td>Darwell, Jane</td>
<td>71</td>
</tr>
<tr>
<td>Debric, Andre</td>
<td>1189</td>
</tr>
<tr>
<td>Deluxe Film Laboratories</td>
<td>523</td>
</tr>
<tr>
<td>De Wolf, Karen</td>
<td>589</td>
</tr>
<tr>
<td>Del Ruth, Roy</td>
<td>49</td>
</tr>
<tr>
<td>Diege, Sam</td>
<td>381</td>
</tr>
<tr>
<td>Disney, Walt</td>
<td>313</td>
</tr>
<tr>
<td>Du-Art Laboratories</td>
<td>897</td>
</tr>
<tr>
<td>Dufaycolor, Inc.</td>
<td>503</td>
</tr>
<tr>
<td>Du Pont Film Mfg. Corp.</td>
<td>Back Cover</td>
</tr>
</tbody>
</table>

## E

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eastman Kodak Company</td>
<td>4</td>
</tr>
<tr>
<td>Educational Pictures</td>
<td>410-411</td>
</tr>
<tr>
<td>Electrical Research Products, Inc.</td>
<td>1181</td>
</tr>
<tr>
<td>Ellis, Robert</td>
<td>71</td>
</tr>
<tr>
<td>Ellison, James</td>
<td>109</td>
</tr>
<tr>
<td>Emanuel Publications, Jay</td>
<td>1310-1311</td>
</tr>
<tr>
<td>Engel, Samuel G.</td>
<td>57</td>
</tr>
<tr>
<td>Enright, Ray</td>
<td>163</td>
</tr>
<tr>
<td>Era, The</td>
<td>1056</td>
</tr>
</tbody>
</table>

## F

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fame—The Box Office Check-Up</td>
<td>1297</td>
</tr>
<tr>
<td>Farrow, John</td>
<td>175</td>
</tr>
<tr>
<td>Feld, Milton H.</td>
<td>61</td>
</tr>
<tr>
<td>Felix, Seymour</td>
<td>541</td>
</tr>
<tr>
<td>Ferris, Walter</td>
<td>63</td>
</tr>
<tr>
<td>Fields, Gracie</td>
<td>35</td>
</tr>
<tr>
<td>Fields, Leonard</td>
<td>291</td>
</tr>
</tbody>
</table>
### N - O

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nadel, Joseph</td>
<td>121</td>
</tr>
<tr>
<td>Naish, J. Carroll</td>
<td>599</td>
</tr>
<tr>
<td>National Screen Service</td>
<td>Inside Front Cover</td>
</tr>
<tr>
<td>National Theatres</td>
<td>1025</td>
</tr>
<tr>
<td>Neumann, Kurt</td>
<td>219</td>
</tr>
<tr>
<td>Newman, Eddie</td>
<td>1077</td>
</tr>
<tr>
<td>Nigh, William</td>
<td>583</td>
</tr>
<tr>
<td>Ornitz, Sam</td>
<td>295</td>
</tr>
<tr>
<td>Otterson, Jack</td>
<td>367</td>
</tr>
</tbody>
</table>

### P - Q

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paramount Pictures</td>
<td>82-83</td>
</tr>
<tr>
<td>Pascal, Gabriel</td>
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<tr>
<td>Pathe News</td>
<td>195</td>
</tr>
<tr>
<td>Pax Film Corp.</td>
<td>523</td>
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<tr>
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<tr>
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<td>457</td>
</tr>
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<td>Prinz, LeRoy</td>
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</tr>
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<td>Producers Service Studios</td>
<td>903</td>
</tr>
<tr>
<td>Progress Film Library</td>
<td>463</td>
</tr>
<tr>
<td>Quigley Publications</td>
<td>1285</td>
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</tbody>
</table>

### R

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
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<td>583</td>
</tr>
<tr>
<td>Radio City Music Hall</td>
<td>529</td>
</tr>
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<td>101</td>
</tr>
<tr>
<td>Ratoff, Gregory</td>
<td>67</td>
</tr>
<tr>
<td>Republic Pictures</td>
<td>278-279</td>
</tr>
<tr>
<td>Rigby, Gordon</td>
<td>937</td>
</tr>
<tr>
<td>RKO Radio Pictures</td>
<td>188-189</td>
</tr>
<tr>
<td>Roach, Hal</td>
<td>245</td>
</tr>
<tr>
<td>Robbins Music Corporation</td>
<td>643</td>
</tr>
<tr>
<td>Robin, Leo</td>
<td>101</td>
</tr>
<tr>
<td>Robinson, Bill</td>
<td>41</td>
</tr>
<tr>
<td>Robinson, Casey</td>
<td>153</td>
</tr>
<tr>
<td>Rogers, Howard Emmett</td>
<td>255</td>
</tr>
<tr>
<td>Romberg, Sigmund</td>
<td>253</td>
</tr>
<tr>
<td>Ross Federal Service</td>
<td>561</td>
</tr>
<tr>
<td>Ruben, J. Walter</td>
<td>251</td>
</tr>
<tr>
<td>Ruggles, Wesley</td>
<td>89</td>
</tr>
</tbody>
</table>

### S

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandrich, Mark</td>
<td>215</td>
</tr>
<tr>
<td>Santley, Joseph</td>
<td>215</td>
</tr>
<tr>
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</tr>
<tr>
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<td>265</td>
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<td>341</td>
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<td>165</td>
</tr>
<tr>
<td>Schlim, Herman</td>
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<tr>
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<td>387</td>
</tr>
<tr>
<td>Scotto, Aubrey</td>
<td>319</td>
</tr>
<tr>
<td>Segall, Harry</td>
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<tr>
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<td>47</td>
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<tr>
<td>Selznick, Myron</td>
<td>549</td>
</tr>
<tr>
<td>Sherman, Harry</td>
<td>104-105</td>
</tr>
<tr>
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<td>281</td>
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<tr>
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<td>955</td>
</tr>
<tr>
<td>Sistrom, William</td>
<td>209</td>
</tr>
<tr>
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<td>211</td>
</tr>
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<td>593</td>
</tr>
<tr>
<td>Smith, Pete</td>
<td>263</td>
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<tr>
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</tr>
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<td>171</td>
</tr>
<tr>
<td>Stevens, George</td>
<td>199</td>
</tr>
<tr>
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<td>209</td>
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<tr>
<td>Stone, Andrew L.</td>
<td>349</td>
</tr>
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<td>69</td>
</tr>
<tr>
<td>Stromberg, Hunt</td>
<td>241</td>
</tr>
<tr>
<td>Strong, Eugene</td>
<td>115</td>
</tr>
<tr>
<td>Switzer, Carl (Alfalfa)</td>
<td>261</td>
</tr>
</tbody>
</table>

### T

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taggart, Errol</td>
<td>261</td>
</tr>
<tr>
<td>Taylor, Dwight</td>
<td>599</td>
</tr>
<tr>
<td>Taylor, Eric</td>
<td>291</td>
</tr>
<tr>
<td>Taylor, Ray</td>
<td>915</td>
</tr>
<tr>
<td>Teatro Al Dia</td>
<td>1295</td>
</tr>
<tr>
<td>Technicolor Motion Picture Corp</td>
<td>469</td>
</tr>
<tr>
<td>Temple, Shirley</td>
<td>33</td>
</tr>
<tr>
<td>Terrytoons</td>
<td>415</td>
</tr>
<tr>
<td>Thurn-Taxis, Alexis</td>
<td>349</td>
</tr>
<tr>
<td>Towne, Gene</td>
<td>323</td>
</tr>
<tr>
<td>Townley, Jack</td>
<td>595</td>
</tr>
<tr>
<td>Transcontinental and Western Air, Inc.</td>
<td>533</td>
</tr>
<tr>
<td>Triangle Engraving Company</td>
<td>Inside Second Flyleaf</td>
</tr>
<tr>
<td>Twentieth Century-Fox</td>
<td>25, 27, 29, 31</td>
</tr>
</tbody>
</table>

### U - V

<table>
<thead>
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<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
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<td>519</td>
</tr>
<tr>
<td>United Artists Pictures</td>
<td>310-311</td>
</tr>
<tr>
<td>Universal Pictures</td>
<td>361</td>
</tr>
<tr>
<td>Van Every, Dale</td>
<td>255</td>
</tr>
<tr>
<td>Variety Film Distributors</td>
<td>1105</td>
</tr>
<tr>
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<td>939</td>
</tr>
<tr>
<td>Vidor, King</td>
<td>321</td>
</tr>
</tbody>
</table>

### W - Y - Z

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>Walt Disney</td>
<td>313</td>
</tr>
<tr>
<td>Walter Wanger</td>
<td>313</td>
</tr>
<tr>
<td>Warner Brothers</td>
<td>135, 136, 137, 138</td>
</tr>
<tr>
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</tr>
<tr>
<td>Watson, Joseph K.</td>
<td>169</td>
</tr>
<tr>
<td>Weeks, Ranny</td>
<td>299</td>
</tr>
<tr>
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<td>573</td>
</tr>
<tr>
<td>West, Claudine</td>
<td>253</td>
</tr>
<tr>
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<td>573</td>
</tr>
<tr>
<td>Wilbur, Crane</td>
<td>167</td>
</tr>
<tr>
<td>Wilson, Al</td>
<td>283</td>
</tr>
<tr>
<td>Wilson, Carey</td>
<td>237</td>
</tr>
<tr>
<td>Withers, Jane</td>
<td>37</td>
</tr>
<tr>
<td>Young, Harold</td>
<td>323</td>
</tr>
<tr>
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<td>99</td>
</tr>
<tr>
<td>Young, Waldemar</td>
<td>243</td>
</tr>
<tr>
<td>Zeidman Productions</td>
<td>343</td>
</tr>
</tbody>
</table>

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**THE 1937-38 MOTION PICTURE ALMANAC**

16
Where a Hollywood Million goes

An analysis of motion picture production costs and a discussion of the screen's relation to other industry

by Terry Ramsaye
THE Motion Picture is integrated with the whole of the industrial and economic structure of the world to a degree unparalleled by any other industry. The screen in making its representations all of life, places and peoples, not only goes everywhere but also reaches everywhere for the stuffs of which it is made.

The motion picture flings back to the world the money collected from it, continuously in a flow of spending, as unending as the flow of production itself.

The box offices are conspicuous, but the offices of the purchasing agents are not, so the motion picture is credited in popular fancy with having a great deal of money that has only passed through on its way back to commerce, industry, labor.

Here are presented figures typical of the disbursements made when Hollywood makes a million dollar picture. The figures presented are abstractions in the sense that they represent no identifiable production. But rather, here is an average in reasonable approximation of the showing of costs sheets on a large array of Hollywood productions. The estimates of several of the accounting experts of both Hollywood and New York have been made components of the averages that make up this typical million. Here, on the following page, is how the million goes:
**BUDGET: $1,000,000**

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
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<tr>
<td>Cast</td>
<td>$250,000.00</td>
</tr>
<tr>
<td>Extras, bits and characters</td>
<td>50,000.00</td>
</tr>
<tr>
<td>Director</td>
<td>100,000.00</td>
</tr>
<tr>
<td>Director Assistants</td>
<td>20,000.00</td>
</tr>
<tr>
<td>Cameraman and crew</td>
<td>15,000.00</td>
</tr>
<tr>
<td>Lights</td>
<td>20,000.00</td>
</tr>
<tr>
<td>Makeup, hairdressers and supplies</td>
<td>9,000.00</td>
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<tr>
<td>Teachers</td>
<td>2,000.00</td>
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<tr>
<td>Crew and labor</td>
<td>12,000.00</td>
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<tr>
<td>Story preparation</td>
<td>70,000.00</td>
</tr>
<tr>
<td>Story costs</td>
<td>50,000.00</td>
</tr>
<tr>
<td>Costumes and designers</td>
<td>20,000.00</td>
</tr>
<tr>
<td>Sets and art directors</td>
<td>125,000.00</td>
</tr>
<tr>
<td>Stills and photographs</td>
<td>4,000.00</td>
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<tr>
<td>Cutters</td>
<td>10,000.00</td>
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<tr>
<td>Film negative</td>
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<tr>
<td>Tests</td>
<td>12,000.00</td>
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<tr>
<td>Insurance</td>
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<tr>
<td>Sound—Engineering and negatives</td>
<td>31,000.00</td>
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<tr>
<td>Publicity, transportation, research, technical, miscellaneous</td>
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<tr>
<td>Indirect costs</td>
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**TOTAL**                                               **$1,000,000.00**
A COMPLETE analysis of the distribution of production expenditure of the motion picture million would find it all spread across the world map in terms of raw materials, labor and taxes. The largest single item, probably eighty per cent of the total, would ultimately be found in the pockets of labor. No matter how many millions Hollywood pays stars, for instance, all that money eventually is spent in the channels of trade for everything from ham and eggs to orchids and chinchilla. In this typical budget we find $250,000 for cast. Approximately $200,000 of that goes into star salaries that pay Federal income taxes up to or in excess of 50%, and so, considering the while also the high tax bracket items of executive salaries in the item of "indirect costs," we might well credit Uncle Sam with taking about ten per cent of the cost of the million dollar picture right off the top. And that is but the beginning of the tax items that contribute to screen costs.

¶ The motion picture contributes vastly to the building materials industry, with its large component of labor costs. Lumber of all sorts, metals, structural and electrical, glass, oils, paints, hardware, chemicals, electrical machinery, fabrics, plumbing, make-up materials, carbons, rubber and plaster are consumed by the train and shipload. It is estimated that picture making consumes nearly 40 per cent of the nation's total output of a certain class of synthetic and specially treated woods and wall boards. An indicative item is the consumption of old rope shredded for plaster reinforcement. A plant in San Pedro acquires all the second hand cordage of the vast shipping of the Pacific coast to make this material for the motion picture sets.

¶ Everywhere there is a factory chimney smoking there is something being made that will sell to the movie mills of Hollywood. Every payroll in the world has at least a trace of that Hollywood million.

¶ The motion picture collects its dollars in dimes and quarters and sends them away in millions.
who's who

International MOTION PICTURE ALMANAC
The season of 1935-36 marked the inauguration of 20th Century-Fox. Exhibitors hailed the new company, awaiting the fulfillment of its high promise!
ADLER, CHARLES: (See 1936-37 Motion Picture Almanac).


ADLER, J. P.: Exhibitor. Adler Theatre Co., 209 S. Central Ave., Marshfield, Wis.; b. Marshfield, Wis., September 22, 1892; married. In the age of eight years as captain of the bellboys with father. Also, 11 years night stand stage with traveling cinematograph shows showing one and two-reel subjects with calcium light apparatus. Circuit operates six theatres and is financially interested in five others.

ADLER, LARRY: (See 1936-37 Motion Picture Almanac).


ADLER, WILLIAM H.: Advertising and publicity department, Radio-Kelth-Orpheum, Chicago, Los Angeles, Cai. and New York; b. Chicago, Ill., June 17, 1923; h. 6 feet; dark brown hair and brown eyes; w. 196 pounds; p. Carrie Kramer and David Adler, non-professional; e. Hyde Park high school, Chicago, and University of Illinois and University of Colorado; not married. Plays gymnastics, swimming, canoeing and ice-skating. In 1921 he was a short subject broker for Fox Film Corporation, Chicago; in 1925 for Goodman and Harrison theatre Chicago; 1926 to 1928 in the advertising and publicity department of Lusher and Trinz Theatres, Chicago; 1928-32 at the same location; 1933 to 1935 at the same location; 1935 at Radio-Kelth-Orpheum, Chicago and Los Angeles; and 1936-37 at the same location.

ADELEY, HARRY: Executive, managing director, Younger Publicity Services, Ltd., Younger Film Productions, Ltd. and National Film Corporation, Ltd., London, b. London, Eng., May 14, 1902; m. Entered industry 1924, as producer of advertising films. Formerly Younger Publicity Service in 1925, and the producing company in 1927, the latter being the controlling company, interested in films in England. In 1936 formed National Film Corp. to produce advertising and propaganda films. Chairman of publicity committee of Advertising and Industrial Film Association.


ADELE, BLANCHE: (See 1936-37 Motion Picture Almanac).

ADELESTEIN, NATALIE: Assistant publicity director, tee-Art Studios, Inc., of Calif., Hollywood Cal.; b. Boston, Mass., Dec. 19, 1913; d. William and Miriam Adelstein; e. graduate of Hollywood high school, one year at the University of California, Los Angeles; hobbies include horseback-riding, dancing, swimming, aquaplaning. Studied dancing at the Walter S. Willis Studio of dance techniques.

ADLER, BEN: (See 1936-37 Motion Picture Almanac).

In 1936-37, 20th electrified the industry as the greatest consistent producer of hit attractions, the most successful developer of new personalities... a "must" on the date books of all exhibitors determined to make maximum profits!

(Keep going for 1937-38)
THE KEYSTONE OF YOUR FUTURE!

Not content with their stand-out record, 20th showmen set out to eclipse in 1937-38 their every past achievement. As a result, a contract for 20th’s product is the most sought-after in the industry!
Movietone News — and only Movietone News — assigns specialists to record and interpret the manifold phases of today's dramatic events. This, coupled with Movietone's unapproached world coverage, has made Movietone first in demand by modern, alert audiences!

Produced by TRUMAN TALLEY

LOWELL THOMAS
Chief Commentator

ED THORGERSON
Sports

LEW LEHR
Humor

VYVYAN DONNER
Fashions

ED SULLIVAN
Broadway

SIR MALCOLM CAMPBELL
Chief British Commentator

BONNEY POWELL
Far Eastern Editor

EDMUND REEK
General Manager

HARRY LAWRENSON
Foreign Editor

JACK HANEY
News Editor

ARTHUR DE TITTA
Political Editor

JACK DARROCK
West Coast Supervisor

RUSSELL MUTH
European Editor

GERALD SANGER
British Producer

And many others of local fame in the threescore other countries in which Movietone News is distributed

Distributed by 20th Century Fox
THE KEYSTONE OF YOUR FUTURE

Love,
Shirley Temple

ALEXANDER, J. DON: President, Alexander Film Co., Colorado Springs, Col.; b. St. Louis, Mo., April 5, 1888; m. Don and Julia; e. high school. Was electrical engineer and contractor. Started with Alexander Films in 1919 in Colorado Springs. At this time has contracts with about 6,500 theatres for the display of short length (16mm) films. Completed nearly 100,000 campaigns with local and national advertisers in the last 18 years, including Chevrolet, Ford. RCA, Alka Seltzer, Westinghouse and others.

ALEXANDER, TAD: Actor; b. Lexington, Neb.; e. attending high school; hs. music, chemistry. Appeared in 1923 in "The New Englander" to Hollywood." MGM; in "Tomorrow and Tomorrow," "Show Boat," "Trend." MGM, 1931-32; manager of "Daisy and Sons" (Warner), "Little Men" ( Mascot); in 1934 "You Can't Buy Everything," MGM.

ALGER, D. O.: Movie critic, Phoenix, Ariz.; b. Chicago, Ill.; August 25, 1908; m. Mr. and Mrs. T. J. Alger; e. high school; h. athletic; p. sportswriter; d. sportswriter; t. sportswriter; a. sportswriter; c. sportswriter; i. sportswriter; f. sportswriter; s. sportswriter; m. sportswriter; y. sportswriter. Stage experience covered a period of about 10 years during which time he appeared in light operas, "The Princess Chino," in 1928, two musicals in "The Royal in Toyland"; in the musical comedy, "The Tourists." In 19906; "When the Girls Go to Town," "A Knight for a Day." In burlesque from 1910 to 1911 and in vaudeville, '11-14. Entered pictures in 1915 and placed second comedy parts to Bette Miller in short real subjects, writing them himself, editing and cutting same. Later he became assistant director and then production manager, which vocation he has been following to date. Also has co-directed and directed 17 productions. Business experience in "MGM." 1931-32; manager of "Mystery Street." 1931-32.

ALGOOD, J. E.: Exhibitor, State Theatre, McComb, Miss.; b. Mississippi, Jan. 28, 1890; m. Dr. and Mrs. J. T. Algood; e. college; married, was druggist. Part owner and manager of theatre in McComb, Miss.

ALGIER, SIDNEY H.: Production manager and director; b. Shamaskin, Pa., December 5, 1889; h. 5 feet 6 inches; brown hair and eyes; w. 150 pounds; b. Elise and Allen Alger, non-professionals; e. Brookline high school; m. profes b. golf and all outdoor sports. Stage experience covered a period of about 10 years during which time he appeared in light operas, "The Princess Chino," in 1928, two musicals in "The Royal in Toyland"; in the musical comedy, "The Tourists." In 19906; "When the Girls Go to Town," "A Knight for a Day." In burlesque from 1910 to 1911 and in vaudeville, '11-14. Entered pictures in 1915 and placed second comedy parts to Bette Miller in short real subjects, writing them himself, editing and cutting same. Later he became assistant director and then production manager, which vocation he has been following to date. Also has co-directed and directed 17 productions. Business experience in "MGM." 1931-32; manager of "Mystery Street." 1931-32.

ALCOCATE, CHARLES A.: On staff of The Film Daily; marriage with Charles A. Alcocate in 1936; b. New York City; has a son, Charles A. Alcocate Jr.; and has two children, Mary Beverly and John Charles; b. professional; h. professional; p. professional; d. professional; t. professional; c. professional; a. professional; m. professional; y. professional; s. professional. Stage manager in "MGM." 1935: assistant director, "The Great Ziegfeld." MGM.

ALCOATE, J. P.: Publisher, The Film Daily, New York City; b. Seattle, Wash., December 24, 1889; was graduated from Georgestown Law School (LL.B., 1894); is married and has three children. Marshall Nelson Alcocate, Mary Patricia and Virginia Colleen. Won the Laurel Awards for one year; pictures became associated with the Washington Post as automobile editor, later on becoming publisher and publisher of the Post. Received his newspaper training on the Minneapolis Tribune, from there going to the Washington Herald that he joined in his Post. He wrote a play called "Extra," which played at the Lexington, Va., and later on was adapted into a comic opera, a musical comedy. He was the book of "When You Smile," a musical that played the Central theatre. He is chairman of the Film Code Board and also executive director of the Daily Relief Fund. Member A.M.P.A., Member of New York Athletic Club, Hobbies: travel and bridge.

ALAIN, MARCEL: (See 1936-37 Motion Picture Almanac.)

GRACIE FIELDS

THE KEYSTONE OF YOUR FUTURE


ALLEN, LEIGH: (See 1936-37 Motion Picture Almanac.)

ALLEN, LESTER: (See 1936-37 Motion Picture Almanac.)


ALLEN, SAM: (See 1936-37 Motion Picture Almanac.)

ALLEN, THERESA: (See 1936-37 Motion Picture Almanac.)

ALLEN, VERA: (See 1936-37 Motion Picture Almanac.)

ALLENSON, VERA: (See 1936-37 Motion Picture Almanac.)

ALLEN, JOSEPH: Laboratory manager. b. Dec. 5, 1881; h. feet, 4 inches; brown hair and brown eyes; o. 135 pounds; e. technical school, New York; married. Was laboratory manager, American Graph Company, 1907-1913; D. W. Griffith, 1913-1918; Laboratory, 1919-1921; Rothacker-Allen, Labor-atories, 1921-1926; Consolidated Film Laborato- ries, 1926-1935.


ALLVINE, GLEN: Chairman, editorial board, Paramount Pictures, Inc. b. Kansas City, Kan. e. Received degrees of A.B. and L.L.B. from University of Kansas and admitted to Kansas bar. On the Kansas City Star then to New York and New York City Tribunals. Did publicity for musical comedy "Irene." Then publicity departments Famous Players-Lasky. For five years director of publicity, publicity and exploitation Div. Became assistant to Merian C. Cooper, producer for RKO Radio, and then for M-G-M. Responsible for Technicolor production, Pioneer Pictures, United Artists Studios.

ALLWYN, ASTRID: Actress. b. South Manchester. Conn. b. feet, 2½ inches; blonde hair and brown eyes; o. 117 pounds; e. public schools in Massachusetts, and studied voice; Robert Kent. Entered dramatic school in

ALLENSON, VERA: (See 1936-37 Motion Picture Almanac.)

ALLENSON, VERA: (See 1936-37 Motion Picture Almanac.)
THE KEYSTONE OF YOUR FUTURE

Love

Jane

me
ALVARADO, DON: Actor. r. n. Jose Palca: b. Albuquerque, N. M., November 10, 1901; d. June 25, 1937. Autointe and fellow actor. At the time of his death he was general manager of a New Mexico stock company. Also managed the Palace Theatre in Laramie, Wyo. and a theatre in Missoula, Mont. Was in the Los Angeles company of the National Theatre Company. Member of the American Federation of Musicians. Was a feature player in the early days of the film industry. Died of a heart attack. Was married to Irene Navarro.

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WARNER BAXTER
Heaven," Evanston; 9 -- 1933: w. 1922 London. pro. in.:

Ames: ... loved Bessie ft. THE AMY... AMOS: Chicago

Ames, Lionel "Mike" (See 1936-37 Motion Picture Almanac.)

Ames, Rosemary: Actress b. Evanston, Ill.; h. 5 feet 6 inches; w. 129 pounds; fair complexion; attended Roycemore School in Evanston; University School for Girls in Chicago; Mt. Vernon Seminary in Washington for four years; attended the Ely School in Connecticut; Mills College in Oakland, Cal. Studied at the University of Dramatic Art in London. Appeared on English stage in "Late Night Final," the English version of 'Five Big Guns.' Films for Fox in 1934: "I Believed in You," "Such Women Are Dangerous," "Turned.

Amos: Radio and screen comedian. r. n. Freeman C. Amos, Jr.; h. 5 feet 4 inches; w. 152 pounds; black hair and brown eyes. Graduated from high school in Richmond and in private school, Atlanta, Ga.: married and has two children. Has held such positions as salesmen and radio-electrician. First stage experience was in 1928 when he joined a booking company that staged amateur theatricals. This company brought him to Chicago in 1923. He was associated in this company with Charles J. Correll. In 1925 they did a sketch every radio network broadcasting station until 1929. They were then signed by WMAQ, the Chicago Daily News Station, to broadcast the same sketch and later changed the name to Amos 'n Andy. In 1929 they signed with the National Broadcasting Company. In 1930 they went to Hollywood and made their first screen appearance for RKO in "Cheek by Jowl" and "Double Check." Continued with broadcasts. In 1933: "The Big Broadcast of 1933," Paramount.


Anders, Hugo, Jr.: Laboratory Superintendent, Jam Handy Picture Service; b. Chicago, Ill. April 14, 1902; m. Evelyn D. Winter 1932; h. 5 feet 9 inches; w. 115 pounds; blue eyes and brown hair. Graduated from Austin High School in 1920; obtained a position with American Film Co. as laboratory assistant; upon leaving the company joined Goodrich Film Laboratories in 1922 as cameraman serving in that capacity until 1926. Has been laboratory engineer for Jam Handy Picture Service; elevated to laboratory superintendent in 1929. In 1934 transferred from Chicago to Detroit Sound Studio of Jam Handy Picture Service to take charge of motion picture laboratory.

Andersen, H. Viggo: Sunday editor, Hartford Courant; Hartford, Conn.; h. Hartford, Conn., Jan. 2, 1905; e. Grim Memorial Trinity College, Hartford, University of Copenhagen, Denmark. Is married. Started work with the Des Moines Register, returned to

Harford and worked briefly in sports department of Courant. Then went abroad to study for three years. Returned to Courant as general assignment reporter; later became assistant city editor. Currently assistant Sunday editor, then Sunday editor, which on this paper carries with it the motion picture editorship. Also edits the "Today's Headlines."

ANDERSEN, ROBERT: Actor, r. n. Harold Louis Andersen, b. Chicago, June 12, 1912; h. 6 ft, 2 in; w. 182 pounds; blue eyes and brown hair; b. Bessie and Jesse Andersen. Engineer. Worked as model. Under contract to Universal.


ANDERSO~, BEAU: Actor, r. n. Beaudine Anderson, b. New York City, Nov. 23, 1929; h. 5 ft 11 inches; brown hair and brown eyes. Appeared in "Beau Brummel," (Warners) (silent), "Penrod and Sam," (First National), "Mayor of Hell" (First National), "Skeevy" and "Slippery" (Paramount), "Wild Boys of the Road," (First National), "No Greater Glory" (Columbia).


KEY TO ABBREVIATIONS
b. . birth
m. . married
div. . divorce
c. . parents
ed. . education
prof. . professional
h. . height
r. . real name
w. . weight

THE 1937-38 MOTION PICTURE ALMANAC
BILL ROBINSON
THE KEYSTONE OF YOUR FUTURE
DAVID BUTLER
—DIRECTOR—

BOX OFFICE CHAMPIONS

1929  SUNNY SIDE UP
      (Among all time best films)
      (Grossing $3,000,000)

1930  A CONNECTICUT YANKEE
      (A Box Office Champion for year 1930-31)

1932  DELICIOUS
      (A Box Office Champion for year 1932)

1932  BUSINESS AND PLEASURE
      (A Box Office Champion for year 1932)

1934  HANDY ANDY
      (A Champion for Aug., 1934)

1934  BRIGHT EYES
      (A Champion for Dec., 1934)

1935  THE LITTLE COLONEL
      (A Champion for Mar., 1935)

1935  DOUBTING THOMAS
      (A Champion for June, 1935)

1936  THE LITTLEST REBEL
      (A Champion for Jan., 1936)

1936  CAPTAIN JANUARY
      (A Champion for April, 1936)

1936  PIGSKIN PARADE
      (A Champion for Nov., 1936)

CURRENT PRODUCTION

ALI BABA GOES TO TOWN
STARRING EDDIE CANTOR

THE KEYSTONE OF YOUR FUTURE


ANDRE, MARVELLE: (See 1936-37 Motion Picture Almanac.)

ANDRE, MONYA: (See 1936-37 Motion Picture Almanac.)


ANDREWS, ANDY: Actor. In 1937: "20½ Hours Leave," GN.


ANDROIT, POUPEE: (See 1936-37 Motion Picture Almanac.)

ANDRUS, LILLIAN: (See 1936-37 Motion Picture Almanac.)

ANDRUS, WINFIELD: Journalism. b. Ashbury Park, N. J., March 23, 1905; e. Newark, N. J., and New York public schools. 1924. Joined the staff of the New York American and became a Member of Film Daily editorial staff for many years, doing compilation work for Film Daily Year Book.

ANDY: Radio and screen comedian. r. n. Charles J. Collins, b. Pocela, H. February 2, 1889; e. high school, p. non-professionals. First stage experience was in 1918 when he joined a booking company that staged amateur theatricals. He stayed with this company until 1923 when the company went to Chicago. In 1920 Freeman F. Goeden joined the company, and in 1923 the pair did a skit over radio station WEHB in Chicago. Later in 1925 they signed with WGN as staff artists and remained in that capacity until January, 1926 when they originated their first Negro sketch. They were known on the air as Sam 'n' Henry and in 1928 went to radio station WMAQ to broadcast the same sketch. In 1929 they were signed by the National Broadcasting Company and are now known as Ames 'n' Andy. In 1930 they were brought to Hollywood by RKO Pictures and made their first screen appearance in the all talking picture, "Check and Double Check." Continued broadcasts. In 1935: "The Big Broadcast of 1936," Paramount.

ANET, GENICA: (See 1936-37 Motion Picture Almanac.)


ANGELUS, BABE: (See 1936-37 Motion Picture Almanac.)

Kenneth Macgowan
ASSOCIATE PRODUCER

1936-1937 PRODUCTIONS

KING OF BURLESQUE
HALF ANGEL
SINS OF MAN
TO MARY—WITH LOVE
LLOYDS OF LONDON
WAKE UP AND LIVE
THIS IS MY AFFAIR
CHICAGO
downtown 5e "grim" house. Acquired two other downtown properties. Sold out in 1924 and acquired through purchase closed and built the "Huntington" and modeled it as a deluxe 7 day run neighborhood theatre, calling if the Ritz. Operates the Ritz, Variety and Fox movie theaters in St. Louis. Member of the NAPO of St. Louis, Eastern Missouri and Southern Illinois.


ANTAMARIO, CONTE GIULIO: (See 1936-37 Motion Picture Almanac.)


ANTHONY, C. L. (See Dodie Smith. )


ANTHONY, EMMETT: (See 1936-37 Motion Picture Almanac.)

ANTHONY, JOHN: (See 1936-37 Motion Picture Almanac.)


ANTHONY, LON: Costume designer. In 1938: "They Met in a Taxi, " "Craig's Wife, " Col.; "Hats Off, " GN.


ANTHONY WALTER: (See 1936-37 Motion Picture Almanac.)


ANTONOPLOS, PETER: Owner and operator of the Rivoli Theatre, East Pittsburgh, Pa., and Olympic Theatre, Toms River, New Jersey; merged the two theatres into one for chain activity. Opened Olympic Theatre, 329 Fifth Avenue, Pittsburgh, Pa., in 1938, and has been operator since. For past 10 years has been located in East Pittsburgh and Turtle Creek, Pa.


APPEL, SAM: Actor. In 1938: "Give Us This Night, " Paramount.


APPLEGATE, M. RICHARD: Pen name, Dick Applegate. Pen name, J. McKenno, as well. In 1938: Klasmath Falls, Ore., June 16, 1912; e. two years journalism in college. Spent some time traveling in U. S., Canada, and Mexico, and abroad, corresponding with the Mail Tribune. Now on city desk and covering pictures, vaudeville, etc. In 1935: collaborated on screen play "Frontier Marshal, " column twice weekly, and a "Stage Review" column twice monthly; also covers sports.

ARAMAYO, EPIFANIO: Publicity manager of United Artists, Buenos Aires, b. Buenos Aires, B. A., Argentina, July 31, 1906; h. high school graduate; not married. Publicity manager for Soledad General Cinematograficos, 1930-32. In 1932: moved to Mexico, and corresponded with the Mail Tribune. During these years was newspaperman on El Exhibidor, showmanship magazine, which he founded, and several other newspapers.

ARASHI, KANJURO: Actor, r. n. Teruchibi Tashibashi; b. Komatanbara, Toitam, Kamt-kyo-ku, Kyoto, Japan, June 13, 1903; h. 5 feet 5 inches; black hair and black eyes; w. 127 pounds; father, Teruchibi; mother, Ka. His chief hobbies are driving, Japanese music. Was merchant's apprentice, then entered "Kabuki" (clastic drama) entertainment. Started screen career with Makino Production, then became affiliated with Japan League of Motion Picture Producers, and was in "Journey to the West" with Shinko Cinema Company. On screen in "Kobon-
WILLIAM A. SEITER PRODUCTIONS

·

IF YOU COULD ONLY COOK

THE MOON'S OUR HOME

THE CASE AGAINST MRS. AMES

DIMPLES

STOWAWAY

THIS IS MY AFFAIR

BARBARA STANWYCK-ROBERT TAYLOR

·
ROY DEL RUTH

Director

1936-1937

Releases

"BORN TO DANCE"
Metro-Goldwyn-Mayer

"PRIVATE NUMBER"
20th Century-Fox

"ON THE AVENUE"
20th Century-Fox

"BROADWAY MELODY OF 1937"
Metro-Goldwyn-Mayer

THE KEYSTONE OF YOUR FUTURE


ARMSTRONG, CYRIL: (See 1936-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS

b. = birth
m. = married
div. = divorce
p. = parents
e. = education
r.n. = real name
h. = hobby
w. = weight

ARLIS, RICHARD: (See 1936-37 Motion Picture Almanac.)


ARMITAGE, WALTER: (See 1936-37 Motion Picture Almanac.)

ARMONTEL: (See 1936-37 Motion Picture Almanac.)


ARMSTRONG, JOHN (COUNTRY OSTROGRO): Publicity. Was director advertising, publicity, Paramount Theatres, England, eight years. Won Honorable Mention twice in consecutive years. Selected for the First Mention, the Silver Award (June, 1935), and the Quigley Grand Silver Award for best advertising and exploitation work. In 1936, earned an honor, Named director of publicity, Radio Pictures, Ltd., London.


ARMSTRONG, SAM: (See 1936-37 Motion Picture Almanac.)

ARNAUD, LEO: Choral arrangements. In 1936: "Born to Dance." MGM.

ARNAUD, PIERRE: Producer. b. France, January 9,
MONTY BANKS

PRODUCING and DIRECTING

for

20th CENTURY-FOX
IRVING BERLIN

"ON THE AVENUE"

THE KEYSTONE OF YOUR FUTURE

ARTHUR, HENRY: Actor; r. Arthur H. Brown, Jr. b. Denver, Colo., Sept. 13, 1875; h. 6 ft.; w. 159 lbs.; e. Univ. of Colorado. Was dancer and master of ceremonies. Died, 1939.


ARTHUR, JOHN: Jacki, Manager, Uapdown Theatre, Toano, Calif., November, 1936.


ARTHUR, JULIAN: Writer. r. n. Arthur Julian Zellner, b. Memphis, Tenn.; h. feet; 6½ inches; brown hair and eyes; w. 150 pounds; p. Anna and David Zellner, non-professionals; at high school, Memphis, and Louisiana State University, Baton Rouge, La.; N.A.; 

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ARTZ, WEBB C.: Motion picture editor, United Press Associated, New York; b. Wellington, Ohio, 1894; p. Mr. and Mrs. John C. Artz; m. Eula Hilliard Artz, 1912 with Cleveland Press; Cleveland News. Detroit Free Press.
LEW POLLACK and SIDNEY MITCHELL

Music and Lyrics

"SING, BABY, SING"

"PIGSKIN PARADE"

"ONE IN A MILLION"

"SEVENTH HEAVEN"
LAURENCE SCHWAB

Associate Producer

SAMUEL G. ENGEL
ASSOCIATE PRODUCER

UNDER CONTRACT TO

THE KEYSTONE OF YOUR FUTURE


ATKINS, SEXTETTE, TOMMY: (See 1936-37 Motion Picture Almanac.)


ATKINSON, WILIAM E.: Theatre Executive, b. Cheshire, England, March 22, 1840; married; e. public school and Royden Institute of Technology. Electrical business, engineer. In 1910 joined Kinemacolor Co. of America. After 1 year left motion picture industry for other work. 1913 became western division manager for Kinemacolor Co. of America; 1915 joined Metro Pictures Corp. as special field representative. Became successful business manager, manager of distribution, general manager of executive vice-president in 1924. In 1920 amalgamation of Metro and Goldwyn became vice-president and general manager of that company. Resigned from Metro-Goldwyn-Mayer to enter theatre business. Then joined United Artists Co. as vice-president and general manager. Sold Interest in December, 1927, and retired. Returned to industry April, 1932, as president, Fox Theatres Corp. Resigned in 1933.

ATKINS, NORMAN: Actor. r.n. same. b. Edna, Victoria, Australia, January 22, 1897; h. 5 feet 11 inches; w. 175 pounds; fair hair, blue eyes; unmarried; by photography; e. Melbourne Grammar School and Melbourne University. Studied law for two years and worked in a furniture warehouse and as a motor salesman before going on stage. Films: "Lorna Doone." (A. T. P., 1935). "Invitation to the Waltz," "tie Give My Heart." (H. I. P., 1935). "Soft Lights and Sweet Music." (British Lion, 1935.) and "Amazing Quest of Mr. Ernest Bliss." (Garrett-Klemett, 1936.)


ATWATER, EDITH: Actress. In 1936: "We went to College." MGM.


AUBURN, DENNIS D.: (See 1936-37 Motion Picture Almanac.)

AUBURN, JOY: Actress. b. New Alton, Missouri; c. Chicago, Ill., Jan. 12, 1915; h. 5 feet 4 inches; aurum hair and dark brown eyes; w. 124 pounds; p. Lucy Kirk and Maurice McDonald; non-professional; e. Nebraska, high school; not married. Stage experience, one year with Ziegfeld; also with Gus Edwards and Skubert shows. In 1935: starred in appearing in "Mother Knows Best," "Blondes Beware," "The Dog Wins" and Do-Comedy; "The Terrible People" and "Smile, Brother Smile."
EARL CARROLL
Associate Producer

Gene Markey
Associate Producer

"ON THE AVENUE"
(Screen Play*)

"WEE WILLIE WINKIE"

*In Collaboration


AUERBACH, GEORGE: Writer. In 1936: wrote "His Brother's Life." AUGER, EDWARD: Assistant Manager, Photophone Division, R. C. A. Manufacturing Co. b. Detroit, Mass., March 21, 1923; m. college: import and export general manager of a straight line of division in Canada, also Film Exchanges from St. John, N. B., to Vancouver; general sales manager, Pathe; assistant general sales manager V.L.E.S.; managing director Fox Film, S. A. Continental Europe; managing director, Gaumont British and Cinema Exhibitors and general manager Motion Picture Products, Inc.


AUSPITZER, MRS. RICHARD G.: Governor of New York Children's National Federation of the Girls of the United States Inc.; Executive Board of Motion Picture Bureau, I.F.C.A.; Member of the Board of Directors and Executive of Camp Committee; Women's Club of New York, Member of the Board of Directors and of the Executive Board of the Family Service of the Five Towns; in New York; married and has two children, Helen C., and Junior; in Clara C. Covrlt and John Daugherty; e. convenes. Member of Motion Picture Board of Review.

AUSTIN, ISLIN E.: (See 1936-37 Motion Picture Almanac.)

AUSTIN, ALBERT: (See 1936-37 Motion Picture Almanac.)


AUSTIN, HAROLD: (See 1936-37 Motion Picture Almanac.)

AUSTIN, LESLIE: (See 1936-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS

- ART - birth
- MARR - marriage
- DIV - divorce
- M - parents
- ED - education
- PRO - professional
- H - height (r.n.)
- H - hobby
- W - weight

THE 1937-38 MOTION PICTURE ALMANAC
MILTON H. FELD
ASSOCIATE PRODUCER

CHARLES S. BELDEN
WRITER

AYLESWORTH, MERLIN HALL: Executive in Scripps-Howard newspapers, b. Cedar Rapids, Iowa, July 19, 1889; e. bachelor of literature, University of Denver, Colorado Agricultural College, University of Colorado, University of Wisconsin and Columbia University; Honorary LL.D., Drake University, of Iowa; m. Blanche Parrett; has two children; hy. golf. He was chief executive of National Broadcasting Company from inception in 1926 to 1935. Practiced law in Fort Collins, Colo. In 1914 became chairman of the Colorado Public Utilities Commission which position he held until 1918. At that time he became the head of the Utah Power and Light Company, Ogden, Utah. He was elected to Washington, New York with N. E. L. A. to reorganize that organization. He is a member of the Christian Church and belongs to several clubs and organizations, including Sigma Chi (Wisconsin); Deepdale Club, New York; Metropolitan Club; St. Landry's Club. In 1936, was made a member of the board of National Broadcasting Company; chairman of board, RKO Radio Pictures, Inc.; chairman of the board, Associated Press directors, Kellogg-Alber-Osborne.


WALTER FERRIS
SCREEN CREDITS FOR 1936

"UNDER TWO FLAGS"
"LLOYDS OF LONDON"
"MAID OF SALEM"

CURRENT PRODUCTION
"HEIDI"

*IN COLLABORATION

MAX GOLDEN
ASSOCIATE PRODUCER

THE JONES FAMILY

"EVERY SATURDAY NIGHT"
"EDUCATING FATHER"
"BACK TO NATURE"
"OFF TO THE RACES"
"LAUGHING AT TROUBLE"
"BIG BUSINESS"

THE KEYSSTONE OF YOUR FUTURE


B


BAILLIE, E.: Assistant director. In 1936: "A Night at the Opera." MGM.


BACHRACH, ERNEST A.: Head of Still and Portrait Department, studio publicity, art director, Radio Pictures, RKO Studios; b. New York, October 29, 1895; married; e. high school, 2 ½ years Electrical Engineering. Research and transmission laboratory; Western Electric; aviation division U. S. Army; surgical instruments; F. A. Hardy Co. Still man, Paramount. Illustrated titles. 20 years, from FBO. Returned to Paramount as still man (East Coast). Incorporation recalled action or "典礼" motion picture work in London. Directs The Studio. Next to West Coast with Paramount. FBO in 1929 in present capacity, which became the RKO Studio.


BACLANOVA, OLGA: (See 1935-36 Motion Picture Almanac.


GEORGE MARSHALL
DIRECTOR

UNDER CONTRACT TO 20TH CENTURY-FOX

Jerry Cady

Writer—20th Century-Fox
Universal post, 1935, and in February 1936 formed David
A. Bader, Limited, of which he is managing
director. Chief executive officer, Motion Picture
Ltd., in England and President of Personality Pictures
in America. Late in 1936 formed Everest Pictures. Asso-
ciated colleague in all ventures is D. N. Wayne, the
BADGER, CLARENCE: (See 1936-37 Motion Picture Almanac.)
BADGLEY, FRANK C. (M. C.): Director, Canadian
Government Motion Picture Centre, Ottawa, Canada. As
head of the centre, he directed the documentary film
Sissy," 1893; and the two pictures Good Roads and
Second Thoughts, 1913. In 1921 formed Canadian
Publicity Pictures, Ltd., with C. N. Brown, and directed
The Daring Young Man, 1925.
BADGLEY, H.Love: Actor. Mo.; 1893-
1919. In 1936 directed and supervised the
special motion picture BAGGOT, BAILEY, WARREN
BAGGOT, BAILEY, WARREN
BADLEY, JOHN W.: Actor. Mo.; 1890;
in 1914 directed and supervised the motion picture
BADLEY, MARY G. O.: Technical advisor. In
BADLEY, William Norton: Actor. Appeared in
BADOUX, FAY: Actor. Mo.; 1893; first
large pictures in 1915. Appeared in BAGG, BAILEY,
BARBER, max: (See 1936-37 Motion Picture Almanac.)
BARBER, william: Actor. Mo.; 1935;
in the motion picture Barred In, 1936.
BARBER, william: Actor. Mo.; 1916;
in the motion picture Barred In, 1936.
BARBER, WILLIAM: Actor. Mo.; 1916;
in the motion picture Barred In, 1936.
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in the motion picture Barred In, 1936.
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GREGORY RATOFF

ACTOR
SING BABY SING
UNDER YOUR SPELL
SEVENTH HEAVEN
CAFE METROPOLE

WRITER
ORIGINAL STORIES
CAFE METROPOLE
YOU CAN'T TAKE EVERYTHING

DIRECTOR
LANCER SPY

UNDER CONTRACT TO 20TH CENTURY-FOX

RALPH HAMMERAS

MINIATURES
AND
PROCESS

THE KEYSTONE OF YOUR FUTURE

BAILEY & BARNUM: (See 1936-37 Motion Picture Almanac.)

BAILEY, HARRY J.: Manager, Twentieth Century Fox Exhibitors, Kansas City, Kansas. Daughter-in-law: a. Springfield, Ohio, June 25, 1984; married; d. grade school. Started with H. Leiber Co. in Indianapolis 24 years ago and when company was taken over by General Fox Co., continued work with General for eight years. Then with Mutual Company for three months. Became associated with Fox Film as booker, promoted to assistant manager and then manager, being in their employ for past 20 years.

BAILEY, TOM W.: Publicity, East Orange, N. J., April 8, 1917; p. Mr. and Mrs. C. H. Bally; e. grammar and high schools in Seattle and Sun Francisco; m. Barbara Gurney, professional. Started as office boy in San Francisco Chronicle, where he rose to managing editorship. West Coast publicity and advertising director for Marcus Loew western circuit, and for Ackerman and Harris. Joined Paramount publicity as unit man in 1929, then staff editor and trailer man, then assistant to Arch Reeve. Assisted to Harlau Hurley in production department; publicity director of Paramount's west coast studios for three years. Publicity director for Reliance and Edward Small. With Metro-Goldwyn-Mayer for one year and in March, 1937, made manager of Hollywood Studios of National Screen Service.


BAIRD, ETHEL: (See 1936-37 Motion Picture Almanac.)

BAIRD, MARGARET: (See 1936-37 Motion Picture Almanac.)


BAKER, A. F.: "Peck": Manager, Electrice Theatre Kansas City, Kansas. Daughter-in-law in Kansas, became associated with Grubel Brothers as manager of the Electrice in 1906, and has remained in that capacity since that time. He was a member of Grubel Houses in Joplin, Springfield, and St. Joseph, Mo. Exhibitor leader many years, and was one term president of Kansas-Missouri Theatre Association.


BAKER, BETTY: (See 1936-37 Motion Picture Almanac.)


BAKER, CONSUELO: (See 1936-37 Motion Picture Almanac.)


BAKER, EDDIE: Actor. Writer, Dr. Edward King. b. David W. Va., Nov. 17, 1897; e. Washington, Los Angeles; h. 6 feet 1½ inches; w. 225 pounds; brown hair, blue eyes; by, hunting and fishing. Entered pictures in 1914 as a prop boy with Biograph Company for Universal. Then signed with Universal for a year to appear in Joker Comedies with William Beaudine. After the war he reentered pictures as leading man in Gale Henry comedies, and then with Charlotte Greenwood in a Christie production. In 1929 was in "Sea of Sand," as Bruce in making 18 Outdoor Talking Pictures; played in Slim Summerville series for Universal; "Monkey Business," "Nick Harris shows and reviews of motion pic- ture life.*

BAKER, FRANCIS WILLIAM: Managing director, Butcher's Film Service, Ltd., London; b. Hollesley, Suffolk; m. Elizabeth, 1927; approves identity and film industry in 1927, joining British Muto, and Biograph Syndicate. Overseas service in B.A.F., 1916-1919. Former president and present treasurer of Kinematograph Writers Society; former treasurer I.A.K.M. Appointed by Board of Trade member of advisory committee; Member, Council of C. T. Benevolent Fund; Member, consultative committee, B.B.F.C. Governor, British Film Institute. Founder Indian Lodge, 1942; address: 175, Wardour Street, W.1 and Hollesley, London Road, Sutton, Surrey.


BAKER, GEORGE: (See 1936-37 Motion Picture Almanac.)

BAKER, GEORGE, S.: Manager, Newman Theatre, Paramount Public, Kansas City, Mo.; b. Kansas City, Wyandotte County, Kansas, Jan. 27, 1905; p. A. F. Baker; e. St. Mary's Grade School, Da LaSalle Preparatory School and Wyandotte County High School, Kansas City School of Law, Public Theatre Managers' Training School. Was manager of contract department, water and light department, Kansas City, Kan., for about two years; During sabbatical term at University of Texas, went to the 16th Street Theatre, Kansas City, Kan., at nights, Saturdays and Sundays. In 1936 attended the second class of the Public Theatre Managers training school, New York City; upon graduation assigned to Wm. P. Grant Theatre in Dallas, Texas. In 1937, transferred to Newman's Kansas City, Kan., as manager, remaining until February, 1939, when transferred to Dallas, Texas. In May, 1939, transferred to Melba theatre, Dallas, Texas. August, 1939, to Newman's Kansas City, Kan. June, 1936, transferred to Denver, to open the Paramount theatre, remaining until June, 1936. Traveled from September 31, 1936, until June, 1939, in September of that year, rejoined Public, in present position. Chief Barker of Variety Club, Tent No. 4, Kansas City, member of the Chamber of Commerce, Kansas City Athletic Club, Kansas Club, and President's Round Table of Kansas City, Mo.

KEY TO ABBREVIATIONS:

- b. = birth
- m. = married
- div. = divorce
- w. = weight
- ed. = education
- r. = real name
- e. = employment
- f. = feet
- p. = pounds
- a. = acres
- h. = height
- s. = square
- r. = radius
JOHN STONE
ASSOCIATE PRODUCER

"RAMONA"
"THE HOLY TERROR"
"PEPPER"

"UNDER YOUR SPELL"
"STEP LIVELY, JEEVES"
"ANGELS' HOLIDAY"

"WILD AND WOOLLY"
"THE GREAT HOSPITAL MYSTERY"
"CHARLIE CHAN AT THE RACE TRACK"
"CHARLIE CHAN AT THE OPERA"
"CHARLIE CHAN AT THE OLYMPICS"
"CHARLIE CHAN ON BROADWAY"

WILLIAM CONSELMAN
SCREEN PLAYS*
1936

"Private Number"
"Pigskin Parade"

"On the Avenue"
"Stowaway"

"Fifty Roads to Town"

20th CENTURY-FOX

* In Collaboration


BAKER, NELLIE BLY: (See 1936-37 Motion Picture Almanac.)

BAKER, OPAL: (See 1936-37 Motion Picture Almanac.)

BAKER, SAM: (See 1936-37 Motion Picture Almanac.)

BAKER, THOMAS THORNE, F. Inst. P., A.M.I.E.E.: Research chemist; b. March 19, 1881; has been chief chemist and director of research of Imperial Dry Plate Co., London; has been associated with Dufaycolor since 1928.


BALABAN, A. J.: Member of the well known Chicago theatre family and brother of Barney and John Balaban. For some time on voluntary retirement with his wife and family to Switzerland. Living at 6700 Franklin Avenue, Los Angeles, Calif.

BALABAN, BARNEY: President, Paramount Pictures, Inc.; Executive. Elected president of Balaban and Katz, 1932. b. 1897; h. 2 years; m. twice; has two boys, one girl; ky. saddle horses. Previously with Western Cold Storage Company. Pioneer exhibitor, 1908, entered exhibition with Sam Katz and brothers' circuit. Pioneered in refrigerated cooling systems in theatres.


BALABAN, JOHN: Theatre executive. Brother of Barney and A. J. Balaban. For a limited time in 1932 was transferred from Chicago to New York where with Sam Dembów, Jr., he conducted operations of Public Circuit. (1932) returned to Chicago in charge of operations of H. and E. and Katz.


BALDINGER, WILBUR H.; Columnist, Buffalo Eagle, Buffalo, N.Y.; b. Skokie, Wash., November 30, 1916; d. Dr. A. H. Baldinger; e. Westminster College (A. B.) 1929; Associate editor of the Westminster, 1925; assistant in the business administration department, Westminster, 1926-29; travel and study in Europe. North Africa. South America; member of Theta Upsilon Omega fraternity. Has had varied experience in amateur theatricals and Little Theatre movements; author of one-

KEY TO ABBREVIATIONS
b. - - - birth
m. - - - married
div. - divorce
p. - parents
e. - education
pro. - professional
h. - height
r.n. - real name
w. - - - weight
Robert Ellis and Helen Logan
1936-37

Charlie Chan Series
AT THE OLYMPICS
Screen Play
AT THE RACE TRACK
Screen Play
AT THE CIRCUS
Original Screen Play

Jones Family Series
BIG BUSINESS
Screen Play
OFF TO THE RACES
Original Screen Play
BACK TO NATURE
Original Screen Play

UNDER CONTRACT
TWENTIETH CENTURY-FOX FILM CORP.

JANE DARWELL

Personal Management
WALTER HERZBRUN

UNDER CONTRACT TO
20TH CENTURY-FOX
act plays, sketches for amateur production; conductor since 1936 of "The Talk of the Town" and "The Passing Show" columns in The Emporium.

BALDRA, CHUCK: Actor; b. Albany, Ore.; h. 6 feet 2 inches; w. 177 pounds; by. music Roper in rodeos, and country dances. Did trick riding for stage for five years before entering pictures in 1926. In 1936: "The Lawless Nineties," Republic.


BALDWIN, JOAN: (See 1936-37 Motion Picture Almanac.)

BALDWIN, ROBERT: Actor; b. St. Louis; e. St. Louis University; h. 6 feet, w. 170 pounds; brown hair and eyes; by. football and sports. On stage in "Sailor Beware!" also played in broadway and vaudeville, in company in 1936: "Mind Your Own Business," "The Girl from Omaha." In 1936: "Cover Girl." W.B.

BALDWIN, ROSS J.: Tosa Theatre, 6832 W. North Avenue, Wauwatosa, Wis.; b. Cohen, Ill.; Feb. 25, 1856; m. Dorothy Toepfer; has boy, 11 and girl 12; p. Wm. J. Baldwin; e. grade school; started as screen boy at the old Laemmle Film Exchange in Chicago. At that time there were Carl and Louis Laemmle, Cari Lesserman, Julius Stern, and Mort Helmman. Was offered an inspector's job at Anti-Trust Film Exchange and soon after he took it Mr. Laemmle bought Anti-Trust. Was promoted to Shipper. Then in 1911 or 12, being single and not living at home, he was asked to go to Milwaukee to take charge of the poster department of the Laemmle branch there Mike Kahn was booker and orderly booker. Branch continued until 1917 when he enlisted in the 32nd Division Wisconsin. Returned and took over booker and assistant manager, George Levin was transferred to the home office and he was made manager. After having been with them about thirteen years he resigned. Then went with Pathe as assistant manager, booker, salesman, until they sold out to RKO. Before RKO took over Pathe, he had started to build a theatre. It was completed a month before he merged and he resigned, and has been operating the Tosa since. Is a member of the local I.T.P.A.


BALHOUSS, KARL: (See 1936-37 Motion Picture Almanac.)


BALL, WAYNE CHARLES: Branch manager, Columbia, Denver; b. Springfield, Neb., Feb. 29, 1904; married V. M. H., Balducci, Canastota, N. Y. One year Union Pacific Railroad as clerk; one year American Tel. & Tel. and Western Electric as clerk, both in Omaha, Neb. Four years with Fox Film Corp., Omaha, Neb.; four years with Warner Brothers as branch manager. Salt Lake City office. One year sales representative. Universal then branch manager, Salt Lake City. With Columbia since May, 1932.

BALLARD, ELMER: (See 1936-37 Motion Picture Almanac.)

BALLARD, FRED: Author; in 1937 wrote play "We're on the Jury," "When's Your Birthday?" RKO-Radio.


BALLARD, REX J.: Theatre editor, Times, Davenport, Iowa; b. Findlay, Ohio, September 7, 1913; p. Mr. and Mrs. H. Ballard; c. graduate, Kenyon College, Gambier, Ohio, 1936; married. In newspaper work since war and college continuously. On Findlay Morning Republican, Cleveland Plain Dealer, Salt Lake City Deseret News, St. Louis Times, and Davenport Times for sixteen years.

BALLENTINE, E. W.: With Somerset Importers, Ltd. c. high school and bachelor of law degree at college. He was in motion picture industry about eleven years. Elected President of PIDO Pictures Corporation in Boston office and later serving in capacity of treasurer's representative for the same company. Four years ago resigned to accept position as manager of exchange operations for Pathe Exchange, Inc. remaining in this position until merger with RKO. Joined Somerset Importers, Ltd. N. Y. C.

BALLESTERO, ROSITA: (See 1936-37 Motion Picture Almanac.)

BALLEW, SMITH: Actor; b. Palestine, Texas; h. 6 ft., 5 in.; w. 175 pounds; brown hair and hazel eyes; e. University of Texas; married and has active interest in orchestra and sang in 1936; "Palm Springs," Paramount, "Racing Lady." RKO-Radio.


BALSHOFER, FRED J.: President and general manager, an independent concern; b. New York City, November 2, 1875; p. Christine and Gustave Bals- hofer, German school, trained as a lawyer, dabbled in dramatic; married; and has one child 11 years old. Over 27 years in the picture business. Started with Lubin of Philadelphia in 1910 as a commission laborer. In the year 1909 he was one of the organizers of New York Motion Picture Company (Bison), later known as 10th Bison; subsidiary companies, Keystone, Kay Bee, Bronco; was vice president and general manager of those companies until 1913. Then he organized Ford-Rielco Company, producing comedies, also the allied companies; at one time dealing with pictures throughout Universal. With advent of talkers organized Raditonly Company, specializing in all-dialogue Spanish pictures.
Balsky, Alexander: (See 1935-37 Motion Picture Almanac.)

Balsly, Lee D.: Advertising Sales manager for 20th Century Fox Corporation. In 1918 as secretary and manager of Aladdin theatre, Springfield, Mo. Later advertising manager for Warner Brothers, Division of Famous Players Pictures (Iowa, Kansas, Missouri and Nebraska). Became branch manager for Metro at Kansas City and It was later shown that the Board of Trade was organized with Balsly as secretary.

Baltimore: David M.: President, Moving Picture Theatre Managers Institute, Inc.; b. Elmira, N. Y., Aug. 26, 1892; married; p. A. and E. Baltimore; e. business administered to become joint manager of Bank Managers Training School in 1926; trained as radio technician during his service, became assistant traffic salesman and filling minor capacities until 1912; 1912-15 film salesman, state rights owner; 1915-25 theatre owner and manager; 1926-27 photographer and secretary for training theatre managers; 1927 organized the Moving Picture Theatre Managers Institute, Inc.; 1928 to date educational director of Moving Picture Theatre Managers Institute; during this period has written forty text-books on training and theatre techniques. These textbooks form basis of study at the Institute. Member of Society of Motion Picture Engineers.


Bamberger, Leon J.: Sales Promotion Manager, RKO Radio Pictures, Inc., b. New York City, Dec. 22, 1882; married; p. and M. Bamberger; e. University of Rochester; sales assistant manager branch manager Mutual Film Corporation, Indianapolis, then promoted to branch manager for Mutual in Indianapolis, then to Los Angeles, and finally to Chicago office of Kinefrock Color Corporation. When this company went out of business, he became assistant general salesman of World Film Corporation. In 1915 appointed sales promotion manager Vitagraph-Lubin-Selig-Essanay, Inc.; 1917, managing director of Lux Theatres Corporation. Selected as manager contract department and sales promotion, United Picture Theatres of America, Inc. In January, 1921, joined the Famous Players Lasky Company as exploitation representative for the Minneapolis territory. In 1922, promoted to handling exploitation for all of Canada, headquartered in Toronto. 1925, promoted to assistant general manager of division of exploitation, moving into the complete handling of the exploitation force; he was made sales promotion manager for Paramount, remaining in that capacity, also editing company house's monthly, Film Notes, and his first picture for Paramount. "Code of the West," 1928. Bamberger was under contract to Paramount and has been starred in such pictures as "The Showdown," "The Drag Net," "Docks of New York," "The Wolf of Wall Street," "The Mighty," (1929); "Thunderbolt" (1929); "Ladies Love Rookies" (1930); "Ladies Love Trouble" (1931); "Polly" (1932); "Lady of Gentlemen," "The World and the Flesh," Paramount; 1932. "Blood Money," United Artists, and Elitch, 1936; "Hell Ship Morgan," 1936; "Mr. Deeds Goes to Town," Col.; "Wedding Present." 1937; "A Doctor's Diary," Metro-Goldwyn-Mayer; "Room Service;" Knechtz Eyre, Col.


Bandoo, Kohiio: Actor. 2 years Kenjirou Homma; b. Tokyo, Japan, April 10, 1902; h. and e. Tokyo, Japan. His hair and black eye; w. 124 pounds; e. Japan Players School; b. reading, driving, sports, tennis. "Yamashita," "Aniki," "K.Pending Shichi Senmeini," "Furuya Shirji," "Ketajaru Onno." Sheikshuku pictures, and others.

Bandouin, R.: (See 1935-37 Motion Picture Almanac.)

Banford, Walter Edward: Branch Manager, MGM, at St. Louis, Mo. After graduating from Brooklyn High School and college has 23 year old daughter. Was special representative for Mutual Films. With MGM 19 years. Opened Godwyn office in Salt Lake, manager at Seattle, opened Portland office. District manager; assistant editor; printer's devil on weekly newspaper.


Banks, Charles: Chief technician, Regent and Associated Theatres, R. J. Kerridge direction, New Zealand; b. Reefton, New Zealand, July 25, 1891; p. Scottish; e. New Zealand State Examinations, Pitman; mar- ried. Hydro-electric engineer; seven years New Zealand Government service; including telegraph and exchange. In 1920 associated with Himeron picture installations. Before era of permanent picture houses; manufactured arrays and replaced these with forms of gas lighting then being used. Used as an engineer. A.C. electrician; worked through manufactured step-down transformers, but changed early to D.C. arrays. Was associated with Whitehouse, Montgomery's, West's Fulter-Hayward, and O'Brien circuits in executive capacity. For some years exhibitor. Has carried out extensive research in screens and illumination. Amateur radio transmitter, phone station Zb-2-MI. Active and committee member, S.M.P.E.


BANKY, VILMA: (See 1936-37 Motion Picture Almanac.)


BANNISTER, HARRY: Actor, b. Holland, Mich.; h. 6 feet 6 inches, brown hair and blue eyes; e. University of Michigan, div Ann Harding, professional, and has a baby daughter, Jane; ly. swimming, tennis, golf, stage career began in Chicago with a road repertory company, and then played with stock companies in Chicago, then going to New York. He has made name as a comedian and has appeared in the following stage plays: "Zander the Great," "Crazins," "The Valley of Content," "The Bat," "Yellow," "Aloes of the South Seas," "Tenant Avenue," "Rivalry" and "White Cargo." During the summer of 1928 he had his own stock company at the Nite club in Philadelphia. Published and co-edited with the New York Theatre Guild and toured with a company in "Strange Interlude." When he went to Los Angeles he made a screen test with his wife for Pathé, both were successful, and signed long term contract with the company. Married was July 19, 1928.


BANTHIM, LARRY: (See 1936-37 Motion Picture Almanac.)


BARR, LORI: (See 1936-37 Motion Picture Almanac.)


BARAL, ROBERT: National Broadcasting Company, Press Division, N. Fort Wayne; p. Mr., and Mrs. J. G. Baral; e. public schools and Indiana University, Valparaiso; N. Y. staff, three years; Journal-Gazette, Fort Wayne; two summers in Hollywood on film assignments; RKO publicity on West Coast.

BARANCEY: (See 1936-37 Motion Picture Almanac.)


BARAVALE, VICTOR: Music director; b. Italy; came to America when he was seven years old and at the age of nine went to the Boston Academy of Music; His apprenticeship was followed by a period of Instruction in the Darmoch Conservatory. At 18 he was concert maestro for the Antal orchestra, and later became conductor. Conductor and musical director for Charles B. Dillingham, the Shubert, Ziegfeld, on such productions as "Bally," "Whoopie," "Rio Rita," Ziegfeld's "Follies," and "Maytime," as well as "Hit the Deck," "Street Girl." Was selected by Sumner to direct pictures and personally directed and conducted all musical numbers in the following films: "Rio Rita," "Hit the Deck," "Street Girl," "The Cuckoos," "Dixiana" and many others. In 1935: Conducted orchestra, "Reckless," "The Flame Within," "Escapade." MGM. In 1936: musical director, "King of Burlesque," 26th Century-Fox. "Showboat," Universal.

BARBANO, LOUIS J.: Assistant Treasurer, Columbia Pictures Corp.; b. Afflano Natta, Italy, July 31, 1891; married. Wore pictures and as school teacher in Stamford, Conn.: Drake School, Jersey City, N. J.; also in New England High School, Hoboken, N. J. Won and his wife, Goodwin and their successors, S. N. Bond & Co. bank for 7 years. American Fuel Oil and Transportation Co, treasurer for 9 years. They explored in financial capacities the Hamilton National Bank, Organiser and director of Sixth Avenue Bank of New York. Through these and other institutions as well as private banking firms, engaged actively in financing of production and distribution of motion pictures, practically in state rights field.


BARCELATA, LORENZO: Actor. In 1936: "Alla en the Rancho Grande." (There on the Big Rancho), Bastaman de y Fuentes, a. E. P.

BARCELONA, JOSEPH A.: Independent Exhibitor, b. Baton Rouge, La.; is thirty-five years old, married and has this child. Started first year in business and successively usher, billposter, sign painter, stage-hand, and has conducted National Screen Service, National Theatres for eleven years. Owns and manages the Tivoli-Peoples-McKinley in Baton Rouge.

BARCENA, CATALINA: (See 1936-37 Motion Picture Almanac.)


BARCLAY, ERIC: (See 1936-37 Motion Picture Almanac.)

BARCLAY, HELENE: (See 1936-37 Motion Picture Almanac.)


BARELLI, MARION: (See 1936-37 Motion Picture Almanac.)


BAREFORD, HAROLD S.: Legal dealer, Warner Bros.


BARHAM, TRACY: General Manager, Midlo-Southio Theatres Corporation; b. Madison Station, Miss., Feb. 17, 1896; p. John and Martha Barham; e. high school; married. Entered film industry at age of 18, engaged in rewindimg film at Theatre Film and Supply Company, afterwards General Film Company; and branch managers of Rolf's, Trimble's, Warner's to Atlanta, Ga. Held position in film exchange, except bookkeeper. Became branch manager of Fox in Atlanta. As branch manager of Fox opened as independent exhibitor the Princess Theatre, Lakeland, Fla., which afterward was incorporated under the name S.B.T. Corporation, of which he was general manager, later developing into circuit of theatres in Florida. Corporation failed, became supervising district booker for Paramount, 1929, for the Florida district, and thereafter was sent to Chicago and became buyer and booker for P. and M. Circuit, which Publix took over. From Chicago, went into New York office as divisional buyer and booker of the division of Southeastern States, and later Midwestern division. On receipt of Paramount, left the company and went with Warner Theatres as zone booker and buyer in Albany, New York. Left Warner in July, 1935, to take over theatres operated under Midlo-Southio Theatres Corporation.

BARI, LYNN: (See 1936-37 Motion Picture Almanac.)

BARING, NORAH: (See 1936-37 Motion Picture Almanac.)


BARKER, AMBROSE: (See 1936-37 Motion Picture Almanac.)


BARKLEY, LILLIAN: (See 1936-37 Motion Picture Almanac.)

BARKLOW, REGINALD. Actor. b. Cambridge, Mass, b. 5 feet 10 inches; hazed eyes and brown hair; w. 175 pounds; p. Milt G. and Martha Barlow; father, profes- sional; e. Universal. Entered industry in 1925; associate manager of Atlanta, Ga. in 1918; and manager of Atlanta, Ga. in 1921; associate manager of Buffalo, N. Y., 1922; private secretary to studio manager, 1923; manager, Indianapolis, 1925; Cincinnati, 1926; sales manager, Paramount, Chicago, 1927-33; sales manager, Universal, 1923-26; branch manager Paramount, Indianapolis, July, 1936.


BARNER, JOHN: (See 1936-37 Motion Picture Almanac.)


BARNES, CARMEN: (See 1936-37 Motion Picture Almanac.)


BARNES, EDDIE: (See 1936-37 Motion Picture Almanac.)


BARNES, HOWARD: Film critic, New York Herald Tribune; b. London, Nov. 26, 1905; p. Earl and Anna Barbara; Yale University. B. 1924; special work in newspapers, Oxford and Sorbonne; married and has two children. Reporter in the World drama department and assistant to film critic for the last six years; in the drama department of Herald Tribune, theatrical reporter, assistant dramatic editor, assistant dramatic critic and substitute film critic. Since last August film critic.


BARNES, ROSAMOND: (See 1936-37 Motion Picture Almanac.)


BARNETT, A. T.: Died September 25, 1936. (See 1936-37 Motion Picture Almanac.)

BARNETT, GEORGE: President, Modern Film Corp. b. New York City, June 12, 1908; married: d. Anna and Henry Barnett; e. Texas University, 1926. Southwestern Sales and 1st Vice President. Barnett Bros., Inc. (cotton goods). President, Modern Film Corp.

BARNETT, GRACE LEONE: Theatre and radio editor. Freepost Journal Standard, Freepost, Ill.; b. Rockford, Ill.; s. Mr. and Mrs. Arch Brown. In 1927 took postgraduate, University of Chicago, High school and junior college instructor in English, Latin and psychology; publicity writer for theatres; news staff writer.


BARNSTON, LOET C.: Managing director, Loet C. Barnston & Co., 4361 Frankfort Ave., Cleveland, Ohio, and Japanische Bioskop (Japanese Theatre) in the Hague in 1916. Established a circuit with theatres in several towns. In 1922 he founded H. A. F. Films Corp., which produces only theatre pictures such as Goldwyn, FN, Paramount and Fox. When United Artists was founded, became distributor and representative of this company. Now L. C. B. has several companies including two distributing companies, Standard films and 355 distributors of the free, having the Columbia release for Holland and the second the United Artists. Also producer. Made some Dutch films, and became first producer of studio pictures in his own company. In 1930 cooperation with Dutch Philips Manufacturing, also founded Lootscum, to sell the first Dutch sound-reproduction apparatus--Fotowield, production centre, in Wassenaar, near the Hague.

BARNSTON, JACK: Vice-President in charge of foreign sales, Grand National.


BARR, MAURICE F.: Division manager, Saenger Thea- 

BARR, MURDOCH: Director, Saenger Theatres, Inc.; b. New Orleans, La., Oct. 11, 1892; e. Notre Dame School, South Carolina; married. Was motion pic- 

BARR, R. W.: Manager, Saenger Theatres, Inc., as director of publicity and press; as manager, city manager, division manager, including a year's location in Dallas (1932) as Southwestern division manager for Paramount-Publix with R. J. O'Donnell.

BARRAT, PAT: Actor. In 1936: "East Meets West." GB.

KEY TO ABBREVIATIONS
b. birth; m. married; div. divorce; p. parents; e. education; prof. professional; h. height; r.n. real name; wt. weight

BARRON, CARTER LATE, Eastern Division Manager, Loew's Imperial Theatre, b. Clarksville, Ga., Jan. 20, 1905; married and has one child, Carter, Jr.; p. Mr. and Mrs. D. J. Barron; c. R. S. O'Brien; Manager, Fairfax (Community) Theatre, Atlanta; then assistant manager's post at Capitol, Atlanta, under Mr. George W. Collier, manager's post, Metropolitan, Atlanta, under ownership of the Dan McCurdy organization; re-taken by Loew's until August 1929; then manager's post at the new Loew's Capitol until August 1930, when Loew's took over Fox, giving up the Capitol. Remaining at Fox until Feb. 1, 1932, as manager, then transferred to Washington to assume city manager's post for Loew's. Promoted to manager of Eastern Division, July 12, 1934, also retaining city manager's post.

BARRON, MARCUS: (See 1936-37 Motion Picture Almanac.)


BARROWS, Henry: (See 1936-37 Motion Picture Almanac.)


BARROWS, Thad. C.: Supervisor of Projection, Pub- lic Motion Picture, Loew's Imperial, Boston, Mass., July 1, 1888; e. public school, Submarine Signal Co., Holster Cabinet Electric Co., 1906-34 Howard Moving Picture Co., 1914-25 Wipper Projection Co.; 1925-43 Park Theatre Co.; 1924-25 Gerdon Amusement Co. With Phelps since 1925. President of Boston projectionists from 1916, re-elected at last meeting and voted a gold life membership card. President of the Projection Advisory Council since 1930. Member of Projection Practice Committee of the Society of Motion Picture Engineers. Member of the Academy of Motion Pictures and Sciences. During visit to England was made a member of the Guild of British Kinemadrome and the Technicians, Ltd.


BARRY, francis T.: Assistant to general manager of Movietone News, Inc.; b. Brooklyn, N. Y.; e. Alexander Hamilton high school and private schools, New York City. In U. S. Army, 1917-19; then secretary to Frank Tilford, president of Park and Tilford; secretary to Louis Seibold, secretary to William Fox, then became assistant to general manager of the Movietone News, Inc.


BARRY, harold v.: Head of Construction Department, RKO-Radio Studios; e. Los Angeles. First film work, Screen Guild Players in 1917; then with D. W. Griffith; Douglas Fairbanks, Marshall Neilan, First National studios, Cabot Productions, and then with RKO Radio Studios.


BARRY, Leon: (See 1936-37 Motion Picture Almanac.)


In 1934: "Long Lost Father," "Where Sinners Meet," RKO; "The Moonstone," Mon-

BARRY, Richard: Writer. b. Eau Claire, Wis., September 10, 1881; h. 5 feet 8 inches; gray hair and hazel eyes; w. 153 pounds; p. father was editor and pub-

BARRY, Tom: (See 1936-37 Motion Picture Almanac.)


Barrye, Emily: (See 1936-37 Motion Picture Almanac.)

Barrymore, ethel: (See 1936-37 Motion Picture Almanac.)


T H E 1 9 3 7 - 3 8 M O T I O N P I C T U R E A L M A N A C 78

BARTHY, GISELLA: (See 1926-37 Almanac.)


BATES, LES: (See 1936-37 Motion Picture Almanac.)


BATIE, FRANKLIN: (See 1936-37 Motion Picture Almanac.)


BATTEN, JOHN: (See 1936-37 Motion Picture Almanac.)


BATTISTA, MIRIAM: (See 1936-37 Motion Picture Almanac.)

BATTLE, WARREN: (See 1936-37 Motion Picture Almanac.)


BAUDIN, HENRY: (See 1936-37 Motion Picture Almanac.)

BAUER, HARRY: (See 1936-37 Motion Picture Almanac.)


BAUGH, JAY B.: Pen name, JBB. Motion picture critic, Dodge City Daily Globe, Dodge City, Kan.; b. Deerfield, Kan., Aug. 15, 1903; b. Thomas K. and Nannie Baugh; e. college at college age. BAUGHER, M. (See 1936-37 Motion Picture Almanac.)

BAUM, SHEPHERD Z.: (See 1935-36 Motion Picture Almanac.)


BAUMMANN, MARTHA: (See 1936-37 Motion Picture Almanac.)

BAUMEISTER, ERNEST: (See 1936-37 Almanac.)


BAWCOMB, JAC: Recorder managing editor of Southern Music Co. Ltd., England. Former manager of special department, Associated Recording Studios, Ltd.


Paramount takes the lead in the development of new screen luminaries. Here are some of the newcomers who will add joy and hilarity and vitality to pictures scheduled for the 1937-1938 season.
They'll Build Box-Office for You!

PORTER HALL
DOOROTHY LAMOUR
IDA LUPINO
RAY MILLAND

LLOYD NOLAN

LEANORE WHITNEY
JOHNNY DOWNS

ANTHONY QUINN
SHIRLEY ROSS
AKIM TAMIROFF
BAX—BEA


BAXTER, JIMMY: Child actor. In 1935: "The Dark Angel." MGM.


BAY, DOROTHY: (See 1936-37 Motion Picture Almanac.)

BAY, TOM: (See 1936-37 Motion Picture Almanac.)


BAYNES, CAPTAIN GEORGE McLEOD: Buying and handling branch of Motion pictures. Address 250 West 57th Street, New York City. Formerly President. Eastern Service Studios, Inc. b. Canada. Owned and operated Kinogram newsreel.

BAYNES, SIDNEY: (See 1936-37 Motion Picture Almanac.)


BEANS, JEAN: (See 1936-37 Motion Picture Almanac.)


BEAL, MERLE N.: Reviewer. 26 E. 53rd Street, New York; b. Oakland, Cal. June 26, 1891; e. high school; married and has one child.


BEALE, FRANK: (See 1936-37 Motion Picture Almanac.)


BEAN, MARGARET: Motion picture editor. Spokesman-Review, Spokane, Washington. Was graduated from Smith College in 1913, member of the Smith College canteen unit and served overseas during the War. Returned to Spokane and became a member of the editorial staff of the Spokesman-Review. At present is motion picture editor and feature writer." Were Secretary of the Exchange. BEANS, ROBERT T.: City and dramatic editor. Intelligen- tialist. Wheeling, W. Va.; b. Wheeling; married and has three children. Associated first with Wheeling Register, then with Intelligence, Stavenger Daily Review, Wheeling Telegram and for last ten years with Intelligence.


BEATTY, CLYDE R.: Animal Trainer. b. Chicillo, Ohio, June 10, 1905; h. 5 feet 5 1/2 in.; blue-green eyes
William Le Baron

Paramount Productions
and brown hair; w. 145 pounds; a. Chillicothe grammar and high school. World famous animal trainer. In 1921 was with Gollmer Brothers Circus presenting an act compiled of trained tigers. Later in the same year traveled with John Robinson Circus and then with Hagenbeck-Wallace Shows, with an act of 20 animals. In 1925 a 500 pound bear and 12 monkeys was in the show for five weeks. In 1931 he made his debut at Madison Square Garden and has since then been with Barnum & Bailey's show, with an act of 44 wild animals. Had another accident with a lioness in 1922, which nearly caused his death, and in 1923 was again involved in an accident. In 1934 had a Universal Pictures contract to appear with his animals in "The Big Circus" which received early critical acclaim. Also in 1934 "The Lost Jungle," Masco serial. In 1935: "Darkest Africa," Republic serial. 1937. in own circus.


BEAUDINE, HAROLD: Director. b. New York City, Nov. 29, 1894. Entered pictures as a property boy for Biograph; served as production assistant on West Coast, mostly in short subjects, became an assistant director, later director for Christie and has worked for nearly all short picture companies. Directed with Paramount-Christie, directing Jimmy Adams and Bobby Vernon comedies; directed many Educational comedies.

ROUBEN MAMOULIAN
Directed
"THE GAY DESPERADO"

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

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

Just Completed
"HIGH, WIDE AND HANDSOME"

For Paramount
BECCA, GIUSEPPE: (See 1936-37 Motion Picture Almanac.)

BECHE, ROBERT M.: Associate producer, Republic, b. New York City, 1908; attended Columbia and Miami of Ohio; and Surtiz Beche. Entered picture industry in 1925. Republic Studios since 1933.

BECHEL, WILLIAM: (See 1936-37 Motion Picture Almanac.)


BECK, MARHI: Vaudeville and theatre executive. b. Bohemian. After a course in dramatic school in Vienna he came to America to accept his first job as an actor in a German stock company in New York. He interested the proprietor of a beer garden in Chicago in erecting a stage and put on an act. He engaged a soubrette and a comedian. The venture was so successful they hired him to conduct a music hall next door. From this successful experiment, he went to San Francisco, and built the Orpheum Theatre which was the first of the many theatres of the Orpheum Circuit, which later became the Western wing of the far-dominant Orpheum-Orpheum Theatre system. To continue his association with the theatre after his retirement, eight years later, he went to New York and became the director of RKO vaudeville. Resigned from RKO. 1935.


BECKWITH, FRANK: Writer. In 1938: dialogue director "The Case of the Black Cat." WB.

BEDDOE, DON: (See 1936-37 Motion Picture Almanac.)


BEDINI-JACOBINI, ATULIO: Administrative director of MGM, Italy; b. Rome, Italy, Jan. 11, 1901; p. Henry Bedini-Jacobini; e. two years university, engineering; married. With Universal, then MGM, Italy.


BEECHER, SYLVIA: (See 1936-37 Motion Picture Almanac.)


BEERY, NOAH: Actor. b. Kansas City, Mo., Jan. 17, 1894; h. 6 feet 1 inch; w. 225 pounds; black hair, brown
WESLEY RUGGLES
PRODUCING AND DIRECTING
FOR
PARAMOUNT

"VALIANT IS THE WORD FOR CARRIE"

"THE BRIDE COMES HOME"

"I MET HIM IN PARIS"

ABBREVIATIONS

m. - married
r. - residence
b. - birth
i. - for
p. - page
m. - married
v. - volume
a. - address
n. - name
p. - page
a. - address
n. - name
h. - height
h. - hobby
w. - weight

THE 1939 MOTION PICTURE ALMANAC
LEWIS E. GENSLER

Producer

IN PRODUCTION
ARTISTS and MODELS

IN PREPARATION
COLLEGE SWING SHOW BUSINESS

1936 RELEASES
THE BIG BROADCAST OF 1937
YOURS FOR THE ASKING
Frank Lloyd
BELLEW, ANITA: (See 1936-37 Motion Picture Almanac.)

BELLEW, COSMO KYRLE: (See 1936-37 Motion Picture Almanac.)


BELLY, W. MESSENGER: (See 1936-37 Motion Picture Almanac.)

BELLMA, JACK: General manager, Republic Exchange; b. Kier, Russia, Sept. 11, 1906; e. elementary school; Russia; Came to the United States in 1920. Entered the motion picture industry when he became a booker with Exhibitor's Film Exchange; stayed with this exchange for two years, when he became manager of the Royal Theatre at 23rd Street and Sixth Avenue; served in this capacity for four years, when he became manager of the Pioneer Film Exchange. At the time of its liquidation it was his general manager. Started the Renown Exchange, and then left that to form Hollywood Pictures Corporation. Later acquired the franchise for distribution of Columbia Pictures in the New York Territory, and has proved so successful that the business but not the name was acquired by Columbia, which started its own New York rutherford. BELMERE, RNDER, "Mercy Mary Ann," and "Sandy Jane," Retired from stage, 1910. Member of National Exponent in Territorial A.R.C. Convention of "In the Garden Room" (play). Resigned presidency of Motion Picture Research Council in 1934. Address: 45 Cedar Street, New York.

BELMONT, BALDY: (See 1936-37 Motion Picture Almanac.)


BELMERE, DAISY: (See 1936-37 Motion Picture Almanac.)


BELLOCK, HARRY: (See 1936-37 Motion Picture Almanac.)

BELVICH, RICHARD: (See 1936-37 Motion Picture Almanac.)

BEN-AMI, JACOB: (See 1936-37 Motion Picture Almanac.)


BENDER, HARRY: (See 1936-37 Motion Picture Almanac.)

BENDOW, WILHELM: Actor. In 1936: "Shine Your Diech." Columbia. (See Almanac.)


BENFORD, KINGSLEY: (See 1936-37 Motion Picture Almanac.)


BENHAM, ELSA: (See 1936-37 Motion Picture Almanac.)
HAROLD HURLEY

PRODUCER

PARAMOUNT PICTURES, INC.

BENJAMIN, PAUL JONES: Production Manager, National Screen Service Corp.; b. Hamburg, Germany, Jan. 3, 1897; married. Associated with National Screen for a period of 27 years. Vice-president of Associated Motion Picture Advertisers during 1929. Served three years as treasurer of AMPAs.

BENJAMIN, WILLIAM: Branch Manager, b. Aug. 2, 1890; married. Started about 1913 with Central Film Co. as salesman at Indianapolis; then went to Kansas City; then Universal. In 1925 was transferred to South America by Universal as branch and district manager in charge of practically all of Northern Brazil, with headquarters at Pernambuco, and with supervision as far south as Bahia. After a year in South America returned to U. S. and was in special sales capacity with Universal for about a year. Then became branch manager at Omaha for FBO, opened Des Moines branch for company, returned to Kansas City doing special work for RKO later appointed Chicago branch manager. After leaving RKO became district manager for Columbia in Midwest. Division then became branch manager for Columbia. Branch manager, Universal, Kansas City, since April 1937.


BENNETT, BARBARA: (See 1935-36 Motion Picture Almanac.)

BENNETT, BILLIE: (See 1936-37 Motion Picture Almanac.)


BENNETT, EVELYN: (See 1936-37 Motion Picture Almanac.)

BENNETT, FAITH: Actress. r. n. same, b. Lonkon, May 13, 1911; h. 5 feet 3 inches; blonde, hazel eyes; m. Charles Bennett; ky. flying and writing; p. non-professional; c. high school. Stage debut: Films: Hawley's of the High Street, Pride of the Force, Love Nest, The Master and Man. (all B. I. P.), "Sweeney's all-Singing, "Bulldog, Winter Song, "Mmequin, "Pwckienkin; One Good Turn, Rock.

BENNETT, GERTRUDE: (See 1936-37 Motion Picture Almanac.)


BENNETT, JILL: (See 1937 Motion Picture Almanac.)


BENNETT, JOSEPH: (See 1936-37 Motion Picture Almanac.)


BENNETT, MEL: Dramatic editor, Record, Stockton, Cal.; b. Stockton, Cal., July 28, 1896; p. Mrs. W. B.
BORIS MORROS
DIRECTOR OF MUSIC
PARAMOUNT PICTURES, INC.

Photo by G. Maillard Kessler
BENTLEY, DR. MADISON: (See 1936-37 Motion Picture Almanac.)
VICTOR YOUNG
BERG, DAVID: (See 1936-37 Motion Picture Almanac.)


BERGEN, EDGAR JOHN: Actor and Ventilator. 1755 Arthur Avenue, Chicago, Ill.; b. Chicago, Ill., Feb. 16, 1903; 5 feet, 8 inches; blond hair and blue eyes; w. 135 pounds. a. Lakeview High School, Chicago, and Northwestern University,Member of Delta Upsilon fraternity. In 1929: a Junior at Northland College. Presently with Alliance of Motion Picture Photographic, local 41; Friars Club; University Club, Evanston, III. Begun stage work with Fred Patch Chautauqua with a program of ventriloquism, magic and cartoons, after which he went on the “Roving Sketch” on stage. Which he played over the Kelth-Orpheum Circuit, also in England. In 1939, was a featured player in Nolfe’s Revue in Stockholm, Sweden, where he presented his comedy sketch in Swedish. Wrote and played in following Warner Brothers Vitaphone Varieties: “The Operation,” “Office Spy,” “Donkey Business,” “The Eyes Have It,” “Free and Easy,” “Africa Speaks English.” In 1934-35 was a featured player in Vitaphone “Chorus Line.” In 1937: Appeared regularly on Rudy Vallee’s radio broadcasts.

BERGER, LUDWIG: (See 1936-37 Motion Picture Almanac.)

BERGER, MARY: Motion picture editor, Herald-Star, Steubenville, Ohio; b. Petrograd, Russia, September 10, 1907; m. Mr. and Mrs. Earl Berger; e. attended Kent State High School, Ohio. Seven years with motion picture and theatre columns. Has been with Herald-Star from 1928 to present. In 1936 of the Markslon Star, former Harding paper. Also held positions of federal court reporter, society editor and feature writer on Herald-Star. Started the first theatre column and theatre page on the Herald-Star.


BERGLUND, BJORN: (See 1936-37 Motion Picture Almanac.)

BERGMAN, HENRY: Actor and assistant director. In 1939: appeared in, and assisted on direction, Charlie Chaplin’s “Modern Times,” UA.

BERGMAN, HJALMAR: (See 1936-37 Motion Picture Almanac.)

BERGMAN, INGRID: (See 1936-37 Motion Picture Almanac.)

BERGMAN, STINA: (See 1936-37 Motion Picture Almanac.)


BERNOIS, LOUIS V.: Director, Opera House, Kansas City, Minn. ; b. Duluth, Minn., Nov. 9, 1897; p. George W. Bergold; e. Duluth Central High School, University of Minnesota, B.A. one term University of London, England, after World War and while still member of A.E.F.; married. Taught in various high schools, coached athletics and was superintendent of a small school, about nine years. Showed motion pictures every Saturday night in schoolhouse in town that did not have regular show house. Operated house at Clarkson, Minn., summer of 1928, but sold it after three months. In fall, 1928 took over houses in Dodge City and Kansas City. With Introduction of sound, disposed of Dodge Center theatre, and one at Hayfield, Minn., acquired in summer of 1929. Since 1933 has operated only house at Kansas. In November, 1935, opened house at Lewiston, Minn.

BERINGER, ESME: Actress. b. London, England; h. 5 ft. 6 in.; w. 132 pounds; fair hair and gray eyes, by: fencing, p. Oscar Beringer, musician, and Aimée Beringer, novelist and dramatist; chiefly on legitimate stage. Film work includes character parts in “The Devil’s Maze” (Gaumont) and “Carmen” (BIP).

BERSTEIN, BEN: President, Independant Theatre Owners Association of Southern California. His theatres include the Sunset Boulevard and Sunbeam in California.

BERK, BENJAMIN: Production manager. b. New York City, September 15, 1892; 5 feet, 11 inches; w. 180 pounds; blue eyes; brown hair. Yugoslavian; student and general manager, Atlas Sound Film Studio; president and general manager, Manhattan Studios; studio manager, Paramount-British, London; production manager for Johnny Hines, 5 years; for Paradise Pictures and Kreller Pictures, Inc.

RALPH RAINGER
AND
LEO ROBIN
MUSIC
AND
LYRICS
FOR
PARAMOUNT PICTURES
EXCLUSIVE MANAGEMENT OF PHIL BERG-BERT ALLENBERG, INC.
BERKOWITZ, MORRIS: Ambassador and Blit Theatricals, Inc., 925 S. Lake Blvd., Cleveland 14, Ohio; born in Hungary, March 17, 1879; married; e. grade school. Hotel business. With motion picture industry for 17 years.

BERKELEY, JULIA: (See 1936-37 Motion Picture Almanac.)


BERKELEY, JANE: (See 1936-37 Motion Picture Almanac.)

BERKEL, AUGUST C.: Exhibitor, Meruza and West Bend Theatre, West Bend, Wis., and Rivoli Theatre, Two Rivers, Wis.; b. Jefferson Co., Wis. April 21, 1881; married and has one son, 22 years old. University of Wisconsin: e. five years of oldtime college school. At age of 12 began working for Arpin Lumber Co.; 1898-1904, lumbering in northern Wisconsin. Cooked three winters for lumber camps. 1904-1907, canning factory, southern Wisconsin. 1897-1906, brakeman for freight for Milwaukee, Chicago and St. Paul Railway. When business was slow, worked at canning and in tobacco warehouses at Portage, Wis. and old switching, Madison Prell's Yard. 1910-1913, retail business, general store. Built cinema, sold to "Theatre," store on Southside and lots, again traded for feed grinding mill. Worked in open house at Columbus, Wis. Altered old postoffice for theatre to, Wis. Towed freight cars to theatre in Granite, Wis., 1915. Burned down, 1923. Bought Mor- eson Theatre, West Bend, Wis., Bauer, bought RKO Theatre, 1925. Rented West Bend Theatre, 1912. Has a farm with stock and machinery, also an apartment and store building. Main Street, West Bend, Wis., leased "New Menasha Theatre, Menasha, Wis. remodeled and operates it. Director of Wisconsin Theatre Owners Assn., Co. August 1, 1933. Member of the board of directors for the Motion Picture Theatre Owners of Wisconsin and the Independent Theatres Protective Association for wis- consin and Upper Michigan.

BERKOWITZ, JACK: Executive. Active in distributing field for more than twenty years. Formerly operated exchanges in New York City and now president of Rep- ublic Distributing. Serves in offices in Chicago and Buffalo, and an officer of Republic Pictures Corpora-

THE 1937-38 MOTION PICTURE ALMANAC

102

BERNHARD, JOSEPH: General manager, Warner Brothers Circuit, Branch Manager, New York. Background in real estate operations and was identified for some time with the Stanley Company of Philadelphia.


BERNHEIM, JULIUS: Associate producer, h. Laupheim, Germany; h. 5 feet 4 inches; dark hair and eyes; w. 135 pounds; p. Jacob and Caroline Leaminie Bernheim; e. public schools Laupheim; Wendell Phillips High School, Chicago. In 1909, after graduation, entered Laemmle Film Exchange, as office boy; later became West Coast film editor. In 1915 to Minneapolis exchange, then Omaha and Kansas City exchanges. In 1922, to Universal City, California, as second assistant director. Served under Irving Thalberg as unit business manager in 1923. General manager of studio 1924-25. Associate producer in 1925, producing "The Hunchback of Notre Dame," "Merry-Go-Round," "Phantom of the Opera" and many other adaptations in Germany. In 1933, "Beloved," "By Candle-light," Universal. In 1935, "Transit Lady." "King Solomon of Broadway," Universal.

BERNIE, BEN: r. n. Benjamin Anzelvitz, Orchestra leader, h. Bayonne, N. J.; h. 5 feet, 10 inches; dark brown hair and brown eyes; w. 135 pounds; e. Columbia University, School of Engineering, and the Mozart Institute, New York; m. Patricia Wesley, 1935; by. dogs, and musical effects. Trained in violin as a boy in deference to father's wishes, studied engineering, but did not complete course. Became assistant to Proprietor of Grand Central Goffing Society, controls Kit Cat Restaurant, and organizer of Columbia Street Orchestra. Became director of 170 Columbia Street Orchestra. Became director of all GB sales, including United States.


BERNARD, FELIX: Song writer. In 1935; collaborated on music and lyrics, "The Nighthawks." RKO. In 1935; collaborated on "One of the Race." RKO.


BERNARD WALDMAN: President, Modern Merchandising Bureau. Born Feb. 1, 1900; p. Mania and Benjamin; e. Educated, Univ. of London, College of New York and Brooklyn Law School, L.L.B. Director of Distributor of Cinema Fashions and other exploitation fashions; merchandising tieups with studios and home advertising departments.


BERNER, JEFFREY: Director and General Manager, Gaumont-British Distributors, Ltd., London, General Manager, British Empire Corporation, Ltd., London. Entered British Industry through Motion Picture Sales Agency, later being appointed manager of Film Booking Offices, resigning in 1922, when managing director of Stoll Film Company. In 1932, registered with M.B. as managing director of Great Britain Film Production, afterwards as special representative in Great Britain for Harold Lloyd, and later was appointed joint general manager of W & P. Also a director of General Theatres Corporation, Ltd., theatre operating associate of Gaumont-British. In 1931, sponsored the new London Sporting Club, controls Kit Cat Restaurant, and organizer of Columbia Street Orchestra. Became director of all GB sales, including United States.

BERNFELD, HERMAN J.: Drama and motion picture director, Cincinnati Enquirer, Cincinnati, Ohio; b. New York.
HARRY SHERMAN
PRODUCER

CLARENCE E. MULFORD'S
OUT-DOOR ACTION STORIES

HOPALONG CASSIDY SERIES

FEATURING
WILLIAM BOYD

SEASON 1937-38

NOW PREPARING
THIRD YEAR'S SERIES
FOR PARAMOUNT

J. D. TROP
General Manager

NEW YORK OFFICE
1501 BROADWAY
HARRY SHERMAN
PRODUCER

REX BEACH'S
"THE BARRIER"

WITH
ALL STAR CAST
FOR PARAMOUNT

"THE LIFE OF
BUFFALO BILL"

EPIC OF THE
WESTERN PLAINS

FEATURING
JAMES ELLISON

SEASON 1937-38


BERTRAMI, CALISTO: Player. In 1937: "30 Seconds d'Amore" (30 Seconds of Love), E.J.A.


BEROZZI, ANGELO: Producer, In 1936: "Cavafy." UA.

BESOZI, MARIO: Player. In 1937: "30 Seconds d'Amore" (30 Seconds of Love), E.J.A.


WILLIAM BOYD

Featured in
HOPALONG CASSIDY SERIES

HARRY SHERMAN PRODUCTIONS
FOR PARAMOUNT
Big—Bir


"BIG BOY" (Malcolm Williams): (See 1930-37 Motion Picture Almanac.)

BIGELOW, CHARLES E.: Assistant production manager, Monogram Productions; b. Chicago, 1901; m. Charlotte H and Katherine. Formerly with Consolidated Film-Industries and Rothesser Film Company.


BIGGS, WILLIAM T.: Former exhibitor. b. Anita, Cass County, Iowa, May 14, 1890; e. grammar school; married. One son; auto salesman; "Bought Anita theatre in 1922, and was in industry 11 years. Sold theatre at Anita, Iowa; Brought theatre at Adair, Iowa. Sold Nov. 1, 1936. Now in Anita, Iowa, post-office.


BILLDREW, A. C. H.: (See 1936-37 Almanac.)

BILLER, IRENE: (See 1936-37 Almanac.)


BIMBERG, HOWARD: Writer, Mascot Productions. Associate editor, National Power Glider. Also associated with New York papers. Was connected with the Butaway News of South Africa.

BINFORD, LLOYD TILGHMAN: Chairman Board of Theatrical Censors, Memphis, 1731 Peabody Avenue, Memphis, Tenn. b. Duck Hill, Miss., December 16, 1864; d. Col. Jas. R. and Frances Campbell; e. Bought schools; widower and has four children. Began in life insurance business at Jackson, Tenn., 1880; moved to Memphis, 1889; President, Columbus Mutual Life Insurance Company; director, Manhattan Savings Bank & Trust, 1938; U. S. President Mid-South Fair: President Southern Surgical Supply Co.


BINNA, COMM. DR. MANLIO: President of International Communication, Ltd. "Dorso," Direzione Generale della Cinematografia, b. Parma, Italy, 1891; married. Doctor at law; Vice-precinct of Kingdom, then in Hallian army, wounded in War; decorated.

BINNER, MARGERY: Actress. r.n. same, b. Tiddington, England, Jan. 3, 1904; d. pounds; fairly hair, blue eyes; bobbles are writing. walking, story, weekdays. In first editions; his fair screen and screen. "Almost a Divorce" (B. & E.), "Glamour" (H. P. F.), "Honeymoon Adventure" (A. F. P.), "Two of a Kind" (A. F. P.), "Red and White" (SemKC), "Lady of the Companions" (Gaumont-British), "Julie" (Cinematografia, H. P. F.). In 1936: "Beloved Vagabond." Col.


BIRCH, ALBERT FREDERICK: Recordist, Gaumont-British Corporation, London. b. Lewes, Sussex, England. Oct. 10, 1905; e. school; m. 18 inches; 5 pounds; fair hair, blue eyes; bobbles are writing. walking, story, weekdays. In first editions; his fair screen and screen. "Almost a Divorce" (B. & E.), "Glamour" (H. P. F.), "Honeymoon Adventure" (A. F. P.), "Two of a Kind" (A. F. P.), "Red and White" (SemKC), "Lady of the Companions" (Gaumont-British), "Julie" (Cinematografia, H. P. F.). In 1936: "Beloved Vagabond." Col.

EDWARD LUDWIG
DIRECTOR

FORTHCOMING
"THE BARRIER"
A HARRY SHERMAN PRODUCTION
A PARAMOUNT RELEASE

CLAUDE BINYON
SCREEN PLAYS
"I MET HIM IN PARIS"
"VALIANT IS THE WORD FOR CARRIE"
"THE BRIDE COMES HOME"
"THE GILDED LILY"
"ACCENT ON YOUTH"

UNDER CONTRACT TO PARAMOUNT FOR THE PAST SIX YEARS
AND QUIETLY REPRESENTED BY CHARLES K. FELDMAN


BIRDWELL, RUSSELL: Director of advertising and publicity, Selznick International Pictures.

BIRELL, TALIA: Actress. r. n. Natalie Birel; b. Vienna, Sept. 10, 1898; h. 5 feet 6 inches; w. 125 pounds; blue eyes, blonde hair; e. private schools and college. When she specialized in music and dramatics, he had been acting in Europe on the stage. To Columbia, 1933: "Black Pearl." Universal: "Let's Fall in Love." Columbia. In 1935: "It's Live Tonight." "Crime and Punishment." Columbia; "Spring Tonic." Fox, 1936: "The Lone Wolf Returns." Columbia; "The White Legion," GN.


BIRMINGHAM, ALA.: (See 1936-37 Motion Picture Almanac.)


BITKER, PIERCE H.: (See 1936-37 Motion Picture Almanac.)

BITTMAN, DR. HANS: (See 1936-37 Motion Picture Almanac.)


BLACK, BELA: President of Danubia Distributing Corp.; treasurer, Corvin Modern Playhouse, Inc.; vice-president, Tabard Screen Talkies, Inc.; graduated from college in Budapest. Businessman.

BLACK, BRET: (See 1936-37 Motion Picture Almanac.)

BLACK, BUCK: (See 1936-37 Motion Picture Almanac.)


BLACK, EDGAR: Composer. In 1936; collaborated on songs "The Tenth Man." Associated British.

BLACK, GEORGE: (See 1936-37 Motion Picture Almanac.)

KEY TO ABBREVIATIONS
b. — birth
m. — married
p. — parents
divorce — divorce
p. — professional
d. — education
e. — education
a. — height
h. — hobby
n. — real name
w. — weight

BLACK, RALPH: (See 1936-37 Motion Picture Almanac)

BLACK, SAM: Editor-publisher; The Studio News, 6331 Hollywood Blvd., Los Angeles, Cal.; b. New York City, December 2, 1905; p. Michael and Anna Black; e. college; married. Entered the newspaper and publishing field upon leaving law school. After working in various Eastern publishing houses he went West to enter the newspaper field, working on the Los Angeles Times, Los Angeles Examiner, and Los Angeles Record. Upon leaving the latter in 1928, he started the Extra Adw. The Studio News, a motion picture trade paper covering the Hollywood studio field.


BLACKFORD, MARY: (See 1936-37 Motion Picture Almanac)


BLACKTON, JAMES STUART: Production director, Associated Film Corp., Inc., b. Shefield, England. 1873; e. Eton House Collegiate School, England and College, Left England for America, 1885. In 1896 met Thomas A. Edison and was hired. Involved in a project to convert the first picture camera into the American War; photographed and showed first newsreel for American Bulletin and for Theatres, 1898. Fitted up first moving picture machine on roof of Morse Building, Nassau St., N. Y. In 1900 incorporated the Vitagraph Co., and produced "The Birth of the Crane." Built first glass enclosed studio in Flatbush, Brooklyn, and pioneered in production of first two, three and five reel feature pictures from 1900-1915. General director of production, Vitaphone Company of America. In 1915 produced "The Battle Cry of Peace." Brought to the screen many noted stars and opened the Dollar Theatre at Broadway. In 1915 organized and became president of Motion Picture Board of Support. An active member of the Association of Motion Picture Producers and Distributors of America. Was president and editor of the Motion Picture Magazine. Produced the screen play "The Glorious Adventure," in London. In 1928 when invited to Warner Bros., he went into independent production.


BLAIRE, GEORGE A.: Manager, export motion picture film sales, Eastern Kodak Company, b. Hamilton, Ontario, Canada, June 24, 1911; p. Thomas and Mary Blair; e. common and high schools; married. Demonstrator of photographic papers and dry plates for the Eastern Kodak Company. Started as motion picture film technician, later made manager of domestic motion picture film sales.


BLAIRE, NANNY. Writer. In 1935: collaborated on "This Is the Life," 20th Century-Fox.


BLAKE, BEN K.: Executive, b. Brooklyn, N. Y., Sept. 24, 1892; p. publie and high school, and one year mechanical school; married. Exhibitor, managing theatre in New York City, had responsibility for sales and marketing in production department. Worked with Universal at 11th Avenue studio, and at Fort Lee. Supervised produc-
EUGENE STRONG
ASSOCIATE PRODUCER

REX BEACH'S
"THE BARRIER"
A HARRY SHERMAN PRODUCTION
A PARAMOUNT PICTURE

--- 1936-37 ---
"HOPALONG CASSIDY RETURNS"
"TRAIL DUST"
"BORDERLAND"

HOWARD J. GREEN
SCREEN PLAYWRIGHT

MANAGEMENT
JOHN McCORMICK, INC.


BLAKE, ERNEST E.: Managing director, Kodak, Ltd., London, England, 1912-20. Was professional photographer and started showing motion pictures in 1917. In 1903 joined Kodak and started cinematograph sales department of that company in England. In 1912 took over film sales for Eastman Kodak and associated companies for whole of Europe and for British Empire, except Canada and Australasia. Still continues this activity in addition to duties managing director to Kodak, Ltd.

BLAKE, GLADYS: (See 1936-37 Motion Picture Almanac.)

BLAKE, LARRY: Actor. r. n. Lawrence Lumburg; b. April 24, 1914, Brooklyn; h. 5 feet 11 inches; w. 176 pounds; blue eyes and brown hair; p. non-professional; e. Brooklyn Law College. Became member of Gilmoure Little Theatre group. Under contract to Fancho and Marco. Has done radio work. Signed by Universal.

BLAKE, RICHARD: Writer. In 1936: collaborated on "Women Are Trouble," MGM.


BLAND, HENDERSON: (See 1936-37 Motion Picture Almanac.)


BLAND, TREVOR: (See 1936-37 Motion Picture Almanac.)


BLANE, BARBARA: (See 1936-37 Motion Picture Almanac.)


BLANK, H. Circuit Operator. Paramount theatre operating partner in Des Moines and a member of the Paramount national theatre advisory committees. Operations includes theatres in 20 Iowa and Nebraska cities and at Moline and Rock Island, Ill. Founder and developer of H. Blank Theatres. Married on March 22, 1926. Operated in Publicx about 1927. Blank retained a few to operate. With the Paramount receivership, Blank became an operating partner, which involved his resuming operation of his former circuit. Now operates as Tri-States Theate Cor.


BLANKA, VALERIA: Actress. Appeared in "When You Give Your Heart Away," UPA.


THE 1937-38 MOTION PICTURE ALMANAC
JOHN C. MOFFITT
1937 SCREENPLAYS
(IN COLLABORATION)

"NIGHT KEY"  "MOUNTAIN MUSIC"
"EXCLUSIVE"*  "DOUBLE OR NOTHING"

*ALSO ORIGINAL STORY

EDWARD ARNOLD

MEET
NERO WOLFE
COME AND
GET IT
TOAST OF
NEW YORK
EASY LIVING

Under Personal Contract to
B. P. SCHULBERG
Management
BERG & ALLENBERG
GEORGE ARCHAINBAUD
DIRECTOR

PARAMOUNT PICTURES

ROBERT C. BRUCE
TECHNICOLOR and PICTORIAL DIRECTOR

with

PARAMOUNT PICTURES, INC.

BLUM, SAMMY: (See 1936-37 Motion Picture Almanac.)

BLUMAUER, PHILIP: Owner, Capital Theatre, Portland, Ore. b. Portland, Ore., 1865. Became associated with Columbia Theatre, Chicago, Ill., and was with it 29 years. After resigning, took over Capitol Theatre.


BLUMENSTOCK, MORT.: Warner Pictures, assistant publicity and advertising director: b. New York City, Dec. 29, 1900; e. Columbia University; b. feet, 5 inches; w. brown, blue eyes. Married, has second child, blue eyes. Wrote and edited for Columbia Pictures, one year; title writer and editor, First National Pictures, two years; wrote scenario on musical "Moon Flats," Universal; directed "The Return of Sherlock Holmes," Jeanne Eagels in "Jealousy," "Morals for Women," for Tiffany; "SPEEDING," with Eddie Cantor, "The Man From 52nd" and "Belle of the Night" (1932), and fifty other shorts.

BLUMENTHAL, ALFRED CLEVELAND: President A. C. Blumenthal Company; b. New York, N. Y., June 1, 1880; e. graduated from University of California. Real estate.


BLUMER, RUDOLF: (See 1936-37 Motion Picture Almanac.)

BLYSTONE, JASPER: Assistant director. In 1932:
JOSEPH H. NADEL

PRODUCTION MANAGER

Mae West
in
"GO WEST, YOUNG MAN"
A Paramount Picture

Charles Ruggles and Alice Brady
in
"MIND YOUR OWN BUSINESS"
A Paramount Picture

Warren William — Lewis Stone
Karen Morley
in
"OUTCAST"
A Paramount Picture

In Preparation
GARY COOPER
"WHAT HO"
A Paramount Picture
and a Mae West Production

with
MAJOR PICTURES CORPORATION
1040 N. Las Palmas Avenue
Hollywood, Calif.

RUSSELL HAYDEN

FEATURED IN

HOPALONG CASSIDY SERIES

HARRY SHERMAN PRODUCTIONS FOR PARAMOUNT
SEASON 1937-38


BLYTHE, PEGGY: Actress. r. n. Mary Margaret Blythe Ruthenberg; b. Lancaster, Pa., October 19, 1915; h. 5 ft. 3½ in., w. 98 pounds; brown hair and blue eyes; by swimming, skating and riding. Studied dancing. Made West and stage debut in "Little Tommy Tucker," Danced in several British pictures, including "Looking on the Bright Side," 1932, AIP. First talking part in Gaumont's "Constant Nyash," (1933), "The Flash" (Twickenham), "The Scoop" (British and Domini- cans), and "Lorna Doone" (ATF).


BODKIN, HARRY GEORGE: Philadelphia sales manager, United Artists; b. Philadelphia, Jan. 6, 1898; p. mother; e. cram school, high school, University of Pennsylvania, mechanical engineer, civil and mechanical engineer, nine years. Sales department of MGM, and nine years sales manager, United Artists.

BODKIN, JOHN S.: Drama editor; Queens Evening News. Jamaica, N. Y.; b. Brooklyn, April 17, 1910; p. Dr. and Mrs. D. George Bodkin; e. George Town University. Reportorial experience.


BODRERO, JAMES: (See 1936-37 Motion Picture Almanac.)


BOELEN, WILLARD: (See 1936-37 Motion Picture Almanac.)

THE 1937-38 MOTION PICTURE ALMANAC

122
HENRY HATHAWAY

Director

• • •

"LIVES OF A BENGAL LANCER"
"TRAIL OF THE LONESOME PINE"
"GO WEST YOUNG MAN"
"SOULS AT SEA"
BOEMLER, GEORGE: Film editor. Started in lab-

BOENIGER, FRANCIS: Cameraman. b. Montreaut, Vaud, Switzerland, Jan. 28, 1902; black hair and brown eyes; e. electrical engineer; chief hobby, motion pictures. Buenos Aires representative of Paramount News, Con-


BOGGETTI, VERA: (See 1936-37 Motion Picture Almanac.)

BOGGS, HASKELL BUS: Cameraman for Paramount; b. Jones, Okla., April 11, 1909; p. and Mrs. B. F. Boggs; e. University, 1 year. Assistant cameraman, Para-
mount West Coast Studios, while attending University of Southern California. Made one complete camera himself. Became chief cameraman, Paramount Productions, Oklahoma City during years 1931-32-33 and joined the American Society of Cinematographers, 1934. Destined follow-up devices for studios. Became assistant camer-
aman at Paramount in Hollywood.

BOGLE, CHARLES: Pen name for the actor, W. C. Fields. Wrote several stories on original "It's a Gift": wrote story of "The Old Fashioned Way."

BOHMSCHEN, ENDRE: Writer. r. o. Andrew Gordon Boehm; b. Arad, Hungary, May 1, 1909; e. Budapest, Vienna; 5 feet 11 inches; w. 140 pounds; gray eyes, brown hair; b. Wrote following plays: "For Better or Di-

BOHN, JACK: (See 1936-37 Motion Picture Almanac.)

BOHN, MICHAEL: (See 1936-37 Motion Picture Almanac.)

BOHN, JOSE: (See 1936-37 Motion Picture Almanac.)


BOLAND, EDDIE: Actor. b. San Francisco; h. 5 feet 11 inches; w. 185 pounds; e. San Francisco. In pictures since 1915. Pictures include: "Little Robinson Crusoe, MGM; "No-

body's Business," "Nothing Matters," "Who's My Wife?" Educational; "Sunrise," Fox; "Last Performance" (1929), United Artists; appeared in "I Have Lived," pro-
duced by Chesterfield.

BOLAND, JACK: Art director, purchasing agent, assis-
tant director of pictures Processing. b. New York City, Jan. 31, 1906; h. 5 feet 10 inches; brown hair and blue eyes; w. 143 pounds; p. Ellen Brennan and David Boland; e. New York; "Missionary;" professionals; b. N. Y.; m. Virginia M. Beilios, non-professional; l. Earl Boleyn, horseback riding. Has been engaged in theatrical activities as art director and purchasing agent and assis-
tant director. Has been associated with Paramount Famous-Lasky, First National, Sam E. Berk, World and Fox Studios, Harry Garson productions, Clara Kimball Young, and assisted Harry Garson, Jess Robbins, Thomas Heffron, Edwin Carewe and Mervyn LeRoy Associated with Alfred E. Green five years, joined Fox Film as assistant director in Hospital. Has been consulting director on more than 50 pictures. Collaborated on "I Am Su-


BOLEN, BETTY: b. Arkansas, February 4, 1910; blond curls; blue eyes; e. attended school in little Root


BOLESŁAWSKI, RICHARD: Director, b. Warsaw, Poland, February 4, 1889; h. feet; Denis. New York University. In 1922, joined Famous Players; 1906 to 1915 in Moscow Art Theatre as actor, then from 1915 to 1918 in the World war as cavalry officer in the first Polish regiment of lancers, then from 1918 to 1929 as cameraman in the Polish war with bolsheviks. After 1926 in the U. S. A. as producer of various shows, among them "Vargabond King," "Mr. Moneypanny," collaborator in "Three Musicians," "The Miracle," "Masheh" and "Treasure Girl," Palhe; then, "Last of the Wolf Wolf." Columbia: "The Gay Diplomat," "Woman Funnels," RKO-Radio. In 1932: "Rasputin and the Empress," MGM. In 1934: "The Painted Veil," MGM. In 1936: "Clive of India," "Les Misérables," United Artists; "O'Shaughnessey's Boy," MGM; "Metropolian," 26th Century-Fox. In 1938: "Three Godfathers." Selecting capacity was 40. Andrew operated the project and Laurence acted as manager. In 1908 the brothers opened the Big Show on Eighth Avenue and 28th Street. Shortly after its opening, in 1914, they moved to the Yorks at 26th Street; took over the Amsterdam on 22nd Street and the Morocco, following up with two or three acquisitions in a year, until the gap total 2900 feet. Until four years ago, the circuit was operated under the leader by Andrew. In 1901 the firm was incorporated with the same name. Laurence is vice-president.


BOLGER, RAY: Dancer, stage and screen. In 1936: "The Great Ziegfeld." MGM.


BOLTON, HELEN: (See: 1936-37 Motion Picture Almanac.)


BONAVAL, EDWARD N.: Executive. Was assistant secretary of the Artists Associates; age; 1884; Detroit, August 14, 1934; e. DeWitt Clinton High School and Columbia University, BACONZO-BARTOSZEWSKI, A. CAPTAIN: (See: 1936-37 Motion Picture Almanac.)


BOND, TOMMY: Actor. b. Dallas, Texas, Sept. 15, 1922; h. 4% inches; w. 47 pounds; blonde hair. Also in Our Gang comedies at the Hal Roach Studios.


BONDIEFF, ALEXEI: (See: 1936-37 Motion Picture Almanac.)
BONOMO, JOE: Actor. b. Coney Island, N. Y., Dec. 25, 1902; h. 5 feet 11 inches; brown eyes and black hair; w. 198 pounds; e. New York. Specialized in physical comedy, screen habits, medicine; by: boxing, wrestling, gymnastics, trackwork and football. Has lived in New York for 17 years and is well known in vaudeville. Entered pictures in 1911, following the winning of “perfect man” contest in New York. Among his many characters: Sebastion in Milton Milton’s “Sin Tiger”; star of five serials for Universal; “Chinatown Mystery” and “Luna Mole” in “Vamping Venus,” “Plunder of the North.” Hilsmore.


BOOTH, EDWIN M.: Manager, MGM, Cincinnati, Ohio, B. Indianapolis, Ind., Aug. 29, 1895. Married in 1936, John L. and Nellie C. Booth; e. grade and high school. Food and produce brokerage business. Studied voice culture and old concert work in both light and comic opera. Was salesman in Indianapolis for Fox. Travelled out of Chicago three years as salesman for Metro. Left Metro to become Indianapolis manager of FIO, remaining two years. Transferred as manager to Cincinnati for FIO, remaining four years. Turned the Indianapolis office for Associated Exhibitors. Then joined Metro Cleveland office as manager and two years ago transferred from Cleveland to become manager of Cincinnati office of MGM.

BOOTH, EDWINA: Actress, r. n. Edwina Woodburn; h. 1905; e. Salt Lake City, Utah; e. factory work for E. Massey 10 years; spent two years in London in support of Lucille La Verne in “Sun-Up.” In Carter Deane’s Pictures. Has been Fox Reno in “Small Town,”24, 1936, in “Manhattan Cocktail” (Paramount). Then selected by W. S. Van Dyke for lens feminine role in MGM’s “Three Wise Fools” (1933). Replaced Frances Dee.


BOOBYTH, GEOFFREY: (See 1936-37 Motion Picture Almanac.)

BOOTHE, CLARE: Writer. Formerly U. S. Representative of Motion Picture Code Authority. b. New York; e. largely by writing screenplays for stage and three years managing editor, Vanity Fair Magazine. She recently wrote a series of articles dealing with Hollywood’s new Picture Pact. Secretary and a long member of the Code Authority for legitimate full length dramatic and

THE 1937-38 MOTION PICTURE ALMANAC


BOURKE, FAN: (See 1926-27 Motion Picture Almanac.)

BOURNE, NICK: Entertainer, radio and films editor. Nevada State Journal, Reno, Nev. b. St. Louis, Mo., June 2, 1907; p. A. W. Bourne; e. university. Joined Murray as stage manager. Turkish, then advertising agent. is also working as advertising manager. telegraph station KOH.

BOURNE, WHITNEY: Actress. In 1937: "Head Over Heels in Love." GB.


BOVER, HAL: (See 1926-27 Motion Picture Almanac.)

BOURDELLE, THOMY: (See 1926-27 Motion Picture Almanac.)


BOVIM, RUSSELL A.: City manager, Loew's Columbus Theatres; b. Milwaukee, Wis., June 14, 1899; p. father living; e. grammar and high schools in Milwaukee; one year Milwaukee State Normal School and one year University of Chicago; married. Started in Denver, Col., with Union Pacific Theatre circuit, 1922. Joined Loew Circuit, working in Pittsburgh, Wilmin. 1928; Harrison National, Ohio, N. and S. 1929. manager.


BOYS, CHARLEY: (See 1926-27 Motion Picture Almanac.)

BOYER, HENRY A.: Actor. b. Sacramento, April 21, 1875; h. 5 feet 1½ inches; gray hair and blue eyes; w. 200 pounds; p. Huntington School; m. Clara Heide. He was on the legitimate stages for thirty years. Began his pictures in 1916 and appeared in "Lost Limited," "Women Who Dare," "Hell Ship Boston," "Street Smoke," "Wright Idea," "Perfect Gentlemen," "Burning Bridges" and "Some Mother's Boy."


BRADLEY, SIR, JAMES: (See 1936-37 Motion Picture Almanac.)


BRADFORD, JAMES: (See 1936-37 Almanac.)

BRADFORD, J. E. S.: (See 1936-37 Almanac.)

BRANDEIS, MADELINE (Mrs.): Writer of juvenile stories; former independent producer for Pathé; b. S. F. Boyle, Cal., December 18, 1898; divorced; D. Mr. and Mrs. Albert Frank; e. private school and tutors. Produced "One Night on the Beach" and "Madea Moller" for Hedkin- son; "The Shining Adventure." Principal Pictures: "Children of All Lands." Also a series for an English concern. Writing children's books. "The Children of All Lands" series.


BRANDT, JOE: President, Nuevo Mundo Motion Pictures, Inc., 820 Broadway, New York, 1932; e. New York high school and New York University where he received his L.L.B.; holding bachelor of literature degree from N. Y. U.; admitted to practice in New York State bar in 1925; m. one son, Jerold Thurston; b. bride, reading, fishing and travel.Entered the motion picture industry as private secretary to Carl Laemmle in 1908. Previous to this he was with the Hampton Advertising Agency, and also served as New York representative for Wm. J. Gimbel and Co., and as his personal secretary. Formed the "Shorts Picture Corp.," and formed his own business, C. B. C. Sales Company (which later became the "Regal Sales Company") in partnership with Harry and Jack Cohn. In 1921, Harry Cohn purchased his Interests in Columbia in February, 1922. President of World Wide Pictures, and vice-president of Educational Pictures, Inc., in May, 1923. Resigned, Nov., 1923. Became president of Associated Publications. Resigned in 1923. Became president of Nuevo Mundo (American distribution of Italian motion pictures) in November, 1935. Home address: 25 Central Park West.


BRANNER, PERL-AKEL: (See 1936-37 Motion Picture Almanac.)

BRANE, NEIL: (See 1936-37 Motion Picture Almanac.)

KEY TO ABBREVIATIONS

b. - (birth) m. - married
div. - (divorce) p. - parents
e. - (education) pro. - professional
h. - (height) r.n. - real name
hy. - (hobby) w. - weight
Errol Flynn and Olivia de Havilland in 'Adventures of Robin Hood' in Technicolor

Claudette Colbert and Charles Boyer in 'Tovarich' with Basil Rathbone

'Boy Meets Girl', Broadway's 2-Year Laugh Smash

Carole Lombard and Fernand Gravet in 'Food For Scandal' with Ethel Merman

'Varsity Show' with Dick Powell
Fred Waring and his Pennsylvanians
Ted Healy • Lee Dixon • Roy Atwell

Kay Francis and Miriam Hopkins in 'The Sisters'

Errol Flynn • Edward G. Robinson • Bette Davis in 'The Gamblers' with Basil Rathbone

Paul Muni in 'The Life of Emile Zola'
Bette Davis in the Giants' in Technicolor.

Arthur DaBgerous and Millie in Technicolor.

Kay Francis and Paul Muni in Panama Canal.

Jean Arthur in This Woman Is Dangerous.

Louise Preston Foster in A Prayer For My Sons.

Wayne Morris and Frank McHugh in Gold Is Where You Find It.
ERROL FLYNN • BETTE DAVIS • KAY FRANCIS
DICK POWELL • MARION DAVIES • PAUL MUNI • EDWARD G. ROBINSON • FERNAND GRAVET • GEORGE BRENT • THE MAUCH TWINS, Billy and Bobby • PAT O'BRIEN LESLIE HOWARD • OLIVIA DE HAVILLAND JOAN BLONDPELL • ANITA LOUISE • HUMPHREY BOGART • RUDY VALLEE • IAN HUNTER • DICK FORAN • WAYNE MORRIS • BORIS KARLOFF
And!
CAROLE LOMBARD • CLAUDETTE COLBERT GINGER ROGERS • JEAN ARTHUR • BRIAN AHERNE • FRED WARING • MIRIAM HOPKINS and His Pennsylvanians CHARLES BOYER • HENRY FONDA • WARNER BAXTER • KENNY BAKER • ETHEL MERMAN and His Swing Orchestra BASIL RATHBONE • BENNY GOODMAN

In 1937: "The Dominant Sex," Associated British.

BRENT, EVELYN: Actress, r. n. Elizabeth Biggs, b. Tampa, Oct. 20, 1898; h. 5 feet, 4; brown hair and eyes; w. 112; is a Normal training school in New York; u. Harry Edwards. While still attending Normal school she visited the Fort Lee studios and obtained work as an extra, her first good parts being in support of Otto Petrova for Metro. Then made a pleasure trip to Europe, played in "Big Brown Eyes" and remained in England about four years, appearing in pictures produced by Stoll, Ideal, Samuelson and other producers. Returned to United and joined "Shaw's" where she played a series of 14 crock melodramas for FBO, including The Jade Cup, "Smooth as Satin" and The Flams of the Argentine.


BRENT, GEORGE: Actor. b. Dublin, Ireland, March 15, 1915; h. 6 feet, 1 inch; w. 170 pounds; black hair and eyes; a graduate of New York University, wherein he appeared in the "Rich Are Always With Us," "The Crash," "The Big Noise," and remained in England about four years, appearing in pictures produced by Stoll, Ideal, Samuelson and other producers. Returned to United and joined "Shaw's" where he collaborated on scenario, and directed "Honors Easy," BIP.

In 1937: "The Dominant Sex," Associated British.


BREON, EDMUND: Actor, r. n. Maelaverty; h. Haun-


...
Air compressor automotive engineer. Development of one and three color film as president of Brecker Color Film Co, considered leading Irvington Machine Co., manufacturer of motion picture equipment.

BREYER, WILLIAM RICH: Drama, motion picture and radio editor, The Tennesseean, Nashville, Tenn.; b. Nashville, April 9, 1905; p. Mr. and Mrs. J. Breyer; e. Nashville; m. Mrs. Margaret and Mabel, 1926. Two months as reporter for Atlanta Georgian; 23 months for Atlanta Journal-Constitution; film editor for The Age of Innocence this year of time for Journal. Member of editorial staff of The Tennesseean since September 11, 1925. Writes weekly column, "Plays and Actors," legitimate stage, Sunday morning, "Gallery Glimpses" about moving pictures Monday afternoon. Also serves Tennessee as rewriter man.

BRIAN, DONALD: (See 1936-37 Motion Picture Almanac.)


BRICK, FANNY: Actress, r. n. Fanny Borach. b. New York, Oct. 29, 1891; p. Rose Stern and Charles Borach; e. Newark, New Jersey. Received her stage training in Brooklyn theatres, then later appeared in Coehan & Harris revue. Moving to New York, she located in Rachel Lewis' vaudeville act; then became a chorus girl in Hurtig & Seaman burlesque troupe, first as a singer and then as a dancer, and later became a soubrette. She was singing dialect songs by Irving Berlin, as one of "Spiegel's College Girls" in the Columbia burlesque company. In 1919 Florence Ziegfeld Jr., engaged her for the 1916 edition of his Ziegfeld Follies. At this time she renamed herself "Brick" borrowing the name of John Brice, an old family friend. With the exception of two seasons, one sent in "The Homogeny Express" and the other in London vaudeville, Fannie Brice was a star of the Ziegfeld Follies from 1919 to 1923. It was here in the "Follies" after 10 years that she became famous for her singing of "Mon Homme," a lyric written by Channing Pollock. In 1924 she left Ziegfeld and opened "The cuisine of the Music Box Revue" continuing during the 25 season. Then, following a brief tour in vaudeville, she was starred by David Belasco in his "Gypsy Rose Lee" at the Empire. She also appeared on the New York stage in "Fibber." On screen in "Man Who Married a Wife," "Bitter End," "Where the Money Goes," "Quilt," 1930-21, produced by Billy Rose, "Je Vous Libère" (1930), United Artists. In 1934 returned to "Ziegfeld Follies," sang "Je Vous Libère." In 1935: "The Great Ziegfeld," Metro-Goldwyn-Mayer.

BRICE, LEW: (See 1936-37 Motion Picture Almanac.)

BRICE, MONTE: Producer, Director, Writer, b. New York City, 1893; h. 5 feet 8 inches; brown hair and eyes; w. 150 pounds; m. Doris Hilt, ex-professional (Katherine Marple); e. Indianapolis high school and Columbia university; received his stage training at the American Academy of Dramatic Arts of the City; hobbies include golf, prize fighting, travel and sports. Nine years of experience as director of "Casey at the Bat" for Paramount, and wrote "Behind the Front." We're In the Navy and Bebe! both produced by William A. Leach, President of Wm. Rowland, Monte Brice Productions, Inc. Formerly writer and director. He is no more than a producer, co-author and dialogue director, "Moonlight and Pretzels," Universal; director and co-author "Take a Chance," Columbia; "Shadows of Sing Sing," Universal; "Wild Night," "The Wild," Universal; produced a "Radio Star" series for Universal release. In 1935: directed "Sweet Surrender," Universal. Associated with Henry Sours, 500, N. C. Radio Production Company.


BRIDGEHOUSE, WILLIAM: Costumer. In 1937: A Doctor's Diary, Paramount, costumed. 


special representative of Paramount at Pittsburgh, Cleveland, Buffalo, New York, Boston, St. Louis, Chicago, Milwaukee, and Minneapolis. Booking agent for all theaters, 1916-24, for the booking service of Paramount at Pittsburgh, 1926. Operated Paramount Theatre, Logansport, Ind., in partnership, 1927-29, while salesmen for Columbia out of Indianapolis. Sale and Manager of Loew’s and National Theatres, Richmond, Va., 1929-34, Left Loew’s, 1934, to become salesmen for National Theatres, Richmond, Va. Director, MPTO of Virginia; Director, Richmond Theatre Guild; Director, Richmond Chamber of Commerce; Director, Metropolitan Transportation and on Board of Control of the Community Fund. Past secretary of MPTO of Virginia, 1933-36.


BRIGGS, O. H.; b. Elmira, N. Y., 1896; e. was graduated from Elmira Free Academy and continued his studies at Cornell and Colgate. Came to school after 1915. Attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attended business college; e. attende...
ALFRED E. GREEN
DIRECTOR

"MR. DODD TAKES THE AIR"
WITH KENNY BAKER — JANE WYMAN — 
GERTRUDE MICHAEL — ALICE BRADY — FRANK McHUGH

MERVYN LE ROY PRODUCTIONS
BRODSKY, NIKOLAUS: (See 1936-37 Motion Picture Almanac.)


BROILES, BARNES HOOVER: Editor, Daily News. Married to a. alumna of Texas, May 5, 1897; r. and Mrs. H. S. Broiles; e. junior college; has two children. Editor of a country daily, hobby, motion picture critic.


BROOME, FRED: Actor. b. 1906. He played Billy Beal in the film version of the book "Adventures of Huckleberry Finn." He later appeared in several other films, including "The Big House" (1939) and "I Love a Mystery" (1943). His career was cut short by his death in 1944.

BROOME, JAMES: Actor. b. 1912. He appeared in several films throughout the 1930s and 1940s, including "The Big Sleep" (1946) and "The Adventures of Don Juan" (1948). He later turned to directing and became the head of the United Artists production department.

BROOME, RALPH S., A.C.A.: (See 1936-37 Motion Picture Almanac.)

BROMHEAD, REGINALD C.: Executive; chartered brother; Brother of Lt.-Col. A. C. Bromhead, C.B.E. and associates with him in the Gaumont Co., Ltd., and later in the establishment of the Gaumont-British Film Corporation, Ltd.; Vice-chairman and managing director of the Gaumont-British Film Corporation, Ltd. in 1929. A founder of the Cineograph Trade Benevolent Fund, of which he is Chairman. Past President of the Kinematograp Rangers' Society, Eng. Director, Moss Empires, Ltd.


BRONELL, EDDIE: (See 1936-37 Motion Picture Almanac.)


BRONNER, ROBERT: (See 1936-37 Motion Picture Almanac.)


BROOK, CLIVE: Actor. b. London, England. 1891; h. 5 feet 8½ inches; brown hair and brown eyes; 155 pounds; brown hair and brown eyes. Started his career in the theatre, appearing in "The Play's the Thing." He later moved to Hollywood and appeared in films such as "The Frontiersman" (1936) and "The Great Adventure" (1938). He was known for his roles in westerns and adventure films.


BROOKS, WILLIAM: Actor. b. 1905. He appeared in several films throughout the 1930s and 1940s, including "The Big Sleep" (1946) and "The Adventures of Don Juan" (1948). He later turned to directing and became the head of the United Artists production department.

BROOKLYN, N.Y.: Borough of New York City; borough of New York City. It is one of the five boroughs of New York City. Brooklyn is the largest of the boroughs, with a population of 2,825,000 as of the 2020 census.

BROOKLYN, N.Y.: Borough of New York City; borough of New York City. It is one of the five boroughs of New York City. Brooklyn is the largest of the boroughs, with a population of 2,825,000 as of the 2020 census.
ROBERT LORD

BROOKER, TOM: (See 1936-37 Motion Picture Almanac.)

BROOKES, ALAN: (See 1936-37 Motion Picture Almanac.)


BROOKS, GERALD: Died March, 1936. (See 1935-36 Motion Picture Almanac.)

BROOKS, GUY: Actor. r. n. Earl Eby; b. Fresno Cal., June 25, 1905; 6 feet; dark brown hair and hazel eyes; w. 168 pounds; p. James and Asima Eby; e. grammar and high schools of Hampton and Madison Cal. Judged Pasadena Community Playhouse as property man in 1921. Rented assistant stage director, then actor, playing more than 50 parts in seven years. Became manager of Fanchon and Marco stage shows, and after three trips across the comedian, was on stage as "Cafe de Paris in London and "Triplets." In 1932 was given optional contract by Warner Bros. when option was not taken up returned to Calif. and appeared with Sylvia Sidney in Pasadena production of "Lillie." Associated with Spotlight theatre and Hollywood Theatre, Hollywood. Appeared In, "Cross Country Cruise," Universal, and "Finishing School." RKO. Given long term contract by Universal and appeared in "Let's Talk About," M-G-M.

BROOKS, HARRY: (See 1936-37 Motion Picture Almanac.)

BROOKS, HARVEY: (See 1936-37 Motion Picture Almanac.)


BROOKS, ROBERT: (See 1936-37 Motion Picture Almanac.)

BROOKS & ROSS: (See 1936-37 Motion Picture Almanac.)


BROUGHTON, JOE: (See 1936-37 Motion Picture Almanac.)

BROUGHTON, CLIFF: Director and producer. b. Walnut, Iowa, July 29, 1887; h. 5 ft 11½; brown hair, blue eyes; w. 161 pounds; b. Milford, Iowa; b. Walnut, Iowa; m. Dorothy A. Broughton, non-professionals; e. Walnut high school; m. Dorothy A. Broughton, non-professionals; e. University of Illinois. Belonging to Mrs. Wallace Reid Productions from 1923 to 1929 and produced the following: the "Red Kimona," the "Earth Woman," the "Sail Woman," and "Linda," and in 1926 produced "The Road to Ruin," also supervised the Dutch Roland picture, "Love and the Law." In 1927, he became associated with Mrs. Wallace Reid in the production of one of the chief 100 cent per picture, and produced a series of the "Dude Wrangler." November 10 he was named vice-president of Redemption of United Photograph, Inc. In 1928 he produced "The Romance of Rio Grande," a Metropolitian Studio for Sons Art-World Wide Pictures, a series of pictures that earned him $10,000. In 1930 he was appointed West Coast representative of George Allen Corporation, became vice-president and manager of the "Sons Art-World Wide." In March, 1932, named vice-president and production supervisor of the Maspar Pictures, Caxton Art, and Action Pictures, producing at International Studios. In 1935: assistant director of "In Sickness and in Health." "Dangerous Days," "Dangerous Alibi," "Dangerous Intrigue," "If You Could Only Cook," "Grand Exit," "The Public Menace," "After the Dance," "Awakening of Jim Burke," Columbia. In 1936: "End of the
MICHAEL CURTIZ
1936-1937 PRODUCTIONS
CAPTAIN BLOOD
THE WALKING DEAD
THE CHARGE OF THE LIGHT BRIGADE
EARL BALDWIN

ASSOCIATE PRODUCER

WARNER BROS. - FIRST NATIONAL

"MISS PACIFIC FLEET"

"GOLD DIGGERS OF 1937"

"EVER SINCE EVE"
CASEY ROBINSON
SCREEN PLAYS

Recent:
"CAPTAIN BLOOD"
"STELLA PARISH"
"GIVE ME YOUR HEART"
"STOLEN HOLIDAY"

Current:
"CALL IT A DAY"
"IT'S LOVE I'M AFTER"
(Starring Leslie Howard)

In Preparation:
"TOVARICH"
"PANAMA CANAL"

Myron Selznick, Inc.
ARCHIE MAYO

Director

"THE PETRIFIED FOREST"

"I MARRIED A DOCTOR"

"GIVE ME YOUR HEART"

"BLACK LEGION"

"CALL IT A DAY"

"IT'S LOVE I'M AFTER"
HENRY BLANKE

Associate Producer

"THE STORY OF LOUIS PASTEUR"
"ANTHONY ADVERSE"
"GREEN PASTURES"
"A MIDSUMMER NIGHT'S DREAM"

(Four of the Ten Best Pictures of 1936 in The Film Daily's Poll of Newspaper Critics.)

"THE PETRIFIED FOREST"
"WHITE ANGEL"

(On Honor Roll of Best Pictures of 1936 in The Film Daily Poll of Newspaper Critics.)

NOW

"Green Light"
"Call It a Day"
"Zola"

"Confession"
"Robin Hood"
"Beethoven"


BRUCH, F. L. MRS. (ROBBIN D.): Retreteler. 791 Bird Avenue, San Jose, Cal.; b. Dodge City, Kan., December 19, 1896; p. Mr. and Mrs. M. E. Clute; e. San Jose, Calif.; $125, 2.5 years; has two mar- ried. Taught three and a half years and then married.


BRUGGEMAN, GEORGE: (See 1936-37 Almanac.)

BRULATOUR, JULES E.: Distributor of Eastman motion picture films, New Milford, Conn. Has written his own play, "A Man of His Word," for his own theatre. Retired in 1934. B: New Milford, Conn. Two children. Is a member of Universal Film Co- company. His company printed platinum and silver photographic papers as well as cameras and lenses; traveled from Maine to California to sell his product, and then be- came the sales manager of Lumiere North American Com- pany. Is now manager of Lumiere, Inc., 101 N. Michigan; a foreign office in Lyons, France. This company manufact- ured photographic plates, papers, and motion picture films. Was elected president of Motion Picture Sales and Distributing Company, consisting of independent pro- ducers. Was one of the organizers of Universal Film Com- pany and was elected first president but resigned after a few days, because it interfered with his regular business, which was selling unexposed film. Gave up the Lumiere agency and became associated with Eastman Kodak Com- pany. He has been president of his company for United States. Was the organizer and builder of the Palace "Dancing Film Studios: also one of the or- ganizers of World Film, and became interested in other film production companies. Became a famous "planner." Also is a member of the ad- vocate board of the Chemical Bank and Trust Co.


BRUNEL, WILLIAM: (See 1936-37 Motion Picture Almanac.)

BRUNEL, ADRIAN: Director, screenartist and author.


BRUNELLI, PETER: Operative singer, 'cellist, conductor and arranging composer. b. Rome, Italy, November 27, 1907; p. Angelo Brunelli and Elisa Basaggia; e. Appoli- nara College, a Jesuit school in Rome. Placed in the Shanghai Municipal orchestra, in China, as assistant director. Came to Los Angeles in 1923 and joined the Fox Film Studio musical staff.

BRUNET, PAUL: (See 1936-37 Motion Picture Almanac.)


BRUNSTON, HEBERT: (See 1936-37 Motion Picture Almanac.)


BRUSLOVSKY: (See 1936-37 Motion Picture Almanac.)


GEORGE BRICKER
SCREEN PLAYWRIGHT

1937 SCREEN PLAYS

"MELODY FOR TWO"
(MAY RELEASE)

"DON'T PULL YOUR PUNCHES"
(AUGUST RELEASE)

"RADIO JAMBOREE"

UNDER CONTRACT TO WARNER BROS.

MANAGEMENT
MINNA WALLIS
1914 and went to work for Greater New York Film Rental. Later worked as salesman for V. L. S. Fox and Vitagraph. In 1917 made manager of Vitagraph at New Orleans, then manager of the Los Angeles branch. Attagun. In 1929 resigned and went to Richmond, Va., to manage office for the Exhibitor’s Association circuit and moved office to Charlotte. Was branch manager. First National, until November, 1930, when offices of First National were moved to Greensboro. Became assistant manager of the two offices. Member, Elks, Charlotte Rotary Club and Jesters Club.

BRYAN, JACK: Dramatic editor, Press-Sentinel, Monmouth, Ill.; b. Evansville, Ind., June 4, 1907; e. DePauw and Harvard Universities. Started in newspaper work on Bloomington (Ind.) News-Sentinel, general reporting, then Sunday editor and show critic. To Memphis as dramatic critic, 1952.


BRYON, WALTER: Actor. In 1936: “Mary of Scotland.”

BRYSON, BETTY: Actress, r. n. Elizabeth Minklejohn, b. Los Angeles, Cal.; h. 5 feet, 2 inches; auburn hair; e. Wesley and John Minklejohn; mother, professional; e. graduate of Cummack School for Girls, and Fairfax high school; also attended Maria Oslon Dramatic School. She has appeared in a number of stage plays in Los Angeles and Pasadena, and was premiere damae of San Carlo Grand Opera Company, with featured roles in “La Traviata,” “Carmen,” “Paukt” and other operas. Appeared in the Will Rogers picture, “Dr. Bull,” “Niece of Warner Baxter.” In 1931 chosen Wampus Baby Star, and was in “Kiss and Make Up,” Paramount.


BUCHANAN, ANDREW: Editor and director of Gaumont-British Magazine, b. London, England, Oct. 9, 1897; married, one child. When Baby was 5 he moved to London, where he was educated, beginning with training for medical profession. Began in picture industry as secretary to managing director of Ideal Films, Ltd.; at the same time wrote humorous articles and books which gave opportunity for starting the Magazine; has made it weekly for eleven years; author of “Films, The Way of the Cinema,” “The Art of Film Production,” “Film Fundamentals.” He Died Again”—a novel on peace—and several plays.


BUCHANAN, H. K.: President of Allied Film Exchange, 704 West Grand, Oklahoma City, Okla.; b. Manhattan, Kan., January 6, 1896; e. graduate, Texas A & M Air Force, pilot, army, 2 years; National Cash Register agent, 7 years. Vice-president and sales manager, Allied Film Corporation, City and Little Rock for 5 years. President, Allied Film Exchange, Oklahoma City, for 7 years.


BOBBY CONNOLLY

Dance Director

“FLIRTATION WALK”
“SWEET ADELINE”
“SWEET MUSIC”
“GO INTO YOUR DANCE”
“SHIPMATES FOREVER”
“STARS OVER BROADWAY”
“BROADWAY HOSTESS”
“COLLEEN”
“THE SINGING KID”
“SONS O’ GUNS”
“CAIN AND MABEL”
“SING ME A LOVE SONG”
“READY, WILLING AND ABLE”
“The King and the Chorus Girl”

Directed Technicolor Shorts

“CHANGING THE GUARD”
“The Littlest Diplomat”
“A DAY AT SANTA ANITA”
“ZULU LAND”
“ROMANCE ROAD”

Directed Western

“DEVIL’S SADDLE LEGION”
With DICK FORAN
BUCHANAN, VIRGINIA: Actress. b. Kansas City, Mo., July 7, 1910; h. 4 feet 10 1/2 inches; red hair and blue eyes. 163 pounds. Daughter of Sergeant Gill and Mrs. (Elizabeth Buchanan) Lawrence. Non-professional; c. central high school; d. Kansas State University; e. Department of Fine Arts. Member of the stage for 5 years with Frank L. Newman, Tom Wilke, Lillian Albertson, Orpheum and Pantaustus vaudeville; also appeared with Albertson and Desert Song; as "it" girl in show. Music Hall Revue at Majestic theatre, Muchmore. Appeared in old-time films in Chicago and appeared in Gus Edwards Revue at MGM, also the following: "Down Against the Wind," "Pointed Heels," "Paramount on Parade." Under stock contract at Paramount, specializing in danceline, chorus.


BUCHER, E. E.: Assistant, vice-president, Radio Corporation of America. b. Akron, Ohio; e. high school and private tutors. Joined DeForest Wireless Telegraph Company of America as experimental and installation engineer in 1903. Constructed and erected several high power wireless stations in the Middle West and on the Great Lakes coast. Worked in connection with possible experimental work at its most important stations. In 1907 American DeForest Company was absorbed by United Wireless Telegraph Company, which he joined as installation expert and experimental engineer in 1907. A member of the United Wireless Telegraph Company were taken over by the United Wireless Telegraph Company as an instructing engineer in charge of training schools. Devised several subsequent years to long distance radio experiments and trained a number of scientists and engineers. While on the staff of the Marconi company he was also technical editor of the "Radio World." 1913-17, manager of "Practical Wireless Telegraphy." "Wireless Experimenters' Manual," "Vacuum Tubes in Wireless Communication," and a number of other books. On December 1, 1910, he was assigned to special duty with the Radio Engineer for the special charge of securing and retaining contracts for radio communication apparatus. Was appointed commercial engineer of the Radio Corporation of America in March 1927 and became manager of the sales department of the Radio Corporation of America in November of that year. Held the position of general sales manager in 1924. In October, 1927, he was promoted to assistant vice-president in charge of contact with the licensees under RCA patents. With the formation of RCA Photophone, Inc., in April, 1928, he became vice-president and general manager of the company. On January 1, 1929, he was promoted to executive vice-president. Became an executive officer of the Radio Corporation of America, with the position of assistant vice-president.


BUCKINGHAM, TOM: Writer. In 1936: collaborated on screen play "Stage Struck." FN.


BUCKLAND, MRS. WILFRED: (See 1936-37 Motion Picture Almanac.)


BUCKLEY, HAROLD: Writer. b. Westfield, Mass., April 1, 1897; h. 6 feet; blue eyes; blonde hair; married and has four children. Wrote plays for and directed a number of Broadway productions, including: "California Dreamer," and did the script of Radio's "Balloon Buster." In 1936: collaborated on story, "Road Gang," FN; "Our Desert," WB; "Wife of a Good Man." "Elmer's Enemy's Wife," Warner-FN; collaborated on screen play "West Point of the Air," MGM.

BUCKLEY, HARRY D.: Vice-president, United Artists. b. Sidney, Ohio; e. Syracuse, N. Y.; served in the Army in World War I; returned to his home in New York. At the age of 21 he was manager of the Garrick theatre in St. Louis, which was followed by his appointment as manager of the Columbia theatre in that city. He served in the World War and after the Armistice he became associated with United Artists Corporation, as manager of its Kansas City exchange. Later he was transferred to Los Angeles as branch manager. He will become general manager from this company to the Burneing of the roadhouse of "Robin Hood" and later "Thief of Bagdad." Was for a time also personal and business manager of Mary Pickford and Douglas Fairbanks in New York City and in 1936 became vice-president of United Artists Corporation and one of the three members of its executive committee.


RAY ENRIGHT
DIRECTOR

1936-1937 PRODUCTIONS

EARTHWORM TRACTOR
CHINA CLIPPER
SING ME A LOVE SONG
READY, WILLING AND ABLE
SLIM
THE SINGING MARINE
ANGLE SHOOTER
the World War. Has been to sea twice since, covering most of the world as seaman, messboy and writer. Now holds a commission as Lieutenant in the United States Nautical Institute, "The Sea," a star on the New York Dramatic Chronicle. In 1929 his first book, "The Return of the Shadows," was accepted and published by Stratford University, Boston. Most of his plays have had productions in Theatrical Guild productions in New York City and had three years stock, in "Two and Two together." 

BUELL, JEO: Publicity, b. Denver, May 21, 1897; d. Aurora, New York, Jan. 29, 1907; e. Corona school and North Denver high school. Entered industry as treasurer of the Denver Orpheus business manager of Eastman Gardens theater, Denver; treasurer, Denham theater, Denver; for eight years manager of West Coast theaters, including the Delaxoe, Alvarado and Westlake, Los Angeles. In 1928 was general manager of California Universal Chain Theaters, headquarters Orange County, Calif. In 1939 was made director of all publicity at the Mark Sennett Studios in Hollywood. In 1935 joined Capitol Pictures as publicity director.

BUENO, SALVADOR: Booker; independent; b. Ciudad, Guanab, Jalisco, Mexico, Jan. 18, 1906; e. grade and high school. Was editor in Guaymas, Morelos, Mexico.


BULLA, SIDNEY C.: Film editor, Banner, Nashville, Tenn., b. Nashville, Tenn., Sept., 1811; p. Mrs. Chas. D. Bull; e. Vanderbilt University; graduate School of Journalism, University of Missouri, Miss.; m. Married. With Banner since August, 1933. Police reporter, rewrite man, now City Hall and Courthouse, film editor.

BULLOCK, MRS. NEWELL H.: Reviewer, 140 Tilden Avenue, San Jose, b. San Francisco; p. father a California pioneer borax manufacturer; mother, artist, portraits and landscapes exhibited; e. early, French grammar, high school at Snell Seminary, private school for girls, graduate of Stanford University, post-graduate work at University of California; wife of police reporter for Patagonian; had no children of her own but reared and sent through college a motherless cousin after her ninth birthday.

BUNN, C. W.: General sales manager of Electrical Research Products; married; one daughter. He entered the motion picture industry after the death of his wife; was acting production manager of the R. Buck in 1912. With Buck was an organizer of Stanley Company of America. With organization until 1928. Was managing director of Fox Theatres. Continued in association with R. B. Boyd.


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BULLOCK, MRS. NEWELL H.: Reviewer, 140 Tilden Avenue, San Jose, b. San Francisco; p. father a California pioneer borax manufacturer; mother, artist, portraits and landscapes exhibited; e. early, French grammar, high school at Snell Seminary, private school for girls, graduate of Stanford University, post-graduate work at University of California; wife of police reporter for Patagonian; had no children of her own but reared and sent through college a motherless cousin after her ninth birthday.

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PAUL MUNI

Management
M. C. LEVEE
Hollywood

Leon Schlesinger
PRODUCES
LOONEY TUNES
AND
MERRIE MELODIES
FOR WARNER BROS. RELEASE

LEON SCHLESINGER PRODUCTIONS
WARNER BROS. STUDIO HOLLYWOOD
LEO F. FORBSTEIN

 Musical Director
for
Warner Bros.-First National Pictures

CRANE WILBUR
DIRECTOR-WRITER

SCREENPLAYS
(For Warner Bros.)
"HER HUSBAND'S SECRETARY"* (Original)
"DANCE, CHARLIE, DANCE"* (Screenplay)
"ADVENTURES OF FANG" (Screenplay)
"ALCATRAZ ISLAND" (Original and Screenplay)
"SANTA ANITA" (Original and Screenplay)
"ROMANCE OF ROBERT BURNS" (Screenplay)
"THE PIT AND THE PENDULUM"* (Screenplay)

DIRECTED
"WE'RE IN THE LEGION NOW" (Grand National)
"YELLOW CARGO" (Grand National)
"NAVY SPY" (Grand National)
"DEVIL ON HORSEBACK" (Grand National)
"ROMANCE OF ROBERT BURNS" (Warner Bros.)

*In Collaboration
BUR, BURNE, BURNES, BURNETT, BURNETT, BURNS, BURNS, BURNE, BURNE, BURNE, BURNE, BURNE, BURNE, BURNE, BURNE.

BURKE, FRANK: (See 1936-37 Motion Picture Almanac.)


BURKE, JOHNNY: (See 1936-37 Motion Picture Almanac.)


BURKE, MARIE: (See 1936-37 Motion Picture Almanac.)

BURKE, MELVILLE: (See 1936-37 Motion Picture Almanac.)


BURKHARD, HARRY: (See 1936-37 Motion Picture Almanac.)


BURNESE, AUGUSTA: (See 1936-37 Motion Picture Almanac.)


BURNIE, NANCY: Actr. est. h. 5 ft. 3 in.; w. 108 pounds; blonde hair and hazel eyes. In 1935: played in four pictures at BIP. London: "Dandy Dick." Also "Seng at Eventide" (Butcher) and "Irish Hearts" (MG). BIP: "Black Hat." Hiram B. E. Thomas (ABED). In 1937: "Thunder in the City." Columbia.


BURNET, DANA: Writer. In 1936: wrote story which was basis of "Follow Your Heart." Republie.

BURNETT, ROBERT: (See 1935-36 Motion Picture Almanac.)


BURNIER, ROBERT: (See 1936-37 Motion Picture Almanac.)


BURNS, BOBBY: (See 1936-37 Motion Picture Almanac.)


BURNS, EDWARD W.: Actor. b. New York City, h. 6 feet 1 inch; black hair and gray eyes; w. 163 pounds; p. Picnic and Marain Island preparatory schools. Erasmus Hall high school; and Rutgers University. In stock in 1934 in " Heavenly Bodies" and "Holiday's End." Appeared at Dobbs Ferry in "White Cargo." On screen in 1939: "Another Face." RKO. In 1936: "Follow the Fleet." RKO.


PETER MILNE

JOS. K. WATSON

1936 Credits
"LAND BEYOND THE LAW"*
"MELODY FOR TWO"*
"CHEROKEE STRIP"*
"ECHO MOUNTAIN"*
(Technicolor)
"CHAMPAIGN HOUR"
(Technicolor)
ORIGINAL
"QUEEN OF BURLESQUE"
Writing for
WARNER BROS.-FIRST NATIONAL
* In Collaboration

BURR, ROBERT E.: Actor. b. Montana; h. feet; w. 170 pounds; brown hair, blue eyes; h. shooting. e. attended the University of Arkansas. Married and has one child.

BURR, ROBERT: Actor. b. Bristol, Pa.; h. feet; w. 180 pounds; brown hair, black eyes; h. his feet. 


BURSTEIN, JULES: Distributor and producer. b. New York City, 1890; married. All his business career has been in theatrical line; motion pictures 23 years.

BURR, C. C.: Independent producer, Hollywood; b. Brooklyn, N. Y., January 30, 1891; h. 5 feet 8½ inches; black hair; w. 155 pounds; e. Anna Lee Burr and Richard Ogden Burr, non-professionals; e. Hackensack high, Bethlehem Prep, Nazareth Hall, University of Pennsylvania; Amy Lowell produced plays. His company has five sons, daughter; hy. pole, pictures. Entered University of Pennsylvania and then Harvard. After attending several preparatory schools, then became a newspaper reporter and worked on publicly for the New York Times. Later went to New York Edison Company and Maltin Company, and the advertising department, the Times.

Bussett became advertising manager of Paramount, then of Famous Players Lasky Corp., in the latter part of 1918 as assistant general manager, holding that post for two years, when he left and started making his own pictures. His first film was sold to the Strand theaters in New York, opened there February 3, 1920.
JOE MAY
DIRECTOR

"CONFESSION"
STARRING
KAY FRANCIS

ULRICH STEINDORFF
WRITER
ANATOLE LITVAK
DIRECTOR

EDMUND GOULDING
Biammar
Manhattan, "height 6 - 7-3 Lady," Mount


BUSKEY, JESSIE: (See 1936-37 Motion Picture Almanac.)

BUSSELLE, PAUL: Movie editor, Daily Times, Tacoma, Wash.; b. Indianapolis, Ind., July 14, 1901; e. high school, two years; attended two colleges. Joined 11 years ago on the Telegram, Portland, Ore., then was with the Morning Astorian, Astoria, Ore., for two years. Has worked on the west coast and daily in Los Angeles. Has been associated with Times six years.


BUTCHER, EDWARD W.: Production Manager, b. Troy, N.Y., May 15, 1892; h. 6 feet 10 inches; brown hair and blue eyes; w. 170 pounds; p. father was a detective; attended Troy High School; married and has four children, three by his first wife and the fourth by his second marriage. Left the clothing business to become manager of the Broadway Strand theatre in Detroit, Michigan. In 1917 went to New York as production manager for Morrie Schaffets & Wexler, remaining in that capacity for 6 years. Made 12 independent pictures that were released by P.B.O. In 1925 affiliated himself with the Fox West Coast studios, becoming associate producer in 1929. Resigned in 1931 to become studio manager at RKO studios. In June, 1932, returned to Fox Film Corporation studio as studio manager. In 1934 made an associate producer. In 1935: "It's a Small World," "Our Little Girl," "In Old Kentucky," Fox. Production Manager, Selznick Int'l.


BUTLER, JOEL: (See 1936-37 Motion Picture Almanac.)


BUTLER, ROSITA: (See 1936-37 Motion Picture Almanac.)


BUTTERFIELD, ALLY: Editor Pathe News, Started with Vitagraph in 1915. In production next eight years, editing features and serials in many major companies.

KEY TO ABBREVIATIONS
b. birth m. married
div. divorce p. parents
e. education pro. professional
h. height r.n. real name
hy. hobby w. weight

THE 1937-38 MOTION PICTURE ALMANAC
BYRD, BRETTON: Music. In 1936: collaborated on "It's Love Again." GB.

BYRD, JOHN (JACK): Writer. Assistant scenario editor, 20th Century-Fox. In 1935: collaborated on "One Good Turn." (Leslie Fuller Productions). During 1935: "Miss American Beauty" (adaptation), and screen play of "The Man Behind the Mask" (MGM); adaptation, and screen play of "Big Hearted Hollow" (Leslie Fuller Productions); and screen play of, Harry Roy's "Everything Is Rhythm." (Joe Rock Production).


BYRNE, DONN: Writer. In 1937: wrote stories which were basis of "Wings of the Morning." 20th-Cent.


BYRNE, ELLEN: (See 1936-37 Motion Picture Almanac.)

BYRNE, GEORGE: (See 1936-37 Almanac.)


BYRNE, KATE: (See 1936-37 Motion Picture Almanac.)

BYRNE, MARION: (See 1936-37 Motion Picture Almanac.)

BYRNE, ROY: (See 1936-37 Motion Picture Almanac.)


But—Byr


BYCZYNSKI, EDMUND: Film producer. Warsaw, Poland. b. Warsaw, Nov. 16, 1895; married: p. Franciszka and Joanna; e. Technical high school. Served with army, worked in theatre, and was technician in mining industry. In charge of film production, and owner of producing company. Filmmstudio: producer of short and supplementary films: founder of Association of Producers; of Supporting Features; member of board and honorary president. Vice-president of Motion Picture Council in Poland.

BYERS, CHARLES: (See 1930-31 Motion Picture Almanac.)


CAHAN, JOHN: L.; New York, Feb. 28, 1869; d. New Bedford, Mass., Apr. 27, 1922; d. Mr. and Mrs. A. C. Cahan; e. public schools, high school; attended to college. After graduation from college in 1888, Cahan joined the staff of the Chicago Inquirer as a reporter. In 1896 he was appointed editor of the Inquirer. In 1900 he became the editorial writer of the New York Times, and in 1904 he was appointed managing editor of the Times. He was the author of several books, including "The Man Who Was," "The Man Who Was a Hero," and "The Man Who Was a Martyr." Cahan died in New York City on April 27, 1922.

Cahan, Edward L.: Director. b. Brooklyn, N. Y., December 12, 1899; e. public and high schools; Brooklyn; b. in private school and attended school. Cahan was graduated from college in 1920. He worked for the New York Times as an assistant director of the motion picture department. In 1921, Cahan established his own company, the Edward L. Cahan Company, which produced short films and documentaries. Cahan directed several films, including "The Woman in the Window," "The Man Who Was," and "The Man Who Was a Martyr." He died in New York City on April 27, 1922.

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CALLIS, DAVID: (See 1936-37 Motion Picture Almanac.)


CALVERT, E. H.: Director, actor, producer. b. Alexandria, Va., June 27, 1873. e. Western Union after graduating he served fourteen years with the United States Army, seeing service in the Chicago, the Philippines and the Boxer Rebellion, resigning in 1895; 6 months the stage experience in "Arizona" and "In Bonfire," then worked New York, Philadelphia, Pittsburgh, stage for four years, during which time he traveled in Europe and did surveying and upon his return to the United States resumed his stage career, coining with E. 3. Rolland in "The House of a Thousand Candles" at Daly's Theatre New York. Then followed time in vaudeville, touring all the big time circuits, then again established himself in the musical comedy work and into the furnishing goods business in Madison, Wis.: then after one year accepted an offer from the Chicago Tribune advertising department. This connection brought him in contact with F. Mason Hopper, then directing motion pictures. Here he obtained his first film role, the lead in the "Love Test" and later "Kings of the Road." Then became director, directing one of the first musical comedies, "The Wonderful Night," followed by the "The Man Trail," "Gloria Swanson, Virginia Valli, Colleen Moore, Helen Ferguson, Agnes Ayres, Red Ratcliffe, Ralph Graves and Wallace Beery are among the present day stars who made their screen debut under Callert's direction. Also directed Francis X. Bushman in "The Sitt Prince." Member of the Committee of Public Information for the first part of the War and later assigned to the film section of the Ordnance Department, given the rank of Colonel. After the War he started his own motion picture production company in Chattanooga, Tenn., where he produced a series of series films. Returning to New York he re-direct. In 1929 he went to Hollywood where he freelanced until placed under contract to Paramount. Was comman- "The Virginian," "Dark Street," First National; "The Studio Murder Case," Paramount; In 1930 in "Half a Spot at Sunrise," Radio Pictures; "Behind the Make-up," "The Benson Goods," "The Mysterious Rider," Paramount. In 1934: appeared in "Here Comes the Groom." Paramount. In 1936: appeared in "The White Creole," Carl Laemmle, Inc.

CALVERT, LOWELL V.: President, Pioneer Development Corp. b. Marshalltown, Iowa, March 10, 1889. In 1905 with Two Boys of the Road. In 1907, George K. Spoor, Chicago; remained until 1911 when he became identified with the General Film Co. In 1912, joined Grand and Ruben, Ruben Theatrical Enterprises as managing director of motion picture production company. In 1917, he opened his own company, directed his bit in the World War. Returning from France in 1919, became general manager of theatres for Pickesskne & Ruben; superintended for the first time in 1923, in the state of the art of producing films for distribution of recording operations, remaining in July, 1932. Jointed Exhibitors Screen Service, Inc., October, 1933, as assistant to the President, and general manager in charge of production in 1925; In 1938 became associated with RCA Photophone, Inc. In the spring of 1934, he started his own motion picture production company, General Films Corporation, as general sales manager, continuing in that post in 1931. In September, 1934, he became president of Pioneer Development Corporation, also assuming duties of general manager in charge of sales and distribution for Pioneer Pictures, Inc., and Selznick International Pictures, Inc.

CAMBRIA, Frank: Theatre and Presentations Director. Formerly managing director, Roxy theatre, New York; e. De Witt Clinton School. Studied art and architecture Cooper Institute and The National Academy of Design. Won first prize at the 1910 National Academy, one of which was the Suydam Medal for sculptures. Four years president of Scene Artists' Society of America. Member Architectural League of New York. National Prizewa-"Calmer," the art director of the New York Studios, 1913-1932, director of productions for Balaban and Rich, Theatre; directed, and appointed to a similar post with Paramount Publicity in 1930 produced shorts for Paramount, 1932-1933 produced presentations for Capital Theatre, New York.


CAMERON, COLONEL: (See 1936-37 Motion Picture Almanac.)

CAMERON, HERBERT: (See 1936-37 Motion Picture Almanac.)

CAMERON, HUGH: (See 1936-37 Motion Picture Almanac.)

CAMERON, JACk: (See 1936-37 Motion Picture Almanac.)
CAMERON, KATE: r. n. Loretta King. Motion picture manager, Daily News, New York City; b. Chicago, Ill.; p. Dr. William and Mary McManus King; 8. high school, and St. Mary's Convent, Chicago. Started out reading fiction, but finally decided to work in juvenile sections of newspaper. In 1933, was assigned to motion picture and drama departments. Succeeded Laverne as manager of motion picture editor in summer of 1932.

CAMERON, RUDY: (See 1936-37 Motion Picture Almanac.)

CAMMACK, BEN Y.: General manager for Latin America RKO, b. Dallas, Texas, July 15, 1897; attended university and first year high school, Dallas. Worked with General Film Co. Dallas, as poster clerk, March, 1916. One year with this company, later being promoted to salesman and when salesmen were dispensed with, returned to advertising necessary department. Resigned after year and a half to join Vitagraph, Inc., Dallas, as assistant booker, remaining there one year. Resigned to become salesman of Consolidated Film and Supply Co., Dallas, which was a division of Associated Film Co., for Universal Pictures. Remaining until November 10, 1925, at which time was appointed branch manager of Universal at Atlanta. In March, 1928, appointed sales director in charge of short product and complete service of Universal Film Exchanges, New York City, and conducted sales meetings in Atlantic City, St. Louis and San Francisco, then returned to New York. After 5 months in this capacity was transferred to Pittsburgh as district manager for Universal's Pittsburgh, Cleveland and Indiana offices. In 1931, transferred to Atlanta as branch manager. Returned to Atlanta in July, 1929, and resigned January, 1934. Resigned March, 1934, to enter Universal's New York branch. In April, 1938, and went with Sypios Sotrass, general manager of Warner Bros. Theatres. Resigned after year and a half to accept branch managership of Universal at Atlanta, 1939. In 1933 became branch manager for Vitagraph and remained in that capacity until Jan. 19.


Camp, Jack F.: Branch manager, Milwaukee; b. Milwaukee, Dec. 13, 1894; married; r. J. C. Campbell High School; b. Film Co. 21 years ago, and was mill shipping clerk, poster clerk, booker. When General Film Co. went out of business, worked ten years with MGM operating sub office in Milwaukee under Chicago jurisdiction. Past ten years Universal capacity salesman, special representative and branch manager.

Camp, Shep: (See 1936-37 Motion Picture Almanac.)

Camp, Walter: President, Inspiration Pictures, Inc.; b. New Haven, Conn., 1891; r. Westminster school, graduate of Yale university (bachelor of arts). In 1913, after taking a position with "The Haven Hotel," systematically went through every department, thereby obtaining an overall knowledge of every branch of railroading. In 1916 became traffic manager of the Connecticut Company which has charge of the trolley interests of the New Haven Railroad in Connecticut, Massachusetts and Rhode Island. Served as captain of infantry, 1917-19, with its Intelligence officer in France. Upon receiving his discharge in 1919 became associated with the Merchant Shipbuilding Corporation and the banking firm of W. A. Harriman & Company and in 1920 was named vice president of the American Ship & Commerce Corporation; in 1924 came actively interested in motion pictures as president of Inspiration Pictures, and of Patrelcan Pictures, Ltd. Is a member of theater projection company including Art Cinema, and the American Ship & Commerce Corporation.


Campbell, Flo: (See 1936-37 Motion Picture Almanac.)

Campbell, Frank: (See 1936-37 Motion Picture Almanac.)

Campbell, Frederick S.: Camera department head, and laboratory business manager. Universal Studios; b. Charlotte-town, Canada, Aug. 21, 1896; p. Alexander S. and Mary Ann (Hollander) Campbell; ed. public school and University of Toronto; commercial college, preparatory school, in Boston and Cambridge, Mass.; m. Helen G. West; has one son. Frederick, Jr. Entered Thomas Ione studios, Culver City, Calif., 1927. Camera department head throughout DeMille, Pathe and RKO-Pathé regimes.


KEY TO ABBREVIATIONS

b. - birth
m. - married
div. - divorce
p. - parents
ed. - education
pro. - professional
r. - height
n. - name
w. - weight


CARLYLE, RITA: (See 1936-37 Motion Picture Almanac.)


CARNE, STURGES: Art director, Selznick International Pictures, b. Riverside, Ill.; h. 5 feet 10 inches; w. 188 pounds; brown hair, blue eyes; of Irish, English, and Spanish descent. Sturges: m. to Dorothy Dawson May 25, 1931; one daughter. Two years air service A.F.F. Four years studio art department. Two years as art director for Pathe, RKO and Selznick.


CARNLEY, BOB: (See 1936-37 Motion Picture Almanac.)


CARR, PATRICIA: (See 1936-37 Motion Picture Almanac.)

CARROSA, NATAL: In 1936: staged opera sequences "Anthony Adverse." WB.


CARPENTER, GLORIA MITZI: Actress. In 1936: "36 Hours to Kill." 20th Cent.-Fox.

CARPENTER, HORACE B.: (See 1936-37 Motion Picture Almanac.)


CARR, ALEXANDER: (See 1936-37 Motion Picture Almanac.)


CARR, CAMERON: (See 1936-37 Motion Picture Almanac.)

CARR, EDWARD T.: Director and general sales manager, United Artists, London; b. May 16, 1915; married. Began motion picture career as a booker. Other pictures joined United Artists on inception, as branch manager.


CASSON, LEWIS: Actor. In 1936: "Rhodes," GB; "Calling the Tune," ABP.


CASTLE, ROBERT: (See 1936-37 Motion Picture Almanac.)


CATANICH, JOSEPH G.: Radio director, Los Angeles Community Welfare Federation, director of National Television Luncheon. In National Mobilization for Human Needs and professor of radio writing and broadcast techniques at the University of Southern California. B. San Francisco, Cal., September 23, 1903; graduated from Stanford University. Assistant director, Stanford University; director of Southern California. In 1935, produced and directed of numerous productions in and around San Francisco. Assistant director with various companies. Former Duffy player. Director of dialogue and production for various radio stations. KFI and others. Affiliated with the 233 Club of Hollywood and recording secretary.


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div. - divorce
edu. - education
prof. - professional
h. - height
r.n. - real name
hy. - hobby
w. - weight
YEAR IN, YEAR OUT...
THE DEPENDABLE SOURCE OF BOX-OFFICE ATTRACTIONS

RKO RADIO PICTURES
CATHCART, DANIEL: associate art director "Dangerous Number," MGM.

CATHERS, HUBERT EMORY: Pen name, Hugh Cathers, Theodore Cerneel, Boise Golden, Boile, Idaho; b. Vienna, S. D., August 25, 1907: d. Mrs. Olga C. Cathers; e. high school and graduated for medical college connected with work that can be done in the editorial department of a newspaper office.


CATTELL, IRENE: (See 1936-37 Motion Picture Almanac)


CAVANAGH, CATHERINE: (See 1936-37 Motion Picture Almanac)

CAVANAGH, DANIEL: (See 1936-37 Motion Picture Almanac)

CAVANAGH, H: Theatre Manager. Started as usher, then chief usher, and in 1935 gives the assistant manager's post at Uptown Theatre, Minneapolis. Transferred to Universal Studio, New York, as manager of publicity department of Minnesota Theatre. In 1931 Joined MGM as escort. Then with Jenkins & Co., Minneapolis bond company, as advertising manager. Now Manager of Orpheum Theatre, Des Moines, RKO house, since August, 1933.


CAVENDER, GLEN: (See 1936-37 Motion Picture Almanac)


CAVETT, FRANK: Playwright. In 1932: collaborated with Guy Lloyd on plays, "Forsaking All Others." produced in 1934 by MGM.


WINNER
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
SPECIAL AWARD

"Its significance to motion pictures and for having revolutionized one of the most important branches in the industry—the newsreel."

MAY 1, 1937
10,066 THEATRES

... throughout the world

FEB. 1, 1936
5688 THEATRES

FEB. 1, 1935
432 THEATRES
As the March of Time marches into its third year, more than 10,066 theatres throughout the world, 7500 theatres in the U. S., show a new issue every four weeks.

Only time can tell whom The March of Time will present as its Stars for the coming season. Yet when they flash across the 10,066 screens in sharp, clear focus against a significant March of Time background of world-news, they will become objects of universal interest.

As time marches on during the coming season, The March of Time will add many such stars to that important gallery of statesmen, messiahs, dictators and just plain people that have already attracted millions to the world's box offices.
CHANDLER, LEO: (See 1936-37 Motion Picture Almanac.)


CHAMBERS, GORDON A.: Motion Picture Film Department, Eastman Kodak Company, Hollywood, Col. b. Rochester, N. Y., May 26, 1905; married, December 16, 1922; e. St. Lawrence University, B.Sc. 1926, Physics Department, Research Laboratories, Eastman Kodak Company, Rochester, N. Y., until April; transferred from motion picture film department, Hollywood office, in April 1929. Member (active), Society of Motion Picture Engineers; (active), Optical Society of America. Phi Beta Kappa.


CHAMBERS, STANLEY N.: Manager, Fox Uptown and Fox Tower Theatres, Kansas City, Mo., for Fox West Coast Theatres, Chicago, 1919-1929; Wis., Oct. 1929; p. e. grade school, first year high school, married. Was soda fountain boy and shoe clerk before entering motion pictures, joined Majestic Theatre in Chicago, Ill.; vaudeville, Lincoln, Neb., 26 years ago. Later employed in Topeka, Kan., as box-office boy and assistant manager, then in Wichita, Kan., with L. M. Miller, as house manager, box office and publicity man. Was manager and special manager of local and Palace Theatre, Wichita. Followed manager of Miller, Orpheum, Remp, and Wichita Theatres, Wichita. Later associated with Davis, Rhoades, L. W. Miller, D. K. Mason, in other theatre operations, including Midwest Newton Theatre Company and others. In 1929 all interests sold out to Fox Feature Exchange. Then entered position with Fox Features on coast until 1933.


CHAN, SPENCER: Actor, b. China, 37 years ago; h. 5 feet 4 inches; black hair and black eyes; w. 140 pounds; p. non-professional; e. American high school; alumnus before entering films. In 1933: "Oil for the Lamp " (Universal); "Two Weeks" (Par.) In 1936: "The Leathernecks Have Landed," and others.

CHANCE, ANNA: (See 1936-37 Motion Picture Almanac.)


CHANDLER, ANNA: (See 1936-37 Motion Picture Almanac.)


CHANDLER, JANET: Actress, b. Pine Bluff, Ark.; h. 6 feet 7 inches; blonde hair and hazel eyes; w. 112 pounds; e. public schools of Hollywood and the Orton School for Girls in Los Angeles; b. shooting. Was

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Dramatic and vital as never before is the news of this changing world.

PATHE NEWS meets the challenge of the times with new and daring leadership and an editorial board awake to the importance of LIVING NEWS as a theatre attraction.

Released through RKO-Radio Pictures


CHANLEY, "CHUBBY": (See 1936-37 Motion Picture Almanac.)


CHANG, ANNA: (See 1936-37 Motion Picture Almanac.)

CHANG, KING HOO: (See 1936-37 Motion Picture Almanac.)


CHAPIN, W. W.: Publisher and owner, San Francisco Argonaut. Was publisher and owner, Seattle Post-Intelli- gencer. His son, Franklin Argonaut. Call and Oakland Enquirer; later became publisher, Sacramento Union. Four years ago bought the Argonaut, weekly, 1918-1927.


CHAPLIN, LITA GREY: (See 1936-37 Motion Picture Almanac.)

CHAPLIN, PRESCOTT: (See 1936-37 Motion Picture Almanac.)


CHAPLIN, EDYTHE: (See 1936-37 Motion Picture Almanac.)

CHAPMAN, DON: (See 1936-37 Motion Picture Almanac.)


CHAPMAN, EDYTHE: (See 1936-37 Motion Picture Almanac.)

CHAPMAN, H. J.: Branch manager; b. Lowry, Mlnn., August 17, 1859; p. Mr. and Mrs. A. Chapman; e. grade school and high school; married, Booker, Mutual Film Company; eleven years with Select Pictures Corporation; sales manager for both companies and four years branch manager of Columbia, Omaha and in Minneapolis since September, 1933.


CHARLIE, GUSTAV: (See 1936-37 Almanac.)
DAVID L. LOEW Productions, Inc.

producing

JOE E. BROWN

features

released through

RKO Pictures
Swing Time

Alice Adams

George Stevens
director

Annie Oakley

Quality Street


CHERKOS, EDWARD: Writer. b. Detroit, May 25, 1912; h. 5 feet, 10 inches; w. 180 pounds; e. brown eyes and blue-grey eyes; e. high school. Was co-writer in Chicago, wrote gag for many comedies. In 1936: lyrics and gags for the Zitz Brothers for "One In A Million." "On the Avenue," 20th Century-Fox. Wrote additional dialogue and special comedy lyrics for "Broadway Melody of 1937," MGM.

CHEKOVA, OLGA: (See 1936-37 Motion Picture Almanacr.


CHERRILL, VIRGINIA: (See 1936-37 Motion Picture Almanacr.


tion," United Films: "O. I. M. S.," Gaumont British Pic-
tures Corp.


CHESTER HALE GIRLS: (See 1936-37 Motion Picture Almanacr.

CHESTNUT, MRS. PIERCY: President, Better Films Committee, Macon, Ga., since organization. August 29, 1923. Motion picture ette Macon Daily Telegraph for some years. Motion picture chairman of the Georgia Congress of Parents and Teachers for two years; mem-

ber, Council National Board of Review; member of the committee appointed at the motion picture conference of the MPDFA to edit the manual, "The Neighborhood and Its Motion Pictures," and contributed a chapter on the committee for the manual. Makes an average of 25 talks a season on various phases of motion pictures for past 12 years. Writes locally broadcast on various phases of the motion picture for local station (completing six years of this service. June, 1936). President Macon Little Theatre and The Georgia Theatrical Committee; active member Macon Writers Club; author of number of pamphlets especially for presentation as prologues for Saturday morning matinées sponsored by Macon Better Films Committee. Has assisted community groups in 37 states in organizing better films group and boys and girls matinées. On March 22, 1936 honored by elve, educational and civic group of Europe, the American organizations in Macon as the city's "first citizenesses."
CHILDERS, NAOMI: (See 1936-37 Motion Picture Almanac.)

CHILES, GEORGE: (See 1936-37 Motion Picture Almanac.)


CHISHOLM, ROBERT: (See 1936-37 Motion Picture Almanac.)


CHMELOFF, N. P.: (See 1936-37 Motion Picture Almanac.)


CHORRE, GERTRUDE: (See 1936-37 Motion Picture Almanac.)


CHRISTENSEN, SHIRLEY ANN: (See 1936-37 Motion Picture Almanac.)


CHRISTIANS, BENJAMIN: Director. h. Vilburg.
S. J. BRISKIN
JESSE L. LASKY

Productions

RKO-Radio
Rowland V. Lee

DIRECTOR

"The Toast of New York"

RKO-RADIO


CIPEN, TUBBY: (See 1936-37 Motion Picture Almanac)


CLAIRE, ETHALYN: (See 1936-37 Motion Picture Almanac)


CLAPHAM AND DWYER: (See 1936-37 Motion Picture Almanac)


CLARK, ANDY: Actor. r. n. Andrew J. Clark; b. New York City, March 6, 1903; h. 5 feet 5 inches; black hair and hazel eyes; w. 150 pounds; married, and John H. Clark, non-professionals; e. Farmhand prep, New York City; baseball, golf, and tennis. Two years stage experience in Keith Orpheum vaudeville. 21 years on screen; five years as featured boy star for

THE 1937-38 MOTION PICTURE ALMANAC

Cia—Cla
MAURY M. COHEN
Producer

RKO-RADIO PICTURES

ALBERT LEWIS
PRODUCER

1936 PARAMOUNT RELEASE
MY AMERICAN WIFE
WITH FRANCIS LEDERER

1937 R.K.O. RELEASE
THE WOMAN I LOVE
WITH PAUL MUNI AND MIRIAM HOPKINS

MISSUS AMERICA
WITH VICTOR MOORE AND HELEN BRODERICK

CLARK, ARTHUR: With Peter Clark, Inc., stage equipment since his graduation from Brown University. b. Great Neck, N.Y.

CLARK, J. AUBREY: Actor and Writer. b. Buffalo, N. Y., September 5, 1933; h. feet 7½ inches; black hair; brown eyes; s. Ruth J. and James A. Clark; non-professional; e. Hutchinson high school, Hutchinson, Kansas; Wittenberg college, Madison, Wisconsin; ve. received stage training in Yale 47 Workshop under George Pierce Baker; by. reading. Stage experience gathered in bits in stock with Garry McGarry Players in Buffalo, N. Y.; Court Street Players, Buffalo, N. Y. and Poll Players in New Haven, Conn. Screen experience includes seven years with the scenario department of Paramount writing original stories and dialogu.
WILLIAM SISTROM

Producer

RKO-RADIO PICTURES

BEN STOLOFF

DIRECTED

"TWO IN THE DARK"
1936

"Don't Turn 'Em Loose"
1936

"SEA DEVILS"
1936

RKO STUDIOS
ARK HIGH SCHOOL, StAUnToN MILITARY ACADEMY AND NEW JERSEY RIVtER VALLEY. Practically all his business life had been spent with Paramount, starting in the Philadelphia exchange as a salesman; later promoted to branch manager and then appointed to the post of manager of the Western division. Joined Fox, post-1932.


CLARK, MARY: (See 1936-37 Motion Picture Almanac.)

CLARK, MERLE E.: Organist; b. South Haven, Mich., April 13, 1897; h. 5 feet 6¾ inches; black hair and blue eyes; w. 135 pounds; p. Grace W. and Wm. E. Clark, non-professionals; e. Schoolcraft, Michigan; male; married; h. Michigan; m. Marion K. Bell, non-professional; hy. all sports. Stage experience from 1918 to 1929. Married to his high school music teacher. They live in New York, taking a 1932-23, salesman in Columbus; 1922, division campaign manager 1923-26, special representative in California; 1925-26, special representative in middle west; Branch manager; Paramount Distributing Corp., Columbus, Ohio, since 1925.

CLARK, NEVILLE: Actor; b. London, England; h. 6 feet; w. 170 pounds; e. Cambridge University; hy. sports. Left college to go on the stage. Appeared on screen in "Invisible Man," "The Eagle and the Hawk." In 1934: "The Lost Patrol." "RKO."

CLARK, NORMAN: Dramatic editor, News-Post, Baltimolle. His first love and profession has been in Master of the City of New York; Columbia University. Buyer for National Clark & Suit Co. and Montgomery Ward & Co. Instructor and coach, College of City of New York. Exhibitor, Lyceum theatre, Franklin Furnace, New Jersey, 1907-08, one of the first. "The Cowboy," Thanhauer Studios, New Rochelle, N. Y., 1909-10. Returned in 1921 after 3 years service in Siberia, Russia, with "Capitan" and others. Presentation offering organist; solo organist at Grand Riviera, Detroit. Also master of ceremonies there. Located at Toledo Paramount (Public), solo organist in May 1925.

CLARK, M. R. (Duke): Branch Manager, Paramount Films, Incorporated, Columbus, Ohio; b. Orange, N. J., September 23, 1885; married and has one son; e. College of the City of New York; Columbia University. For National Clark & Suit Co. and Montgomery Ward & Co. Instructor and coach, College of City of New York. Exhibitor, Lyceum theatre, Franklin Furnace, New Jersey, 1907-08, one of the first. "The Cowboy," Thanhauer Studios, New Rochelle, N. Y., 1909-10. Returned in 1921 after 3 years service in Siberia, Russia, with "Capitan" and others. Presentation organist; solo organist at Grand Riviera, Detroit. Also master of ceremonies there. Located at Toledo Paramount (Public), solo organist in May 1925.

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EDWARD SMALL

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LEIGH JASON
DIRECTOR

R.K.O.
EDWARD KILLY
DIRECTOR

JOE E. BROWN
STARRING IN
DAVID L.
LOEW
PRODUCTIONS,
INC.

PERSONAL
MANAGEMENT
M. C. LEVEE
(AGENCY)

213

CLEARY, VIRGINIA: Actress. b. San Francisco, Calif.; h. San Francisco; f. 6 ft.; w. 125 pounds; p. J. F. and Margaret Cleary, non-professionals; e. San Francisco; by; swimming, horseback riding. Appeared on stage in "The Best People" and "The Barker." Spent two seasons in stock. Into motion pictures.


CLEMENT, CLARA: Actress, b. San Rafael, Cal.; h. San Francisco; f. 6 years; w. 150 pounds; p. Mrs. and Mrs. Clement. In 1933: "Dancing in the Dark," "This Night and Every Night." (Paramount)

CLEMENT, DORA: Actress. b. n. Dora Clement; h. Spokane, Wash.; f. 5 feet 6 inches; p. Mrs. and Mrs. Clement. In 1930: "At the End of the Road," "Small Town." (Universal)


CLIFF, RUTH: Actress. b. Pittsburgh, Pa.; h. 18; w. 5 feet 10 inches; p. Mr. and Mrs. Ruth Clifton. In 1933: "The Shadow," East Side Motion Pictures; "The Shadow." (Lexington)


CLIFFORD, KATHLEEN: (See 1936-37 Motion Picture Almanac.)


CLIFFORD, TOM: Actor. b. Southampton, England. Sept. 19, 1918; h. 4 feet; brown hair and hazel eyes; w. 80 pounds. "National School, Chapelized, Ireland; p. non-professional; h. golfer. Was chosen for part in John McCormack's picture, "Song O'My Heart." Went to Hollywood from Ireland with the film unit, Fox.

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THE 1937-38 MOTION PICTURE ALMANAC
214
MARK SANDRICH
DIRECTOR

1934
THE GAY DIVORCEE
(Annual Box Office Champion 1934)

TOP HAT
(Annual Box Office Champion)

1936
FOLLOW THE FLEET
(A Box Office Champion First Six Months 1936)

1937
A WOMAN REBELS
With Katharine Hepburn, Herbert Marshall

SHALL WE DANCE?
With Ginger Rogers, Fred Astaire

JOSEPH SANTLEY
DIRECTOR
R.K.O.
EDWARD GROSS
ASSOCIATE PRODUCER
PRINCIPAL PRODUCTIONS

"RAINBOW ON THE RIVER"

"MAKE A WISH"

LEONARD GOLDSTEIN
ASSOCIATE PRODUCER
GEORGE O'BRIEN SERIES

GEO. HIRLIMAN

RKO-RADIO RELEASE

CLUTE, CLUSTER: (See 1936-37 Motion Picture Almanac: Cluster, Al.)


Coad, joyce: (See 1936-37 Motion Picture Almanac.)

COAKLEY, L. PALMER: Theatre editor, Hudson Dispatch, Utica, N.Y.


COBB, JOE: Actor. r. n. Joe Frank Cobb; b. Shawnee, Okla., Nov. 7, 1918; h. 4 feet 10 inches; light brown hair and hazel eyes; w. 110 pounds; p. Flossie Jewell and James Hardin Cobb, non-professionals; e. high school, 1931-1932, Texas; and four months, Southern Methodist University, Dallas; by baseball and football. Appeared as child in Our Gang comedies, Hal Roach MGI. Also appeared with Stan Laurel and Oliver Hardy, Charley Chase and Harold Lloyd.


COCHRANE, PHILIP D.: Universal Pictures, supervisor of all its advertising, publicity and exploitation, b. Wheeling, W. Va., Dec. 23, 1876; married and lives in New Rochelle, N. Y. Was a reporter for Toledo Bee, and then went into the advertising business with his brothers, R. H. Cochrane and Wilt K. Cochrane, in magazine work, 1891. Has been with Universal since 1914.


THE 1937-38 MOTION PICTURE ALMANAC
KURT NEUMANN

DIRECTOR  “RAINBOW ON THE RIVER”  
                       Sol Lesser-RKO  

“ESPIONAGE”  
                     M-G-M  

“MAKE A WISH”  
                       Sol Lesser-RKO  

NICK MUSURACA

CINEMATOGRAPHER

“THE PLOT THICKENS”  

“TOO MANY “WE’RE ON THE WIVES” JURY”  

“CHINA PASSAGE”  

“BORDER CAFE”
RKO
WITHOUT ORDERS
NIGHT WAITRESS
THEY WANTED TO
MARRY
YOU CAN'T BUY
LUCK
THE MAN WHO
FOUND HIMSELF
BORDER CAFE
FLIGHT FROM GLORY

UNIVERSAL STUDIOS
PAROLE
STORMY
THE RAVEN

LEW LANDERS
DIRECTOR

HARRY SEGALL
WRITING FOR
RKO - RADIO PICTURES

RECENT RELEASES:
THERE GOES MY GIRL
SUPER SLEUTH


COHEN, EMANUEL: Producer. b. Hartford, Conn., Aug. 5, 1892; e. graduate of Townsend Harris high school and in 1912-14 from College of the City of New York; 1912-14 a writer on politics and economics; 1915-1915 associate editor of Pathe News; 1915-1926 editor, Pathe News; 1926-1928 editor, Pathe Review; also director of short feature production for Pathé; in 1926, editor, Paramount News, and director of short feature productions for Paramount. In 1928 became vice-president in charge of all productions for Paramount and member of board of Paramount Pictures. Member, Round Table of the Plow. Also major, U. S. Army Reserves. Decorated Commendatore dell’Ordine della Corona d’Italia; Colonel in Kentucky National Guard; also member of the National General Services League, the Judean Society, and Academy of Motion Picture Arts and Sciences. Editor of "Highways and byways," 1935.


COHEN, HAROLD W.: Motion picture and drama editor and critic, Pittsburgh Post-Gazette; b. Pittsburgh, Pa., October 23, 1906; b. Leona and Barney Cohen; e. Penn State College (A. B. 1929); m. Mechel Diamond, radio actress. In newspaper work since finishing college—reporter, copy writer, etc. Has written only the main picture directory; also has had some motion picture trade paper experience and has written a few articles for magazines.

COHEN, HARRY J.: Sales Executive, b. Chicago, Ill., July 18, 1870. Has been in theatrical and picture business since he was a boy. Started as a booker in 1905, with Hervey Davis of Pittsburgh, fifteen years later manager. After several years as an exhibitor went to General Film Company as general manager of the picture dealers' club. National manager for Lou Lawrence Weber, Bobby North and the late Aaron Hoffman organized Popular Film and Players Syndicate, with an office of Metro. Went to Metro as general sales manager. Later was transferred to charge of foreign department. Formed play bureau for Metro with Roy Warner. Went also to Warner-First National as assistant general European manager. Then to R. M. H. as reorganization of general sales manager of Powers Pictures.


COHEN, JULIUS: Motion picture critic, The Columbus Dispatch, Columbus, Ohio; b. London, England, September 12, 1888; p. Barnett and Ethel Cohen; e. H. L. Barnard School, New York; r. Barnard School and the Saturday Evening Post; "M. Ethel Dallin"; munificently contributed a weekly column to the editor is and was his only ambition. He also is now doing various editorial and editor of this newspaper.


COHEN, MAX: Sales Manager, Universal Pictures, New York. b. New York City, June 6, 1898; married: p. Morris and Ida Cohen; e. grammar and high school. Started with Warner Pictures as booker, 1911; after five years accepted position as assistant manager for Uniform Pictures in Pittsburgh; later returned to New York to join Bluebird Pictures, a Universal subsidiary. Started with Warner Bros. in Paris Island, during war. Then salesman with Fox; employed by Warners; then returned to Universal. Made sales manager of New York branch in 1931-33. Then to New York, Universal.

COHEN, MAX: Director and Production Technician, Universal Pictures Corporation, Universal City, Calif.; b. Pitts- burgh, Pa., November 20, 1889; p. Joseph and Ida Cohen; e. public school and Carnegie Tech art schools; m. Helen Heisler of Chicago; e. with Ida Cohen; with U. S. 18 years as manager of the art title department, trims, effects, special effects, titles, color, and lighting effects. Compass, Universal, and Paramount.

COHEN, MORRIS: (See 1938-39 Motion Picture Almanac.)


COHEN, SAMUEL: Foreign publicity manager, United Artists, b. New York City, July 5, 1900; p. Morris and Ida Cohen; e. Townsend Harris High School, two years C. C. N. Y., two years University New York; married. Joined Paramount March 13, 1919, shipping clerk in exchange department. Member of Paramount sales school; associates manager in Indianapolis, Cincinnati. New Jersey exchanges. Member of Home Office advertising department. Married with L. Law- rence Weber, Bobby North and the late Aaron Hoffman organized Popular Film and Players Syndicate, with an office of Metro. Went to Metro as general sales manager. Later was transferred to charge of foreign department. Formed play bureau for Metro with Warner Bros. Went to Warner-First National as assistant general European manager. Then to R. M. H. as reorganization of general sales manager of Powers Pictures.

COHEN, WOLFE: Manager, Winnipeg and Calgary offices of Vitagraph, Ltd.; b. Belfast, Ireland, June 12, 1892; married; p. Mra. J. M. Cohen; e. Humberside College, Toronto; 1927, moved to Canadian Red Cross Society, Toronto, Ont., through later war years. Joined Famous Players Film Service Ltd. (foll Allen Co., Toronto, August, 1918, as poster clerk, then assistant booker, assist- ant cashier, cashier, transferred to St. John, N. B., branch as booker in September, 1915, to Montreal, Quebec, branch, as office manager in October, 1920. Left October, 1922, to join Regal Films, Ltd., at St. John, N. B., as sales- man, export to New Brunswick, Prince Edward Island and Newfoundland. Handling Metro-Goldwyn, Hod- kinson, Famous Players and Independent producers in opening of Warner offices nationally. In 1932 appointed Manager of St. John branch in August, 1925. Transferred to Winnipeg, Man., in July, 1938, as branch manager with super- vision over Calgary, Alta., branch.

COHN, ALFRED A.: Writer. b. Freeport, Ill., h. 5 feet 7 inches; brown hair and eyes; w. 162 pounds; p. Evansville, Ind.; e. preparatory school, Fisk University; w. Ben Hecht. Three children. Writing career started as a Chicago newspaperman at 15. Screen and magazine writer from 1918 to date. Wrote "Three Brothers," "Cohens and Kelly's," "Cohens and Kelly's in Paris."


COHN, HARRY: President and in charge of production, Columbia Pictures Corporations 2635-2637 Wilshire Blvd., Los Angeles 5, Calif. b. New York, Oct. 23, 1891; h. 5 feet 10 inches; dark brown hair and eyes; w. 153 pounds; e. New York City public schools.

COHN, IRA H.: Branch Manager, Fox, Pittsburgh, Pa.; b. New York, Jan. 25, 1894; married Sarah, father dec.; e. Sarah's College Institute, New York; jewellery business in N. Y.; travelled through the West. Entered motion picture business 23 years ago, with associate W. E. Green's Feature Photo-plays. 1910-1912, Fox Feature Photo-plays. Five years with Universal, divided as follows: Detroit, Chicago, New York. Exchange, assistant manager, Cincinnati office. Two years Pathe home office representative. With Fox for past 15 years, joining organization as home office representative. Later Canadian district manager, then supervised Cin- cinnati, Indianapolis, Kansas City, Des Moines exchanges; managed Cincinnati office for three years. Pitts- burgh Fox manager for past eight years.

COHN, JACK: Vice President and Chairman of Board of Directors, Columbia Pictures Corporation; b. New York, N. Y., Oct. 27, 1889; p. Bella and Joseph; e. Public Schools; m. Jeannette Leiser; has three children. 1902 entered Hayakawa association and met Joe Brandt as co-worker; 1908 left Hayakawa and sold Carl Laemmle's old J. C. Bone Company in laboratory; 1911 brought Joe Brandt over to Universal; editor and producer of Universal Weekly, the first independent news reel, conceived the idea of having staff photographers located in key cities, ready at a moment's notice to photograph news events; his ideas and innovations still the standard of newsreel practice today. was primarily responsible for some of Universal's most noted early film office successes such as "Traffic In Tokyo," and "Crashing Through to Berlin;" for six years had charge of all the pictures made at the Imp studio; in 1919 joined Cohn and Joe Brandt in the Screen Editors, and induced them to leave Universal to form C. P. C.

COHN, MARTIN G.: Production supervisor, Coln Studios. b. New York City, May 5, 1915; e. City College of New York; m. Dorothy; has one child. 1936 entered Hayakawa association and met Joe Brandt as co-worker; In 1919 to Famous Players-Lasky. In 1921 became free lance editor. Was on advisory board for FBO pictures; re-edited Susie Hayakawa pictures, such as the "Swamp" and "Vermilion Pencil." Edited pictures for G. P. Samuelson Co. and Stoll Co. of England, including first Pola Negri picture. In 1923 joined managing a newspaper magazine on the screen; interested Harry Cohn and Joe Brandt in the Screen Editors, and induced them to leave Universal to form C. P. C.

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COLEY, ARCHIE: (See 1936-37 Motion Picture Almanac.)

COLCROD, MABEL: Actress, b. San Francisco, Cal.; h. 5 feet 7 inches; grey hair and blue eyes; w. 150 pounds; e. high school and Radcliffe College; hobbies in- clude painting, taking pictures. Appeared in Paramount pictures in the East, including "The Royal
COLLIER, RUTH: Agency. r. n. Mrs. Alvin Frank; b. Maywood, IL; 5 feet 10 inches; brown hair and brown eyes; w. 140 pounds; p. non-professionals; e. high school; married; ly. farming.

Collier, STRATTON: Director. r. b. Stratton, LA; 5 feet 10 inches; brown hair and blue eyes; w. 150 pounds; p. non-professionals; e. college; married; ly. farming.

COLLINS, CHARLES: Actor. b. Frederic, Okla., Jan 7, 1907; h. 5 feet 10 inches; brown hair and grey eyes; w. 140 pounds; p. Elizabeth and Mark Collins, non-professionals; e. high school and business college; married; In 1936: on assignment in "Hiawatha" for Universal.

COLLINS, C. E.: (See 1936-37 Motion Picture Almanac.)


COLLINS, WILLIAM: Actor. b. February 12, 1902, New York City; h. 5 feet 10 inches; black hair and blue eyes; w. 150 pounds; b. non-professionals; e. high school and college; married William Collier, professionals; e. collegiate high school.

Collins, STRATTON: President. b. Marshall, Texas; 5 feet 10 inches; black hair and blue eyes; w. 140 pounds; p. non-professionals; e. college; married; ly. farming.

Collins, WALTER: Actor. b. St. Emma, LA; 5 feet 10 inches; black hair and blue eyes; w. 140 pounds; p. non-professionals; e. college; married; ly. farming.

COLLINS, TIM: Actor. b. St. Louis, Mo.; 5 feet 10 inches; black hair and blue eyes; w. 140 pounds; p. non-professionals; e. college; married; ly. farming.

Collins, WALTER: Actor. b. St. Louis, Mo.; 5 feet 10 inches; black hair and blue eyes; w. 140 pounds; p. non-professionals; e. college; married; ly. farming.

COLLINS, WILSON: Actor. b. New York City; h. 5 feet 10 inches; brown hair and grey eyes; w. 140 pounds; p. non-professionals; e. college; married; ly. farming.

Collins, MONTY F.: Actor. b. Monty Francis Collins, Jr.; b. New York City, December 3, 1898; h. 5 feet 10 inches; brown hair and grey eyes; w. 140 pounds; p. non-professionals; e. Jefferson high school, Portland, Ore.; returned his state and worked in Portland, and worked for The Portland and Portland companies; not married; ly. music, cartooning and acting. First appearance on the stage at the age of six in parents' act. Entered pictures.

COLLINS, WILLIAM A.: Collins Theatres, Inc., Elvins, Mo.: b. Edina, Mo., Sept. 9, 1890; p. Mr. and Mrs. J. A. Collins; s. St. Joseph Parochial School, Edina High School, Edina married. Operated drug store in Edina, Mo. Started as shipping clerk in Fox Film Corporation, St. Louis, Mo.; then booker, buyer and city salesman, United Artists, St. Louis. Operated motion picture theatres at Elvins, Mo. being among first to install talking equipment in St. Louis territory. Later acquired theatres at Edina, Memphis, Canton, and Three Mills, Mo. and Mt. Olive, Ill. Operated Ed. Elvins and Elvins, operating New De Soto Theatre, De Soto, Mo.; Gem, Com., Illions, Metropolis, Ill.; and Royal, Thayer, Mo.


COLMAN, IRENE: Actress, b. Natasha, N. H.; h. 5 feet 5 inches; black hair, brown eyes; e. Burlington, Vt. In 1931 won a beauty contest and became “Miss Indiana.” On stage in “Strike Me Pink.” In 1934 appeared on the screen in “Bottoms Up,” “Stand Up and Cheer,” “Springtime for Henry” and “You Can’t Fool a Fox.”


COMBO, EMILIO and his Trigane Band: In 1937: “Gypsy,” WB.

COLONIAL GIRLS, THREE: (See 1936-37 Motion Picture Almanac.)


COLTON, SCOTT: Actor, r. n. Scott Kolk; b. Baltimore; p. Paul Frederick Kolk, builder; e. public school, Tottenham and MGM military tradesmen; in 1935: tested at MGM, 1 in. w. 170 lbs.; brown hair and eyes. Played in jazz orchestras. In “Hold Your Man,” “All Quiet on the Western Front,” “For the Defense,” “My Sin,” “Secret Agent X-9.”

COLUMBIA UNIVERSITY BAND: In 1935: Universal short product.

COLVIN, GILLY: (See 1936-37 Motion Picture Almanac.)

COLVIN, WILLIAM: (See 1936-37 Motion Picture Almanac.)


COMAS, EVAN: (See 1936-37 Motion Picture Almanac.)

COMBE, BOYCE: (See 1936-37 Motion Picture Almanac.)


COMERFORD, M. E.: Theatre Circuit Owner. Born in Heckscherville, Schuylkill County, Pennsylvania. Family moved to Plymouth, Pa., where he attended public school. Worked in the cigar business and at various traveling jobs in town and for a time was commercial traveler representing a food supply house. Developed showman tendencies early and became attached to a well known circus, later becoming manager. Entered the motion picture business soon after the development of the new device by Edison and had one of the first motion picture theatres in Philadelphia and later in Baltimore. He then operated theatres in Saranton and Wilkes-Barre and gradually extended these enterprises through the anthracite coal fields. He became identified with the Birmingham, (N. Y.) Theatre and later with the E. M. Fay Theatres in New York City. Mr. Comerford was President of one of the first exhibitor organizations which was founded in Pennsylvania about 25 years ago. The activities of this body later merged with the present Pennsylvania organizations and the Motion Picture Theatre Owners of America. He was one of the founders of the Motion Picture Theatre Owners of America, and for many years has been a national director. He was elected first vice president at the 1932 convention in Washington, D. C. Mr. Comerford has always stood for constructive policies advantageous to the whole industry. He is a member of the board of directors of the Chamber of Commerce and is a director of the Chamber of Commerce there. He is also identified with fraternal and other organizations and for many years has led the Old Age Pension movement in Pennsylvania. He has offices in Saranton and also at 600 Broaday, New York City, which is

CONAN, ZOLIA: (See 1936-37 Motion Picture Almanac.)

CONDE, CARMEN: (See r. n. Maria del Carmen Condó Aguilar; b. Guatemala City, Guatemala, May 14, 1916; h. 4 feet inches; blue eyes; w. 106 pounds; p. Spanish; e. Convent School, Guatemala City; chief hobby is reading. Was clerk in doctor's office. Was extra in "Viva Villa!" Her films include "Corazon Bandiero," "Mex-Films; "Paysadas de la Vida, Latino Films; "Expenda." Nacional Pro- ductora de Peliculas, S. A. and others.


CONDO, WAIDE MOORE: Sunday editor, music, drama, film, art, Salt Lake Tribune, Salt Lake City, Utah; b. Galena, Iowa, November 8, 1898; h. 5 feet 5 inches; blue eyes; w. 135 pounds; p. F. J. Condon; e. high school and college of music (violin); m. General John, daughter of late Congressman Jacob of Utah. In 1920 entered the dramatic profession; went to Marion, Ohio, as a reporter, and after six years was managing editor of various Ohio dailies until 1916. Then went to Washington as assistant clerk, committee on pensions of the house and also represented a string of small Ohio dailies. Went to Copenhagen in 1917 as private secretary of the American Legation. Back to Washington in 1919 and on the Washington Post copy desk. Re- entered diplomatic service early in 1920 and was sent to Athens, Greece, as private secretary to the American Legation. Returned from service in June, 1921, and went to Paris on the European edition of the Cleveland Tribune. Returned to the States in November, 1921, and for several months served as confidential secretary and publicist head for a special Greek diplomatic mission from America. Went to Marion as managing editor of the Tribune until it was sold and went to the Pacific Standard. Went to New York in 1923 and assumed the managing editorship of the Wall Street News. Was also dramatic editor and left in September, 1937, because of the illness of his daughter. Went to California for a year and worked a few weeks in the Paramount publicity department. Went to Salt Lake in June, 1923, as Sunday and feature editor of the Tribune. In 1931 was made city editor of the Tribune. In October, 1932, was again made Sunday and feature editor, this time also being in charge of the magazine department. Was editor of the "Western Telegram" (afternoon) the other main owned by the Kearns interests. Has charge of all features, magazine, etc., as well as drama and film and calendar, and is general manager of society, layouts, and an eight-page juvenile tab- fold section. Has written extensively, particularly on financial and economic subjects, politics (international), and the economic side of pictures.

CONDON, JACKIE: (See 1936-37 Motion Picture Almanac.)


CONKLIN, CHESTER: Actor. b. Okalona, Is., January 11, 1888; h. 5 feet 5 inches; brown hair and blue eyes; w. 132 pounds; p. Allee Cooper and Phil Conkin, non-professional; e. Okalona High School; in. Margetta Roos, non-professional; by. tennis, yachting and fishing. He arrived in Hollywood in 1929 and was a roadshower and in vaudeville; later becoming a clown in the Al G. Barnes crew. He started out with Key- stone comedies and since then has been in pictures for two years and one with Special Features, Inc.; first film production was in Stein- helm's "Greed" then in "The Gallopping Ghost.".Sub- thence to Paramount where he has appeared in "A Social Celebrity," "The King of the World," "Wonder of the World," "It Again." "A Kiss in the Navy," "John Denver," "Tell It to Sweeney" as co-star with George Bancroft; "Two Flat Flat Heads," as "Fools for Luck" as co-star with W. C. Fields;
"Gentlemen Prefer Blonds"; "Tilly's Punctured Romance," Christie Burnam production; in "Varsity" as tennis player to character of Marquise D'Arques. During this time he was loaned to First National and appeared in all seven of the films playing in "The Big Noise" and "Taxi Number 13."


CONLAN, FRANK: (See 1936-37 Motion Picture Almanac.)

CONLEY, J. HARRY: (See 1936-37 Motion Picture Almanac.)


CONLON, SCOOP: Publicist, r. n. Paul H. Corbon; b. Sharon, Pa., Sept. 7, 1892; h. 5 feet, 4 inches; brown hair and hazel eyes; w. 129 pounds; e. University of Missouri; married; by. golf. Was dramatic editor, Los Angeles Times. Publicity manager, Ruth Chatterton, Frank Gowdy, Lewis Milestone, Norman Taurog, Stephen Roberts, Mark Sandrich, Rowland V. Lee; Leo McCarey, Ralph Forbes, Heather Angel, Laura La Plante, William Frawley, Victor Varconi, Clue Sale, Edgar Kennedy, Wheeler and Woolsey.


"It's in the Air," MGM.


CONNELLY, VERNE E.: Writer. b. Rollo, Mo. e. private schools in St. Louis area; graduated University of Chicago; m. William Connelly, deceased. She has been editor of many trade papers. Contributed short stories to Red Book and other national magazines. Wrote for the Chicago Herald Examiner, under the name of Jack S., was on the promotion staff of the Hearst papers in New York. Her first novel, "Alimony Queens," was purchased by Fox.


CONNETT, DAVID PGUSLEGG: Motion picture editor, border Cities Star, Windsor, Ontario. b. 1885, Winchester, Ontario; e. Winnipeg public and high schools; m. Sybil Williams in 1916, has one son, born in 1917. City editor, Southland, Phoenix, 1921-24; city editor, Southland Star, 1924-27, with Border Cities Star, Windsor, Ontario.


KEY TO ABBREVIATIONS
b. birth
m. married
r. - divorce
d. parent
p. parents
a. education
pro. professional
h. height
n. real name
r. - hobby
w. - weight

THE 1937-38 MOTION PICTURE ALMANAC


CONNOLLY, WALTER: Actor. b. Cincinnati, Ohio, Aug. 28, 1883; brown hair and eyes; brown and brown hair; m. Edna Harrigan, professional; and has one daughter: e. St. Xavier College in Cincinnati and University of Dublin; w. Walter James and Anna Connolly; by, collecting old books and theatre programs; character actor from the New York legitimate stage. First under contract to Columbia Pictures, appearing in "The Better Be of General Yen," "Washington Meetin' and Boston Massacliusets." Plays: "Three Men." Fox.


COOGAN, MARGARET: Dramatic editor, Daily Argus, Mount Vernon, N. Y.; b. Hartford, Conn.; a. Hartford public high school, 1917; Hamilton Heights, 1918; Smith College (A., 1922 A. M., 1923); Columbia University for graduate work in psychology, English and play producing. Was for a year a head of the English department, registrar, and dramatic committee, near New York City, since has been on the staff of the Daily Argus as dramatic editor.

COOGAN, ROBERT: (See 1936-37 Motion Picture Almanac.)

COKER: (See 1936-37 Motion Picture Almanac.)

COOK, EDWARD: Actor. b. 12 years ago; h. 5 inches; red hair and blue eyes; w. 105 pounds; p. non-professional; e. attended college. Appeared in several pictures, including "Fury," "San Francisco." MGM 1936: "Trail of the Lonesome Pine." Paramount, 1936.


COOK, GRANT L.: (See 1936-37 Motion Picture Almanac.)

COOK, HERMAN DEWEY: Payroll auditor, Universal. b. Cedar Rapids, Iowa, Nov. 5, 1876; h. 5 ft. 5½ in.; w. 170 pounds; p. Clara D. Cook and Herman L. railroad conductor; e. attended college. 25 years with Chicago Rock Island and Pacific Railway at Des Moines and Chicago, Timekeeper and traveling timekeeper, 14 years with Universal as paymaster and payroll auditor.

COOK, JOE: b. Chicago, 1896. Moved to Evansville, Ind., at early age; h. 5 feet 5 inches; light brown hair and blue eyes; w. 110 pounds; married; by. Chicago. Joined a motorboating and cooking. First stage experience at age of 12 when he joined "Dr. Buckner's Medelina Show." Later joined "Jugglin' Barretts," and then had own act known in vaudeville as "The One Man Show." After several years of vaudeville made debut in musical comedy in Earl Carroll's "Varities." Next was signed by Joseph and Green in his own show, "Rain or Shine." Columbia pictures signed him for debut in motion pictures of his comedy, "Rain or Shine." In 1938 appeared in the musical comedy, "Hold Your Horses." Signed by Fox. In 1938 Educational short product. In 1937: "Arizona Mahoney," Paramount.

COOK, JOHN C.: (See 1936-37 Motion Picture Almanac.)

COOK, MAXINE: Actress. b. 16 years ago; h. 5 feet 5 inches; red-blonde hair and blue eyes; w. 110 pounds; p. non-professional; e. professions; school; dancing; singing; etc.; by. sports. Films include in "Desperadoes," "Gaily," "Wash and Marry," "Los Angeles," United Artists: "Ah, Wilderness." MGM. In 1936: "Sins of Man," 20th Century-Fox: "Show Boat," Universal.


COOKE, JOE: (See 1936-37 Motion Picture Almanac.)

COOKE, RAY: (See 1936-37 Motion Picture Almanac.)

COOLE, AL.: Actor. b. Los Angeles, September 25, 1891; h. 5 feet 10 inches; brown eyes and brown hair; w. 150 pounds; e. Los Angeles, Veray, Switzerland; specialized in horseplay, entomology, anatomy; married; by. swimming, dancing and all indoor sports. Has lived in Los Angeles, New York, Calhaisar, Paris, Santa Monica, London and Rome. Entered pictures in 1921. Appeared in "Face on the Bar Room Floor," "Three Must Get Thems," "Her Father Said No," "Testimonaries in Paris," "Racing Blood," "Fighting Blood.


COOKAN, DOROTHY: (See 1936-37 Motion Picture Almanac.)


COOPER, COURTNEY RYLEY: Writer. In 1921 wrote dialogue and narrative of "Wild Cargo." RKO. In 1935 wrote screen play which was the basis of "The Plainsman," Paramount.


COOPER, GARY: Actor. r. n. Frank J. Cooper; b. Helena, Mont., March 7, 1901; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 175 pounds; p. Alice and Charlie H. Cooper, non-professional; e. Dunstable


CORBETT, WILLIAM: (See 1936-37 Motion Picture Almanac.)

CORBIN, VIRGINIA LEE: Actress. b. Prescott, Ariz., December 5, 1910; h. 5 feet 5 inches; blonde hair and blue eyes; w. 118 pounds; red; Frances Fox, and Leon E. Corbin, non-professionals; e. private tutor; by horses, swimming, tennis and dancing. Stage expe- rience with the Guild for three and one-half years. Screen experience in such pictures as "The City That Never Sleeps," "Somebody's Eyes," "Hands Up," "Bare Knees," "Head of the Family," "Knee High" (1939), Gotham.

CORBY, SUSAN: (See 1936-37 Motion Picture Almanac.)


CORCORAN, GEORGE (RED): Actor. b. Seattle, Wash., May 12, 1906; h. 6 feet; red hair and small blue eyes; w. 150 pounds; mother, sculptress, Belgian, father French; e. in Geneva School and Long Island University; (and has one son 16 years of age) hy. loves music, great reader, all sports. Director of westerns at Universal and horseback riding. Stage experience as follows: Played in Brussels at bare theatre, also in Geneva, Switzerland, and was with Paramount and appeared in the "Story of a Circus," bought out Theatrical de Ziezuel Coloner and bought the organization when he moved to Holland. Played the "Baron," to the Garrick theatre. Also played with the New York Players. On screen: Played character parts in many productions, among them Mistress Hiliboons in "Little L Silver," with Lillian Gish, Sonya in "Into His King- dom," with Corinne Griffith; Marie in "When a Man Loves," with John Barrymore; Henrietta Durbilin in "Quality Street," with Marion Davies; Marjorie de Prieste in "The Hand to Hold," with Will Rogers, and Blanche, French housekeeper, in "The Tenspamer," with Gloria Swanson. Appeared in "Little Caesar," "The Barbarian." MGM. In 1936: "Hands Across the Table," Paramount. In 1938: "The Great Ziesfeld," MGM.


CORNING, RICHARD: (See 1936-37 Motion Picture Almanac.)


Cory, Jacky: (See 1936-37 Motion Picture Almanac.)


Cosgrave, Luke: (See 1936-37 Motion Picture Almanac.)

Cosgrove, Douglas: (See 1936-37 Almanac.)


Costello, Delmar: (See 1936-37 Motion Picture Almanac.)


Costello, John: Actor. b. New York City; h. 5 feet 9 inches; white hair and dark blue eyes; w. 112 pounds; e. University. Married and has three children. Several years in social welfare work and investigation of juvenile delinquency. Married in 1935 to John, a County juvenile court. Promoted to lieutenant commanding the Chicago Police Crime Prevention Division with direct supervision of juvenile probation officers, police-women and motion picture censor board.


Costello, William: Actor. r. n. Count de St. Andrieu-van Braband; b. Amsterdam, 1905 April 24, 1919; h. 6 ft.; w. 185 pounds; brown hair and green eyes; mustered; hy. sports and bridge; e. high and dramatic schools. Was on stage in Europe and appeared in foreign films. In 1955: "Melody Trail," Mascot; "The Affair of Susan." In 1957: "Special Agent K-7." C. H. Hart.


Coston, James E.: Zone Manager. Milwaukee and Chicago, Warner Theatres. Headquarters now in Milwaukwe. Born in Athens, Greece, July 4, 1889; has two daughters. In 1910 became ticket taker for small South Side theatre; acquired substantial interest in 29 local theatres; later took over management of Warner house in Milwaukee. Has been zone manager for Warner in territory-supervising 22 houses in Chicago and 23 in Wisconsin. Had started Coston Booking

The 1937-38 Motion Picture Almanac.
IT'S A RECORD TO BE PROUD OF!

Listing of some of the M-G-M releases since Leo's first Year

1924-25 (our first season)
THE NAVIGATOR
JANICE MEREDITH
HE WHO GETS SLAPPED
ZANDER THE GREAT
NEVER THE TWAIN SHALL MEET
THE CIRCLE
THE MERRY WIDOW
SALLY, IRENE AND MARY
HIS SECRETARY

1926
THE TORRENT
THE ROAD TO MANDALAY
MARE NOSTRUM
THE TEMPTRESS
THE FOUR HORSEMEN (revival)
BARDEYS THE MAGNIFICENT
FLESH AND THE DEVIL

1927
TELL IT TO THE MARINES
THE FIRE BRIGADE
SLIDE, KELLY, SLIDE
ROOKIES
TWELVE MILES OUT
THE BIG PARADE
BEN HUR
THE GARDEN OF ALLAH

1928
WEST POINT
THE STUDENT PRINCE
ROSE MARIE
THE CROWD
THE PATSY
LAUGH, CLOWN, LAUGH
TELLING THE WORLD
THE CAMERAMAN
OUR DANCING DAUGHTERS
WHITE SHADOWS of the SOUTH SEAS

1929
THE TRAIL OF ’98
THE FLYING FLEET
(pioneering in air pictures)
ALIAS JIMMY VALENTINE

No wonder the public watches for the M-G-M trade-mark!
1929 (continued)
WHITE SISTER
THE BRIDGE OF SAN LUIS REY
BROADWAY MELODY
THE TRIAL OF MARY DUGAN
THE LAST OF MRS. CHEYNEY
MADAME X
OUR MODERN MAIDENS
MARIANNE
THE HOLLYWOOD REVUE
HALLELUJAH
DYNAMITE

1930
ANNA CHRISTIE
THE DIVORCEE
CAUGHT SHORT
THE BIG HOUSE
THE UNHOLY THREE
OUR BLUSHER Brides
BILLY THE KID
MIN AND BILL

1931
REDUCING INSPIRATION
THE EASIEST WAY
DANCE POOLS DANCE
STRANGERS MAY KISS
THE SECRET SIX
TRADER HORN
POLITICS
SUSAN LENOX
THE GUARDSMAN
POSSESSED
PRIVATE LIVES
MATA HARI
THE CHAMP

1932
HELL DIVERS
EMMA
TARZAN, THE APE MAN
GRAND HOTEL
SMILIN' THROUGH
PROSPERITY
STRANGE INTERLUDE

1933
RASPUTIN AND THE EMPRESS
THE WHITE SISTER
HELL BELOW
REUNION IN VIENNA
TUGBOAT ANNIE
NIGHT FLIGHT
DANCING LADY

1934
DINNER AT EIGHT
ESKIMO
QUEEN CHRISTINA
RIPTIDE
MEN IN WHITE
TARZAN AND HIS MATE
VIVA VILL$A
THE THIN MAN
TREASURE ISLAND
CHAINED
BARRETT S WIMPOLE ST
EVELYN PRENTICE
FORSAKING ALL OTHERS

1935
DAVID COPPERFIELD
SEQUOIA
WEST POINT OF THE AIR
NAUGHTY MARIETTA
RECKLESS
NO MORE LADIES
CHINA SEAS
ANNA KARENINA
BROADWAY MELODY OF 1936
MUTINY ON THE BOUNTY
A NIGHT AT THE OPERA
A H WILDERNESS
A TALE OF TWO CITIES

1936-37
ROSE MARIE
WIFE VS SECRETARY
SAN FRANCISCO
HIS BROTHERS WIFE
THE GORGEOUS HUS$Y
SMALL TOWN GIRL
THE GREAT ZIEGFELD
SUZY
LIEBELED LADY
LOVE ON THE RUN
BORN TO DANCE
LAST OF MRS. CHEYNEY
AFTER THE THIN MAN
CAMILLE
MAYTIME
ROMEO AND JULIET
A DAY AT THE RACES
GOOD EARTH
CAPTAINS COURAGEOUS
PARNELL—and others still to come!

And Now 1937-38!
Circuit, booking and buying for 136 theaters. Warner
holdings in Chicago include the Aragon, Capital, Cosmos,
Frolic, Grove, Hamilton, Highland, Jefferson, Lexington,
Metropole, Michigan, Monarch, Pennsylvania, Shonee,
Shore, Stratford, Symphony, and West Englewood.
In Indiana, AE shows in Fort Wayne in Hammond.

COTTER, CATHERINE: Actress. In 1935: "The Texas
Rambler." Spectrum.

COTTON, DIANA: Actress. b. London, England, Novem-
ber 9, 1914; b. 5 feet, 4 inches; dark hair and dark
eyes. B.A. in 1932 from the University of St. Andrews,
British "Starlet." Small parts in the following British
titles: The Man From Toronto, "The Good Compan-
ions," "It's a Boy!" "Britannia of Billingcáste," "The
Fire Raisers."

COTTON, FAY: Actress. b. Marlow, Okla.; h. 5 ft
6 in.; w. 118 lbs; blue-grey eyes and brown hair; e.
high school. Was "Queen of the Texas Centenniai.
Appeared in "When Love Is Yeung," and "The Stones
of the Universe." Ward type;发育 well.

COTTON, FREDERICK SIDNEY: President of Dufay-
color, Inc., b. Bowen, Queensland, Australia, June 17, 1884.
Joined Royal Naval Air Service in England, developed
inventions 1925-28 that interested in development of
color photography. Acquired Dufay process in 1923,
Started American Dufaycolor company in 1914. Dufay-
Color linked, English parent company, publicly financed
with $5,000,000 April 30, 1937.

COTTRELL, DOROTHY: Writer. In 1937: wrote story,
"Orphan of the Wilderness," British Empire Films.

COUCH, ROBERT: (See 1936-37 Almanac.)

COUGHLIN, JAMES: Editor. b. Chicago, Ill.; h. 6 ft
5 in.; w. 175 lbs; brown hair and eyes; b. high school;
man; graduated City College, 1925. Entered motion
Previously was with Nashe, 1930: "The Saturday Night
Brother," a work of note; with United Artists, "Children of
The Shadow," "Bright Lights." His latest book is "The
Negro: His Folkways and His World." His next book
will be a study of the Negro race in China and Japan.

COURTNEY, BOB: Actor. In 1936: "The Case Against
Mrs. Ames." Paramount.

COVAL, IRVIN: Branch Manager. b. Manchester
England, June 11, 1900; with Universal Pictures as
salesman out of Winnipeg, Man., 1928. With P. W.
Pearson, Inc., Chicago, III., as field representative, 1929
out of Winnipeg; then branch manager, Embassy Films,
Calgary branch. Transferred to Winnipeg.

COVINGTON, BRUCE: (See 1936-37 Almanac.)

COWAN, JAMES R.: Vice-president and general man-
ger. Walter Wanger Prod., b. Glasgow, Scotland, August
25, 1899; e. high school and private commercial schools;
first job in a bank. Since 20 years old has been connected
with the theatrical business. Only intermission was during
the war when he served in a machine gun outfit and rose from
the rank of private to first lieutenant. Started with Klaw
and Erlanger in the days of advanced vaudeville; then went
to booking offices of William Morris and served as travel-
ning representative of tours of secretaries of college
affairs. Sir Harry Lauder. He was associated with Elizabeth
Marbury in production of "Nobody Home," "Very Good
Eddie," "Love of Mike" and other shows. In that con-
nection he came to know Walter Wanger and was asso-
ciated with him in the production of the Frank Bacon show,
"Five O'Clock." During that time he was associated with Lindsey
Morgan in the presentation of "One Man's Blues in stock in
Boston. When Paramount took over the Balaban & Katz circuit of theatres,
was given the good features for its house. He remained in charge of the unit
show being installed in the house. He directed the routing, arranged open-
ing and concluding numbers and put much production into shape. In time
he became manager of all the units. He was brought to the Los Angeles office
of the company, responsible for the highest production of short features. On July 1, 1929,
appointed general manager of Paramount's Long Island station and held that position until the studio
became vice-president and general manager for Walter Wanger Productions.

COWAN, JEROME: Actor. b. New York City; h.
6 ft 1 in.; w. 175 lbs; brown hair and eyes; b. high school;
1936: "Beloved Enemy." "You Only Live Twice.

COWAN, LESTER: Associate producer, Columbia. b.
Akron, Ohio; p. Anna and Max Cowan; e. University of
Akron and Stanford U.; with Academy of Motion Pic-
ture Arts and Sciences; (1929-35) assistant secretary of
Academy of Motion Picture Arts and Sciences; (1929-30)
assistant secretary of Academy of Motion Picture Arts and
Sciences; (1931-33) executive secretary, 1934 joined Columbia, supervised "The
Whole Town's Talking."

COWAN, MAURICE: Editor, Weekly Illustrated, Lon-
don. B.A. from London University; managing editor, News-
Journal, March 31, 1891; m. Lore Leiri; e. University of London. School-
master before war; after 1918 journalist; news editor, Sun-
day Express, London; night news editor, Daily Express, London.
Skilled 1925-31 stage producer; author of many sketches and
news columns; news editor, Daily Herald, then present
appointments.

COWAN, SADA: Writer. In 1934: screen play, "Wom-
man in the Dark." RKO. In 1935: screen play, "For-
bidden Heaven," Republic.

COWARD, H. G.: Studio manager, Pinewood Studios,
Lift., andGaumont & Dominion Film Corporation, Eng-
land. b. Sittingbourne, Oct. 16, 1890; married; e. St.
Dunstan's College, London; m. Charlotte McKee; m.
Joan with Shirley MacLaine; m. Miss Mildred Strettis March 31, 1931; m. Lore Leiri; e. University of London. School-
master before war; after 1918 journalist; news editor, Sun-
day Express, London; night news editor, Daily Express, London.
Skilled 1925-31 stage producer; author of many sketches and
news columns; news editor, Daily Herald, then present
appointments.

COWARD, NOEL: Actor, playwright, composer, dra-
matic producer. b. Teddington on the Thames, December
16, 1899. Produced many plays, in some of which he
acted. Published in 1930: "Caslavsky," "Sweet,
"Tales of Year of Grace," "Design for Living" and
many others. Many of his plays have been screened. Ap-
peared in "Une Enfance en Hect-MacArthur Paramount release.
"The Scoundrel."

COWIN, JOHN CHEEVER: Chairman of board of
directors, Universal, and president, Standard Capital Co.
b. New York City, March 17, 1888; e. St. Paul's School;

T H E 1 9 3 7 - 3 8 M O T I O N P L A N E T A L M A N A C H
EXTRA REVENUE!

Profit by the experience of showmen everywhere. The records show that the addition of a Fitzpatrick Traveltalk to a program means additional patronage. These de luxe travel pictures in beautiful Technicolor are the favorites of the fans. Accept no substitute for the best.
COWEN, WILLIAM J.: Director, supervisor, writer; b. New York City; c. New York University, specializing in commerce; b. dogs and horses. Started business career in Montreal; there until 1914, when he joined British Army; returned to the U.S. three times; war returned to New York where he started writing; to California to enter pictures. For many years assistant director; was in charge of MGM's roaming camera; directed Schenck Pathé and Cecil B. De Mille. Directed “Half-Married,” which was supervised and directed foreign versions for MGM (German) of “Dance, Fools, Dance,” “Strangers May Kiss” and the “Sidewalks of New York,” “Oliver Twist.” Monogram. In 1934: “Woman Explored.” Choldston.

COWL, GEORGE: (See 1936-37 Motion Picture Almanac.)


COWLING, DONALD J.: (See 1936-37 Motion Picture Almanac.)


COX, BOBBY: Actor. b. Ranger, Texas, 15 years ago; b. 5 feet, 3 inches; brown hair and brown eyes; w. 180 pounds. Appeared in “Young Eagles,” serial, “Little Men,” Mascot.


COX, JAMES DAVID: Costume designer. b. Hawkinsville, Georgia; c. Los Angeles; e. University of Southern California; h. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; p. Nodora Lynn and Alfred Cox, non-professional; e. University of Southern California and UCLA; h. 5 feet 8 inches; engaged in the studio of Paramount after leaving school in 1926. Head designer in 1927. In April, 1928, went to Hollywood under contract to MGM Declined costumes for MGM three years, moved to United Artists, then to Fox.


COX, MARSEAR ARIS: Stage and Dramatic Editor, Terre Haute Tribune, Terre Haute, Ind. Also state editor, The Tribune, b. April 11, 1888; c. Mrs. and Mr. Charles L. Cox; e. Terre Haute public schools, Willey high school of Terre Haute and Manual Arts Training School, Cal. State Teachers College, Los Angeles, Cal.; entered newspaper work nineteen years ago as police reporter on the Terre Haute Journal. Later became city editor of the Post. Joined the staff of the Terre Haute Tribune thirteen years ago as state and dramatic editor. In 1927 took year’s leave of absence working during that time on the Los Angeles Examiner. Returning to Terre Haute, he was state editor the following year as dramatic editor. During the past six years has also made two news broadcasts daily over radio station WBOW in Terre Haute.


COYLE AND WEIR: (See 1936-37 Motion Picture Almanac.)

COZINE, RAY: (See 1936-37 Motion Picture Almanac.)


CRABBE, LARRY "BUSTER": Actor. r. n. Claremont, Los Angeles; h. 5 feet 10 inches; w. 188 pounds; brown eyes, brown hair; e. graduated from Uni-
1936-1937 PRODUCTIONS

ROSE MARIE
WIFE VS. SECRETARY
SMALL TOWN GIRL
THE GREAT ZIEGFELD
AFTER THE THIN MAN
MAYTIME
NIGHT MUST FALL

Produced By

HUNT STROMBERG
WALDEMAR YOUNG

SCREEN PLAYWRIGHT

RECENT RELEASE

"THE PLAINSMAN"

PERSONAL MANAGEMENT
CHARLES K. FELDMAN

NOW UNDER CONTRACT TO
METRO-GOLDWYN-MAYER
HAL ROACH

Now Producing

SUPER COMEDY MUSICAL FEATURES

RELEASED THRU

Metro - Goldwyn - Mayer


Cremesoni, Paul: (See 1935-36 Motion Picture Almanac.)


Creppo, Jose: (See 1935-36 Motion Picture Almanac.)


Crick, Stanley Sadler: Fox Film Corporation (Australia), Ltd., 97-99 Goulburn Street, Sydney, NSW, Australia; b. Launceston, Tasmania, October 9, 1888; p. W. T. Crick and Alice (Sadler) Crick; e. Hutchins C. E. School, Hobart, Tasmania. Formerly assistant account, Lohmann and Company, (importers, woolbrokers, shippers) Melbourne, Victoria. Joined Pathe Freres in Melbourne, 1919. Became General Manager for NSW. Left Pathe the following year to produce his own picture unit. 1921, formed the Briefin Enterprises. Then director, Express Film Service, Ltd. and subsequently a partner in firm of Crick and Jones, film renters and producers. Victor Co., Sydney, Australia, 1926-28. Later became sales manager and finally managing director for Fox In Australia. Is chairman of board of directors of Allied Film Distributors, Ltd., General Film Distributors, and many subsidiary companies of Hoyts, Theatres, Ltd.

Cricks, Reginald Howard: Engineer and consultant, b. London, England. Ten years with W. Vinton, and since 1926 in business independently; regular contributor to many important technical and literary journals. Fellow of Royal Photographic Society of Great Britain and Joint Hon. Secretary, Kinematograph Section: member of British Kinematograph Society and Guild of British Cinematographers.


Criner, Lawrence: (See 1935-36 Motion Picture Almanac.)

Crinley, Myrtis: r. n. Mrs. Gordon S. Mitchell: b. St. Louis, Mo.; N.Y. 1915; 5 feet 3 inches, blond hair and blue eyes; w. 110 pounds; married; p. William A. and Adele Crinley; professionals: e. Hollywood. High and low and then during the next weeks with Pathe of “Desert Song,” as Susan (stage). 28 weeks Pacific Coast production of “The New Moon” as Julie (stage). Appeared in “King for a Night” (Universal); Short product for Universal, including “Love Time,” Murry and Sidney Comedies, and others.


Crocker, Harry: Actor and assistant director, b. San Francisco, July 2, 1900; 6 feet 2 inches, dark brown hair and eyes; w. 180 pounds; p. Mary Ives and Henry Joseph Crocker; named after variety theater in Watertown, Conn., Yale University, New Haven, Conn., and received his stage training in college dramatics and on the regular stage by working for such writers as writing and collecting books. On the stage he played the juvenile lead in L. O. Macfie’s “The Whoopee Machine,” “The George Hansen High” in 1925; and the heavy in “Kelly’s Vacation” in 1926. His screen experience includes the part of Pennington Fish in “Tillie the Tiller” for Metro-Goldwyn-Mayer in 1927; and light heavy in Metro-Goldwyn-Mayer’s “Bucky,” the same year; also light heavy in “Sally in Our Alley” for Columbia; and “South Sea Lore” in 1927 for FBO; the light rope walker in “The Honeymoon of Jesse Chappin in the Circus” in 1928; worked on story of and was assistant director for Chappin in “City Lights.”

Crockett, Charles: (See 1935-36 Motion Picture Almanac.)


Cromwell, John: Director and actor. b. Toledo, 246
TALBOT JENNINGS

WRITING FOR METRO-GOLDWYN-MAYER
Ohio, December 23, 1888, h. 6 feet 2½ inches; brown hair and gray eyes; w. 170 pounds; e. Hoos school, Hoos, Ind.; by tennis and polo; m. Kay Johnson. Started with the Paris company when 18 years of age, and remained with them for ten years, then went to New York. Tourd three years with managing stock companies, including one with W. A. Brady as an actor and stage manager. He directed for Brady for twelve years. In 1913 he branched out on his own account, first directing "Battle of the Bulls," and "Diplomac," both Sidney Howard plays. Then produced and directed "spiffifre," "Man's Mill," "Mademoiselle's Husband," and "Scandal Sheet," which were placed on the boards just prior to his acception to the 100-foloes company. He directed this production for its Los Angeles presenta tion. In October, 1923, while playing in "The Racket" he signed a featured player's contract with Paramount. His first screen role under the contract was in the serial picture, "The Dummy." Turning to the direct orial department of motion picture industry, he directed for Paramount "Close Harmony," "Burnsque, Dance of Life," "Tom Sawyer," "For the Defense," "The Texan," "Street of Chance," and "Scandal Sheet." "Seven Days Leave," "The Mighty, Paramount, 1928; "Unfaith ful," "Vice Squad" and "Rich Man's folly." "World and the Flesh." His first assignment with Radio pictures was "Hill's Highway," in which he directed with Row land Green. In 1933; "The Silver Cord," "Double Harness," "Ann Vickers," "Sweepings," RKO. In 1934 directed "Spiffifre," "This Man Is Mine, the "Trend of Human Bondage," "The Fountain," RKO Radio. In 1935 directed "Ballad of a Coward" for the Roy Radaubach; h. Los Angeles, Jan. 8, 1910; h. 5 feet 10; light brown hair and gray-blue eyes; w. 148; e. Long Beach high school; attended Art school, painting, painting, and making portrait masks. Stage training: took part in amateur theatricals at high school; engaged as scenery 1922 at "Photoplay," "Vole David," for Columbia pictures; (1921); "Maker of Men," Columbia; (1923); "Wall Street," Paramount; (1924); "The Big Broadcast," RKO Radio. In 1933; "This Day and Age," Paramount; "Hoosla," Fox; "Abore the Clouds," Columbia. In 1935 wrote radio script, "To Have and To Hold" for RKO Radio. "To Have and To Hold" was written for Charles W. Boyan. Roy Bakst as a tenor, Roy Ross as a baritone, and Roy Mangan as a tenor. CROOKER, HERBERT: Publicity department, Warner Bros. Pictures, New York City; h. Minneapolis, Minn., December 12, 1893; e. Cornell University and the University of Minnesota; joined the New York Globe; later joined Triangle Film Corporation, doing publicity work. At the outbreak of the World war he entered the navy as publicity a department of Pathe, where he remained for eight years. During this period he was the staf of the Morning Telegraph and later joined the New York Times. Subsequently he became publicity director and Eastern representative of the University of California publications, leaving which he joined First National in the publicity de partment. Later he became publicity director of the RKO Radio Pictures, as publicity director. Author of a number of suc cessful novels, including "The Hollywood Murder Mystery," "The Crime in Washington, "The Sweet Cheat" and others.

CROONADERS, THE: (See 1936-37 Motion Picture Almanac.

CROPPER, ROSS C.: Branch manager, b. Chicago in 1888; e. public schools and graduate of Purdue University in 1911; married and has two daughters. In Boston 14 years; was connected with Farm Bureau until razil with RKO in November, 1931. Was earlier Universal's Kansas City manager and district manager. Previous to 1924 had state office in New York.


CROSBY, JULIETTE: (See 1936-37 Motion Picture Almanac.

CROSBY, T. H.: City editor, Daily Journal of Commerce, Seattle, Wash.; h. Fort Wayne, Ind., August 3, 1907; m. Mr. and Mrs. F. V. Crosby; e. high school graduate. Crosby, now has one child. Has worked with daily and weekly papers.


WM. ANTHONY MCGUIRE

METRO-GOLDWYN-MAYER


CROWLEY, SYD: Actor. Born in London, November 18, 1885, h. 6 ft. 2 in.; brown hair and blue eyes. Early career as music hall comedian. Has appeared in more than 230 films in Hollywood and England. West, 


CROWELL, BUBBLES: (See 1936-37 Motion Picture Almanac.)


CRUGER, PAUL: Writer. b. Norfolk, Ohio, Jan. 17, 1904; h. 6 feet; dark brown hair and brown eyes; w. 170 pounds; p. Agnes Mullen and Frederick C. Non-professionals; e. Huntington, Buffalo, N. Y., Columbus, Ohio, New York City, Ohio State University, Columbia University; Interested in outdoor sports. Author of stage plays "Black Phantom" and "The Love Busters." Several motion pictures and serials have been written by or for him. Following: "Easy Pickings," First National, directed by George Archainbaud; "Eagle of the North," Pathes, with Shirley Palmer and Frank Clark, directed by Jimmy Fulton; "Riders of Stockade," 


CRUZE, CHARLES: (See 1936-37 Motion Picture Almanac.)


CRUGER, CRUISE, CROSS, CRUZE, CRUGER, CROWELL, CROZ, CROZEN.
SIDNEY A. FRANKLIN

"THE GOOD EARTH"

J. WALTER RUBEN

Director

M-G-M
and

1936:

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252

T H E  1 9 3 7 - 3 8  M O T I O N  P I C T U R E  A L M A N A C
SIGMUND ROMBERG

CLAUDINE WEST

SCREENPLAYS*

GOOD EARTH

IN PREPARATION

MARIE ANTOINETTE

*IN COLLABORATION
HOWARD EMMETT ROGERS

Under Contract to
Metro-Goldwyn-Mayer

DALE VAN EVERY

Screen Plays*
"CAPTAINS COURAGEOUS"
"KIM"

* In Collaboration


CURTIS, EDWIN H.: Test and dialogue director, Fox. b. Philadelphia; e. public schools; m. Olive Cooper, 1924, 5 h. 9%4 in.; w. 160 pounds; grey hair and blue eyes; s. stage director. Under contract to Fox.


CURTIS, JOHN A.: Vice-president and general manager. Made his first feature film production, April 10, 1910; b. Mrs. Osborne Curtis; e. Lawrenceville Preparatory School; University of Pennsylvania; with Broadway play productions. Stockholder of First Division Exchange and First Division Productions, organized in 1935. Time for First Division release and organized with N. S. Lending, Western Pictures Corp., founders of Hop-along Cassidy series, Paramount.


CURTIS, ROXANNE: (See 1936-37 Motion Picture Almanac.)


CAREY
WILSON

RICHARD MAIBAUM
WRITER

"THEY GAVE HIM A GUN"
SCREENPLAY*
(Metro-Goldwyn-Mayer)

"WE WENT TO COLLEGE"
SCREENPLAY*
(Metro-Goldwyn-Mayer)

"GOLD Diggers OF 1937"
ORIGINAL PLAY*
(Warners)

*In Collaboration
ROY CHANSLOR

UNDER CONTRACT TO METRO-GOLDWYN-MAYER

PATSY KELLY

UNDER CONTRACT TO HAL ROACH STUDIOS
Dale, Irene: Actress. b. Kansas City, Mo.; p. George Houdé, farmer; h. 5 ft. 4 in.; w. 110 pounds; brown hair and eyes; sang in grand opera and on concert stage throughout Europe. Under contract to Paramount.

Dale, Myrtle: (See 1936-37 Motion Picture Almanac for biography).


Dalgleish, William: (See 1936-37 Motion Picture Almanac for biography).


Dallas, Jimmy: (See 1936-37 Motion Picture Almanac for biography).


Daly, Jane: (See 1936-37 Motion Picture Almanac for biography).

Daly, Marcella: (See 1936-37 Motion Picture Almanac for biography).


Daly, Michael: Exhibitor, Daly Theatre, Hartford, Rialto Theatre, New Britain, Conn; Capitol Theatre, Lowell and Victory Theatres, Lowell, Mass.; b. Hartford, Conn., May 15, 1890; married. Associated with Britsol Theatre, Bristol, Conn.; Windsor Theatre, Windsor, Conn.; crown Theatre, Hartford; Liberty Theatre, Hartford; Rialto Theatre, New Britain, total of 20 years.


Damen, Dillon: Director of Advertising and Publicity, Columbia Pictures, England, b. Poona, India, Oct. 29, 1895; married; organized British Film Society and was first general manager and publicity director; assistant advertising and publicity manager, Fox, England; then same position with Universal; with Warners 1931-1935.

Damereaux, Elsie: Actress. b. Cologne, Germany, January 17, 1898; h. 5 feet 2 inches; blue hair and blue eyes; w. 110 pounds; e. Mariannum Opladen, Germany, to University of California; attended her stage training in Paris, London and New York; by horseback riding, swimming and driving. Also speaks, reads and writes English and German. Very experience in student dramatics. Screen experience with UFA Film Company, Berlin; Pathes, Parke-Ball Antilla, Hollywood, and has been student of Dr. Hopf; with Universal under direction of Rupert Julian.

Damrell, Donna: (See 1936-37 Motion Picture Almanac for biography).

Damita, Lil: Actress. m. Errol Flynn, actor, b. Puerto Rico, July 16, 1907; blond hair; p. mother, pro.; e. Converts in Lisbon, Portugal, Spain and Greece; stage training, in dancing school in Belgium; speaks English, French, Spanish and German. When fourteen years of age she danced in the ballet at the Opera de Paris and later toured in France with a company of ballet dancers organized by her mother, singing American jazz songs. At 19, she succeeded Mistinguette as star of the Casino de Paris Revue in Berlin. Miss Damita made her screen debut for the Pelner Company. During the succeeding years she appeared in German and French films. During the spring of 1929, while Samuel Goldwyn, the producer, was in Paris, Miss Damita signed a contract which took her to America and the principal feminine role in Ronald Colman's "The Rescue," "The Bridge of San Luis Rey" and "The Cock-Eyed World." In 1939 on stage in "Song o' Guns." Later pictures: "The Woman Between," 20th-FOX; "Diamond Lover," RKO-Paramount; "(1932) "The Match King," First National; "Golde Gets Along," RKO-Paramount; "Brewster's Millions," United Artists; "Dial M for Murder," Warnor. In 1936: "The Devil on Horseback," GN.


Dana, Viola: (See 1936-37 Motion Picture Almanac for biography).

Dane, Clemence: Author, playwright, director, b. Richmond, Va.; br. escaped from Regiment of Women" (1917); "First the Blade," (1918); "Legend," (1919); "Wandering Stars," (1924); "The Babymaker," (1931); "Pygmalion Stages," (1931). In collaboration with Helen Simpson, "Enter Sir John" (1922); "Enter David" (1930); "Enter King John" (1930); "Plays: A Bill of Divorcement," (1911); "Will Shakespeare," (1921); "The Way Things Happen," (1926); "Nikko's Vineyard," (1927); "Granite," (1926); "Mariners," (1927); Wild December," (1929); "Moonlight is Silver," (1930); "Flamenco," (1931); "Addinsell's Adam's Opera," (1928); "Come of Age," (1933); "The Happy Hypocrite," (1936). Wrote film stories included in "Fire Over England" and "Forlorn Again," among others.

Danhoff, William H.: Executive, Miller, Chairman of Board, Ralston Purina Co. Director, New York Life Insurance Co. b. Charleston, Mo., Sept. 10, 1879; m. Adda Bush of St. Louis, Oct. 24, 1891; two children, p. Alber, married and Ralston and Ralston Manual Training School, St. Louis, 1887; M.E., Washington University, 1892. Trustee, Berea (Ky.) College, Berea (Mo.) Junior College; on Board of Directors Washington University, St. Louis, Mo.; director of Motion Picture Research Council; trustee Community Fund of St. Louis Young American Youth Association (Pres.), Dunforth Foundation (Pres.), Church Federation of St. Louis, Phi Delta Demosthenian Society; author of a number of books. Home: UJ Kingsbury Place, St. Louis, Mo.

Daniel, Frank: Theatre editor, Atlanta Journal, Atlanta, Ga.; married. Son of Mr. and Mrs. W. Y. Daniel; e. University of Georgia (A. B.), Columbia University, Pulitzer School of Journalism.

Daniel, L. O., Jr.: Manager, Upton Theatre and Upton Hall for Horitz Theatre Operators, Inc. Director of publicity for the theatres, b. Waco, Texas, Sept. 12, 1898; p. L. O., Sr., and Mande Ethel Daniel; e. graduate Wheaton College, Wheaton, Ill.; married. Was president of Daniel, Criets Wholesale Millinery
ERROL TAGGART
DIRECTOR

"WOMEN ARE TROUBLE"
"LONGEST NIGHT"
"SINNER TAKE ALL"
"THE PUBLIC PAYS"
"SONG OF THE CITY"

CARL (ALFALFA) SWITZER

"General Spanky"
(Hal Roach—M.G.M)

"Right In Your Lap"
(Paramount)

"Too Many Parents"
(Paramount)

"Kelly the Second"
(Hal Roach—M.G.M)

Member of the "Our Gang" Comedias

UNDER CONTRACT TO
HAL E. ROACH STUDIOS


DANIELS, THELMA: (See 1936-37 Motion Picture Almanac.)


DANISCHWY, MONIA: Studio press representative of Capitol Film Productions and associated companies in London, b. Archangels, Russia, in 1911; m. Brenda Bartray, designer; hz. in Hollywood. Royal College of Art, London and commercial art and journalism followed by appointment in publicity department of MGM in London; publicity manager, National Broadcasting Corporation; then manager of PFO (United Kingdom) and present appointment in March, 1936.

DANSON, HAROLD L.: Advertising and exploitation, b. New York City; e. New York schools. Polytechnic Institute of Brooklyn, B. E. Engineering; entered newspaper work on Brooklyn Daily Eagle, as reporter, later becoming feature editor, radio editor. Took over screen and reviews; other newspaper included Brooklyn Times, Newark Star Eagle, N. Y. Mirror; with Shuberts and other stage producers as press representa- tive; director of publicity for RCA Phoephones in 1929; assistant advertising manager RKO Radio Pictures for three years; Warner Bros. in 1933. Selected Paramount Pictures five years on advertising and national exploitation.

DANTE, JEANNE: Actress. b. April 18, 1923, Nor- folk, Va.; h. 5 feet 3 inches; w. 115 pounds; blue eyes and light brown hair; e. Dominican Sisters Convent in New York City; p. non-professional. Appeared in stage productions "Brass Ankles," "Thunder on the Left," "Call It a Day," and on the radio in "Peter Pan" with Adams. Under contract to Universal. "Four Days Wonder.


D'ARCY, ROY: Actor. r. n. Roy Francis Gulati; b. San Francisco, Cal.; February 10, 1904; h. 2 feet 11 inches; dark brown hair and blue-gray eyes; w. 160 pounds; p. Annalee and L. D., J. B. Gulati, non-professionals; e.University of California, B. S. in Mechanical Engineer. Entered newspaper work on Brooklyn Daily Eagle, as reporter, later becoming feature editor, radio editor. Took over screen and reviews; other newspaper included Brooklyn Times, Newark Star Eagle, N. Y. Mirror; with Shuberts and other stage producers as press representa-

262

THE 1937-38 MOTION PICTURE ALMANAC

KEY TO ABBREVIATIONS

b. = birth m. = married

div. = divorce p. = parents

e. = education prof. = professional

h. = height r.n. = real name

by. = hobby w. = weight
Louis D. Lighton
Producer

Seven Days Leave
Skippy
Tom Sawyer
The Virginian
Shopworn Angel
If I Had a Million
Lives of a Bengal Lancer
Night of June 13th

Huckleberry Finn
Touchdown
Lady and Gent
Peter Ibbetson
Now and Forever
Sooky
College Rhythm
Annapolis Farewell
Captains Courageous

In Preparation for
Metro-Goldwyn-Mayer:
Kim
Test Pilot
The Sea of Grass
The Man of a Ghost

Unquestionably Pete Smith is the greatest box office name in the shorts field and deservedly so.—Wilkerson in the Hollywood Reporter. **A Pete Smith short holds ten times the audience value of a cheap feature on a double bill.—Mark Hellinger, Hearst papers. **Time out, please, from the customary film reviews to doff our editorial chapeau to Pete Smith, who makes our favorite film shorts.—Beverly Hills in Liberty Magazine. **Pete Smith, better than anyone I know, puts over these sports reels.—Louella O. Parsons, Hearst papers. **Tremendously important are the Pete Smith-MGM Oddities.—N. Y. State Exhibitor Weekly. **Pete Smith's monicker on the marquee means 100% entertainment.—Arthur Ungar, Variety Daily. **We've found nothing of abbreviated cinema nature quite so entertaining as the Pete Smith series.—Jack Alicoate, Film Daily. **Pete Smith has become famous as being one of the most truly humorous of all the group writing and speaking the incidental talk for one reelers.—Mollie Merrick. **In the national vote of exhibitors for the best shorts conducted by the Jay Emanuel Publications, Pete Smith was the only one to win awards in two classes, the best sports subject and the best novelty subject of the year.—Los Angeles Daily News. **Pete Smith is a benefactor of mankind. Welford Beaton, Editor, Hollywood Spectator.


DARFEUL, COLLETTE: (See 1936-37 Motion Picture Almanac.)


DARNELL, JEN: (See 1936-37 Motion Picture Almanac.


DARNELL, W. SCOTT: Director and writer. b. Toronto, Ont., Can.; m. in Toronto high school; Dame academy, Edinburgh, Scotland, and has had training at University of Edinburgh, Scotland. "The Stag and the Terriers." Was city editor of the Winnipeg Telegram and Buffalo Inquirer and collaborator with James Oliver Cur- wood for the musical, with Ham Nonchale, King of Spades. Director for various current magazines; started in 1918 as writer for Christie; then became scenario editor there for three years; later comedy supervisor for Uni- versal (three years), directed 18 pictures for Universal and Christie, as well as writing. Wrote first "Van Bibber" comedies for Fox; also wrote "Two Fisted Jones" in 1925, and "Merry-Go-Round." "The Little Show," "Hot Chocolates," and "Sweet Adeline." Has written and produced many vaudeville acts, Signed with Fox Movietone in 1936: "Three Cheers for Love," Paramount.


DARFEUL, COLLETTE: (See 1936-37 Motion Picture Almanac.)


DARNELL, JEN: (See 1936-37 Motion Picture Almanac.


DARNELL, W. SCOTT: Director and writer. b. Toronto, Ont., Can.; m. in Toronto high school; Dame academy, Edinburgh, Scotland, and has had training at University of Edinburgh, Scotland. "The Stag and the Terriers." Was city editor of the Winnipeg Telegram and Buffalo Inquirer and collaborator with James Oliver Cur- wood for the musical, with Ham Nonchale, King of Spades. Director for various current magazines; started in 1918 as writer for Christie; then became scenario editor

RICHARD SCHAYER
SCENARIST

11th Year at Metro-Goldwyn-Mayer

BEST 1936 CREDIT—SCREENPLAY
“THE DEVIL IS A SISSY”
COLLABORATING WITH JOHN LEE MAHIN

JOHN MEEHAN

UNDER CONTRACT TO
Metros-Goldwyn-Mayer
HUGH HARMAN
RUDOLF ISING
CARTOONS
IN TECHNI-COLOR
RELEASED THROUGH METRO-GOLDWYN-MAYER

"DAVIS, ETHEL: (See 1936-37 Motion Picture Almanac.)"

"DAVIS, FRANK: (See 1936-37 Motion Picture Almanac.)"

DAVIS, FRANK T.; Director. b. Richmond, Ind., 1899; e. Iron River, Mich.; m. Texas Shawner, writer. March 30, 1936. Medicine show; then appearances with repertory companies; began directing in Shubert, Weber, Schwab and Mandel companies; vaudeville. Associate producer for Pathé in The East, making shorts; starring for Chas. Frohman, then for individual pictures; sketches and the Greenwich Village "Ginger Box" revue; directed series of comedy shorts for Pathé, then vaudeville. In 1935: screen play "One New York Night." MGM. In 1936: produced "Petitfeuvert, ""The Devil Is aissy,"" MGM.


DAVIS, GILBERT: Actor and author. b. Johannesburg, South Africa, May 5, 1899; h. 6 feet 2 inches; w. 194 pounds; brown hair; blue eyes; p. non-professional; e. St. Paul's School and Merton College, Oxford; M. A. Started stage career on leaving University; appeared in many London West End productions. Entered pictures in 1921 in "Condemned to Death" (Tweedhams). Other films include: "Service for Ladies" and "Dewe Our Street" (Paramount-British), "English Awake" and "King's English" (British Instructional); "Sign of Four" and "Leona Doone" (T. P.); "Blind Spot" and "Blind Straight" (Warner); "Good Companions" (G-B); "My Old Dutch, " "All Manners of People," "Love and Sage," Love's ""Test and ""My Wife's (Fox-British); "Escape Me Never" (B & D); "Jubilee" and "Student's Romance" (B. L. P.); "Amateur Gentleman" (UA); "Miss Braeg" "Miss Coral Berd" "Does Her Duty" and "Cyrano de Bergerac" (London). "London." 


DAVIS, HARRY: Cameraman. b. New York City, Oct. 17, 1880; h. New York, N. Y.; w. 170 pounds; e. New York City, New York. Has been with Fox since 1921. Has been with Sunday Independent in various capacities handling sports desk, motion picture, and other features.


DAVIS, MEYER: (See 1936-37 Motion Picture Almanac.)

DAVIS, MORGAN: Cowboy actor. b. Ethel, Mo.; e. Minneapolis, Minn. Has played the part of Buffalo Bill and Pinto for years. Has been with Sunday Independent in various capacities handling sports desk, motion picture, and other features.

DAVIS, ROGER: (See 1936-37 Motion Picture Almanac.)


DAVIS, SOL: Branch manager, b. Austin, Texas; p. Mrs. M. Davis; e. high school. In film business for 22 years, started with General Film Co., Dallas, Texas; then Hallmark, San Francisco, Cal., back to Dallas with Special Pictures Corp.; then Arkansas Specialty Co., Little Rock, Ark.; then Syndicate Pictures Co., Oklahoma City. Then Monogram Pictures Company. Now Republic Pictures Corp., Oklahoma City, Okla.

DAVIS, STINKY: (See 1936-37 Motion Picture Almanac.)

DAVIS, TYRELL: (See 1936-37 Motion Picture Almanac.)

DAVIS, WILLIAM DRAKE: Operator of Liberty and Triangle Theatres, East Liberty, Pittsburgh, Pa.; married, Pittsburgh exhibitor for number of years. Member of United States Congress.

DAVIS, WILLIS J.: Exhibitor. To Atlanta in 1937 and with a partner built a subsequent-run theatre in a prosperous neighborhood. Two years later withdrew from business and built the Buckhead Theatre, just outside city limits and in country estate section.

DAVISON, F. TRUBEE: President, American Museum of Natural History since 1933; b. New York City, Feb. 7, 1886; p. Henry Pomory and Kate Trubee Davison; e. graduated from Groton (Mass.) schools in 1914; bachelor of arts, honors causa, Yale, 1918; bachelor of law, Columbia, 1922; Doctor of Laws, Syracuse University, 1933; Doctor of Laws, New York University, 1935; m. Dorothy Peabody of Groton, April 16, 1929; children, Frederick Trubee, Endicott peabody, Daniel Pomory, Gates, Admitted to the New York bar, 1922, and began practice as associate of the New York office of the firm of Peabody, in 1926.

DAVIRIL, YOLA: Actress. b. Lille, France, April 8, 1905; h. 5 feet 4 inches; brown hair and gray blue eyes; w. 120 pounds; p. non-professionals; e. Sacred Heart Convent, Paris, and Lycee Michtot, Paris, and received her stage training in Paris, L Isolien, Barcelona and Brussels; by. tennis, painting, dancing and writing. Began as professional dancer at 15, touring Europe with a musical comedy "Paris d'Amour"; emigrated to Canada with her parents in 1925 and danced on the stage in Canada for about six months. Started out in pictures by working as an extra for two weeks; signed with Peabody for Paramount; later in Christlie comedies; then to First National, became freelance player; in 1930 appeared in "She Goes to War," United Artists, and "Hot For Paris," Fox; "Shanghai Lady," Universal; and in 1930 in "The Front," of which she appeared in assembly from Nassau County, 1922-26; assistant secretary of war 1926-32.


KEY TO ABREVIATIONS
b. - - - birth
m. - - - married
div. - - - divorce
p. - - - parents
e. - - - education
pro. - - - professional
h. - - - height
r.n. - - - real name
hy. - - - hobby
w. - - - weight


DAWSON, DORIS: (See 1936-37 Motion Picture Almanac.)

DAWSON, EDMUND T.: Sales Representative, b. New York, Nov. 14, 1901; e. Lake View high, Chicago, Northwestern U., Evanston, Ill. U. S. air mail service one year. then started in Music and Talent department of Guideley Publications as reviewer and advertising solicitor in Chicago, starting in 1927. Was then sent to New York as advertising solicitor and Talent reviewer, advertising manager and columnist of "Up & Down the Alley" for that section in the Motion Picture Herald, from November, 1928, until February, 1929; conducted "Behind the Make-Up" in Motion Picture Daily and advertising solicitor for the New Family, 1935. One year International Seat Co. Sales and film-tenue for Cosmopolitan Studios six months. Manager of tieup department for International Photographic Studios, 45 West 57th Street, New York.


DAWSON, GEORGE WILLIAM: Secretary, Radio Pictures (England); b. London, England; Worked 1921-23. was assistant accountant and then accountant with Ideal.


DAY, ALICE: (See 1936-37 Motion Picture Almanac.)


DAY, HARVEY: Sales Executive. b. Glencoe, Minn.; e. West Side High School in Chicago. Began his business career as advance agent and manager in theatricals; an tered pictures, 1912, with George Kline in Chicago; opened first Kline exchanges; 1914, opened first Fox ex changes in Pittsburgh, Cleveland; 1915-17, home office and eastern district sales manager for Fox; 1917, with Stanley-Maslan Brothers, Philadelphia; 1917, opened first Select exchange; 1918, own exchange system, independent; sold out in 1920 to Warner Bros. For Warner sales manager in New York, 1923 to Educational as Kingrams sales manager, later becoming general field representative for Educational; 1932, became sales manager and vice-president, "Terry-Toons," cartoon short subjects.

DAY, HARVEY, JR.: Advertising representative. b. New York City; e. M. Gallatin Academy, Pa., and Iona Permanent Preparatory School, New Rochelle, N. Y.; m. McEvoy of the RKO McEvoy's; h. swimming, tennis. Spent three years in advertising and news department RKO, L. Doherty and Company, 69 Wall Street, and one


DEAN, PRISCILLA: (See 1938-39 Motion Picture Almanac.)


DE BARD, JEANNE: (See 1938-39 Motion Picture Almanac.)

DEERING, FRANCIS R.: Manager, Loew's State, Houston, Texas; b. Elmhurst, Iowa, April 7, 1909; p. J. M. Deering; e. Soldan High School, Chautauqua, N.Y., May 31, 1921. Two years with Skouras Brothers at Aham, Chicago, and St. Louis; attended Loyola State, Cleveland, Ohio, June 1929. Chief of service of Loew's tillman shortly afterward. Floor manager, State, Clevel- and and Theaters, November, 1929; assistant manager, Loew's Broad, Columbus, Ohio, 1930; assistant manager, Loew's 17th Street, New York City, March 1930; assistant manager, Richmond, Va., April, 1936; assistant manager, Los Angeles, Calif., 1936, became Manager of Loew's State, Houston, March, 1935.


DEERING, PATRICIA: (See 1936-37 Motion Picture Almanac.)

DEFAIT, MAURICE: (See 1936-37 Almanac.)

DE FED. LUCIANO: Director, I. C. E., International Educational Institute of Nations, Via Lazzaro Spallanzani 1, Rome, Italy; b. Rome, Italy, June 21, 1914; e. doctor in law; married. Was Superintendent of the Yan to 1936, became Director of the Instituto I. C. E. Director of the Cinema review of Cinematography.

DE FIORE, A. JOSEPH: General manager, Willinger Photoplay Company, operating Park Theatre, Wilmington, Del.; b. Naples, Italy, March 5, 1899; e. college, Jan. attended Tall柏ure, N.J., Loew's State, Medical School; m. Clara Perrell De Fiore; has three children. Came to United States at age of 12. Is a director of opera performances of 1895, at age of 16 at Bristol Opera House, Bristol, Pa. To Trenton, N. J., Opera House for Mr. Nendler. Returned to Bristol and converted theater for picture policy. During the war, in construction division of the Army movie picture industry in 1936. Returned five years while in medical school. Returned in 1924 to take over the Morris. The department handled road shows and the distribution of foreign films. In Wilmington for past 12 years. President of MPTO Delaware and Eastern Shore of Maryland, Member of Chamber of Commerce, and various fraternal and civic organizations.

DE FOREST, LEE: American Television Laboratory Inc.; General Tel. Pictures Corp. h. Locust Bluff, Iowa, August 26, 1873; m. Marie Mosquini; p. Henry S. Foresi; i. Virginia; g. Hermon (Mass.) Boys' School, 1893; Shefield Scientific School, Yale, 1896; BS; Yale, 1899, Ph.D.; Syracuse, 1913, D.Sc.; Yale, 1920, D.Sc.; Past graduate, physics de- partment. Yale, American pioneer in wireless telephony and radio. In 1905, he constructed the first radio station in the three-electrode vacuum tube and amplifier, which has made possible radio and the talking motion picture industry. Pioneer in radio broadcasting since 1910. In recording sound-on-film since 1919, and in the glow lamp method of sound recording on which the Photophone and sound motion picture work is based. Exhibits "Talk of the Town" talking picture in the Rivoli and Radio Theaters on Broadway since 1925. In 1930, three theatres throughout the Eastern part of the United States were equipped for exhibiting Photophone Talking Pictures. has taken out some 50 U. S. patents in the talking motion picture art, among which are many concerning the use of two or more synchronizing picture cameras and sound recording camera; camera blank in sound-treated studio; covering the basic idea, patent covering over-exposing and over-synchronizing the film during silent intervals; recording sound on one negative, picture on another, printing in proper synchronism; synchronizing film and sound without use of fine grained film to avoid noise.


DE GRASSE, JOSEPH: (See 1936-37 Motion Picture Almanac.)


DE GRASSE, SAM: (See 1936-37 Motion Picture Almanac.)


DEIGHTON, LILIAN: Director of research, Selznick International Pictures, Inc. b. New Columbia, Penn.; h. THE 1937-38 MOTION PICTURE ALMANAC 273
DREXEL, e. William: "7-38"

THE picture.

Tyrone Power; "Gypsy Melody." ABP.


DE KEREJKARTO, DUCI: (See 1936-37 Motion Picture Almanac.)

DE KIRBY, AARON: (See 1936-37 Motion Picture Almanac.)

DE KIRBY, ANNETTE: (See 1936-37 Motion Picture Almanac.)


DE KNIGHT, HOUR: "Die
del KUH, ARTHUR: (See 1936-37 Motion Picture Almanac.)

DELAC, CHARLES, AND VANDAL, MARCEL: Co-producers. 1936-37 Motion Picture D'Art. Produced many pictures before the war. In 1921 produced "La Bataille" in Paris with Susan Hayes and his wife. In 1923-33 "Polt de Carotte" (Red Hair).

DE LA MOTTE, CHARLES: (See 1936-37 Motion Picture Almanac.)

DE LA MOTTE, MARGUERITE: (See 1936-37 Motion Picture Almanac.)

DELANEY, CHARLES: Actor, b. New York City, August 9, 1897; h. 5 feet, 10% inches; brown hair and eyes; w. 162 pounds; p. Katherine and Timothy Delaney, non-professionals; received his stage training in stock and vaudeville; m. Mary Meek, professional: h. aviation, golf and boxing. Appeared in stock at Somerville, Mass., and at Pawtucket, R. I.; and on vaudeville tour with "The Pr vectors." He entered pictures in 1923 and has appeared in such pictures as "The Main Event," DeMille production; "Frisco Sally Levy," "The Thirteenth Hour," "Horrific Strings," "Pounded Heads," "For the Adventurer" First National: "Girl from Woolworth's," "Around the Corner" (1930); Columbia, "The Air Police," Seco-Art; "Hell Bent for Frisco," Seco-Art; "For the Assurance Frightened" (1932); Midlands, "Midnight Morals," Mayfair. In 1935: "Elmer, the Great," First National; "Corruption," Imperial; "The Important Witness," Tower; "Big Time or Bust," state rights.


DE LACEY, ROBERT: (See 1936-37 Motion Picture Almanac.)


DELHANTY, THORNTON: Motion picture editor and critic, New York Post, New York, New York. December 9, 1933; e. private schools and Columbia University.


DE LA MOTTE, CHARLES: (See 1936-37 Motion Picture Almanac.)

DE LA MOTTE, MARGUERITE: (See 1936-37 Motion Picture Almanac.)

DELANEY, CHARLES: Actor, b. New York City, August 9, 1897; h. 5 feet, 10% inches; brown hair and eyes; w. 162 pounds; p. Katherine and Timothy Delaney, non-professionals; received his stage training in stock and vaudeville; m. Mary Meek, professional: h. aviation, golf and boxing. Appeared in stock at Somerville, Mass., and at Pawtucket, R. I.; and on vaudeville tour with "The Precotta." He entered pictures in 1923 and has appeared in such pictures as "The Main Event," DeMille production; "Frisco Sally Levy," "The Thirteenth Hour," "Horrific Strings," "Pounded Heads," "For the Adventurer" First National: "Girl from Woolworth's," "Around the Corner" (1930); Columbia, "The Air Police," Seco-Art; "Hell Bent for Frisco," Seco-Art; "For the Assurance Frightened" (1932); Midlands, "Midnight Morals," Mayfair. In 1935: "Elmer, the Great," First National; "Corruption," Imperial; "The Important Witness," Tower; "Big Time or Bust," state rights.

DELANEY, JERE: (See 1936-37 Motion Picture Almanac.)

DELANGE, EDDIE: (See 1936-37 Motion Picture Almanac.)

DELANO, ALLEN: (See 1936-37 Motion Picture Almanac.)

DELANY, MAUREEN: Actress. b. Kilkenny, Ireland; black hair and blue eyes; p. father a physician; e. Dublin- based in Dublin, Ireland, and Abbey School of Acting. With them 16 years. In 1923 toured England with an Irish company and made many plays she has appeared in are "The Plow and the Stars" and "The White Headed Boy." On screen in 1935: "His Family Tree," RKO.

DEPALLAM, W. B.: Sound director. In 1937: "No-body and Nobody." RKO.

DE LA PLAZA & QUINATA: (See 1936-37 Motion Picture Almanac.)


DENBO, DORIS: Writer. b. Philadelphia, Pa., Nov. 7, 1909; h. 5 feet 2 inches; brown hair and blue eyes; w. 119 S. Madison Ave., and Mabel Boleby, Into films. Writer for Classic and Motion Picture fan magazines. With Metro-Goldwyn-Mayer for two years and a half. Was dramatic editor for the Hollywood Citizen. Also wrote originals, "Maid to Order" and "Too Much Money." BFP.


DENIS, ARMAND: Cameraman. b. Belgium; o. Oxford and other European universities. Entered pictures eight years ago as a research consultant engineer. Invented an automatic film printing machine which he sold to Eastman; directed in Dutch East Indies and India.

DENIS, JOHN: Actor, r. n. s. London, England. Nov. 14, 1891; h. 6 feet 6 inches; brown hair; blue eyes; hobbies for golf and tennis; p. non-professional as stage screen. Films, "Beloved Imposter" (1936), Stafford.


DENNIS, EUGENE: (See 1936-37 Motion Picture Almanac.)


DENNISON, EVA: (See 1935-37 Motion Picture Almanac.)


DENT, MAURICE ARTHUR: Managing director, Wardour Films, Ltd, 21, Parnell Place, R.I. Eng. Directed associated British Picture Corporation; b. Dec. 18, 1878:
ANNIVERSARY SPECIALS

1 MANHATTAN MERRY-GO-ROUND
Musical whirligig starring Phil Regan, ideally teamed with a lovely songstress. The No. 1 singer of screen and radio in a really big entertainment of big doings in the "big town."

2 WAGONS WESTWARD
The Plainsman of 1938! A story as big as all outdoors, of the women who urge men on to new frontiers. Truly epic.

3 HIT PARADE OF 1938

4 ALL HANDS ON DECK
A Hudson River show boat run by a group of Park Avenue belles, high in the social register but low on funds. Boat and comedy crew are captured and stranded in South America amid a riot of pun-play, song, dance and hilarious situations.

THE JUBILEE TEN

1 THE RACKET BUSTER
Smashing the crime wave with one of the screen's outstanding personalities. Will be popularized via radio and leading magazines.

2 COME ON, LEATHERNECKS
Republic's specialty—service picture with a sock. Marines spell trouble during building of a great canal. First to fight. First to please your patrons.

3 STORMY WEATHER
Alison Skipworth, Polly Moran, Max Terhune—a brand new, grand new entertainment trio. Drama, humor and more than a heart-tug or two. Set the storm warnings now—S. R. O.

4 THE RETURN OF RAFFLES
By Barry Perowne, creator of the famous detective, Raffles. A mystery that is going to prove a revelation, with one of your top-notch screen favorites in the title role.

5 NAVY BRIDE
When the fleet's away, the wife will play—and what complications! A new twist to a service story. Loaded with dynamite. Crammed with entertainment.

6 BORN TO BE WILD
This one is definitely "on" from first mention of the title. Special production effort to be put behind this fast-action drama. Hand-picked cast of guaranteed "names."

7 HOLLYWOOD BAND WAGON
Featuring Phil Regan and a cast of well known radio and screen stars, with a load of bright new faces. A knockout story played against the colorful background of Hollywood.

8 MEET THE DUCHESS
Alison Skipworth, Polly Moran, Max Terhune, outsmarting each other in an old-time boarding house. Their trials, tribulations, heart-tugs are good for a great big modern laugh.

9 THE SMART GUY
One of the real thrilling stories of the coming year. A dramatic thunderbolt that will hit perilously close to every American home. Will be carefully cast for utmost drama.

10 ALL AMERICAN GIRL
Starring the singing favorite of all American girls—Phil Regan. An original screen idea featuring the pick of the nation's streamlined venues. Maybe one from your town. Watch for further details.

4 GENE AUTRY JUBILEES
Gene Autry is the nation's No. 1 Cowboy by every box office check-up. Republic brings him to you again this year in eight stand-out outdoor action entertainments.

1 PUBLIC COWBOY No. 1
2 The OLD BARN DANCE
3 ROLL, WAGON, ROLL
4 BOOTS AND SADDLES
16 SHOWMEN'S

1 FOUR MARKED MEN
That "different" murder mystery. The finger points—and four "marked" men are doomed. Sinister Oriental background.

2 PRISON NURSE
Lone woman in a city of forgotten men. Jail break climax surpassing anything the screen has ever seen.

3 ISLAND OF FORGOTTEN MEN
Alcatraz—America's Devil's Island, and its world-famous inmates. Surprise dramatic sensation of the year.

4 LADIES MAKE NEWS
And also plenty of box office! Gripping, new-type newspaper yarn in which the news scoop of the year involves editor's own home and happiness.

5 THE DUKE COMES BACK

6 GET YOUR MAN
Stars at West Point and winds up with the colorful Canadian "Mounties" in the great north-west. He-man stuff.

7 CRIME FOR SALE
"Big shot" mobsters who'd put anyone on the spot for a price. And what happens while the law is catching up with him.

8 QUEEN OF BURLESQUE
Scintillating story of laughs and tears behind the footlights. An attraction to bring out the real showman in you.

9 MONEY-MAKERS

MONEY-MAKERS

9 SWEET AND HOT
Flaming youth has its fling. Shy smiles, coy corners, secluded nooks. Fast-stepping story of today with a bevy of refreshing new screen starlets. Swing it, sister!

10 THE GIRL I LOVED
James Whitcomb Riley's internationally famous novel. The sincerity of "Girl of the Limberlost". The heart tug of "Over the Hill"

11 FIGHTING IRISH
As dynamic and humorous a conflict between two families as "McFadden's Flats". Romance with a cast capped by top names of the business.

12 HONOLULU HOLIDAY
A Honolulu luau Moonlit waters. Warm tropic nights. Comedy-romance with music for everyone who has ever been in love.

13 HOT MILLIONS
A story of overnight riches, with the background of the first oil strike. Friends become foes. New wives for old. Human, vibrant life.

14 ROMANCE IN THE HILLS
Romance on the trail of the lonesome pine. On your screen while it's in the news. Teeming tale of the timberland.

15 COLLEGE NIGHTS
An exploitation bonny. Co-eds from the college campuses of the country. Big name bands. Established box office stars join in this jamboree of joy.

16 CRASHING THE FRONT PAGE
News cameramen vs. press reporters in a mad scramble for headline scoops on land, sea and air. The news of today in the making.

4 GENE AUTRY MUSICAL
Westerns

8 "THREE MESQUITEERS"
Westerns

8 BOB STEELE
Westerns

4 SURE-FIRE SERIALS
The four greatest serials ever made by any company in one year. Here are the valuable story properties that guarantee Republic's continued supremacy in the serial field.

1 DICK TRACY RETURNS

2 HAWK OF THE WILDERNESS

3 THE RANGERS ARE COMING

4 THE FIGHTING DEVIL DOGS

HIT stories make HIT pictures
married; e. studied for the ministry. Actor. In 1915, originated vice-president manager in Scotland for Famous Players Feature Film Company; 1919, formed Waverly Films, Ltd., E. C. B., with C. C. Emmett; became director British International Pictures, Ltd. One of founders of Scottish Cinema Trade Benevolent Fund; Cinema Club, Glasgow; ex-chaplain American Legion, W. C. T. U. Corresponding member of Royal Photographic Society; member of London Pageant of Britain Association of Great Britain and Ireland. Resigned 1933.


DE PALMA, WALTER: Actor. In 1937; appeared in "You Only Live Once," UA.

DEPEW, HAP: (See 1936-37 Motion Picture Almanac.)

DEPEW, JOSEPH: (See 1936-37 Motion Picture Almanac.)

DEPINET, NED E.: Vice-president, RKO Radio Pictures, Inc. b. Erie, Pa., September 9, 1890; e. Erie high school. After being graduated from high school, he found his first job as bookkeeper and salesman with Imported Film & Supply Company of New Orleans. In 1919 Imported Film & Supply Company became a part of General Film Company, giving him a broader opportunity to familiarize himself with the marketing of pictures in Southern territory. His success was so pronounced that in 1911 Universal offered him the place of Southern division manager, a position he held until 1924 when he brought to New York as one of three sales directors. In the fall of 1925 he went to First National as a member of the following names to the company from the country divided into three territories, East, South and West. Took over the Southern territory and soon brought the sales in that part of the country up to a new high mark. When it was decided to appoint a general sales manager with jurisdiction over all domestic distribution he was chosen. He was a distributor representative at the exhibition and procuring conferences in Chicago. When Pathe was acquired by RKO he became an executive of the new company. Appointed member of board of directors of RKO Radio Pictures and RKO Pathe Films in 1928. October, 1932. Elected President, RKO Distributing Corp., March, 1934. Became director of MPA in 1932. December, 1936 became vice-president of RKO Radio Pictures, Inc. May, 1937, also became president of Pathe News, Inc.


DEPUE, OSCAR B.: Vice-President and Manager, The Burton Holmes Films, Inc.; b. Danville, Ill., 1869; married, 1892; e. upper Iowa University. Salesman and exhibit manager in Chicago, signed contract with Wadsworth & Co., 1897, to promote the negatives and prints and building all cameras, printers and projectors for first five years. Passed six summers taking pictures, winters exhibiting them for The Burton Holmes Lectures, Inc. 1925 began equipping important不好意思接上。


DEREAN, ROSINE: (See 1936-37 Motion Picture Almanac.)


DE RUIZ, NICK: Actor. b. Santa Barbara, Cal.; h. 6 feet; black hair and eyes; w. 220 pounds; e. Santa Barbara; Stage career with Metropolitan Opera, Orpheum circuit; in "Old Ironsides," Paramount; Padre in "Rio Rita," RKO; "Call of the West" (1936), Columbia; "Golden Dawn" (1933), Paramount; "Love Before Breakfast," Universal.

T H E 1 9 3 7 - 3 8  M O T I O N  P I C T U R E  A L M A N A C

280
THE WHOLE SHOW

M. J. SIEGAL

REPUBLIC PICTURES

"THE WHOLE SHOW"
DERVIN, JOHN J.: Branch Manager; b. Dedham, Mass.; attended Harvard; married; 5 ft. 10 in.; brown hair and brown eyes; w. French wife; manager from 1933 in independent exchange in Boston and New Haven territory. Was in World War Two years. John J. O'Dell was a branch salesman in Boston. Resigned in 1936 for another industry. Returned to United Artists in March, 1939. Made branch manager, Boston territory, in July, 1937.

DE SANG, MARCEL: Director. b. Rumania, May 18, 1897; h. 5 feet, 9 inches; black hair and dark eyes; w. 149 pounds; 1922 he married a girl from Bucharest, Rumania, and lived in Bucharest, Rumania, and Law University in Paris.


DE SHON, HARRY A.: President, DesHone-Naylor Inc., b. Pittsburgh, Pa., June 17, 1900; e. University of Pittsburgh; married. Was investment banker. Four years with American Smelting Company as head of literary and writers department.


DESLAS, KAY: (See 1936-37 Motion Picture Almanac.)


DESI, TAMARA: Actress. b. Russia. 1911; dark hair and brown eyes; p. Xenia Denis, actress, fled from Russia with child, grew up in revolution and settled in Germany. Became a professional dancer when 16, and has since been on the London stage. Signed by Gaumont-British as "Falling For You" in 1935, and "Jack Aboy" 1934; also in "A Friend Like You" 1934. Sound Castings. Chances; "Old Hat," 1935-36; "McGlusky the Sea Rover," RKO; "Dark World" and "Blue Danube," Fox; and "Love in Exile," Capitol. In 1937; "Dorothy." M.G.M.

DESSEAU, PAUL: (See 1936-37 Motion Picture Almanac.)

DESSERZ, ELIZABETH RICHIE: Writer and editor of motion pictures. Director of Public Relations, Beacon Films, Ltd.; b. and e. in the Shenandoah Valley, Va. of Virginia and Maryland ancestry; m. George A. Dessau. With the desire to see that her children view suitable pictures when they went to a theatre, she and a friend, also a Virginian and the mother of a family, arranged with the manager of a local motion picture theatre to run children's matinees on Saturdays mornings at this theatre. The exhibitor became interested in the plan and children's matinees followed in New York City. Mrs. Dessau found herself in demand as a public speaker and George Kleine gave her a place on his staff doing public relations work for Conquest Pictures, produced by the Edison Company. During the World War Mrs. Dessau used her knowledge of motion pictures in selecting pictures with the motion picture division of the war work council of the Y. M. C. A. After the war, she became a member of the Pathe organization, going in to edit features. Shortly afterward she was made a director of the educational department. appointed member of a committee formed by the section on intelligent cooperation of the League of Nations in Geneva.

DESTE, LULI: Actress. r. n. Luli Hobehem. h. Vienna. i. feet 5½, 3 inches; w. 109 pounds; brown and brown hair; p. Baron and Baroness Bodenhausen; e. private tutors; div. Baron Bodenhausen in 1937; "Thunderbolt," Col.


DE SYLVA, FRED W.: (See 1936-37 Motion Picture Almanac.)


DEUTCH, ADOLPH: (See 1936-37 Motion Picture Almanac.)

HERMAN SCHLOM

PRODUCER

“MICHAEL O’HALLORAN”
“CIRCUS GIRL”
“COUNTRY GENTLEMEN”
“BEWARE OF LADIES”

AL WILSON

STUDIO
PRODUCTION
MANAGER

REPUBLIC STUDIOS

“THE WHOLE SHOW”


DEVEREUX, COLONEL FREDERICK L.: Vice-president, Erpi Picture Consulting, Inc.; b. Washington, D. C., July 19, 1882; m. Frank Nichols and Caroline Oechm Devereux; g. Gonzaga College, A.B. 1902; M.A. 1903; Georgetown University, LL.B. 1906 Ph.D. 1917; m. Frances Bessler Clark, dec.; has one daughter and one son. Traffic manager, Chesapeake and Potomac Tel. Co., Washington, D.C.; 1905; Auditor of Disbursements, Bell Telephone Company of Pennsylvania, Philadelphia, Pa., 1906; auditor, American Tel. and Tel. Company, New York, 1907; 1909; Bell Telephone Company, Omaha, Neb., 1919; sales manager, Bell Telephone Securities Company, New York, 1922; vice-president, Bell Telephone Securities Company, 1925; general mananger, Electrical Research Products, Inc., subsidiary of Western Electric Company, New York City; partner, Erpi Picture Consulting, Inc., 1922 to present. Director, Exhibitors' Fidelity Corporation; director, Erpi Picture Consultants, Inc. Served during World War as lieutenant-colonel; commissioned colonel in Reserve Corps after war. Trustee, Village of Bronxville, 1925 to present. Societies, etc.: Member National Education Association; Progressive Educational Association; National Academy of Visual Instruction; National Society for Educational Travel, and the English-Speaking Union of the United States. American Clasical League; member correspondent. International Educational Cinematographic Institute (League of Nations); Telephone Pioneers of America; New York Electrical Society; V. P. of Past Commandant, Bronxville, New York Post; National Security League; Quartermaster Association; U. S. Army Reserve; S. O. C. of New World War (Senior Vice-Commander, New York Chapter 1937); American Veterans' Association; Companion of Military Order of Foreign Wars; New York Society of Military and Naval Officers; Reserve Officers' Association (V.P., New York State 1923); Bronx Valley Scout Council (President); 1926; Chairman, Westchester County Recruiting Committee for Citizens' Military Training Camps 1924; appointed by President Roosevelt as Delegate at Large to four international conferences on Education of Instructional Cinematography, Rome, Italy, 1934; Co-author "The Educational Talking Picture." Author of "Juno's Children," non-fiction and educational movies and exhibits. Clubs: Ardsley Club (Governor, 1928-30); Swannoy Country Club, Mt. Vernon, N. Y.; Field Club, Bronxville, N. Y.; American Athletic Club, New York. Address: 250 West 57th Street, New York City. Home address: 22 Orchard Place, Bronxville, N. Y.


DEVINE, JERRY: (See 1936-37 Motion Picture Almanac.)


DEVOL, NORMAN: (See 1936-37 Motion Picture Almanac.)

DEVORE, DOROTHY: (See 1936-37 Motion Picture Almanac.)

DEVORE, JAMES J.: (See 1936-37 Motion Picture Almanac.)

DEVORSKA, JESSE: Actor. b. Riga, Russia, July 13, 1908; h. 5 feet, 7 inches; black hair and brown eyes; w. 186 pounds; e. University of Idaho, Moscow, Idaho; m. on screen; several short for Hal Roach; also "The Big Parade," "The Unknown," "Children of the Plumber," "Women of All Nations," which won him a Fox contract. "Transatlantic," Fox; "Don't Tell Everything." Ul.

DEVIRA, HENRI: (See 1936-37 Motion Picture Almanac.)

DEVRY, HERMAN A.: President. Herman A. Devry, Inc.; b. Mecklenberg, Germany, Nov. 26, 1877; married; e. Giude schools and technical courses in night schools; "Magician" in road shows and building scientific illusions and stage effects; experimenting with motion pictures in Penny Arcade: experimenting with Lumiere Motion Picture Camera (1906); in 1909, he was working with the Edison Projector, Labla Camera and Gau- mont machine; in 1912 started work on DeVry Portable Projector, improved upon projector which put in production as "Magician" and "Gauumont," now called "Ex." projector. 1918 he began the production of DeVry School Films, comprehensive library of strictly educational material. 1923 built the present DeVry Studio at 1111 Center St., Chicago, 1925 organized Summer School (Summer Extension of DeVry Educational Training School) as a New Radio "A" motion picture camera; 1927 produced the DeVry 16 in. "G" projector; 1929 merged into QRS-DeVry Corporation; 1930 produced the DeVry No. 60-16 MM, camera; 1931 withdrew from QRS-DeVry and organized Herman A. DeVry, Inc., and produced The
COLBERT CLARK
ASSOCIATE PRODUCER

"THE HIT PARADE"

GENE AUTRY
"THE SINGING COWBOY"

THANKS EXHIBITORS OF AMERICA FOR THEIR RESPONSE TO THIS SERIES OF PICTURES

REPUBLIC MUSICAL WESTERNS

"THE WHOLE SHOW"
DORRELL & STUART McGOWAN

WRITERS

ORIGINALS

SCREENPLAYS

MANAGEMENT:
H. N. SWANSON AGENCY

ADELE BUFFINGTON

IN PREPARATION
"SHE DIDN'T WANT A SHEIK"
ORIGINAL STORY AND SCREEN PLAY*

"THEY DIDN'T WANT LOVE"
ORIGINAL SCREEN PLAY (AT RKO)

"THE DUKE COMES BACK"
SCREEN PLAY

CURRENT RELEASE
"MICHAEL O'HALLORAN"
SCREEN PLAY

"CIRCUS GIRL"
SCREEN PLAY*

REPUBLIC

MANAGEMENT
MYRT BLUM AGENCY
NAN BLAIR, ASSOCIATE

*In Collaboration

"THE WHOLE SHOW"

287
john h. auer
director

1937
"A MAN BETRAYED"
"CIRCUS GIRL"
"RHYTHM IN THE CLOUDS"
MUSICAL SPECIAL

ALBERTO COLOMBO
GENERAL MUSICAL DIRECTOR
REPUBLIC PICTURES

LATEST RELEASES
"THE HIT PARADE"
"MICHAEL O'HALLORAN"
"JIM HANVEY, DETECTIVE"

IN PRODUCTION
"RHYTHM IN THE CLOUDS"
"IT MIGHT HAPPEN TO YOU"
"RELUCTANT BACHELOR"

"THE WHOLE SHOW"
the Goldwyn Company, beginning as a special writer, gradually taking a hand at stories and advertisements and suggesting ideas. He has been actively advertising and exploitation for that company. With the merger of Metro-Goldwyn and Louis B. Mayer in 1924 he became story editor and southern division writer of advertising and publicity for Metro-Goldwyn-Mayer. Wrote most of the stories and contributed novel ideas for "The Little Show." Also many of the lyrics for "The Second Little Show." These were followed by "Three's a Crowd" and "The Ball of the Century." Also wrote lyrics for "Revenge of the Musketeers" and "At Home Abroad." Wrote the children's story "Hollyhocks and Petticoats" screen rights were sold to "Hollywood Party," MGM, with Arthur Kober. In 1936: collaborated on music and lyrics "Under Your Spell," 29th Cent.-Fox.

DIEZT, MRS. MABEL: Secretary, Minneapolis Film Board of Trade since 1927. b. Indianapolis; e. American Academy of Dramatic Arts, New York. In 1910 appeared in pictures in New York City. Worked with MGM and Universal making several pictures with King Baggot. Was with MPDA in the public relations department, with Fox Film and Courtland Smith in the non-theatrical department.

DIEUDONNE, ALBERT: (See 1936-37 Motion Picture Almanac.)


DIGGS, JR., RICHARD H.: (See 1936-37 Motion Picture Almanac.)


DILLEY, EVERETT: Exhibitor. b. 51 years ago; married. Took over at Grand Theatre, Minneapolis, about 17 years ago. For five years the house was operated by Pullman under an agreement with Dilley, but he took it back four years ago.

DILLON, EDWARD: (See 1936-37 Motion Picture Almanac.)

DILLON, JACK: Manager. b. New York City, July 13, 1908; p. John Henry and Katherine A. Dillon; e. public schools of Brooklyn and had one year in college. Worked for Wittertown, Berlin, Snyder and other music-publishing houses. Started in motion pictures with Selznick, then with Hodkinson in Brooklyn territory. Joined Fox in New York City. Fox made special representative of news in New England territory when the company was inaugurated. Has since been manager at New Haven, Washington and San Francisco territories for Fox, Manager, Los Angeles branch, 29th Century-Fox, past five years.


DIME, JIMMY: (See 1936-37 Motion Picture Almanac.)


DINERMAN, EDWARD V.: Director of advertising, publicist, commercial artist, RKO Radio Pictures, Cleveland, Ohio; b. New York City, Nov. 2, 1896; e. Boys High School, Brooklyn, N. Y. and University of Wisconsin, 1929. Started in 1936, after college, as assistant to exploitation director. Became director in 1931.


DINO, ALFIERI H. E.: Minister of State for Press and Propaganda, Italy. b. Bologna, Italy. July 8, 1888; married. Served as Deputy to the Italian Parliament; was Vice President of the Chamber of Deputies in 1932; member of Corporazionello dello Spettacolo. President of the Institute Fascista di Cultura, Milano. Organized "La Muta della Rivoluzione Fascista" in Rome.

DISMUTE, PAUL: (See 1936-37 Motion Picture Almanac.)

DISNEY, WALT: Artist, Producer. b. Chicago, Ill. December 5, 1901; h. 5 feet 8 inches; light brown hair
Leonard Fields

Republic Pictures

Associate Producer

ERIC TAYLOR

WRITER

"HAPPY GO LUCKY"
ORIGINAL IN COLLABORATION

"JIM HANVEY, DETECTIVE"
ADAPTATION IN COLLABORATION

"NAVY BLUES"
ORIGINAL AND SCREEN PLAY IN COLLAB.

IN PREPARATION
"LEGION OF THE DAMNED"

UNDER CONTRACT TO REPUBLIC PICTURES

"THE WHOLE SHOW"
and dark brown hair; w; 155 pounds; big, aviation and dogs. Engaged in commercial art in Chicago and Kansas City. From 1919, was a screen co-producer for Pictorial Clubs, Inc.; 1922-25 produced Allie comedies, a combination of live actors and cartoons, for Winkler Pictures. In 1936, purchased Aesthetics Colored, Inc.; and produced first 26 Oswald cartoons, 1927; began making "Mickey Mouse" cartoons in sound in May, 1935; released through state rights until February, 1936, through Columbia Pictures, including Silly Symphony Cartoons; reissues throughout time. Augustine, a 1932, is his first color Mickey Mouse, "Band Concert." In 1935 won $250,000 talent. In 1936 won the 1936 Academy Award for "The Country Cousin."
Robert M. Beche
Associate Producer

In Production:
"S.O.S. Coast Guard"
—— Republic Serial ——

In Preparation:
"The Return OF ZORRO"

GORDON RIGBY
WRITER
UNDER CONTRACT TO
REPUBLIC

MANAGEMENT
EDINGTON, VINCENT,
STEWART, INC.
HOLLYWOOD


DOODS, W. J.: (See 1936-37 Motion Picture Almanac.)

DOODGE, FRANK: (See 1936-37 Motion Picture Almanac.)


DOERR, CLAIR: (See 1936-37 Motion Picture Almanac.)


DOHERTY, EDWARD: (See 1936-37 Motion Picture Almanac.)


DOIDGE, ROBERT W.: Manager of department of production, sound and non-theatrical of Educational. b. Rosbery, Mass.; c. June 18, 1914; Clara Manning Davies and Robert W. Doidge; e. High School of Commerce, Boston, Mass. Author and publisher of numerous books on advertising and publicity; curator of advertising and publicity. Prior to association with Educational Film Company, was assistant to an advertising director and in charge of theatrical division of Donnelly Outdoor Advertising Company, Boston, Mass. Branch office manager for Albert A. Lane and Maurice O'Meara, wholesale paper merchants. Manager of department stores in Lowell, Mass., Jersey City, N. J. Served with U. S. Marines during World War. Resides assiduously to Gordon S. White, director of advertising and publicity for Educational, in 1925, and continued in that capacity until 1939. Then became identified with Educational's educational and non-theatrical activities.

DOLAN, DOROTHY: (See 1936-37 Motion Picture Almanac.)


DOLAN, JAMES: (See 1936-37 Motion Picture Almanac.)

DOLIN, ANTON: In 1935: devised and directed ballet, "Invitation to the Waltz." Associated British Pictures.

DOLLINGER, IRVING: Exhibitor, Plaza Theatre, Linden, N. J., b. N. Y., September 30, 1905; married; e. University of Pennsylvania; Stanley-Fabian manager in 1926. Then with Warner Theatres in New Jersey, Owner and operator of theatre since 1925. Was secretary of Allied of New Jersey.


DON, JACk: Chinese actor, b. California, 35 years ago; h. 5 feet 6 inches; black hair and black eyes; w. 108 pounds; p. non-professional; e. high school. Appeared on the screen in 1934 in "The Cat's Paw," Fox; "The Painted Veil," "Lazy River," RKO. In 1936: "The Leathernecks Have Landed," Regal.

DON AND LUIS: (See 1936-37 Motion Picture Almanac.)

DONADA, CHARLES JOHN: Director and managing director of various companies, London, b. Lugano, Switzerland, April 26, 1892. e. universities in Switzerland, France and Germany. Entered industry in 1913 with Famous Players Film Company, now Paramount Film Service. On Jan. 1st, 1932, severed connection to devote whole time to County Cinemas, Ltd. Organization and associated companies now control over 38 theatres in United Kingdom. Managing director: County Cinemas, Ltd., County Cinemas (Wrocław & Staines) Ltd., Empire (Alderheath) Ltd.; Pavilion (Reading) Ltd.; Associated Theatre (Wembly) Ltd.; Lizd (Here) Ltd.; Regal (Hampsh interesting; "Mantrap," F.A. Ltd. and Regal (Parnham) Ltd.; Ritz (London) Ltd.; Regal (Wimbledon) Ltd.; Hull City & Suburban Cinemas, Ltd.; Regal (Southampton) Ltd.; Leicester Entertainment Ltd.; Royal (Margate) Ltd.; Ritz (Southend) Ltd.; Ritz (Chelmsford) Ltd.; Entertainments and General Investment Corporation Ltd.; Consolidated Theatres Circuit Ltd.; Director of County Publicity, Ltd.; County Equipment, Ltd.; and Film Transport Company Ltd.


DONAHUE, JOE: (See 1936-37 Motion Picture Almanac.)

DONALDson, ARTHUR: (See 1936-37 Motion Picture Almanac.)

DONALDSON, ARTHUR: Composer, music publisher. Collaborated with Gus Kahn on words and music for Broadway musical comedies and popular songs. Collaborated on music for "Red Millions." Goldwyn-UA.

KEY TO ABBREVIATIONS

b. - birth
m. - married
div. - divorced
p. - parents
e. - education
r. - professional
h. - height
r.n. - real name
w. - weight

THE 1937-38 MOTION PICTURE ALMANAC

294
SMILEY BURNETTE

featured comedian in
GENE AUTREY
Musical Westerns for
REPUBLIC PICTURES

"THE WHOLE SHOW"
DONALDSON, J. GLENN: (See 1936-37 Motion Picture Almanac.)


DONELLY, LEO: (See 1936-37 Motion Picture Almanac.)

DONER, KITTY: (See 1936-37 Motion Picture Almanac.)

DONER, PEGGY: (See 1936-37 Motion Picture Almanac.)

DONER, TED: (See 1936-37 Motion Picture Almanac.)


DONLEVY, HUGH P.: Columnist. Evening Recorder. Amsterdam, N. Y., b. Amsterdam, N. Y., April 1, 1898; h. high school; has four sons. Was teacher of piano and glee club; now operating theatrical agency. Lives in several New York cities until entering newspaper work. Started "Maile Street" column in 1931.


DONNELLY, LEON: (See 1936-37 Motion Picture Almanac.)


DONOHUE, CHARLES: Office manager, Grand National Picture Corp. Formerly assistant to St. Philip, Phila- delphia; married; e. grammar and high school. Successively with Pathe, Warner, Educational, Grand National.


DONOVAN, JOSEPH ORRIN: Arbiter, p. Timothy Daniel and Mary Kathrine Donovan; e. St. Mary's College, Ohio; has two sisters. Actor. In 1934 was yearling impartial member of Joint Complaint Bureau, determining disputes between vaudeville actors and man agers.

DONOVAN SISTERS: (See 1936-37 Almanac.)


DOOLLY, BILLY: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC 296
REPUBLIC PICTURES

A. W. HACKEL

Producing

FEATURED WESTERNS

STARRING

BOB STEELE

FOR SUPREME PICTURES CORP.

RELEASED THROUGH REPUBLIC PICTURES

BETTY BURBRIDGE

WRITER—Republic Studios

GENE AUTRY SERIES
"MELODY TRAIL"
ORIGINAL STORY
IN COLLABORATION

"3 MESQUITEERS" SERIES
"COME ON COWBOYS"
ORIGINAL STORY
AND CONTINUITY

"PARADISE EXPRESS"
ADAPTATION—IN COLLABORATION

IN PREPARATION, A "3 MESQUITEER" SCREENPLAY

ALSO — Additional Dialogue, in Collaboration:
"PUBLIC COWBOY NO. 1." Gene Autry Musical Western

"THE WHOLE SHOW"


JOE KANE
DIRECTOR
(Under contract to Republic Pictures Corp.)
1935-1936

Tumbling Tumbleweeds
Melody Trail
Sagebrush Troubadour
Lawless Nineties
Lonely Trail
King of the Pecos
Guns and Guitars
Oh, Susanna!
Ride, Ranger, Ride
Ghost Town Gold
Old Corral
Roundup Time in Texas
Paradise Express
Git Along Little Dogies
Gun Smoke Ranch
Come On, Cowboys!
Singin' Kid from Pine Ridge

RANNY WEEKS

DOLING, EDDIE: Actor; r. n. Edward Goucher. b. Providence, R. I., Dec. 9, 1923; d. 6 ft. 11 in.; w. 205 pounds; e. high school graduate; b. baseball. Appointed editor South Norfolk Evening Sentinel, Sept., 1934.

DOVE, BILLIE: (See 1936-37 Motion Picture Almanac.)

DOVER, NANCY: (See Judith Barrett.)


DOVES, THE TWO: (See 1936-37 Motion Picture Almanac.)

DOOD, JOHN A.: Director of advertising and publicity. RKO, b. New York City, Oct. 27, 1898; m. Helen Cross Academy, married. Started with Walter Kingsley, as commercial and program editor. Assistant to Pollock, Vaudville Photography and Press Bureau, then assistant to Terry Turner, director of RKO theatre pub's; now advertising for RKO theatres under Robert Rink. Director of advertising and publicity, RKO.

DOWD, MERVYN R.: President, Color-Art, Ltd.; b. San Francisco, Cal., November 2, 1896; h. 6 ft.; w. 180 pounds; brown hair, blue eyes; b. Vincent F. and Katherine Cochrane Dowd. Educated in public schools of San Francisco, California, A.B., Columbia, B. L. M. and Law. Joined Columbia, 1919-1920; U. Cal., 1920-1921; Resigned from Columbia, 1928; reorganized this company and became president and general counsel Color-Art, Ltd., 1931, specializing on the use of color in industry, educational and travelogue short subjects 13 and 16 mm.


DOWELL, TOM: (See 1936-37 Motion Picture Almanac.)

DOUG, ED: See "Mary's Boy Next Door," Motion Picture Almanac.


DOUGLAS, EDDIE: Director of advertising and publicity. RKO, New York City, Oct. 27, 1898; m. Helen Cross Academy, married. Started with Walter Kingsley, as commercial and program editor. Assistant to Pollock, Vaudville Photography and Press Bureau, then assistant to Terry Turner, director of RKO theatre pub's; now advertising for RKO theatres under Robert Rink. Director of advertising and publicity, RKO.

DOUGLAS, MILTON: (See 1936-37 Motion Picture Almanac.)

DOUGLAS, NORMAN: (See 1936-37 Motion Picture Almanac.)


DOUGLAS, JOHN A.: Director of advertising and publicity. RKO, b. New York City, Oct. 27, 1898; m. Helen Cross Academy, married. Started with Walter Kingsley, as commercial and program editor. Assistant to Pollock, Vaudville Photography and Press Bureau, then assistant to Terry Turner, director of RKO theatre pub's; now advertising for RKO theatres under Robert Rink. Director of advertising and publicity, RKO.


DOUGLAS, KENT: See Douglas Montgomery.


DOULENS, ROGER BURNELL: Radio Press Representa-
DOWLING, PAT: Producer, Dowling and Brownell, Hollywood, California. b. Barberton, Ohio, February 4, 1894; p. Dr. and Mrs. Henry A. Dowling; e. was graduated from Leland Stanford Jr. University in 1916; m. Ruth Mohrer; no children. Was for twelve years with Christie brothers as advertising and publicity director. Ours and a half years as manager, Industrial Division, Metropolitan Sound Studios.

DOWN, JOHN: (See 1936-37 Motion Picture Almanac.)

DOWNEY, FRANK J.: Resident Manager, MGM Pictures, Detroit, Mich. b. Logan, Ohio, April 6, 1900; married; e. Frank J. Downey, Columbus, Ohio State University, insurance business, State right, Columbus, Ohio and Indianapolis.


DOWNING, HARRY and DAN: (See 1936-37 Motion Picture Almanac.)


DOYLE, ADALYN: Actress, b. Hollywood, Calif., September 27, 1913; h. feet, 3½ inches; w. 105 lbs; red hair, blue eyes; was a student Notre Dame, San Francisco and the Academy of the Sacred Heart in New York. On screen in "The Ring of the Cross" and for 20th Century appeared in "Blood Money" and "Advice to the Lover," (1933). In 1935: "Finishing School," "California." (See 1936-37 Motion Picture Almanac.)


DOYLE, JACK: (See 1936-37 Motion Picture Almanac.)

DOYLE, JOHN T.: (See 1936-37 Motion Picture Almanac.)

DOYLE, LAIRD: Died Nov. 2, 1936. (See 1936-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS
b. = birth 
m. = married
div. = divorced 
p. = parents
edu. = education 
pro. = professional
h. = height 
r. n. = real name
hy. = hobby 
w. = weight

DOYLE, RALPH R.: Managing director, RKO Radio Pictures, Australasia, Ltd.; b. Sydney, Australia, April 8, 1894; p. dec.; widower. Was in banking 11 years; in the World War, 3 years; represented Allied Printing Workers as member of United Artists as Melbourne branch manager, 1922. Became general sales manager, 1923. General manager, 1924. Resigned to enter motion picture business, 1925. In 1936 became managing director of RKO Radio Pictures, present position.


DOYLE, STUART F.: Theatre Circuit Executive, b. Sydney, Australia, December 1, 1887. Legal and business career before entering motion picture business. Managing director of: General Theatres Corporation of Australasia, Limited; Greater United Theatres, Limited; Closedown Productions, Limited; British Empire Films Limited; General Theatres Supplies, Limited; Associated Distributors.

DOYLE, WALTER J.: Pen name, Walt. Motion picture editor, New Britain Record, New Britain, Conn.; b. New Britain, Conn., October, 1896; e. Connecticut school. Has covered all lists in the city at one time or another and continues as an all-around reporter.

DRAKE, DOROTHY: Actress, b. Santa Monica, Cal.; b. Grace Wallace, scenario writer; coupon of Richard Wallace, director; e. Southern California schools, and in Switzerland. She has played minor roles in a number of films, including "From This Day Forward," "The Spirit of the Minions," "Take the Money and Run," "Les Choses de la Vie," "The Man of Two Worlds," all recent productions currently in process. Appeared in three short subjects produced by Elmer Clifton. As a child, she played four years in Pilgrimage Play, Hollywood.


DRAKE, PAULINE: (See 1936-37 Motion Picture Almanac.)

DRAKE, WHITFORD: Executive Vice-president, Electrical Research Products, Inc.; b. Massachusetts, 1885; e. Harvard and graduated from 1906 and obtained a master of science degree from the Massachusetts Institute of Technology in 1911. Served in the Navy 1909-1919. Has held the rank of commander. Accepted a position as works manager of Baltimore Drydock and Shipbuilding Company, joined Winchester & Manchester Manufacturing Company and was present as what became subsidiary companies until 1925. Joined Western Electric as superintendent of Engineering in 1928. Has since been associated with Western Electric's commercial department and was made general manager of Electrical Research
Dug—Dun

Dublin, Ireland, 1889; h. 5 feet, 8 inches; brown hair and eyes; w. 140 pounds; p. Mary Doran and Thomas Duggan, non-professional. m. Marie Ingle, professional; by, outdoor sports. Stage experience as bookkeeper for Kelch for several years; with Mary Godinez in New York. In musical comedy and in Earl Carroll's "Vanity," Screen colony. In 1933: "Deuce Coupe," Paramount; 1935: "Gridiron Flash," RKO. In 1935: "A Night at the Opera." MGM. In 1936: "Song and Dance Man." Century-Fox. "Ladies in Love." Fox.


DULL, ORVILLE O.: Production manager, Fox studios; Hollywood; b. Lima, Ohio, April 25, 1890; p. George and Emma; m. Maud (Baker); B.S., M.S., College of New York; M.A., Columbia University; Ph.D., L.L.D., Rollins College. D.D., University of Maine; A.D., B.D., Omega of Lambda of Honor (France) and others. Clubs: Century. Town Hall (New York); Cosmos (Washington, D.C.). Author of a number of books. He was a director of Motion Picture Research Council. Home: 27 W. 55th Street, New York, N. Y.


DUMOIS, MARIO ABRIL: "Adelante y Mundial," Santiago, Oriente, Cuba; b. Banas, Oriente, Cuba. May 29, 1912; p. Eduardo and Eugenia Dumois; has one child. Student of philosophy and letters at the University.


DUNBAR, DAVID: (See 1936-37 Motion Picture Almanac.)


DUNBAR, ROBERT: (See 1936-37 Motion Picture Almanac.)

DUNCAH, ANNA: (See 1936-37 Motion Picture Almanac.)

DUNCAN, ARLETTA: Actress. b. New Orleans, La., December 31, 1914; h. 5 feet, 1 inch; w. 98 pounds; blue eyes, brown hair; m. John Davidson, non-professional; e. New Orleans grammar schools, Metairie High School, New Orleans and McKinley Intermediate School, St. Louis, also with private tutor at Universal City School. Signed Universal contract and appeared in "Frankenstein." In 1934: "Unknown Blonde." Majestic.

DUNGAN, KENNETH: Actor. r. Kenneth Duncan MacLachlan. b. Chatham, Ontario, Feb. 17, 1906; h. 5 ft. 1½ in.; w. 168 pounds; black hair, grey eyes; e. St. Andrew's College, Toronto and business college, later Royal School of Infantry, Wolfe Barracks, London, Ont. Accountant and stage actor before entering pictures in 1930, in which year he appeared in "Man From Wyoming," and "Dereclyn," for producer RKO. In 1935-36 on the stage in "Under Cover" (MGM); "Cross My Heart" (B & D); "Make Up" (Standard International).

DUNCAN, MARY: (See 1936-37 Motion Picture Almanac.)

DUNCAN, ROSETTA: (See 1936-37 Motion Picture Almanac.)


DUNCAN, VIVIAN: (See 1936-37 Motion Picture Almanac.)


DUNCAN AND GODFREY: (See 1936-37 Motion Picture Almanac.)
DUNSTAD, SHIRLEY: (See 1936-37 Almanac.)


DURKIN, JAMES: (See 1936-37 Motion Picture Almanac.)

DURKIN, MARY ANN: Child actress. In 1936: "These Three," UA.


DURKEE, FRANK HAMILTON: Exhibitor. President, F. H. Durkee's Enterprises, Baltimore, Md.; b. Balti more, Conn.; m. 1888, married in public school and University of Maryland. Banking. Store show 1938 which developed to present circuit of 20 theatres; 18 in Baltimore, 1 in Havre de Grace, Md., and 1 in Annapolis, Md.

THE 1937-38 MOTION PICTURE ALMANAC

307
DUVAL, HENRY: (See 1936-37 Motion Picture Almanac.)

DUVAL, JUAN: (See 1936-37 Motion Picture Almanac.)

DUVAL, LAFOREY: (See 1936-37 Motion Picture Almanac.)

DUVAL, PAULETTE: (See 1936-37 Motion Picture Almanac.)


DUVALL, HOUSTON: Branch manager, Columbia, New Orleans, La.; b. Poplarville, Miss., April 16, 1899; married; p. Mr. and Mrs. J. D. Duvall; e. University of Mississippi. Production manager. Crescent Bed Co. Assistant manager and booker, Robertson-Cole Distributing Corp., and F. H. O., December 1922-26; salesman, Liberty Specialty Film Co., December, 1926 to February, 1929; branch manager, Columbia, since February, 1929.


DVORAK, GERALDINE: (See 1936-37 Motion Picture Almanac.)


Dwan, DOROTHY: (See 1936-37 Motion Picture Almanac.)


Dwyer, BILL: (See 1936-37 Motion Picture Almanac.)

Dwyer, RUTH: (See 1936-37 Motion Picture Almanac.)


Dwyer, BILL: (See 1936-37 Motion Picture Almanac.)


Dyrenfurth, DR.: (See 1936-37 Motion Picture Almanac.)


Dyott, G. M.: (See 1936-37 Motion Picture Almanac.)

Dzigan, E.: Director. In 1936: "We Are from Kronstadt," Aminko.

EACOCK, ROBERT MIDDLETON: Censor, Oklahoma City, Okla.; b. Lafayette, La., February 3, 1885; p. Geo. J. and Eliza M. Eacock; e. Lafayette public schools, Culver Military Academy, Purdue University; m. Florence L. Anderson, Ind., January 27, 1904, and has four children. Studied law never practiced. Started in insurance business in 1906 at Lafayette, Ind., moved to Indianapolis in 1908. With B. R. Richardson & Sons Agency, resigned in 1915 for Indianapolis branch of Oklahoma City, under name R. M. Eacock & Co., of which he is still president; president, Fidelity Trust Deposit Co.; chairman, Board of Centers for 12 years and other civic bodies.


Eames, Claire: (See 1936-37 Motion Picture Almanac.)


EARLE. MADELYN: actress. b. Salley, S. C., 17 years ago; h. 5 feet 1 inch; brown gold hair and fair skin; 50 lbs. acked; Lillian Hellman's "Pupil of Ned Wayburn." In 1934-35 in "Women Must Dress," Monogram, through contest in which she was one of five winners. In 1935: "George White's 1935 Scandals." Fox.

EARLES, HARRY: (See 1936-37 Motion Picture Almanac.)

EARLEY, JAMES: (See 1936-37 Motion Picture Almanac.)

EARLY, DOROTIA: (See 1936: "The Music Goes Round." Columbia.)

EARLY, DUDLEY: Writer. b. Paris, Texas, Jan. 14, 1903; h. 5 feet 9 1/2 inches; dark brown hair and fair skin; 145 lbs.; actor. NFL; of Texas, high school and Texas A. and M. college, Bryan, Texas. Screen activity of nine years consists chiefly of writing. Writes for the screen in all its branches, including dialogue for United Artists. Also assists to John W. and Sadie, Jr. Joined Universal publicity dept. in 1937.


EASON. LORRAINE: (See 1936-37 Almanac.)


EAST. EDWARD: (with Ralph Dunke, known as Sisters of the Wattle.) In 1937: appeared in Educational short product.


EASTON. FRANK: (See 1936-37 Motion Picture Almanac.)

EASTON, JACK: (See 1936-37 Motion Picture Almanac.)


EASTON, PHILIP: (See 1936-37 Motion Picture Almanac.)


EATON, DOIS: (See 1936-37 Motion Picture Almanac.)


EATON, JAY: (See 1936-37 Motion Picture Almanac.)

EATON, MARY: (See 1936-37 Motion Picture Almanac.)

EATON, PEARL: Dance director. Started her stage career in New York as a member of the chorus of "The Passing Show." After this Ziegfeld made her a "Poliess" beauty and Earl Carroll featured her in one of his revues. During this time she began to teach dancing and eventually was made producer for Dillingham. She has produced several shows, the first being "Three Cheers," which starred Will Rogers. She went to Hollywood to join RKO and is credited with having created and directed dance numbers for Rita Hayworth, "Cuckoo." "Leathernecking," "Half Shot at Sunrise" and "Hustiana." In 1933: "Dance, Girl, Dance," Chesterfield and others.


On screen in 1935: "Broadway Melody of 1936," MGM.
In 1936: "Captain January," "Banjo on My Knee," 20th Century-Fox; "Born to Dance," MGM.


EYB, CARL L.: Standard Times, New Bedford, Mass.; b. Monton, Ill., Sept. 23, 1901; e. Monton Coll; married Mrs. Pearl; son. Reported on Montonmouth Register; Correspondent, Galesburg (Ill.) Register; City editor, Newton (Iowa) News; Managing editor, Carroll (Iowa) Herald; reporter, Sioux City, Iowa Tribune.


EYB-ROCK, HELEN: (See 1936-37 Motion Picture Almanac.)

ECHOLS, CLARENCE, MRS.: Charter Member, Film Guild, Dallas, Texas, 5061 Capitol Avenue, Dallas, Texas; b. near Metropolis, Ill., 1892; p. Holman and Lucy Anderson; e. high school and several business courses; married and has one son. is active in Better Films for Children and prepares bulletins for many organizations, Y.W.C.A. and churches. 1930-31, president, Dallas Council of Parents-Teachers. At close of this administration was selected by the Parent Board of Dallas to serve as motion picture counselor for films shown in parks during summer. In 1933-34 was Better Film Chairman for Dallas Council. Fifth year as motion picture chairman for Dallas City Council of Parents-Teachers. Member, board of directors, for the proposed Texas Children's Hospital. Serving as chairman for previewing committee appointed by Interstate theaters; also supervisor of films for Interracial National Security Council; director, Better Films Department for W.C.T.U. group. In charge of seeing pictures for four films, with groups and members of Board of Education. Provides lists of pictures recommended for family shows. In charge of better films with Methodist Church, Dallas.

ECKERT, HARROLD C.: Theatre editor, The Ohio State Journal, Columbus, Ohio; b. Carthage, Mo., July 4, 1905; p. Mr. and Mrs. M. L. Eckert; e. B. S. in business administration, Ohio State University, Class of 1925. Has been associated with Ohio State Journal since July, 1927. Is active in Variety Club.

ECKHARDT, CLYDE W.: Exchange Manager, Fox Film, Chicago; b. Canton, Ohio, October 21, 1883; married. Legitimate theatre business in capacity of publicity, exploitation, management theatrical companies and connections with summer parks during summer period. Started 22 years ago with Fox Film as branch manager, Pittsburgh. Chicago, New Orleans and San Francisco as assistant to general manager, Winfield Sheehan. President, Film Board of Trade, Chicago.

ECKHARDT, OLIVER: (See 1936-37 Almanac.)


EDDLE, BEE: (See 1936-37 Motion Picture Almanac.)

EDDY, ARTHUR W.: Trade Journalist, b. Pawtucket, R. I. Worked on various New England newspapers both daily and weekly field; motion picture editor of The Billboard; news editor of Exhibitors Daily Review; personal publicity man for several stars and author of a few produced scripts; formerly managing editor and now associate editor of The Film Daily.


EDDY, LORRAINE: (See 1936-37 Motion Picture Almanac.)


Walt Disney's
Mickey Mouse and Silly Symphony
Productions in Technicolor
Released thru United Artists
EDELESTEIN, JANQUES: Managing director, MGM, Santa, b. Drwans, Latvia, April 21, 1938; p. Mr. and Mrs. B. Edelstein; e. Sl. Georges, London; Educ. Columbia College; Was president own company, Films E R K A. France. Represented Goldwyn Pictures for Metro-Goldwyn-Mayer; five years sales manager in France, Belgium and Spain, and five years managing director, Metro-Goldwyn-Mayer, New York, Spain.


EDWARDS, AARON: (See 1935-37 Motion Picture Almanac). 1874:


EDWARDS, CHARLES S.: b. Pilot Point, Texas, on Nov. 5, 1897; p. Mr. and Mrs. Charles L. Edwards; e. two years Missouri Southern. Was an owner of a private school. First in dry goods store, then项目经理 of store. After Texas, then shoe salesman. In 1930 returned to Pilot Point and joined E. A. Selz, owner of Queen Theatre. Theatre wired for sound on Oct. 2, 1930. Became active manager October, 1931. On Aug. 11, 1937, at death of Mr. Selz, was retained by estate to run the theatre. On Jan. 1, 1931, sold theatre. Stockholder and manager of Western Auto Store, Denton, Texas. Plans return to exhibition.


EDWARDS, GEORGE C: Professor, Warner Bros.: b. Toronto, Ontario, Canada, June 13, 1874; married: e. mobile and k. schools, followed by special courses. Upper Canada College, Lanternier and lecturer, Hofkins' Tower, photographer of travel material. Introduced motion pictures as part of travel lectures, 1899.
WALTER WANGER PRODUCTIONS

RELEASED THRU UNITED ARTISTS
IRVING CUMMINGS

DIRECTOR

1934
THE WHITE PARADE

1935
POOR LITTLE RICH GIRL
CURLY TOP

1936
GIRLS DORMITORY

1937
WALTER WANGER'S
VOGUES OF 1938
EIBEN, STEPHEN: Cameraman, b. Budapest, Hun-


gary, Dec. 21, 1903; e. grammar school. Among pictures pho-


tographed were: "Second Floor" (1933); "Racket March" (1934); "Spring Parade." "Peter." "University of the萨


ed 10 pictures made in Budapest.


EILERS, SALLY: Actress, b. New York City, Decem-


ber 11, 1908: h. 5 feet 3 inches;auburn hair and brown eyes; w. 110 pounds; p. Paula F. Blimont and Peter Eilers, non-professionals; e. Fairfield high school; received her stage training with Belcher, dancing; div. "Root" Gibson: m. Harry Joe Brown, director; son born Septem-


EINFELD, S. CHARLES: Director of advertising and


publicity, Warner Bros., Inc., and vice-president, Vita-


trash Corporation. New York, Oct. 25, 1911; p. Richard and Cecilia Einfeld; e. high school, preparatory school and Columbia University; m. May Rand Einfeld; son Richard: (1931); e. Lee and "Linda. In the business for 17 years, two of which were with Warner Bros. and ten with First National: pre-


sentative at the Vitagraph studio in the days of V.E.N.E. In 1935 made vice-president of Vitastrash Corporation.


ber 1, 1887; m. Eunice T. Seagle (1904); married: e. City College: New York University. Attorney, repre-


sentat in theatrical law and stage and screen production matters for First National Pictures; member of the American Motion Picture Producers' Association; and the American Society of Journalists of the Screen; publisher of "A Journal of the Screen" and the "Screen advocates' representative. Formerly associated with Raymond Gallo in Broadway productions such as "PhD." and "Alexander the Great." Local Representative and sales manager, Reliable Pictures Corp.

EISENDRATH, COSMAN: City editor, Daily Herald.


Biloxi, Miss.; b. Chicago, Ill., May 15, 1936; p. M. C. Eisen- 


drauth; e. Milwaukee Normal; has two children. City editor of Daily Herald 12 years.

EISENSTEIN, SÉRÉGÉ M.: Director, b. Riga, Latvia; Jan. 16, 1906; m. Lysia Ryadovicka (1935): e. University of Petrograd; h. 5 feet 7 inches; w. 160 pounds: brown hair, gray eyes; in 1916 began creating designs for the experimental little theatre; his career was interrupted by the war, after which he devoted his time to the study of world politics. Introduced radical ideas in staging of such plays as "Lincoln/'Moos" and "Gus Mack." His desire to recapture actual life on the stage brought him to study the making of motion pictures and in 1924 he made "Strike," the first example of his direct distribution. Directed "The Tango," "Monday Days That Shook the World" and "Old and New": in


addition to his teaching at the State Technical Institute of the Cinema in Moscow and 1

head of the Cinema Division of the Psycho-Physical Laboratory. In 1927 he went to the United States to obtain a Ph.D. in history of Cinema. In 1940 he became an American citizen. In 1942 he directed "Potskemli." Kinematôra; "Thunder Over Mexico," Sol Lesser, Returned to Europe.

EISLER, HANS: (See 1930-37 Motion Picture Almanac.)


EKKE, NIKOLAI: Director, actor, and writer. In 1936: directed, collaborated on stage and appeared in "Night-


ingle," Amokino.


EKMAN, GUSTA: Actress. b. Sweden. Began screen career at an early age, most of initial screen work being with Swedish studios. Has appeared in many Continental films, among them "The Strange Girl," in which he portrayed the role of Karl XII; in "Go Ye, Clowns," and "Discord," the last two being distributed in the United States by Pathe. Played the title role in "Perfectly Milk." and in "Spring," Fox, directed and in "The Pigeon," Eram. Performances at Stockholm for five months of the year and then at Copenhagen, Oslo and Helsinki exclusively to research, and development of rectifiers and other devices for projection and sound.


ELDRIDGE, FLORENCE: Actress. In 1936: Florence Eldridge MacKenzie; b. Brooklyn, N. Y., September 5, 1904: h. 5 feet 4 inches; light brown hair and brown eyes; w. 110 pounds; p. Clara Eugene and Charles James MacKenzie, non-professionals; e. High school, Brooklyn; m. Fredric Marsh, professional; by, tenors, hornpipe, rhythm and cordon, m. Glasgow, Scotland; appeared in a number of well known plays. Screen ex-


ELENA, PEGGY: (See 1936-37 Motion Picture Almanac.)

ELINOR, CARLI: Musical director and orchestra leader. b. Bucharest, Romania, September 21, 1890; h.
AUBREY SCOTTO
DIRECTOR

"SMART GIRL"
WANGER

"THOUSAND DOLLAR
A MINUTE"
REPUBLIC

"FOLLOW YOUR HEART"
REPUBLIC

"HAPPY GO LUCKY"
REPUBLIC

REPRESENTATION
ORSATTI & CO.


tures. Chicago, President, Chicago Amusement Publicists Association.


ELKIN, WILLIAM: Actor. b. Temple Theatre, Aberdeen, Wash.; b. Aberdeen, Dec. 2, 1984; e. high school, studied accounting and pharmacy. In drug business eleven years. July 1930: entered United States Army for the duration of the war; discharged May 30, 1919. Returned to Aberdeen and found an opportunity to enter the theatre. Appeared in "The Zone and the City," 1922; and has operated it every day since. Has associated with film in this municipality two brothers, A. J. and E. B. Ellink, and one sister, Kathleen; they operate the theatre exclusively. Elklin Brothers have under construction a modern theatre seating 300, to be opened early in Spring, 1937.


ELLERBE, HARRIS: Actor. b. Atlanta, Ga.; 9 feet, 11 inches; wavy blonde hair; hazel eyes; w. 150 pounds; e. Georgia Tech, architecture. Appeared with Stuart-chey in "邯郸" in Ohio. Appeared in 1907: "In the Zone and the City," 1922; and has operated it every day since. Has associated with the film in this municipality two brothers, A. J. and E. B. Ellin, and one sister, Kathleen; they operate the theatre exclusively. Elklin Brothers have under construction a modern theatre seating 300, to be opened early in Spring, 1937.

ELLERY, SYD: (See 1936-37 Motion Picture Almanac.)


ELLIOTT, CECIL: (See 1936-37 Motion Picture Almanac.)

ELLIOTT, CLYDE E.: Director and producer. b. Ord, Neb., Jan. 23, 1891; h. 6 feet; w. 175 pounds; p. dec.; e. graduate of University of Nebraska, Chicago, and Wisconsin; b. Chicago, 1906; d. Chicago, 1937. A leader in the motion picture industry, advertising, self-promoting, and in the business of making money. In 1933: "Devil Tiger," "6000 miles to the Eagle." 20th Century Fox.

ELLIOTT, BEN: (See 1936-37 Motion Picture Almanac.)


ELLIOTT, F. YORP: Owner, Elliott Film Company, 72, Glenn Avenue, Marion, Iowa, Jan. 21, 1984; p. W. J. Elliott; e. Minneapolis public schools, and partial course at University of Minnesota, married. Was in ventilation engineering before entering motion picture field. Began as salesman for Elliott Sherman Film Corporation, Minneapolis, December, 1913. Was auditor for "Birth of a Nation" roadshow in 17 Western states, beginning in November. In 1914. Under Elliott Sherman Film Corporation, continued until 1916, when Sherman interests were bought by Elliott Film Corporation, Jack Elliott, Bought out Elliott Film Corporation in 1928, and has been owner and operator since.

ELLIOTT, GERALD: Writer. In 1936: collaborated on additional dialogue for "Saints & Sinners." AIP.


THE 1937-3 8 MOTION PICTURE ALMANAC.
KING VIDOR

Directed

"THE TEXAS RANGERS"
(Paramount)

"STELLA DALLAS"
(Samuel Goldwyn-United Artists)
JOHN CROMWELL
DIRECTOR

1936-1937 PRODUCTIONS

LITTLE LORD FAUNTLEROY
(SELZNICK-INTERNATIONAL)

TO MARY—WITH LOVE
(WARNER BAXTER-MYRNA LOY-CLAIRE TREVOR)
(20th CENTURY-FOX)

BANJO ON MY KNEE
(BARBARA STANWYCK-JOEL McCREA)
(20th CENTURY-FOX)

THE PRISONER OF ZENDA
(RONALD COLMAN-MADELEINE CARROLL-
DOUGLAS FAIRBANKS, JR.)
(SELZNICK-INTERNATIONAL)

UNITED ARTISTS

ELLSWORTH, E. O.: Manager and owner, Metropolitan Theatre, Iowa Falls, Iowa; b. Iowa Falls, Iowa. In business from 1899 to 1913. In 1913 entered the motion picture theatre business. Has been manager of theatre representa-
tive in House, Iowa state legislature, five sessions.

ELMAN, HENRI: President, Capitol Film Exchange, Inc.; b. Cook County, Chicago, Ill., July 4, 1885; married to Grace May, a high school teacher; e. hblzar color; married. Helped father operate theatre while attending school, sold film, Vitagraph, in Nebraska and Iowa territory. Then with Associated Exhibitors, salesman for five or six years for First National, salesman for Pathé in Des Moines, later branch manager of Pathé office. Transferred to Milwaukee, Pathé and RKO-Pathé branch manager, and subsequently sent to Omaha as branch manager for RKO, Special representative for Universal Exchanges short time, then assumed management of St. Louis branch for RKO. In May, 1932, August, 1933, transferred to Des Moines to assume management of the RKO office.

ELMAN, W.: Manager. Columbia Pictures of Canada, Montreal, Que., b. Manhattan, N.Y., Apr. 10, 1893; married e. public school and 2 years high school. Started with Famous Players Film Service, Montreal, 1918, later established and operated many branches as salesman. Left in 1924 to join Associated Exhibitors for 3 years; left Industry and returned to Canada later, worked with Universal as booker and was promoted to salesman; in 1924 won trody and the Played and Paid Drive returned to Montreal in May, 1925, and remained with Universal in that capacity until December, 1931; then left Universal and joined Columbia. Now manager Columbia Pictures, Montreal office.

HAROLD YOUNG

UNDER CONTRACT TO WALTER WANGER PRODUCTIONS

"YOU ONLY LIVE ONCE"
"HISTORY IS MADE AT NIGHT"

WALTER WANGER PRODUCTIONS

ORIGINAL SCREEN PLAYS

BY

UNITED ARTISTS


EMERSON, RALPH: (See 1936-37 Motion Picture Almanac.)

EMERSON, TED: Manager, Omaha Theatre, Omaha, Neb. Formerly manager Tri-Bi States Theatures, Nebraska Division; b. Graysville, Ill., June 30, 1892; p. Mr. C. O. Emerson; e. Kansas University, 1911; married. Was re- porter, "Chattanooga Times." Has been with Gray, Borden, Portland, Oregon. Advertising manager and publicity for Portland United Theatres, Ltd. Has been with the Seattle, City man- ager, Cedar Rapids, Rock Island, Ill., then manager for Paramount, Omaha theatre and New Omaha theatre.

EMERTON, PHIL AND BAND: (See 1936-37 Motion Picture Almanac.)


EMERY, AMORA: (See 1936-37 Motion Picture Almanac.)


EMMICK, EUGENE H.: President, Golden State Thea- tre and Realty Corporation, San Francisco, Cal., B. Tro, Ind.: e. grammar school. Worked on the river, was plumber, and clothing salesman. 24 years in amusement field. Launched Peerless Film Service, short reel film exchange. In theatre business 16 years. Gave up the film exchange ten years ago.

KEY TO ABBREVIATIONS

b. = born
m. = married
r. = real
hy. = hobby
p. = parents
div. = divorced
prof. = professional


ERNST, GEORGE: Actor. r. n. George Russel Hjorth; b. Pittfield, Mass., Nov. 29, 1921; h. 4 feet 8 inches; blond hair and blue eyes; p. Mr. and Mrs. J. Hjorth; e. attends junior high school; y. athlete. Started in pictures at the age of five. Films include "Human Side." Universal; "Vandals;" "Dennis the Menace;" "Stars Over Broadway,""Waltz." Warner; "Big Broadcast of 1936," Paramount. In 1936: "Sons O' Guns," Warner.


EPSTEIN, SAM: Director, Epstein Theatres Company, operating six theatres in Ontaga, Member and director MPTO of Western Iowa and Eastern Nebras. In 1944, founded the Inter-Theatre of Feamies, Permano.


ERNEST, JESSE: Writer. In 1935: "The Red Cat" which was the basis of "Poiies Bergere," United Artists.


ERSKIN, CHESTER: (See 1936-37 Motion Picture Almanac.)
EVANS, CLIFFORD: Actor. In 1936: "Ourselves Alone." "Calling the Tune." "The Tenth Man." "ABF." 

EVANS, DANIEL: (See 1930-37 Motion Picture Almanac.) 

EVANS, DELIGHT: Editor and critic, Screenland Magazine, New York City; b. Fort Wayne, Ind.; p. J. O. and Sydnye Valentine Evans; c. left school at 15, "education at New York University"; has taken courses in English literature and history, etc.; m. Herbert Crooker of Warner-First National Films; divorced him; now making screen plays, photoplay and Screenland; with the latter nine years, first as feature writer and reviewer, then editor. 


EVANS, KARIN: (See 1935-37 Motion Picture Almanac.) 


EZZELL, CLAUDE C.: Independent Distribution Executive. Formerly general sales manager, Warner Bros.; b. Mexia, Texas, July 9, 1892. Began his film career 29 years ago with Bass Film Company in New Orleans. With General Film Company, was both branch manager and Southern division manager, later becoming division manager for Selznick Pictures. Joined Warner Bros., several years ago, occupying the post of Southern and Western sales manager. In December, 1938, he was promoted by Samuel Goldwyn to general sales manager for the company. Resigned from Warner Bros. on Nov. 13, 1931. Now in exhibition and distribution. Operating the independent Film Distributors, Inc., in Texas. Oklahoma and Arkansas distributing Republic product, Community Theatre, Inc., San Antonio, Texas; Palace Theatre Co., San Antonio; Oklahoma Ent. Inc.


FACCHINETTI, REVEREND P. VITTORINO: (See 1936-37 Motion Picture Almanac.)

FAGAN, BARNEY: (See 1936-37 Motion Picture Almanac.)


FAGAN, WILLIAM: Actor. In 1938: "Rembrandt."


FAINSILBER, SAMSON: (See 1936-37 Motion Picture Almanac.)

FAIR, ELINOR: (See 1936-37 Motion Picture Almanac.)


FACCHINETTI, REVEREND P. VITTORINO: (See 1936-37 Motion Picture Almanac.)

FAGAN, BARNEY: (See 1936-37 Motion Picture Almanac.)


FAGAN, WILLIAM: Actor. In 1938: "Rembrandt."

UA-London Films.


FAINSILBER, SAMSON: (See 1936-37 Motion Picture Almanac.)

FAIR, ELINOR: (See 1936-37 Motion Picture Almanac.)

FAIR, FLORENCE: Actress. b. New York, 37 years ago; m. Edward Alfred and Ugo Pasquale, both of whom he

T H E 1 9 3 7 - 3 8 M O T I O N  P I C T U R E A L M A N A C


FAIRBANKS, MAJOR: Head of the Research Depart- ment at Radio Pictures Studio. As a soldier of Britain for 20 years, he fought in South Africa against the Boers. He was a严重影响 of the West African Coast, exterminating "Ju-Jus." In India, establishing British rule; in Tibet and in the World War.

FAIRBANKS TWINS: (See 1936-37 Motion Picture Almanac.)

FAIRBANKS, WILLIAM: (See 1936-37 Motion Picture Almanac.)


FAIRLIE, GERARD: Writer. In 1934; collaborated on dialogue, "Jack Aboy.," "GB. In 1935; collaborated on screen play, "Bailow Jack." "Born For Glory."

FAIRWEATHER, FANT: (See 1936-37 Motion Picture Almanac.)

FAIRMAN, AUSTIN: (See 1936-37 Motion Picture Almanac.)


FAITHFUL, GEOFFREY: Cameraman, Nettlefold Studios. Engaged, 1930; 5 feet 8 inches; b. New York; worked in Warner 1908 in laboratories; became cameraman 1912; member of British Kinematograph Society and Society of Motion Picture Engineers. Photographed "Prince of Ar- cailla," "Two Hearts in Waltz Time," "Joy Ride," "Tropical Trouble." Member of this Society for 19 years.


FALCONETI, MARIA: (See 1936-37 Motion Picture Almanac.)

FALES, DEAN: (See 1936-37 Motion Picture Almanac.)

FALKENSTEIN, JULIUS: (See 1936-37 Motion Picture Almanac.)

FALL, RICHARD: Music Composer. b. Alimz, Czechoslovakia, April 3, 1882; h. 5 feet, 8 inches; w. 175 pounds; brown hair, brown eyes; e. Berlin and Vienna school and at the Stern Conservatory of Music in Berlin; by. chess, Has conducted theatre orchestras in Vienna, Berlin and London. Author of many orchestral numbers and several songs. Married and has a daughter 29 years of age.

FALDON, CHARLES: Director; actor. b. Antwerp. Stage manager for Augustin Daly and several other companies in Europe and America. Secretary to general stage director Luigi Albiti, Metropolitan Opera Co.; assistant to Antoinne de Vally, artistic director of the Metropolitan, and to Thomas Beecham, General Manager of the New York Metropolitan. In 1937; wrote screen play "Staekam," "George Kraska.

FALLS, RUTH: (See 1936-37 Motion Picture Almanac.)


FANNING, FRANK: (See 1936-37 Almanac.)

FANT, TOM: (See 1936-37 Motion Picture Almanac.)


FANT, JOEL: (See 1936-37 Motion Picture Almanac.)


FAINE, VALENTINA: (See 1936-37 Motion Picture Almanac.)
FARR, CHARLES: Actor. b. Onset Bay, Mass., August 9, 1902; h. 6 feet 2 inches; brown hair and eyes; w. 178 pounds; p. Estella Carewe and David H. Farr; e. Walpole, Mass.; w. Margery Shakespeare; i. Colby; u. Wesleying; c. University; no stage training; m. Virginia Valli; by. golf, tennis, swimming and sailing. Nine years screen activity consists of roles in "Street of Heaven," "The Bough Riders," "Street Angel," "Fasci," "River" and "Our Daily Bread." "Lucky Star" (1938) and "Temptress" (1937) were directed and labored on screen play "Power," "Evenson," GB. In 1935: collaborated on script of "Lorna Doone." ATP.

FARRELL, FRANKLIN: Actor. b. Boston, Mass.; h. 5 feet 9 inches; black hair and brown eyes; w. 175 pounds; e. Boston, Mass.; h. by. baseball and football; married. Stage career in "The Dollar Princess," "Mudmen's Merry," "The Only Girl," "The Sunshine Girl," and leading man in musical productions. Entered pictures in 1921 after a few months in the stage. For B. F. Keith interests in middle west, then was franchise agent for Keith and Orpheum vaudeville circuits, until injuries were experienced. Made his first appearance as a dramatist and musical comedy artist. Opened in Hollywood offices in 1934. Has number of motion picture, stage and radio stars under contract.

FARRELL, GEORGE R.: (See 1935-36 Motion Picture Almanac.)

FARRELL, RALPH G.: Business manager and agent for theatrical artist, writers and directors; offices in Hollywood and New York city. b. Dayton, Ohio, Feb. 8, 1900; h. 5 feet 8 inches; dark brown hair and blue eyes; w. 163 pounds; e. Adelard Le Gros and G. D. Farman, proprietors. The active film appearance at age of 16 with a troupe of Shakespearean players headed by Edwin Ferry, the tragedian, after a year's accepted proposition in motion pictures, signing with Fox. In 1925, while making "The Man Who Flew Alone," was seriously injured and for several years he was able to accept only brief roles. In 1930 he appeared with Norma Talmadge in "Dulcibella, Woman in a Passion," in "Passion in the 60's This Is Arizona," "The Two Gun Sap," and in "To the Rio Grande" (1930). In 1934: "Honour of the Range." Universal. In 1935: "Powder Smoke Range," RKO. In 1936: "Preview Murder Mystery," Paramount.


FARO, NINETTE: (See 1935-36 Motion Picture Almanac.)

FARR, PATRICIA: Actress, b. San Francisco, Cal. h. 5 feet, 3½ inches; dark brown hair and blue eyes; w. 169 pounds; e. Central High School, Kansas City, Mo. Los Angeles, appearing school was graduated in Paramount Theatre, signed by Paramount, and was in the "Universal Serial" and "Merry" and was starred in "I Loved You Wednesday," "I Am Suzanne," "My Weakness," "and 'Stand Up and Cheer." all Fox. Was "Tailspin Tom" and "Heldorado," Fox. In 1935: "Orchids to You." Fox. In 1936: "Three of a Kind." Inc. "Speed to Spare," Col.


Fairfield, Ill.; Coco Theatre, Vienna, Ill.; Grand Theatre, Carrell Mills, Ill.

FARRAR, CHARLES: Actor. b. Onset Bay, Mass., August 9, 1902; h. 6 feet 2 inches; brown hair and eyes; w. 178 pounds; p. Estella Carewe and David H. Farr; e. Walpole, Mass.; w. Margery Shakespeare; i. Colby; u. Wesleying; c. University; no stage training; m. Virginia Valli; by. golf, tennis, swimming and sailing. Nine years screen activity consists of roles in "Street of Heaven," "The Bough Riders," "Street Angel," "Fasci," "River" and "Our Daily Bread." "Lucky Star" (1938) and "Temptress" (1937) were directed and labored on screen play "Power," "Evenson," GB. In 1935: collaborated on script of "Lorna Doone." ATP.


FARRELL, JOHNNY: (See 1935-36 Motion Picture Almanac.)

FARRELL, NEYNEEN: (See 1935-36 Motion Picture Almanac.)

FARRELL, PAUL: Actor. In 1936: "OurSELVES Alone," AIP.


FARRINGTON, BETTY: (See 1935-36 Motion Picture Almanac.)

KEY TO ABBREVIATIONS
b. - birth
m. - married
div. - divorce
p. - parents
- - education
- - professional
- - height
- - weight


FEINBERG, ARCHIE S.: Vice-president and sales manager, United States Air Conditioning Corporation; b. Minneapolis, Minn., Nov. 25, 1891; p. dec.; e. public and high school; technical school; married. With Leslie Steel Company; Theatre Equipment Company, Minneapolis. Arctic NaAir Corporation; Koeler Air Engineering Corporation; United States Air Conditioning Corporation.


FEIST, FELIX F.: Died April 15, 1936. (See 1935-36 Motion Picture Almanac.)

FEJOS, PAUL: Production supervisor and director. b. Budapest, 1901; h. 5 feet 5 inches; brown hair and blue eyes; w. 145 pounds; e. medicine, art, painting and history; hobbies include fencing and horseback riding. Directed several short features in Europe, then came to America and was for three years with Rockefeller Institute as staff bacteriologist, and then made an independent five-reel film called "The Last Moment." Received a contract with Universal and directed "Lonesome," "Broadway" and "Eric the Great," ("Last Performance"), To MGM in 1936: 1st French and German versions of "The Big House." In September, 1931, went to Paris to direct for Paramount, and returned as Assistant Supervisor. In 1931: directed "Fantomas," Du World.

FELD, MILTON H.: Producer at 20th Century-Fox Film Corp., Beverly Hills, California; b. Kansas City, Mo., Nov. 17, 1892; p. father; married. In jewelry, optical business. Started in motion picture industry in 1917, small neighborhood theatre as sideline. Salesman for Vitagraph, 1913; then came to Kansas City, Mo., joined Universal in 1917. Directed several short features in Europe, then came to America and was for three years with Rockefeller Institute as Staff bacteriologist, and then made an independent five-reel film called "The Last Moment.

FELD, FRITZ: (See 1935-36 Motion Picture Almanac.)

FEDERMAN, HARRY A.: President, Mentone Productions, Inc., 152 West 42nd Street, New York City; o. New York City; w. College of the City of New York. Retired from estate management in real estate field to enter show business in 1918. Theatre operator in Metropolitan New York for 15 years. Last known assignment was as district manager for RKO. Member Grand Jurors Association and Jewish Theatrical Guild. Masons and Elks.


FEDOR, TANIA: (See 1935-36 Motion Picture Almanac.)


FEINBERG, ARCHIE S.: Vice-president and sales manager, United States Air Conditioning Corporation; b. Minneapolis, Minn., Nov. 25, 1891; p. dec.; e. public and high school; technical school; married. With Leslie Steel Company; Theatre Equipment Company, Minneapolis. Arctic NaAir Corporation; Koeler Air Engineering Corporation; United States Air Conditioning Corporation.


FEIST, FELIX F.: Died April 15, 1936. (See 1935-36 Motion Picture Almanac.)

FEJOS, PAUL: Production supervisor and director. b. Budapest, 1901; h. 5 feet 5 inches; brown hair and blue eyes; w. 145 pounds; e. medicine, art, painting and history; hobbies include fencing and horseback riding. Directed several short features in Europe, then came to America and was for three years with Rockefeller Institute as staff bacteriologist, and then made an independent five-reel film called "The Last Moment." Received a contract with Universal and directed "Lonesome," "Broadway" and "Eric the Great," ("Last Performance"), To MGM in 1936: 1st French and German versions of "The Big House." In September, 1931, went to Paris to direct for Paramount, and returned as Assistant Supervisor. In 1931: directed "Fantomas," Du World.

FELD, MILTON H.: Producer at 20th Century-Fox Film Corp., Beverly Hills, California; b. Kansas City, Mo., Nov. 17, 1892; p. father; married. In jewelry, optical business. Started in motion picture industry in 1917, small neighborhood theatre as sideline. Salesman for Vitagraph, 1913; then came to Kansas City, Mo., joined Universal in 1917. Directed several short features in Europe, then came to America and was for three years with Rockefeller Institute as Staff bacteriologist, and then made an independent five-reel film called "The Last Moment."
A DECADE OF PROGRESS IN ONE YEAR
FORGING CONSTANTLY FORWARD
Victor Schertzinger


FIELDS, Gracie: Actress, r. n. Mrs. Archie Pitt (nee Grace Stansfield); b. Roehulale, Lancashire, England, January 9, 1898; h. 5 feet, 7 inches; blonde hair, hazel eyes; r. Mrs. Pitt, a stage producer, by marriage; also: pianist; p. Fred Stanisfield and Sarah Jane Bamford, non-professionals. Began by singing in a local cinema; then English vaudeville stage. On screen: "Sally in Our Alley" (1931), and "Looking on the Bright Side" (1932), ATP. In 1933: "This Week of Grace," Radio-British. "Love, Life and Laughter" (1934), ATP. In 1934: "Sing As We Go," and in 1935: "Look Up and Laugh," both ATP.


FIELDER, FRANS: (See 1936-37 Motion Picture Almanac.)

FIELDING, GERALD: (See 1936-37 Almanac.)


FIELDS, BALLY: (See 1936-37 Motion Picture Almanac.)

FIELDS, Sidney: Actor. b. Milwaukee; e. high school and Marquette Univ.; b. sports, reading. In 1936: films include: "Strike Me Pink," UA.


FIELDS & JOHNSTON: (See 1936-37 Motion Picture Almanac.)

FIGAROLA, RAUL: (See 1936-37 Motion Picture Almanac.)

FIGUEROA, Gabriel: Cameraman. In 1936: "Alla en el Rancho Grande" (There on the Big Ranch). Bustamante, y de; b. A. P.


B. F. ZEIDMAN PRODUCTIONS FOR 1937-38

"SWEETHEART OF THE NAVY"
By GARRETT GRAHAM and JAY STRAUSS

"THEY CALL IT LOVE"
By CARROLL GRAHAM

"ROGUES' GALLERY"
By WILLARD KEEFE

"LOVE RUNS INTO MONEY"
By ERWIN S. GELSEY


FINCH-SMILES, FRANK: (See 1936-37 Motion Picture Almanac.)

FINDLAY, DAVID: (See 1936-37 Motion Picture Almanac.)

FINDLAY, HUGH: Studio publicity manager, Gau- nont British Pictures Corporation; b. June 24, 1907; mar- ried; in army 1914-18; then joined civil service; to Pathé, France, prior to amalgamation (since disbanded); with First National, then as assistant press representative, subsequently publicity manager (1929); became studio publicity manager in 1932.


FINEBERG, EMMALINE: Secretary, Pittsburgh Film Board of Trade; b. Pittsburgh, 1906; e. Brushton Public School and Shenley High School. In 1923 joined Pitts- burgh Film Board of Trade as assistant secretary. In 1928 went to Albany as Film Board secretary; then to Winnipeg in similar capacity. Returned to Pittsburgh in 1930 as Board of Trade secretary and when this organization dis- continued, still worked for MGM Exchange as secretary to office manager. Was appointed secretary of local Code office in April, 1934, and continued until June, 1935, when Code was voided. Since has been secretary of Pittsburgh Film Board of Trade.


FINK, HENRY: (See 1930-37 Motion Picture Almanac.)


FINKLOWSKI, F.: Motion picture editor. New York News Bureau Association, New York City; b. Carlatiad, N. J.; b. Louis and Bertha Fink; e. E. Rutherford High School, New Jersey; University of Minnesota; studied to study and course. After graduation from high school, went to New York News Bureau Association as typist in 1918. Later became assistant secretary to president of News Bu- reau, then financial writer, and motion picture editor.


FINKEI, EVERETT, A.L.: Evergreen State Amusement Corporation, Seattle; Executive Vice-President; b. San Francisco; m. Florence Rosche; d. Aug. 15, 1935. Warner, New York; in Evergreen for 15 years; married, operated suburban theatre in Portland, Oregon. Film salesman, 1916-17; managed theatres in Portland, then in Seattle for Alan-Von Hertzberg, Film buyer and theatre management, 1918-25. Built Avalon Theatre, New Jersey, in 1923; later operated a dozen more, in Seattle, Bunt Balbo in Everett in 1928. Formed Fox Pacific Theatres, of which he became general manager and secretary-treasurer and manager of Evergreen State Amuse- ment Corporation operating 28 theatres in Oregon and Washington. Later was vice-president of Multnomah and Rainier Theatres Corp.


AIMED AT THE BOX-OFFICE BULL'S EYE!

Current release:
"KILLERS OF THE SEA"
(Dialogue by Lowell Thomas)

In preparation:
"THE SEA TERROR"
(Story by Frederick G. Wagner and Jack Hess)

RAYMOND FRIEDGEN
(Producer of "Fish from Hell")

Now Producing a Series of Authentic Adventure Feature Dramas Starring CAPTAIN WALLACE CASWELL, JR.
ANDREW L. STONE
PRODUCER—WRITER—DIRECTOR

"THE GIRL SAID NO"
With Gilbert and Sullivan Music

--- When the record of surprises of 1937 is set down, a picture near the top is "THE GIRL SAID NO"
(Edwin Schallert....L. A. Times)

ALEXIS THURN-TAXIS
WRITER—DIRECTOR

ORIGINAL:
"ME AND THE KING"
PARAMOUNT

NOW ASSISTING:
ANDREW L. STONE, Producer, Director
GRAND NATIONAL STUDIOS

"THE GIRL SAID NO"
DIRECTOR

"FACE THE FACTS"


FLETCHER, BROMWELL: Actor. b. London, England; h. 4 ft. 7 inches; brown hair and blue eyes; w. 120 pounds; e. in public schools of Los Angeles; hobbies include automobile driving, flying, fishing and hunting.


FLEX, JACK: Loew's Theatre, Akron, Ohio; b. Newark, N. J.; d. 1890; e. graduate of public schools. Usher, treasurer, manager of theatre and of road shows (columbia ljnament Corporation and American Burlesque Association). Appeared in 1893 into motion picture field with Fabian Theatres, later the Stanley-Fabian Theatres, joining made projectionist, 1911, 1928.


FLICKWIR, A. H., DR.: Director, Public Health and Welfare, 310 W. 10th Street, Fort Worth, Texas; b. Beardstown, Ill., May 30, 1870; University of Illinois, University of Pennsylvania, M.D. degree, 1901; member: American Public Health Association; practice of medicine; training in mental diseases; three years Medical Corp., U. S. Navy; present specialty, public health. Director, Office of Health, United States, director, public health and welfare, City of Fort Worth Texas, since May 15, 1928. Member: American Association of Social Workers; American Association of Public Welfare Officials; American Public Health Association; American Medical Association, International Society Medical Health Officers. The city ordinance names the Director of Public Health and Welfare as chairman of the Board of Censors.

FLIGELSTONE, THEO. H.: Executive, b. Cardiff, 1895; served in war and gained Military Cross; joined Serralls Exclusives as managing director; South Wales delegate to K.s in 1928-34; took over control of Lewisian Biograph, London; managing director of T.H.F. Theatres, and Watson & Co.; Annuements. Past chairman of London and Home Counties branch of cinematograph Exhibitors Association. 1930: president, CEA.


FLINN, JOHN C.: On editorial staff of Variety, b. Evanston, Ill., May 6, 1887, married and has two children. Enters motion picture picture field, 1918. The capacity of publicity manager of Jesse L. Lasky Feature Play Company; member of first national organization of press agents, 1919. Joined Famous Players-Lasky Corporation, 1919, as publicity manager. For the last five years has served as publicity manager of Fox Film Corporation. Also in 1928, he took charge of advertising and publicity of W. W. Hodkinson Corporation, and subsequently became vice-president and general manager of the Producers Distributors Corporation, P.D.C. In addition to this office he also held that of president and director of Metropolitan Picture Corporation of California, vice-president and director of Cinema Corporation of America and vice-president and director of Cecil B. DeMille Pictures Corporation. Upon the merger of the P.D.C. and Pathe he became vice-president of the combined organizations. Formerly in charge of Paramount exploitation, joined Variety after having been executive secretary of the Code Authority. He is a member of the Cinema Club, New York Athletic Club, Newspaper Club of New York, Associated Motion Picture Advertisers of New York, of which he was twice president, 1923 and 1935, members: Commandery, No. 47, K. T., and the Thistle Lodge, No. 900, A. F. A. M., and the National Vaudville Artists. Was executive secretary of the Code Authority Motion Picture Industry. General manager, Pickford-Lasky.


FLIPPEN, JAY C.: Actor. b. Little Rock, Ark.; h. 6 feet brown hair and brown eyes; w. 196 pounds; e. public schools, Little Rock, University of Arkansas; by dogs, horses and golf. Left college to go with Al Fields' Minstrels. Stationed with Bert Wood after a brief stay with the Burns Minstrels. Using burn cork; appeared in a number of Shubert shows. Played in Artists and Models," Great Temptation."


FLORES, DIAZ: (See 1936-37 Motion Picture Almanac)


FLOYN, EDYTHE: (See 1936-37 Motion Picture Almanac)

FLOYN, ELINOR: (See 1936-37 Motion Picture Almanac)

FLOYN, EMMETT J.: (See 1936-37 Motion Picture Almanac)

Die 5 June, 1937.

FLOYN, HAZEL E.: Publicity Director, Radio City Music Hall, New York. Formerly, under pen names, Hazel Flynn and Rob Heel, was a motion picture critic, editor and columnist, Chicago Evening American, Chicago, Ill. b. 6 June, 1892; m. March 17, 1912; p. Mrs. A. Flynn; e. grammar school, school, Temple University. In office of Midvale Steel Works, four years. Started with V.I.S.B. later Vitaphone, as billing clerk, became assistant cashier, assistant booker, booker, sales- man and assistant manager. Employed by that company seven years. Salesman, De Luxe Film Company, three years. June; Columbia eight years ago.


FLOYN, RAY: Died April 16, 1937. See 1936-37 Motion Picture Almanac.


FOELLINGER, HELENE R.: Motion picture editor, woman’s editor, the News-Bulletin, Chicago, Ill. Began work for Almay Paper Works, Dec. 12, 1910; South Side High School and A. B. University of Illinois. Has done newspaper work in high school, college and magazines, and exposed to newspaper work from college in 1932. Does considerable publicity work also.


FOLEY, MISS ROWENA: Secretary, San Francisco Trade Board. b. Omaha; e. University of Nebraska, Omaha. Became secretary to Edward Pettis, vice-presi-
dent of Omaha, 1925, assistant secretary, Film Board of Trade, San Francisco. Appointed secre-
tary. Board at Portland, Oregon. 1929, secretary, San-
 Francisco Board. 1932, member, Gamma Phi Beta sorority.

FOLSEY, GEORGE: Cameraman. In 1933: "Reunion
In Vienna," "Storm at Daybreak," "Stage Mother,
In 1939: "In Ziegfeld's," "The Gorgeous Hussy,
MGM; "Hearts Divided." WB. In 1937: "The Last of
Mrs. Cheyney." MGM.

FOLSOM, BOBBY: (See 1935-37 Motion Picture Almanac.)

FONDA, HENRY: Actor. b. Grand Island, Neb., May 16, 1918; h. 6 feet 1 inch; black hair and blue eyes; w. 170 pounds; m. Frances Brokaw, e. high school, University of Minnesota; by. amateur photographer, sports. 1922, founded Community Playhouse, Omaha, then Cape Play-

FONG, WILLIE: (See 1936-37 Motion Picture Almanac.)

FONTAINE, JOAN: Actress. b. Tokyo, Oct. 22, 1917; h. 5 ft. 3½ in.; w. 118 lbs.; blonde hair and hazel eyes; by. reading and outdoor sports. Appeared on stage with the Man Who Found Himself, "Quality Street." RKO-Radio.

FONTAINE, J. E.: Paramount District Manager, Chi-
 cago, b. Baltimore, June 2, 1898; educated in public and high schools at Annapolis, Md., and Washington. First job was in picture business as shipper with General Film in 1909. Went with Pathe as booker and in 1912 was ap-
pointed Pathe branch manager in Detroit. In 1916 went back with Paramount. In August, 1925, named manager in Pittsburgh. In March, 1928, transferred to Cleveland. In February, 1929, appointed district manager. Trans-
ferred to Chicago in June, 1934.

FOTINA, JOSEPHINE: (See 1935-36 Motion Picture Almanac.)

FONTANA, ATTILIO: Member, L. C. E. Interna-
tional Educational Cinematographic Institute of the League of Nations. M. Rome, L. Italy, May 27, 1897; e. High School of Archi-
etecture; married, Was newspaper and politician. Member, Executive Committee of the TRH Council and of the Direttorio della Stampa Nazionale Cinematogra-
fa.

FONTANNE, LYNNE: Actress. b. London, England, 1882; h. 5 feet 5 inches; black hair and brown eyes; w. 130 pounds; e. London; married to Alfred Lunt, actor, and has appeared in many plays with him. Stage appearances: "Reunion in Vienna," "The Doctor's Dilemma." "Eliza-
theth, the Queen," "Idiot's Delight," and many others. Appeared in film, "Until They Sail." MGM. In 1934: "The Merry Widow." MGM.

FONTENAY, CATHARINE: (See 1935-37 Almanac.)

FORAN, DICK: Actor. r. n. Nick Foran; b. Flem-

FORANT, ANNETTE: b. Boston, Mass., July 25, 1907; h. 5 feet 2 inches; red hair, blue eyes; w. 130 pounds; m. Archile D. Hamilton. Private secretary archi-
tec - turer, at 1524 Union Square, New York. Appeared in MGM as script girl and three months later went to Hal Roach Studio as secretary to publicity director. Resigned.


FORBES, HARRY W.: Cameraman. b. Cincinnati, O., 1888; h. 5 feet 6 inches; light hair and brown eyes; w. 180 pounds; e. Walnut Hills high school, Cincinnati, and the University of Cincinnati. In 1935, with Walter Hancer, 1st assistant, produced the "Buster Brown" series, the "Keeping Up with the Jones" series, the "Mike and Ike" series, and "Be-


FORBES, HARRY W.: Cameraman. b. Cincinnati, O., 1888; h. 5 feet 6 inches; light hair and brown eyes; w. 180 pounds; e. Walnut Hills high school, Cincinnati, and the University of Cincinnati. In 1935, with Walter Hancer, 1st assistant, produced the "Buster Brown" series, the "Keeping Up with the Jones" series, the "Mike and Ike" series, and "Be-


Academy Award for musical scoring "Anthony Adverse.""}

**FORD, CHARLES E.:** Managing director, Universal Newsreel, N.Y. City, March 26, 1929. e. Tech-
nical High School, Indianapolis, Ind.; married. Served as captain of the U.S. Army during World War II. Wrote "Going Places with Lowell Thomas" and "Stranger Than Fiction." Abi Havilla, "Camera Thrills" and "Travel With It."

**FORD, COREY:** Writer, e. Columbia University; li-
cature course under Professor John Erskine. Edited comic paper at Columbia. Became reporter on New-
York Times after leaving college. Contributed to humorous
weeklies under his own name and that of John Riddle. Became literary aide to Vanity Fair as Sobol. Published many books, first of which was "Three Rouging Cheer." Has explored many obscure, unevoluted places.

**FORD, DAMON:** Actor. In 1936: "Wedding Present." Paramount.

**FORD, THE FRANCIS:** Director and actor, b. Portland, Me., 1882; e. University of Maine. Traveled with stock and road legitimate attractions; started with Edison as actor, then with Vitagraph; became short subject
and then serial director for Universal; in 1926 began work on feature for Universal; directed Call of the
Sea; Patsy of the Range; "The Legend of Sleepy Hollow," "Wolf's Trail!" for Universal; "Wreck of the
of Man." "Educating Father," 26th Century-Fox.

**FORD, GRACE:** Dancer and actress, b. El Dorado,
Okla., May 23, 1912; h. 5 feet, 6 inches; blonde hair and hazel eyes; w. 116 pounds; e. high school, Oak-
lahoma City, Okla.; married, Charles Ford, Jr. Rehearsed as dancer for Ziegfeld Follettes, but left
before show opened. Was dancing instructor when she was signed by Warner Brothers. In "The Florentine
Dagger." In 1936: "The Devil Doll," MGM.

**FORD, HARRIET:** Writer. In 1936: collaborated on "I Married a Doctor," WB.

**FORD, HARRISON:** Actor. b. Kansas City, Mo.; h. 5 feet, 11 inches; brown eyes and dark brown hair; w. 186 pounds; e. Kansas City, Los Angeles Pictures in-

**FORD, JAMES:** (See 1936-37 Motion Picture Almanac.)

**FORD, JANET:** (See 1936-37 Motion Picture Almanac.)

**FORD, JOHN:** Director, b. Portland, Maine; e. Uni-
versity of Maine. Married and has two children. Under
contract to Fox he directed the following pictures for that company: "Three Bad Men," "Four Sons," "Na-
Fox; "The Thirteenth Guest," "A Trip Around The
Outlaw," "Mary of Scotland," RK-Radio. Won the 1955 Academy Award for best direction. "The In-
famous." "You Can't Get the Plough and the Star." RK-Radio.

**FORD, JOHN:** Actor. In 1946: "His Lordship." GB.

**FORD, JUDITH:** Actress. b. Clearmont, Fla.; e. high school, St. Joseph's Convent, and attended Columbia University; h. 5 feet, 11 inches; w. 145 pounds. Was a model. Under contract to Paramount.

**FORD, LEE:** Actor. In 1937: "Four Days Wonder," U.

**FORD, PHILIP:** Assistant director. In 1934: "At

**FORD, SENATOR:** Actor. In 1938: Educational short
product.

**FORD, WALLACE:** Actor. b. England, February 12, 1899; stage: St. Louis and New York; films: Cap-
Film company. Includes: Lois Weber, MGM. "X Marks the Spot," Tiffany; "Freaks," MGM; "City Sen-
Woman," "East of Fifth Avenue," Columbia; Three-
Centered Moon," Paramount. In 1937: "A Woman's
Potel," RKO; "Men in White," MGM; "I'm a


**FORD, ARTHUR:** Production manager. r. n. Arthur
Hanns-Ford, Pendleton, Oregon, England, and Cam-

**FORD, EUGENE "GENE": Supervisor of foreign productions. Fox; b. Providence, R. L. November 8, 1894; h. 5 feet, 10 inches; w. 145 pounds; brown hair, gray eyes. Left Clasbon Point Military Academy, New York City, on stage at five years of age; appeared in plays with Mary Pickford, Blanche Sweet, and Spitzie Hart. Left stage when nine; entered Clasbon Point Military
Academy (now United States Military Academy) for American Film Co. Left pictures for five years. Rank teller in Hollywood. Returned to pictures as script clerk. Became directing in 1926 for Fox; directed "Im-
Murder, all Fox; "Your Uncle Dudley," 26th Century-

**FORD, EUGENIE:** (See 1936-37 Motion Picture Almanac.)

**FORD, HALL:** (See 1936-37 Motion Picture Almanac.)

**FORD, MAURICE:** Cameraman. In 1936: collaborated on "The Buitive World." Fox. "Young Pals," GB.

**FORD, WALTER:** Director, Gaumont-British; b. Lon-
don; married. On the stage as a comedian and pianist in vaudeville. From 1925-26 was in Hollywood directing for Universal Pictures. Married Universal Pictures, and with a series of silent comedies in which he also starred, Ford, Walter. In 1937: "What Next?", "You'd be Surprised" and "Would You Believe It?" Made various British silent productions and a number of early talkies including "Lord Richard in the Pantry" (1933) and "The Unknown Boy." "Rom Express." "Chu Chin Chow." "Brown on

FOR THE 1937-38 MOTION PICTURE ALMANAC


FORMAN, TOM: (See 1936-37 Motion Picture Almanac.)

FORREST, ALLAN: Actor. r.n. Allan Forrest Fisher. (See 1936-37 Motion Picture Almanac.)


FORRESTER, ELIZABETH: (See 1936-37 Motion Picture Almanac.)


FORSTER, RUDOLPH: (See 1936-37 Motion Picture Almanac.)

FORSTER, THILDE: (See 1936-37 Motion Picture Almanac.)


FORTUNE, EDMUND: (See 1936-37 Motion Picture Almanac.)


FOSSARD: Cameraman. In 1937: collaborated on "Pete Le Moko." Paris Film Production.


FOSTER, JERRY: (See 1936-37 Motion Picture Almanac.)


FOSTER, MAXIMILIAN: (See 1936-37 Motion Picture Almanac.)


FOSTER, PRESTON: Actor. b. Ocean City, N. J., October 24, 1902; h. 5 feet, 11 inches; brown hair and blue eyes; w. 200 pounds; p. non-professionals; e. high school in Ocean City; appeared as "Two Seconds," "The Silent House," and others. Under contract to Warners; appeared in "Life Below," "Doctor X," "Two Seconds." In 1935: "Flamingo," "Prairie National; "Dangerous Crossroads," Columbia; "Corrup-


FOUGNER, WILLIAM: (See 1936-37 Motion Picture Almanac.)


Fowler, HERMAN: Studio Manager. b. Memphis, Mo.; h: 5 feet, 5 inches; black hair and hazel eyes; w. 140 pounds; p. Alms Rhein and Elmer Fowler, non-professionals; m. Ella Fredericka; hy. hunting and golf. Was scenic artist 11 years ago in various cities of the United States, including Chicago, St. Louis, Kansas City, San Francisco, Seattle, etc. Owned and managed eight theatres in Fort Worth and Dallas, Texas. In 1921, in Los Angeles, and shipped over 10,000 Clyde per month to California theatres. Was a pioneer in making announcements and advance trailers. Began creating motion picture advertising in 1920. Started making single real sound record and became a record acts. Manager of Sunset Studios, Ltd., Hollywood.

Fowler, J ACK: Director of advertising and publicity, Fox Studios, Hollywood, Calif.; b. St. Paul, Minn., 1892; h: 6 feet; 185 pounds; w. 148 pounds; p. Nora B. Bailey and Frank W. Fowler, non-professionals; m. Grace Mee Meek, 1927; hy. golf, reading, writing, collecting old books and fishing. Stage experience for two seasons, with Players Club, San Francisco, in 1916 and Bishop Opera Company, Oakland, Cal., 1917; joined Fox in 1929; came East in 1931; staffed Players Lasky and Universal. He then became assistant to C. De Barile Lasky, later to RKO-Radio. Famous Players-Lasky for a year and one-half. Then he was in the business of two years, traveling from 1932 to 1938. Returned to Los Angeles, Cal., where he now staff of Hollywood News as motion picture editor and later on the organizing of the organization. Presented Daily News and became motion picture editor and critic, which position he held for two and one-half years. Then he was transferred to First National became and adapted two stories for First National, under the direction of June Mathis. Went to PDC as publicity man, later to MGM publicize department. Was studio host in charge of previews and entertainment, for three years.

Fowler, JOHN: (See 1936-37 Motion Picture Almanac.)

Fowler, J. G.: (See 1936-37 Motion Picture Almanac.)


Fox Brothers, the: Singers. In 1936: Educational short product.

FoX EARLE: (See 1936-37 Motion Picture Almanac.)

Fox, Finis: Director and Producer. b. Caddo, Okla.; h: 6 feet; gray hair and dark eyes; w. 185 pounds; p. Sally Friddy and Frank Marion Fox, non-professionals; e. Arkansas, Ark., Poly- technical college, Ft. Worth, Texas, and Ft. Worth University; m. Loris Fox, non-professional; by: swimming, boating, tennis and golf. Several years acting, and activity writing for more than 50 stars—originals and adaptations. Has written and produced several plays and farces. Among his pictures are "My Son" in 1922; "The Flame of the Yukon," "The Speeding Venus," "The Danger Zone," "Beverly," "Side Show," "Big Business," in 1927; "Ramona," "Reverie" and "Evangeline" in 1939; making screen treatment for "Resurrection" in 1939, directed by Edwin Carewe for Universal.


FOX, JOHN J.; Writer. In 1935; novel, "Trail of the Lonely Pine," was filmed by Paramount.


FOX, ROY; (See 1936-37 Motion Picture Almanac.)

FOX, SIDNEY; Actress. b. New York City, December 16, 1910; h. 5 feet; hazel eyes and brown hair; w. 94 pounds; married. Bo Beacher, by Silliman and features. Entered pictures in December, 1931. Among her pictures:


FOX, WILLIAM; b. Tuchola, Hungary, Jan. 1, 1879; p. Hungarian. Married. 1915. To United States; now in Infantry; e. public schools, New York City. Entered picture business in 1904 as theatre manager (peninsular area), then leased two New York City theatres; 10 years ago entered business as distributor, organizing the Greater New York Film Rental Company, specializing in two-reel subjects; organized the Box Office Attractions Company for purpose of producing own pictures; continued as a producer of feature films and continued his theatre holdings. Organized Fox Film Corp., absorbing Box Office Attractions. Under his administration Fox expanded into a major producing, distributing and exhibiting organization. In 1929 he purchased controlling interest in Loew's Inc., which carried with it control of MGM as well. By another deal in that year, Fox purchased 45% interest in Gaumont-British, the most important producing, distributing, exhibiting company in Great Britain. In 1930 with the collapse of the stock market in the fall of the preceding year, he became involved in a long-drawn out struggle for control of Fox Film Corp. Eventually selling his holdings in the company to Harold L. Clarke, Chicago public utility magnate. Since then has been inactive in the industry, but maintains interest in the Western Tri-Ergon Corp., a holding company for sound patents.

FOX, WILLIAM; Publicity manager, Paramount Pictures; b. Montevideo, Uruguay, Dec. 19, 1884; e. universal; married. Was newspaperman, La Prensa and El Hégar. Entered Paramount Film Company in 1929 in various capacities, now publicity manager of organization covering Argentina, Paraguay, Uruguay.


FOX AND WALTERS; In 1935; appeared in "The Big Broadcast," Paramount.


FOY FAMILY, THE; (See 1936-37 Motion Picture Almanac.)

FOY, FLORA; (See 1936-37 Motion Picture Almanac.)


FRAGEY, MARGOT; RKO talent and story scout, in England and on "Sea Conundrum," W. Paris. In 1936; private schools, Europe and America. Was with Pathe Exchange for seven years and Paramount for three years in foreign departments, and in charge of RKO Studios, foreign department, for 3 years.


FRANCE, ALEXIS; Actress. In 1936; "Lorna Doone," ATlP. In 1936; "Rainbow Valley," Focus.


FRANCEN, VICTOR; (See 1936-37 Motion Picture Almanac.)

FRANCES, DIXIE; (See 1936-37 Motion Picture Almanac.)

FRANCES, GEORGE; (See 1936-37 Motion Picture Almanac.)

FRANCIS, IRENE; Head of Paramount Reading Department. b. Boston, Mass.; e. Los Angeles and attended University of California.

FRANCIS, JAMES E.; Western Division Manager. Hollywood operations, RCA Manufacturing Co., in radio and sound motion picture engineer and administrative executive. For several years manager of RCA Photophone service. For the past seven years, RCA Photophone department in 1934. Appointed manager, Hollywood operations in 1935. Appointed Western Division manager, 1939.
FRANKEL, FANCHON: (See 1936-37 Motion Picture Almanac.)

FRANKEL, IRVING I.; Executive, b. Pittsburgh, Pa., Sept. 5, 1896; married; e. graduated from University of Pittsburgh law school, Phi Delta Phi fraternal; U. S. Army during world war; after leaving service became middle man in Paramount's selling organization of Paramount; later joined selling force of United Artists and became middle man in sales management for American Can Co. (Beautex Department). Introducing process color on metal and using heads of motion picture stars for covers of metal containers at Los Angeles, Calif., manager of Capitol Theatre, New Castle, Pa. Was vice-president and general manager, United Theatre Advertisers.


FRANKISS, BETTY: (See 1936-37 Motion Picture Almanac.)

FRANKLE, AGE: President and Manager, Riverview Amusement Co., which he organized in 1913, and owns the 16th Street Specialty Co., which he operated from 1915 to 1933. Later in 1934 he organized the Claude Theatre Co., Des Moines, Ia. In 1935; president, Manager, Des Moines Theatre Co. Served connected with blank and took over the Des Moines Theatre, which he still owns.

FRANKLIN, CHARLES: (See 1936-37 Motion Picture Almanac.)


FRANKLIN, DAVID: In 1935; collaborated on music and stories; "Bar 20 Riders Again." Paramount.


FRANKLIN, HAROLD B.: Producer and Theatre Executive. b. N. Y. C., April 4, 1888; black hair and brown eyes; p. Tillie Waldman and Samuel Franklin, non-married; e. Harvard and New York University; has been operating theatres since 1914. Was vice-president of Palisade Theatre, then, president of Fox West Coast Theatres and next president of Hughes Franklin Theatres. In 1932, started "Studio Theatre Management" and "Sound Motion Pictures." Re-signed from Hughes-Franklin Theatres. Became executive in advisory capacity at RKO, then president of KAO and RKO circuit, Resigned in 1933. Formed Franklin Prol, with Edgar Selwyn to produce stage plays, president of Standard Theatres, Inc. In 1935 joined Columbia production staff. Resigned.


FRANKLIN, MARTHA: (See 1936-37 Motion Picture Almanac.)


FRANKLIN, WENDELL: (See 1936-37 Motion Picture Almanac.)

FRANKLIN, WILLIAM: (See 1936-37 Motion Picture Almanac.)

FRANZ, GERTRUDE M.; Social editor and reporter, Observer-Dispatch, Utica, N. Y. First appeared in 1915; p. Mary A. Neyenhouse Franz and late Louis W. Franz; e. Utica Free Academy and St. Mary's. Reporter and social editor on Observer-Dispatch.

FRANZ, JOEL: (See 1936-37 Motion Picture Almanac.)

FRANZ, JOSEPH J.; Actor and Director. b. Utica, N. Y., 1883; e. Utica; became actor and director and among his credits are: actor and director with Elise De Tourney in Shakespearean plays; screen work with Jess Hampton, Metro, Associated Exhibitors, Fox, Goldaton, Effekt, Rayart, Universals, and in Paramount's "Easy Come, Easy Go." In 1935: "The Good Earth." Paramount.

FRANZI: Art director. In 1936: "Il Grande Apelle" (The Great Call), UA.


FRASER, BRUCE C.: Motion Picture Editor, Ottawa Citizen, Ottawa, Canada. b. Ottawa, December 29, 1901; p. Canadian; e. college; married and has one child. Canadian banking system, newspaper, advertising and writing.

FRASER, HARRY: Director and writer. Directed Charles Boy, made eight successful pictures; two of them are: "RKO" and "RKO" circuit, Resigned in 1933. Formed Franklin Prol, with Edgar Selwyn to produce stage plays, president of Standard Theatres, Inc. In 1935 joined Columbia production staff. Resigned.


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FREUD, RALPH: (See 1936-37 Motion Picture Almanac.)


FREY, MARY: (See 1936-37 Motion Picture Almanac.)

FRIE, MAC: Director. In 1936: "Janosch," (French Motion Picture Corp.).

FRIED, HARRY: (See 1936-37 Motion Picture Almanac.)


FRIEDEL, HENRY A.: Resident Manager, Metro-Goldwyn-Mayer exchange, Denver, Colo., b. Burlington, Iowa, Apr. 5, 1888; h. 6 feet, Aug. and Des Moines, Iowa. College: General Film Company, Des Moines; Standard Film Company, Des Moines; MGM, Des Moines, then Omaha; Manager, Des Moines, then Omaha, Neb. Started with MGM 1933.


FRIED, JOHN J.: General Manager, Theatre Operation, Minnesota Amusement Company; b. Sioux City, Iowa; Dec. 6, 1897; p. Helen Rochel and Joseph Fried; e. Superintendent City High School, Royal Theatre, Sioux City, Iowa, for Hoettrel Amusement Company, Manager of Royal Theatre, then Kialto Theatre, Lincoln, Nebraska. City manager at Hastings, Nebraska, then with Robertson-Cole as film salesman, Publicity and advertising, Fox Films, then Wurlitzer, Paramount, then Mutual and Kansas City, Manager of Palace Theatre, Dallas, district manager for Publix Theatres, Texas, Transferred to New Jersey as manager, then to publix NorthEast, Publix Northwest, Publix Northwest Territories. Division director of Publix theatres in Southeastern territory, with headquarters in New York, leture to the EXPO, and in 1952 to Minneapolis as division manager of the Publix Northwest Theaters, now the Minnesota Amusement Company.


FRIEELANDER, JEROME M.: Attorney specializing in business law, Native of Cleveland, attended local public schools and entered New York Law School. Joined the firm of Applied Science, planning an engineering course. In 1921 was graduated from law school of Baldwin Wallace College, and has practiced law in Cleveland ever since that time. From 1925 to 1926 he was legal representative for the building and the Builder's Exchange, and, for a time, edited the local Builder's Magazine.

FRIEELANDER, LOUIS: Director. Changed name to Lew Landers.

FRIEEMAN, CHARLES: Director, b. Russia, Sept. 20, 1902; m. Robin Radin; e. High School of Commerce; New York City, 1928. Designer of over 100 settings for Little Theatre Productions; director of 40 productions for Little Theatres.


FRIEEMAN, E. M.: Editor and publisher, The Voice of the Hollywood East End, May 11, 1909; p. Max H. and Rose K. Friedman, e. graduate of University of Southern California; graduate of Los Angeles School of Optometry. Elected in the World War at the age of 17. Has been a messenger boy, cab driver, reporter, advertising salesman.


FRIEEMAN, JOSEPH: European manager, Columbia Pictures Corporation; b. New York, Jan. 29, 1893; married; e. public schools, Detroit and Michigan University. Started as theatre manager for Joe H. Kunzy, Detroit; two years with W. S. Butterfield as general manager of cinemas in Flint and Saginaw, Mich.; Joined Universal as salesman; in 1917, remaining with that company for 13 years as branch manager at Detroit, district manager, New York territory, assistant general sales manager, and general manager for Europe; joined Columbia in 1936.

FRIEEMAN, JOSEPH: Exhibitor, New Strand Theatre, St. Paul, Minn.; b. Russia, April 2, 1883; e. eighth grade. Married in 1914. Was in real estate. Operating motion picture theatres since 1914.

FRIEEMAN, LEOPOLD: General counsel, director and secretary, Loew's, Inc.; officer all Loew's, Inc., affiliated corporations; director of MGM and assistant secretary; b. Salfstedt, Germany, June 10, 1887; p. Abraham and Rosalie (Lederman) Friedman; came to United States 1892; e. public and high schools; New York Law School, (LL.B., 1908) admitted to practice, 1911; began practice with E. J. Laidwigh, 1911-1921; became general counsel at Loew's, Inc., 1921; has been active in executive affairs of Loew's, Inc., for the past 17 years; counsel in the United States Navy, 1918, clubs—City Athletic, Milburn Country, Fliers, Cinema. Is a Mason.

FRIEEMAN, PHIL M.: Executive Assistant to Samuel J. Friedman, Inc.; Manager of Pictures, Inc.; b. New York City, April 3, 1895; h. 5 feet 6 inches; w. 110 pounds; brown hair and brown eyes; p. Samuel and Anna Friedman; e. New York public schools, College of the City of New York and New York University Law School; m. Ethel M. W. with publicity with Universal, Fox and Pickford-Lasky Productions.

FRIEEMAN, SEMMY: (See 1936-37 Motion Picture Almanac.)
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OF
THE
TOWN"

LYNN GILBERT

UNIVERSAL PICTURES
FRIEND, ARTHUR S.: Attorney for several motion picture interests, b. Milwaukee, Wis.; e. Harvard University; organizes a motion picture company, the Jesse L. Lasky Feature Play Co., and general counsel and treasurer for Paramount. Retired from Van Beuren Corp. as vice president and counsel.


FRIEND, JUDGE HUGO MORRIS: (See 1936-37 Motion Picture Almanac.)


FRIML, RUDOLPH: Composer. Writer of many operetta among them "Rose Marie," filmed in 1935 by M.G.M.

FRIK, CAROL: Motion picture and dramatic critic, Chicago Herald and Examiner, Chicago; b. Chicoecz, Ill., February 1, 1909; d. Dr. Joy L. Fink; e. Nicholas Stein High and University of Michigan; v. Charles G. MacArthur, Newspaper reporter and writer, Chicago Daily News; New York Herald and Examiner, Chicago, Boston, American, and New York American—for the past 13 years. Critic on the Chicago Examiner for the last nine years and drama critic for past five years.


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 We Have Our Moments
 Wings Over Honolulu

20th Century-Fox—1936
 Thanks A Million

Fox—1935
 Curly Top

367
FUERTENBERG, ILS: (See 1930-37 Motion Picture Almanac.)


FUKURO, IPPEI: Film critic, head of Jakpino Co., sole agency for distribution of Soviet pictures. b. Tokyo, Oct. 5, 1904; h. w. 155 pounds; married; e. Cal. State, School of Foreign Languages. Was publisher of books on Russian literature.


FULLER, DALE: Actress. b. Santa Ana, Cal.; h. 5 feet 3 inches; black hair and brown eyes; w. 119 pounds; d. Delta B. Hawson and John Fuller, non-professionals; e. Mills College, Oakland, Cal.; hobbies include interest in fruit growing and raising of dogs. Stage experience with May Vokes on tour, played stock in Worchester, Mass., also vaudeville and musical comedy, with Bennett in 1917, and on screen appeared in all William Glyn films, all of Strombe film but one. "Ben Hur," "Apostles of Doomed Youth," "Ben Hur," "Rag Doll," "Sacred Flame" and "The Man," and in "House of Horror" (1929), First National. In 1931: Twentieth Century-Fox, Columbia.


FULLER, GEORGE W.: Branch manager, b. Pittsfield, Ill.; h. high school and special courses, Columbia University, New York; married. Was New York agency manager of Review of Reviews, and secretary of Currier Publishing Company, Chicago, Ill., publishers of Woman's World. In motion picture industry, manager World Film, St. Louis; manager Pathe, Detroit and Pittsburgh; managing director, Fox, Washington, D. C.; managing director, Fox, Chicago; Director, Fox. In 1925: Branch manager, Fox Film Corporation, in 1925, Branch manager, Kansas City, Mo.

FULLER, JAMES: Actor. In 1936: "Green Pastures," WDL.


FULLER, W. R.: General Secretary, Cinematographe Birth Alliance of Great Britain and Ireland; is a barrister-at-law; was previously assistant secretary of the CEA.


FULTON, MEREDITH E.: Director. b. Norfolk, Neb., Aug. 17, 1901; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 136 pounds; p. non-professionals; e. Norfolk and University of Nebraska; m. non-professional; by aviation and all athletics and outdoor sports. No stage experience. Six years as theatre manager, owning house and managing various circuit theatres. Cameraman, assistant director, casting director of numerous productions, freelance newspaper cameraman. Director of Fashion News produced by Fashion Feature Studios Inc. in sound and color. Renewed a three-year contract to direct for Fashion Feature Studios, Inc.

FULTON, WILLIAM D.: Theatre Operator. Kansas City, Mo.; b. Spokane, Wash., Aug. 28, 1898. When 17 years of age obtained first job as property boy at Majestic Theatre. Entered production and exploitation and eventually became manager. Family moved to Kansas, and he entered theatrical operations, working his way up to local manager, after which he worked with Film Distributing Co. of Kansas City, and Arkansas City. Also was in partnership with M. R. Shanken, head of Midland circuit, in Hutchinson, Sterling and Liberal, Kan. Subsequently he was in charge of distribution field. Returned to theatre operation in 1936 in Kansas City. Now head of Southtown Theatre Co. Tivoli, Kansas City; is also managing the Southtown, Colonial, Tivoli, LaSalle and Omaha.


FUNKE, MAX G.: Pen name, Jack Bradley, City editor, Boise Capital News, Boise, Idaho; b. Lincoln, Neb., Aug. 9, 1910; m. Mrs. A. A. Coste; e. high school, two years college. Newspaper work.


FURBER, PERCY NORMAN: F.S.I., P.R.G.S.; b. England, Nov. 25, 1865; e. private schools; m. Cornelia Chamberlain Chapman and has two sons. Followed the sea, then entered real estate business. Studied mining and left England for Mexico to take charge of the Guadal-azar Sugar Company in 1893 and remained there. Became a pioneer of oil development in Mexico. Formed Oil Fields Development Co. in 1910, was vice-president of a firm called Border Oil Co., Ltd, Vice-President Tinsley Rubber Co. Also held office of chairman of the board of directors, Trans-Lux Motion Tier Co., of the Trans-Lux Daylight Picture Screen Corp., chairman of the board of Trans Lux Movies Corp., director, Foundation Co. and Teleregister Corp.; vice president and director, Pascen Motion Picture Company, Inc., clubs; Metropolitan Athletic Club of New York; the Plaza and Walton Heath Golf Clubs, England; travelers Club, Paris.
Bruce Manning

Writer

Universal Studios

Management:
Chas. K. Feldman, Inc.

Lester Cole

Screenplays


FURMAN, IRA: Branch Manager. Was with old Goldwyn Co. in Pittsburgh. Promotion came Feb. 27, 1925, when he was named office manager of Metro-Goldwyn office in Pittsburgh. On Sept. 5, 1927, was given the MGM branch in Charlotte; June 11, 1936, manager, MGM, San Francisco, High School, Austria; married. Was professor of languages and schoolmaster, Trieste Government School; writer for French cinematographic magazine; writer of stories for cinematography. Scenario writer, afterwards assistant production manager, and later producer of distribution company in Italy. Since 1941 general manager, Fox Films, Italy.


FUTTER, FRED W.: Vice President and Secretary Wallums, and Futter Corp., Ltd. Brother of Walter A. Futter, producer of Travelogues and Curiosities.


FUX, BRUNO: General manager, Fox Film Corporation S. A., via Vicken 5, Rome, Italy; b. Trieste, Italy, July 4, 1888; p. Enrico and Adele Fux; e. Italian High School, Austria; married. Was professor of languages and schoolmaster, Trieste Government School; writer for French cinematographic magazine; writer of essays on cinematography. Scenario writer, afterwards assistant production manager, and later producer of distribution company in Italy. Since 1941 general manager, Fox Films, Italy.


CHARLES BENNETT

1937
SCREEN PLAY

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WITH SYLVIA SIDNEY

1936
SCREEN PLAYS

"THE THIRTY-NINE STEPS"
"SECRET AGENT"
"THE MAN WHO KNEW TOO MUCH"
(ORIGINAL)

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GADO, DONALD: Actor. In 1937; appeared in "In the Army Now." GB.


GAERTNER, HEINRICH: Cameraman. In 1937; collaborated on "She Stoops to Conquer." George Kraksa.


GAGE, HENRY PHELPS: Chief Optical Division Laboratory, Corning Glass Works, Corning, N. Y.; c. New York, 1886; w. 2 sisters; e. Chemist; p. commercial; m. Henry Gage and Susanna Phelps; e. Cornell, A.B. 1905; F.C.C. 1915-16; F.S.C. 1926-32. Henry Gage. "Wrote "Optic Projection."" Comstock Publishing Co. 1914: Has developed several types of Conza condensers for magnifying telescopes, which have been used in instruments by American and British Admiralty and now are used by European Universities, Scientific society, Optical societies of America and others. Main activity is in railway signal lenses and colors.

GAGE, MARY JOY: Actress. b. Feb. 11, 1914, New York City; h. 5 feet; w. 100 pounds; hazel eyes and brown hair; by her mother; Lawrence College and Mrs. Seabury's School; by. flying. Signed by United Artists in 1935.

GAGHAN, GERARD: Assistant motion picture and drama editor, Evening Ledger, Philadelphia; b. Philadelphia, March 18, 1902; p. John and Agnes M. Gagahan; c. City high school; married and has one son. Before entering newspaper work, was bank bookkeeper, accounting clerk. Started with the Ledger March, 1926, with drama department in November, 1936.


GALANTY, SAM A.: Division Sales Manager, b. Denver, Nov. 12, 1896; e. University of Colorado. Was salesmanager for W.B. himself, manager of W.B. Sales Department. Varying posts as salesman and branch manager with First National and Paramount in Buffalo, Indianapolis and Los Angeles. May, 1923, joined Columbia as Washington manager, May, 1933, Midwest Division manager.


GALES, CAROLYN: (See 1936-37 Motion Picture Almanac.)

GALFUND, HARRY: (See 1936-37 Motion Picture Almanac.)

GALLAGHER, DONALD: b. Belfast, Ireland, June 21, 1905; e. Columbia University, New York City; h. golf and horticulture. Began stage career at the age of 4, played baby. Dropped into legitimate, directed a producer; played bits at New York Eastern studios in 1910; directorial career began in 1923 under contract with Fox; among his pictures: "Temple Tower," Fox; "Through Different Eyes" (1929), Fox; In 1930: dialogue director "Flying Hostess," U.

GALLAGHER, JACK: Executive, b. Wilmington, Del., May 2, 1901; p. Dr. and Mrs. John J. Gallagher; e. Maryland University, Pennsylvania, Friends Schools. Seasoned radio and stage actor and recording artist, and producing variety acts with Paramount, Columbia Broadcast (N.B.C. in Los Angeles), President of Fan- chon & Parker, "Old Gold" cigarettes have been financed.


GALLAGHER, RAY: Advertising Representative. Born in Brooklyn, N. Y., educated at St. Leonard's academy, Brooklyn, N. Y. Entered the motion picture business in 1910 as a member of Vitagraph's publicity and advertising department at the Brooklyn studio. With Sam Speden as manager, made up the entire personnel of that department. In addition to viewing of actors and actresses as prospective members of the stock company was part of the enlarged duties of the department. In 1916, transferred to the Vitagraph theatre. Later became private secretary to Commodore J. Stuart Blackton, director general, in charge of various companies. In 1916 to enter the distributing end of the business, as a member of S. R. Speden's stock at the General Film Company. In that year was appointed branch manager of that company at Albany, N. Y., where he remained until 1918 when he returned to New York as advertising manager of the department of the New York Morning Telegraph. Here he remained for three years. In February, 1921, joined Motion Picture News advertising department. Later ap-

GALLAGHER, KETTI: Actress. b. Nice, France; p. Victor Galliano and Therese Catin; e. primary and grammar school and tycoon; Convnet of the Presentation of Marie at Bordighera, across the frontier on the Italian border. (B) To left the convent and went to live with an aunt at Blairritz, remaining a year. Returned to Nice, to dressmaker's house, which her mother, separated from her father, had opened. As a chorine girl. Appeared in motion picture at Joinville, Undoubtedly the first basic motion picture artiste then played part. Studied at Conservatorie, where artists for national French theatres are prepared. After year, chosen by Stanley Scott, England, and appeared in "The Arc," stage play. Played in London for eight Winfield Sacred Harp. Appeared in "Maria Galante." Learned English in slightly more than three months, and appeared in "Maria Galante," Fox. In Hollywood also in "Under the Pum- plin Moon." In 1937, "Espionage," MGM.


GALIGAN, TOM: (See 1936-37 Motion Picture Almanac.)


Gambrelli, Maria: Dancer, b. Spezia, Italy; h. 5 feet 2 inches; blonde hair and hazel eyes; ex. New York public schools and Metropolitan school of ballet. Came to United States as a child, studied in Paris and London. Made her stage debut in Boston at Metropolitan school of ballet. Joined Roxy at the Capitol, became first dancer under creation of ballets for the theatre. Went on the road with Roxy, then joined the American Ballet Company in 1935. Trained and directed dance units for American theatres and appeared in troops in United States and Europe. On screen in 1935, company for "Love," RKO. "Here's to Romance," 26th Century-Fox. In 1937 to Italy to make pictures for Government film industry.

Gambart, Lewis: (See 1936-37 Motion Picture Almanac.)

Gamble, Warburton: (See 1936-37 Motion Picture Almanac.)

Gamb-By-Hale and Foster Girls: (See 1936-37 Motion Picture Almanac.)


Gangelin, Victor: Art director. In 1937; sets "239 Hours Leave," GN.


Ganshorn, Jack: (See 1936-37 Motion Picture Almanac.)


Garde, Betty: (See 1936-37 Motion Picture Almanac.)

Gardell, Tels: See "Aunt Jennie.

Garden, Helen: (See 1936-37 Motion Picture Almanac.)

Gardener, H. Frederick: (See 1936-37 Motion Picture Almanac.)


Gardner, Bernhard: Executive, European Manager American Corporation of Artists and RCA Manufacturing Co., Inc., and managing director of RCA Phonograph in Canada and United States. Company of Canada before entering film industry, in which he has occupied various executive positions during the past seventeen years with the producing, distributing, and its subsidiaries in Canada, Japan, U. S. A.

Gardner, Claude: English commentator. In 1936; Paramount short product.


GARRISON, J. E.: Branch manager, St. Louis. b. Kie, Russia, Aug. 1, 1897; e. Central high school and Univ. of Minnesota. Started as usher in Odeon Theatre, motion picture operator for same theatre. Became associated with Zenith Film Co. of Dubuque as all-around man, then salesman for Paramount in Minneapolis, salesman-assistant manager of FN and Universal, manager Universal in Albany, Minneapolis, St. Louis.

GARRISON, WILTON MAYS: Theatre editor. The Herald-Journal, Spartanburg, South Carolina; b. Easley, S. C. Oct. 27, 1901; e. Mr. and Mrs. E. Garrison; b. high school, prep school, and B.S. in Journalism at Washington and Lee University, Lexington, Va. Has been reporter, news editor, critic and book reviewer in two years of extra work and nine years of regular work on three Southern Carolina newspapers.

GARRON, Kurt: (See 1936-37 Motion Picture Almanac.)

GARSON, Charles: Actor. In 1936: "Once in a Million." ABP.

GARSTIN, CROSBIE: Author, Wrote novel, "Chin Sea." Published in 1935 by MGM.

GARTH, David: Writer. In 1936: wrote story which was the basis of "His Highway Girl," Paramount.


GARVER, DAVE: (See 1936-37 Motion Picture Almanac.)


GARVIN, ANITA: (See 1926-27 Motion Picture Almanac.)

GARYN, Pat: Western Division Manager, The March of Time, 3 East 57th St., New York, N.Y. Married Emily Wilkinson Garyn; e. St. Louis University; married. Operated theaters. With Fox Film Corporation, then assistant to Winfield Sheehan. Assemble sales manager, Goldwyn Company, Central division manager, Metro-Goldwyn-Mayer; general manager, National Screen Service Corporation; distributed short picture, "O'Hal sloney-George Boit," Ambuscador Co.

GASIOROWSKI, WACLAW: (See 1939-37 Motion Picture Almanac.)


GATES, JOHNNY: Assistant director. In 1936: "Hearts Divided," WB.

GATES, ROY P.: President, Beacon Films, Inc., b. household, Texas, January 19, 1919; p. David S. and Georgie Ann; e. University of Chicago; m. Irene Yaschberg; has one son, Roy, Jr. Time prior to 1928 largely devoted to aviation; joined Wasp Air Corporation, became sales manager and was associated with production and distribution of the Wasp Screen Service. In 1929-30, sales vice-president and general sales manager of Beacon Films, Inc., before assuming presidency.

GATESON, MARJORIE: Actress. b. Brooklyn, N.Y.; b. 5 ft. 10 inches; w. 130 lbs.; black hair, blue eyes. Grew up in religious surroundings. Played musical comedy parts, sang in vaudeville and appeared in Shakespearean plays. Some of her stage successes were...


GAUDREAU, L. E.: Purchasing Agent, RKO-Radio, 1932; b. Bath, Me. June 16; married; e. Quiney High School, Quiney, Mass., Vocational High School, New London, Conn., and Pace Institute, Boston. Worked for Bethlehem Steel Company, 1922. Worked in various departments RKO. In 1933 to present post.

GAUSMAN, RUSELL A.: Manager of property department, Universal. b. St. Louis, July 4, 1922; h. & m. Pearl Reynolds; b. Conn.; e. high school; married and has two sons. In industry 22 years. With Universal 18 years.

GAVIN, JESS: (See 1926-27 Motion Picture Almanac.)


GAYLORD, JOE: (See 1926-27 Motion Picture Almanac.)


GEARY, MAINE: (See 1929-30 Motion Picture Almanac.)


GEE, GEORGE: (See 1936-37 Motion Picture Almanac.)


GEHRUNG, JEAN: (See 1929-30 Motion Picture Almanac.)

GELL, W. J.: Managing Director, Pathe Pictures, Ltd., London. With the Gaumont Company in various capacities since 1910, becoming first general manager in 1915. Elected to Board in 1925 as joint managing director, becoming sole managing director in 1929. With the merging of interests of the company into Gaumont-Metro-Pathe Picture Corporation he became a director of various subsidiaries, but completely severed his connection with the Corporation in 1928. Subsequently joined Pathé Pictures, an affiliate of RPI as managing director, being also elected to the Board of British Instructional Films, an associated concern.

GELLER, J. LOUIS: Independent Exhibitor. Graduate of De Witt Clinton high school, New York. Married and has two daughters. Came to Chicago from Saint Louis in 1912 when he was prevailed upon to quit New York University upon the death of his father and take over management of the Geller-Sherer Show, an ice company which he joined and became an owner in a number of theatres leased to exhibitors, including the Star, Brooklyn. A director of Consolidated Theatres, Ltd., of Canada; chairman of the board of the Royal.
GELLNER, EDWARD: (See 1936-37 Motion Picture Almanac.)


GENGARI, G.: (See 1936-37 Motion Picture Almanac.)


GENINA, GEOFFREY: Editor. In 1936: "The Composer." (See 59 in. feet; 70% in. in. 'Paris.

GENSCHOW, FRITZ: Producer. In 1936: "The Composer." (See 59 in. feet; 70% in. in. 'Paris.

GENSCHOW, FRITZ: Producer. In 1936: "The Composer." (See 59 in. feet; 70% in. in. 'Paris.


GENSCHOW, FRITZ: Producer. In 1936: "The Composer." (See 59 in. feet; 70% in. in. 'Paris.


GEORGE, JOHN: (See 1936-37 Motion Picture Almanac.)

GEORGE, MAUDE: (See 1936-37 Motion Picture Almanac.)


GEORGE AND JALNA: Players. In 1936: "Born to Dance," MGM.


GERAGHTY, FRANK: (See 1936-37 Motion Picture Almanac.)


GERAGHTY, MAURICE JEAN: Writer. Universal. b. Rushville, Ind., Sept. 29, 1898; h. 5 ft 11 in.; w. 136 pounds; p. Tom and Edith Pearl Geraghty; e. high school and Princeton Univ.; m. Betty Holsey.


GERARD, CHARLES: (See 1936-37 Motion Picture Almanac.)


GERHARD, GEORGE: Special publicity representative for RKO Radio Pictures, Inc. b. East Providence, R. I.; January 3, 1884; m. Inez Salabatian, novelist. Entered newspaper business on Providence Journal, and later worked on papers of Boston, Buffalo, Jacksonville, Newark, and New York. Was motion picture editor of the New York Evening World the last eight years of its existence. Publicity director of United Artists, two years, Radio City Music Hall, one year, and Cosmopolitan Productions and Hearst Metronews, two years.

GERHARDT, KARL: (See 1936-37 Motion Picture Almanac.)


GERING, MARION: Writer and director. b. Boston on Don Hough in Russia; e. in Russia; m. Dorothy Libaire, actress; h. reading, rowing and riding. Thirteen years in theatrical enterprises; adapter of numerous foreign

GERRIE, FRASER M.: News editor, The Journal, Edmonton, Alberta; b. Toronto, Ontario, Oct. 16, 1882; p. Rev. Cecilia Giesbrecht, St. Barnabas, St. Louis, Mo.; m. Mildred L. M. McLellan, Aug. 12, 1909; was graduate of McGill University, Montreal; married, no children. Came to Canada at age of 15; later with The Beacon, Stratford, Ont.; then with the Advertiser, London, Ont., Went to western Canada in 1913, and in 1915 to Saskatchewan; six months later to Edmonton, Alberta, as sports editor of the Bulletin; two years with the Bulletin (1911-12); then two years with the Journal, Edmonton, as sports editor (1913-14). Served overseas with Princess Patricia in Canadian Expeditionary Force for four years 1915-16-17-18. Returned to the Journal; appointed city editor in 1925. Appointed news editor, 1925.

GERRITS, PAUL: Actor. b. West Wightown, Wis.; h. 5 feet, 10½ inches; brown hair and blue eyes; w. 160 pounds; e. local grammar and high schools; hy. sports. Worked in paper mills in Appleton and Kimberly, Wis., and in bridge and iron works in North Milwaukee for 18 months. Traveled about the country, stopping in Seattle, Brattleboro, and Boston, as an elocutionist, as instructor, then in exhibitions at dance halls and county fairs. In 1927 joined two other skaters, forming the Crystal Pool trio, and played vaudeville for five years. In 1932 left the trio to do a single, with monologues, in 1933 with another partner in New York. After show closed, did four weeks of vaudeville. To Hollywood in August, 1934. Appeared in "Molly Hockovitch," Paramount. In 1935: "Four Hours to Kill." Paramount. In 1937: "On the Avenue," 20th-Fox.


GERGERS, PHIL: Publicity, b. Sherman, Texas, Aug. 31, 1900; h. 5 feet 11 inches; brown hair and blue eyes; w. 165 pounds; e. Laura C. Gersdorff and George Richard Gersdorff, non-professional. Est. Denver high in Denver, Colo., and Lewis and Clark high in Spokane, Wash.; m. Beulah L. Metcalf, non-professional; hy. fishing and golf. Publicity experience in Terry Ramsey's department at the Hivoll and Rolla, New York; former city manager for Southern Enterprises in Macon, Ga.; also managed theatres and did publicity work in Detroit for Charles H. Miles, also in Jacksonville, Fla., and Atlanta, Ga., was field exploitation man for Goldwyn Pictures, stationed in the Cincinnati, Ohio, exchange; went to Col. and was assistant director to Hunt Stromberg, who was producing independently at the time; later with Metro, then Metro-Goldwyn-Mayer, then with Metropolitan Pictures and with Cecil DeMille, remaining with Pathe studio when DeMille left to join Metro-Goldwyn-Mayer. Was director of publicity for RKO Pathe Studios in Culver City, then transferred to RKO studios in Hollywood with merging of Pathé and Radio distribution systems in 1933. Later for Charles R. Rogers Productions in 1933-1934. Studio publicity director for RKO Radio Pictures, 1935. Presently, director Sol Lesser Enterprises, Inc. With 20th-Cent. Fox.


GERVAY, MARICA: Actress. r. n. Mary Schaffer; b Budapest, Hungary, 1918; blond hair and blue eyes; p Alexander Schaffer, musician, and Erzal Gerzay, singing teacher; e high school. In 1934, appeared in "Student of the Hungarian musical picture.

GERVER, F. RALPH: Advertising and Publicity Officer. Offices, 1500 Broadway, New York. Formerly engaged in exploitation and publicity of Columbia Pictures; b Cincinnati, Ohio, November 15, 1901; m Ethel Gerber; single; 5 ft 9½ in., 165 pounds; brown hair and brown eyes; p. George Gerber, publisher, and Max Gerber, manufacturer, broker. In exhibition, Providence, distribution in Boston, and production in Hollywood. In agency business since 1934. 

GERZEL, THOS.: Representative and United Artists; advertising sales manager for a group of Long Island newspapers; in circus business as general agent and special agent. Press representative for Earl Carroll and other Broadway producers and roadshow pictures, including "Around the World with Hanne Halsey," "Director of publicity, Law's Pavilion theatre, and later with Stanley-Warner's Earle and Boyd theatres, Philadelphia. In spring of 1931 selected By Director of publicity; b 1933 in New York. Last year handled publicity of "Great Mint" devil exhibit opposite RCA Music Hall; also opening engagement of the Moulton Rose caravan Movie Stars, Washington, D.C., for United Artists and special publicity on test bookings for Columbia Pictures. Personal representative of Vaughn DeLeath, radio star. Member, Board of Governors, Theatrical Press Representatives of America; Association Motion Picture Advertisers; Friars Club; City Club of New York and Pen and Pencil Club, Philadelphia.


GETHING, GARRETT C.: Motion Picture Critic. The Jackson Tribune, Jackson, Mich.; b Bay City, Mich., Nov. 7, 1905; actor, director of publicity for Little Theatre Guild for 7 years; Director of publicity for Little Theatre Guild for 2 seasons; complete coverage of the Annual Dramatic Festival staged by Robert Henderson at the Illinois, Ann Arbor, Mich. Has acted as press agent for several local musical and dramatic organizations, is copyright owner of column, "Any Day."

GEYER, O. R.: Publicity, Advertising Representative. Born and educated in Missouri and entered newspaper field in 1916. Did newspaper and did radio work on Missouri, Oklahoma and Iowa newspapers; left night city editorship of Des Moines Register and Leader to become advertising manager. Now in 1934 in 1917 and continued magazine writing for a year. Joined publicity department of Famous Players Lasky Corporation in 1918 and a year later became manager.


GIACCHETTI, ROSARIO: "Squadron" Biondo" (White Squadron), E.N.I.C.

GIANNINI, A. H.: President. United Artists, b San Francisco, 1913; m. and has one son, Bernard, Long active and successful in the film business. In 1917, identification with Bowery and East River National Bank. Long continued important in banking in America, In 1932 returned to Los Angeles and San Francisco where he is chairman of executive committee of the Bank of America, National Association.

GIBBON, HARRY: Actor. In 1936-37 Motion Picture Almanac.


GIANNINO, A. H.: President. United Artists, b San Francisco, 1913; m. and has one son, Bernard, Long active and successful in the film business. In 1917, identification with Bowery and East River National Bank. Long continued important in banking in America, In 1932 returned to Los Angeles and San Francisco where he is chairman of executive committee of the Bank of America, National Association.

GIBBON, HARRY: Actor. In 1936-37 Motion Picture Almanac.


Apollo" which was released by Paramount-London Films under the title "Men of Tomorrow," 1933.


GIBSON, THOMAS L.: Became associated with J. E. Richardson in 1933 to form the Gibson-Richardson Distribution Company; Boston, Mass. Other Gibson distribution division. Was with Rotheaker Film Co., Chicago, later with Jam Handy Picture Service, Detroit.


GIEGERICH, CHARLES J.: Publicity and Sales Manager, b. N. Y. C. Associated directly or indirectly with the motion picture business since 1918; business experience almost entirely that of publicist. Has been representative, dramatist, critic and advertising manager on New York newspapers and publisher and editor of monthly periodicals which he also stock with the business. Author of "Big Four" (1934) and "Street Rascals" (1935) and also "The Great Esqu breweries. Became West Coast director of publicity for the same company; director of exploitation for special programs, producer, and personal representative of stars and directors; author and director of several films; has been personal business representative of the cartoonists Walter E. Disney and "UB" Iwerks, introducing the "Mickey Mouse," "Silly Symphony," "Silly Seal." As sales manager for Powers Cinemophone Equipment Corporation; then director of publicity and advertising for Pathé. Sales manager for Celebrity Productions, Inc.

GIEGEL, JOHN: Actor; b. London, England, April 14, 1914; h. feet 5 inches; w. 141 pounds; e. Frank Gilead and Kate Terry-Lewis, professional; e. Western Union, Chicago, Ill., and later at Lady Bell School; Royal Academy of Dramatic Art, London. In stage on stage in 1921 in Shakespeare. Appeared in "The Constant Nymph" and "The Good Companion." On screen: "Insult" (1922), Paramount-British, and "The Good Companion" (1929), and "Secret Agent" (1936) GIT. 1936-37: on Broadway stage in "Hamlet."


GIFFORD, LESLIE CLARK: Publisher, Daily Record, Hickory, N. C.; b. Rustivia, Ind., Aug. 5, 1858; p. John T. Gifford and Rachel B. Jordan; m. 1886, Millicent H. Swain; has two daughters. Editor, Indiana University 1910 Annual; instructor, Cincinnati University, 1918; instructor, Chapman College, 1911; runs Hickory Daily Record, School, North Carolina Newspaper, Minneapolis, Minn., 1913-1915; publisher, Shamrock, Pecos County, Texas, 1915; ran Daily Record, J. W. Othoni, Ind. Dispatch 1919-1925. Publisher, Hickory, N. C., Daily Record, since 1929.

GIL, ENRIQUE: Sales manager, Fox, Buenos Aires b. Guadalsoa, Spain, July 11, 1913; graduated from high school; married. Started in 1908 as independent distributor. In 1911, distributor for Alas Y Salsa. In 1912 became sales manager for Universal; was sales manager for Solvita, Inc., and the Societael General Cinematografica. In 1919 started as traveling salesman for Fox and later was promoted to sales manager in Buenos Aires.

GILBERT, ACTOR: In 1937: "Pepe Le Moko," Paris Film Production.

GILBERT, BILLY: Actor; b. Louisville, Ky., Sept. 12, 1894; h. feet 5 inches; w. 198 pounds; e. tall, brown, blue eyes; p. professional; h. tall, brown, blue eyes; p. professional; h. tall, brown, blue eyes; p. professional; h. tall, brown, blue eyes; p. professional. Appeared in "Managrin," "Statenville," Brand-plays many plays and revues in "Noisy Neighbors," "Pathe." In 1935: "This Sinner," "Aggie" Karlen; "Sutter's Gold." U; "Three of a Kind," Invincible; "The Bride
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GILBERT, EUGENIA: (See 1935-36 Motion Picture Almanac.)

GILBERT, FLORENCE: (See 1935-36 Motion Picture Almanac.)

GILBERT, LYNN: Actress. b. Lynn Mc Hale Keebler, b. Oct. 27, 1913, Chicago; h. 5 feet 4 inches; w. 117 pounds; brown eyes and brown hair; p. non-professional; married Gilbert E. Keebler in 1932. Signed by Universal.

GILBERT, MASTER: (See 1935-36 Motion Picture Almanac.)


GILL, GEOFFREY: (See 1936-3 Motion Picture Almanac.)


GILLETT, ROLAND: Production manager, Mayflower Pictures Corp., England, b. February 11, 1907, Faversham, Kent; e. Red complete and England Film and Television stage career in London and New York. Was with Fox Films British. Wrote, produced and directed "Underproof," "Find the Mop" for the Radio Daily, 20th-Century-Fox; as unit manager and became production manager on "Fire Over England" and "Farewell Again."'

GILLETTE, DON CARLE: Editor of The Radio Daily. b. Torin, Italy, May 2, 1895; e. public schools, Michigan; Sprenghian College, Cleveland; extension department of St. John's College, Philadelphia; Philadelphia University, New York; not married. Wrote scenarios in early silent days, wrote pictures positions in show business, including theatrical publicity, and served two years in Marine Corps during World War. Joined The Billboard. 1931. Served as reporter, news editor, newswriter, on news and advertising, dramatic editor and critic, and for about five years, editor-in-chief, until 1939. Joined Daily on English staff of The Billboard. Wrote, produced and directed seven years, resigning in October, 1938, to produce a Broadway show, "Eastern Star." Author of "Radio Production," 1930. Joined Radio Daily, with its first issue, in February, 1937. Has contributed articles and stories to magazines.


GILHAM, ROBERT: Director, Paramount Publicity and Advertising; e. graduated from Williams College, 1919. Was merchandising manager, Montgomery Ward Co.; then with Victor Talking Machine Co.; vice-president, Tiger Oil Co.; advertising manager of Brunswick (talking machine). Became associated with Paramount in 1925. Graduated from Theodore Dreiser's School for Motion Picture Theatre for a year. In 1926 handled Paramount's account at the Harry Warner Advertising Agency and later transferred to Lord & Thomas, continuing to handle the account there. Director, Paramount publicity and advertising.


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GITTOES-DAVIES, REGINALD: Director of Publicity and Advertising for Paramount in Great Britain and the Dominions for many years, including editorships of several evening papers. Supervising editor of Northcliffe Newspapers, Ltd., 1929-32, subsequently joining Paramount London Office in his present capacity.


KEY TO ABBREVIATIONS
b. birth
m. married
div. divorce
p. parents
e. education
pro. professional
h. height
r.n. real name
hy. hobby
w. weight

Givney, Kathryn: (See 1936-37 Motion Picture Almanac.)


Glazer, Benjamin: Paramount Associate Producer b. Belfast, Ireland, May 7, 1887; e. Central high school, Philadelphia, U. of P. Law School, admitted to Bar
Philadelphia, Pa., 1906. Editorial staff Philadelphia Films 1913-19 plays and adaptations in Master, 1921; Chicago Daily Tribune, 1922; "Lillian," 1935; "The Swan," 1924; "Fashions for men," American, 1924; producer, United Artists, 1924; associate producer, Paramount, 1931. Screen stories and adaptations: "The Merit Divida; " "Fashions for men; " "The Little Cloak; " "Flash and the Devil; " "Service for Ladies; " "A Gentleman Prefers Blondes; " "Lust in the 68th; " "Happiness of Sin; " "Beggars of Life; " "The Dance of Life; " "Strange Cargo; " "The Motor Club; " "Boudoir Diplomat; " "Pagan Lady; " 1936; "Mata Hari; " "Two Kinds of Women; " 1911; "Too Well to Arrive; " "No Man of Her Own."

In 1933: "A Redroom Time; " co-authored "The Way to Love."

Paramount, 1936: produced and wrote story of "Women Can't Dress; " producer and author of screen play of "She Loves Me Not."

Paramount, 1935: produced "Love in Bloom; " "Wife in Spring."

Paramount, 1936: produced "Anything Goes; " "Blithe Spirit on the Range; " "Lady Be Careful."

Paramount, 1936: "Inteines Can't Take Money; " "Double or Nothing; " "Mountain Music; " all Paramount.

GLEASON, JAMES: Writer and Actor, b. New York, May 23, 1886; p. William Gleason and Minna Crane; m. F. S. Baker (one son, Russell). When a young fellow he joined the Spanish-American War and upon his return he went to the stock company at the Liberty theatre in Oakland, which his father and mother were operating. Together, his father and uncle, they ran the Liberty for five years, then went to the Baker theatre for three years, and for several years afterward traveled in road shows, playing in stock. The World War then precipitated his and he enlisted. Upon his return he appeared on the stage in "A Man of the West; " then later appeared on Broadway. In 1933: wrote "Is Zat So?" which he produced in New York. He also wrote and acted in "Fell and" and "The Golden Highway; " "Melody; " for Metro-Goldwyn-Mayer. In 1936: collaborated on screen play of "Change of Heart."

GLEASON, LUCILE WEBSTER: Actress, b. Pasadena, Cal.; h. 5 feet 6 inches; light brown hair and blue eyes; w. 140 pounds; p. Alice and Daniel Webster; non-professionals; e. troon school, Los Angeles, Cal.; m. James Gleason, professional; hy. domestic service; m. "Piese on Gold," "Gold on Eatin; " "Fairways and Foul; " (1929), Pathe Golden Rooster Comedies; "Shannon on Broadway; " (1929), "Don't Believe It; " Paramount; "Christie Talking Playes; " in "The Solitaire Man; " MGM; "Love, Honor and Oh, Baby; " Universal; in 1941: "Reloved; " "I Like It That Way; " Universal. In 1930: "Klondike Anne; ", "Rhythm on the Range; " Paramount. "The Boy; " Mr. Bradford; " 1930; "Patience R. R. B. and Has One son, Russell."


GLEASON, WILLIAM F.: Drama and motion picture editor, Evening Bulletin, Philadelphia; b. Philadelphia, Nov. 8, 1922; e. Philadelphia, Pa., 1934; school and Temple University, married and has one son, Philadelphia Mayor's secretary, 1936 to 1911; Secretary of the Philadelphia Film Committee, 1911-1912. Member of the Commonwealth, 1912-1913; Editorial and feature writer, Evening Bulletin, 1913-1935; Motion Picture Editor, 1913-1935; motion picture editor, 1935 to date; became member of Bar, 1909.

GLEAVES, ABRAHAM: Actor, in 1938: "Green Peace; " WB.

GLECKLER, ROBERT F.: Actor, b. Pierre, S. D., Jan. 11, 1899; e. Pierre high school, Yankton, S. D., and Beloit University, Beloit, Wis.; m. Adaladea Kendall, professional; h. 6 feet 1 inch; w. 189 pounds; brown hair, blue eyes; by. golf and horseback riding. On the dramatic stage for 20 years. Leading man in "Broadway; " "The Bat; " "Heads Up; " "Ringside; " "Gentlemen of the Press; " "Louder Please."

Entered pictures in 1924 with "The Great American Mystery; " "Two Years in a Cradle; " "Forty Crandles in "Broadway" for 96 weeks. Pictures include, "Mother's Boy; " "Path; " "Sea God; " "Easy Money; " "Dame; " "The Dive; " "United Artists; " "She Went for a Tramp; " "The Finger Points; " Warner; " "Defenders of the Law; " Daireum; " "Night Nurse; " Warner. In 1935: "Take A Chance; " Paramount. In 1934: "Now I'll Tell; " Fox; " "The Personality Kid; " Warner. In 1935: "Great Hotel; " "Rape; " "The Farmer Takes A Wife; " "Dane's Infernal; " Fox.

"Mr. Dynamite; " "In Happened To Me; " "The Case of the Curious Bride; " First National; " "The Glass Key; " Paramount; "Headline Woman; " Mascot.

"Here Comes the Judge; " "Tain't No Mercy; " 20th Century-Fox. In 1936: "Absolute Quiet; " "Sworn Enemy; " MGM; "Love Begins at 20; " WB; " Forgotten Faces; " "Dragons of the Ashling."

"I'd Give Up Life; " Paramount. "The Girl on the Front Page; " "North of Nome; " Columbia; "Great Guy; " UN.

GLEEDH, DONALD: Executive Secretary, Academy of Motion Picture Arts and Sciences. b. Colorado Springs, Colo., July 6, 1905; e. University of Denver, and Stanford University, 1927; m. Margaret Buck. Did newspaper work in Denver, San Francisco; was city editor, San Jose Evening News (California). Held various positions with Academy of Motion Picture Arts and Sciences, becoming executive secretary in 1935.

GLENDON, J. FRANK: Actor, in 1936: "Border Romance; " "Tiffany."

In 1935 appeared in "Sucker Money."

In 1936: "Hollywood Film Exchange, Inc."

"Peace People; " Chesterfield; "Gun Law; " Majestic; " "Her Splendid Folly; " Progressive. In 1936: "King of the Peewee; " Republic; "Border Caballero; " Purtian.


GLENN, RAY E.: Motion picture editor, the Post, Birmingham, Ala.; b. Beardsen, Ill., March 19, 1919; p. A. E. Glenn; e. of Ill.; m. "Jane Young; " w. with Burlington, Ia.; Hawk-Eye, Memphis Press-Scimitar, Birmingham Post.

GLENNLEY, JAMES A. F.: Motion picture editor, Chester Timen, Philadelphia.

GLENNON, BERT: Cameraman and Director; member, American Society of Cinematographers; b. Anacoda, Mont., Nov. 19, 1895; e. Stanford "U., Palo Alto, Cal.; h. 5 feet 8 inches; w. 3 pounds brown hair, blue eyes; by. flying and aviation. Entered pictures business in 1912; directed "Perfect Crime; " "Gang Wore Two Air Legion; " "Synopacton; " "Girl of the Post; " "Second Wife; " for Radio; "Around the Corner; " Columbia; "Paradise Islanders; " "Shaw, Gabriel Over the White House; " MGM; "Melody Cruise; " "Morning Glory; " "Hollywood Reckon- land." Paramount. In 1934: photographed "The Secret of Pompeii; " Paramount; "Grand Canyon; " Fox. In 1935: "Letter to a Lover; " "Show Them No Mercy; " "Big Boy; " "Show Them No Mercy; " "Bad Boy; " 20th Century-Fox. In 1936: "The Prisoner of Shark Island; " "Lords of London; " "Little Miss Nobody; " "Half the Way; " "Dimples; " "Can This Be Dixie?; " 20th Century-Fox.


GLENNY, GENE: See (See 1936-37 Almanac.)
Gee—Gol

in Indiana Territory; July 1920 to 1925 was in home office of First National Films as sales promoter and co-ordinator. From 1925-1931, held following positions: assistant sales manager with F. F. O. Film Co.; sales manager for Exhibitors; assistant to the President with Associated Exhibitors; assistant sales manager for Seely, Inc.; national assistant sales manager, Tiffany Productions; sales manager, Tiffany Productions, until merger with Educational.

GOETZ, JULIUS H.: Exhibitor. Has the Uptown and Zeno Theatres, Chicopee, Mass. is cited Theatre Owners, Inc. is a Mason, Elk and a Kiwanian.

GOETZ, BEN: Pioneer, laboratory field. Was associated with Eubank Laboratory, banded together in Consolidated Film Industries, Inc. became president of Consolidated.

GOETZ, CHARLES S.: Executive with Consolidated Film Industries, Inc. b. New York City, Feb. 6, 1890; c. College of the City of New York; married President, Dependable Films Corp. 6 years; president, State Cinema Productions, 5 years; executive, sales department of Paramount, executive, sales department First National; general manager, Warner Bros. Exchange, Inc.; established branches for William Fox.

GOETZ, HARRY M.: Assistant to Darryl F. Zanuck, 24th Century-Fox, b. New York, Jan. 9, 1888; married: e. New York Prep; New York University night school. Public relations man in 1909 as auditor for Edison Film Co. In September, 1911, went with Warner Bros. as auditor; became assistant treasurer of Warner Bros. Pictures, Inc. and helped establish their national distributing organization in 1913. In 1914 with United Film Service he was made an assistant. In 1915, with Erich von Stroheim and as assistant, and became vice-president of that company up to 1924 when it became part of Consolidated Film Industries, Inc. Was moved to Washington, D. C. in October, 1925; then treasurer and comptroller of production and distribution for Consolidated Film Industries, Inc., until April 1932. In May, 1932, organized Reliance Pictures, Inc., with Edward Small. President and through United Artists elected treasurer of Consolidated Film Industries, Inc., resigning April 1, 1935. In 1937: Assistant to Zanuck F. Zanuck, 24th Century-Fox.

GOETZ, JOE: RKO Midwest Corporation, b. Dayton, Ohio, May 2, 1908; Fred and Josephine Goetz; e. Steeple High School and University of Dayton, Dayton, Dayton; married: e. Same time usher, Keith's Theatre, later Chief of Service. In 1928, at 19, went to New York as manager of their new Lisbon circuit in 1930 and was transferred to Cincinnati RKO Capitol as manager. From Capitol to RKO Palace and in September 1931 opened new Paramount at Peebles Corner. In 1933 short subject booker for the division (Cincinnati, Columbus, and Dayton), in addition to managing Paramount and Orpheum Theatres, later acquired by the company. In August, 1935, made assistant division manager under Col. M. Friedenberg, at same time doing feature and short subject booking and supervising management of Theatre Owners of Cincinnati. Was the president of Cincinnati Bookers' Club. In 1936 organized school for students managers in Cincinnati.


GOLD, HARRY L.: Executive, United Artists Eastern and Canadian sales manager; b. New York City, December, 25, 1903.


GOLDBERG, HARRY D.: Artists' representative and producer. b. Montreal, Canada; e. Canada and New York; formerly with Famous Players, Fox, Universal and RKO as theatre operating executive. Vice-president of Central Artists, Inc.

GOLDBERG, LEO L.: Owner, Big Feature Richies Exchanges, b. New York, Feb. 8, 1887; p. Shoma and Dora Goldberg; e. five years public school; married: was published as Associated Exhibitors. 2, 1914, with F. Keith's Hopkins Theatre and Fontaine Ferry Park (Keith Vaudeville). Started in 1906 as publicist in Keith's Hopkins Theatre in Omaha and joined Strand and National, Louisville theatres. In 1916, with Col. Fred Lee of RKO, he became vice-president of Big Feature Richies Corporation, holders of First National franchise for Kentucky and Indiana, and Warner, Columbia and Educational franchises. In 1931 appointed as zone manager of Warner Bros, Theatres of Kentucky. Owner of Big Feature Richies Corporation, operating exchanges in Louisville, Cincinnati and Indiana.

GOLDBERG, LOUIS: (See 1936-37 Motion Picture Almanac.)

GOLDBERG, MAX A.: President, European Film Corporation, b. Brooklyn, New York; e. High School of Commerce, City College, New York University. Is certified public accountant.

GOLDBERG, N. F.: Manager, Marcon Film Exchange, Seattle, Wash.; b. Minneapolis, Minn., Dec. 10, 1902; e. Minneapolis grade and high schools; University of Minnesota, 3 years. Chain shoe store operator, with headquarters in Minneapolis, Minn., until spring of 1928. For past eight years, has been connected with production and distribution of independent pictures.


GOLDBERG, WILLIAM: Secretary-Treasurer, European Films Corp.; e. High School of Commerce, City College, New York University.

GOLDBERGER, WILLIAM: Cartoonist and Writer, b. San Francisco, Cal.; e. University of California, studied mining engineering, became cartoonist on the San Francisco Chronicle, b. /San Francisco, Cal.; e. 1892. Has written magazine stories, vaudeville sketches and appeared in vaudeville, and made several animated cartoons for the screen.

GOLDBERGER, WILLIAM: Cartoonist. In 1933: "The..."
Arch and Edgar Selwyn, he formed Goldwyn Pictures Corporation, of which he became president and chief officer. Later sold out his interest to the Metro company and formed a independent producing company under his own name, a position which he has maintained ever since. During the next two years he was an executive organization with United Artists Corporation and through this company, have been released "Stella Dallas," "Pride of the Marines," "Ginger," "Street Scene," "Whoopee" and "Condemned," and other productions. 


GOLITZEN, Egon: Director. b. Berlin, Germany; o. Columbia on Holm Road, New Haven, Conn.; married; two children. Over and over, and as actor, set the European in Germany. Took work after the armistice in the United States, Directed German versions of "Trader Horn," "Woman of the Street," "Ladies of Leisure"; French versions of "Dirtville" and "Carnival." Spanish and Italian versions of "African Speech." Made foreign films 1919-29.

GOLUBEF, GREGORY: (See 1936-37 Motion Picture Almanac.)


GOMEZ, ALFONSO PATINO: Freelance publicity director for film companies; b. Tacuba, Federal District, Mexico, Aug. 14, 1910; p. graduated from college and high schools, and began study of medicine. Was reporter on Mexico City daily newspapers; editor of a bull fight magazine and a chief editor of "Solidarity," a radical publisher, and a coordinator for politics.

GOMEZ, ANGE: (See 1930-37 Motion Picture Almanac.)


GOODINO, EDDIE: (See 1936-37 Motion Picture Almanac.)


GOODMAN, AL: (See 1936-37 Motion Picture Almanac.)


GOODMAN, EDWARD: (See 1936-37 Motion Picture Almanac.)

GOODRICH, KEN: Managing editor, News-Republican, Boone, Iowa; born June 28, 1903, to Mr. and Mrs. C. L. Goodrich; r. A. B. from Simpson College at Indianola, Iowa; has two children. In newspaper work since 1927, and has served in capacity of Mason City, Iowa, Globe-Gazette, then city editor, then managing editor of Boone News-Republican.

GOODRICH, LOUIS: Actor, r. L. C. Abbott Anderson; married, and has two children. In 1902, Louis was a student at the Broadway Theatre School, and while enrolled was given the part of the editor of Mason City, Iowa, Globe-Gazette, then city editor, then managing editor of Boone News-Republican.

GOODRICH, MARCUS: Writer, r. San Antonio, Texas; attended Columbia College, N. Y. Joined staff of the New York Times as drama editor and writer, then with New York Times as Paris and China correspondent. Recently completed a book to be published by Farrar and Rinehart of New York. His first film experience was as scenarist for Vitaphone, was technical adviser for the musical, "The Toreadors." He has prepared adaptation "Naval Born," Republic; wrote screen play "Night Waitress," RKO-Radio.


GOODSELL, MAJOR: (See 1936-37 Motion Picture Almanac.)

GOODWIN, ALINE: (See 1936-37 Motion Picture Almanac.)


GOODWIN, CHARLES H.: Exhibitor and Distributor. Was for 11 years business manager of Emanuel-Goodwin Publications; b. Philadelphia, Pa. In his youth he booked and handled a chain of 20 Pennsylvania theatres. Was state secretary of the old Exhibitors League, Pennsylvania, and one of its organizers; secretary of the Pennsylvania body for five years, chairman of the board of managers. Motion Picture Theatre Owners of Eastern Pennsylvania, for ten years. He has completed 19 years in the motion picture field. He was manager of Exhibitors Film Exchange from 1919 to 1922, and to 1925 a member of the staff of Emanuel-Goodwin Publications, selling out to Jay Emanuel. Now operating the Motion Picture Exchange, 1925. In 1925, Emanuel-Goodwin was general manager of the Quality Premium Distributors, Inc.

GOODWIN, HAROLD: Actor, r. Peoria, III., Decem- ber 1, 1902; h. 6 feet 2 inches; light brown hair and blue eyes; w. 170 pounds; r. Mauje Lyons and Lee Willis Goodwin, non-professional; e. high school; by- golf, tennis and bridge. Stage experience with stock shows. In 1926-27 worked in "Two for Tonight"; his activity covers a period of seventeen years, first picture being "Due's Outlaws," with Arthur Mackley, also worked with Mary Pickford, starring contract with Fox in 1919, and played the part of the heavy in "Cameraman" and "College" with Buster Keaton for Metro-Goldwyn- Mayer. Appeared in four Booth Tarkington films, in the picture "Professor's_FLAG," Oxford, major role for Paramount; and "All Quiet on Western Front," for Universal; "Hunting the Hunter" (1920); "Hot and How" (1920), "Lost Vagabond" (1929), "Men Who Walk In The Moon" (1929), Educational Tuxedo. In 1933: "Strawberry Woman," Universal; "Sons of Guns," Universal. In 1935: "The Daisies of the Cowpunches," Paramount.

GOODWIN, HENRIETTA: (See 1936-37 Motion Picture Almanac.)

Story."


GORDON, LESLIE: (See 1936-37 Motion Picture Almanac.)


GORDON, MURIEL: (See 1936-37 Motion Picture Almanac.)


GORDON, ROBERT: (See 1936-37 Motion Picture Almanac.)

GORDON, TAYLOR: (See 1936-37 Motion Picture Almanac.)

GORDON, OLIVER: Actor. r. n. Oliver G. Battsek, b. Slough, England, Sept. 18, 1902; h. 6 feet 1 inch; w. 150 pounds; black hair, green eyes; m. Gamma Fagen; hy. all famous; e. Harrors, Commerce, Then stage before screen; Films: "Midshipman," ATP; "Brides to Be," Paramount; British: "Everything in Life" and "Intimate Relations," Twentieth-Fox.

GORDON, VERA: Actress. b. Russia, June 11, 1886; h. 5 feet 5 inches; black hair and eyes; w. 175 pounds; m. Fannie and Boris Nemirov, non-professionals; e. This training in New York, which led me to the stage; Films: "Midshipman," ATP; "Brides to Be," Paramount; British: "Everything in Life" and "Intimate Relations," Twentieth-Fox.

GORDON, WILLIAM F.: Branch manager, b. Kent, Ohio, Jan. 20, 1888; e. high school; married. In general contracting business before entering motion picture industry. Seventeen years of First National and Warner's various service, branch manager, Salt Lake City.

GORE, ROSA: (See 1936-37 Motion Picture Almanac.)


GORIN, CHARLES: r. n. Igor Gorin. Singer, player, b. Ukraine, 50. 1908; h. 5 ft. 11 inches; w. 105 lbs; brown hair and green eyes; hy. horseback riding; e. Vienna Conservatory of Music; Sang in concert and opera abroad. Sings with orchestras and hotel hotels in Paris for two years. In 1937; appeared in "The Broadway Melody of 1937," MGM.

GORIN, HELMUT: (See 1936-37 Motion Picture Almanac.)


GORMAN, CHARLES: (See 1936-37 Motion Picture Almanac.)

GORMAN, HERBERT: Writer. In 1936; "Busy," MGM.


GOUJOTZA ALCALA, CELESTINO: Scenario editor and casting director. b. Tabasco, Mexico, Jan. 31, 1901; p. Spanish; e. University of Mexico; married. Was play- ewart and screenwriter. Scenario editor and casting director three years.


GORY, LOU: (See 1936-37 Motion Picture Almanac.)


GOTTHER, ARCHIE: Director, Song Writer. Has written many song hits and directed Columbia, Universal films.


GOTTIEB, HELENNE ANNETT: (See 1936-37 Motion Picture Almanac.)


GOUDAL, JETTA: (See 1936-37 Motion Picture Almanac.)

GOUGH, JOHN: Actor, b. Boston, Mass., Sept. 22, 1897; h. 5 feet 9 inches; brown hair and blue eyes; w. 130 pounds; d. Dartt Ashton and Wm. H. Gouh professional; e. on stage in New York since childhood; married, non-professional by acting and fishing. Stage experience with Elramer, Ockett, Woods, New York, and eleven years with Newton Stock Company as comic. Also appeared in "East Lynne." Screen experience started in 1916 with American, for five years and two and one-half years with M-G-M. Then under contract for seven years and appeared in the following: "Sarah and Son," "Smooth as Rat," "Flaming Waters," "Three Wise Crooks," "Night Patrol," "Judgment of the Hills" and "Air Legion." In 1935: "Two for Tonight," Paramount.

GOULD, BRUCE: Writer. In 1938: story which was broadcast on "Deumon." 20th Century-Fox.

GOULD, CLARENCE, K.: (See 1936-37 Motion Picture Almanac.)


GOULD, DOROTHY: (See 1936-37 Motion Picture Almanac.)


GOULD, GRETTA: (See 1936-37 Motion Picture Almanac.)

GOULD, PAULA: Director of her own bureau of publicity; b. New York City; h. 5 feet, 4 inches; black hair and brown eyes; w. 115 pounds; d. Washington Irving High School and Columbia University, New York; by, reading, motoring, the theatre and writing fiction. She started in the bureau of publicity for RKO Productions in New York; then for seven years she was general press representative for RKO Productions in New York; in the past seven years has had her own publicity bureau, located at 234 West 44th Street, New York City. Has written and sold more than thirty short stories. First novel, "Publicity Girl."


GOURGAUD, BARON: (See 1936-37 Motion Picture Almanac.)


GOUTHIER, LOUIS: (See 1936-37 Motion Picture Almanac.)

GOUX, ROBERT, E.: Unit manager. Fox: b. Santa Barbara, Cal.; e. school and business; h. married. Was in wholesale and retail mercantile business. Two years business manager, Campbell Comedies, Educational Films; 20 years manager, Commercial Films. Location and unit manager, Fox, 15 years.


GOWLAND, GIBSON: (See 1937-38 Motion Picture Almanac.)


GOZON, JULIUS: Actor. b. Pozzany, Hungary, 1888. Comedian on Hungarian stage. Pictures include "Bakoezy March," City Productions, 1933; "Romance in Budapest,"...
GB's program includes the vivacious dancing star's new musical production "Gangway" and other Matthews winners to follow.
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Anna LEE


GRAINGER, JAMES R.: General sales manager, Universal. Former sales head, vice-president of Fox, born in New York and educated in Boston. Entered show business as a customer service representative and publicity agent for road shows. Later business manager and assistant manager of the Western Division. Left after five years to accept the position of sales manager of the Universal Pictures Corporation. Upon death of Ince he joined Fox Film Corporation and assisted to winfield Sheehan and a year later resigned and organized the Marshall Nellan Productions. During the time he was with Nellan productions he represented Charlie Chaplin on distribution of "The Kid" and other screen successes and represented William Randolph Hearst in his association with Famous Players-Lasky Corporation, through which he was distributing pictures at that time. Then became vice-president and sales manager of the old Goldwyn Company. Resigned there to accept the position of sales manager of the Universal Pictures Corporation in 1924. In 1930 was elected vice-president in complete charge of sales and distribution in the United States and Canada. He is a native of New York City, was graduated from Fordham University, May 16, 1921. He was named sales manager of Universal in 1924.

GRAINGER, WILLIAM: (See 1935-36 Motion Picture Almanac.)


GRANAT, OSCAR: Manager, Cines Modernos. S. A.; b. Mexico City, Mexico, May 18, 1895; e. Mexico City schools; married. Started at age 12 years with Jacob Granat as "nephew." He became general cashier of Jacob Granat's motion picture company in Mexico. He joined M-G-M in New York, N. Y., which operates five large cinemas in Mexico City.


GRANDE, GEORGE: Actor. b. Bridgeport, Conn., May 8, 1936; h. 5 feet, 10½ inches; brown hair and blue eyes; w. 124 pounds; p. Morris and Sylvia Granee; e. Connecticut; hobby tennis. Played one season on Orpheum Circuit playing in "Moonlight Affair" and "Prefer Blondes" on the stage. On screen in "The Great Gabbo," in an MGM all-star short, in 1933 in "Dance, Girl, Dance," Chesterfield; was under contract to Universal for two years.


GRANEMAN, EDWARD: (See 1936-37 Motion Picture Almanac.)


GRANGE, ARTHUR: Band Conductor. b. Los Angeles, September 5, 1903; h. 5 feet, 11 inches; w. 155 pounds; brown eyes, dark hair; e. graduated from Los Angeles High School and other schools known as Arthur Grange and His Band. Tung Universal.


GRASSBY, BERTRAM: Actor. b. Lincolnshire, England; h. 5 feet 6 inches; w. 145 pounds; e. America. Screen work with Griffith, Hodkinson, Paramount-Gish, Equity, Paramount, Pathes, Goldwyn, irvin Willat Productions, norma Lajoie; s. Earle, photog; FOX, Metro-Fox, PDC, UA. Universal, Gimbels, among his plays (1925) "The King of Vengeance," "The Beloved Bosun," "United Artists.

GRAU, ALEXANDER: Member of the Board of the UFA Film Company; b. Friederikensthal, East Prussia, Jan. 1, 1878; p. F. Grau; mother von Frankenberg-Prussich, owners of a manorial estate; e. private education, service in the army; married. Officer of infantry, attending academy; public ty chief of Ministry of War. Since May 1, 1918, member of board of Universum Film A. O. (UFA).

GRAUMAN, SID: Managing director, Grauman's Chinese Theatre, Hollywood, Calif., and university, Chicago, Jacksonville, Fla., St. Louis and Cripple Creek, Colo., mining camp. Went to West Alaska during Klondike gold rush, removed to San Francisco, owned a small theatre in association with his father. After San Francisco fire of 1906 opened on Acquic control of six San Francisco theatres, then disposed of them and took over the Million Dollar theatre in Las Angles. Took over the Russian and determined Metropoli and grauman's Egyptian. For time gave attention to Egyptian only. In 1927 built Grauman's Chinese disposal of Egyptian and devoted time to Grauman's Chinese only. Subsequently transferred interests to Fox in 1931 presented "Once In A Lifetime" as legitimate production in Los Angeles. Returned to Grauman's Chinese Theatre as managing director.


GRAVES, RALPH: Actor, writer, b. Cleveland, Jan. 23, 1900; h. 6 feet, 2 inches; brown hair and blue eyes; w. 175 pounds; p. Lillian M. Graves; e. East high school and received his states training in stock; m. Vir-
GIRLS


GRINES, JR., ROBERT: (See 1936-37 Motion Picture Almanac.)


GRAVINE, CESSARE: (See 1936-37 Motion Picture Almanac.)


GRAY, BETTY: (See 1936-37 Motion Picture Almanac.)


GRAY, HARRY: (See 1936-37 Motion Picture Almanac.)

GRAY, JENNIE: Actress. In 1936: "Follow the Fleet," RKO.


GRAY, LILLIAN: (See 1936-37 Motion Picture Almanac.)


GRAYSON, DONALD: Actor. Born at Canton, Ohio, and educated in grammar school and high school at Canton. Height 6 ft., 1 in.; w. 172 lbs.; brown eyes and hair; m. Madeline Baker; h. by trout fishing and building short wave radio sets. In 1937: "Dodge City Trail," Columbia.


THE 1937-38 MOTION PICTURE ALMANAC

403

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GREEN, BILLY M.: (See 1936-37 Motion Picture Almanac.)


GREEN, JOHN & CO.: (See 1936-37 Motion Picture Almanac.)


GREEN, KURT: (See 1936-37 Motion Picture Almanac.)


GREEN, PERCY: (See 1936-37 Motion Picture Almanac.)

GREEN, SAM H.: (See 1936-37 Motion Picture Almanac.)


GREENWOOD, WILLIAM ERNEST: Executive, b. Lancashire, England, Aug. 14, 1890; married; e. Manchester College of U. A. Attends courses in decoration and artist. Author of "Villa Madalena." 1924 to date designed, built and operated many modern super cinemas in and around London, including Wembley, Staines, High Wycombe, Mitcham and Woodford. Is chairman of Majestic Theatre Corporation, Ltd.


GREGG, J. M.: Secretary and Treasurer, Critic, Theatres, Charlotte, Greensboro and Durham, N. C., also Ganton Theatre, Greensboro, N. C., and Greensboro Amateur Theatres. J. M. was the sole regional, and worked in all departments. He was appointed managing manager of the Exhibition in 1926. With acquisition of the National Exhibitor and formation of the New York State Exhibitor he became advertising manager for the entire group of Jay Emanuel Publications.


GREENHILL, DOROTHY: (See 1936-37 Motion Picture Almanac.)


GREENWAY, ANN: (See 1936-37 Motion Picture Almanac.)

GREENWOOD, CHARLOTTE: (See 1936-37 Motion Picture Almanac.)


GREENWOOD, MILTON E.: (Died January 4, 1935. See 1936-37 Motion Picture Almanac.)


GRIEVE, ROBERT E. (Mrs.): Secretary, Motion Picture Bureau, International Federation of Catholic Universities.


GRIEVEN, JOHON: Film Officer. General Post Office of Great Britain, b, 1894, Devanant, Scotland; e, Glasgow University, and research in social psychology. In American activities he has studied the postal system, U. S. A. Surveyed educational and propaganda film methods in different countries for the British Empire Marketing Board, becoming its Film Officer. In 1928 produced a number of documentary films, including "Drifters," "Song of Ceylon," "Industrial Britain," "Heather Forecast" and "The Voice of Britain." When E. M. B. Films Department was absorbed by G. P. O. in 1933 he remained as Film Officer. Pioneer in technical and artistic development of the motion picture.

GREIVING, HERMANN: Member of board of directors of Universal Film Am. G. (UFA), Berlin; b, Dusseldorf-Kibbel, Germany, July 2, 1882: widower. Entered film business in December, 1921, as member of board of Daullig Film A. G., Berlin. Sept. 12, 1927, entered board of Unireum Film Am. G. In charge of UFA film studios and supervisor of all educational and cultural films.


GRIFFIN, Marcus: Dramatic and amusement editor, New York Enquirer, New York city; b, Wheaton, Ill; e, Wheaton College; m, William T. Griffin; married and has three children. Worked at the Chicago Tribune, Chicago Herald Examiner and press representative.

GRIFFIS, STANTON: Chairman of Paramount's executive committee. Banker and founder and partner in Hemphill-Dixon, director of many corporations. Chairman of the board of Madison Square Garden and treasurer of Cornell McClintoch Productions, which is the hemisphere's largest live television corporation. Also president of the Dramatic Union, a labor organization. His wife, Katherine Cornel and Guthrie McClintoch. Went to Halli- garten & Co. after graduation from Cornell University. Left that organization during the war when he was Gied as captain on the General Staff at Washington and thereupon served as a Major in Hemphill, Nove, in which he has been a partner since.


GRIFFITH, David Wark: Director and Producer. b, Lragnage, Ky., January 22, 1890; brown hair and gray eyes; w, 190 pounds; v, Margareta Oegisty and Colonel Maximilian Wark. Griffith known by Mary as "Rearin' Jake" Griffith, during the Civil War, non-professionals; e, University of Kentucky; div, Linda Avernon; m, Dorothy Mark, twice widower; by, reading and music. As a boy, Griffith worked in the mail room of his brother's newspaper. As a young man, he wrote plays and notes and night court reports for "Marie Henry," Watters's Louisville Courier-Journal and witnessed his first theatrical performance, Pete Bus in "America's National Game." He also saw Julia Marlowe in "Romola" and promptly decided to become a dramatist; the desire was imparted to the manager of the Meffert Stock Company, then playing at the Masonic Temple in Louisville. He appeared on the stage for the first time in the role of a dunce (using the name of Lawrence Griffith) in the "District School." Then followed other pennies and he returned with the Meffert Stock Company throughout its season at Masonic Temple.

Then came the periods of stock and road company assignments, first with John Griffith's Strolling Players. David Griffith, being the name he adopted. He later began making his own motion picture films in collaboration with Mary and Jack Pickford, Henry B. Walthall and other Biograph players appearing.

Another observation: Griffith's early career was that of a playwright and poet. While in Chicago in the fall of 1897, he attempted to sell his poems, but was impressed by the long lines waiting for admissions. Before he left Chicago he wrote a scenario, a screen version of the opera, La Tosca. Acted in pictures "Ostler Joe," "When Knighthood Was in Flower" and other one-reelers. In 1907, he married Dorothy Pickford, widow of the actor and director Mack Martin, and is credited with developing the "flash-back," "close-up," "mystography," "fadeout." He was also one of the first to use color pictures and to show the reel length. In 1913 he made "The Battle of the Sexes," following that "The Mother of the Bride," "The Flowers of the Field," "The Moxie,"

GRIGG, ELEANOR: Actress. b. March 20, 1902, Mt. Pleasant, Tenn.; h. feet, 2 inches; blond hair and gray eyes; w. 165 pounds; p. Eleanor Cox and James Griffith; g. Central College, Washington, D. C.; hr. colt, bridge and making money. Played in in "In Which We Serve," 1942; in "Annie Get Your Gun," 1946; in "Dream Little Baby Girl" with Lew Fields (1920); prima donna in Ziegfeld's "Midnight Frolics" (in 1921); ingenue in "The Wife That Wears the Hat," 1922-1924; also ingenue in "Sitting Pretty" (in 1925); and lead in "Mercy Mary" (in 1925); "Creaking Chair" (in 1926); "The Spider" (1927-1928), and "Women" (in 1928); also appeared in "Night Stick," United Artists, 1929. In 1927, collaborated on original story "Time Out for Romance," 20th Century-Fox.


GRIGHELL, WALTER, MRS.: Secretary-Treasurer. Theatre Owners of North and South Carolina, Inc. b. Blackburg, S. C., Jan. 3, 1905; married; c. Fulton School, Augusta, Ga.; Agnus for three years in claims department of Georgia and Florida Railroad. Two years state conventions, accounting concern; two years secretary, Film Board of Trade, and six years secretary, Theatre Owners of North and South Carolina. Was Local Secretary of Taney Bear's, Ohio, and Secretary, National Safety Council of New York City. Charlotte, N. C. Address: 216 W. 4th Street. Charlotte, N. C.


GRIMES, HARRY: Amusement Editor, Houston (Texas) Post. Formerly with the City Bank-Farmers Trust Co. of San Antonio Evening News, reporter and rewrite, 1928-28. With Houston Post since April, 1936.


GRIPP, HARRY: (See 1936-37 Motion Picture Alman- ac.)


GRogan, OSCAR: (See 1936-37 Motion Picture Alman- ac.)

GRONAU, ERNST: (See 1936-37 Motion Picture Alman- ac.)

GROPPER, MILTON H.: Writer. b. New York, Dec. 25, 1896; h. 5 feet 11 inches; brown eyes and brown hair; w. 172 pounds; s. Samuel and Mildred Gropper, father, doc. e. Erasmus Hall High School, with academic degree from Columbia College, Columbia University, New York University, Columbia University, and C. By going to art school, Gropper's stage experience: some dozen plays produced in New York City. Entered films in 1928 for Fox. Adapted his own play stage for them, "Dear Different Eyes." His
play "New Toys" was done as a silent with Richard Barthelmess; his play "Ladies of the Evening" done by Columbia as "Ladies of Leisure"; "We Americans," done by Universal. Talkers for Paramount, "No Man of Her Own" and "Iron Man." Became assistant manager of the Pathe Corp. Resigned to become sales manager for Producers Distributing Corp. Resigned to become New York short subject manager for the Fox. Became assistant president and general sales manager of Puritan Pictures.

GROSS, EDWARD: Associate producer, Principal Productions, Inc. b. New York City, April 26, 1897; married e. New York University. Married, Fox Film salesman, then became special representative. Resigned and went with First National Pictures as special representative. Later became New York sales manager. Resigned First National Pictures to become manager of the Artcraft Corp. Resigned to become sales manager for Producers Distributing Corp. Resigned to become New York short subject manager. Director of New York branch of Motion Picture Sales Association. Also has written some stage and other theatrical and film criticisms.


GROVE, LEE EDMONDS: Film editor, Daily News, St. Paul, Minn.; b. Minneapolis, March 21, 1909; p. Mr. (deceased) and Mrs. Lee E. Grove, Conard College, Iowa, University of Minnesota. Miscellaneous newspaper and other experience.

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ASTORIA, LONG ISLAND  NEW YORK
GIUZARD, TITO: Singer, r. n. Frederick Guizar; b. Mexico City; h. 6 feet; dark brown hair and hazel eyes; w. 177 pounds; brown hair, grey eyes; chief hobby, dancing; p. non-professionals; e. Salt Lake City high school. 1915: "Way to the Mountains," Paramount: in 1916: "French极力." Franco-American.

GUILLETT, GEORGE S.: Vice-president, Meridian Pictures Corp. b. Alabama, 1885; p. Mr. and Mrs. J. E. Guillet. Joined company in 1915, was one chief, Nedra Guillet. Produced picture, "His Night Out." Co-organizer, Atlas Soundfilm Recording Studios, of which he was general manager. Appeared in film. in 1933. Produced Goodstone News Reels, Universal release.

GULICK, PAUL: Director of Publicity, Universal Pictures, b. Hancock, N. H., Sept. 25, 1886. p. Rev. Mr. and Mrs. Paul S. Gulick. Educated at high school and college. Joined company in 1923, running a publicity bureau; these two then formed Philos Film Inc. Mr. Gulick considered considerable experience in the legitimate theatre field of press agents, being advance man at different times for companies, but out by Joe Weber, Arthur Hamme - streln and Al Woods; then re-entered the journalistic field as city editor of Vanity Fair, then a theatrical and sports weekly and the parent of the present "Fair Pair." First connection with the motion picture industry was early in 1911 when George U. Sneveem, then editor of Universal Weekly, a Lameille publication, engaged him to run a convention daily at a film convention that was taking place in Grand Central Park, New York City. Did two months' press work for Lameille as press representative of Universal at the New York Film Fair. New York. Managed Star Theatre in Hartford, Conn., for Atlas Theatres Company. Then went to Mutual for several months. On September 1, 1913, Gullick joined the Universal organization in New York as director of publicity and editor of Universal Weekly. For several summers preceding 1913. Under Mutual, and one or two summers afterward, he took a flyer in theatrical stock companies, in Elmin, N. Y., Providence, R. I., Portland, Maine (three summers), and Hartford. Conn. Charter member, AMPA, served as secretary and treasurer and became its third president; former secretary, Motion Picture Club, November 5, 1922, started Universal Weekly again after two years suspension. During 1934 on commercial trip, "Man Who Talked Hollywood." 1935: "The Hollywood Almanac," GB.


GUMBIN, HERMAN M.: President and treasurer, Liberty Productions, Ltd. b. Kalamazoo, Mich. In 1905, h. school and two years at college; m. Nettie Rosen; has a daughter 11 years old.

GUNGZU, BETTINA: Managing Editor, National Board of Review of Motion Picture Stories, Inc., University of Illinois Library School. Committee on public relations, Drama, 1931; Chair, B. S. Campus; Manager of Mines library and editorial department, 1919-22. National Board of Review of Motion Picture Stories since 1922.


GUNN, GEOFFREY: Actor. r. n. sam. b. Sydney, N.S.W., July 26, 1907; h. 5 feet 10 inches; w. 164 pounds, brown hair, grey eyes; chief hobby, dancing; p. non-professionals; e. Went to New York in 1919, advertising extra, stage career in Australia, New Zealand and England before screen work. Films, "Calling the Tune," "Phoenix," "Amateur\"; University; "The 20th Century; "Brewster's Millions," British and Dominions.

GUNN, GEORGE: Technical and sound supervisor to Gaumont-British Picture Corporation, Ltd., and Gaumont-British Company, Ltd., b. London, England, Nov. 11, 1903; p. Mr. and Mrs. William Gunns. Educated at high school at Shelburne, Vt., and Burlington A.B. University of Vermont, Burlington. After graduation took up the selling of life insurance. Became principal in one of the Charlotte schools; then went to New York and took the position of assistant to his cousin, the dry goods editor of The Journal of Commerce. Then followed a number of years in and around newspaper work in New York including work with the New York Times, running a press bureau; these two then formed Philip Time Inc. Mr. Gunn's connection back acquired considerable experience in the legitimate theatre field of press agents, being advance man at different times for companies, but out by Joe Weber, Arthur Hammelstein and Al Woods; then re-entered the journalistic field as city editor of Vanity Fair, then a theatrical and sports weekly and the parent of the present "Fair Pair." First connection with the motion picture industry was early in 1911 when George U. Stevemm, then editor of Universal Weekly, a Lameille publication, engaged him to run a convention daily at a film convention that was taking place in Grand Central Park, New York City. Did two months' press work for Lameille as press representative of Universal at the New York Film Fair, New York. Managed Star Theatre in Hartford, Conn., for Atlas Theatres Company. Then went to Mutual for several months. On September 1, 1913, Gullick joined the Universal organization in New York as director of publicity and editor of Universal Weekly. For several summers preceding 1913. Under Mutual, and one or two summers afterward, he took a flyer in theatrical stock companies, in Elmira, N. Y., Providence, R. I., Portland, Maine (three summers), and Hartford. Conn. Charter member, AMPA, served as secretary and treasurer and became its third president; former secretary, Motion Picture Club, November 5, 1922, started Universal Weekly again after two years suspension. During 1934 on commercial trip, "Man Who Talked Hollywood." 1935: "The Hollywood Almanac," GB.

GUNNING, WID: Writer, b. January 30, 1886, Cullochille, Ohio; h. high school, 1903-1912; editor Chillicothe daily newspapers and owned motion picture theatre, Arcadia, Ohio. 1913: "Dame of the Dance," National. 1914: "Brewster's Millions," Fox. 1915: "The Mechanic," Fox; "The Floor of the Field" (British and Dominions) and "The Love Test" (Fox British); 1923: "The Murder Pact" (Fox British) and "Vintage Wine," "The Private Secretary" (Twicklenham).

GUTTMAN, DAVID: (See 1926-37 Motion Picture Almanac.)


GUTTMAN, CHARLES: Branch Manager, MGM. Budapest branch; b. Budapest, Hungary, Jan. 4, 1899; p. Hungarian; e. high school; d. 1936; became manager of Hungarian branch, Vancouver division. Since 1929, branch manager of MGM's Budapest office.

GUY, EULA: Actress, b. Corapolis, Pa.; h. 5 feet, 5½ inches; brown hair and hazel eyes; w. 120 pounds; e. Corapolis, and Carnegie Institute of Technology, Pittsburgh, A.B., in drama school; m. James Todd; h.y. gardening. Went to New York from college, planning in number of productions including several with Grace La Rue, and "The Haity Ape." Appeared with stock companies throughout the East. Stage manager of "Strange Interlude," London and United States tours. Signed with Fox Film, and played in "Over the Hill" and "Rebecca of Sunnybrook Farm." Fox. Joined Edison Gardens stock company in Denver.


HAARE, WILBERT L.: Pen name, Bunny Haare, associate editor. York Dispatch, York, Pa.; b. York, Pa., Jan. 13, 1912; p. Mr. and Mrs. George Haare; e. Mercersburg Academy; and Penn. State, M. S. in journalism. Six years as a general news reporter, chiefly in sports and motion picture work.

HAAS, EDD J.: District manager for Fox Midwest, b. Denver, July 10, 1897; married; p. George and Mary Haas; e. high school, Denver University. Served in aviation corps. Entered motion pictures as advertising man for M. B. Shangren. Then became manager of the Shangren House, The Midland and the Royal. After four years with Western and Ruben, Then operated theatres of his own in suburban Los Angeles. In 1936, he returned to Kansas as city manager for Fox Midwest at H. H. Hutton. In 1937 became district manager for the Fox Circuit.

HAAS, JULIAN F.: Radio editor, Shreveport Times, Shreveport, La.; b. Shreveport, La., June 5, 1905; p. mother living, Mrs. J. Haas; e. high school diploma from St. John's Academy In Shreveport and Bachelor of Arts degree from Louisiana State University. Associated with Shreveport Times in various capacities. Engaged in newspaper work in New Orleans early in 1927; Star and Herald in Panama for six months, and from January, 1928, to Febru-

ary 1, 1931, Central American correspondent for The Chicago Daily News, travelling in Central America and the West Indies. Has been on the staff of The Shreveport Times since May 1, 1931. Since October 1- 1934 has been radio editor.


HABERLAND, EMILIE: (See 1926-37 Motion Picture Almanac.)


HACKER, TOM J.: Publicity representative, b. New York City, November 21, 1907; h. 5 feet 10 inches; brown hair and eyes; w. 138 pounds; p. May McKee and Tom B. Hacker, non-professionals; e. private and public schools of Detroit, Michigan, and Cass Technical College at Detroit; hobbies include radio and electrical experimental, photography, fishing and sketching. With Metro-Goldwyn-Mayer from 1924 to 1931, became official of Exhibitor Press Bureau, where he remained until 1931, when he joined Charlotte Rogers, freelance publicity agent.

HACKETT, ALBERT: Writer, b. New York City; h. 5 feet 10 inches; brown hair and eyes; w. 158 pounds; p. May McKee and Tom B. Hacker, non-professionals; e. private and public schools of Detroit, Michigan, and Cass Technical College at Detroit; hobbies include radio and electrical experimenting, photography, fishing and sketching. With Metro-Goldwyn-Mayer from 1924 to 1931, became official of Exhibitor Press Bureau, where he remained until 1931, when he joined Charlotte Rogers, freelance publicity agent.


HADDOW, G. KNOX: Manager, exchange service department of the Canadian short-film industry since 1926. Started with National Vaudette Film Service, in Detroit, then with General Film, booked films in Kinsky houses in Detroit. Came to Paramount in 1915, as booker for the Detroit exchange, later as assistant manager, then to the Toronto exchange manager. Returned to United States as office manager at the Cincinnati exchange and from 1921 to 1928 helped set up relating Coordination in the Home Office as assistant to divisional sales manager, and on January 1, 1935, appointed manager of exchange service department, home office.


HAGAN, ROBERT: Writer. Formerly on staff of Bridge Forum, also connected with story department of Fox Film Corp. Was News Editor, Motion Picture Daily; b. May 12, 1887; e. Chicago public and high schools; m. City editor of City News Bureau of Chicago; 10 years; on staff of Metronome, Motion Picture News, with Motion Pictures; "Hag—Hah".

HAGEMAN, MARSHALL: Assistant director. In 1937: "White Bondage," W.B.


HAGNTER, WALTER: (See 1937-38 Motion Picture Almanac.)


HAGERMAN, HELGE: (See 1936-37 Motion Picture Almanac.)


HAGHMAN, HARRIET: Actress. b. Helsingfors; h. 5 feet, 5 inches; w. 110 pounds; blonde hair; attended Stewasso High School in Brooklyn, N. Y. On stage in Earl Carroll's "Vanity." Signed by RKO Radio.


HAGUE, CLAIR: General Manager, Canadian Universal Film Company; b. Brandon, Ontario, July 18, 1885; married; e. public and high school. Road-show, traveling and vaudeville companies and Allen Amusement Company, General manager, Canadian Universal Film Company. Currently manager for Canadian Film Company, handling Universal product before being taken over by Universal.

HANH, REYNALDO: Music. In 1955: "La Dame aux

HAIG, DOUGLAS: (See 1936-37 Motion Picture Almanac.)


Haines, Robert T.: (See 1936-37 Motion Picture Almanac.)


Haines, William Wister: Writer. b. Des Moines, Iowa, Sept. 17, 1904; p, father an engineer; e. Culver Military Academy, University of Pennsylvania; married. Lived for a number of years in Iowa and was active in public and light companies and in “Smokey” and “O’Hare’s Prose” with “Slime” and short stories for the Atlantic Monthly. Wrote screen play of “Alibi Ike.” On Warner-First National writing staff in 1925; “Man of Iron.” FS. In 1926: collaborated on “Black Legion.” In 1937: “Slim,” WB.


Hainline, Andrew L.: Manager of theatres owned by him, offices in the Illinois Theatre Building, Macomb, Ill.


Hajdukova, Zlata: Player. In 1936: “Janosik.” (French Motion Picture Corp.)

Hakim, Eric: British independent producer, b. 1898. Was one of the first British motion picture theatres; became known to the production field in 1931, when he organized his own unit, which since has produced “The Outsider,” “Two White Slaves,” “Diamond Cut Diamond” (“Flame the Woman”) and other subjects, several of these films being distributed in Great Britain by MGM. Was managing director of National Distributors, Ltd. In 1936 resigned directorship. Founded Little Cinema movement in British provincial towns.


Hale, Arthur: (See 1936-37 Motion Picture Almanac.)


Hale, Dorothy: (See 1936-37 Motion Picture Almanac.)


Hale, Sonnie: Director. r. n. John Hale Munro; b. London, May 1, 1902; h. feet; 5 inches; w. brown hair; d. 1935; Lou Hill, Los Angeles; married Robert Hale, ex-photographer; On London stage since 1927. Under contract to Gaumont-British under their joint production arrangements with the Associated British. In “Happy Monday,” “20th Century-Fox;” “Public Tonight,” “Happy Ever After.” In 1936: “Wild Boy,” “Evergreen,” “Friday the 13th,” “My Heart Is


HALES, ERIC: (See 1936-37 Motion Picture Almanac.)


HALEY, ROBERT J.: Manager, New Strand and Family theatres, Mort H. Singer theatres, Marshalltown, Iowa. b. Woodstock, Ill., June 3, 1908; e. high school at Woodstock; served two years with U.S. Army, 1942, six years with RKO. Three years with Singer Circuit.

HALEY & MACFADDEN: (See 1936-37 Motion Picture Almanac.)

HALL, ADELAIDE: (See 1936-37 Motion Picture Almanac.)


HALL, ARchie H.: Superintendent of construction division, Todd-Wilson Corp., Edmonds, Wash. 1909; h. 5 ft 4 in.; w. 158 pounds; e. public and high schools; by speedboat racing and yachting. Construction expertise: 32 years.


HALL, DOROTHY: (See 1936-37 Motion Picture Almanac.)


HALL, FRED M.: Vice-President in charge of eastern offices with headquarters in New York City of Bell & Howell Company. Was graduated from University of Wis- consin, B.A. degree.


HALL, JAMES: (See 1936-37 Motion Picture Almanac.)

HALL, JAMES NORMAN: Author. In 1935: novel, "Mutiny on the Bounty," of which he is co-author, filmed by MGM.


HALL, KEN G.: General Manager, Cinesound Produc- tions, Ltd. 6. Sydney, Australia, Feb. 27, 1911; h. 6 feet 1 inch; blue eyes; married; by. surf and golf; p. O. T. and F. E. Hall; e. high school. Previously, exhibition, distribution and film advertising; three years newspapers, Produced and directed for Cinesound Produc- tions, Ltd. Films include "On Our Selection," "Silence of Dean Malmonth," and "Thunderbird." In 1937: "Orphan of the Wilderness," British Empire Films.

HALL, MORDAUNT: Dramatic critic, Boston Evening Transcript, Formerly with the New York Times.


HALL, RAY L.: Born in Kentland, Indiana; e. graduate of Indiana University, His early training in news gathering was with the City News Association in Chicago and later on the staff of the Chicago and Indianapolis papers, establishing an enviable reputation as a political writer. In the Middle West with daily syndicated first page signed column. Went through news as editorial writer, city editor and managing editor, eventually joining the United Press Association with headquarters in New York. Then joined the Inter- national News Agency, and covered the greatest news events of the times. Detached himself from newspaper work to become editor of the Hearst-Bell News Pictorial when that news film was started, with editorial offices in Chicago. Later came to New York and organized the Hearst News Pictorial: then was active in organization of the Hearst International Newsreel and afterward was placed in charge of the New York production of that series. During the war he was called to organize the motion picture division of the United States, and served as production manager of the division of the committee on public information. Following the war he joined the Screen Technicolor, released Mutual, and when that company consolidated with another, became editor of that enterprise. For two years he was in charge of Fox Varietis. Later editor of Pathé News, was with Thomas R. Shipp, Inc., Albee Bldg., W. 40th St., New York City.


HALL, VIRGINIA: (See 1936-37 Motion Pict Almanac.) HALL, WENDELL: Actor. In 1937: Columbia short product.

HALL, WILBUR: (See 1936-37 Motion Picture Almanac.) HALL, WILLIAM: Actor. r. n. William Langan; b. March 4, 1909, Brooklyn; h. 6 feet 3 inches; w. 190 pounds; hy. grebes and golf; married to Mrs. Olga O’Connor; e. public schools in Brooklyn and Georgetown University. Before entering pictures was on the stage and with various radio shows. Appeared in "Ah, Oh, Nurse;" "Holka Polka;" and musicals. In 1932: *Rainy Weather;" "Two of Earl Carroll’s shows. In 1935: *Postal Inspector;" "The Magnificent Brute." "Flying Hostess." Universal.

HALL, WINTER: Actor. b. New Zealand, June 21, 1887; h. 5 feet gray eyes and gray hair; w. 130 pounds; e. Christchurch, N. Z. Specialized in English and mathematics; married and has one son, D. Winter, author, theob. HULT. Appeared in pictures in New Zealand and London. His pictures: *Two of His Excellencies,* *The Crusades,* Paramount. In 1936: *The Invisible Ray,* Paramount.


HALLAT, HENRY: Actor. In 1937: *O.H.M.S.* ("We’re in the Navy Now!"). GB.

HALL-DAVIS, LILLIAN: (See 1936-37 Motion Pictu- re Almanac.)


HALLANGER, HALLAT: Actor. b. Whitehaven, Eng., Feb. 1, 1888; h. 6 ft. 11 inches; w. 208 pounds; p. Mr. and Mrs. H. Hallat; e. high school, London, England. Appeared in repertory theatres of the American branch and served as production manager of the division of the committee on public information. Following the war he joined the Screen Technicolor, released Mutual, and when that company consolidated with another, became editor of that enterprise. For two years he was in charge of Fox Varietis. Later editor of Pathé News, was with Thomas R. Shipp, Inc., Albee Bldg., W. 40th St., New York City.


HALLIDAY, JOHN: Actor. b. Brooklyn, N. Y., Sept. 14, 1901; p. Mr. and Mrs. Charles Halliday, non-professionals; e. Blair Lodge, Edinburgh, Scotland, and as an acter made the rounds of the London drama engineering; e. Eleanor, actress; hy. dogs, Stage experience: when We Were 21," "The White," "The


HALIGAN, BILLY: (See 1930-37 Motion Picture Almanac.)


HALPERIN, I. M.: Managing Director of the Indians for Monarch Theatres. Formerly Publix executive, having been associated with B & K Chicago, then Public service office, made division theatre manager; in 1935 became associated with Monarch.


HALPRIN, MORRIS: In 1935: collaborated on story "Forced Landing." Afloat, RKO.


HAMBRUGER, DANIEL JR.: President of Dutch Motion Picture Federation, theatre owner (three companies). b. Utrecht, Holland. Aug. 9, 1887; married. Was in paper trade, then exhibitor. Began with foundation of Utrecht cinema in 1925, and later owned three theatres united in three companies. One of pioneer of Dutch theatre who founded Federation; president 15 years.

HARDY, BILL: In 1926; directed male chorus in "Trill Dutt." Paramount.

HAMILTON, BETTY: (See 1930-37 Motion Picture Almanac.)


HAMILTON, FRANCES: (See 1930-37 Motion Picture Almanac.)


HAMILTON, HALE: Actor, b. Fort Madison, Iowa. February 28, 1905; b. 5 feet 10 inches; hf. brown hair and brown eyes; w. 150 pounds; p. Mary and John Hamilton, non-professionals; e. Shattuck Military School and University of Kansas; trained in law; now a professional. Boston, La Ilie, professional; hf. golfer, fishing, baseball and football. Has 24 years stage experience and 11 years screen experience and has appeared in such pictures as "Good Intentions" (1939). Common Clay," Fox; "Listen Live," Fox; "Midnight Tiffany," "The Woman in Room 13," Fox; in 1935: "Parole Girl," Columbia; "Black Beauty." Monogram; "Strange Poe-

HAMILTON, HARRY: Writer. b. Chester, Ill., June 24, 1899. r. 5 ft. 11 in.; brown hair and eyes; by: travel; e. Carnegie Institute of Technology, Columbia University. Acted in road companies and taught college, dramatic and criticism. Directed Montclair Ala.; Little Theatre four years. In 1936: wrote novel which was basis of "Banjo on My Knee," 39th. Cent. Fox.


HAMILTON, JANE: Actress. b. Baltimore, Md., No-


HAMILTON, MAHLON: (See 1936-37 Motion Picture Almanac.)


HAMILTON, NEIL: Actor. r. n. James Neil Hamilton; b. Lynn, Mass., September 9, 1899; h. 5 feet 11 inches; brown hair and eyes; w. 155 pounds; p. Elizabeth O'Neil and Alexander H. Hamilton, non- professional; e. West Haven high school, Conn.; m. Elsa Whitting, non-professional; by: sailing, magic and sports in his spare time he appeared in the road play of "The Better Ole" (The Coburns) starring DeWolf Hopper in 1919; in "Ruined Lady" (Brady) with Grace George in 1929; in "Artist's Life" (Shiberts) with Peggy Wood in 1920; in "East Is West" and "Turn to the Right;" also with the Toledo stock company as juvenile in 1921 and with Cecil Spooner stock company in Brooklyn as lead in 1922. During his four years in New York and between engagements on the stage he appeared as an extra in pictures. His first big opportun- ity in pictures came when D. W. Griffith signed him for the role of John White in "White Rose" in December, 1922. This was followed by the lead in "In That Wonderful" in 1923, and "Jint's Life Wonderful" in 1924, all produced and directed by Griffith. In May, 1925, he appeared in "Not Too Gay" and "Forever" for Famous Players. He finally signed with Paramount and was with the company until June, 1930. During which he appeared in "Fourth Commandment" for Christy Cabanne (1924); "Man and Wife," "Democracy," "The Get Up," then in a radio play "show of Life" (1924); "Street of Forgotten Men" (1924); "Little French Girl" (1925); "New Broom" (1925); "Our Relations" (1925); "No Time to Lose" (1925); "The Shawl" (1926); "Black Angel" (1926). Other Paramount pictures are "Ten Modern Commandments" (1927); "Something Always Happens" (1928); "The Patriot" as the crown prince (1928); "Hot News" (1928); "Take Me Home" (1928); and "Two to Tango" (1928). Columbia's reason for giving him the role of First National; "A Dangerous Woman," "Darkened Rooms, " "Spooked" as the Mysterious Dr. Fu Manchu," "Studio Murder Cases," "That Right," "Return of Dr. Fu Manchu" (1930), Paramount; "Dawn Patrol" (1930), For First National; in 1930: "Witch from Chicago," first National; "Ladies Must Play," Columbia; "Cat Creep," Universal; "Ex-Fame," Liberty; The Spy, Fox; For All Mankind, First National; in Fox contract with MGM; pictures include: "Strangers May Kiss," "Laughing Sinners," "Modern Love," "Night of the World Gone Mad," Majestic; "Terror Aboard." "Once Sunday Afternoon," Paramount; "Ladies Must Love," Universal; "Girl," Fox; "Women's Work," Columbia. In 1937: "Honeymoon Limited," "Keeper of the Bees." Republic (Monogram); "Pugilist Lady," Columbia; "The Daring Young Man," Fox; "Mutiny Ahead," Majestic.


HAMLIN, A. B.: pen name: "Ham." News editor. Does "Ham" for Bartsville, Okla.; b. Schenectady, N. Y.; p. Mr. and Mrs. O. B. Hamlin; e. high school, college; has five children. Has been reporter, editor, miner.

HAMLIN, STELLA: Publisher, Film Curb, Rockefeller Center, New York; b. Harvard, Iowa, March 25, 1899; p. William Hamlin and Mary White, Indiana State University; m. Thomas Hamlin. Studied dramatic art with Lilian Fitch in Omaha and Chicago, with Robert Ince and Walter H. Shunkerman. Owned and managed stock in Omaha. With Film Curb past seven years. Founder of Addressing-To-Theatres Co.

HAMLIN, THOMAS: (Died. 1936. See 1936-37 Motion Picture Almanac.)

HAMMAR, FAY: Actress. 20 years old; p. Mr. and Mrs. G. E. Hammar; e. Portland, Ore. and dramatic department of University of Washington. In a contest, appeared in "Women Must Dress," 1934, Mencken.

HAMMELL, JOHN A.: Head of Censorship Department, Paramount Studio, Hollywood; b. Delight, Ariz., September 7, 1883; p. Mary and John Hammel (both dead); e. American public and high schools. French high school and German grammar school; m. Louise Little, New York; m. Louise Hammel and John Louise. Formerly with Barnum and Bailey and Buffalo Bill Circuses. Joined General Film Company in 1910 as salesmen, later branch and sales manager. In 1914 joined Pathe as sales manager. In 1922 joined Para- mount as salesman, then branch, district and division manager. Later head of Censorship Dept. in home office. In 1934 transferred to West Coast in same capacity.


HAMMERAS, EDWIN: Cinematographer. Fox, b. Minnesota, Minn.; e. grade school and high school in Los Angeles. Started at Real-Art Studio, film laboratory, immediately on leaving school, remaining two years. Assistant cameraman one year, then one year in title depart- ment at Real-Art, photographing titles. Two years at Ince Studio, photographing background scenes for cameraman with First National, New York, city, two years. First National, coast studios, photographing all miniatures; multiple glass-shots, double exposures, etc. With Fox films five years. Spent one year in Europe photographing background scenes for transparency projection plates for all produc- tions, and for the stock film library of the studio. In 1935, became a Free-Lance. "This Is the Life," "The Little Rebel," "The Man Who Broke the Bank at Monte Carlo," "Muscle is Magic," 20th-Century-Fox.

reporter, writer, copy reader and editor on New York newspapers. What the Inception of W. R. Hearst's international newspaper empire, he entered the motion picture business as director, producing manager and editor. He resigned to direct pictures independently with H & H Productions. Later he joined Fox Film Company and organized Fox News, Fox Varieties and Fox commercial divisions as director-in-chief under Willdred Sheehan. Then he became business manager and treasurer of Kingsburg Publications in New York City, resigning in February, 1931, to join the editorial board of Fox Hearst Corporation. In October, 1934, joined Hearst Metrotone News as associate editor.


HAND, H.: (See 1936-37 Motion Picture Almanac.)

HAND, JOHN: Director, r. n. John Taylor Hand; b. October 30, 1887; h. 5 feet 9 inches; gray eyes and brown hair; w. 180 pounds; p. George and Marlan, non-professionals; c. college-trained, was concert and opera tenor; m. Ruth Worman; by, politics. Stage experience in Concert and Opera, Conductor and Artist Director, New York Light Opera Guild, Inc.; director, John Hand Vocal Studios.

HAND, RUTH WORMAN: (See 1936-37 Motion Picture Almanac.)


HANES, GEORGE: Independent Exhibitor. Owns the 760-seat Park theatre at Pasadena, Cal.


KEY TO ABBREVIATIONS

b. - birth
m. - married
div. - divorce
p. - parents
e. - education
pro. - professional
h. - height
r.n. - real name
hy. - hobby
w. - weight
m. - married
n. -
b. - birth
m. - married
p. - parents
f. -
h. - height
r.n. - real name
w. - weight

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Harbour, Thea von: (See 1936-37 Motion Picture Almanac.)


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"Pagan Lady" and
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to Hollywood,"
"Stage Mother."
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Christopher Bean," MGM.
In 1931...
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Jt?„ '.'!^ ,,?J"'"' Turns." Warner: "Sequoia.- "Men in
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Air."
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MGM; "In
Old Kentucky."
Fox.
In 1936: "The Harvester." "Down
to the Sea"
"Meet Nero Wolfe," "Killer at Large."
Columbia; "Camille," MGM.

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P. Mrs
B. W. Hardin; e. Tubman School, Augusta, Ga.
aerore his him connections real estate company and
cotton
waste company.
With film transportation campany, Charlotte. N. C. also Paramount distributing
cijjEijpany.

HARDING. ANN:

Sam Houston,

Actress,

r.

n.

Anna

Gately.

b.

Ft.

Te.\as. Aug. 17, 1904. h, 5 feet, 2; blond
and blue-giay eyes; w, 106: dlv. Harry Bannister,
m. Werner Jan.ssen. First stage experience was with
the
Provlncetown Players, remaining with them for eight
months.
Her next appearance was in "Like a King." and
then she accepted an offer to play in stock
In Detroit.
Other stage plays she appeared in are:
"Tarnish,"
Stolen
Fruit,"
"The Woman Disputed," and "Tlie
Trial of Mary Dugan."
Screen experience started under
a contract with Pathe. and she played the feminine
lead
.1^*''" Bound."
She also appeared In "Her Private
.«.
Affair.
"War and Women," "Holiday" (1930), Pathe;
Condemned"
(1929),
United Artists; "Girl of the
Golden West" (1930), Warner; "East Lynne
(1930).
Animal Kingdom." RKO Radio,
In 1933:
"Double
Harness."
"The Right to Romance." Radio; "When
r„ni^^ ..Sf,^^'-" MGM; "Gallant Lady," United ArtlsH;
1934:
The Life of Vergie Winters," "The Fountain,"
Radio.
In 1935. "Biography of a Bachelor Girl." "The
Flame Within," MGM; "Enchanted April," RKO; "Peter
Ibbetson.
Paramount. In 193fi; "The Lady Consents "
a Stranger," UA.

hair

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"

Actor, b. Newport, Wales, October
1867. h. 6 feet: dark hair and eyes.
English actor
also played in America.
British talker appearances include "Sleeping Partners," "The Speckled Band."
f "'"""
"The Barton Mystery." rararaount-Britlsh:
..i.,i,
Wild Boy" (1934) Gaumont-British.
Also In 1934The Constant Nymph." Pox; "The Man Who Changed
His Name," Du World: "Wild Boy." G-B Productions;
The Lash," RKO. In 19.1.5- "The Triumph of Sherlock
Holmes." GB; "Escape Me Never," B
D.
In 1936:
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"Spy of Napoleon," Twickenham: "The Man Who Lived
Films.

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Exhibitor.

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Royal

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HARDWICK, EUGENE RUSSELL:

Lyceum

Exhibitor.

and Mesa Theatres, Ciovis, N. .U. b. lVP"»- 1^""^*^^!^,^^:
Usher in tab hou«e
1893; married; e. high school.
4.
Shipping
Operator of "Store Show" in 1911.
1909-10.
in an indeclerk, film inspector, bookkeeper, stenographer
for six
company
stock
Musical
1912.
pendent exchange,
Manager of Lyceum 1913 to ]9^J
months during 1913.
19^iand manager of Lyceum and Mesa Theatres .June,
New Lyceum, Mesa and Plains theatres
January, 1937.
from January, 1937.
HARDWICK, THELMA: (See 1936-37 Motion Picture
Almanac.)
;

HARDWICKE, SIR CEDRIC:

Actor,

b.

Stourbridge,

hair
England. Feb. 19. 1893: h. 5 feet 11 Inches ; brown
reading,
and brown eyes; m. Helena Pickard. actress; hy.
Bridgnorth SclionI: Koyal Academy of Dramatic Art.
e.
Went on stage in 1912; after war service, 1911;
London.
Wife.
18 appeared in "Apple Cart," "The Farmers
on
"The Barretts of Wimpole Street" and otliers.
(1931). B.I.P. and "Rome Express,
screen: "Dreyfus"
Ihe
"Orders Is Orders,
In 1933:
Gaumont-British.
(1933)
Ghoul," Gaumont-British; "The Lady Is Willing
and
British
(1934).
Gwyn"
"Nell
Columbia-British;
Went to Hollywood in November 1934, an.l
Dominions.
MiserLes
RKO;
Sharp,"
"Becky
appeared in 1935 in
Peg of Old
Also In London in
ables," United Artists.
"
& D; "Bella Donna." Twickenham. In 193b.

Diury
"Things
Queen,"

B

Come,"

to

London Films-UA; "Nine
WB
"Green Ligiit,

GB. In 1937:
Solomon's Mines," GB.

HARDY. ARTHUR:

Actor.

In

193C:

;

Days a
King

"The Amazing

UA.

Quest,"

HARDY, ARTHUR C. : Professor of Optics and Piiob.
Technology;
of
Institute
Massachusetts
tography,
Charles
Worcester, Mass., December 2, 1895; married; p.
and Helen C. Hardy; e. University of California,
C.
23d I hoto
AB 1917 and MA., 1919. Commanding ofBcer
Physicist Eastman Kodak
Section, Air Service, A.E.P.
Professor of Optics and Phoiograph,\
ChairMassachusetts Institute of Teclinology since 1922.
Picture
man, Standards Committee of Society of Motion
Chairman, Projection Theory CoiiiEngineers, 1929-31.
Board of Editors. Journal of SMPE,
mittee, 1931-34.
Board of Governors 1936-38.
1933-37,

HARDY,
Is

J.

L.:

Writer.

In

1936:

wrote

"Everything

Thunder," GB.

HARDY, MILDRED: (See
HARDY, OLIVER: Actor,

1936-37 Almanac.)

r. n. Oliver Norvelle Hardy;
Atlanta, Ga., January 18, 1892; h. 6 feet 1 inch;
black hair and brown eyes; w. 284 pounds; p. Emmie
Norvelle and Oliver Hardy, non -professionals; e. University
received his stage training as a
of Georgia. Athens, Ga.
child in 1906; also a bit in Hoyfs "The Midnight Bell' ;
m. Myrtle E. Reeves, professional, formerly actress at
Universal; hy. golf, has won 24 cups and two gold medals,
and in 1924 in a tournament of the West Coast Industry
won over Bill Farnum by one stroke with 350 actors participating.
He was in stock four years, after which he
formed his own singing act with which he toured the
South.
He started in pictures In Jacksonville as featured

b.

;

Got an offei
Raymond McKee, Lubin.
act closed and was asked to go to AusEdwin
booking, stayed there three years.
Carewe was leading man at the same time In another unit,
directed by George Nichols; later did a series of two
reel
Vim comedies with Harry Myers and Rosemary
Theby.
In 1915 In Ithaca for Pathe. co-featured in Walllngford series with Burr Mcintosh. Max Figman, LoUta
Also played with Tryon at Roach.
Robinson and others.
At Vitagraph from 1918 until Vltagraph sold to Warner
1925. directing and co-directing most with Semon.
In
Last work before going to Roach was with Buck Jonei In
Now under long term contract with Roach
Fox features.
"The Rogue Song."
starring in Laurel-Hardy comedies.
"Angora
"Berth Marks,'" "They Go Boom,"
Love," and In 1929 In "Men o' War," "Night Owls,"
"Below
Zero." "Hay
1930 In "Blotto," "The Brats."
Laurel and Hardy, Hal Roach Comedies;
Wire,"
comedian

with

when hli own
tralia

HARDING. LYN:

1918.

HARDS, IRA: (See 19:i0-37 Motion Picture Almanac.)
Devil,"
HARDT, HARRY: Actor. Played In "Wliite
Habsburg,

Radio

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America; b. Kansas, August

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Tribune. 1895-a8; with
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New Ynrt wrM^^T^o,*'
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*2^ Chicago Tribune; six months

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Kan.; b.
Frankfort, Kan.; Regent Theatre. Blue Rapids,
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Can.,
Ontario,
Listowel,
In tailoring business as coal
grammar school; married.
b'arted In a
Frankfort,
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tailor
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maker, also
airdrome in 1916, and opened the Roy^' ^ h'^'"",,,"
Bought the Regent Theatre. BIul
1917.

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MGM;

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PICTURE

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COLUMBIA PICTURES

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ANDY CLYDE

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"TWO IN A CROWD"
"RED LIGHTS AHEAD"

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HOLLYWOOD, CALIF.


HARRISON, T. C.: Managing Editor, The Times, St. Petersburg, Fla.; b. Virginia; p. Mrs. C. M. Harris; married two children.


HARRIS, TOMMY: (See 1936-37 Motion Picture Almanac.)

HARRIS, VAL: (See 1936-37 Motion Picture Almanac.)

HARRIS, WINIFRED: (See 1936-37 Motion Picture Almanac.)

HARRISON, A. JR.: President, Harcol Motion Picture Industries, Inc., 600 Barrow St., New Orleans, La.; b. Y. M. C. A. College, June 2, 1891; married an English girl; p. Mr. and Mrs. A. Harrison, Sr.; e. Texas public school, 1 year; 10 years, New York public schools and Colleges of the City of New York. Since as officer, New York Life Insurance Co.; moved South again; studied stenography, did secretarial work in railroad, produce, lumber; secretary to editor of the Times Picayune, morning newspaper; considerable reportorial experience. Organized Harcol Motion Picture Industries, Inc., 1915, under name of Harcol Film Company and has been active in the film industry ever since. Over 1,000 scenarios have been written and executed by A. Harrison. Jr. He has made a great many educational films, and amusing films of a nearly educational nature. Also produces News Items in the South and for many years edited, titled and issued from the New Orleans plant edition of "Pathe News." He also edits the Harcol Sound News. Releases of "shorts" have been made through Columbia Pictures. Producing one and two-reelers on agriculture, America, and travelogues in color, also industrial films in sound and color.


HARRISON, HELEN: Publicity, b. New York City; e. New York City. Started in film industry with Pathé, in 1929 was appointed syndicate and fashion publicity editor and in 1935 was appointed publicity editor of the same company. In September, 1931, joined Ira F. as general publicity director handling publicity for 12 westerns and eight melodramas varying in advertising and publicity director of Frenel Film Associates, Inc., in 1932; under Frenel, in 1933, wrote two feature stories. In July, 1935, joined First Division and when Grand National was formed in April, 1936, became fan publicity editor also handling national newspaper publicity and editing the company's house organ. Contributes articles to several of the idea-brokers and obtains a position with W. H. Clune repairing moving picture machines. Later, when the General Film Company bought out Clune, he was engaged by W. H. Hodkinson as an export merchant and later Mr. Hodkinson enlarged his authority by putting the machine and supply department under his charge. When Mr. Hodkinson induced the General Film Company to extend its activities to San Francisco, he was transferred to that city to combine the Novelty Film Exchange with the Turner and Dunker Film Exchange, both of which Mr. Hodkinson had purchased for the General Film Co. He installed a system that brought order out of chaos in the physical operation of the combined exchanges and he was transferred to Seattle. He resigned in 1914 and reenaged in the exhibition end of the business in San Bernadino, Cal., and in Minneapolis, Minn. In 1933 he came to Chicago and was engaged by Motion Picture News as an exhibitor critic. After a year he founded his own private papers and Harrison's Reports. In 1931 founded Harrison's Forecaster. In 1936 he founded Harrison's Digest. In 1937 appeared in "Men Are Not Gods," UA.


HARROLD, ROY E.: Princess Theatre, Rushville, Ind.; b. Rushville, Ind., Nov. 2, 1886; married p. Mr. and Mrs. Joel M. Harrold; e. Rushville High School in 1904 and Wabash College, Crawfordsville, Ind., 1898. Editor for a number of newspapers and the Daily Republican. Bought one-half interest in the Rushville Amusement Co., operator of the Princess and Castle Theatres, Rushville, Ind., in 1905. In 1906 purchased the other interest of his partner, Fred Cassidy, resigned from the newspaper and became manager of the two theatres.
Harr--Har

Installed a Wurlitzer Pipe Organ in the Princess within three months. Billed the Princess The De Forest sound equipment, July 14, 1929. Closed the Castle January 1, 1929. Practically all the equipment bought November 2, 1929.


HARTIGAN, PAT. (See 1936-37 Motion Picture Almanac.)


HARTLEY, JEAN. (See 1936-37 Motion Picture Almanac.)

HARTMAN, DON: Writer, Paramount. B. New York City, Nov. 18, 1906; p. Marx and Ida Hartman; e. to pre-medical, Tufts University; married. Actor with Belewsaky's years retertory and juvenile lead in "Skidding," Lyristter and musical book writer, shows, and actor. Has worked as a writer six years on the west coast. Special material writer for RKO Orpheum production department. He has been a professional piano player since the age of 18. In 1935 wrote lyrics for "Mississippi." In 1936: collaborated on music for "Dancing Pirate," RKO-Radio.


HARTIGAN, PAT. (See 1936-37 Motion Picture Almanac.)


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HARTMAN, GRETCHEN: (See 1936-37 Motion Picture Almanac.)


HARTWIG, WALTER: (See 1936-37 Motion Picture Almanac.)

HARVEY, BRENT: Actress, b. Sydney, Australia, May 4, 1901; h. 5 ft. 7 in.; w. 128 pounds; grey hair and dark blue eyes; by photography; e. Ladies College, Cheltenham; B.A., Cheltenham. Stage experience in London and South Africa. Has appeared in following pictures: "I Sailed from Toronto" (Gainsborough), "Called Back" (Twickenham), "House at Bath" (New Era), "Destining Woman" (Sound City), "Lord Edgware Dies" (Twickenham), "Twelve Good Men," WB.


HARVEY, FRANK: (See 1936-37 Motion Picture Almanac.)

HARVEY, FRED: (See 1936-37 Motion Picture Almanac.)

HARVEY, GEORGE W.: Harvey Agency, motion picture advertising, New York City; b. March 12, 1899; e. high school, Hoboken, N. J.; New York University School of Commerce. Was sales promotion manager of the Simmons-Boardman Publishing Company, publishers of The Railway Age and other transportation trade magazines, and was associated with Walter Ostrander, who is rated one of the foremost mail order advertising experts in America. An assistant sales manager in the New York office of the Helvetia Milk Condensing Company, Harvey entered the sales training course. Served one year overseas during the World War in the 38th field artillery, a unit of the 7th division, New York National Guard. Served two years in the department of the American Legion, national headquarters. During the war, Harry was called to active duty as national commander of the Legion he became personal confidential secretary to MacNider. He is a life member of the Military Order of the Loyal Legion, the American Legion, the Veterans, and is general manager of the National Republican Club. He was named national commander of the Legion he became personal confidential secretary to MacNider, covering a total of some 125,000 miles. At the termination of MacNider’s term he became associated with the National Republican Club, where he was eventually made advertising manager.

Following the absorption of Hockinson by P D C and the merger of this company with Hockinson, he reorganized the responsibility for all the publicity and advertising activities of the company was centralized with Harvey at the National Republican Club. The Hockinson-Motion Picture Advertisers. From July, 1929, to August, 1930, advertising representative for Warner Bros. under A. P. Waxman. In August, 1930, organized Harvey Advertising Agency, specializing in motion picture advertising.


HARVEY, LOU: (See 1936-37 Motion Picture Almanac.)


HARVEY, Vivian: Manager, Queen Features Service, 150 W. 67th St., Moblie, Ala.; p. American e. high school; not married. Began in motion picture supply business. Manager of Queen Features Service Company in 1928. Worked with firms two years before taking over management.


HARWOOD, John: Actor. In 1936: "One in a Million," RKO.

HASBRUCK, Olive: (See 1936-37 Motion Picture Almanac.)


HAUSKINS, Edwin: (See 1936-37 Motion Picture Almanac.)


Hastings, Sue and Her Marionettes: In 1936: Universal short product.

Haswell, ARA: (See 1936-37 Motion Picture Almanac.)

Hata, Toyokichi: Director, Tobo Theatrical Co. Tokyo, Japan, June 13, 1892; Tokyo Imperial University; married. Upon graduation, entered Mitsubishi Steel Co.; meantime published literature. Joined Tobo Theatrical Co. 1935 as general manager, then director.


Hatrick, E. B.: Vice-president and general manager of News of the Day in Pennsylvania. Has been associated with present company for more than twenty years. In general charge of the motion picture interests of William Randolph Hearst, publisher.

Hatton, Dick: (See 1936-37 Motion Picture Almanac.)

Hatton, Raymond: Actor. b. Red Oak, Iowa, July 7, 1892, h. 5 feet 7 inches; brown hair and blue eyes; w. 140 pounds; e. Red Oak, Iowa. Has had stage experience. Screen work with First National, Jacob Wilt. Mammoth Pictures, Max Graf Productions, Pre-

HAUBEIN, HAROLD: Exhibitor, Cosy Theatre, Lock-

wood, N. Y.; b. Lockwood, July 21, 1905; p. Mr. and Mrs. A. F. Haubein; e. high school graduate, two years business college; married. Was bookkeeper in hardware store. Toed Beef Theatre, Lockwood, N. Y., 1925. Co-founded Cosy Theatre, Lockwood, N. Y., 1932.

HAUBIEL, CHARLES: Pianist. In 1936: In Para-

mount short product.

HAUFNER, CHARLES: Motion picture editor. Newark Evening News, Newark, N. J.

HAUG, MRS. JOSEPHINE: Better Films Committee Chair-

man; b. Lockwood, July 31, 1905; p. Mr. and Mrs. A. F. Haubein; e. high school graduate, two years business college; married. Was bookkeeper in hardware store. Toed Beef Theatre, Lockwood, N. Y., 1925. Cosy Theatre, Lockwood, N. Y., 1932.


HAUTZIK, SELMA: Song writer. In 1936: collaborated on comic strip "Tom & Jerry," (1934-35) and "Loopy the Toon Cat." (1935-36)

HAVEL, ARTHUR AND MORTON: (See 1936-37 Motion Picture Almanac.)


HAVEN, PHILLIS: Actress. b. Douglas, Kan., Janu-

ary 6, 1899; h. 5 feet 4½ inches; blond hair and blue eyes; w. 124 pounds; brown eyes; b. Los Angeles; m. William Seeman, non-professional, April 24, 1929. Appeared in motion pictures; Some pictures have two pictures with Marie Prevost at Warner; then signed a long term contract to Metropolitan Pictures, playing in "Up in Mabel," "The Nervous Wreck," "No Control," "The Little Adventurers" and "The Rejuvenation of Aunt Mary." Was Shanty in "Mabel in What Price Glory?" for Fox. Under DeMille's contract she played featured leads in "The Wise Wife" and "The Fighting Eagle"; then starred in "Chicago" as Rosey Hart. Her next vehicle was "Tenth Avenue," after which she was loaned to United Artists to play a featured role in "The Battle of the Sexes" for D. W. Griffith. Her following pictures for Pathé were "Sat of Singapore," "The Shady Lady" and "The Office Scoundrel." She was in support of Emil Jannings in "The Way of All Flesh"; (1929), "Thunder," MGM.


HAVEZ, EBBA: Writer. In 1934 collaborated with Dale Van Every on the screen play of "The Poor House" and wrote in collaboration the story of "Horse Play," Universal.


HAVRILLA, ALOIS: Radio announcer and commen-
tator. b. Pressburg (now Bratislava), Slovak repub-

lic, Conn.; m. Marion Munnion; has one child, Constance. Howland Harrilla. Took music lessons; after the War with Perry Hector Study and course at New York University. Taught music in public schools of New Jersey. Did concert singing, and sang in Red Cross hospital unit in "Miss. Pompous," "Hassan," "Louis the XIV" and "Princess Flavia." Joined National Broadcasting Company in 1926 as baritone and announcer. In Encyclopaedia Britannica, 1936; Vitaphone short product. Pathe Newer, United Artists.


HAWKEY, ROD: Writer. In 1935: author of "Cow-

boy Holiday," Beacon.

HAWKINS, JACK: Actor. In 1932 appeared in "Au-


HAWKS, FRANK: (See 1936-37 Motion Picture Almanac.)


HAWKS, WILLIAM BALLINGER: b. Neenah, Wis., Jan. 29, 1901; h. 6 feet; brown hair and blue eyes; w. 180 pounds; p. Frank W. and Helen H. Hawks, non-professionals; g. graduate Yale University; h. golf and farming. Was in commercial and investment banking. Partner Hawks & Van Orsouw, Aro.


HAWEY, H. DUDLEY: (See 1936-37 Motion Picture Almanac.)
HAY, CHARLES: (See 1936-37 Motion Picture Almanac.)


HAYES, WALTER: British vaudeville star. First film "Those Were the Days" (1914) for NB. In 1915, "Radio Parade of 1915," "Dandy Dick," BIP; collaborated on adaptation, "Dandy Dick," BIP. In 1936, collaborated on screen play, scenario and dialogue, and appeared in "Where There's a Will." GB.


HAYASHI, CHOJIRO: Actor, r. n. Kazuo Hasegawa, b. Osaka, Japan, February 27, 1908; h. 5 feet 2 inches; w. 170 pounds; black hair and black eyes; p. mother a theatre owner; married; by sports. With Shochiku Cinema Company. In films: "Virgin." GB. "Chico no Kempo," "Oniizamni," "Yukinojo Henze," and many other pictures.


HAYDON, JULIE: Actress, r. n. Donalla Dowdall, b. Oak Park, Ill., June 6, 1910; h. 5 feet 4 inches; w. 110 pounds; e. Gordon School for Girls in Hollywood, On stage in the "Boy in the Candy Store," "At Home" and "Crested."


HAYES, GRACE: (See 1936-37 Motion Picture Almanac.)

HAYES, HAZEL: (See 1936-37 Motion Picture Almanac.)


HAYES, HERBERT: (See 1936-37 Motion Picture Almanac.)

HAYES, MAX E.: Producer, b. Minsk, Russia, February 29, 1883. On stage in 1899: played in burlesque, vaudeville and dramatic attractions until 1908; then entered the motion picture industry, producing first short of his own firm. The Keister-Orpheum franchise. Among artists under his direction were: Sophie Tucker, Jack Oakie, Alexander Gibson, Walter Johnstun, Benny Rubin, Smith & Dale, and many others. Joined


HEERMAN, VICTOR: Director and Writer. b. Sao Paulo, Brazil, July 20, 1891; h. feet 5½ inches; gray hair and blue eyes; w. 165 pounds; a/ Aniessa Bell and Victor Heereman; professionals; a/ private and public schools, New York City; m. Sarah Mason, writer. Child actor and connected with stage and pictures all his life. Came to America with his family, last directed for Sennett, Selznick, First National and Famous Players. Has written many one act plays among them "When the Bells of Comedy Ring;" "The Great Party;" "The Mill;" the Owen Moore farce comedies for Selznick, and "John Stearn:"


HEFFERNAN, HAROLD: Motion picture dealer. Detroit, Mich., 1890; h. feet 5 inches: brown hair and blue eyes; w. 198 pounds; a/ Polytechnic high school. Employed by the St. Louis Times. First reading a press, then composing room and later reporter. Resigned and assigned position with the Times Company. Continuing with that company for over 30 years, always advancing. Frankly interested in the motion picture industry; a few years later elected to the clerks' shop house of delegates. In 1927 elected a member of state legislature. Continued elected in 1929, 1931, 1933. In 1929, presented "The Favorite Theatre in 1905, had it about six years, then sold it and opened Cordell Theatre; after 12 years sold to present owners. Also the St. Grave, Mo., also the Colonial, Woodland, Kingsway and several others. Now interested in theatre business, and still interested in it, being state secretary past 17 years.


h. 5 feet 5 inches; brown hair and eyes; w. 142 pounds; a/ Anna Wolfe and Abraham Hofets; c. Chelsea high school. Brought up in the horse and buggy days; is tennis star in newspaper field with the Boston Post in 1912; has been in motion picture distribution since 1914 with Famous Players, Metro and intracity exchanges. In 1931 collaborated on screen play of "Defenders of the Law," Syndicate. In 1933, International House, Paramount: "I Have Lived," produced by Selznick. In 1936 original story, "Shadows of the Orient." Empire; collabor- ated on story of "Reckless Roades." Majestic.

HEILBORN, ADELAIDE: (See 1936-37 Motion Picture Almanac.)


HEINRICH, GEORGE: (See 1936-37 Motion Picture Almanac.)


HELD, P. G.: Exhibitor. New Strand Theatre, Grand- wold, Iowa; b. Iowa, 1897; h. feet 5 inches; grey hair and blue eyes; w. 130 pounds; a/ Mr. and Mrs. Jake Held; c. college; married. Merchant four years. salesman in advertising, and has been in pictures three years, before entering motion picture industry. Was three years in exhibition at Harvard, Neb., seven years at Fairmount, Neb., seven years at Grand- wold, Iowa.


HELLER, ELSA: (See 1936-37 Motion Picture Almanac.)

HELLER, GEORGE, D.: (Died June 19, 1936. See 1936-37 Motion Picture Almanac.)


HELLER, WILSON B.: Publicity writer, lecturer, b. Omaha, Neb., August 1, 1893; h. 6 feet; blond hair and blue eyes; w. 140 pounds; a/ Jan. B. and My Laura. Heller, non-professionals; c. Omaha high school and Univer- sity of Minnesota; m. Wilburth Boldway, non-profes- sional. Freelance work and Universal Studios publicity. Address: 1029 S. Shestroy Drive, Los Angeles, Cal.


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<table>
<thead>
<tr>
<th>SHOWMAN'S EXPLOITATION SPECIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEGLIGEE</td>
</tr>
<tr>
<td>BACK FROM RENO</td>
</tr>
<tr>
<td>SOPHISTICATED LADY</td>
</tr>
<tr>
<td>BEAUTY RACKET</td>
</tr>
<tr>
<td>THE MODEL MURDER</td>
</tr>
<tr>
<td>MY WONDERING DAUGHTER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BLUE RIBBON PRODUCTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SKY GIRL</td>
</tr>
<tr>
<td>PETTICOAT LANE</td>
</tr>
<tr>
<td>PENTHOUSE LOVE</td>
</tr>
<tr>
<td>LOVE TAKES A WALK</td>
</tr>
<tr>
<td>BACHELOR GIRL'S DIARY</td>
</tr>
<tr>
<td>WOMEN AT PLAY</td>
</tr>
<tr>
<td>NIGHT OF CRIME</td>
</tr>
<tr>
<td>HONOR AMONG WOMEN</td>
</tr>
<tr>
<td>NO LONGER HIS WOMAN</td>
</tr>
<tr>
<td>MURDER IN THE SUPREME COURT</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FRONTIER ACTION DRAMAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESERT SCOUT</td>
</tr>
<tr>
<td>SOUTH OF SANTA FE</td>
</tr>
<tr>
<td>SHOOTING FOR GLORY</td>
</tr>
<tr>
<td>WE'LL FIGHT FOR TEXAS</td>
</tr>
<tr>
<td>PRAIRIE WAGON</td>
</tr>
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<td>FIGHTING PLAINSMAN</td>
</tr>
<tr>
<td>FIGHTING FOR FREEDOM</td>
</tr>
<tr>
<td>BUCKSKIN BORDER FIGHTER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUSICAL OUTDOOR ATTRACTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWO GUN TERROR</td>
</tr>
<tr>
<td>COWBOY CAVALIER</td>
</tr>
<tr>
<td>SIX SHOOTER LAW</td>
</tr>
<tr>
<td>LAW MAN FROM MONTANA</td>
</tr>
<tr>
<td>WYOMING WILDCAT</td>
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<tr>
<td>SIX GUN COURAGE</td>
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<td>THE MASKED RIDER</td>
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<td>LAW COMES TO THE BADLANDS</td>
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EXCHANGES EVERYWHERE

HEPNER, LEON: Executive. b. Russia, October 1, 1904. Manager-director, British Artists Films, Ltd. In 1936 produced "Ginny Melody." 


HERBEL, HENRY M.: Branch Manager. b. Marion, Ind., on March 23, 1897 and is husband of Gladys Walton, former University star. Graduate of Indiana University, B.B. Started with Universal in 1918 as executive. Six years later had risen to western sales management. On Jan. 22, 1927, was appointed branch manager in Chicago.


HERBST, WILLIAM P.: Circle Amusement Co., Circle Theatre, 2165 Penn, Avenue, N. W. Washington, D. C. O. Carlisle, Pa., July 5, 1889; married. e. National College National of Pharmaccal, Washington, D. C. 1889. (Now a part of George Washington University). Drug- gist. Started the first open air picture park in Washington, 26th and Pennsylvania Avenues N. W. 1909. Formed the Circle Amusement Co. In Dec. 1909, has been President since organization. Active in local MYPF. Was president 1912-14. Now traveling sales associated. From 1909 to 1919 was interested in amateur photography. President of the Capital Camera Club. Very active in first showing of amateur photographs in the Camera Art Club. Has been President of the Camera Club of America since 1927. Brought the American Salon to the Camera Gallery and others. This interest in photography is what finally interested him in the motion picture business in the more than 27 years. Rebuilt Circle Theatre in the summer of 1935.


HELRINGE, KARL: Makeup artist: b. Vienna, Austrian. Previously operating cosmetic company in America and America; as makeup artist was years with Fox at Hollywood and a half with fame during same months; is now chief makeup artist with Associated Talking Pictures, Ealing, London.


HERRICK, J. JACK: (See 1936-37 Motion Picture Almanac.)


HERNANDO, L: President. Hertner Electric Co., 12900 Elmwood Ave., Cleveland, Ohio; b. Williams


HERNANDO, L: President. Hertner Electric Co., 12900 Elmwood Ave., Cleveland, Ohio; b. Williams


HERSCHER, LOU: (See 1936-37 Motion Picture Almanac.)

HESKEY, BURNEY: (See 1936-37 Motion Picture Almanac.)

HESSELDEN, BEN: Talent Manager, b. Kansas City, Mo., December 7, 1881; h. feet 11½ inches; dark brown hair and blue eyes; w. 150 pounds; b. Sarah Samuelu and Col. Reuben Norman Hershfield; m. Rita La Roy; c. Central high school, Kansas City; b. golf, fishing, bowling; entered movie business 1904. Was executive producer in studio of players, directors and writers—Chloe's Building, Hollywood, Calif. City commissioner of Los Angeles, was commander of the disabled American Legion, also state humane officer, president Temple Israel Brotherhood.


HERTNER, JOHN H.: President. Hertner Electric Co., 12900 Elmwood Ave., Cleveland, Ohio; b. Williams
HERZBRUN, HENRY: Vice-President and General Manager, Paramount, from 1932 until his death on April 10, 1935; b. 5 feet 8½; w. 193; brown hair and eyes; e. Herman and Pauline Herzbrun; e. grammar school in Brooklyn and De Witt Clinton High School in New York. New York Law School; m. Duris Green; two children, Stephen and Mary. Admitted to the bar of New York in 1907, to the California Bar in 1926, Practiced law in New York City from 1907 to 1926, when he entered the employ of Paramount, as its vice-president and general manager of Production, in 1935.


HERZOG, H.: Pen name, Buck Haren. Motion picture editor, Sentinel, Milwaukee, Wisc.; b. Milwaukee, Jan. 25, 1896; m. Mrs. Edward Hergoe; e. Washington High School; at the University of Wisconsin (journalism course); has two children, Enid collaborates with free weekly 1926-1930, was publicist and newspaper advertising and manager of "Social Register," 1926-1928. Joined advertising staff of Fox Midwest Theatres in 1930, and was made director of advertising in 1932. Remained with Fox through 1935. During advertising work reports for the Wisconsin News. Joined Sentinel editorial staff in 1934.

HES, B. ALLEN: General Manager of Motion Pictures Distributors and Dealers of America, Inc.; b. New York City, February 12, 1891; b. New York City public schools. College of the City of New York, New York Law School; m. Linda Wynne, 1911; w. W. F. M. adm. to the Bar, New York State, in February, 1939.


HESS, JULES JACQUES: Publicity. was publicity director, Public film office: b. London, England, June 9, 1892; b. 111. of 235 E. 84th St., New York, N. Y., and Belgium; King's College, University of Lon- don; married; b. collecting rare books, first edition. Was on the reportorial staffs of various London daily newspapers and the Sydney Morning Herald, Sydney, Australia; then followed associations with the Balts, Australia, Spencer Films, Ltd., Fine Arts Studio, Hollywood, the Los Angeles Times and the Los Angeles Record San Francisco Chronicle and San Francisco Examiner: Famous Players-Lasky Corporation in San Francisco; Chicago, Warner Bros. Trinz theaters; then director of publicity and advertising, Marks Theatres in New York City; in San Francisco: publicity and advertising, Western division of Radio-Keith-Orpheum, Chicago, Was national director of advertising for SOC, TRC theaters. Joined Paramount, 1932. Resigned in 1933.

HESSE, BARON: (See 1936-37 Motion Picture Almanac.)

HESSE, LOUIS: Film editor. In 1936: "Here Comes Carter." WB.

HEWITTON, EDWARD: (Died October 17, 1936. See 1936-37 Motion Picture Almanac.)


HICKS, WALTER. (See 1936-37 Motion Picture Almanac.)


HIEHLE, EDWARD J.: Manager, Weller Theatre, M. A. She Circuit, Zanesville, Ohio. b. Parkersburg, W. Va., April 11, 1889; e. Parkersburg B. and M. H. College, W. Va.; in Am-I-Mus, 1912; entered cinema business in 1916; began in 1916 in Parkersburg, W. Va., Airplane and Hippodrome, operated by Hiehle Bros., the other Hiehle being R. J. Hiehle of the present new Hiehle theatre, Parkersburg, W. Va. In 1921 with C. & M. Amusement, Marietta and Cambridge, Ohio, until 1927. With Milland Theatre Co., Newark, Ohio, for the next eight years as manager and Newark Amusement Co. operating same theatres from August, 1925, until August, 2, 1936, going to Weller Theatre. M. A. She Circuit operator and lessee August 9th, where he continues as present manager.

HIGBY, JAMES E.: Motion picture writer, Buffalo Times, Buffalo, N. Y.; b. Cooperstown, N. Y., July 16, 1905; d. Mr. and Mrs. E. E. Higby; e. Ulm Academy and Cornell University. Reporter. Motion picture and dramatic critic since 1933.


HIGGINS, J. C.: Writer, b. Winnipeg, Canada, e. non-professionals; c. college. Wrote while in school and college. Took an office in 1920, traveled in New York, Philadelphia, Chicago, traveled in Canada and Mexico, doing freelance writing for three years. Started as writer at the Illinois Times, Chicago, IL. As chief editor of the Illinois Times, was in charge of the motion picture section, contributed to the literary columns and did research for the Sunday feature columns. In 1936: appeared in "It's You I Want, "British Lion.


HICKS, JOHN W., Jr.: Vice-President of Paramount Pictures, Inc. in charge of Foreign Department. b. Petoskey County, Sedalia, Mo., Sept. 29, 1886; married; p. Mr. John Hicks, Mo.; ma. Missouri; M. Merritt, travelng salesman. In November, 1912, became an exhibitor, operated two theatres in Missouri; 1914-1919, salesman and branch manager, General Film Company. Oklahoma and Kansas City branches; branch manager, Missouri. Goldwyn Pictures Corp.; 1919, branch manager, Paramount Pictures Corp.; 1920, opened studio office, Paramount Publicity Corp. assistant to S. R. Kent; 1921-22, manager direct advertising for Paramount Publicity; 1922, manager English Division, Paramount Publicity Corp.; 1923, acting manager, Paramount International Corp.; 1924, manager of foreign department, Paramount Pictures, Inc.


HOBART, ROSE: (See 1936-37 Motion Picture Almanac.)


HOBITZELLE, KARL: Circuit Operator. Founder and owner of the Western Circuit, consisting of 49 theatres and is the operator of about 30 other houses owned by the Southern Enterprises of Texas, a Paramount subsidiary. This circuit operates in Austin, Dallas, Ft. Worth, Galveston, Houston and San Antonio. Is a member of the National Association of Theatre Owners and the Inter- state. Development of Interstate Circuit began in 1916. In 1929 sold out to RKO, which subsequently turned the houses over to the Hughes-Franklin Circuit. When the latter organization broke up, RKO repurchased the properties and in 1933 returned them to Hobitzelle. In 1933 with receivership of Southern Enterprises of Texas, he cleared deals with the receivers for operation of the properties, which include the former Dens and Psalms circuits.


HOCHMAN, I. J.: (See 1936-37 Motion Picture Almanac.)


HODE, HALE: Assistant to vice-president, Columbia Pictures; b: New York City, March 28, 1898; p: Simon and Sully; e: publicist. m: Rose Hode; has two children, Helen and Stanley. Started in public relations business as operator with Vitagraph Co. in 1905; then went on as courtier on Newark Evening News 1911-12; joined Kalem Company and resigned in 1913 to become assistant general sales manager, Universal Pictures; resigned in 1928 to become general sales manager, Cosmopolitan Productions; became associated with Educators of New York; joined New York branch 1925; left to form own exchange in 1925; sold interest two years later and became sales director of the short product and complete service departments of Universal. Joined as a member of the sales executive relations. Subsequently became director of sales promotion. Won Associated Publications prize for best solution of industry problems. Appointed assistant to vice-president, Columbia, 1933.

HODES, PHILIP: Sales manager, New York branch. RKO; b: New York City, April 6, 1898; p: Rose and Nathan Hodes; e: Commercial High School, Brooklyn, N. Y.; married. With Universal from April, 1916, to 1920; then Film Booking Corp. as assistant manager. When FBO was formed, Hodes was made manager of the New York branch, resigning in 1936 as a result of merger. RKO and Pathe merged, was transferred to New York branch, to present position.

HODGDON, CHARLES W.: Exhibitor. Entered amusement work with consul as representative of M. R. Sheedy's circuit which operated in Brockton, Fall River, New Bedford, New London, Norwalk, Derby and Middletown. In 1911-12; joined Universal and became assistant regional manager in early days of films with Boston Banner Rental Exchange. Operated series of one night stands in New Hampshire, Massachusetts and Connecticut with "Fox." Sherman. Later, he entered exhibition and opened houses of his own in Wakefield and for ex-Governor John H. Bartlett in Portsmouth, N. H. He also bad the loca in Exeter. Subsequently, his Portsmouth interests were turned over to William Gray, whose houses finally were acquired by Pathe. About 1937, Hodgdon and his partners opened houses in Middletown, Mass.; Wakefield, Mass.; and later, in Exeter, 1936. Later, he operated two theatres, the Wakefield in Wakefield and Middletown in Exeter, as Prince Amusement Co.


HODGES, BERT S.: (See 1936-37 Motion Picture Almanac.)

HODGES, DOUGLAS: Writer and publicist. b: Lafayette, Ind., Dec. 25, 1900; h: 5 feet, 10½ inches; brown hair and blue eyes; w: 109 pounds; p: Mrs. Fred Hodges; e: Purdue University, two years; and Northwestern University, two years; married; by cooking. Was newspaperman on the Indianapolis Star and Chicago Tribune. Was West Coast manager of Quigley Publications for four years, then became a free lance publicity director in 1931. In 1934 began writing for film, later he opened his own booking office for singers and musicians, with New England as his center. Connected in early days of films with Boston Banner Rental Exchange. Operated series of one night stands in New Hampshire, Massachusetts and Connecticut with "Fox." Sherman. Later, he entered exhibition and opened houses of his own in Wakefield and for ex-Governor John H. Bartlett in Portsmouth, N. H. He also bad the loca in Exeter. Subsequently, his Portsmouth interests were turned over to William Gray, whose houses finally were acquired by Pathe. About 1937, Hodgdon and his partners opened houses in Middletown, Mass.; Wakefield, Mass.; and later, in Exeter, 1936. Later, he operated two theatres, the Wakefield in Wakefield and Middletown in Exeter, as Prince Amusement Co.

HODGES, HARCRO: (See 1936-37 Motion Picture Almanac.)

HODGES, JOY: Actress and singer. b: Des Moines, Iowa; h: 5 feet 4 inches; aurora hair and gray-green eyes; w: 110 pounds; p: Mrs. Fred Hodges; e: University of Iowa; sales promoter for Muncie, Ind.;von music contest as soprano at sixteen, and sang before conventions, in night clubs in Buffalo, Detroit, Cleveland, Cincinnati, and Chicago. Married to Billy the Kid and Jimmy Grier. Appeared in RKO Radio short picture, "A Night in Hollywood." Also in Variety world, "Man Rhythm." "To Beat the Band," RKO. In 1935: "Fellow the Flect," RKO.


HODGSON, Ewart: Circuit executive. b: London May 28, 1898; p: Maude Richards; e: publicist. m: E. Hodge; e: University College, Hampstead, and University of London. Has been with RKO Newsreel, RKO Director of promotion and sub editor, The Star, news editor and dramatic critic, Sunday Dispatch; chief sub editor, Sunday Express, and film critic Daily Mail. Left England to become publicity manager of L.B. and is now assistant to managing director, appointed manager of the company in 1933.

HODGSON, JAMES SAMUEL: Cameraman. b: New York, Jan. 30, 1917; fellow of Royal Photographic Society; married. Began in 1905 with Warwick Trading Co. In 1909: cameraman on Gaumont newsreel; 1912: with Pathé Newsreel. In 1914 joined Associated Press, returned to Germany West Africa; 1915-18 was in British Royal Air Force in


HODKINSON, W. W.: In 1907 became an exhibitor and territorial distributor. Sold to General Film; then started out on his own as executive. Founder and organizer of Paramount as a distributing company. Heads commercial aviation company.


HOEY, HERBERT: Artist representative, 551 Fifth Avenue, New York City.


HOFMANN, AL: E. Sales Manager, United Artists Cor- poration, Detroit, Col., Chicago, Ill. March 16, 1895; married; p. Mr. and Mrs. Cha. Hoffman; e. College. Technical manager; film salesmen; branch manager. 25 years.


HOFMANN, ISRAEL J.: Zone Manager. New England territory for Warner Bros., headquarters, New Haven, Conn. In 1935; collaborated on screen play, “The Travelers Enterprises, with his brother, B. E. Hoffman. Sold out to Warner Bros. in 1929 and has been associated with that company ever since.

HOFMANN, JOHN: Technician. In 1936: handled montage sequences in “San Francisco.” MGM.


HOFMANN, M. H.: President. Allied Pictures and Liberty Pictures Corp. b. Chicago, Ill., March 20, 1881; p. Howard and Bertha Hoffman; e. College of the City of New York. University, studied painting and singing, taught languages and music. Married (2nd wife) Millie Hoffman, who has a daughter and two sons, Hermine, M. H., and Howard. 2 children, love adopted. Entered motion picture business 1918; entered motion picture business; operated theatres in New England; was general manager, Universal, until 1917; founded Allied Pictures in 1917, and continued to have been president of Universal until 1929; was elected to L. A. Young in 1929, was vice president and general manager of Allied Pictures in 1939 and was acting president and general manager. Without relinquishing his holdings in Liberty he organized Allied Pictures in 1931 of which he is president and M. H. Hoffman, Jr., is vice president. Sold half of his interest in Liberty Pictures Corp. for Allied and Liberty Pictures Corp., which he organized in 1935, together with M. H. Hoffman, Jr., then President. Independent Motion Picture Producers’ Association.
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Released through RKO-Radio

GLENN MORRIS
IN
“TARZAN’S REVENGE”
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RICARDO CORTEZ
IN
HAROLD BELL WRIGHT’S
“THE CALIFORNIAN”
Released through 20th Century-Fox

PRINCIPAL PRODUCTIONS
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Hollywood, California


Hoffman, Renaud: Producer and Director. b. Germany, 1900; h. 5 feet 8 inches; brown hair and eyes; w. 160 pounds; e. in Europe, n. non-professional; br. and art language. His first contract in motion pictures came from one of the larger companies in that country, also illustrated titles. First picture directed was Not to Lose, his own production. In 1923, then made The Lovel of the Lonely Soldier, On the Threshold and Private Affairs for Paramount Distributing Corporation. He also produced Women and Gold, Unmarried Wives, The Overland Line, One of the Bravest, The Speed Limit and half a dozen features starring Mandana Lee, the Dog. Then also directed The Climax and Blaze o’ Glory. In 1936 directed, assistant to Curt S. O. Selznick. Resigned. In 1936: adapted Yellowstone, U.


Hogan, Michael: Actor and Author. b. London, Sept. 1908; h. 5 feet, 10 inches; w. 166 pounds; brown hair, brown eyes; d. by wife, M., Eugenia. Brompton Oratory School, London. City office and Army before entering pictures. Chief films: Windjammer (British Instructional), Flag Lieutenant, B. & D., Lyons Mail (Twickenham), Up for the Derby, The Queen’s Affair, The Blunny Stone (all B. & D.), My Old Dutch (Gaumont-British), River Wolves, Twickenham, In the Dead of Night, all on United Artists’ Pictures, the Passing of the Third Floor Back, Brown Owl, The Saddest Story, Three Cheers, King Solomon’s Mines, Gaumont-British.


Hogue, Roland: (See 1936-37 Motion Picture Almanac.)


Holsbrook, Walter: Actor. In 1936: Charge of the Light Brigade, WB.

Holcomb, Wynt: (See 1926-27 Motion Picture Almanac.)


Holden, James W.: Branch Manager, First Division, Exhibitors of Ohio, Inc., c. Watertown, N. Y., December 25, 1886; married; e. parochial school. Salesman stocks and bonds in New York. Entered motion picture business in 1916, personally operated an independent exchange in New York City under the name of Borel Feature Pictures. In 1921, first general manager Universal as salesman; remained there until 1923 with the exception of one year during that time. In which he managed the office of the Motion Picture branch and opened the Universal office at Albany for six months. Then became associated with F. H. O. in 1923 and remained with the company until 1931. After which last year managed Buffalo office for RKO, after which time left the above organization and became associated with First Division Pictures Exchange, Cincinnati, Ohio.


Holden, Lansing G.: Director. In 1935: co-directed, She, RKO.

Holden, William: Actor. b. Rochester, N. Y., May 3, 1896; m. Louise Osborne; h. 5 ft. 11 inches; w. 192 pounds; gray hair, brown eyes; m. Louise Osborne; h. fishing. Was on the Broadway stage for 16 years before entering the pictures. Current picture: Miss Lulu Bett, Here Comes the Bride, Civilian Clothes, The Nervous Wreck, Dangerous Years, Apple Sauce and The Noise. First picture was for Fox, when he appeared in Road House. Pictures included: The Girl in the White Coat, Days of the Ends (Clara Bow), Paramount; Weary River, First National, The Trespasser, Three Faces East, Fast Life, No Man’s Land, When the Judge Dies, Framed. "Holiday," The Man Who Came Back, "Charlie Chan Carries On," Seven Cylinder Lore. Fox.

Holting, Elisabeth Sanxay: Author. Writes

The 1937-38 Motion Picture Almanac


HOLLAND, JOHN: Actor, b. Kenosha, Wis., June 11, 1905; p. Mr. and Mrs. Henry, both of Elkhart, Ind.; m. Patricia, w. 185 pounds; e. high school in Greensboro and attended Fishburne Military Academy in Waynesboro, Va.; by self, tennis, polo. Entered pictures in December, 1925. Pictures include: "College Comet," Columbia; "Black Mas'." Fox; "Dancing Days," "She Goes to War," United Artists; "Golfie" (1930), Columbia: "Hell Harbor" (1930), "Eye of the World" (1930), United Artists. In 1937: "As the Marines." Paramount on Express, Republic.

HOLLAND, MAURICE: (See 1936-37 Almanac.)


HOLLANDER, ABE: Cinema proprietor, b. Leicester, England, Jan. 11, 1885; b. film photography; e. Nottingham High School. Previously electrical and mechanical engineer. Entered pictures 1908, with a company to build Scen0 cinema, Birmingham. In 1919 built and managed the Famous En- ingham; in 1919 became managing director of group of cinemas in North of Eng- land; managing director of Special Productions, which handled odd Griffith super, including "Birth of a Nation." 


HOLLANDER, WILLIAM K.: Director of advertising and publicity, Balaban and Katz corporation; b. Austria, Aug. 26, 1886; p. Mrs. J. Hollander; e. high school; married. After newspaper work became motion picture picture editor, Chicago Daily News, Director of advertising and publicity, Balaban and Katz, since 1918.


HOLLOWAY, STUART: (See 1936-37 Motion Picture Almanac.)


HOLM, ELEANOR: Actress. b. Brooklyn, N. Y. December 6, 1913; b. a little over 5 feet; brown hair and hazel eyes; w. 114 pounds; e. graduated from Erasmus Hall; m. Art Jarrett; by. swimming, having won many championships. Appeared in Yelking's "Polly of 1921." 1925: vaudeville tour with husband.


HOLMAN, RUSSELL: Paramount (New York) Production Mgr., October 29, 1927, d. public schools of Newark, N. J., was graduated from Barringer high school, Newark, in 1911 and from Princeton in 1915; on the editorial staff of the Tiger in college and also news editor of the Princeton Pictorial Register. He was a Phi Beta Kappa, and a member of the Printing Squad and a member of the Beta Kappa key; m. and has two children, girls. Following his graduation from Princeton, Holman worked as a reporter on the Newark Evening News, the Newark Sunday Call and the Wall Street Journal; left the last-named paper to join the Navy as a seaman May, 1917, and was discharged from the Navy in March, 1919, as a Lieutenant (J. G.), having served the bulk of his enlistment on transports, operating between this country and France. Resuming civilian life, he became associated with the advertising department of McClure's Magazine. He was the advertising manager of the company's home office story board, Chairman of Editorial Board: 1931-39 and production staff, which position he still occupies. His vocation is writing. He has written and has published some 30 or more short stories and screen plays, also eight novels, all based on motion pictures. The latter include Harold Lloyd's "The Freshman;" Mary Pickford's "The Fleet's In;" and "The Love Parade." Member of the Ingersoll Golf Club, the A.M.P.A., and the Cloister Inn Club of Princeton, In New Jersey.


HOLMES, EDWARD M.: Dramatic and motion picture producer. Medford, Mass.; b. Norfork, Conn.; m. Mrs. E. E. Holmes; married and has one son, Dr. E. M. Holmes Jr. Assistant State Epi-demologist. Began newspaper career in 1904 on Norfolk Pilot, and later became city editor of Norfolk Landmark. Went to Ledger in 1912 as telegraph editor. Has held dramatic desk more than thirty years and has written and directed motion pictures when first shown locally. Confined activities to return and vaudeville up to five years ago. Now conducting column "Do You Know?" which he created years before. During early motion pictures.

HOLMES, FRED: (See 1936-37 Motion Picture Almanac.)

HOLMES, GILBERT: (See 1936-37 Motion Picture Alamanac.)


HOLMES, IONE: (See 1936-37 Motion Picture Almanac.)

HOLMES, JACK M.: (See 1936-37 Motion Picture Almanac.)


HOLMES, PEE WEE: (See 1936-37 Motion Picture Almanac.)

HOLMES, RALPH: Stage and screen editor. Times, Detroit, Mich. Died July 29, 1918; Tiffany; his twin, has two children. Has done newspaper work, almost entirely in Detroit, where he was born.

HOLMES, ROBERT: (See 1936-37 Motion Picture Almanac.)


HOLMES, STEUART: Actor. b. Chicago, Ill., March 16, 1897; h. 5 feet 11-1/2 inches; brown hair and hazel eyes; w. 150 pounds. Pictures include "Twenty Dollars a Week," "The Troubler," "The Runaway," Stromberg-Pro-Dix-Co; "The Verdict," Trust; "Borrowed Flowers," "The Hour of Love," Tiffany; his part, has two children. Has done newspaper work, almost entirely in Detroit, where he was born.

HOLMES, TAYLOR: Actor. h. 5 feet 8 inches; brown hair and blue eyes; w. 150 pounds. Pictures include "Twenty Dollars a Week," "Here to Stay," "Runt," Stromberg-Pro-Dix-Co; "The Verdict," Trust; "Borrowed Flowers," "The Hour of Love," Tiffany; his part, has two children. Has done newspaper work, almost entirely in Detroit, where he was born.


HOLMS, JOHN: (See 1936-37 Motion Picture Almanac.)

HOLMBERG, MAX, D. R.: (See 1936-37 Motion Picture Almanac.)


HOLT, BERT: Actor. b. Jackson Holt, prof.; e. Carl Curtis, grammar school; Civil Military Academy; h. 5 ft. 11 in. w. 165 lbs.; brown hair and eyes; h. raising cocker spaniels. In 1937: "History Is Made at Night." Wanger Productions.


HOLT, NINA Y. (MRS. CHARLES R.): Member Motion Picture Department, Illinois Federation of Women's Clubs; b. Avon, Iowa; h. 5 ft. 3 in. w. 120 lbs.; blue eyes and blonde hair. In 1935: "Without Regret." Paramount.

HOLTZ, GEORGE: (See 1936-37 Motion Picture Almanac.)

HOLTZ, LOU: (See 1936-37 Motion Picture Almanac.)


HOLZAPFEL, FRED V.: Theatre Operator. Runs the Broadway Theatre, Minneapolis. Member, Allied of the Northwest.


HOMAN, W. ERLE: Motion picture editor, Reading Times, Reading, Pa.; Reading, Pa., September 17, 1896; p. Henry and Elizabeth Homan; c. common school and high school; m. Clara E. Blatt; has a son, W. Erle, Jr. Editorial department work at age of 14, and became successively reporter, assistant city editor, city editor, telegraph editor and news editor of the Reading Times; also worked in Philadelphia and other Pennsylvania cities. Served in the A. E. F. 1917-19 and now is a Major, Military Intelligence, Reserve Corps, President, Reading Newspaper Guild, 1934-35: National vice-president, American Newspaper Guild. 1936-37.


HOMME, JAMES S.: Resident Manager, Universal Pictures Corporation since 1933. b. Newport, Tenn., Jan. 27, 1890; d. h. high school; e. Universal News Bureau; h. Universal Pictures, New York City; m. Mr., 1928; o. Universal Pictures, Los Angeles. Formerly, Asst. Director, Associated Distributors Corp. with MGM and with Universal since 1933.


HONEYEZ, PIERRIETTA: (See 1936-37 Motion Picture Almanac.)

HOOD, DARLA: Child actress, b. Leecey, Okla.; Nov. 8, 1931; h. 46 inches; brunette; w. 31 pounds; p. Mr. and Mrs. J. C. Hood. Since she was three years old, she has received instruction in drama and singing by Miss Kathryn Duffy, her sponsor. Taken by Miss Duffy to New York, where she made her screen appearances in clubs. Appeared in Hal Roach’s “Our Gang Follies of 1936” (1935). In 1938: “The Bohemian Girl,” National, “The House of Mystery,” MGM.


HOOVER, HIRAM: (See 1936-37 Motion Picture Almanac.)

HOPE, ANNE: (See 1936-37 Motion Picture Almanac.)


HOPKINS, CLAUDE and His Orchestra: 1935-36 appear as the Vitaphone stage short product.

HOPKINS, JOHN: (See 1936-37 Almanac.)


HOPPER, E. MASON: Director. b. Enosburg, Vt.,
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HORNEY, BRIGITTE: Actress. b. Berlin. Ger-

HORN, FRANK A.: Horn Theatre, Baltimore, Md.

HORNITZ, SAMUEL J.: (See 1936-37 Motion Picture Almanac.)

HORWIN, CLARENCE JEROME: Writer. b. New York City, April 2, 1902; h. Ft. 11 inches, brown eyes and brown hair; w. 150 pounds; public schools of New York City, attended the Columbia grammar school of New York in preparation for college, graduated from there in 1922 and entered the college of Arts and Sciences at New York University (University Heights Branch); h. golf, travel, Solicitor of short stories and screenplays. Formerly associate director of the "New York Herald Tribune" Sunday Magazine, "Hollywood Reporter" and "The New York Times." Author of several successful plays and stories. Has written a number of magazine articles on inter-collagiate activities and the theater; a series of two-reel comedy shorts in 1929, starring Tommy Bower, for Universal, such titles as "Blondie Pappas," "Hotala Totals," "Delllassen Kid" and wrote "See America First," starring Harry Langdon and Slim Summerville. In 1932: "Radium Bride," "The Honeymoon Husband" in Paramount and "Young Justice." In 1932 wrote "Two Against the World." In 1936: wrote contract to RKO and wrote "The Sport Parade.

HOSKINS, EVAN: Publicity. Universal. b. Mont-


HOUGH, E. MORTON: Writer. In 1935: story, "continu-

HOUGH, HORACE: Assistant director. Played semi-

THE 1937–38 MOTION PICTURE ALMANAC

HOT-HOU
HOWARD, BRUCE: Chief Sound Engineer, Ransome Pictures Corp.; b. Clinton, Okla., March 11, 1908; m. Charles A. Howard; e. high school and two years of college training, technical.

HOWARD, CHARLES: (See 1936-37 Motion Picture Almanac.)

HOWARD, CONSTANCE: (See 1936-37 Motion Picture Almanac.)


HOWARD, EUGENE: (See 1936-37 Motion Picture Almanac.)

HOWARD, FREDERICK: (See 1936-37 Motion Picture Almanac.)


HOWARD, GUS: (See 1936-37 Motion Picture Almanac.)


HOWARD, LORRAINE: (See 1936-37 Motion Picture Almanac.)

HOWARD, MARTHA: (See 1936-37 Motion Picture Almanac.)

HOWARD, MARY: (See 1936-37 Motion Picture Almanac.)


HOWARD, OLIN: Actor. b. Denver, Colo., February 10, 1896; h. 6 feet 1 1/2 inches; brown hair and hazel eyes; w. 145 pounds; p. with others on screen in "Quicksand and gardening. Stage experience: "Leave It to Jane," "Golden Dawn," and others. Has appeared in several motion pictures.

HOWARD, PAUL: (See 1936-37 Motion Picture Almanac.)

HOWARD, PEGGY: (See 1936-37 Motion Picture Almanac.)

HOWARD, PHILIP: Actor. r. n. same; b. London, March 5, 1908; h. 6 feet; w. 145 pounds; fair hair, gray eyes, unmarried; e. Westchester Combe School, Bath. Stage as well as screen experience.

HOWARD, RICHARD: Actor. In 1936: "Two in the Dark." RKO.

HOWARD, RUTH: (See 1936-37 Motion Picture Almanac.)


HOWARD, SYDNEY: Actor. b. Leeds, England; h. 5 feet 10 inches; fair hair, brown eyes; m. Doris White; h. golf. On London stage; appeared in "Hit the Deck." (1937), "Funny Face." "It's a Boy," "It's a Girl." "Night of the Garit of the" and others. Entered films in
How—How


HOWARTH, JOCelyn: Actor. r. n. Joy Howarth; b. Sydney, N. S. W., Aug. 19, 1912; h. 5 feet 5 inches; golden hair and blue eyes; w. 110 pounds; b. Riding swimming and tennis; p. Mr. and Mrs. M. Howarth; non-professionals; a. St. Gabriel's Church, England College, McGill University, Toronto; previously in amateur theatricals and all sports. Main part in "The Squatter's Hindlebush." "The Silence of Dean Maitland," 1934, Cloussound Productions.


HOWE, ANN: (See 1936-37 Motion Picture Almanac.)


HOWE, SELBY: Executive. b. London, England, May 31, 1911; married. Previous career in newspaper, printing, and advertising. His entry into the industry was as advertising and publicity manager, Big A Features; then with Warner Brothers; assistant sales manager for Warner Bros.; joined Jury's Famous International Pictures in 1916 as advertising and publicity manager, and remained when company was absorbed by MGM. Now advertising, publicity and exploitation manager, MGM, London.


HOLLWELL, D.: Sound Technician. In 1934 recorded the picture of Bugle Drumming, "The Great Defender." BIP.


THE 1937-38 MOTION PICTURE ALMANAC
STARS are rising before the motion picture industry.

TECHNICOLOR
Motion Picture Corporation
HERBERT T. KALMUS, President


DANNY: (See 1936-37 Motion Picture Almanac.)


Hoyt, Leo: (See 1936-37 Motion Picture Almanac.)

Hoyt, Vance: Author. b. Arkansas City, Kansas, April 27, 1894; h. 5 feet 7 ½ inches; brown hair and brown eyes; w. 175 pounds; married by: animals and all members of the Educational Foundation. Retired. 1931. Screen actor, old Kalem Company, 1914-15, Bud and Ham comedies. Newspaper reporter. Author and technical director of "Malibu." MGM. 1934. Wrote "Sequoia." MGM. Wrote "Silver Boy." "Barbarian's Sword." (See 1936-37 Motion Picture Almanac.)

Hubbard, Chas. A.: Personnel director. Universal. b. England, Jan. 21, 1892; h. 5 ft. 6 in.; w. 135 pounds; br. fishing and golf; p. Frances and Wm.; m. Ethyl Ray and one daughter. With Universal in various capacities since 1916.

Hubbard, Lorna: (See 1936-37 Motion Picture Almanac.)


Hugert, B. E.: (See 1936-37 Almanac.)


Hugert, J. H.: Branch Manager, Fox, Winnipeg, Man.; b. St. Paul, Minn., February 9, 1883; married; e. public and high school. Canadian Northern and Grand Trunk Pacific Railways. February, 1920, to August, 1921, Vitar- gram salesman; August, 1921, to September, 1925, Fox salesman; Fox, branch manager; in Calfary from 1922 to 1928 and in Winnipeg in 1928.

Hugert, Fritz: (See 1936-37 Motion Picture Almanac.)

Hugert, Myra: (See 1936-37 Motion Picture Almanac.)

starring Thomas Meighan with Wolheim and Marie Pre-
scott in the chief supporting roles, was followed by "The
Matin Call" from the novel by Rex Beach, also starring
Meighan. His "Bell's Angels" was directed by Luther Beales,
out in "Sisters Under the Skin," a Paramount film.
20th-Century-Fox.
Mariner in the Fleet." MGM. In 1936: "Educating
Father," 20th-Century-Fox.
HUGHES, JOHN J.: Art Director. In 1933 together
with Van Nest Polglase on "The Racketeer," starring
in Fort Street high school, St. Barnabas College and Phillip
Lyo in "Blackmail," a novel by N. W. S.; married: dr. yach-
ting, swimming, hunting, horses and books. Four years
on the stage with Bland Holt and J. C. Williamson
Production; Columbia and Melford productions in New
City. Entered the motion picture business in 1915 as a char-
acter actor. Associated with Universal in 1920, and is author of "The Truth About the Movies" and other
books on the industry. Three years with MGM in ex-
ploitation and publicity, in charge of negotiations and
social secretary; two years in theatrical and motion pic-
ture agency work; one year with Variety; one year direc-
for the opening of new theatres in which Hollywood stars par-
ticipated; joined Quigley Publications at Hollywood office,
in advertising department 1931. Turned to making picture
for independent market.
HUGHES, LLEWELLYN: Writer. In 1938: story and
In 1931: story "Heartbreak." Fox. In 1932: collaborated on
story "False Faces." World Wide. In 1935: collaborated on
HUGHES, LLOYD: Actor. b. Bitbee, Ariz., Oct. 21,
1899; h. 6 feet; dark brown hair and gray eyes; w. 150
pounds; p. May and William Hughes, non-professionals; e. Pulp-
ywriter; m. Gloria Thousand, professional; g. golf, swimming
and hammball. Appeared in "The My-
stery of the East End," a play for MGM in "Heart to Heart," "No Place to Go," "The Stolen Bride" and "An Affair of the Follies" for First Na-
tional. Also in "In the Black," "It's Only Love," "I'll
Come Along," "Radio pictures; "Jail Slater," "Song of
Business," "Buck Benny, Jr.," "Buck Benny," "Buck
Dick," "Wells Bound," "Extravagance," and
"Drums of Jeopardy," all Tiffany; "Sky Raiders," and
"Fyfe Danger." As producer directed "The Collector," "The
Deceiver," Columbia; "Private Scandal," Head-
line; (1932) "Harvest Fun," "Mylain. In 1935: "Hone-
HUGHES, RAY: (See 1930-37 Motion Picture Al-
manac.)
Paradise," Warner-British. In 1935: "Let Us For-
In 1937: "Men of Yesterday." UK. In 1937: "The House of Si-
lence," MGM.
Wide. "No One Man," Paramount; "Tess of the Storm
Country" Fox. In 1935: "Tillie and Gus," Paramount; wrote novel which was the basis of the picture;
Paramount, 1934: wrote story which was the
basis of "Miss Jane's Baby is Stolen," Paramount. In 1935: wrote short story which was the basis of "It Had to Be Love," Warner Bros. Collaborated on story of
"The President's Mystery," Republic.
HUGHES, THELMA DOROTHY: Motion picture editor,
Wheeler News-Register, Wheeler, W. V.: b. Baynes-
burg, W. Va., April 13, 1894; p. Mrs. Anna B. Hughes and
late H. Hughes; e. Triadelphia high school. Newspaper
woman for 20 years; started as neighborhood columnist;
general reporter and city editor.
HUGHSTON, JOSEPHINE: Motion picture editor, San
Jose Mercury-Herald, San Jose, Cal.; b. New Haven,
Conn., April 9, 1898: m. McGaffin and George Thompson Pratt; m. cornelius Bushnell Hughston; has two children.
HUGHSTON, KAY: Actress. In 1935: "George White's
HULBERT, DON: Actor. In 1935: "Penrod and Sam," WB.
HULBERT, JACk: Actor. Writer and Director. b. Ely,
Cambs, England, April 24, 1892: h. 6 feet; brown hair;
HULL, MERRITT, B.: Production Executive, Samuel
Goldwyn, Inc., Ltd. b. Philadelphia, Pa., March 6, 1893; m. B.N. in economics 1925 and M.A. 1926 University
of Pennsylvania, Instructor in English, Un-
iversity of Pennsylvania, 1925-26, Associate editor, Saturday Evening Post, 1926-35; President, Pu-
board, 1931-35; head of scenario department, Paramount
Productions, West Coast, 1931-32. Now production exec-
tive, Samuel Goldwyn, Inc. With Sam Goldwyn, his associate producer "Dodsworth," "Come and Get It," UA.
HULL, FRANK E.: Film editor. Was motion picture exhibitor before taking to editing. Became film editor at MGM in 1919. Early films include "The Penalty" and several other Lon Chaney pictures, and
THE 1937-38 MOTION PICTURE ALMANAC

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AND PIERRE RICHARD-WILLM

“WOMEN’S PARADISE”
STARRING HORTENSE RAKKY
HUN—HUR


HUPPLF, HERMAN: (See 1936-37 Motion Picture Almanac.)

HURLBUT, GLADYS: Writer. In 1936: collaborated on screen play "Love on the Run," MGM.


HURLEY, ARTHUR: Director. Formerly associated with Arthur Hoykin and was responsible for the direction of such stage dramas as "The Firebrand," "The Charlatan," "The Little Ladder." Joined Warner Box. In 1929 to direct dialogue and action in Vitaphone shorts under the supervision of Bryan Foy.


HURLEY, MILAS L.: Exhibitor, Princess and Odeon, Tucumcari, N. M.; b. Wichita Falls, Texas, August 17, 1901; married: p. Arch and Ola Hurley; e. finished University of Southern California, Los Angeles, Cal. Five years in New York, Bureau of Public Relations, as deputy collector. Income Tax Division Corporation and individual investigator. Started as booth operator at 10 years, serving all branches from janitor to manager. Booking service for many years.


HURLING, RAY, and SEAL: (See 1936-37 Motion Picture Almanac.)


HURST, HAWTHORNE: (See 1936-37 Motion Picture Almanac.)


HUSING, JIMMY: (See 1936-37 Motion Picture Almanac.)


HUSZAR-PUFFI, KARL: (See 1936-37 Motion Picture Almanac.)


HUTCHESON, R. D.: Portage Theatre, Portage, Wis.


HUTCHISON, CRAIG: Writer and Director. b. Austin, Minn.; h. 5 feet, 10 inches; medium hair, blue eyes; w. 125 pounds; m. Minnie H. Parker, and divorced. B. Hutchison, non-professionals; e. Bethel Military Academy, Bethel, Me.; and Bethel College; W. Virginia; and Bethel College, Virginia; not married. No stage experience. Author and director of some two hundred comedies for Universal, Hal Roach, Chester, Century, Fox and Educational. In 1925 established the Craig Hutchison Prod. Inc. with the following officers: Craig Hutchison, President; Colonel J. B. Thomas, Vice-president; R. V. LaRoc, Secretary-Treasurer, and W. L. Hess, Business Manager. Produced romantic comedies in color for First National Patho (European) Sky-ward Comedies for RKO Pictures Corporation, and series of talking comedies. Directed many of the Gales Comedies, Charlotte Lake’s Universal Comics, "The Way of All Fish," "The Bare Co-ed," "The Duke’s Dirty Dance," and "Lust in the Lurch.


HUTUL, GERARDO: Director and cameraman. b. Berlin, Germany, June 6, 1902; blond hair and blue eyes; e. high school; not married; by. photographs. Was photographer for studio. Producing with George White's animated cartoon. In 1923 changed to Epiche. In same capacity joined the Featureentered U.P. left in 1926 and formed own company. Company lasted six months. In 1929 worked in different studios until 1933, then went to Buscemi A. Ares, and entered the Tempo, director and cameraman.

HYAMS, JOHN: Actor. b. Syracuse, N. Y., 1877; h. 5 feet, 6½ inches; gray hair and brown eyes; w. 185 pounds; p. Esther D'Aoons and Simon Hams, non-professionals; e. Syracuse high school; m. Leila McIntyre, professional; by. golf. Stage training in minstrelsy, and musical comedy and vaudeville. Appeared in the following pictures: "Broadway Scandals" (1922); Columbia; "Carnival in Ill." (1923); Fox. Packed with "George White's People" at Pathe, Manhattan Comedies: "Mind Your Business" (1927); Pathe; "Plullets" (1928) and "Let Me Ask You" (1930); Pathé, Rainbow Comedies; "Some Babies" (1935); Pathé, Whoopcomic. In 1935; "Murder in the Fleet" (1935); MGM; "In Callouts." F.X. "The Virginia Judge," Paramount. In 1936: "And Sudden Death," Paramount.


A.S. Officer in Northwest Theatre Owners Association for ten years. Officer in S. D. state organization eight years.

HYER, WILLIAM C.: Cameraman. b. Ravana, Neb., December 22, 1908; h. 5 feet 6 inches; brown hair and blue eyes; w. 160 pounds; p. Henry and Mary Joy; e. Nebraska City, S. D., high school, and the Kearney Military academy. Kearney, Neb., m. Martha Turville, professional, Cine- macher, and has three children. In World War, Second Lieutenant, U.S.S.C.


HYLTON, JACK, AND HIS BAND: In 1935; scenario of "One Night," Scandinavian Talking Pictures.


IMMERMAN, WALTER: Circuit executive, is 45 years old, and has two sons. Was in oxygen business before he became Gabriel Katz in 1912. As a youth, was a violinist playing theatre engagements. Played for Sam Katz when later was operating old Illinois theatre. Joins B & K Co.; was assistant manager of stock of the theatre and later was manager. While with B & K he owned the Philhellen in Detroit Avenue theatre and opened new theatres for players of the old school for Nishkatu.

INCE, ADA: (See 1936-37 Motion Picture Almanac.)


INCE, RALPH: (Died April 10, 1937. See 1936-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS
b. = birth
m. = married
div. = divorce
p. = parents
e. = education prof.
pro. = professional
h. = height
r.n. = real name
hy. = hobby
w. = weight


INGOLDSBY, PETER G.: Newspaper critic. With Salem Evening News, Salem, Mass. Has been newspapering in Salem for many years. Has been reviewing drama, comedy and motion pictures.

INGRAHAM, CLIFFORD: (See 1936-37 Motion Picture Almanac.)


INGRAM, AMO: (See 1936-37 Motion Picture Almanac.)


INGRAM, ROBERT J.: Branch manager. Early experience included jobs with Liberty Specialty Pictures and Enterprise. From 1922 to 1926, branch manager for Progress Pictures. Joined Columbia at 1926. Entered motion picture business in May, 1918, in capacity of executive of Pathé Exchange. Before that was connected with Colonial Theatre Company of Hartford, Conn., as staff of U. S. Fidelity and Guaranty Company for eight
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IRVING, MARY JANE: (See 1936-37 Motion Picture Almanac.)


IRWIN, RALPH: Composer. In 1930: wrote music for "One Day in the Sun." UA.


ISAMU, KOOSU: Actor; b. Ishinomaki, Miyagi Prefecture. Japan, Feb. 24, 1904; h. 5 feet 4 inches; born black hair, black eyes, w. 40 pounds; o. mother, Taniyo Kosui; e. Ishinomaki Commercial School; married. Was decorative designer with Shrikeya Department Store. Appeared with Nikkatsu Film Company 1925-1931. With Shinko Film Company, 1926. Then returned to Nikkatsu Company, 1926. Films included "Rikimatsu," "Tenki Yoko." "Hansakubus." "Jazz no Hacklkade," "Jinsei Gekio.

IWERKS, U. B.: President, Animated Pictures Corp., 1913 South Monica Boulevard, Beverly Hills, Calif. b. Kansas City, Mo. 20 March 1891. First professional; b. Kansas City public school. Commercial artist. One of the earliest members of United Film Associates in Kansas City, making animated advertising films; later moved to Hollywood and became associated with Disney at the start of the studio for production activity. After half a year he started his own studio, creating "Pilp, the Frog," which was released through MGM and which ran for over three years. He then created "Willie Whopper," for MGM, and was the first producer of animated cartoons to use a human figure in color. He also created a series of color cartoons known as "ColoriColor" (Cerlebacy Pictures), which are colored musical fantasies and fairy tales and released as "Jack and the Beanstalk," "Little Red Hen," "Brave Tin Soldier," "Puss in Boots." Experimenter in operating all of the organic instrument necessary in the making of animated cartoons, such as sound, recording and reproducing, photography in black and white and in color.

IZUMIDA, TERU: Player. b. United States. 27 years ago; h. 5 feet 2 inches; black hair and black eyes; e. high school, theatrical training. Films include "Mandalay," "First National: "International House." Paramount.

JAAP, NELAN: (See 1936-37 Motion Picture Almanac.)


IACHTONOW, EUGENE G.: Professor of Optics of the Institute of Motion Picture Engineers; Manager of the Optical Division, American Institute of United Optico-Mechanical Industries (VOOMO). b. Warsaw, Poland, Feb. 19, 1898; m. Nathalie Samouilova, manager of the Theoretische Physik. At the Film, Gregory Jachontow and Vera Nikiлина; b. B. S. University of Leningrad. 1917-20, University of London; 1922-30, astronomer of Astronomical Institute; 1923-33, assistant manager of division for design of optical instr. of State Optical Institute; 1935, consultant of same institute. 1927, consultant for optics of Central Laboratory for electrical commun., associate manager of optical division, Research Department of VOOMO, 1939, Professor of Optics of the Institute of Motion Picture Engineers; associate member of Society of Motion Picture Engineers.

JACK, JOE: (See 1936-37 Motion Picture Almanac.)


JACKMAN, FRANK: (See 1926-27 Motion Picture Almanac.)


JACKSEN, BEN: Production Supervisor, b. New York City; h. 5 feet 9½ inches; w. 174 pounds; black hair, trimmed with gray, and dark eyes; e. public schools of New York, the New York Technical Institute and Cooper Union; took a post graduate course at Stevens' University and became familiar with the film industry for seven years. Then became assistant manager and treasurer of the City Theatre. Then manager of United Film Producers' first Animated to New Haven and opened a number of theatres in New England for Fox Films. In 1916 returned to New York and opened the Lyric Theatre built for Fox Films. Manager of the Auditorium Theatre for five years. In 1922 joined production staff of the Fox Studios, then became studio manager of the 1929 branch of the Fox News department. In 1934 supervised "His Double Life," Paramount.

JACKSON, ALFRED: (See 1936-37 Motion Picture Almanac.)

THE 1937-38 MOTION PICTURE ALMANAC 483

JACKSON, ELMER M., JR.: Editor, the Evening Capital, and Maryland Gazette, Annapolis, Md.; b. Hagerstown, Md., 1904; m. Mrs. Mary Jackson; graduate of St. John's College, Annapolis, Md.; has two sons. Is editor of only daily newspaper in Southern Maryland, and also publisher of the Maryland Gazette. Contributer to magazines and author of four books. President, Middle Atlantic States, Associated Press Association, former Chairman of the Committee on Civics; member of city council; public official; member municipal government and planning commission of Annapolis; Lieutenant, United States Naval Reserve.

JACKSON, ETHEL M.: Actress, b. New York City, February 4, 1911; h. feet 3 inches; dark brown hair and hazed eyes; w. 120 pounds; p. Ethel M. and Herbert H. Jackson; non-professionals; e. private tutors since grammar school; received her stage training at the Wallis Dramatic School; not married; h. tenma, writing poetry and dancing; joined in Wallis Dramatic School productions; danced in Fanchon and Marco act in Los Angeles theaters; played lead in "Song for Beverly Hills" Community players under the direction of A. Leslie Pearson in May, 1928, and also played in other Community Theatre groups. Played重大 parts for E. loyd. Mayer for one and one-half years; then given featured part in Noma Shearer's "New from Paris"; in D. W. Griffith's "Drums of Love," in which she played eight minor roles; thence to Fox studios in "Up the Hill and Down the River." In 1932; "The Vanishing Riders." Spectrum.


JACKSON, GEORGE: General manager, Woodlaw Theatre, ATM, for 12 years ago. Is Mutual at Miami and now and then to Portland to open a branch. Became Village Theatre manager, the general manager. General manager for Universal seven years. Now general manager. Woodlaw Theatre. Member, Allied Theatres of Oregon.


JACKSON, MACK: Strand Theatre, Alexandria City, Ala. b. Alexander City, Ala., October 15, 1889; married; e. college in retail shoe business in Birmingham, Ala., and Atlanta, Ga. an motion picture business for twenty years.


JACKSON, MARY ANN: Actress. b. Los Angeles, Cal., January 14, 1923; h. 42 inches; reddish brown hair and gray blue eyes; w. 42 pounds; p. Charlotte and Ephraim Jackson, non-professionals; h. painting; appeared in Mack Bennet's "Smith Family" comedies, being with him one and one-half years. Made 36 comedies. Also appeared in "When Greek Meets Green." Made First National. Following the "Marriage" she ten under contract with Hal Roach, playing in all "Our Gang" comedies. Then on tour with "Our Gang." 

JACKSON, ORIN: (See 1936-37 Motion Picture Almanac).
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Hollywood
California


Jacocks, Don: Circuit zone manager. b. May 2, 1940. Married, two children. Rejoined MGM in 1964 as all around man at the Garden, New Haven, where he was usher, bill poster and utility man. Went to New York to learn poster clerk work. Later transferred to New Haven to Join MGM asclipper and shipping clerk and was first to have been with Paramount as a New Haven as usher assistant booker and projectionist. Rejoined MGM in his home town as booker and office manager. Line up for the New York bookers circuit in New Haven as co-booker and assistant general manager, a post he held for five years. Rejoined Warner purchased by Shubert, etc. On July 4, 1921, he was transferred to Warner home office as booker. He left to become assistant to George Skouras in New York. Shortly after he was sent to the West Coast office in Los Angeles as assistant to Charles Skouras, Rejoining Warner, he was made assistant to B. E. Hoffman, general manager of the New England group the latter had turned over to Warner. During 1932-33 he was appointed zone manager at the New York, Manhattan office.

Jacques, Stanley C.: Branch Manager, RKO Radio Pictures, Inc., Cincinnati, Ohio; b. Lexington, Ky., January 14, 1903; married; e. business school, graduate. Sold clothing and traveled for shirt manufacturer. Was state rights salesman for six months; then as Kentucky salesman for Pathe Exchange, Inc.; three months later promoted to city salesman; four months later promoted to branch manager later district manager; then division sales manager, with headquarters in New York. When RKO acquired Pathe, was appointed Cincinnati branch manager.


Jaffe, Aaron M.: See Jaffe, Aaron M. (1936-37 Motion Picture Almanac.

Jaffe, Leo: Assistant to treasurer, Abe Schneider, Columbia, b. April 23, 1905; hy. reading, sports; e. public school, New York; Univ.; married and has one child. In 1934, as manager of Columbia, became traveling auditor, assistant manager of sales, manager of sales accounting department.


Jahr, Adolf: See Jahr, Adolf (1936-37 Motion Picture Almanac.)


Jakov, O.: Actor. In 1936: "We Are From Kronstadt." Amst-Brothers film corporation (E), Berlin.

James, Alan: Director and writer. Made "Fire..."
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JAN-JAS


JANIS, DOROTHY: (See 1936–37 Motion Picture Almanac.)

JANIS, ELSIE: Actress and Writer. r. n. Elise Bierbrower. b. Columbus, Ohio, 1899; stage career: musical comedy, vaudeville. Entered motion pictures as actress and to direct. Married original stage play "Close Harbors," in which Buddy Rogers and Nancy Carroll starred for "Armstrong Pictures." In 1934: associated with stage production, "New Faces."


JANNINGS, HANS: (See 1936–37 Motion Picture Almanac.)

JANNINGS, EMIL: Actor. b. Brooklyn, N. Y., July 26, 1886; h. 6 feet; light brown hair and brown eyes; w. 200 pounds; b. non-professionals; e. Zurich, Switzerland and Germany. Elapsed his stage work at the Gorlitz theatre and traveling with roving stock company; m. 1913: (See also JANSSEN, JANSSEN, Kraska). 1935: now retired; conserves his gardens and pets and the theatre. He did various odd jobs and played bits as a boy with the Gorlitz theatre in Germany; appearance with a stock company going from place to place through the German provinces in wagon; also a member of the Gorlitz theatre company, Tyrolian theatre, Vienna, Dresden, Berlin, Strasbourg; directed plays in Germany, France and the United States; appeared with Marie Dressler, Germany, and stock companies at Bremen, Leipzig, and Malz; with the Dampstadt Royal theatre, Berlin, playing in "Boxer," "The Sorrows of Satan." In 1932: "Secret of the Mountain," "A Bachelor's Gold." In 1933: "Sitting on the Moon," Republic; "Hapologon Cassidy Returns," Paramount.

JARRATT, ARTHUR WILLIAM: Director. Protrical Cinematograph Theatres, Film and variety booking concerns for Gaumont British Picture Corporation, London.

JARRATT, JACQUELINE: Actress. b. Oct. 19, 1914, Jacksonville, Texas; h. 5 feet 3 inches; w. 108 pounds; green eyes and brown hair; c. Los Angeles, and non-professional work. In 1934: played in Travis elementary school, the Mark Twain junior high school, and Kimmaline's Business College. Belong entered 


JARS, BOBBY: (See 1936–37 Motion Picture Almanac.)


JARVIS, SYDNEY: (See 1936–37 Motion Picture Almanac.)


JASON, LEIGHTON: Director, b. New York City, 1904; m. Columbia University, New York City. Presided over Little Theatre group in Los Angeles, working in all branches of theatre production except stage. Graduated to Universal in 1927–28; directing for Tiffany in 1929; directing novelty shorts for RKO release. Directed various
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JAY, RONALD LOUIS: Proprietor, Jay's Film Service, b. Glasgow, Scotland, Feb. 7, 1901; e. Albert Road Academy; Royal Technical College, Glasgow; Glasgow University. At 12 years of age gave cinema entertainment on old Pathe projector to school chums. Studied cinematography in London and pictures have been produced many pictures, nature studies and industrial films. Still producing industrial films and is also Scottish road show agent for Western Distributing, Electric and projectizing podiuma sound films and complete sound film entertainments to universities, schools, literary societies.

JAY, WILLIAM WOLFE: Executive, b. London, England, April 16, 1929; married. From 1949 to 1954 was exhibitor and with African Trust; after war service was Yorkshire branch manager of Phillips Film Corp. 1922, sales manager, FBO (Theatre Furnishing); 1949, branch manager (Yorks) Fox Film Co.; In 1922 returned to FBO; as Lancashire branch manager; and in 1923 joined Radio Pictures (England) as Liverpool branch manager; assistant sales manager; now sales manager.


JEANS, MARJORIE: Writer. In 1936: collaborated on scenario "Living Dangerously." ABP.


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JOHNSON, DICK WINSLOW: (See 1936-37 Motion Picture Almanac.)

JOHNSON, DOLORES: (See 1936-37 Motion Picture Almanac.)


JOHNSON, ELMER A.: Supervisor, Universal Pictures Corporation; b. Sweden, May 15, 1896; married; e. motion picture set dept. Employed by Universal in March, 1925, as metal model maker and assisted in building miniatures and making props. Ten years ago was promoted to supervisor of plaster, miniature, prop shops and foundry.

JOHNSON, FRED: Drama and motion picture editor. The Call-Bulletin, San Francisco, Calif.; b. Sanford, Fla., July 9, 1896; m. Mr. and Mrs. J. H. Johnson; e. public school and college. Was writer and copy-reader on San Francisco Chronicle and Call-Bulletin before taking on editor's department; has worked in theater for eight, eighteen, ago. Broadcasts over radio every Wednesday on plays and pictures.


JOHNSON, HAROLD: Actor. b. Chicago, Ill., March 5, 1895; e. grade and high school in Chicago, then attended Northwestern University; m. intellectually, stage; experience 14 years in vaudeville as headliner with John "Ole" Olsen, his partner, toured Australia two years. Produced own show "Monkey Business," first screen appearance in "Oh Sailor Behave" (1930) for Warner Bros., and Monte "Fifty Million Frenchmen." In team of Olsen and Johnson.

JOHNSON, HAROLD B.: Branch Manager, b. Rush City, Minn., October 3, 1892; married; e. high school, University of Minnesota. General merchant. With Educational-Fox 11 years.


JOHNSON, HELEN: (See 1936-37 Motion Picture Almanac.)


JOHNSON, JAY: Placer. In 1936: "Born to Dance," MGM.


JOHNSON, JOHNNY and ORCHESTRA: In 1935: Educational short project.

JOHNSON, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)


JOHNSON, L. E.: Wrote stage comedy, "It's a Wise Child," Times. Took over "The Bachelor Father" as starring vehicle for Marlon Durades. In 1932, "Speak Easily." MGM. In 1938, with Sylvia Thibault, wrote screen play, "Her Sweetheart, Christopher Bean." MGM.

JOHNSON, MARTIN E.: (Died January 13, 1937. See 1936-37 Motion Picture Almanac.)

JOHNSON, MRS. MARTIN: Explorer and motion picture producer with husband. Has written and accompanied husband on expedition during which "Baboon," (Fox) was filmed.


JOHNSON, Paul: (See 1936-37 Motion Picture Almanac.)


JOHNSON, Robert Lee: Writer. In 1932: collaborated on a screenplay, United States Steel Corporation; collaborated on screen play "Gentlemen Are Born." Warn er Bros.; collaborated on adaptation of "The Harvest," "Down to the Sea innti," Warner Bros. In 1933: Reporter Times-Herald, Newport News, Va.; b. Newport News, Va., Nov. 29, 1900; e. 1922; m. O. Johnson; e. two and one-half years in college, at George Tech, Emory University and Drake University; founded and edited two high and elementary schools in N. N. Entered newspaper work in 1923; was an assistant editor of the Times-Herald in Norfolk, Va.; worked one summer as bureau manager there for Norfolk Ledger-Delagar; was rewrite correspondent for Atlantic Journal while a student at Emory University in Atlanta, Ga.; became managing editor of the Times-Herald, one of assignments being preparation of motion picture reviews.


JOHNSON, William: Illustrator Specialized. Started picture career in 1914 with Famous Players-Lasky Company; was illustrating for Mary Pickford's pictures. In 1925: resigned as head of technical department, RKO Radio.


JOHNSON, Anne: Actress. b. Astoria, L. I., 17 years ago; brown hair and blue eyes; m. Mr. and Mrs. William Johnston; h. swimming; co-operated on stage and dancing. Was clothes model, and commercial artist's model. One of the winners of contest, appeared in 1935 in "Wives of Springfield (Mommie's Boys)," Warner.


JOHNSON, E. G.: b. Palatine, N. Y. In automotive industry before entering Motion Picture News organization. Various capacities. News includes: Motor, independent advertising field, field investigation, all editorial routine. Including post of assistant managing editor at time News was sold. Later with Motion Picture Herald as associate editor, Managers' Round Table Club. Re signed in 1933. Previous newspaper experience with Montgomery Journal, Montgomery, Ala. Present address. Kane Mountain, Canada Lake, N. Y.


JOHNSON, John L.: Director. In 1933: "Fugitive Magazine," b. Bloomfield, Green county, Indiana, Dec. 28, 1896; h. 5 feet 10 inches; gray eyes brown hair; w. 195; m. and Mrs. C. C. Josephs; e. St. Paul, Minn., grammar schools, Michelle Arts high, St. Paul, St. Paul Institute of Art; m. Gladys Y. Wren Babcock (1918), and has three children. Newspaper writer and artist at 13 years of age; St. Paul Daily News, Pioneer Press-Daily Times-Herald; art editor, National Council of Amusement. 1916; press agent, St. Paul Symphony Orchestra; assistant publicist director, Universal (New York), 1918; publicist Universal Pictures. Cited for outstanding work with Ruben Main and Ruben Circuit (1919-1920); Famous Players (Los Angeles, 1921); president Universal Pictures (New York); Assistant to the President of American Enterprises (72 theatres in Texas). First National Pictures (Portland, Seattle, Butte), promoted to New York office in 1923; was publisher agent for Thomas E. & G. (Culver City, 1923), Frank Lloyd (1923-1926), Mack Sennett (1926), First National Studios (1928-1928), produced Wampus Frelle, publicity director, Columbia (1929). Edwin Carewe (1928-1929), publicity director, Universal Studios, 1930-1936; President of the Wampus Players Club, 1932, President, 233 Club, 1931-32, Chairman, Board of Directors, 233 Club, 1932-33, Chairman, Publicity Directors Committee, Producer's Club, 1933-35.

JOHNSON, J. W.: (See 1936-37 Motion Picture Almanac.)

JOHNSON, Julianne: (See 1936-37 Motion Picture Almanac.)


JOHNSON, Percy Hampton: Was on Board of Directors, Paramount. Began as bank clerk in Lebanon, Ky., in 1907, and seven years later was made a national bank examiner. In 1916 vice-president of the Chemical National Bank, now the Chemical Bank and Trust Company, of which he is president.

JOH--JON


JOHNSTON, W. RAY: President of Monogram Pictures Corporation, b. Waterloo, Iowa, Jan. 2, 1892; e. school education; m. Ruby Keeler, New York, 1926; has two children. Awarded the "Million Dollar Mystery" serial. Then followed the treasurership of Thanhouser and the presidency of Ritz Productions Film Corporation. Also introduced Al Pen-nings, Oklahoma band. to the screen in "Beating Back." In addition to running Thanhouser studio in Fillet on 42nd St, for eight months, he also had experience in theatre manage-ment. In 1916 Johnston joined W. E. Shallenberger in Art Film Corporation, soon to be elected to office of vice-president, which position he held until 1924 when he organized and became president of Rayart Pictures Corporation, which shortly after merged into one of the leaders among the independents. In February of 1931 he or-chestrated the acquisition of an old company organization of 20 franchise holders with 39 affiliated exchan-ges. In 1937 the company expanded and increased its stock in an attempt to open stock holding in its own branches in New York, Philadelphia and Washington.

JOHNSTON, MISS MENIFFEE I.: Owner, Meniffee 1. Johnstone Agency, b. New York City, Sept. 16, 1895; s. mother, Missflo and Michael Johnstone; e. John-Stanford Johnstone professional; e. private boarding schools in Europe, includ-ing Switzerland, France, and Italy. Started on stage, then joined Thanhouser as art director and assistant to R. DeMillle at Paramount on "The Ten Commandments." Secretary and assistant to William Fox Studios three years.


JONES, AARON J.: President of Jones, Linick and Schanberg, Inc., Chicago, Ill., Nov. 27, 1876; married. Started in motion picture business in 1896. Theatre oper- ator. Was one of the organizers of First National Pic-tures; at different times has operated fifty-two theatres in Chicago. In 1936 launched new circuit.

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JUGO, JENNY: (See 1936-37 Motion Picture Almanac.)

JULIAN, RUPERT: (See 1936-37 Motion Picture Almanac.)


JUNOD, BETTYE: (See 1936-37 Motion Picture Almanac.)


JURY, SIR WILLIAM: British executive, b. 1870. One of the oldest members of the trade, with interests in every branch, graduated from old traveling showman days. Did much work in maintaining distribution of films to troops during World War, and was knighted 1918 for charity services during War. Was managing director Jury- Mey, Ltd., of London, owners of HGMJ, 1924-37, President Cinematograph Trade Benevolent Fund. Now less actively connected with trade.


KAHANAMOKU, DUKE: (See 1936-37 Motion Picture Almanac.)

KAHANE, BENJAMIN B.: Vice-President, Columbia Pictures Corporation of California; b. Chicago, Ill., November 30, 1891; 6. was graduated from Winfield Scott Schley school for Consulting Engineers, Chicago, and Chicago Kent College of Law; married October 1919; 1935: has two children; in 1925 joined RKO Studio of State of Illinois in November, 1912. Practiced law in association with Alfred S. Trude, George A. True and Daniel P. Truder and was admitted as circuit judge of Cook county, Ill., 1912-19. Admitted to the New York bar in June, 1931. In November, 1939, went to New York to assist in organization of the Orpheum Circuit, Inc., and remained with the company as general counsel, secretary and treasurer of the company. In 1937: Returned to Chicago when the Orpheum Circuit executive offices were moved back there. Returned to New York upon consolidation of the interests of Orpheum Circuit, Inc. and Keith-Albee companies, and was elected secretary and a director of the new Keith-Albee-Orpheum Corporation and various subsidiary companies. Upon formation of Radio-Keith-Orpheum Corporation (November, 1929) he was made secretary and treasurer of this company and a member of the board of directors, executive committee and board of managers (similar to that of the subsidiary companies). Then became vice-president and general counsel of Radio-Keith-Orpheum Corporation, Orpheum Circuit Inc., Keith-Albee-Orpheum Corp., RKO-Radio Pictures, Inc., RKO Pictures, Inc., RKO Studios, Inc., RKO Pathé Pictures Inc., and vice president. Radio-Keith-Orpheum Corp. From April, 1932 to Aug., 1936, headquarters in Hollywood in active charge of RKO Studios. Returned from RKO, Aug. 9, 1936, and joined Columbia as vice-president.

Kah—Kal

KAHN, Gordon: Actor and writer. b. Budapest, May 1, 1932; 5 ft. 11 in., brown eyes and brown hair; 135 pounds; p. Henry and Carla, non-professionals; e. Townsend Harris Hall, Columbia (Jour.

Kahn, Gus: Music Composer. In 1933 wrote lyrics, "I Want to Be Loved By You," and "The House on 57th Avenue," both performed by Harry Rich in "The Nor-


Kahn, Henry J.: Publicity department of Publicity-Bulan & Kahn, Inc., Chicago, Ill., P.O. Box 322, Chicago, Ill., Sept. 3, 1908; p. Joseph and Gisella Kahn; e. Chicago public schools, military academy in Florida and Middletown, Conn.; majored in journalism at high school. Did merchandising with Sears, Roebuck & Co., was in publicity and advertising depart-

Kahn, Milton: (See 1936-37 Motion Picture Almanac.)


Kaiser, Helen: (See 1936-37 Motion Picture Almanac.)

Kaiser-Tietz, Erich: (See 1936-37 Motion Picture Almanac.)

Kalafat, John D.: Exhibitor. b. Athens, Greece, November 4, 1914. Came to Chicago in 1906, in 1907 operated his own theatre, the Oriental, second house opened in Chicago (not the H & K loop theatre). Became state rights distributor. In 1913 went to Cleveland, his first theatre being the Lincoln, followed by the Savoy and the Jewell. In 1919, with Myer Fine, D. L. Schumann and Kelley Brothers, formed Ohio Amusement Co., succeeded by Associated Theatres, Inc., ten theatres, with Kalafat president. Theatres include: Capitol, Denton Square, Garden, Gordon Square, Palace, Royal, Royal, South-

Kaley, Charles: (See 1936-37 Motion Picture Almanac.)


Kale—Kel


Kallina, Anna: (See 1936-37 Motion Picture Almanac.)

Kalloch, Robert M.: Costume Designer. b. New York, Jan. 12, 1893; 5 ft. 10 in., brown hair and blue eyes; w. 160 pounds; p. non-professional; e. grade schools in New York and then completed four years at Dwight's Preparatory School; graduated from The New York School of Fine and Applied Arts; by sketching. Joined the staff of Vogue as an illustrator and later moved to Paris in 1935 to the West Coast to create feminine fashions for Fox.


Kalmenson, Benjamin: Division manager, Central District, Fox Feature Bros., b. New York, 1880; married; p. Charles and Anna, father deceased; e. East District High School, Brooklyn, N. Y. With Crucible Studio, 1920; then manager of American Features, National, Pittsburgh branch in 1927, Promoted to Albany exchange as branch manager; later transferred to Kansas City as manager; returned to Pitts-

Kalmine, Harry M.: Circuit manager. Entered pic-

Kalmus, Dr. Herbert T.: President and gen-

Kalmus, M., and the American Institute of Chemists, American Chemical Society, Los Angeles Country Club, Bel Air Country Club, Los Angeles; Wiscon Club, Wannao; and the Masques.
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KANN, GEORGE: Editor, Motion Picture Daily; b. April 3, 1899; e. Brooklyn, N. Y. grammar and high schools, College of the City of New York; broke into newspaper work on New York Journal of Commerce; joined The Film Daily in 1918, later becoming managing editor and then editor in 1926. Resigned from Film Daily to become editor of Motion Picture News in 1929; on amalgamation of Motion Picture News with Exhibitors Herald-World assumed present position.

KANTOR, ALBERT: (See 1936-37 Motion Picture Almanac.)


Kashnitzkaya, Elene: (See 1936–37 Motion Picture Almanac.)


Kass, Hannah: Foreign Manager, Columbia Pictures Distributing, b. New York City, Aug. 29, 1906; e. Hebrew Agricultural School, and New York University. Started as a secretary at Columbia; was in personnel of foreign division when first formed.

Kataoka, Chiyeko: Producer, r. n. Masayoshi Uyeki; b. Yabuzakamounchi, Gunma Perfection, Japan, March 30, 1903; h. 5 feet 6 inches; black hair and black eyes; w. 145 pounds. Trained for the stage by Mrs. Kataoka. Admitted to qualified to succeed to the master's name. With Makino Production managed Shoko Makino, 1927. Chiyeko Production, 1925. Producer for Nikkatsu since 1928.

Katterjohn, Monte: (See 1936–37 Motion Picture Almanac.)


Katz, Pitzl: (See the 1936–37 Motion Picture Almanac.)

Katz, Sam: Production and Exhibition Executive. b. Russia. slab and brought to this country at age of three months; raised in Ghetto of Chicago, where father was banker. m. Sari Martiza, pro. In 1905, at 13, he got a job playing the piano in Carl Laemmle's first 5-cent motion picture house on Chicago's West Side, while continuing his school work. At age of 16, he had his own theatre with 144 folding chairs, which later increased to 275 and installed an orchestra; next year he bought two more theatres. His main ambition was to become a lawyer and, being graduated from high school at this time, he entered Northwestern university with a university of Chicago, five years and not participating in business activities. In 1914, he acquired a theatre seating 800 and room. In 1919, formed the Pontiacand Theatre Corporation. About this time he met Barney Balaban, and the meeting bore fruit in erection of Central Park theatre, in which Katz was devoted exclusively to films. Venture won interest and backing of financial circles and, before long, Riviera was built, which was followed by the string of deluxe houses which all Chicago knows as Balaban & Katz. Impressed by the brilliant success of this firm, directors of Paramount Famous Lasky Corporation in 1925 prevailed upon the Chicago concern to take over management of its houses and Sam Katz took executive charge of the new enterprise. Became vice-president, Paramount Public relations. resigned in 1933, to form his own company, Producing Artists. Returned to exhibition activities.


Kennethzen, Werner: Cinema editor of "Argentamisches Tageblatt," and publicity manager of British Alliance Films, b. Hildburghausen, Thuringia, Germany, Dec. 1906; e. high school, universities, and high.

Schools of Commerce in Berlin, Mannheim and Heidelberg. Worked in German bank, department stores and clothing industries since January 2, 1930, in the Argentine, Correspondence Schools of German economic newspapers, reviews and other European publications. On August 27, 1932, joined staff of Buenos Aires This Tageblatt, and in 1935 was appointed Cinema and Theatre editor. In November, 1935, in charge of publicity of Argentine motion picture companies including the British Alliance Films Ltd. In 1935 appointed publicity manager of British Alliance Films, distributors of recent British and Clive Alliance productions in the Argentine.


Kaufman, Joseph R.: Branch manager, Universal, b. Russia, May 18, 1904; married. Started with Allens of Canada in 1915 as shipper in an exchange holding the district of eastern Canada. Came to this country in 1927, spent a year in Beeman's Film Exchange. Independent Film Company, doing special work on the Harold Lloyd picture "The Freshman," choreographing the South for a period of a year. In 1929; joined Warner in Pittsburgh and during this same year spent some time with United Artists in the same territory, then joined Universal in 1929. In 1930, time to participate in production of "1914 Frontier" and "King of Jazz." Corresponded in Virginia territories for this company for six years and was promoted to branch manager of the Pittsburgh office.

Kaufman, Reginald Wright: (See 1936–37 Motion Picture Almanac.)


Kaufman, David B.: Pen name. Moire Parade. Motion picture editor, Globe-Gazette, Mason City, Iowa; b. Minneapolis, May 11, 1914; p. S. Kaufman; e. high school graduate. Won national journalism contests in high school and two scholarships. During newspaper career has served as police reporter, sports editor, radio editor. Presently on staff of Chicago Tribune as club reader, assignment man on city desk, motion picture editor, also responsible for metropolitan and Iowa counties, and correspondent for Minneapolis Tribune.


"Kau—Kea


KAUFMAN, WOLFE: (See 1936-37 Motion Picture Almanac.)


KAVELIN, H. BORRAN: (See 1936-37 Motion Picture Almanac.)

KAW, EDGAR L.: (See 1936-37 Motion Picture Almanac.)

KAWAKITA, NAGAMASA: President, Iowa Shoji Co., distributor and importer of European picture. b. Tokyo, 1906; married; e. high school. Started distribution of EFA and other European pictures for Japanese territory.

KAWASAKI, HIROKO: Actress. r. n. Shizuko Ishi- wari, b. Kawasaki, Japan, May 29, 1912; h. 4 ft. 9 in.; w. 96 pounds; e. Rando Fukuda; p. T. Ishiwari, contractor; s. Shochiku. Studied Shochiku Film Co. in 1927. Films include "Chin-dogu," "Mr. Kurosawa."


KEARNER, MICHAEL NEVILLE: Head of Film Industries Department, Federation of British Industries; Secretary, Film Producers' Group; Great Britain; d. Durham, England, December, 1885. In 1939, British Government Service until after World War. Head of Film Industries Department, Reproductor Corporation. Represented British Film Producers at Ottawa, Imperial Economic Conference, 1932, and in Munich, Venice and Paris, before formation International Film Chamber, 1935. Represents British Producers Interests, special commission of Film Club, International Copyright Committee, Member of Jury, International Film Festival, Venice, 1936. A Governor of the British Film Institute.


KEATING SISTERS: (See 1936-37 Motion Picture Almanac.)

KEELEY, HELEN BROWN, MRS.: Theatre Owner. 444 N. Illinois St., Bloomington, Ill.; andLOUVILLE, Ind. a Indianapolis, Ind., Sept. 2, 1899; married. a grade and high school, two years business college. Employed as bookkeeper for Indianapolis and LouvilIe, Ind. Secretary to A. F. Bremmerling, for two years; operating various theatres. First manager of the 191st, Indianalnd Film Board of Trade. In that post she served five years. The Associated Theatre Owners of Indiana since March 1, 1937.

KEELEY, MARGUERITE: (See 1936-37 Motion Picture Almanac.)


KEEN, NORMAN: (See 1936-37 Motion Picture Almanac.)


Cross 1934.

St. ALMANAC All 6 U 1933: Kee—


KEILMANN, E. D.: Pen name. "KI," Amusements editor of the Capital Times, b. Huntington, Canada, March 13, 1886; p. Mr. and Mrs. Jacob Keilmann; e. University of Kansas, journalism; m. Blanche Belsey; has one daughter, Lucy. Twenty years with the Times. Published three books in the regular army, being discharged in 1915; served with the National Guard on the Mexican border in 1916 and as United Press correspondent; served with the A. E. F. as flight lieutenant, C. A. G. Has worked on the following newspapers: Topeka State Journal, Topeka Daily Capital, Lawrence Daily Journal, and the San Francisco Chronicle. Hutchison Gazette, Kansas City Post, Kansas City Star, Barstow (Cal.) Examiner. Was manager for two years of the grand theater at Topeka and exploitor for Goldwyn pictures. For the past eight years, in addition to his amusements editorship he has been conducting the Junior Capital Cub Club of the Almanac. He has written a book, "Kid" for newspapers, and "Blue Book" for magazines. Colliers and Blue Book of children's stories, syndicated and in book form.


KELLEY, CAMILLE McEe: Juvenile Court Judge, Memphis, Tenn.; b. Trenton, Tenn.; p. Dr. J. F. and Virginia Elder McEee; e. Memphis City Schools; completed nurse's training. Jackson, Tenn., Normal School. Two years' study of medicine. Read law with husband. First woman juvenile court judge south of Mason-Dixon Line. Film reviewer.


KELLEY, LEW: (See 1936-37 Motion Picture Almanac.)


KELLLING, ROY: Film director, Fox British Pictures Ltd., London, b. London, April 22, 1913; p. W. F. Kellino, director, and Blanche Fothergill, singer; e. Richmond high school; m. Pamela Ostrer, film actress. Roy actor in pictures up to age of thirteen, then to photographic side. Did camera work on "Phantom Light" (Gainsborough), "Foreign Affairs" (Gainsborough), "You're in the Army Now" (Gaumont-British), "Troubled Waters" (Fox-British), "Ain't Men Beasts" (AIP), Directed for Fox-British "Concerning Mr. Martin," "Catch as Catch Can."


KELLY, ALBERT: (See 1936-37 Motion Picture Almanac.)


KELLY, JUDY: b. Sydney, New South Wales, 1913.
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KELLY, WILLIAM J.: (See 1936-37 Motion Picture Almanac.)


KELLY, NANCY: (See 1936-37 Motion Picture Almanac.)


KENT, BARBARA: Actress. b. Gadaby, Alta., December 16, 1908; h. 5 feet 6⅛ inches; brown hair and blue eyes; 115 pounds; e. actress. Graduated from college; professional; e. Hollywood high school; hobbies include reading, music, and tennis. Directed "Million Dollar Gamble" (1930), "What Men Want" (1939), Universal; "Dumbells in Birming" (1930), Warner Bros.; "Little Headlines." Mayfair; "Fish in a Bag," Masquerade; in "Marriage on Approval," Fruehler. In 1935: "Old Man Rhythm." KRO; "Guard That Girl," Columbia.

KENT, BILLY: (See 1936-37 Motion Picture Almanac.)

KENT, CONSTANCE: (See 1936-37 Motion Picture Almanac.)


KENT, P. R.: Director, Real Estate, National Theatres Corporation; b. Leavenworth, Kans., October 25, 1902; m. Mrs. S. J. Kent; e. graduated from College of Agriculture of University of Nebraska. Property manager and executive secretary, Building Owners and Managers Association of Los Angeles, Pacific Coast representative, real estate department, Paramount Pictures. In office from March, 1926 to April, 1932. Director of real estate, in charge of real estate, construction, theatre management and purchasing for the Fox West Coast Theatres since May, 1932. In 1926 director, real estate, National Theatres.


KENT, SIDNEY R.: President of Twentieth Century-Fox. In 1931, he had finished grammar school, got his first job stroking
February 28, 1962: p. Henry and Louise Schrider, nee Thomas; e. grade and high schools; m. Robert L. Kern, son of Fred and Flora (Wright); e. degree from University of Michigan. Had been with the newspaper for 19 years.


KERR, BOB: (See 1936-37 Motion Picture Almanac.)


KERR, JANE: Actress, b. United States, 45 years age; b. 5 feet 6 inches; brown hair and blue eyes; w. 160 pounds; e. college; married; b. charity work. Was on stage and in vaudeville. Films include, in 1934, "Broadway Bill," Fox. In 1935: "Les Miserables, United Artists.


KERR, WALTER FRANCIS: Motion picture editor. Evangeline, N.Y., June 18, 1912; b. Evanston, Illinois, July 8, 1912; p. Mr. and Mrs. W. S. Kerr; e. two yrs. De Paul University. Covered school news and sports for News-Bulletin four years. Joined column for the Evanston Review for five years, edited two annuals while at De Paul. Was advertising manager of theatre in Evanston for two years. For past five years writing and directing amateur theatricals in Chicago and San Louis.


KERRIGAN, KATHRYN: (See 1936-37 Motion Picture Almanac.)


KERR, NORMAN: Actor. r. n. Arnold Kalser, b. Bochum, N. Y.; e. private and St. John's at Annandale. First business venture was backing theatrical agency in New York City as well as reporting for Warner Bros. First screen appearance in "Manhattan Madness." Then opposite Beulah Bariilarke in "The Rose of Paradise," Parts with Mary Pickford. Co- nanction Talmadge, Algie Brady and Maryl Davies followed. Left pictures to go to army during World War and upon return to Hollywood freelanced and then signed with Universal after appearing for that company in "The Merry Go Round" and "The Hunchback of Notre Dame." Also appeared in "Annie Laurie," "The Spillers," "Milo Modiste." Upon completion of contact with Universal went to Europe to appear in pictures, one of the most popular being Hall Calne's "The Bondman." Has been in such pictures as "The Trial Marriage," Columbia; "Man, Woman and Wife," "The Phantom of the Opera," Universal; and the all-talking "Ex-Flame," Liberty production; "Bachelor Apartments," Radio; "Night Hawk," "Air Eagle."
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KING, DENNIS: Actor. r. n. Dennis Pratt, b. War-wickshire, Eng., Nov. 2, 1897; h. 6 feet; light brown hair and blue eyes; w. 120 pounds; b. Dennis Pratt and Frances Pratt, hy. all outdoor sports and fishing. Abandoned school at the age of fourteen and secured a job as call boy in "The Thousand Miles." He was a sub-corpsman officer for four years and later participated in numerous army theatricals. At the termination of the war, he returned to London and appeared in a charity performance and after that accompanied a party for a part in "As You Like It." Then in "Captain Jinks of the Horse Marines" which brought him to America in 1920 he came with it for a short time. He was a member of a Washington stock company. Playing the role of "The Woman in the Moon" with Jane Cowl, his singing voice was discovered. More dramatic stage roles were trained to voice. He appeared in "The Lucky One." A leading player in a New York theatre.


KING, JACK: (See 1936-37 Motion Picture Almanac.)


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KIRCHNER, ED. E.: Manager, Family Theatre, Detroit, Mich. Owner, Harris Amusement Co., 711 Clark Blvd., Detroit, 1931; married e. grammar school. Women's wear and auto manufacturer, 6 years bus. as owner of 250 employees, 8 years manager of Family theatre, Detroit. Former president M.P.T.O. of Michigan. Director, Allied Theatres of Michigan, member of board, Variety Club of Detroit.


KIRKLEY, DONALD: Critic; daily column on screen and stage. The Sun, Baltimore, Md.; b. Baltimore, Md., May 3, 1911; h. 5 feet 11 inches; w. 150 pounds; e. Baltimore public high school, high school, Johns Hopkins University; m. Gertrude Beaird Kirkle.


KITAMURA, KOMATSU: Scenario department, Ohfuna
KLEIN, CHARLES: (See 1926-37 Motion Picture Almanac.)


KLEIN-DREK, ROBERT: (See 1936-37 Motion Picture Almanac.)

KLEIN-ROGGE, RUDOLF: (See 1936-37 Motion Picture Almanac.)

KLEMENT, OTTO: Film and stage producer. Chairman of the board, Astoria Pictures, Limited, London, England. He was born in Mor Ostrava, Czechoslovakia; parents are Max and Charlotte Klement, education, non-professional; e. Vienna University, publisher, play broker, stage producer. Producer and sponsor of many American and British stage productions, including Broadway hits. Several film productions on Continent and, in England, "A Woman Alone," "The Love Quest.">

KLINE, A. A.: (See 1926-37 Motion Picture Almanac.)


KLINE, MARVIN: (See 1936-37 Motion Picture Almanac.)

KLINGENSMITH, ROBERT FRANKLIN: Pittsburgh representative of the Midwest Edition of Boxoffice. b. Wilkinsburg, Pa., March 12, 1903; p. Arthur and Lila Klingensmith; e. Wilkinsburg high school, University of Pittsburgh; not married. Publicity director; editor of the Wilkinsburg Progress, edited other community newspapers; has directed conventions and information meetings; has been editor of Exhibitors Forum, regional trade publication, since May, 1923. Exhibitor, exhibitor, exhibitor, exhibitor at the Ohio Showplace, and the Michigan Film Review, and is known as the Midwest Edition of Boxoffice.

KLINGER, WALTER J.: Short subject department, MGM Studio. Formerly casting director, Mark Sennett Studios; b. Tolowa, Ill., February 8, 1897; married; e. high school and business college. Food products salesman. One and a half years with Lois Weber Productions as auditor and secretary to Lois Weber. With Sennett Studios for 12 years as cashier, secretary to Mark Sennett and casting director. One year with RKO Studios as business manager short subject department. Now with MGM in same capacity.

KLINGLER, WERNER: (See 1936-37 Motion Picture Almanac.)


KNAPP, EVALYN: Actress. b. Kansas City, Mo.,


KNOX, HARRY GARD: Vice-President, Electric Research Products Co.; in charge of research... in charge of research.


KNOWLAND, ALICE: (See 1936-37 Motion Picture Almanac)


KNOWLES, PATRIC: Actor, r. m. Reginald Lawrence Knowles; b. Horsham, Yorkshire, England, Nov. 11, 1911; h. 6 ft. 2 in.; w. 175 lbs; dark brown hair and blue eyes; h. sketching. Run away from home at 18 and joined repertory company; first film was "Irish Hearts," an Irish production, made in 1934 by Clifton Hurst Productions, and latter number of talking pictures, he made BIP's "Aboud the Damned" and "Ioyal Jubilee.


KNOX, HARRY GARD: Vice-President, Electric Research Products Co.; in charge of research... in charge of research.


KNOWLAND, ALICE: (See 1936-37 Motion Picture Almanac)


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KOPPSTEIN, JACQUES: President, Famous Authors Pictures Corp., Epipente Films, Inc., 723 Seventh Avenue, N. Y. C. b. Elmiria, N. Y., July 25, 1881; by songsmith and playwright. Started in the film business as freelance writer and scenario writer for Vitagraph and Biograph in 1913. Joined Ivan Film Productions and was executive until co-founded with George W. Frick, Pictures Inc., of which he became vice-president and general manager. Later formed Amusement Pictures Corporation. President of Copy Pictures Corporation, producers and distributors of "Pelix, the Cat" cartoons. Became general production manager for Paramount in 1931. Organized Famous Authors Pictures Corp., 723 Seventh Avenue, New York, to produce and distribute eight feature length motion pictures based on the works of famous authors. In 1936 organized Epipente Films, Inc., to distribute 16 mm. films throughout the world. In 1937 organized Famous Author Pictures Corp., a subsidiary of Epipente in London, Paris, Brussels, Copenhagen, Stockholm, Amsterdam and Capetown, S. A.

KOPP, RUDOLPH: Scorer, Composer and Musical Ad-
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Paramount in the Chicago office and two years later was
promoted to sales manager of the same branch.
In 1929, transferred to New York as special salesman, and
in 1932 opened his own branch exchange. Five years later he was appointed manager of the New York
branch office in 1932, he was assistant manager for New
York, Brooklyn, Albany, New Jersey and Buffalo ex-
changes. He is a bachelor and resides at Larchmont, N.

KUSER, J. DRYDEN: (See D.

KUSIEL, SIGWART: Manager, Hispano American Films, S. A., b. Ludwigshafen, Germany, Sept. 15, 1901;
p. Isidor Pauline Kusiel, e. elementary school, h. daily school, c. college college; not married. Was with mu-

KUTER, LEON E.: (See 1936-37 Motion Picture Almanac.

KUWA, GEORGE: (See 1936-37 Motion Picture Almanac.

KUWA, MICHIKO: Actress, r. n. Michi Kuwa,

KUYKENDALL, EDWARD L.: Exhibitor and President of MPTOA. Princess Theatre, Columbus, Miss.; b. Missouri,
Ind., September 25, 1887; m. Mrs. Robert Kuiken, e. high school business college, c. college; not married; b. traveling.

KUZNETZOFF, ADIA, and RUSSIAN INSTRUMEN-
TISTS: (See 1935: Universal short product.

KUZNETZOFF & NICOLINA: (See 1936-37 Motion Picture Almanac.


KVOOL, A. D.: General manager of Saxe Amusement Management, Inc., and Warner-Saxo Theatres. Formerly with Midwest Theatres, Inc., for five years as district manager. Finkelstein & Rubin, eight years, Minneapolis. Affiliated with Saxe Amusement Management as general manager since 1935. Member of Motion Picture Com-

KYLE, MISS JANIE LEONE: Assistant editor, Free Press, Fort Lauderdale, Florida; b. Fort Lauderdale, Fla., Nov. 10, 1924; c. Fort Lauderdale High School, 1942; not married. With Fort Lauderdale Daily News more than six years, where she was society editor and part-time proofreader. In 1945, joined Free Press, published by J. Walter Day, father of Price Day. Joined society editor, then assistant editor. Address: The Free Press, 16 Tropical Arcada, Fort Lauderdale, Fla.


LA BISSONIER, ERIN: (See 1936-37 Motion Picture Almanac.

LA CAGE, GREGORY: Director. b. Towards, Pa., March 16, 1892; e. Towards and Rochester, N. Y.; h. tennis and golf. Was a newspaper cartoonist; a pioneer in-


LA CHAPELLE, LOUIS: Supervising Electrician, Di-
rector of Lighting and Projection. Texas Consolidated Am-
usement Co., Ltd. and Pacific Theatres and Supply Co., Ltd., Home office, Honolulu, b. Lincoln, Cal., August 19, 1892; divorced; p. Peter and Dellen; c. grammar school. En-


LACHMANN, HARRY: Director. b. La Salle, Ill., June 29, 1888; h. 5 feet, 11 inches; w. 175 pounds; black hair streaked with gray and hazel eyes; public schools in LaSalle and Chicago Art Institute; h. painting and fish-

THE 1937-38 MOTION PICTURE ALMANAC

LA MANCHE, BOBBI: (See 1936-37 Motion Picture Almanac.)


LAMB, EDGAR A.: Branch manager; b. Ottawa, Can., Sept. 30, 1892; fell Ottawa College; married. Branch manager Seattle for Selznick and Select Pictures, 1924. Assistant branch manager Film Booking Office in Seattle, then two years branch manager, Portland, Ore., when RKO took over FBO, and last six years branch manager RKO, Seattle, Secretary and treasurer, Northwest Film Club.

LAMB, ELGIE EDWARD: Manager and Secretary, Bell and Howell Ltd., 209 High St., N.W., London, b. 2 July 1921; married, 2 high school and technical college, engineering and higher mathematics. From sales work went to race driving, aviation, then back to sales. Joined Bell and Howell Company during World War.


LAMBERT, GLEN: Writer and Director Vitaphone short films, Va. 1926; b. 22 May 1890; married; b. Choir School of Cathedral of St. John the Divine, New York. Began motion pictures career about 1912, playing juvenile parts for Créqui, Solax and Biograph. After acting for several years became a cameraman. In 1928 went to Coast with C. L. Chester Producing and upon expiration of contract, wrote and directed comedies for Fox. Later joined Universal, where he supervised and directed several series of shorts. Joined Vitaphone in 1930.


LAMONT, CHARLES: Director. b. San Francisco, Cal., May 5, 1886, in theatre dressing room; h. 5 feet 6 inches; brown hair and blue eyes; w. 145 pounds; a.


LAMONT, SONNY: Actor and dancer. b. New York City, Sept. 22, 1909; h. 5 feet 9 inches; blond hair and brown eyes; w. 270 pounds; p. professional. Joined parents' vaudeville act at 16. Was on Fanchon and Marco circuit, toured United States and Canada, teamed with sister in vaudeville as "Lamont and Sonny Lamont," does acrobatic dancing, wire walking and saxophone playing. In 1932 "Old Man Rhythm," RKO.


LAN, EDITH: Chinese actress, b. United States, 20 years ago; h. 5 feet 1 inch; black hair and black eyes; w. 95 pounds; e. school and training school. Six years in picturama films include "China Seas," MGM. In 1935: "The Leatherheels Have Landed," Republic.

LANCASTER, ALGER: General Manager, Lancaster Productions and Booking Office, Inc., Tulane Theatre Bldg., New Orleans, La.; b. President, Texas, August 26, 1909; e. public school. 1916, usher, Marlowe Theatre, Jackson, Tenn.; 1915-18, manager and leader, Star Theatre, Joppin, Mo.; 1918, Manager Theatre, Kansas City, Missouri. Opera House, Sheffield, Ala.; also producer of Lancaster's Kress, Alpine Theatres, O. K. Shows, Mardi Gras, Inc. and producer Lassen White Minstrels and possibly 45 other units. Secretary-Treasurer, Tulane and Crescent Theatres.


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1937 . . . "VOGUES OF 1938"
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LANGLANG & HEALY: (See 1936-37 Motion Picture Almanac.)

LANGAN, JACK: Branch Manager, Denver, Col. b. Kansas City, Mo., September 2, 1894; e. Swaney's School of Engineering. Business experience with one of Stage Craft Co. and Columbia Steel Products Co. In the film industry with Select, Standard Film and Paramount since 1929.


LANGAN, WILLIAM: (See 1936-37 Motion Picture Almanac.)


LANGDON, LILLIAN: (See 1936-37 Motion Picture Almanac.)


LANGE, MARY: (See 1936-37 Motion Picture Almanac.)


LANGNERS: CLARA: (See 1936-37 Motion Picture Almanac.)


LANNING, FRANK: (See 1936-37 Motion Picture Almanac.)


LATHROP, BROTHERS: In 1925: appeared with Betty Jane Cooper in "The Big Broadcast of 1925." Paramount.

LATIMER, LOUISE: Actress. b. Brooklyn, N. Y., March 6, 1916; h. 5'6" feet ½ inches; light red hair and large dark hazel eyes; w. 1914 pounds; h. riding, swimming and dancing; p. Herbert Latimer and Lulu Heffernan Latimer; a. Glen Eden School for Girls at Stamford, Conn.; Adelphi Academy in Brooklyn, and private tutor at San Diego, Cal. (two years). In 1936 played on stage from Stagnar, due to a breakdown in the cast, and obtained an engagement with the Rangoon Stock Company, playing more than 25 different roles in two seasons, and then was engaged as Miss Blanche in "Blaisefield," N. Y. Stock Company, for the 1933 season, going to the Majestic Theatre in Brooklyn, preparing it for motion picture adaptation of "When in Rome," playing the role of Lydia. In February, 1934, made a screen test with Warners, then at the studios, New York, given a contract by Universal. In 1935: "There's Always Tomorrow," "Universal," "Murder on the V.I.P."


LAUGHLIN, JACK: (See 1933-37 Motive Picture Almanac.)


LAURE, MARIE: (See 1936-37 Motion Picture Almanac.)

LAUREL, JANE: (See 1936-37 Motion Picture Almanac.)


LAURIE, JOE, JR.: (See 1936-37 Motion Picture Almanac.)


LAURIE, VERE: Actor. r. n. same. "B." Dover, Eng.


LAWLOR, MARY: (See 1936-37 Motion Picture Almanac.)

LAWHURST, VEE: In 1936: collaborated on lyrics and music, "Call of the Prairie," Paramount.

LAWRENCE, LOWELL: Motion picture and drama editor, columnist, Journal-Post, Kansas City, Mo.; b. El Dorado, Kansas, April 11, 1902; e. high school, Southwestern College; University of California, Berkeley, 29 years general newspaper experience, free lance writing, publicity. Los Angeles, Calif.; Kansas City, Kansas, Joined Journal-Post staff, June 1, 1926; succeeded to desk July, 1931.


LAWRENCE, CHARLES: (See 1936-37 Motion Picture Almanac.)

LAWRENCE, EDWARD: r. n. Edward Laemmle, Died April, 1937. (See 1936-37 Motion Picture Almanac.)

LAWRENCE, EDMIN: (See 1936-37 Motion Picture Almanac.)

LAWRENCE, FRANK: (See 1936-37 Motion Picture Almanac.)

LAWRENCE, FRED: Actor. r. m. Franklin Ward Prim; b. Oak Park, Ill.; e. University of Wisconsin; h. 6 ft. 1 in.; brown hair and blue eyes. Was soloist with Ben Bernie's orchestra. Appeared in "The Captain's Kid," "Talent Scout," Warner.

LAWRENCE, GERTRUDE: Actress. r. n. Klases, h. London, July 4, 1898; e. Convent Sacre Coeur, England, studied dance and drama under Miss Coyle and Mr. Expess. Made her first stage appearance as a child in "Ves in the Wood"; in 1911 appeared in Reinhardt's "The Miracle," which after which a London university theatre, Liverpool; then returned to London in a principal dancing role in "Pillow Talk," which Basil Dean was staging. Playing Andree Messager's "Little Mifsou" when she attracted the attention of Leo White, who introduced her to Andre Charlot. In one of whose revues she eventually visited America. Leaving Charlot she became a variety artist and toured the English music halls. In 1931 took the principal role in Charlot's revue "A to Z." at the Prince of Wales theatre in London, followed by "The Mid- night Follies," "The Cat," and "The Show," and as the latter a Noel Coward revue. Her first appearance in America was at the Selwyn theatre in the 1924 Charlot Revue, then returned to London and thence to America in the second version of the Charlot revue which this time journeyed directly to Hollywood to open at the new El Captain theatre, after its New York run had terminated. Then starred in "Babes in Arms" and in "The Garden Party," "Treasure Girl" in 1935. Upon the completion of this engagement she signed a contract to appear in Paramount pictures, first was "The Battle of Paris." In England, between stage shows, she has been featured in the following talks: "Aren't We All" 1933, Paramount-British; "Lord Camber's Lady" 1935, UA; "All But a Nervous," 1935, John Stafford. In 1935: "Mimi," BIP. In 1936; "Reflections," UA-London Films. In 1937: "Men Are Not Gods," UA-London Films.

LAWRENCE, JOCK: Publicity director, Samuel Gold syn Productions; b. Cleveland, Ohio, Dec. 21, 1903; p Dorothy Lyman and Theodora Latimer; e. Yale college; Professor George Pierce Baker's Drama "47." Workshop: Mary Peace. Was newspaper reporter and magazine


THE 1937-38 MOTION PICTURE ALMANAC
Lee—Lee

MYSTERY (Universal). "The Tunnel" (Gaumont British), 1930; "Crisis" (Gaumont British), 1931; "The Secret Agent" (Gaumont British), 1932; "The Black Tulip," Fox British, 1936.


LEE, DAVEY: (See 1936-37 Motion Picture Almanac.)


LEE, DONALD W.: (See 1936-37 Motion Picture Almanac.)


LEE, DUKE R.: (See 1936-37 Motion Picture Almanac.)


LEE, ETTA: (See 1936-37 Motion Picture Almanac.)

LEE, FRANCES: (See 1936-37 Motion Picture Almanac.)

LEE, GWEN: (See 1936-37 Motion Picture Almanac.)


LEE, HENRIETTE: (See 1936-37 Motion Picture Almanac.)

LEE, JAMES: (See 1936-37 Motion Picture Almanac.)

LEE, JANE: (See 1936-37 Motion Picture Almanac.)

LEE, JOCELYN: (See 1936-37 Motion Picture Almanac.)

LEE, JOE: Fox Exchange Sales Manager. Made first contact with the business 27 years ago, touring with the Lee Brothers and partners under the name "Lee and Langer." Later, bought a "Street of Shame" picture house as off-screen voice which accompanied silent Fox films. Later, 18 years. In 1915, joined Paramount as salesmen for New Jersey, and continued with this division for nine years. In 1924, he left New York to move over to Fox, where he continued for the next ten years as New Jersey sales manager. He has held the title of district manager for the New York exchange since 1935. His new post embraces sales for Greater New York and New Jersey. In 1925, entered Marshall Field Film Book Trade, two years. President of Motion Picture Salesmen, Inc.

LEE, JOE (DOG): Exploitation and publicity, started in legitimate productions, with Shubert, and Klau and Erlanger. He is in charge of all New York sales, as general division manager of the RKO Brooklyn and Long Island Theatres. Now managing director and head of publicity for the RKO Brooklyn Paramount Theatre, Fox and Warner's Strand.

LEE, KATHERINE: (See 1936-37 Motion Picture Almanac.)

LEE, KENDALL: (See 1936-37 Motion Picture Almanac.)


LEE, LINDA: Singer. r. n. Harriet Richardson; b. New Orleans, La., 21 years ago; e. private and dramatic schools in New Orleans. She has been featured, on stage and radio, as a singer, and in vaudeville; singing with Ben Bernie and his orchestra, and at station KJY, Los Angeles. She has been featured with such famous orchestras as those of Paul Ash, Mark O'Hara, Lopez, in St. Louis, Chicago, Louisville and other cities.

LEE, MARGARET: (See 1936-37 Motion Picture Almanac.)


LEE, NORMAN: Director. b. Sutton, England, Oct. 10, 1895; married; p. Edward Johnson and Rosina Sachet; e. private tutor. Became an actor after war service; then a stage and silent producer of stage revues and comedies. Entered pictures 1929; now under five year contract B.P. In 1935 directed "Forgotten Men.", B.P. B.P.

LEE, OLE A.: Theatre owner, 1914-19th Avenue South Minneapolis, Minn.; b. Norway, July 17, 1870, p. Mr. and Mrs. Andrew A. Lee; e. grade school; married. Was hotel proprietor, Missouri and N. of W. of 1911.

LEE, OLGA: (See 1936-37 Motion Picture Almanac.)


LEE, ROBERT: Director. b. Charlotteville, Va.; e. New York and studied engineering at Tame Institute, Port Deposit, Md. Began motion picture career in 1915.
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22 property boy; year later became assistant director. Left Paramount in 1916 to enlist in army and became first star on the Paramount Service Flag; returned to Paramount in 1917 to direct tours during World War I; left in 1920 when world war made it necessary for him to leave in 1922. Lived in Hollywood for next four years where he directed and appeared in several films. Returned to Paramount in 1926 as assistant to Herbert Brenon; then became director in 1928. In 1934; "Mr. Arain.); United Artists; "The Scarlet Empress." Paramount. In 1936; assistant director, "The Love Parade," UA. In 1937; assistant director, "You Only Live Once," UA.


LEE, SHIRLEY: (See 1936-37 Motion Picture Almanac.)

LEE, SYLVAN: (See 1936-37 Motion Picture Almanac.)

LEE, VIRGINIA: (See 1936-37 Motion Picture Almanac.)

LEEDS, ALBERT W.: Secretary and attorney, Fox West Coast Theatres Corporation; b. Salem, Ore. Janu-

5, 1899; e. Stanley Landef, Jr., University, class of 1920, and Stanford Law School (J. D., 1923); is married and has three children.


LEEDS, THELMA: Actress, singer, b. New York City, Dec. 18, 1913; e. Hunter College; h. 5 ft. 5½ in.; w. 118 lbs.; brown eyes and hair. Sang at night clubs Norden and London. Versatile performer. Appeared on Rudy Vallee program, Borman Seltzer, Camel Caravan and played a season with New York Light Opera Co. In 1935; Vitaphone short project.

LEEDY, CHARLES ARMOR: Dramatic writer, humorous columnist, Youngstown Vindicator-Telegraph, Youngstown, Ohio; b. Sharon, Pa., Dec. 29, 1871; married. Dramatic editor for the Telegraph for 41 years and was moving picture department. As columnist writer and contributor to humor publications has created over 1,000 stories, skits and dotes and verses. Daily column called Jibes and Jabs has been widely quoted in America and abroad. For many years contributed regularly to Judge, Life, Puck and other publications. Given mention in Mirrors of the Year when picked out by Robert Emmett Sherwood as one of the nation's outstanding newspaper humorists. Started career as uninitiated and vaudeville performer, part of time doing parts and specialties with repertoire companies and stock organizations. 11 years in theatrical profession. Still keeps up connection with show business as part-time enter- tainer. Appeared as "type", such as after-dinner speaker. Member of Lyceum and Chautauqua Association, American Press Humorists, Society of American Magicians, International Brotherhood of Magicians, International Magic Circle. Has originated several newspaper syndicate features which are distributed Lombard, Tapp, Tangle, Tangles of Kasper Kene, The Bobber Shop and Observa- tions of Goshai Hemlock.

LEENHOUTS, GRANT: (See 1936-37 Motion Picture Almanac.)


LEET, MARJORIE: (See 1936-37 Motion Picture Almanac.)

LEFAUR, ANDRE: (See 1936-37 Motion Picture Almanac.)

LEFEBVRE, RENE: (See 1936-37 Motion Picture Almanac.)


LEFKO, GEORGE: Branch Manager, RKO Radio Pictures, New York City, August 3, 1922; married, and has two daughters; p. Max and Fanny Lefko; e. grammar and high school. Started with the Cleveland, Ohio, office, served as salesmen, 1913; joined Select Film Company and in 1920 Robertson-Cole. Remained with this organization through its various mergers as F.B.O. and RKO and managed Albany, Seattle, Cleveland and Pittsburgh branches for RKO.


LEFOND, MILTON: Office manager, Monarch Pictures, Pittsburgh, b. Cleveland, Ohio, Dec. 18, 1911; e. high school; married. Connected with Independent Film Distributors for 12 years, principally Cleveland and Pittsburgh, in Pittsburgh three years, then present position.

LEFOND, NAT L.: Distributor. b. London, England, March 14, 1894; married and has two sons and one daughter. To Cleveland with parents at 14. Sold candy in
LEONARD, AUDRY: Child actress. b. 7 years ago; h. 46 inches; blonde hair and blue eyes; w. 50 pounds; e. music, photography, and dramatics. Located: in vaudeville; manage: 2; has: 2; was: 2; now: 2. In 1936—1937 played in "The Man Who Found Himself"; on stage, as "The Dancing Prometheus"; in "Hot Stuff," "Prisoners;" and "For Two Cents;" in "Hearts in Exile;" in vaudeville in RKO circuit, Loe's and on Public stage bills. Played both in Europe and the United States. Loew's presentation. In 1935 danced in "Shakespeare's Follies," Hal Roach Pictures.

LEONARD, BARBARA: Actress. b. San Francisco, Calif., Jan. 26, 1926, and red 25% inches; brunet hair; and hazel eyes; w. 168 pounds; d. Doris Farnsworth and Charles Anderson, non-professionals; e. boarding school and studied art and music. Located: In vaudeville and in RKO; manage: 2; has: 2; now: 2. As singing and dancing star; in vaudeville in RKO circuit, Loe's and on Public stage bills. Played both in Europe and the United States. Loew's presentation. In 1935 danced in "Shakespeare's Follies;" Hal Roach Pictures.


LEONARD, DAVID: (See 1936-37 Motion Picture Almanac.)

LEONARD, EDDIE: (See 1936-37 Motion Picture Almanac.)


LEONARD, PEARL: (See 1936-37 Motion Picture Almanac.)
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LEONIDOFF, LEON: Vice-president and director of paramount pictures, Bizzie, Russia, Jan. 1895; e. University of Geneva; married. was medical student. In 1921, associate producer, Capitol Theatre, New York. Director of production, Roxy Theatre, Since 1932 in present post. In 1937: prepared production ensembles "When You're in Love."


LE SIEUR, HOWARD RICHARD: Production manager, United Artists, 1929-30; regional manager, Western division, e. Rutgers University. Formerly in the copy and contact department of Hunt-McCaffrey, Inc., advertising agency. Three years with United Artists as production manager. 


LESLIE, GERTRUDE: (See 1936-37 Motion Picture Almanac.) 


LESLIE, JACK: (See 1936-37 Motion Picture Almanac.) 

LESLIE, LAWRENCE: (See 1936-37 Motion Picture Almanac.) 

LESLIE, LILA: (See 1936-37 Motion Picture Almanac.) 


LESLIE, NORMA: (See 1936-37 Motion Picture Almanac.) 

LESOURD, FRANK: Columnist, Staten Island Advance, New York, N.Y.; b. New York City, July 11, 1911; p. Mr. and Mrs. William Lesourd; e. high school, began career as a newsboy, later worked on waterfront and court beats; now writing a gossip column and editing the motion picture page. 

LESOURD, HOWARD M.: Dean, Boston University Graduate School, 635 Boylston Street, Boston, Mass.; b. Cincinnati, Ohio, Nov. 18, 1889; p. Marion and May Thompson Lesourd; e. Ohio Wesleyan University, A.B. Columbia University, A.J.L. and Ph.D. Graduate of Union Theological Seminary; m. Lucile Leonard. Was director of religious education, Madison Avenue Methodist Episcopal Church, New York City, 1917-1925; pastor, Ohio State University, 1919-1922, 1925-1926, Bee Amon M. E. Church, Pittsburgh, Pa., also Instructor in Religious Education, Western Theological Seminary, 1924-39; professor Religious Education, Duke University, 1929-39; National Fellow in Religion, 1927; professor Religious Education Boston University School of Religious Education and Social Service, 1929-1933, Dean, Boston University Graduate School since 1933, Conducted survey of the use of motion pictures in religious education; Editor-in-chief, NPFDA, 1929-30, Chairman of Committee on Social Values in Motion Pictures, preparing excerpts from feature pictures for religious education. pictures are called "Secrets of Success Series." Writer of reviews for "Radio and the Family" under the caption "Lessons from the Movies." 

LESSER, IRVING: Exhibitor. Was associated with brother, Sol, in Principal Pictures. Later entered exhibition with Universal, as group of the Universal pictures. Subse-quently joined钼uras Brothers; 1932 franchise holder for Principal Pictures; resigned that post early in 1933 for operation of Fox Brooklyn, and operation of Roxy Theatre in New York under Howard Cullman, as trustee. 


LESSING, MARION: (See 1936-37 Motion Picture Almanac.) 


LESTER, CHARLES P.: Director, National Screen Service, 111 Walnut Street, Atlanta, Ga.; b. New York City, Dec. 1, 1892; e. grammar and high school graduate; 2½ years college; married. Vaudeville performer; in regular Army, from Private to First Lieutenant, with United Services Pictures 12½ years as salesman, office manager, and branch manager. Produced films for Warner Bros. and Warner Bros. Pictures. Film director at Universal in Kansas City, New Orleans, Atlanta, and Washington, D. C. With National Screen Service 1½ years as district manager in charge of all southeastern states. 

LESTER, EDWIN POWELL: Screen author, attached to Joe Rock, Ltd., London, b. London, June 14, 1912; e. Trinity College, Dublin. Wrote play "Cross in the South," produced in Dublin in 1932. For films collaborated on adaptation of W. R. Maxwell's "Spiriter of This Parish" and on scripts of "Durbuy and Joan" and "Billy Bunter." 

LESTER, ELLIOTT: (See 1936-37 Motion Picture Almanac.) 

LESTER, JERRY: (See 1936-37 Motion Picture Almanac.) 


LESTER, VAL: (See 1936-37 Motion Picture Almanac.) 


LEZZU, PASQUALINA: (See 1936-37 Motion Picture Almanac.) 


LEVENSON, JOSEPH M.: Strand Theatre Circuit, 1149 Broadway, New York, married, New York, March 34, 1884; married; graduate of local schools, high school and Boston University Law School. Became interested in motion picture industry first as counsel to the Metropolitan Opera Company; then to Mark, also personal counsel to Ira and Walter Alexander; and Mayer, and in the construction and operation of several branches of the Metropolitan Opera Company; was interested in and became a director of each company in each new venture. Was associated with both Metropolitan Opera Management and Mark in construction of Strand theatre, Buffalo, N. Y., and in 1913 in the construction and operation of the Mark in New York. Was partner in Metropolitan and various others in New England. Was vice-president of Stanley Mark Strand Theatres from time company was organized until sold to Warner Brothers. Now operating nine theatres in the Massachusetts territory and also built a news real theatre in the railroad station at Boston. Served on Board of Education, Boston, and also in the Massachusetts legisla- ture. In 1909 organized Famous Players Film Co. of New England and was counsel for the company for several years until it was merged with the film company as Paramount Pictures Company. Then New England counsel of this company. Also organized and was counsel and director of American Feature Film Co. of which Louis B. Mayer was president. 

LEVENSON, MAX L.: Exhibitor. b. Boston; e. Boston public schools and graduate of Boston University School in 1903; married and has three children. During 1915 and 1916, Levenson was a sales manager in the city of Massachusetts. In 1919 general counsel for Mitchell Mark Enterprises and Highland, Abrams Co. With his brother, Joseph M. Levenson, was with original Metro Film Co., and with American Feature Film which at that time was associated with the Leavitt, Mark, Mayer. Vice-president of In- dependent Exhibitors Film Association of New England. Has theatres in Providence, Connecticut, New Haven, Mass.; South Station, Boston; Metropolitan, Plymouth and Hidalgo in Lebanon; Alhambra, Quincy and Strand in Syracuse; Palatine and Worcester and Congregate in Cleveland. Represented unaffiliated first-runs on Boston Clear- ance and Zonanza. Founded his company in 1935 and is now in business for past 15 years. 


LEVERING, JOSEPH: (See 1936-37 Motion Picture Almanac.) 

LEVY, ETHEL: (See 1936-37 Motion Picture Almanac.) 

LEVY, HAROLD: Music Director, b. New York City; h. 5 feet 10½ inches; gray eyes and light hair; w. 155 pounds; e. New York University; married. Studied music, composition and piano; m. non-professional; by, golf, "Composer of Magic Rains," "Lady Billy," "Cringing Vine," "Lively Lad," "Greenwich Village Polly," and many more. Entered picture business three years ago. Was Music Director at the Brooklyn Visiphone Studios. 

LEVY, NEWT: (Deceased. See 1936-37 Motion Picture Picture Almanac.) 


LEVY, ALBERT E.: Executive and associate producer, Releasing Corporation, Febr. 15, 1902; h. 5 ft. 6½ in.; w. 173 lbs.; black hair and brown eyes; married; e. McGaw, 1936; p. Universal business manager; 1933 Mascot business manager; 1935-36, general manager. In 1936: executive and associate producer, Releasing Corporation. Jailed for 


LEVY, H.: Costumes. In 1935: "Metro-

LEVY, BENN W.: Writer, b. London, England, March 7, 1893; h. 6 ft. 2 in.; w. 210 lbs.; blue eyes; English; e. Constance Cumming, 1919; B. Kolbe and Uni-

LEVY, EDWARD G.: Attorney (Levy and Levy), specializ-


LEVY, ALBERT E.: Executive and associate producer, Releasing Corporation, Febr. 15, 1902; h. 5 ft. 6½ in.; w. 173 lbs.; black hair and brown eyes; married; e. McGaw, 1936; p. Universal business manager; 1933 Mascot business manager; 1935-36, general manager. In 1936: executive and associate producer, Releasing Corporation. Jailed for
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LEVINS, BERT: (See 1936-37 Motion Picture Almanac.)


LEVINS, CLIFF: Publicity, b. Wahash, Ind., 1899; p. George and Mary; e. public and high schools, Anderson, Ind., one year university of Kentucky, three years night courses, N. Y. U., and Columbus. In film business for fourteen years; started in small house, Anderson, Ind., ticket taker; manager Fischer Theatre, Danville, Ill.; two years Paramount Theatres advertising manager with the Motion Picture Distribution Company; two years Paramount Exploitation Dept.; two years Paramount Theatres advertising manager; director of circuit of suburban theatres. Joined Comm. and served two years Paramount Exploitation Dept.; two years Paramount Theatres advertising department; three years assistant to Paramount general manager and operated a circuit of suburban theatres. Joined Comm. and served two years Paramount Theatres advertising manager. Former publicity director for Columbia. Married, December, 1932. Joined Alix Reeves' staff at Fox.

LEVINS, DAVID: Associate Producer, RKO Radio, b. Trinidad, Col., Dec. 14, 1906; e. Received B.A. and M.A. degrees from the University of Washington. Acted on stage for three years in Spanish, "Chief of the Street Folies," "Greenwich Village Folies," others with Paramount as associate story editor and then with....
Guards C7-3 NEW Pathe. Fire. (See 1936-37 Motion Picture Almanac.)

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THE LEWIS, GEORGE: Actor. b. Guadalajara, Mexico, December 16, 1905; h. 6 feet; brown hair and eyes; w. 165 pounds; p. non-professional; e. San Diego high school; m. Mary Lou Lehman, non-professional; hy. all outdoor sports; appeared in amateur theatricals; in pictures for seven years. At first with the Pickford-Fairbanks and Universal Studios. Among the pictures in which he has appeared are "His People," "The Old Rock," "15 Washington Square," "Honeymoon Flats," "The Four Flushers," "Gire and Take," and "The Colleagues." In 1929 in "College Love," "King of the Campus," "Tonight at Twelve," Universal. Next under contract to Fox, also 1933; "Her Besale Value," Mayfair. In 1925; "Red Morning," RKO; "Headline Woman," "Storm Over the Andes," Universal.

LEWIS, GEORGE FRANCIS: Director, Vice-President and General Counsel of Technicolor, Inc., and Technicolor Motion Picture Corp. b. New York City, November 21, 1885; p. Francis and Sarah Kelley Lewis; e. Patchogue high school, Mt. Hermon School, Cornell University (bachelor of law 1907); m. Elizabeth Lofgren, Member of New York State Bar Association, Delta Chi Club; Cornell University, Essex Fells Country Club, Block Hall, Downtown Athletic Club. Admitted to the bar, New York, 1907. Member: Gutiarle, Jerome, Rand and Kressel, attorneys, 1921, Jerome and Rand, 1921; Tibbetts, Lewis & Rand, 1929; Tibbetts, Lewis, Lafe and Rand, 1934; American Bar Association, director and secretary of General Electric X-Ray Corporation.

LEWIS, HAROLD: Studio and production manager. b. New York City, Feb. 13, 1901; married; e. Watertown high school, Massachusetts Institute of Technology, B. & H.

LEWIS, DIANA: (See 1936-37 Motion Picture Almanac.)


LEWIS, EVA: (See 1936-37 Motion Picture Almanac.)

LEWIS, FLO: (See 1936-37 Motion Picture Almanac.)

LEWIS, FRANKLIN: (See 1936-37 Motion Picture Almanac.)


LEWIS, EVA: (See 1936-37 Motion Picture Almanac.)

LEWIS, FLO: (See 1936-37 Motion Picture Almanac.)

LEWIS, FRANKLIN: (See 1936-37 Motion Picture Almanac.)


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LEWIS, HENRY, JR.: (See 1936-37 Motion Picture Almanac.)


LEWIS, WILLIAM J.: Dramatic and motion picture editor, the Sun-Telgraph, Pittsburgh, Penn.; b. Franklin, Pa. General newspaper work 17 years. In 1917: editor of photographs since 1917 on Sun-Telgraph, Gazette Times and Chronicle Telegraph. Three papers but same desk, since present publication is successor of others in a merg.

LEWTON, VAL: Editorial assistant to David O. Selznick, Selznick International Pictures, b. Yalta, Russia, May 7, 1917; h. feet, 5 inches; w. 120 pounds; brown hair, blue eyes. b. Cornwall and Columbia University, m. Mrs. Nina Lewton; m. to Ruth Elliott Knap on April 19, 1929; daughter Nina. Assistant to Donald Henderson Clarke and David Oliver Selznick.

LEWYN, LOUIS: Producer, Hollywood; b. Houston, Texas, December 18, 1892; h. feet, 5 inches; light brown hair, blue eyes; w. 170 pounds; p. John and Sarah Lewyn, father professional; e. high school, Houston, Texas; also Berlin, Germany; m. Marion Mack, professional; hy., flying, was awarded Aero Club of American Aviation Medal of Merit in 1919, for first flight into the Grand Canyon of Arizona that the entire flight was made by means of camera in the Pacific and return. Produced his first feature picture in 1919 in which such scenes as changing from plane to plane and plane to train were shot. This play was produced at Ellington Field, Texas, and released under the title of "Sky-Eye" by Sol Lesser, state rights. He produced a feature picture dealing with the adventures of a movie-struck girl in Hollywood, under the title of "Mary of the Movies" released in 1923 by FBO as a Columbia Picture. This play was made in partnership with his partner. In 1929, the Lewyn Company then announced a series of Columbia features and later changed to the name of its selling organization to Columbia Pictures Corporation. He also produced the "Carnival Girl," in 1925, released by Associated Exhibitors through Pathex exchange; "The Ship," in 1927, released by RKO; "Movieland," in 1927, released by Paramount; also a series of short subjects, released as "Radiograms," in 1929, and distributed by Columbia, thereafter distributed by Ralph Spence. Also produced a series of short subjects with RCA Photophone sound. In 1928, released the first 17 feature newly entitled "The Unsuspended Press."

LEXY, EDWARD: Actor, r. n. Capt. Edward Little, Asbury Park, New Jersey, Oct. 25, 1887; h. feet, 7 inches; w. 190 pounds; fair hair, blue eyes; m. to tennis, golf; e. St. Andrews College, Dublin since Military College, Sandhurst and Trinity College, Dublin. In Army seven years, serving in France, Salonika, Egypt, Palestine, Persian Gulf, India and China. Served in World War and during War and during War and was called to the Bar (became lawyer) in England Jan., 1918, later practicing as a Barrister. In films included "Knight Without Armour," "Troope'ship," "Four Dark Hours" (all London Films), "Action for Slander" (Victor Saville).


LEWIS, VERA: Actress, b. New York City; e. Normal College, Ill.; h. 5 feet, 8 inches; w. 154 pounds; blond hair, blue eyes; w. 110 pounds; p. Rose and David Lewis, father professional; e. high school, Los Angeles; m. to Ruth Elliott Knap on Apr. 19, 1929; daughter Nina. Assistant to Donald Henderson Clarke and David Oliver Selznick.
LEYSER, BILLY: Director of Publicity, advertising and publicity, Paramount Pictures, N. Y.; 5 ft., 7 inches; married, J., 1888; married. Came to this country at an early age and obtained his education in the trade in New York. Became a vaudeville actor and then managed a company of its own. He became associated with Exhibitors Advertising Corporation and became the New York Manager for that concern. He was general manager of distribution for Monopel Film Company while he handled such features as "Dante's Inferno," "Homer's Odyssey" and "The Life of Buffalo Bill." He was the first sales manager for Famous Players Company and later for the Universal Company where he handled distribution for Articat, selling the pictures of Mary Pickford. Douglas Fairbanks and others. In 1932, Hal L. Hergier into Famous Players-Lasky Corporation made him general manager of distribution for the combined organization and he also filled the same position with Universal. In 1926 he was appointed special field representative of United Artists Corporation and then became president and one of the executive committee of that company. Resigned. In 1935 became MGM executive.

LIDDELL, RICHARD R.: (See 1936-37 Motion Picture Almanac.)


LIDWELL, WANNA: (See 1936-37 Motion Picture Al- manac.)

LIEB, HERMAN: Actor. In 1956: Educational short product. (See 1936-37 Motion Picture Almanac.)


LIEBERMAN, SAM: (See 1936-37 Motion Picture Al- manac.)

LIEDTKE, HARRY: (See 1936-37 Motion Picture Al- manac.)


LIGETTI, JULI: (See 1936-37 Motion Picture Almanac.)

LIGGON, GROVER: (See 1936-37 Motion Picture Almanac.)


LIGHTMAN, M. A.: President and general manager, Malco Theatres, Inc.; b. Nashville, Tenn., August 5, 1891; p. Fannie and Joe; c. Vanderbilt and Cornell Uni-


LIGHTNER, WINNIE: Actress. b. Greensport, L. L. September 19, 1891; h. 5 feet, 5 inches; w. 125 pounds; red hair, gray eyes; e. New York City. Appeared in the musical revue "Gay Paree," "George White's Scandals" and others. In 1935: She Had to Say Yes, "First National; Dancing Lady," MGM.


LIKE, RALPH M.: Producer. b. September 2, 1896; h. 5 feet, 6 inches; brown eyes and dark brown hair; 175 pounds; a. mechanical engineer, University of Illinois. Owned and operated Natural Film Laboratories. Entered independent production about 1925. Took over Charles Ray Studios about 1927 for recording purposes and productions, operating them under name of International Studios. Independent production. Produced for Action Pictures, Ltd.


LILLIE, BEATRICE: Actress. b. Toronto, Can., 1888; h. 5 feet, 4 inches; w. 112 pounds; brown hair, blue eyes; e. in a Toronto convent and at St. Aimes College, Rochester. Began as a stage girl, but was unsuccessful for a short time and was engaged for stage work, but was unsuccessful for a number of years. Finally signed a three year contract and since has become one of the foremost actresses of the stage and screen. Staged on both sides of the Atlantic. Pictures include "Exit Smiling." MGM; a showgirl in "Pay Day," for Metro-Goldwyn-Mayer, and a fox in a Moivevue. 1936-37: on New York stage in "The Show Is On."


LINC, GARY: (See 1935-37 Motion Picture Almanac.)


LIND HERTA: (See 1935-37 Motion Picture Almanac.)


LINDEN, ERIC: Actor. b. New York, September 15, 1896; h. 6 feet, 3 inches; w. 190 pounds; brown eyes and brown hair; 140 pounds; e. New York high schools and two years at Columbia University. In 1935: He had his only real experience. Entered films July, 1931. Pictures include: "Are These Our Children," "The Crowd Roars," also "Vener," "Young Bride."


LINDLEY, BERT: (See 1935-37 Motion Picture Almanac.)

LINDSAY, OLGA: Actress. b. London; h. 5 ft. 4 in.; w. 110 pounds; fair hair, blue-grey eyes; v. reading biography; p. pres. e. private school. Stage career: made a film, "The Shadow Between;" "The Case of Gabriel Perry" (British Lion), "The Last Journey" (Twickenham), "Widow's Island" (Franco- London).

LINDSAY, HOWARD: Writer. In 1939: collaborated on "She's My Weakness," RKO-Radio. In 1935: collaborated on "Love, Honor and Ob Baby," Paramount. In 1934: wrote the stage play "She Loves Me Not," which was the basis of the picture of the same name, Paramount. In 1935: "The First Film of the Week," "From Behind the Screen." Paramount. Also on the play which was the basis of "Your Uncle Dudley," Paramount. Also collaborated on seven play "Swing Time," RKO-Radio.

LINDSAY, MARGARET: Actress. s. n. Margaret Kies. b. Dubuque, Iowa; h. 5 feet 5; w. 114 pounds; hazel eyes, brown hair; e. DeBakey Heights, National Park Seminary, Washington, D. C., and graduated from the American Academy of Dramatic Arts. In 1935: "Going Merry," "Sister Mary Uper." In 1936: "The Case of Gabriel Perry" (British Lion), "The Last Journey" (Twickenham), "Widow's Island" (Franco-London).

LINDSAY, W. W.: Actor. (See 1935-37 Motion Picture Almanac.)

LINDSLEY, HOLT DELAND: Head of Scene Department, RKO Radio Studios; b. Menominee, Mich., July 1, 1897; married.

LINE, BRUCE: (See 1935-37 Motion Picture Almanac.)

LINNET, HENRY: Attorney. b. New York City, January 12, 1890, motion picture attorney, in New York. Previous to his admittance to the bar he was a motion picture publicist in New York. Was at one time publicly and advertising director of Columbia Pictures.

"Schon ist es verliebt zu sein."" Ein Walzer fur Dich."

LIPMAN, HERB H.: Owner and manager, Lipman Engineering Co., 415 Van Braam St., Pittsburgh, Pa.; b. Omaha, Neb., June 2, 1904; p. Herman and Carolyn Lipman; e. electrical engineering. Was designing electrical engineer; sub-station and power stations. With Electrical Research Projects, field engineer, two years. Installation service-acoustical correction of theaters. Six years manufacturing sound and projection equipment, also design, engineering and sales work. Pursuing consulting service on acoustical sound projection problems. Member, Society of Motion Picture Engineers.


LIPPSCHULTZ, GEORGE MILTON: Music Director. b. Chicago, Ill., December 12, 1894; h. 5 feet 6 inches; chestnut brown hair and blue eyes; w. 100 pounds; p. Zari and David Lipschutz; m. Joan Schlimmer, professional; e. Medill high school and Chicago university; m. Joan Schlimmer, professional; e. boxing, swimming, baseball and hand ball. Music director for presentation acts. Headlined Pantages circuit and Orpheum circuit as violin soloist. For five years musical director for Bax theatre, Wisconsin. Five years Warfield theatre, San Francisco, one year Loew's State, Los Angeles, one year Loew's theatres, Portland and Seattle. Musical director of "Katzino." In charge of synchronization, Fox Studios, Hollywood, Calif. Composer of over 500 incidental musical numbers for pictures; has synthesized more than 90 pictures.


LIPTON, LEW: b. Chicago, Ill., February 23, 1892; e. Chicago Art Institute, Chicago Academy of Fine Arts; h. 5 feet 4 inches; 

LJINK, HERALD B.: Manager, The Los Angeles Broadcast Club, Ambassador Hotel, Los Angeles, Cal.; b. Silver City, New Mexico, August 5, 1888; married: a. public school teacher in Mexico State Normal, Hayward University, Waco, Texas.


LINOW, IVAN: (See 1936-37 Motion Picture Almanac)


LIPMAN, HERB H.: Owner and manager, Lipman Engineering Co., 415 Van Braam St., Pittsburgh, Pa.; b. Omaha, Neb., June 2, 1904; p. Herman and Carolyn Lipman; e. electrical engineering. Was designing electrical engineer; sub-station and power stations. With Electrical Research Projects, field engineer, two years. Installation service-acoustical correction of theaters. Six years manufacturing sound and projection equipment, also design, engineering and sales work. Pursuing consulting service on acoustical sound projection problems. Member, Society of Motion Picture Engineers.


LIPPSCHULTZ, GEORGE MILTON: Music Director. b. Chicago, Ill., December 12, 1894; h. 5 feet 6 inches; chestnut brown hair and blue eyes; w. 100 pounds; p. Zari and David Lipschutz; m. Joan Schlimmer, professional; e. Medill high school and Chicago university; m. Joan Schlimmer, professional; e. boxing, swimming, baseball and hand ball. Music director for presentation acts. Headlined Pantages circuit and Orpheum circuit as violin soloist. For five years musical director for Bax theatre, Wisconsin. Five years Warfield theatre, San Francisco, one year Loew's State, Los Angeles, one year Loew's theatres, Portland and Seattle. Musical director of "Katzino." In charge of synchronization, Fox Studios, Hollywood, Calif. Composer of over 500 incidental musical numbers for pictures; has synthesized more than 90 pictures.


THE 1937-38 MOTION PICTURE ALMANAC

Lin-Lit
LITTLEFIELD, Robert: (See 1936-37 Motion Picture Almanac.)


LITVAK, Michael Anatole: Director, b. Rive, Bresta, May 6, 1901. In Europe directed "Be Mine Too night."

LIVINGSTON, Alan: (See 1936-37 Motion Picture Almanac.)

Carl Laemmle Jr.

1936
Showboat
Remember Last Night
The Bride of Frankenstein
My Man Godfrey  [PRE PRODUCTION PLANS]


LLOYD, GERRIT: (See 1936-37 Motion Picture Almanac.)

LLOYD, GWYNETH: (See 1936-37 Motion Picture Almanac.)


LLOYD, JACK: (See 1936-37 Motion Picture Almanac.)


LOEW, ARTHUR M.: First vice-president of Loew's, Inc. In 1929, became a partner in this major New York City, New York University. During college vacations was cub reporter on New York Evening Globe. Upon completion of college joined the motion picture department of Metro Pictures Corporation, which was bought by Loew's, Inc., in 1920. In 1927 was elected first vice-president of Loew's, Inc., which controls MGM.


LOEWINGER, ROSE: (See 1926-37 Motion Picture Almanac.)

LOFF, JEANNEET: (See 1926-37 Motion Picture Almanac.)


LOFTON, GEORGE V.: Amusement and sports editor, the World, Monroe, La.; b. Paragould, Ark., April 25, 1901; p. Mr. and Mrs. J. M. Lofton; e. university; married and has one child. In newspaper work 1 1 years, principally amusements and sports. Edits Sunday motion picture page, featuring layout of films for coming week and daily reviews of current attractions.


LOHR, MARIE: Actress; b. Sydney, Australia, July 28, 1890; h. 5 ft. 7 in.; w. 145 pounds; fair hair and blue eyes; by tapistry and music. Recent films include "Ride Home," "My Heart Is Calling You" (Gaumont) and "Oh! Daddy," GH. In 1936: "It's You I Want," British Lion.

LOLLIER, GEORGE: (See 1926-37 Motion Picture Almanac.)

J. Laurence Wickland
ASSOCIATE PRODUCER

"DICK TRACY"

"THE PAINTED STALLION"

Robert Welsh

Lomax, Stan: Narrator. In 1937: narrated Param-
ount's "The Big Noise.""A

Lombardo, Carole: Actress. n. Carole June Peters; b. Fort Wayne, Ind., October 6, 1909; h. 5 feet, 2
inches; blond hair and blue eyes; w. 112 pounds; p. Columbia; non-profes-

Lombardo, Antonio Diaz: Vice-president, Im-
plementation Club, Mexico, 1936-39. Married, daughter, 33 years p; Senera Díaz Lombardo; married. Banker, manufacturer and business man. Joined Impulsiona Cine-
ografica, S. A.

Lombardo, Guy: Orchestra leader. In 1934 ap-
peared with his Royal Canadians in "Many Happy Re-
turns," Vitaphone. Broadcasts regularly with orchestra over station WABC.

London, Tom: Actor. b. Louisville, Ky., August 24, 1892; h. 6 feet, 15½ inches; dark blue eyes and brown hair; w. 190 pounds; q. Lombardo. Has appeared in over 70 features. He has lived in New York, Chicago, Louisville. Hon-
iversal; "Men in Her Life," Columbia; "Without Honor," Getham Prod.; "Hell's Heroes," Universal; "Spell of the Circus," Universal; "Dr. Jackyl and Mr. Hyde," Uni-
-


LOPERT, E. I.: Vice-president, Soundfilm Enterprises, Inc., 723 Seventh Ave., New York City. b. Lithuania, May 1, 1903; married; c. University of Ghent. 1839-33 Paramount chief recorder; president of Sensus, Paris; general manager and president of Pax Film, Inc.


LOPEZ NOCTEZUMA, CARLOS: Actor, b. Mexico City, Mexico, Nov. 19, 1899; h. 6 feet; black hair and grey eyes; w. 138 pounds; p. Spanish; e. French School, Mexico City; was for a period a government employee. Was on stage, playing with many companies, principally with the Teatro de Orientacion, Fine Arts Division of the Department of Education. On screen in "Una Noche en el Paraiso," Cinematografias Latino Americana, S. A.


JOHN BLYSTONE

DIRECTOR

"GREAT GUY"
STARRING
JAMES CAGNEY

"23\frac{1}{2} HOURS
LEAVE"
DOUGLAS MacLEAN PRODUCTIONS
FOR GRAND NATIONAL

"WOMAN CHASES
MAN"
MIRIAM HOPKINS
JOEL McCREA
FOR SAMUEL GOLDWYN


LONTING, ERNEST: Actor, b. Sunderland, England; dark brown hair and eyes. English comedian known on screen as "Mr. Freebody." Appeared in several early British talking shorts, later aligned up by BIP to make screen versions of several of his shows, the biggest being "Mr. Freebody Joins the Navy." "Josser on the River" and "Josser in the Army.

LOUDON, NORMAN: Managing Director, Sound City, England, b. 1902, Campbeltown, Scotland. In business in England and Germany 1924; managing director, Camerascopes, Ltd., 1925; managing director, Flicker Productions, Ltd., 1926; entered film production in 1928 when he purchased Littleton Park estate outside London and founded Sound City studios, chairman and managing director, Littleton Park Holdings, Ltd., and Sound City (Films), Ltd.

LOUIE, VIOA: (See 1936-37 Motion Picture Almanac.)


LOVE, MONTAG: Actor. b. Portsmouth, England; h. 6 feet 2 inches; red hair and blue eyes; p. Fanfare.


LOVEJOY, ARTHUR: (See 1936-37 Motion Picture Almanac.)


LOVE, MONTAG: Actor. b. Portsmouth, England; h. 6 feet 2 inches; red hair and blue eyes; p. Fanfare.

KEY TO ABBREVIATIONS
b. birth  m. married
div. divorce  p. - parents
e. education  pro. - professional
h. height  r.n. - real name
hy. hobby  w. - weight

THE 1937-38 MOTION PICTURE ALMANAC
JOHN FORD
1936-1937 PRODUCTIONS

"THE PRISONER OF SHARK ISLAND"
(20th CENTURY-FOX)

"MARY OF SCOTLAND"
(RKO-RADIO)

"THE PLOUGH AND THE STARS"
(RKO-RADIO)

"WEE WILLIE WINKIE"
(20th CENTURY-FOX)

"HURRICANE"
(SAMUEL GOLDWYN)
LOWRY, ED.: (See 1936-37 Motion Picture Almanac.)

LOWRY, EMILY: (See 1936-37 Motion Picture Almanac.)

LOY, MYRNA: Actress; r.n. Myrna Williams; b. Heli-

enh, Mont., Aug. 2, 1905; h. 5 feet 6; titian hair, green eyes; 5 feet 6; titian hair, green eyes; 5 feet 6; titian hair, green eyes; 5 feet 6; titian hair, green eyes; 5 feet 6; titian hair, green eyes; 5 feet 6; t

LOWE, EDWARD T.: Writer; Paramount, b. Nash-


Fiction, "Dancing Follies," "Navy Wife," 20th Cen-


LOWE, HARRY: Chinese juvenile actor. Seven years at New York's Belasco theater: spoke Chinese and English. Has been in pictures several years. Appeared in "Sequoy." MGM.

LOWE, IRMA: (See 1936-37 Motion Picture Almanac.)


LOWENADLER, HOLGER: Actor. In 1936: "Seas-
guards," Scandinavian Talking Pictures.

LOWENWORTH, ANN: (See 1936-37 Motion Picture Almanac.)

LOWY, ROY: Film Editor. In 1933: "Her Sindelid
HAMILTON MacFADDEN

Just Completed

IT CAN'T LAST FOREVER

for

Columbia Pictures

MANAGEMENT
GEORGE FRANK

LUCEY, CAPT. J. F.: (See 1937-38 Motion Picture Almanac.)


LUDDY, BARBARA: (See 1937-38 Motion Picture Almanac.)

LUDDY, EDWARD I.: (See 1937-38 Motion Picture Almanac.)


LUDWIG, ELEK JOHN: Died February 1837. (See 1937-38 Motion Picture Almanac.)


LUDWIG, OTTO: (See 1937-38 Motion Picture Almanac.)

LUCAS, ARTHUR: b. Savannah, Ga.; president of Lucas and district theatre circuit, operating in Georgia, Florida, and Kentucky; b. 5 ft. 3 in.; 145 lbs.; a Democrat; vice chairman of Control of Eleemosynary Institutions of Georgia and vice-chairman of Federal Public Works Administration in Georgia; former member of Georgia Welfare.

LUCAS, CLARENCE L.: Manager, theatrical department, Moline Dispatch, Moline, Ill.; b. Rock Island, Ill., July 15, 1889; e. Lucas, Ill.; p. High school and high schools; m. Ruth H. Dornert of Jacksonville, Ill., has one son, Donald Eugene. Has spent his entire career on the Dispatch. Started "at the bottom" about 23 years ago, when just a boy going to school, working up to one job from another. When theatres were operated independently he helped the theatre owners write their advertising copy and also edited the theatre section. At one time it carried over four pages of theatre copy, about 50 per cent advertising. He also holds the title of advertising manager.


LUCAS, CURT: (See 1936-37 Motion Picture Almanac.)


LUCAS, KIRKE: (See 1936-37 Motion Picture Almanac.)


WILLIAM NIGH

LEWIS J. RACHMIL
ART DIRECTOR
— SHERMAN PRODUCTIONS —

RICHARD FLOURNOY
WRITER

UNDER CONTRACT TO
HAL E. ROACH


LURTON, DOUGLAS: Supervising editor, Motion Picture, Movie Classic, Screen Book, Screen Play, Hollywood, magazines; b. Monticello, Minn., 1897; e. Dr. and Mrs. F. E. Lurton; e. university education; has two children. Former drama editor, city editor, various newspapers. For eight years editor of various magazines. Now supervising editor of the magazines of Motion Picture Publications, Inc.; and Fawcett Publications, Inc.; author of hundred or more action stories.


LUSK, JEANNETTE C.: Amusement editor, Evening Hurricane, Huron, S. Dak.; b. Emery, S. Dak.; e. I. C. Crawford; e. Coe College, Huron College; m. Robert D. Lurton. As editorial work on high school and college papers. Since marriage to editor of Evening Hurricane has been writing for the paper ten years. Writes music and dramatic reviews, has a column. Writes daily motion picture reviews.

LUST, SIDNEY BERNARD: Manager and director of theatres in circuit bearing his name; b. New York City; married; e. grammar school. In show business early. Started as exchange manager, Warners, 22 years ago and for past 16 years has been an independent exhibitor. Had one of the first night clubs in Hollywood, employed M. D. C. Handied Sellnick franchise, "Mickey," "Whip," "Yankee Doodle." Manager of Warners' Triangle. Resigned. On board of directors of the MIPTOA and is vice-president of local exhibitor's organization.

LUSTIG, HARRY: (Deceased. See 1936-37 Motion Picture Almanac.)


LUSTBERG, JACK: General manager, Liberty Pictures of Argentina, b. New York City, Jan. 24, 1905; p. dir.; e. De Witt Clinton high school; married. Was converter and representative, textile mills. Fifteen years as independent producer, importer, exporter and foreign markets operator. Started with Jesse J. Goldberg's Independent Pictures Corporation at New York. Married Joseph Simmonds, I. E. Chadwick, Samuel Zierler, respectively. Then to foreign market, operating exchanges in Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, Brazil, American and European product, and national productions. Is preparing to service independent local producers with sound, studio and laboratory. Has commercial production distribution department. Named general manager. Liberty Pictures of Argentina (importers, distributors and producers).


LUX, ELMER F.: Branch manager, b. Buffalo, N. Y.; June 28, 1903; p. dir.; e. Mason Park High School and University of Buffalo; has one daughter. Did orchestra and radio work as violinist. Worked in various branches of radio, 1928; b. Huron, 1901; p. Mr. and Mrs. James F. Lux, branch manager and sales capacities from August, 1922 to December, 1931. Did work, Buffalo branch manager for First Division in January, 1932, to June, 1935. June 5, 1935, joined Columbia, Buffalo branch, as office manager.

LUXER, WALTER: (Deceased. See 1936-37 Motion Picture Almanac.)


LURTON, DOUGLAS: Supervising editor, Motion Picture, Movie Classic, Screen Book, Screen Play, Hollywood, magazines; b. Monticello, Minn., 1897; e. Dr. and Mrs. F. E. Lurton; e. university education; has two children. Former drama editor, city editor, various newspapers. For eight years editor of various magazines. Now supervising editor of the magazines of Motion Picture Publications, Inc.; and Fawcett Publications, Inc.; author of hundred or more action stories.


LUSK, JEANNETTE C.: Amusement editor, Evening Hurricane, Huron, S. Dak.; b. Emery, S. Dak.; e. I. C. Crawford; e. Coe College, Huron College; m. Robert D. Lurton. As editorial work on high school and college papers. Since marriage to editor of Evening Hurricane has been writing for the paper ten years. Writes music and dramatic reviews, has a column. Writes daily motion picture reviews.

LUST, SIDNEY BERNARD: Manager and director of theatres in circuit bearing his name; b. New York City; married; e. grammar school. In show business early. Started as exchange manager, Warners, 22 years ago and for past 16 years has been an independent exhibitor. Had one of the first night clubs in Hollywood, employed M. D. C. Handied Sellnick franchise, "Mickey," "Whip," "Yankee Doodle." Manager of Warners' Triangle. Resigned. On board of directors of the MIPTOA and is vice-president of local exhibitor's organization.

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LUX—LYO

LUX, DR. PAUL: (See 1936-37 Motion Picture Almanac.)


LYDON, FRANK: Exhibitor. b. Boston, 1906; e. Boscot Land, Massachusetts; u. Rochester, New York (Rochester Institute of Technology, Mechanical Arts high school) as well as Tilton Seminary in Tilton, N. H. His father, William, died when he was one. His brother, Michael J., who was one of the pioneers in the business. The father founded a chain in 1907 and took his son into his business in 1918. In 1936 was elected second vice-president, Independent Exhibitors, Inc, New England Allied affiliate.

LYLE, VIOLA: (See 1936-37 Motion Picture Almanac.)


LYLE, CLINTON: (See 1936-37 Motion Picture Almanac.)


LYMAN, FRANK: Actor. r. n., J. Francis Gass; u. Cleveland, Tenn., Sept. 21, 1897; b. 5 feet, 10 inches; black hair and brown eyes; w. 149 pounds; p. James H. Gass; e. graduate of University of Tennessee; hobbies include tennis, horseback riding. On New York stage four years. Joined Warner Bros. In 1935, "Mister Dynamite," Universal. In 1936: RKO short subject.

LYN, JACQUE: (See 1936-37 Motion Picture Almanac.)


LYNCH, EDWARD: (See 1936-37 Motion Picture Almanac.)

LYNCH, HELENE: (See 1936-37 Motion Picture Almanac.)

LYNCH, MRS. ROBERTA B.: Secretary of the Seattle Public Library and Director of the Seattle Children's Room in 1925. Was secretary to Seattle code boards under NRA.


LYNEN, ROBERT: (See 1936-37 Motion Picture Almanac.)

LYNN, ELEANOR: (See 1936-37 Motion Picture Almanac.)

LYNN, E. SHARON: Actress, r. n. D'Auvergne Sathon Lindsay; b. Weatherford, Tex.; h. 5 feet, 4 inches; tanned blond hair, golden brown eyes; w. 115 pounds; p. Loretta Stanford and David Lindsay, non-professionals; e. Fullerton high school: is married; by, polo, dancing, playing the piano and singing, also writing music. Has had several compositions published; most popular was "Montana Skies." Stage appeared in the stage version of "Sunny Side Up," which was produced in New York under the direction of C. B. Dillingham. Screen experience as follows: won a Los Angeles Evening Herald picture contest and was given a screen test at Universal. Worked as extra and secretary. Worked in shorts for Harold Lloyd, played the lead with Edward Everett Horton in "Dad's Choice," for FBO In "A Flame in the Sky" and fourteen feature pictures. Appeared also in the following: "Fox Foiles," "Speak Easy," "One Side of the Wall," "This Year's Woman Jobs" (1929) and in 1936 in "Crazy Way." "Happy Days," "Let's Go Places," "Wild Company," "Miss America," "Dance Hall," "For All for Love," "Radio; "Fallen Star," "Tiffany;" (1932), "The Big Broadcast," "Out to Lunch," "The Man Executive," Paramount, 1935: "Enter Madame," Paramount, 1935: "Go Into Your Dance," First National, 1937: "Way Out West," MGM.

LYN, GEORGE: Actor. In 1936: "Sinner Take All," MGM.


LYON, MARGO: (See 1936-37 Motion Picture Almanac.)

LYON, LETITIA JANE: Radio interviews and women's chats for WPNF, Binghamton Sun, Binghamton, N. Y.; b. 1914; Lyons, LaRoche Lyon, h. e. high school. Was correspondent in Oswego for Binghamton Press for brief period. On copy desk; reporter; women's and feature page editor, doing inter-views, feature work and editing pages; has been with Sun for four years.


LYONS, GEORGE: (See 1936-37 Motion Picture Almanac.)

LYONS, HAL: (See 1936-37 Motion Picture Almanac.)

LYONS, HUBERT: Branch Manager. Joined RKO as publicist in Jacksonville, Aug. 11, 1920; made branch manager Aug. 4, 1930, Transferred to Atlanta by RKO in March, 1924, from Jacksonville, in exchange of posts with "Ching" Allen. Lyons was Florida salesman for FBO several years and continued under consolidation in RKO. Represented affiliated national distributors on Atlanta Grievance Board.

LYONS, JIMMY: (See 1936-37 Motion Picture Almanac.)


LYON, MILDRED: (See 1936-37 Motion Picture Almanac.)


LYS, LYA: (See 1936-37 Motion Picture Almanac.)

LYTEL, L. MARJORIE: (See 1936-37 Motion Picture Almanac.)

LYTELL, BERT: Actor, Director, b. New York, 1885; h. 5 feet 10 inches, brown hair and hazel eyes; w. 150 pounds; p. Blanche Mortimer and William H. Lytell, professionals; e. Canada College, Toronto; div. Evelyn Mabel (Vaughn), Claire Mary, married Grace Marken, 1962. He grew up on the stage, his first appearance being at the age of 3. First regular stage part was in "Cumber- land 61." In 1904. This was followed by a number of leading roles in stock and with Broadway shows. He appeared in pictures in 1917, playing the title role in "The Lone Wolf," for Sezick. He appeared in numerous "Lone Wolf" stories, including "The Lone Wolf's Daughter," "The Lone Wolf Returns," and "The Last of the Lone Wolf," in the early part. Appeared on the New York stage in "The First Legion" and in 1935 took the play on country tour. In 1937: directed "Along Came Love," Paramount.

LYTLELL, BILLY: (See 1936-37 Motion Picture Almanac.)


MABERRY, CECIL: Director and Grand Opera Manager. Former sales manager, Columbia Pictures Corporation. Turned to operating Hippodrome theatres, New York in the presentation of grand opera at popular prices. Has had many years experience in the distribution phase of the motion picture industry.

MABERRY, MARY: (See 1936-37 Motion Picture Almanac.)

MACANNAN, GEORGE BURR: (See 1936-37 Motion Picture Almanac.)


MACARTHUR, H. H.: (See 1936-37 Motion Picture Almanac.)

MACAULEY, JOSEPH: (See 1936-37 Motion Picture Almanac.)


MACAULEY, WILLIAM: (See 1936-37 Motion Picture Almanac.)

MACAULYA, RICHARD: Writer, Warner Bros., b. Chicago, Ill., Educated at Marquette University, h. 5 feet 10 and ½ inches; w. 150 pounds. Brown hair, blue-gray eyes; h. golf and tennis. Original "Front Page Woman" and screen play "Earthworm Tractors," Warner.


MACCLOY, JUNE: (See 1936-37 Motion Picture Almanac.)


MACDONALD, EDMUND: (See 1936-37 Motion Picture Almanac.)

THE 1937-38 MOTION PICTURE ALMANAC 587


MacDONALD, W. H. (See 1936-37 Almanac.)


MACDONALD, W. H. (See 1936-37 Almanac.)


KAREN De WOLF

AUTHOR

and

SCREENWRITER

MANAGEMENT

KINGSTON-MEYERS, INC.

MACKAYE, FRED: (See 1936-37 Almanac."


MACK, KENZIE, DONALD: (See 1936-37 Motion Picture Almanac.)


MACKINNON, DOUGLAS GEORGE: Member of staff of Production Code Administration Association, Member of Motion Picture Producers, Inc. b. November 7, 1885; h. 6 feet, 1 inch; light hair and blue eyes; w. 175 pounds; a. Los Angeles high school, University of California; m. Ruth Palmer; h. yachting, polo, golf. Address: 5504 Hollywood Boulevard, Hollywood.

MACKLIN, E. J.: City editor, News-Sun, Weauegan, Ill.; b. Weauegan, Ill., August 30, 1903; p. Mra. Idas Mackin; e. Lake Forest College (A.B.), one year of graduate work, Northwestern University Evanston.

MACKLIN, JAMES: Actor. In 1936: "The Voices of Bugle Ann," MGM.


MAC LEAN, LORRAINE: (See 1936-37 Motion Picture Almanac.)


The 1937-38 Motion Picture Almanac

MAC ALLUM, BARRY: (See 1936-37 Motion Picture Almanac.)


MAC PHERSON, AMANDA (MRS. J. E.): Former president of the Junior Alumnae of Seattle for three years. President of the Seattle Better Films Commi- cell for the junior part. In 1935 she was managing editor of motion pictures for Washington State Federa- tion of Women's Clubs. Starting in 1931.

MACPHERSON, HARRY: Song writer. In 1935: collaborate on songs. "Here Comes the Band." MGM.

MACPHERSON, JEANIE: b. Boston; p. Evangeline Tompson. From her association with John Sinclair Mcready, e. Madame de Pacq's school, Paris. Renowned Indiana, and took dancing lessons from Madame Emma in Chicago. Experience back as the lead in a school play and was awarded a gold medal by the Chicago Musical College for the excellence of her work; made her professional debut with the musical show, "Havana"; then obtained a part in William DeMille's "Streetcar," which was coloss in the road. Screen activities many years, starting as an actress and playing with Florence Lawrence and Mary Pickford; later was given her own unit at Universal and wrote and directed as well as acted in two-reelers. On leaving Universal Co, she was signed by C. B. DeMille to write and only once has she acted since a part in "Carmen," where she fought a battle with Geraldine Farrar. Has written "The Road to Yesterday," and "The Golden Red." In 1925: "Red Ice." "The Man O' War," and "Young April." In 1926: also "Knot of Kines," "The Goddess Girl," "The Ten Com- mandments," "Blood and Male," "Don't Change Your Man," "The Talisman," "Shadow of a Kite." In 1927: "The Brother." MGM. In 1929: collaborated on "Cleopatra." Paramount, 1933: collaborated on "The Crusades." Paramount. In 1935: completed material of "The Plains- man." Paramount.


MADAM: (See 1936-37 Motion Picture Almanac.)


MAC RAE, HENRY: Associate producer and head of serial department, Universal. b. Stuyan, Ontario, Can.; m. Margaret Oswald and has one son: e. elementary school. Henry MacRae was a member of the first class of the American Telephone & Telegraph Company. He was the first owner of stock companies and shows in Hawaii, Japan, Orient and South America. He is an enthusiastic football, tennis and polo player. Henry Selig induced him to go in pictures as producer. First, Selznick Universal City under Karl Laemme, arranged its obligations own with Thomas Edison. Edison retired. Pioneer in use of artificial light to make pictures at night. Produced "Scarlet Street," "Ace of Spades," "Indians Are Coming," "Dangerous Age," "Mad Money," "Lloyd of the CID." In London, "The Lost Special" and all of Universal's serials. Hosts of others as director and producer. Producing Tom Mix pictures. In 1935: associate producer, "Stormy," Universal. In 1936: "Flash Gordon." Universal serial; co-director of "Adventures of Frank Merrill." U.

MAC READY, RENEE: (See 1936-37 Motion Picture Almanac.)


MADDEN, JAMES: (See 1936-37 Motion Picture Almanac.)

MADDERN, JEANNE: Actress. In 1936: "Stage Struck." FN.

MADDEN, JERRY: Actor. In 1937: "Penrod and Sam." WB.

MADISON, TEXAS: (See 1936-37 Motion Picture Almanac.)


MADISON, HELENE: (See 1936-37 Motion Picture Almanac.)


MADISON, MAE: (See 1936-37 Motion Picture Almanac.)

MAE, LESLIE: (See 1936-37 Motion Picture Almanac.)

MAERTZ, EDWARD F.: Zenith Theatre, 2498 West
hills Street, Milwaukee, Wis. b. Manitowoc County,
Wisc. March 6, 1883; married; p. Fred C. and Eva
Maertz, deceased; c. eighth grade school and business
college. Newspaper publisher and mercantile business.
Managed Parti Theatre, Milwaukee, 1913; built Comfort
Theatre, Milwaukee, 1914; built Zenith Theatre, Milwaukee,
1927. Has been connected with motion picture exhibition almost
continuously for the past 22 years.

MAGANA, DELIA: (See 1936-37 Motion Picture Almanac.)

MAGANNI, ANNA: Actress. In 1930: "Tempo Mas-
sino." World.

MAGEE, FRANK: Film editor. In 1936: "The Case of
the Black Cat." "Smart Blonde," 1937; "Midnight Court," 1937.

MAGEE, GORDON: (See 1936-37 Motion Picture Almanac.)

MAGEE, TED: Editor. Hollywood Magazine, Holly-
wood, Calif.; also W. P. F. O. K. K.; of the Grace
Griffin Magee; e. Albuquerque, N. M.; high school
University of Oklahoma, New Mexico, and Southern
California. Wrote from U. S. C.; pupil of Don
Editorial writer, Toledo News-Bea, 1936; assistant news editor; Toledo
News-Bea, 1936, News editor, San Diego Sun, 1933.
Assignment editor, Toledo News-Bea, 1936; with United
Press bureau in Los Angeles, 1933-34. Editorial writer,
Hollywood Magazine.

MAGIDSON, HERB: Song writer. With Con Conrad
wrote "The Continental" for "The Gay Divorcees." RKO
and was awarded in 1935 the Academy honor for the best
song of 1934. In 1935: additional lyrics, "George White's
1935 Souvenirs," Fox. Collaborated on songs, "Here's to
Romance," 20th Century-Fox; collaborated on, "Morning
in the Moonlight," for "King Solomon of Broadway.
Universal; collaborated on music and lyrics, "Miss Pacific
Fleet," Warner. In 1936: ballet lyrics, "The Great Zieg-
feld." MGM; collaborated on music and lyrics, "I'm Gonna
Give My Life," Paramount; collaborated on music and lyrics
"Hats Off," 20th Century-Fox.

MAGNIER, PIERRE: (See 1936-37 Motion Picture Almanac.)

B. 175 pounds; p. H. and T. h. High school and New
Year City; married and has one daughter, Marylin,
19: b. boxning, modern pentathlon, shooting, outdoor sports. State
experience with Sam Rice shows. Entered pictures in 1921
through Jack Freulick and Paul Weigel. Pictures Include
"Wild Horse Mama," exhibitor; "Vanishing Radio editor.
Blockade," "Rose of the Sea," "Ballroom Buster,
"Bicycle of the Hills," Pathe. In 1937: "Outcast," Per-
amount.

MAGRUDER, CHARLES: Critic, Tampa Daily Times,
Tampa, Florida; b. Tampa, Fla.; e. Rollins College, Uni-
versity of Florida.

MAGUIRE, MARY: Actress. Melbourne, Australia,
Feb. 13, 1919; p. Michael Joseph Maguire, boxing
champion; e. private schools. Appears in "Heritage.
"The Flying Doctor," "That Other Place Again Here. 1937:
"One Hour of Romance," Warners.

MAGUIRE, TOM: (See 1936-37 Motion Picture Almanac.)

MABAN, HILLY: Actor, r. n. William A. Mahan.
In P.T. Tones, "Holding the Line," "The Great
1, w. 48½ pounds; blond hair and blue eyes; by: airplanes;
p. Madge and LeRoy Mahan; e. attending public school.
Radio actor shortly before joining Universal. "The Man
of Saturday Night," 20th-Cent.-Fox, In 1936: "Educating
Father," "To Back to Nature," "Off to the Races," Re-
In 1937: "Big Business," 20th-Cent.-Fox.


MAHER, FRANK: Sound technician. In 1934:
"Nana," United Artists-Goldwyn. In 1935: "The Wed-
ding Night," "Les Misérables," "Barbary Coast," Splen-
der." UA. In 1936: "These Three," "Come and Get It.
"UA. In 1937: "You Only Live Once," UA.

MAHER, WALLY: Actor. In 1935: "Murder in the
Fleet." MGM. In 1937: "21st Hours Leave," GN.

MAHIN, JOHN LEE: Writer, b. Evansville, Ind., in 1932: screen play "Red Dust," "The Wet Parade." MGM; collaborated on "The Beast of the City." MGM; collabora-
ted on screen play "Seafarer," United Artists. In 1933: wrote dialogue and appeared in "Hell Below," col-
lected on screen play, "Bombshell," "The Prizefighter

MAHONEY, DAN: Feature and Sunday editor, New-
times, Times-Sun, East Rand, Ind.; b. New York City, June 14,
1903; p. Mr. and Mrs. Michael Mahoney; e. private schools and Notre Dame University; married.

MAHONEY, FRANCIS X.: Actor. In 1936: "Show-
boat," Universal.

MAHONEY, TOM: (See 1936-37 Motion Picture Almanac.)

MAHONEY, WILKIE: (See 1936-37 Motion Picture Almanac.)

MAHONEY, WILL: (See 1936-37 Motion Picture Almanac.)

MAHOL, BARRY: (See 1936-37 Motion Picture Almanac.)

MAHURAN, STUART A.: Managing editor and motion
picture editor. Telegraph-Herald and Times-Journal,
Dubuque, Iowa; b. Colwich, Kansas, July 15, 1892; p. Mr.
and Mrs. J. A. Mahurman; e. high school and college in liberal
arts, B.A. degree college, A. degree, State University
of Iowa. Three children, Kathleen, Madeline and Elinore.
City editor. Married to Marylou Breda, 1936. Became
editorial writer, Dubuque Telegraph-Herald, 1924-25; editorial
writer, Evansville, Ind. Courier-Journal, 1926-1929. Tri-
State editor, Evansville, Ind., 1929.

MAI, ROSE: (See 1936-37 Motion Picture Almanac.)

MAIBAUM, RICHARD: Writer. b. New York City,
May 26, 1899; h. 6 feet ½ inch; w. 187; brown hair, blue
eyes; married; by: tenants, golf, bridge; p. Jerome and
Claire; e. New York University, B.A., M.A., University of
Iowa. Plays: produced on Broadway in 1932. "The
Tree."
In 1933: "Pirrit." In 1934: "Sweet Mystery of Life." Member, Shakespeare Repertory Theatre: New
York, 1933. Screen plays: "We Went to College," MGM (1936). In 1937: original story from play "Sweet
Mystery of Life." Screen "Gold Diggers of 1937," WB.

MAIDA, ARMANDO: Sales manager of United Artists.
Buenos Aires; b. Sao Paulo, Brazil, Nov. 26, 1905; e.
high school graduate and accountant; married. Was broker until December 1925. In 1924 joined United Artists, was sent to Chile; there nine years, as general
manager. In 1922 transferred to Buenos Aires as sales
manager.

MAIDMENT, GEORGE JOSEPH: Secretary and as-
assistant to managing director, Columbia Pictures Corpor-
ation, Ltd., Columbia Pictures Expert, Ltd., and Columbia
22, 1891; e. Archbishop Tenions Grammar School, Fellow of
the Charterd Institute of Secretaries, Associate of the Society of Incorporated Accountants and Auditors.
Fellow of the Institute of Linguists. Was chief continental auditor of the Associated Film Co., Ltd, and British Movietones, Ltd., 1929; director, Fox British Pictures, Ltd., 1931; joined Columbia in present position, 1933.


MAILÉS, CHARLES H.: (See 1936-37 Motion Picture Almanac.)

MAIN, MARJORIE: (See 1936-37 Motion Picture Almanac.)


MALDONIAN, LENA: (See 1936-37 Motion Picture Almanac.)


MALGO, GOERY: (See 1936-37 Motion Picture Almanac.)

MALIKOFF, NIKOLA: (See 1936-37 Motion Picture Almanac.)

MALITZ, FELIX: Business Executice. Was vice pres- ident and general manager of former Pathe Freres, and also was in executive of old Electric Film Company, which later became Pathie Exchange, Inc., of which he was first vice president and general manager. Was forced to resign from Pathie Exchange, Inc. on the estate of Pathe. Capital of Pathe was entirely in the hands of French interests. Later he imported German war films, and for several years was in the exporting and importing of films. Became vice- president and general manager of UFA Films, Inc., New York. Resigned late in 1931. Now heads system of edu- cation in phonetics.


MALLORY, JAY: Writer. In 1936: wrote play, "Give Me Your Heart," WB.

MALLORY, KAY: (See 1936-37 Motion Picture Almanac.)


MALNECK, MATT: Music. In 1935: To beat the Band," RKO.

MALO, GINA: Actress. b. Cincinnati, Ohio, June 1, 1909; h. 5 feet 3½ inches; married, Romney Brent.
JACK TOWNLEY
writer » director

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6425 Hollywood Blvd.
Hollywood, Calif.
First appeared on stage in her home town, 1921. Played in Paris and London, where her film work followed. She appeared in "In a Monastery Garden," 1932, Lily of Killarney, 1932; Night Flight, 1933 (Known as "One Magic Night," both for B and D; "King of the Kingdom," Weems; Moya; Wiltz Fite, 1933; Gaumont-British; "Strike It Rich," 1933, British Lion. In 1936: "Where There's a Will." GH.

MALONE, MOLLY: (See 1936-37 Motion Picture Almanac.)

MALONE, RALPH: Actor. In 1936: "Woman Trap," Paramount, M.


MALONEY, JOE: (See 1936-37 Motion Picture Almanac.)


MALPASUTTI, VITTORIO: Manager, reediting department, 29th Century-Fox Film, Italy, b. Carbonara Servia, Italy, Jan. 16, 1905; w. Enza Buti; m. Elvira, 1928; 1 daughter. "Declima Musa." Since 1921 with Fox Film Corp., translating into Italian all Fox releases. Members of writer's and author's guilds.

MALVY, JEAN: Author of four books of poetry and of Official Prayer of Italian Aviation.


MAMO, RUDOLPH: Director. b. ibid, 1885; h. & w. Miss Marie Davidoff; 2 sons; 1 daughter. Became second actor, specializing in law; h. 6 feet ½ inch; dark brown hair, yellow brown eyes; w. 168 pounds; h. detective stories and horseback riding. In 1920, went to London, did not know a word of English when he arrived, but directed an English play two years later. "The Healing on the Door" was his first big production, although previously he had taken parts in the stock company in Zurich (Switzerland), a commercial school in London. Assistant manager, advertising department, Carriera della Sera. Ad- vertised in London, American Radiator Sales Co., London. Edmondson, Inc., "Declima Musa." Since 1921 with Fox Film Corp., translating into Italian all Fox releases. Members of writer's and author's guilds.

MALPASUTTI, MARCO: Associate Advertising Director, Maltese, b. ibid, 1915; h. & w. Santina; 1 son; 1 daughter. Became second actor, specializing in law; h. 6 feet ½ inch; dark brown hair, yellow brown eyes; w. 168 pounds; h. detective stories and horseback riding. In 1920, went to London, did not know a word of English when he arrived, but directed an English play two years later. "The Healing on the Door" was his first big production, although previously he had taken parts in the stock company in Zurich (Switzerland), a commercial school in London. Assistant manager, advertising department, Carriera della Sera. Ad- vertised in London, American Radiator Sales Co., London. Edmondson, Inc., "Declima Musa." Since 1921 with Fox Film Corp., translating into Italian all Fox releases. Members of writer's and author's guilds.


MANCINI, MARCO: Director; b. ibid, 1915; h. & w. Santina; 1 son; 1 daughter. Became second actor, specializing in law; h. 6 feet ½ inch; dark brown hair, yellow brown eyes; w. 168 pounds; h. detective stories and horseback riding. In 1920, went to London, did not know a word of English when he arrived, but directed an English play two years later. "The Healing on the Door" was his first big production, although previously he had taken parts in the stock company in Zurich (Switzerland), a commercial school in London. Assistant manager, advertising department, Carriera della Sera. Ad- vertised in London, American Radiator Sales Co., London. Edmondson, Inc., "Declima Musa." Since 1921 with Fox Film Corp., translating into Italian all Fox releases. Members of writer's and author's guilds.


MANERO, ANTONIO: General motion picture interestes, b. Nov. 20, 1893; of the schools of Mexico City and National University of Mexico. Banker, congressman and in diplomatic service. Distributor and producer.

MANES, GINA: (See 1936-37 Motion Picture Almanac.)

MANFRE, JOSEPH T.: Branch manager, b. Kansas City, Jan. 23, 1899. Started in 1916 with Fox Film in Kansas City, later transferred to Oklahoma City and Salt Lake City exchanges. Left Fox in Sept. 1923. Used Paramount in Kansas City, progressively in booking department and in charge of city sales, and in 1926 was appointed branch manager.

MANGAN, FRANCIS A.: Executive, managing director of Francis A. Mangan Productions, Ltd., London, b. then accepted branch manager of Liberty Speciality Film Company, John and Anna Mangan, e. public school, Wyoming Seminary, Holy Cross College. Studied medicine at college but did not finish course. Started with Marcus Loew in 1909; organized Photoplay Theatre Company in 1911; took over leadership of company and subsequently operated Cumberland Theatre, Brooklyn and the Dykman and Crescent in New York City and opened the Rio on Upstate Broadway. In 1926, opened the Imperial Theatre and conducted it until Jan., 1926; at that date went to Los Angeles, where he started in the Picture Theatre in Piccadilly Circus for Paramount. Since that date has arranged the opening shows of all Paramount theatres throughout. Managed and produced such stars as Jeanette MacDonald, Banko Narrass, Pola Negri, Mary Garden and the composers and conductors. Came to London, 1935. In 1936: musical sequence in "A Star Falls from Heaven," U. I; "Traveling Salesman," New York, "The Devil Is a Woman." At Grover House, London, March to June, 1936.


MANGHAM, JOHN W., JR.: President, Southern Film Exchange, Inc., 1909; b. New York, Jan. 19, 1879; d. New York, W. and Olive B. Mangham; e. three years Georgia Tech., then army; married. Appointed branch manager Enterprise in 1915 and under W. C. Jenkins, division manager with Enterprise six years, then appointed branch manager Arthur C. Bromberg Attractions, Atlanta. Remained two years, then returned to C. Bromberg Attractions as sales manager and manager of Atlantic offices,退回C. Bromberg and Republic for six years, resigning Dec. 12, 1926 to organize the Southern Film Exchanges, Inc., to handle independent product for the nine Southeastern states. Expressing in offices in Atlanta, Charlotte, New Orleans and Memphis.


MANHEIM, N. L.: Was export manager Universal Pictures Corporation, 1916; b. Syracuse, New York, March 2, 1899; married and has one son: lives at New Rochelle. With the Shuberts five years before the World War. Since then, with Universal as salesman, assistant general sales manager, short product manager, general service manager, and for 11 years was general manager of the foreign department.

MANHEIMER, RAE: President, The Film Exchange, Inc., 729 7th Ave., New York City; b. Russia; m. widow of A. Manheiler, film pioneer; e. tutored privately by Columbia University; d. E. P. Carrere, film producer; e. Film Exchange, for seven years with assistance of Harvey Permutt.

MANKIEWICZ, ERNA: Writer, b. New York City; e. Hunter College in New York University and University of Paris. Instructor in French at the Monroe College and wrote for all the magazines, Life, Judge and various daily newspapers. Went to Hollywood and was under contract to Paramount, writing original, dialogue and adaptations.


MANN, BERTHA: (See 1936-37 Motion Picture Almanac.)


MANN, HELEN: (See 1936-37 Motion Picture Almanac.)

MANN, LOUIS: (See 1936-37 Motion Picture Almanac.)

MANN, MARGARET: Actress, b. Aberdeen, Scotland, April 4, 1865; h. 5 feet 4 inches; white hair and gray eyes; w. 165 pounds; p. non-professionals; married non-

THE 1937-38 MOTION PICTURE ALMANAC

MANN, NED H.: Director; b. Redkey, Ind., 1903; e. St. Louis; studied art at Washington University, St. Louis. A stock player, later a radio star, then a theater and director on stage. Entered motion picture 17 years ago as an actor; then technical departments of production, hands-on special photographic effects, then director of photography; and directed "Hollywood Angels." In 1933: special effects director "The Deluxe," RKO. In 1936: special effects, "The Ghost Goes West," "Things to Come," "The Man Who Could Work Miracles," UA. In 1937: "Thunder in the East," Columbia; and a "Italian" star company as "Mimi" in "La Boheme." Returned to New York in musical productions and took a test at Paramount New York studios. Signed by Paramount.


MANNING, AILEEN: (See 1936-37 Motion Picture Almanac p.)


MANNING, DR. PH.: (See 1936-37 Motion Picture Almanac p.)


MANNORS, AILEEN: Actress. b. Santa Barbara, Calif.; e. Los Angeles, Calif.; by, sport. Played in San Francisco picture companies, then with Pathes Community Players. Appeared on screen in "Daddy Long Legs." Since in many westerns, including "Wolves of Catalow, Columbia.

MANNORS, SHEILA: Actress. b. Santa Barbara, Calif.; e. Los Angeles, Calif.; by, sport. Played in San Francisco picture companies, then with Pathes Community Players. Appeared on screen in "Daddy Long Legs." Since in many westerns, including "Wolves of Catalow, Columbia.


MANSFIELD, MARIAN: Singer and actress. b. Kansas City, Mo.; h. feet, 2 inches; dark brown hair and eyes; w. 105 pounds; e. high school; married; at one time manager general of Missouri, e. public grade school, convent for three years, and Holton Arms finishing school. Worked in radio and pictures as guest, with one year's experience in stock in Kansas City. Sang on radio in Kansas City, then went to Los Angeles, on radio programs. Signed by Paramount, and appeared in 1934 in Paramount's "Here I My Heart." In 1935 in "Love in Bloom," Paramount.

MANSFIELD, VICTOR: Writer. In 1935: collaborated on screen play, "Here Comes the Band." MGM.

MANTZKE, FRANK: Branch Manager, Universal, Minneapolis, Minn.; b. Freeport, Ill., January 10, 1894; married; e. Freeport High School. Hypnotist on the road, playing big time as professor. Manager, Mutual Film and Robertson-Cole, 4 years; district manager, American Releasing Co., 2 years, Chicago; manager, Fox Film, Oklahoma City, Minn., "Rough Riders," "Ol' Man River." Also Twin City salesmen, RKO, Minneapolis office. Became Universal's Minneapolis manager.

MAPLE, AUDREY: (See 1936-37 Motion Picture Almanac p.)
DWIGHT TAYLOR

WRITER AND AUTHOR

J. CARROL NAISH

ROBIN HOOD OF EL DORADO
(MGM)
CAPTAIN BLOOD
(Warner Bros.)
ANTHONY ADVERSE
( Warners )
CHARLIE CHAN AT THE CIRCUS
(Fox)
RAMONA
(Fox)
CHARGE OF THE LIGHT BRIGADE
(Warner Bros.)
THINK FAST, MR. MOTO
(Fox)
WE WHO ARE ABOUT TO DIE
(RKO)
MOONLIGHT MURDER
(MGM)
SONG OF THE CITY
(MGM)
BORDER CAFE
(RKO)

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WILLIAM STEPHENS

599
MARAFIOTI, P. MARINO, DR.: Voice Supervisor and Coach, formerly under long contract to MGM. b. Italy; a. University of Naples; was first American-born Metropolitan Opera Company as throat specialist, then as vocal instructor. Lectured at Columbia University and at Carnegie Institute of Technology as voice supervisor and coached Grace Moore for films.


MARCO: Producer, in association with Fanon, also in theatrical industry.


MARCUS, LOUIS: Paramount Operating Partner, Salt Lake City, and Mayer. Built up his own independent circuit throughout Utah and Idaho and sold it to Publix (1931). Then a distributor of films in Intermountain states for Famous Players-Lasky. Marcus being the original franchise holder who stayed in business in Salt Lake. Houses in-

THE 1937-38 MOTION PICTURE ALMANAC

600

MARcus, MANNIE: Owner and general manager of theatre circuit in Indiana. b. Cincinnati, Ohio; e. college; married. Operator of theatres in New York, Pittsburgh, Cincinnati, Fort Wayne, Indianapolis. Headquarters in Fort Wayne.


MARDEN, MABEL: (See 1936-37 Motion Picture Almanac.)

Maren, LEw: Former Publicity Director, Hal Roach Studios, Culver City, Cal.; b. Italy, March 9, 1893; married; e. assistant librarian, New York Public Library; Columbia University, Newsperson, magazine editor, World War veteran, assistant librarian, Publicity and advertising, Seitzkine Pictures and Warner Brothers; director of publicity, Warner Brothers Studios; Sam Goldwyn Productions; MGM's "Ben Hur" in Italy; RKO Theatre, Los Angeles. Exploitation, United Artists; Cosmopolitan Productions; RKo Studio representative.


MARETTE, JACQUES: Engineer of Arts and Manufactures, Consultant Engineer; b. Paris, France, June 22, 1881; married and has three children; e. Central School of Arts and Manufacture. 1906, entered Cle, Generale des Photographe, Cinematographes et Appareils de Precision, as engineer; then Societe Pathé Cinema. 1908, chief engineer of Pathé Cinema. 1915, technical director of Pathé Cinema. 1929, director of technical administration of Pathé Cinema. 1931, engineer, consultant of several organizations. Administrator of the Societe d'Enregistrement Sonore, 26 Rue de Pont-l'Evre, Paris. Chef d'Escadron de Reserve d' Artillerie: Legion d'Honneur, Croix de Guerre.


Margo: Dancer and actress. b. Mexico City, Mexico; b. 5 feet, 4 inches; blonde hair and dark eyes; w. 110 pounds; p. Dr. and Senora Amedio Holado. Began dancing at age of six. Lived in Spain for several years with her parents, then came to New York. Entertained at Aqua Caliente, then at Cocoanut Grove, Ambassador Hotel, Los Angeles. Family moved back to New York, where she was popular at Hotel Waldorf-Astoria. George Raft took her for dance-partner at the Paramount Theatre. Appeared in "Crime Without Passion," Hecht and MacArthur, then signed by Paramount. Appeared in "Rumba," Paramount. In 1935: "The Robin Hood of El Dorado," MGM. In 1936: "Winter Set," "Lost Horizon," Columbia.

Margolies, Albert: Director of Publicity, Gaumont-British; b. New York City, Feb. 4, 1903; m. Lily Y. Fish; e. Yale, N.Y., U., Law. Entered motion picture industry from newspaper work in 1924 as assistant publicity director for RKO; Publicity, Fox Theatres. Director of publicity and advertising, RKO Theatre. Publicity and advertising, Fo Film. Publicity Manager, United Artists. Then present post.

Margolis, Robert: (See 1936-37 Motion Picture Almanac.)


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THE 1937-38 MOTION PICTURE ALMANAC

601

MARLON, EDNA: (See 1936-37 Motion Picture Almanac.)


MARISOL, RANULPH: (See 1936-37 Motion Picture Almanac.)


MARIVALE, BERNARD: Writer. In 1936: collaborated on "The Uncharted Hour," MGM.


MARK, WILLIS: (See 1936-37 Motion Picture Almanac.)


Way, ""Chasing the Public,"" ""Tarzan of the Apes,"" ""Romance of Tarzan."

MARKEY, GENE: Writer. b. Jackson, Mich., December 11, 1885; d. Detroit, Michigan, October 1, 1937. Educated; University; married; divorced; four children; active in journalism; associate in theater; active in motion picture industry; wrote novels, ""Dark Island."" ""Stirring, "" ""High Adventure,"" ""The Eskimo,"" ""Rixt You Are,"" and many magazine stories. Entered pictures in 1928 when his novel, ""Stirring"" was adapted. Collaborated in writing additional dialogue and did originals for ""The Gay Lady,"" Paramount; ""Lucky in Love,"" Pathé; ""Close Harmony,"" Paramount; ""Syncopation,"" Radio; ""Mother's Boy,"" Radio; 1930-31. ""Furandora Girl, "" ""Inspiration"" for MGM; ""The Prince of Diamonds."" Columbia. In 1932: ""As You Desire Me,"" ""The Great Lover,"" ""West of Broadway,"" 1933: with Kathryn Soela on ""Baby Face,"" Warner; ""Jilly Turner,"" ""Female,"" First National; ""Midnight Mary,"" MGM. In 1943: with Kathryn Soela in ""Damsel Wanted."" In 1932: wrote ""A Modern Hero,"" First National; co-author of story and screen play ""The Merry Pranks,"" collaborated on ""Past Commands,"" Warner;" ""constant collaborator,"" co-wrote ""The Pursuit of Happiness,"" ""One Hour Late,"" Paramount; In 1936: collaborated on screen play ""The King of Burlesque,"" 20th Century-Fox. In 1936: screen play ""Giants Dormitory,"" Fox; collaborated on screen play ""Private Number,"" ""White Hunter,"" 20th Century-Fox; story, ""Love in Exile,"" General. In 1937: associate producer and collaborated on screen play ""On the Avenue,"" 20th Century-Fox.


MARKS, JOSEPH: Executive, b. Youngstown, Ohio, July 8, 1885; d. Hollywood, March 29, 1939, and Kate Marks; e. public schools. Has been for thirty-six years in show business: treasurer: manager, summer amusement park; manager, penny arcade: business operator, summer amusement parks; theatre manager, theatre manager, theatre concessionaire, theatre program publisher, owner, theatre owner advertising company; state right, management, 1913; owned theatre, four years, Warner Bros.; leasing manager, Warner Bros., and First National, In 1919: moved from Connecticut and Burkill, Calif. Organized Joseph Marks Agency.

MARKS, MARIE: Actress, dancer. b. San Antonio, Texas, April 22, 1918; h. 5 ft. 5 In.; w. 130 lbs.; blonde hair and green eyes. Danced in Paradise Restaurant and N.T.G.'s (Nils T. Granlund's) ""Palm Island Re-"" and ""title of Miss Texas."" Appeared in ""Wonder Bar,"" ""Gold Diggers of 1935,"" Signed by RKO-Radio.


MARLEN, TRUDE: Actress. b. Graz, Austria; blond hair and brown eyes. Stage debut in 1933; per. under June De (""These Three Lies,"" UFA; in 1934: ""Seil mit Dem Feuer,"" UFA.

MARLEY, J. PEVERELL: Cameraman. b. San Jose, Calif., August 12, 1905; h. 5 feet 8 inches; black eyes and dark brown eyes; w. 145 pounds; c. Charlotte Coombes and John Marley, non-professionals; c. Hollywood high school; div. Linda Basquette, professional; h. horseback riding, swimming, dancing, golf and football. Chief cameraman for C. B. DeMilles for ""The Ten Command-"" ""The Volga Boatman,"" ""The King of Kines."" ""The Goddess Girl,"" ""Demantie,"" and ""Silk Stockings;"" and ""

MARLIN, MIRIAM: (See 1936-37 Motion Picture Almanac)


MARLOW, TONY: (See 1936-37 Motion Picture Almanac.)

MARLOWE, CHARLES: Playwright. In 1939: play, ""When Knights Were Bold,"" ""Sinned, General Film Distributors."" (England, 1939.)


MARLOWE, JUNE: (See 1936-37 Motion Picture Almanac.)


MARSHEL, BUD: (See 1936-37 Motion Picture Almanac.)


MARSHEL, CLARK: "See 1936-37 Motion Picture Almanac.

MARSHEL, MARSHALL, "See 1936-37 Motion Picture Almanac.

MARSHEL, MYRON: "See 1936-37 Motion Picture Almanac.

MARSHEL, ROBERT: Actor. In 1936, signed contract with Selznick International, "played in the Garden of Allah," "Loaned to M.G.M."

MARSHEL, EVERETT: Actor. Singer, Lawrence, Mass.; h. 5 feet 11½ in.; auburn hair and brown eyes;


MARSTON, JOHN: (See 1936-37 Motion Picture Almanac.)


MARTAN, NITA: (See 1936-37 Motion Picture Almanac.)


MARTIN, ANTHONY: Actor. b. San Francisco; h. 6 ft.; w. 175 lbs; brown eyes, black hair; e. Oakland
MARTIN, JOHN: In 1933, narrator in "Silver Gold.
MARTIN, JOHN: Actor in Universal Pictures.
MARTIN, JOHN LEE, JR.: (See 1937-38 Motion Picture Almanac.)
MARTIN, JOSPEH HENRY: Editor, Sunday Star, Wilmington, Del. b. Wilmington, Jan. 10, 1875; p. Peter F. and Margaret (Brandman) M.; e. Wilmington public schools; Journalism course at Indiana University, City, N. C. Dec. 11, 1910; children, Florence Martin France, Joseph Jr.; (Mrs.) Marion B. Martin; e. sold to Players Club and Players Club of Louisville. In Hollywood last year did series of articles for Courier-Journal.
MARTIN, DUKE: (See 1936-37 Motion Picture Almanac.)
MARTIN, ELEANOR: (See 1936-37 Motion Picture Almanac.)
MARTIN, MRS. ERNEST WHITNEY: Community Better Films Works. 525 Lincoln Avenue, Palo Alto, Cal. b. Columbus, Ohio, 1875; p. Mr. and Mrs. W. H. Slade; e. Columbus public school and high school, and Rocket College, now Akron University; married and has three children.
MARTIN, HARRY: Dramatic and motion picture editor, the Commercial Appeal, Memphis, Tenn.; b. Hollandale, MIsh. Oct. 24, 1904; p. Dr. and Mrs. H. L. Martin; e. Hollandale. In 1935: graduated from Mississippi College: Columbia University, summer session; has one son. Reported duties, daily theatrical column, "Footlights" (Films).
MASON, MAURY: (See 1936-37 Motion Picture Almanac.)


MASON, MARY: (See 1936-37 Motion Picture Almanac.)


MATHEWS, ISLA: (See 1936-37 Motion Picture Almanac.)


MATTEA, VITTORIO: Sales manager, MGM, Italy; b. Aquila, Italy, June 11, 1888; c. Professor at Ambros Matto; d. Doctor of Commercial Science; married. Was salesman of farm implements and machinery. Exhibitor-owner of small theatre erected in Rome and Province (of Anolla). Entered MGM as auditor for Italy, later made assistant sales manager, now sales manager.

MATTECHECK, M. W.: Exhibitor, McMinnville Amusement Company, McMinnville, Oregon, operating the Lark and Gaity Theatres; b. Watertown, Wis., Aug. 3, 1877; e. high school, Webster, S. D., and business college; University of Minnesota, Minneapolis, 1900; has three children. Practiced law two years; in banking nine years; operating theatre business and furniture business for seven years; in connection with theatre business. Entered exhibition in Kennewick, Wash., 1911, operating for 12 years. Moved to McMinnville, Oregon, 1926, operating there ever since. In theatre business a little over 23 years.

MATTHEWS, A. E.: Actor, b.Bradford, Yorkshire, Eng., Nov. 22, 1876; h. ft.; w. 140 pounds; height 5 feet 9 inches; two years education; married, including three years with Sir Charles Wyndham, three years with Sir Charles Hawtrey, and three years with John Hare. Sir Gerald du Maurier, Arthur Bouchier, Ellen Terry, and Sir George Alexander. Fifteen years stage experience in New York. Associated in 1917-18 with the early British Actors Film Co. in London, a collaborative film venture of West End players, of which he was chairman. "Men Are Not Gods" (London Films).


MATTHEWS, BURT: (See 1936-37 Motion Picture Almanac.)

MATTHEWS, DOROTHY: (See 1936-37 Motion Picture Almanac.)

MATTHEWS, GLENN E.: Technical Editor, Kodak Research Laboratories. Eastman Kodak Co., Rochester, N. Y.; b. Oswego, N. Y., August 23, 1897; c. University of Minnesota, 1918-21, BS, in chemistry, 1920, and MS, in 1921. Research chemist, Eastman Kodak Company, 1921-25; technical editor since 1925. Fellow, Society of Motion Picture Engineers. Fellow, Royal Photographic Society. London; Member, American Chemical Society; Member, Photographic Society of America; Member, International Encyclopedia, Fellow, Royal Photographic Society. London; Member, American Chemical Society; Member, Photographic Society of America; Member, International Encyclopedia.

MATTHEWS, GUY: Exhibitor. Member, Allied Theatres of Oregon. His theatre is the Granada.


MATTISON, FRANK S.: Director, b. Minneapolis, Minn., July 9, 1899; e. in Minneapolis; h. 6 feet; dark hair, blue gray eyes; w. 185 pounds. Previous career, stage director, for producing entire plays, directed for Trubin Productions: "The China Slaver." "Ivy-Eye Boys," "Girls Who Dare." "Little White Girl," "Must We Marry." In 1934: "Fashions of 1934," "Jimmy the Gent." WB. In 1935: assistant director, "Bright Lights." FN. In 1936: "Huckles," "Traveling Saleslady," "Two Against the World." WB.


MATTROW, SCOTT: (See 1936-37 Motion Picture Almanac.)

MATURIN, ERIC: Actor, r. n. same. b. Ninal Tawl, India, May 20, 1885; h. 5 feet 11 inches; w. 140 pounds; black hair, brown eyes; hobbies include cricket, golf, squash rackets; p. Counsel and Mrs. F. Maturin; e. Tombridge School. Stage for 35 years. London and America. "City of Beautiful Nonsense," "Prince of a Song," Fox- British; "Sanders of the River," London Films; "Scarlet Pimpernel," London Films.


MATZNER, CHARLES: Balochistan branch manager, Fox Film. b. Northumbria, Honorary, June 26, 1893; e. commercial high school, Waubashe, 1919, exhibitor in Nazyszombat; in 1919-1924, manager of Triotel Film Company, Braitslats, Czechoslovakia; 1924, Fox agent, Berlin; in 1925, Fox branch manager, Vienna, and since that time branch manager, Fox, Budapest.


MAUGHAM, DORA: (See 1936-37 Motion Picture Almanac.)

MAU G., A.: (See 1936-37 Motion Picture Almanac.)


MAUREL, RAYMOND: (See 1936-37 Almanac.)
Christ." Having won the confidence of his patrons, he soon had the leading theatre in the town. He then decided to give social attractions such as the Boston Opera company, "Peter Pan," with Maude Adams and "The Littlest Rebel," with the Farnums as the attractions, which was also a huge success. One by one all of the five theatres in Haverhill came under Mayer's control. Later he branched out and with Nat Gordon formed the Gordon-Mayer theatrical chain, the strongest in New England at that time. He then became interested in the exchange end of the business, and soon was recognized as one of the biggest buyers of film production in the country, as well as enjoying an enviable reputation as a rare judge of a picture's commercial possibilities. His background of sound experience and victories made him logical head of operations when the greatest merger up to that time in film history brought together the picture-making forces of Metro-Goldwyn-Mayer. Under his management that organization has become one of the greatest film producing organizations in the world, producing an average of more than 50 pictures each year. President of the Motion Picture Producers Association.


**MAYFAIR, MITZI:** (See 1936-37 Motion Picture Almanac.)

**MAYNARD, CLAIRE:** Actress. b. Brooklyn, N. Y.; h. 5 feet 5½ inches; blonde hair and blue eyes; w. 112 pounds; b. James L. McCarthy; e. public schools of Brooklyn; chief hobby is ballroom dancing. Modeled in several gown shops. Under contract to Fox.

**MAYNARD, KEN:** Actor. b. Mission, Texas, July 21, 1895. Was graduated from Virginia Military Institute; married non-professional; h. 6 feet; w. 180 pounds; black hair, gray eyes; by. aviation. Became interested in trick riding when a child and copied all the stunts he saw in circuses. When 14 years old he ran away to join a cheap wagon show. His father persuaded him to take a course in civil engineering and he was one of the youngest civil engineers in the Army. In 1922 was with Ringling Brothers' circus, where Lynn Reynolds, a director, saw him ride and asked him to work in

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**HARRY CAREY**

**MANAGEMENT:** WM. MEIKLEJOHN, INC


MAZZA, SAMUEL: Rigo manager, MGM. b. in Cairo, Egypt, on Dec. 15, 1888. After entering picture industry was hotel manager, French restaurant and traveling salesman. Clerk, accountant, and now Rio manager for MGM.


MCGADDJO, JOHN: (See 1936-37 Motion Picture Almanac)


MCALLISTER, JESSIE: In 1936-37 Motion Picture Almanac.

MCALLISTER, MARY: In 1936-37 Motion Picture Almanac.


MCARDLE, GLADYS: Exhibitor, Oat Theatre, Lebanon, Kan.; b. Smith County, Kansas; p. John and Mary L. McCardie; e. grammar school; received interest in pictures theatre assistant cashier. Lebanon State Bank Entered motion picture industry Aug. 1, 1930.


MCAVOY, MAY: (See 1936-37 Motion Picture Almanac)

MC BAN, MICKEY: (See 1936-37 Motion Picture Almanac)


MC BRIDE, DOMINIC: (See 1936-37 Motion Picture Almanac)

THE 1937-38 MOTION PICTURE ALMANAC

612


MC CALL GEORGE: (See 1936-37 Motion Picture Almanac.)


MC CALL WILLIAM: (See 1936-37 Motion Picture Almanac.)

MC CALLON, HOMER: Director of publicity, Loring's Inc., Oakland, Calif.; b. Detroit, Mich., Sept. 11, 1914; e, city schools and University of Tennessee, Knoxville. Before entering films did outdoor advertising, principal of advertising firm of Cieoro-Cola and Orange Crush. Was assistant manager, Marvin Wise's Empire Theatre, Birmingham, as poster artist for other theatres there, Assistant to Adolphe Gortawosky in Alhamb, Ga. Present post for last ten years.


MC CARRON B: J. Branch manager. Started with RKO as salesman on March 1, 1929, and on April 1, 1929, opened Los Angeles branch, Des Moines, transferred to St. Louis, Aug. 1935.

MC CARThy CHARLES E: Director, advertising and publicity, Twentieth Century Fox, b. Wareham, Mass.; e. public schools at Wayfere, Mass.; m. married, home address: 14 Elm Pl., Hollywood 6, A. J. Stillman; employed as a reporter and editor of various New England, New Jersey and New York newspapers for four years. Joined Fox Film in 1918; became publicity manager of Paramount Famous Lasky Corp. in 1919; promoted to direc- tor of publicity and advertising of Paramount Public in 1929; resigned in 1932 to assume present post.


MC CARThy EARL: (See 1936-37 Motion Picture Almanac.)


MC CARThy J J: Died February 25, 1937. (See 1936-37 Motion Picture Almanac.)


MC CARThy LEON: Special adviser in editorial dept. Republic Pictures. Was with film companies, then turned to theatre operation. District manager for Fox West Coast in St. Louis, district beginning Southern Illinois; in 1927 was transferred to Kansas City as district manager of the Fox Midwest circuit. In 1936 was assistant to Elmer C. Rhoden, president and general manager, Fox Midwest Theatres.


MC CAUSLAND A H: Associated with receivership department, Irving Trust Co. Appointed in January 1933 by Irving Trust Company as receiver's representative in RKO.


MC CLINIC GUTHRIE: Director, producer, writer, actor, b. Seattle, Wash., August 6, 1904; e. public schools of Seattle, University of Washington, Academy of Dramatic Arts In New York; m. Katharine Conner, stage actress; h. feet 5 inches, brown hair, blue eyes; 1904; has old furniture and stamp collection; First on the stage in 1915 with Grace George in repertory; stage manager and later casting director with Florenz Ziegfeld; his original name was A. L. Milne's "The Dover Road;" has directed "The
Lady," Waseca.

Sacra-

B.A.,

McCLINTOCK,

Francis M.: Cashier, Universal, b.

Indianapolis, Cail., Feb. 28, 1906; h. 5 ft 10 1/2 in.; w. 138 pounds; p. James A. and D. Ruth; e. high school. Married early years.

L. W.: Branch manager, b. Sacramento, Calif., Feb. 28, 1906; p. Mrs. Charlotte McClintock; e. high school; married. Started as assistant salesman in Santa Fe, N. Mex., in 1926 and was assistant advertising manager; promoted to salesman, traveled East Texas and the South. Was head booker before becoming branch manager for Paramount.

Robert L. : Pen name, R. M. Wichita Beacon, Wichita, Kan.; b. Canon City, Col., May 30, 1900; p. Marion E. McClintock; e. University of Colorado (A.B. 1930). Started newspaper work as cub reporter, shifted to desk work, including telegraph; then became line reporter, string editor with movies and drama as a sideline. Added features, proverbs and a few other sidelines as minor duties.


Harry A.: District manager, Fox Midwest Theatres, Kansas City; b. Topeka, Kan., Aug. 16, 1896; p. Mr. and Mrs. J. A. McClure; e. grade and high school; married. Was clerk, Santa Fe R. R. office at Dodge City, Kan., 1908-1911 and owner of grocery store, Emporia, Kan., 1911-1918. In 1918 purchased Electric Theatre, Emporia; 1929, opened New Strand Theatre, Emporia; 1926, purchased Royal Theatre, Emporia; 1928, opened New Granada, Emporia; sold three theatres in Emporia to Fox West Coast, October, 1929; manager for Fox West Coast in Emporia until February, 1939. Promoted to eky manager in Topeka, and in March, 1931, promoted to present post as district manager with headquarters in Topeka. Topeka district comprises twenty-five theatres in cities in Missouri, Kansas and Nebraska. April 1, 1936, transferred to Kansas City, handing same territory.

Mrs. Richard (Eunice L.): Chairman, Committee on Motion Pictures, General Federation of Women's Clubs; president, Better Films Council of Chicagooland; b. LaGrange, Ind., Sept. 19, 1891; p. Mr. and Mrs. Charles L. Bothwell; e. three Rivers High School, Michigan; Toledo Conservatory of Dramatic Art; Drexel Conservatory of Music and Dramatic Art; Emerson College, Boston, as teacher of voice and dramatic art. Nebraska State Teacher's College; Chattanooga and Laramie, Wyoming, active in women's organizations, including Thirteenth Congressional District Illinois Federation of Women's Clubs, Community Centers of Chicago, Ridge Community Motion Picture Theatre Community Project, and others. Aiding in development of program of educational public relations work.


MC CORMIC, MARY: (See 1936-37 Motion Picture Almanac.)

MC CORMIC, ELLA MAE HAWTHORNE (Mrs. Frank Deton): Motion picture editor. Detroit Free Press, Detroit, Mich.; b. London, Sept. 22, 1866; p. Elizabeth Mary Groves and William Henry Hawthorne; e. Private and public schools, finishing school: widows and has one son. All branches of newspaper work, dramatic, music and motion picture critic on Detroit News, Detroit Times and Detroit Free Press. For two years assistant manager and publicity director of Detroit Symphony Orchestra.


MC CORMIC, JOHN: Talent representative, producer. b. Kansas City, Mo., Aug. 17, 1893; h. 6 feet 1 inch; brown hair and blue eyes; w. 225 pounds; p. Anne Clinton and James McCormick, non-professionals; e. Broadway high school, Seattle, Wash., and the University of Washington-High school and college: finishing school: widows and has one son. All branches of newspaper work, dramatic, music and motion picture critic on Detroit News, Detroit Times and Detroit Free Press. For two years assistant manager and publicity director of Detroit Symphony Orchestra.


MC CORMIC, S. BARRET: Advertising manager. RKO-Radio Pictures; b. Missouri. Gained his early newspaper training in Denver, joined writing staff of Thomas H. O'Halloran, then with the Chicago Tribune. Later served as assistant on the movie newspaper sections in America in Denver. Became manager of radio theatre in Hollywood and All-City Cleveland; brought theatres into national limelight: introduced unique program policies: presentations and social features and became Chief of Program and exploitation for Pathe Exchange, which he headed for four and one-half years. Eastern representative for Douglas Fairbanks. Joined Lord, Thomas & Logan Advertising Agency, handling national newspaper advertising campaigns, Thome to RKO Radio.


KEY TO ABBREVIATIONS

b. birth m. married
div. divorce p. parents
a. education r. r. real name
education pro. professional
h. height n. n.
key word
hy. hobby w. weight


MC COY, FRANCES: (See 1936-37 Motion Picture Almanac.)


MC COY, HOWARD W.: Divisional manager, Saenger Theatres, New Orleans, La.; b. Salt Lake City, Utah, Jan. 7, 1893; p. Mr. and Mrs. C. H. McCoy; e. high school and general business school; married. In show business since boyhood. With 101 Ranch Wild West Show; theatre treasurer, Shuberts; company manager, Paul Armstrong and Oliver Morcom; stock company manager, Finkelstein and Tuben; theatre manager, Orpheum Circuit. Superlative manager. B. S. Moss: southern division manager. Loew's, Inc.: division manager, Publis Theatres. Division manager, Saenger Theatres.

MC COY, RUBY: (See 1936-37 Motion Picture Almanac.)

MC COY, TIM: Actor. r. n. Colonel Timothy John Fitzgerald McCoy: b. Saginaw, Mich., April 10, 1911; h. 5 feet 11 inches; w. 176 pounds; blue eyes; blond hair; e. Saginaw public schools and at St. Ignatius College, Chicago; div. and has two children, b. 1931-32. "Fighting Fool," "Fighting Fool," "Fighting Fool." As usher in Seattle theatre; after leaving college he became assistant to the San Francisco theatre in San Francisco. Realizing the coming popularity of motion pictures, he entered this branch of the show business in 1914, and has since been affiliated with Sol Lesser, first as exchange manager in Denver of All Star Features Distributors, then as publicity and exploitation manager for the entire organization. After the World war, in which he was commissioned an ensign in the Navy, he became publicity director of the newly organized First National Exhibitors Circuit as Western head of this organization as it developed from a two-room office until it occupied its present two million dollar studio. In 1927 he restored as general manager, and later as general superintendent, to the Denver office. In 1935-36 went to producing Colleen Moore pictures for First National release. Joined Joys-Belzner Agency, Hollywood, 1923. Opened own office in 1928. In 1935-36 consolidated with A & S Lyons, Inc. under name of Lyons, McCormick and Lyons.


MC CRACK, S. BARRET: Advertising manager. RKO-Radio Pictures; b. Missouri. Gained his early newspaper training in Denver, joined writing staff of Thomas H. O'Halloran, then with the Chicago Tribune. Later served as assistant on the movie newspaper sections in America in Denver. Became manager of radio theatre in Hollywood and All-City Cleveland; brought theatres into national limelight: introduced unique program policies: presentations and social features and became Chief of Program and exploitation for Pathe Exchange, which he headed for four and one-half years. Eastern representative for Douglas Fairbanks. Joined Lord, Thomas & Logan Advertising Agency, handling national newspaper advertising campaigns, Thome to RKO Radio.


MC CRAIG, ARCHIE: (See 1936-37 Motion Picture Almanac.)

MC CREA, JOEL: Actor. b. Los Angeles, Cal., November 5, 1905; h. 6 feet 1 inch; w. 180 pounds; blue eyes; w. 185 pounds; p. Lou W. and Thomas F. McCrea, non-professionals; e. Hollywood high school, University of Southern California, and Columbia University. Joined Universal, 1933. Became manager of radio theatre in Hollywood and All-City Cleveland; brought theatres into national limelight: introduced unique program policies: presentations and social features and became Chief of Program and exploitation for Pathe Exchange, which he headed for four and one-half years. Eastern representative for Douglas Fairbanks. Joined Lord, Thomas & Logan Advertising Agency, handling national newspaper advertising campaigns, Thome to RKO Radio.

MC CRACK, HAROLD: (See 1936-37 Motion Picture Almanac.)

MC CREA, JOHN: Talent representative, producer. b. Kansas City, Mo., Aug. 17, 1893; h. 6 feet 1 inch; brown hair and blue eyes; w. 225 pounds; p. Anne Clinton and James McCormick, non-professionals; e. Broadway high school, Seattle, Wash., and the University of Washington-High school and college: finishing school: widows and has one son. All branches of newspaper work, dramatic, music and motion picture critic on Detroit News, Detroit Times and Detroit Free Press. For two years assistant manager and publicity director of Detroit Symphony Orchestra.

MCDONALD, FRANCIS: Actor. b. Bowling Green, Ky., Aug. 29, 1873; 5 ft 8 in.; w. 150 pounds; w. Catherine Aahline and John Francis Mc-
Danl, of the cast; professional, of St. Xavier college, Cinc-
imati, Q.; married, by geet, having had experience in dramatic stock companies, Robinsons 4
Paw, Climax; in Seattle, Wash., in Virginia
Brassic, San Diego, Cal.; with the American Stock Company, in San, Wash., and one season on Orpheum
with "The Man of the Mountains." In "The Dramaet,
"Legion of the Condemned." For
unted Frank C. Wilcox, Kid; "Clean-up.
"The Valley of Hell" and "Desert's Toll.
"We're Bananas" in "Panic." In "20th
"Alipata's Inner World," Columbia; in "Caballero,"
"The Pursuers of the Last Chance." Paramount; in "Mo-
 mommy," "Gang Busters." Paramount; in
"Woman's Private Club," Carl Fox; in "Bridal
marginal, released also as feature by Majestic. In "35; "Red
In 1936: "The Prisoner of Shark Island." "Under Two
Flags." 20th Century-Fox; "Big Brown Eyes." "The
"The Phantom Tollbooth." Universal; in "BKO Radio.

Mcdonald, Frank: Director. b. Baltimore, Nov.
9, 1899; h. ft 8 in.; brown hair and eyes; w. 165
pounds. Worked as traffic manager, Armour and
Southern Pacific R.R. Seventeen years in theatre as ac-
tor, stage manager, director, author. Plays included "One
of the First," "Darktown," "The Red Lantern," "Lady in
the Next Room," "Puppets," "Silver Cord." Played stock in twenty-five cities. Directed dialogue for two
years for Warner. In 1935 began directing for Warner.
Directed "Murder of Dr. Harrigan," "Broadway Hostess.
"Theatre Rides the Range," "Heather Dam," "Mugler by an Act," "Big Night." "The Big Negril," "Belle of
Twenty," "Song of a Nation," "Isle of Fury," "Smart
"Murder Goes North," Columbia.

Sept. 17, 1908; h. ft 5 in.; dark hair and eyes; w. 140 pounds; p. Mary O'Neil and John Mc-
donald; educated at St. Ignatius College, San Francisco.
Stage experience began in 1925. Appeared in 1937
in the original film of "The Spoilers," for Selig. In
"Show Boat," for Universal.

Mcdonald, M. E.: Represents producers and dis-
bributors. Member of film associations. Motion
Picture Censhships, Richmond, Va. Address: 312
State Office Bldg., Richmond.

Mcdonald, W. Stewart: Assistant treasurer.
Warren Bros. Pictures, Inc.; vice-president and assistant
treasurer, Stanley Company of America; vice-president and
assistant treasurer, Warner Brothers Theatres, Inc. and
Affiliated Company; b. Walnut Greer, Minn., August 17,
1911; m. Anna Cox Cleaveland; p. W. J. McDonald; e.
Carleton College, Northfield, Minn. 1931, 1933. School
of Business Administration, Harvard University M.B.A.,
1925. Goldman Sachs & Co.

Mcdonnell, Colonel: (See 1937-38 Motion Picture
Almanac.)

Mcdonnell, William: Sales promotion, Quilley
two years; married. Eight years circulation promotion,
Leslie-Judge Company. Specializing in organization of
country clubs, Hicksville, L. I., Westchester, N. Y., Phila-
delphia, Pa. and Kansas City, Mo. One year circulation
and advertising promotion Aviation Publishing Company.
Seven years sales promotion, McGraw-Hill Publishing
Company.

Mcdonough, J. R.: Vice-president of RK0 Radio
Pictures. Was associated with Frank C. Wilcox. A
Vter. He is also the Executive Vice-president, Radio
Corporation of America; General Manager, KKO; Presi-
dent, Keith Albee Orpheum Theatres Corporation; Presi-
dent, KKO Radio Pictures. In 1935 resigned presidency
of KKO Radio Pictures, becoming a stockholder.

Mcdowell, Claire: Actress. b. New York City;
e. Sacred Heart Convent in New York City, specializing in
drawing and drama, Metropolitain School of Art; h. 5 feet
4 inches; dark hair; w. 150 pounds; b. Charles and Ma-
Charles Hill Maties, professional; two children. Stage
career: began with Charles and Maties. Two years in "Way Down East," two years with the original "Clan-
Bold Caballeros," Republic.

Mculough, Charles Alexander: Board of Directors,
Chicago, Dec. 2, 1875. Newspaper
business, directed affairs of several utilities compa-
nies.

McCulough, Paul: Died, March 25, 1936. (See
1935-36 Motion Picture Almanac.)

McCulough, Philip: (See 1936-37 Motion Picture
Almanac.)

McCune, John: Actress. In 1936: Universal
short product.

McDaniels, Etta: Actress. In 1934: appeared in
"Smoking Gums," Universal; In 1935: "The Virginia
Magnificent Brute," U.; "The Prisoner of Shark Island,
20th Century-Fox; "The Lawless Nineteen," Columbia;
"The Lonely Trail," Republic; "Palm Springs," Paramount; "The
Glory Trail," Crescent: "The Devil Is a Sissy," MGM.

McDaniels, Hattie: Actress and singer. b. Wy-
oming, 1901; m. Our Duke Day. Was on the stage for
Ziesf, Wrote "Squaw" and "Felony," plays: "Uncle
X", entered pictures in 1915, died ad-
mission of "We're in the Navy Now!" originals; "Sensitiva.
"She's a Sheik," "The Butterfly Chaser.
"Bridal Laced," origina l title, "Blonde or Brunette.
"Evening Clothes," "Song of Broadway," "Fifty-
Fifty Girls," and "Cohens and Kelley's In Scotland.
In 1933: stage experience. In 1935: collaborated on
screen play, "College Rhythm," Paramount.

McDermott, John W.: Writer, b. Green River,
Wyoming, September 1909; m. Our Duke Day. Was on the
stage for Ziesf, Wrote "Squaw" and "Felony," plays: "Uncle
X", entered pictures in 1915, died ad-
novation of "We're in the Navy Now!" originals; "Sensitiva.
"She's a Sheik," "The Butterfly Chaser.
"Bridal Laced," origina l title, "Blonde or Brunette.
"Evening Clothes," "Song of Broadway," "Fifty-
Fifty Girls," and "Cohens and Kelley's In Scotland.
In 1933: stage experience. In 1935: collaborated on
screen play, "College Rhythm," Paramount.

McDermott, Marc: (See 1936-37 Motion Picture
Almanac.)

McDonald, Arnold: Manager of ladies' and men's
underwear and hosiery department, Younger's, South-
e. Christ Church church, England, preparing for college;
m. Ran away before entering college. Was soldier,
actor and stage manager. KKO; in "Way Down East,
charge of wardrobe department and technical director.

McDonald, Barbara: Actress. In 1937: Universal
short product.

McDonald, Beulah: Actress. In 1935: "The Last

McDonald, Charles: Production executive, actor,
writer. Started in the motion picture business with Dis-
naky in the early 1900's, playing such roles as Ivan
in "Michael Strogoff," Frank James in "James Boys of
Minn." "Sweetie," and "Bridal Laced." In addition to
work in the movies, wrote the book and lyrics of "Let's Go," musical comedy a go.
In 1935: President and general manager of Van Beuren Corporation for ten
years, during which time supervised production of over 1,000 one and
two-reel comedies. BKO; vice-president and pro-

McDonald, Earl: (See 1936-37 Motion Picture
Almanac.)


MCGUIRE, JOSEPH E.: Director of a number of productions. Has toured extensively last four years.

MCGUIRE, KATHRYN: (See 1936-37 Motion Picture Almanac.)

MCGUIRE, MICKY: See Mickey Rooney.

MCGUIRE, P. A.: Director of advertising and publicity, Universal-International Projector Corporation. b. New York City. Has been in motion picture industry for 22 years, 15 with present company as advertising manager.


MCGUIR, CHARLES L.: (See 1936-37 Motion Picture Almanac.)

MCGUIR, CHARLIE: (See 1936-37 Motion Picture Almanac.)


MCHUGH, JACK: (See 1935-36 Motion Picture Almanac.)


MCINTOSH, BURL: (See 1936-37 Motion Picture Almanac.)

MCINTOSH, MORRIS: (See 1936-37 Motion Picture Almanac.)


McKay, Willard Stuart: Vice-president, general counsel, Universal Pictures; general counsel, Schine Chain Theatres, Inc.; b. Brooklyn, N. Y., August 21, 1895; m. Nevina W. and Susannah Stella Brinkhoff McKay, e. Yale University and Fordham Law School; m. Elizabeth Margaret Flannery; has one daughter. Was first lieutenant in the United States Air Force; served in France and Italy; was admitted to the Bar in 1921.


Mckenzie, W. W.: Branch manager, Salt Lake City, Utah, Grand National Films, Inc.; b. Ogden, Utah, Dec. 9, 1888; p. Mr. and Mrs. W. M. McKenzie; e. with Union Oil Company, with RKO Distributing Company. 1920-1933, as post clerk, sipper, hooker. With Columbia Pictures Corporation, 1933, as checker, Distinctive Screen Attractions, Inc. since 1924, which was taken over by Grand National in August, 1936.


McKINNELL, Norman: (See 1936-37 Motion Picture Almanac)


McKinney, Nina Mae: Actress. b. Harlem, N. Y.; h. 5 feet, 3 inches; dark hair and eyes; w. 120 pounds; m. Nina and John McKinney, non-professionals; e. Harlem public schools; h. dancing. Appeared in "Hall jaw," "Reckless." In 1935: "Telling of the River," United Artists; "Reckless," MGM.


McLallen, Jack: (See 1936-37 Motion Picture Almanac)

McLallen, Sarah: (See 1936-37 Motion Picture Almanac.)


McLarin, Ed. M.: (See 1936-37 Motion Picture Almanac)

McLaughlin, Gibb: Actor. r. George Gibb McLaughlin, b. Sunderland, England, July 19, 1884; h. 3 feet 10 in. in. and Isabel McLaughlin; e. Sunderland and Edinburgh. On legitimate stage from 1911 till about 1925; after appearing in films for one year, first time in 1920, alternating stage
LOUISE BEAVERS

1936—
Wives Never Know—Paramount
Bullets or Ballots—First National
General Spanky—Roach
Rainbow on the River—Principal

1937—
Make Way for Tomorrow—Paramount
Wings Over Honolulu—Universal
Love in a Bungalow—Universal

15 Record Breaking Weeks of Personals in Major Theatres Throughout the United States


MC LAUGHLIN, MYRTLE: (See 1936-37 Motion Picture Almanac.)

MC LAUGHLIN, WILLIAM: (See 1936-37 Motion Picture Almanac.)

MC LAUGHLIN, W. J.: Pen name, Will McLaughlin. Motion picture and dramatic editor, Ottawa Journal, Ottawa Citizen, Toronto Star, Ontario, October 1935, Canada; married and has two children. His early ambition was to be an architect, but fondness for theatre led him to enter play departmenty in Eastern Canada on the Ottawa Journal, nineteen years ago. Writes personal column under head of "Twist Stage and Screen." Also does regular reviews of new films under head of "The Cinema."


MC LENNAN, ROD: Actor. r. a. Roderick Oliver McLenan; b. Melbourne, Australia; h. 6 feet; w. 169 pounds; blue eyes, blond hair; e. Melbourne public schools and Melbourne Technical School. Became associated with his father, who is an agricultural engineer, but later turned toward theater and writes stage in Hoolywood. "Little Joe James" and others. On screen in the Pathe short feature, "The Chump" and that in "The Talker" "Charley's Aunt." In 1935: Vitaphone short product.

MC LEOD, HARRY S.: Theatre promotion manager. Began 23 years ago reporting on change of casts in Chicago Theatre. After seven years as manager of Minneapolis, Denver and Omaha theatres for Hathaway Smith-Fields, New York bankers, he entered advertising field in 1910 after service in Canadian army. Five years was western manager for Crenell Publishing Company on "Your Home Companion," then with Charles Daniel Frey Agency as account executive, then western manager of "System" for McGraw-Hill. Went to New Orleans to take charge of Edgewater Beach production. With Shubert leased expires on historic old St. Charles theatre, owned by Provident Investment Company, of which he was vice-president and treasurer, he operated that first-run, October 1932. He is a director of Pontchartain Realty Co., fairly wealthy to prove the production, (K. C.,) was president of Gulf States Theatre Owners Association, and film industry chairman of Better Films Committee of Louisiana.

MC LEOD, NORMAN Z.: Director. b. Greely, Mich., Sept. 20, 1898; h. 6 feet; black hair and blue eyes; w. 156 pounds; p. Martha Ellen McLeod and Rev. W. E. McLeod, non-professionals; e. two years flying during war. Ent. Cornell U. 1920, sent to N.Y. U. by U.S. government. Graduated with m. Evelyn Ward, non-professionals. Drew cartoons on Christie Comedies for nine years; directed "Taking a Chance."


MC LEDOE, T.: (See 1936-37 Motion Picture Almanac.)


MC LUCAS, D. V.: Branch sales manager, United Artists Refrigration, Omaha, Neb.; b. Des Moines, Oct. 15, 1898; married; a. high school. Started with Universal, Des Moines, night booker, 1916; Triangle Film Corp. and Enterprise Distributing Corp., Omaha, booker, assistant manager and manager, 1918-22; salesman, Paramount, Omaha, 1922-23; salesman and office manager, United Artists, Omaha, 1923-28, Branch sales manager United Artists, since 1925, President Omaha Film Board Trade Assn. 1926. Chief Barker, Omaha Variety Club, Tent No. 16. 1930.

MC MAHON, DORIS: (See 1936-37 Motion Picture Almanac.)

MC NALLY, CLIFFORD: (See 1936-37 Motion Picture Almanac.)


MC MASTER, DONALD: Assistant works manager at Harrow Works, Kodak, LTD., Wealdstone, Middlesex, England, b. London, England, May 12, 1921, m. Mira Reed, June 26, 1923; p. Daniel and Margaret McMaster; e. graduate in chemistry, University of Buffalo, three years at Cornell University. Film manufacturer. Was assistant to production manager, Eastman Kodak Co. Transferred to England.

MC MURPHY, CHARLES: Actor. b. North Vernon, Ind. July 31, 1894; e. in Ponca City, Okla.; h. 6 feet 1 inch; w. 192 pounds; dark brown hair and gray blue eyes. Started in theatre as a theatre musician and small stock company actor. Entered pictures in 1925. Pictures include: Hurley in "The Silver Horde," Radio; Detective Burke in both "The Benson Murder Case" and "The Greene Murder Case," Fox; Paramount; Office Mike in "Going the Dogg," Christie comedy. In 1933: "I Conquer the Sea." Academy.

MC NALLY, CLIFFORD: (See 1936-37 Motion Picture Almanac.)


MC NAMARA, EDWARD: Actor. b. Paterson, N. J.; e. St. Mary's School, was sent by Madame Schumann-Heink to School of Music at University of Michigan. Was coached by Caruso. In 1937: "Great Guy," GN.

MC NAMARA, TON: (See 1936-37 Motion Picture Almanac.)


MERCER, JANE: (See 1936-37 Motion Picture Almanac.)


Meredith, Lu ANNE: (See 1936-37 Motion Picture Almanac.)


Merefield, BERNARD: Actor. In 1936: "His Lordship," GB.


Merkyn, John: (See 1936-37 Motion Picture Almanac.)

Merlin, Frank: (See 1936-37 Motion Picture Almanac.)


Merlo, Tony: (See 1936-37 Motion Picture Almanac.)


Merrill, Charlotte: (See 1936-37 Motion Picture Almanac.)

Merrick, George M.: (See 1936-37 Motion Picture Almanac.)


MERRITT, ABRAHAM: Writer. In 1936: "Burn, Witch, Burn," on which "The Devil Doll" was based, MGM.


MERRYFIELD, MAURICE R.: Associate editor, Central Press Association, b. Cleveland, Ohio, May 21, 1906; p. Mrs. Mabel Merryfield; e. graduate, Oberlin College, Oberlin, Ohio. Theater and radio columnist for five years.

MERSEREAU, DONALD M.: General manager, secretary and treasurer, The Film Daily; general manager and treasurer, Radio Daily, New York City, b. Elizabeth, N. J., July 6, 1895; e. high school and 1912; p. enrolled; married; hy. photography. Enlisted in U. S. Navy during World War. Entered picture business 1921 as field representative for W. H. Koltschak Corp; file salesman and home office executive, same company; film sales for Metro in Philadelphia; 1922, Luxor Pictures, publicity and advertising manager; 1925, resigned to join Film Daily staff as advertising manager; 1926 became business manager; 19315 became general manager and was elected secretary and treasurer of the Film Daily. Secretary, Film Daily Relief Fund; member, AMPA, Phoenix Ski Club, New York Athletic Club.

MERTON, IVY: (See 1936-37 Motion Picture Almanac.)


MESSEL, OLIVER: Art director. In 1936: collaborated on settings and costumes and was artistic consultant for "Romeo and Juliet," MGM.

Messer, M. J.: Managing director, Paramount Films, M. A. Spain and Portugal, b. Suerna, March 1, 1886; p. Ph. D., in languages; married. Was in accounting, banking, seaports construction, and other fields. Married as bookeeper with Universal in Rio de Janeiro in 1926. Then salesman, branch manager. Opened new branches on east and west coasts of South America, then general manager for Brazil. Restored from Universal in 1924. Joined Paramount in New York, assigned to Europe and South America on board in Calry, Egypt, then Spain and Portugal, 1926.

MESSINGER, BUDDY: (See 1936-37 Motion Picture Almanac.)

MESSINGER, GERTRUDE: b. Spokane, Wash., April 6, 1901; h. Moscow, Idaho. Married; bust 34; 100 pounds; Josephine Hone and Henry Bert Messinger, mother preferred maiden name. Educated at the New York State College of Agriculture and Sacred Heart College, Los Angeles, has had stage training; hobbies include horseback riding, priming and dancing. Has worked with Frank Keenan in "Rip Van Winkle" and spent two years in musical comedy. On screen since boyhood in "Civilization's Dark Yard," with Jack Mulhall; In Fox kiddie pictures and featured in the last one "Alabam and the Perry Thieves." Has appeared in "Buster's Paradise," Alax; "Melody Trail," Republic.

MESSINGER, MARIE: (See 1936-37 Motion Picture Almanac.)

MESTEL, JACOB: (See 1936-37 Motion Picture Almanac.)


METCALF, EARL KEENEN: (See 1936-37 Motion Picture Almanac.)

METCALF, HUGH: (See 1936-37 Motion Picture Almanac.)

METCALFE, ARTHUR: (See 1936-37 Motion Picture Almanac.)

METCALFE, FRANK B.: Executive secretary, Milwaukee Motion Picture Commission, b. Streator, Ill., December 26, 1874; married. Member of the Wisconsin Legislature eight years. Member of the Milwaukee County Board of Supervisors twelve years. Was a glass blower, general organizer for the Milwaukee Federated Trades Council and the Theatre Employees Union. Began with the Wisconsin State Federation of Labor: President, Milwaukee Motion Picture Commission; member, Wisconsin Motion Picture Supervisors, Wisconsin; member of the Milwaukee County and City Employment Commission.

METHOT, MAYO: Actress and singer. h. 5 feet, 2 inches; blond hair and gray eyes; w. 114 pounds. Married to Percy Morgan, Jr., non-professional. Stage experience:


METZGER, CHARLES ROBERT: Member, Production Code Administration, 5004 Hollywood Blvd., Hollywood, Cal. b. Indianapolis, Ind., March 14, 1894; married; p. Robert and Grace Metzger; e. public schools and Manual Training High School, Indianapolis, Indiana University, A.B., A.M., Harvard University, Benjamin Harrison Law School, and University of Chicago. Practicing attorney and deputy prosecuting attorney, Marion County, 1916-17; World War I as 1st lieutenant and captain, U.S. Army. "The advocate's general's department, Organized Reserve, United States Army. General practice of law. Entered industry actively in 1919 and was half owner of circuit of six small theaters in Indianapolis and Franklin, Ind. He lists also with Associated Toastmasters of Indiana 1927-1935, serving year and a half as president and later was made attorney and general manager. Attended all trade conferences of industry since 1927. Author, "The Practical Operation of Boards of Arbitration in the Motion Picture Industry" (1927). Former member, board of directors, Metropolitan States (nationwide Indiana; member, The Indianapolis, Indiana and American Bar Associations; American Economic and Business Societies; American Sociological Society; American-Statistical Association; Academy of Political and Social Science, American Legion, 40 and 8 Societies.) Former president with L. EDIT of "State Income Taxation" (1926). Formerly a lecturer in dental jurisprudence, Indiana University School of Dentistry, and has served as a lecturer in the departments of economics and sociology, Indiana University, Indianapolis branch.

METZGER, LOU B.: Operating New Sprcheles, Cabirilo and Broadway theaters in San Diego and the Upton, Pasadena, Cal. b. Kansas City, Mo., Jan. 19, 1905. When 17 he undertook his first job in a film exchange, that of his uncle, in Portland, Ore., as an inquirer when the exchange handled Laemmle Film Service. He soon was promoted into the sales and handling film business and remained in that territory until the war, when he resigned and entered the Army, joining the 81st Field Artillery of the 8th Regular Division. Starting in the ranks, he rose to be chief service telephone officer of the field artillery brigade. He has successfully filled every job in a branch office, working in Kansas City and in New York. Became special representative for "The Heart of Humanity." Universal's great war picture; was called to New York in 1929 to be a special salesman for the State Women's War Relief put on by Universal. He attained great success in the promotion through the conception and execution of the complete service contract. At the end of 1925 he was made sales director for the Western division. The success of his division in completing long term contracts with Balaban and Katz and other circuit, looking for an exchange, through his conception and execution of the service contract. When E. H. Goldstein resigned in October, 1928, Metzger was named to take his place as Western division. Next he was special foreign representative of Columbia, and early in 1931 became Columbia's sales manager, resigning in 1934. Early in 1934 he became the United States sales agent for British International Pictures Corporation while retaining his interest in their exchanges, Cabirilo and Broadway Theatres.

METZGER, RUTH: (See 1936-37 Motion Picture Almanac.)


MEUER, LUCY: Motion picture editor, Catholic Daily Tribune, Dubuque, Iowa; b. Dubuque, Iowa, July 21, 1906; p. Mr. and Mrs. M. J. Meuer; has college education. Uses National Council Legion of Deacon listings, exclusively.

MEWES, ANNE: (See 1936-37 Motion Picture Almanac.)


MEYDAM, WILHELM: Member of board of directors of UFA Film A. G.; m. Magdeburg, Germany, Jan. 27, 1891; o. Royal landschool, Pforta, Germany; service in the army, technical officer; married in 1918. Entered film business in 1921, working in department for educational and cultural films of Universum Film A. G. Berlin; became UFA secretary, then assistant member of board on March 7, 1928, and member on April 15, 1932. In charge of film distribution and film export in foreign countries of UFA Company.

MEYER, A. F.: In 1933: sound supervisor, "Thunder Over Mexico," Sol Lesser; musical supervision, "Samba,


MEYER, FRANK: Assistant Secretary and General Purchasing Agent, Paramount Pictures, Hollywood, Cal. b. St. Louis. Entered banking business in 1908, and in 1903 he became connected with Cameraphone Company in Denver (his father was a Western professor and specialist of the company). One of the first talking picture companies which numbered in its roster of stars some of the best known names on the legitimate stage; in 1908 returned to St. Louis where he formed an association with Western Film Exchange, later became president of same company, later became director of said company. When in 1926 the company was reorganized, Meyer was taken into the new company. He has served in many capacities with Famous and is now a purchasing agent in addition to his secretarial duties.

MEYER, FRED S.: Executive, Universal, b. Germany; e. College Manager, Grand Theatre, Chicago. 1904 Started as salesman with Laemmle, later Universal, in 1910, and has been in Universal ever since, except period in 1918-19 returned to Germany to fight for his country. Milwaukee and Minneapolis offices; general manager Universal's Kansas City and Milwaukee theatrical divisions 1919-1923; opened Patine Theatre and operated Alhambra Theatre, Milwaukee, 1923-34. Active in exhibitor organization affairs since 1929; helped Milwaukee Association 1933-1934. For years director and member executive committee MPTOA; chairman of committee on public relations; for two years national secretary MPTOA and active at code hearings in Washington. To Universal in 1934; general manager Universal studio 1935 until sale of company in 1937.


MEYER, HENRY D.: Production Executive, b. San Francisco, Cal.; e. antique furniture. Secretary-Treasurer with James Cruz, Inc.

MEYER, HY.: (See 1936-37 Motion Picture Almanac.)

MEYER, JOHANNES: (See 1936-37 Almanac.)

MEYER, JR., JOE: News and Sunday editor, Tulsa Tribune, Tulsa, Oklahoma; b. Binnu, Texas; Sept. 6, 1906; p. Joe and Anna Meyer; e. high school; Former editor Bliss Publishing Co., Tulsa, Okla.; former assistant editor Purcell Register; editor and partner Norman, Leif, Truexin, Norman, Oklahoma; news editor, Ponca City News, Oklahoma.


MEYER, SIDNEY: Exhibitor, Wometco Theatres, Inc., No. 9 N.W. 3rd Street, Miami, Fla.; b. Omaha, Neb., December 24, 1904; married; p. Mr. and Mrs. Moritz Meyer; e. Omaha public schools and University of Nebraska. Connected with motion picture industry exclusively since leaving school in 1923. Started with General Film Co., Omaha branch, as shipping clerk, 1915, for one year; then with White Lies, as sales manager for sales branch at Los Angeles, 1914-15; Fox Film Corp., Omaha branch, as salesman, 1916-17; then branch manager, Fox Film Corp., Omaha branch, 1918-22, including branch manager, Fox Film Corp., Chicago branch, 1923; general sales manager; Fox Film Corp., for United States and Canada, 1925; general manager and part owner of Wometco Theatres, Inc., Miami, Fla., 1925-37. Include Wometco Theatres now comprise the following: Capitol, Tower, Bilmore, Grove, Mayfair, Rosetta, State, Ritz, Lyric and Harlem in Miami and Lithonia, Oak Park and Miami Beach, and Grand Theatre in West Palm Beach.


MEYER, VICTOR: Manager, Singer New Orleans Corporation; b. New Orleans, La., Nov. 28, 1890; e. high school; married. In industry 24 years. Other than earlier at Tuilien Theatre. In box office for Klaw and Erlanger, also for Shubert. Treasurer of old French Opera House. With Singular Corporation for past 14 years; manager, Palace and Orpheum Theatres New Orleans and manager, Grand Theatre, St. Louis, Mo.


MEYERS, CLAIRE: (See 1936-37 Motion Picture Almanac.)

MEYERS, HARRY: (See 1936-37 Motion Picture Almanac.)


MEYN, FRED: Manager and owner of Pershing Theatre, 2712 Stone Avenue, Kansas City, Kan.; b. Kansas City, Oct. 28, 1901; e. grade school; married. Started as doorman in 1928; operator in 1935. Poster clerk for General Film Company, Shipping clerk for Pathe Film Company; booker for Pathe Film Company. In 1937 started in theatre business for himself. Pershing theatre built in 1921. Member of Independent Theatre Owners.


MICHAEL, H. A.: Pen name, Mike. Drama editor, Herald-Post, El Paso, Texas; b. Dallas, Texas, Nov. 28, 1900; e. B.A. degree from University of Pennsylvania.

MICHAEL, JULES H.: Exhibitor. Was president of Metro of New England, Inc., bankrupt company more than 10 years. b. New York; married. In 1906 started at Conquile theatre, Scollay Square, Boston, doing 18 shows daily. Was active in trade until late Mitchell Mark, who, at that time, operated what was probably the first picture theatre, "Tar Baby," in Nebraska. With Ted L'Egros in 1913, went to Cleveland where he associated himself with Mark Harris in operation of several picture and vaudeville houses. Later disposed of the Cleveland venture to Buffalo in 1914; Mark became interested in the Academy and Regent and was active in setting up antitrust activities with the help of the Regent and treasurer of Graner Corporation. In motion picture business 37 years.

MICHAELS, KARIN: Writer. In 1936: wrote play which was basis of "Star for a Night," 20th Century.

MICHAELS, DAN: (See 1936-37 Motion Picture Almanac.)

MICHALOVE, DAN: Home Office Executive, b. Ashe- ville, N. C., Nov. 7, 1904; e. University of Pittsburgh; b. Georgia Tech; salesman; in motion picture business 10 years; was general manager for Southern Enterprises. Subsequently came to New York as general manager, Universal Chain Theatres. Several years later joined Warner Bros. in like capacity, relinquishing that post to Joseph Bernhard, and becoming executive assistant to Albert Warner. In March 1933, resigned from Warners to assume operation of Public Enterprises, Inc., bankrupt company, operating 325 theatres in the South. Left Public Enterprises September 14, 1933, and started with Fox Film Corporation, September 16, as assistant to the President, Sidney R. Kent.

MICHAISON, HARRY J.: Short subject sales man, n.c. NRO Distributing Corp., Radio City, N. E., Pittsburgh, Pa., Aug. 28, 1888; m. Max and Rose; e. high school. Left school to go to work for Westinghouse Electric Co. for 6 months. In initial days with RKO Pictures with Universal at Pittsburgh branch. After 5 years accepted a position with Robertson Co., remaining there through its various consolidations after 1922. In October, 1925, went to Cincinnati as branch manager; called to Radio Pictures home office in March, 1925, and was appointed eastern division manager. After consolidation of RKO and Pathe; made central district manager with office in Cincinnati. In January, 1932, was appointed to Pitts- burgh exchange as branch manager; called to Radio Pictures home office in March, 1932, and was appointed eastern division manager. In November, 1932, advanced by RKO Distributing Corp., what is an eastern central district was organized, as manager of the district, under the supervision of F. L. Meier, eastern and Canadian sales manager. In 1935 advanced to short subject sales manager of RKO Dist. Corp.


MICHELSON, JEAN: (See 1936-37 Almanac.)


MILLER, JACK: Exhibitor. Had first taste of amusement business in penny arcade in Buffalo and later at Pan American Exposition. From 1908 to 1915 business agency of Chicago operators' union. Organized his first theatre, Plaisance, in 1911, expanding to six houses and around Chicago. In 1924 was elected president of Chicago association, which post he retained in 1936. Association numbers 18 independent theatres and 20 branch offices of 155 member amusement circuits being B. & K. Chairman of labor board of M.P.T.O.A. and also a member of executive committee. Operates theatre partnership Simanisky and Miller.

MILLER, Joseph: Branch manager. b. New York City, March 8, 1892; p. father; e. public school 1888, Manhattan High School. 1895: sales manager for perfume and hair tonic concern. Started in 1919 at Uni Pictures as industrial advertising film department, then to sales department, Left Uni in 1922 to join Bencom Pictures and Tiffany Productions. Inc. June 1926, joined Columbia Pictures. Branch manager, Buffalo, N. Y.

MILLER, LEROY: Branch manager. Universal. Omaha, Neb. Has held positions at the following locations: Minn. A completed education in St. John's University, Collegeville, Minn., after finishing primary grades. With Minneapolis daily newspapers. Started in Minneapolis with Fox, 1916. Worked through positions of booker, broker, assistant manager and salesman in Fox branches located in Minneapolis, Milwaukee and Chicago. Joined Tiffany as branch manager in Minneapolis in 1927 and served as manager in that exchange as well as Omaha and Des Moines during association of 2 1/4 years with that company. Returned to Fox, April 1931, and was appointed Omaha branch manager in June 1931. Joined Universal March 1933. Was appointed Omaha branch manager, July 1936.

MILLER, LUCILLE: (See 1935-37 Motion Picture Almanac.)


MILLER, MARYLIN: Died. April 7, 1936. (See 1935-36 Motion Picture Almanac.)


MILLER, RUBY: (See 1935-37 Motion Picture Almanac.)


MILLER, TOM: (See 1936-37 Motion Picture Almanac.)


MILLIKEN, CARL E.: Secretary, Motion Picture Producers and Distributors of America, Inc.; b. Pittsfield, Maine, July 13, 1877; p. Charles A. and Ellen Knowlton Milliken; e. A. B., Bates, 1897; Harvard, 1899; LL. D., Bates, 1917, Colby, 1918, University of Maine, 1919; w. Emma Vivian Chase, July 31, 1901; has seven children, six daughters and one son; on September 26, 1951 married Miss Ada B. Sullivan; now in business with his father after his graduation from college. Served three terms in the state senate. Was elected governor of Maine and after serving two terms took up a study of motion pictures. With a group of Maine leaders he produced a series of pictures from outdoor stories featuring the state's scenery.

While governor, in 1917, he had helped rush through wartime legislation which in less than twelve months authorized a million dollar war loan. After completing his term of office in 1921, he became vice president of the New England Railroad Committee investigating the effect of mergers on New England business. Three years later he was made Governor of that state.

He was prominent for many years in the activities of the Baptist General Conference, YMCA, and other Churches; also served the United States in 1929 with John D. Rockefeller, Jr., in behalf of the Inter-church World Movement. Was named president of the American Baptist Foreign Mission Society and chairman of its finance committee in 1937 and served on the "The Northern Baptist Convention from 1924 to 1929. For twelve years he was on the International Committee of YMCA, also a member of the Inter-church Commission of Social of America. Was appointed secretary of the MPPDA, January 1, 1926. In 1954 was one of the official

MILLER, WESLEY G.: b. Haverhill, Mass., December 27, 1894; d. 5 feet 8 inches; brown hair and blue eyes; w. 160 pounds; h. 5 feet 11 inches; died of Cancer of the lung. Son of Col. and Mrs. J. W. Collier, 1915, B.S. and B. and E. E., Ecole Superieure D'Electrotech, Paris, France, 1919. Bell Telephone Laboratories, development of wireless. Married out of wedlock; chief sound engineer, MGM Studios, 1928 to date; chairman, Sound Section of 1933 Motion Picture Arts and Science starting in 1925.


Garden of Allah'; newspaper work in Nice and Paris for two years, in New York nine years.

MISKWIN, N. EYER: Assistant director, New York cast-
ing and sets department, Century Fox; born, New York, Feb. 12, 1912; e. Townsend Harris Hall high and College of City of New York.


MITCHELL, BRUCE: Director. b. Freeport, Ill., November 16, 1883; e. U. S. Naval Academy, Annapolis; m. professional; b. hunting and fishing; served in engineer until 1912, became interested in pictures when he met Mary Pickford and her mother; directed "An-

MITCHELL, CONRAD: (See 1938-39 Motion Picture Almanac.)


MITCHELL, GENEVA: Actress. b. Medarysville, Ind., February 5, 1902; w. 5 feet 4 inches; 117 pounds; brown hair and blue eyes; b. tennis, riding and swimming. Nine years was on the legitimate stage. First appearing as a specialty dancer; impres-

MITCHELL, GORDON S.: b. Los Angeles, Cal., March 1, 1908; h. 5 feet, 11 inches; brown hair and blue eyes; w. 150 pounds; b. by: Mitchell Technical articles; p. Maud S. and Chester Mitchell, professional. h. Hollywood high school, University of California at Los Angeles, then professional; b. electrical engineer, Bureau of Power and Light, of the City of Los Angeles; instructor, mathematics and physics, Ward schools, Glendale Cal.; two years, sound department, Universal Pictures Corp.; half year, engineering, Tiffany Studios; four years with Academy of Motion Pictures Arts and Sciences; president of Technical Bureau and Research Council of Academy.

MITCHELL, GRANT: Actor. b. Columbus, Ohio, June 17, 1901; h. 5 feet 11 inches; brown hair and brown eyes; w. 160 pounds; p. Gen. John Grant Mitchell; e. Yale, post graduate at Harvard Law. Twenty-five years stage activity, ten years on Broadway, appearing in such plays as "It Pays to Advertise," "The Tailor Made Man," "The Champ," "The Hero," "One of the Family," "The Whole Town's Talking," "The Baby
tv:

KEY TO ABBREVIATIONS
b. = birth
m. = married
div. = divorce
p. = parents
e. = education
r. = real name
h. = height
w. = weight
pro. = professional

MISCELLANEOUS
"Man of Barrow" in "Man to Man" for Warner Bros. in 1933; "Central Airport." "Lily Turner," "Heroes for Sale," First National; "I Love That Man," Para-
Mrs. Bradford." RKO-Radio; "Parole." U.

MITCHELL, HELEN: (See 1936-37 Motion Picture Almanac.)

MITCHELL, IRVING: (See 1936-37 Motion Picture Almanac.)


MITCHELL, LEBBEUS H.: On editorial staff of Film Daily, New York City; b. near Juddsion, Ark.; p. Alpheus Mitchell, James Mitchell, P. F. e. high schools. In 1912, m. Muriel J. Moscrip and has two children. Reporter Republican, Cedar Rapids, Iowa; telegaph editor, assist-
ant managing editor, daily editor, managing editor of daily, Des Moi-

MITCHELL, BERNICE: Actress. b. New York, Jan. 1, 1906; h. 5 feet 6 inches; brown hair and brown eyes; b. tennis, riding and swimming. Nine years was on the legitimate stage. First appearing as a specialty dancer; impres-

MITCHELL, GORDON S.: b. Los Angeles, Cal., March 1, 1908; h. 5 feet, 11 inches; brown hair and blue eyes; w. 150 pounds; b. by: Mitchell Technical articles; p. Maud S. and Chester Mitchell, professional. h. Hollywood high school, University of California at Los Angeles, then professional; b. electrical engineer, Bureau of Power and Light, of the City of Los Angeles; instructor, mathematics and physics, Ward schools, Glendale Cal.; two years, sound department, Universal Pictures Corp.; half year, engineering, Tiffany Studios; four years with Academy of Motion Pictures Arts and Sciences; president of Technical Bureau and Research Council of Academy.

MITCHELL, GRANT: Actor. b. Columbus, Ohio, June 17, 1901; h. 5 feet 11 inches; brown hair and brown eyes; w. 160 pounds; p. Gen. John Grant Mitchell; e. Yale, post graduate at Harvard Law. Twenty-five years stage activity, ten years on Broadway, appearing in such plays as "It Pays to Advertise," "The Tailor Made Man," "The Champ," "The Hero," "One of the Family," "The Whole Town's Talking," "The Baby


MITCHELL, SIDNEY D.: Composer. In 1936: col-

MITCHELL, THOMAS: Actor. Playwright, Director and Producer. b. Elizabeth, N. Y., in 1895; married and has a daughter. Started career as a newspaper reporter. Appeared in, wrote and directed many plays. With Para-
mount in 1930: collaborated on story "Little Accident," "In 1934 collaborated on screen play of "All My M-

MITCHELL, WILLIAM H.: (See 1936-37 Motion Picture Almanac.)


MOLLISON, CAPTAIN JAMES A.: British Flier. Appeared with Amy Johnson, then his wife and also a famous pilot, in "Dual Control," short for World Wide.


MOLNAR, JULIUS: (See 1926-37 Motion Picture Almanac.)

MOLSEED, REGINA: Secretary of Omaha Film Board of Trade. b. South Dakota. Contract clerk, booker, Universal Film, Kansas, Omaha. Secretary of Omaha Film Board of Trade.

MOLYNEUX, CAPT.: Costumes. In 1936: "Doomed Cargo." GB.

MON, ARTURO: Writer and director. b. La Plata, B. A., Argentina, Dec. 2, 1894; dark hair and brown eyes; p. non-professionals; e. University, Ph.D.; chief hobby is cooking. Literature and newspaperman. Published four books, of which "Cock of the Walk" was filmed by James Cruze, released in 1929 as "Happiness Ironsides," and "The Engager," and made into Spanish pictures. In 1928 was sent to United States by Argentine Government to study application of film publicity in industries and commerce. In 1929 was in United States, France and Germany as correspondent for La Nacional Argentine newspaper. In 1930 was invited by Soviet to witness development of Russian film, and sent again to U. S. by La Nacional. In 1931 was sent to U. S. by Universal. In 1932 produced "La via de oro," all-talking picture, in Argentina. In 1935 exhibited "Monte Criollo," written and directed by him.


MONCURE, R. C. L.: Member of Division of Motion Picture Censorship of the State of Virginia, since the creation of that division in 1924. E. 809 Hawthorne Avenue, Richmond, Va.; has served his terms as director of the division; has been office rotation two years. Stafford County, Va., Feb. 5, 1872; p. Thos. Jefferson and Margaret Elizabeth Moncure; e. Locustdale Academy, William and Mary College. Married about seven years to wife of Richmond, married and has two children. In picky business for a number of years. Served Virginia in legislature and senate. Collector of internal revenue under Wilson government. Owns a large farm and raises grade Guernsey cattle. Was member of staff under Governor Cotterill; Clubs: Westmoreland, Shriners and Scottish Rites Mason, and Delta Theta Phi (Law). Was brought up in the Episcopal Church.


MORIER, NOE: General manager of MGM, Buenos Aires, b. Mallorca, Palma, March 4, 1884; e. high school graduate and university student; married, Was pre-manager National City Bank of New York. (Buenos Aires Branch.) Started as accountant for MGM in Rosario office. Promoted to booker and then sales manager and general manager of Argentine.


MONNIER, JACKIE: (See 1926-37 Motion Picture Almanac.)

MONSKY, HENRY: (See 1926-37 Motion Picture Almanac.)

MONTAGNE, EDWARD J.: (See 1926-37 Motion Picture Almanac.)


MONTAGUE, WILLIAM P. JR.: Assignment Editor, Paramount News, With Paramount for ten years, e. Columbus School of Journalism; Married and has three children. Formerly with newspapers and still pictures.


MONTANA, BULL: Actor. r. n. Lucia Montana; b. Bogotia, Italy, May 16, 1887; h. 5 feet 8 inches; black hair and dark eyes; w. 150, carried with Universal; Wrestling, boxing and flat feather. No stage experience. Entered films in 1918. Among his pictures in "How to Handle Women" and "Good Morning, Judge." In 1935: Educational short product.

MONTE, CHARLOTTE: (See 1926-37 Motion Picture Almanac.)


MONTGOMERY, EDWARD: (See 1936-37 Motion Picture Almanac.)


MONTGOMERY, MARJORIE: (See 1936-37 Motion Picture Almanac.)


MOONEY, PAUL C.: General sales manager, British and Dominion Film Corporation Ltd.; b. Cleveland, Ohio; e. Cleveland Recreation Council; v. Cincinnati. Sales manager, general sales manager, Louis B. Mayer Productions, Inc. Vice-president and director of Sales Producers Distributing Corporation. Producer of stage plays.

MOONEY, PAUL C., JR.: Editorial staff, Motion Picture Herald 1925; b. Union, Ind., Jan. 11, 1910; e. La Salle Military Academy, Oskaloosa, Long Island; was assistant to the professor of military science and tactics, La Salle Military Academy, 1930-33; v. Toledo. Lieutenant, Officers' Reserve Corps. Joined Quigley Publishing Company, 1935.

MOORE, ALEX S.: Theatre Operator. Has been an exhibitor for 21 years. His theatres are the Hilltop and Capitol, Pittsburgh, Member, MPPT Western Pennsylvania, affiliate, Dauphin County.

MOORE, B. F. "DINTY": Manager-director of New York and Brooklyn Strands; b. Ashmore, Ill., Aug. 23, 1898; e. high school, two years, Chicago University; married. Did newspaper work, New York World, in advertising departments. Manager, Murray Theatre, Richmond, Ind.; manager, Orpheum Theatre, Bloomington, Ind.; manager, South Bend; Grand, Evansville, Ind. City manager, Springfield, Ill.; city manager, Columbus, Ohio, RKO Warner Brothers, Ohio Zone. Publicity and co-manager of "Red" Grange national football tour. Owner, Orpheum Theatre, East St. Louis, Ill. District manager, McNevin Pye Circuit-Special, Ohio. Zone explorer, Warner Brothers; city manager, Warner, then to New York.

MOORE, CARLYLE, JR.: Actor. b. New York City; h. 5 feet 10 inches; brown hair and blue eyes; w. 160 pounds; p. Carlyle Moore, playwright; e. high school, New York City, Princeton University; by. wood carving. Acted before he was 16 and art work while a school. Married Miss Macon, played in stock companies in Pasadena and other coast cities; in films "The Yellow Sister," "Dixie," "Along Came Jones" with Pauline Frederick. Appeared on screen in "High School Girl" and "Transatlantic Merry-Go-Round," also in 1934 in "Dixie" and "Our Gang's Children." In 1935: "Shipsmate Forever," FN. In 1936: "Ceiling Zero," "Road Gang," FN; "Treachery Rides the Range," "Two Against the World," "The Case of the
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MORAN, GEORGE: Actor. (Was of team of Moran and Mack, the Two Black Crowns). b. Elwood, Kan.; h. 5 feet 8 inches; brown hair and blue eyes; w. 154 pounds. His Horatio Alger ancestry meant little to him; he got his start in vaudeville and in musical comedy. His greatest success came when he teamed up with Mack in the Two Black Crowns. As a team, they were the darlings of the night clubs and in Ziegfeld Follies, Winter Garden shows, etc. They have made a number of phonograph records. Together with Village Follies, they have made many screen pictures. Moran was born in Mineola, New York; has one daughter.


MORAN, LEE: Actor. b. Chicago, Ill., June 23, 1890; h. 5 feet 10 inches; blue eyes and brown hair; w. 135 pounds; e. Chicago high school, St. Ignatius College. Specialized in Latin; m. has one daughter Mary Jane, 12; b. fishing. He is a football star and basketball player. In 1935: "The Best Town." Warner; "The Best Years of Our Lives." RKO." "Sitting Pretty." Paramount. "The Sign of the Cross." Paramount; "From the Terrace." Warner; "Sitting Pretty." Paramount.


MOORE, MARIE: See Moore, Marie.

MOOREHOUSE, BERT: (See 1936-37 Motion Picture Almanac.)


MORRISON, ROBERT: Actor. (As of the late Mr. Edward C. Morrison.) In 1937: "The Lion." Paramount.


MORAN, PRISCILLA: Actress. b. Garbua, Okla.; p. Leo Moran, producer; h. 5 ft. 1 in.; w. 122 lbs.; black hair; Child's Eye; was "sage" in silent film. Played child part in: "East is West," "Up the Ladder," "To the Sea," and others.


MORAND. PAUL: (See 1936-37 Motion Picture Almanac.)


MORAY, MONA: (See 1936-37 Motion Picture Almanac.)


MORDANT, EDWIN: (See 1936-37 Motion Picture Almanac.)


MORERA, EDUARDO: Director. b. Buenos Aires, Argentina, Jan. 9, 1908; light brown hair and brown eyes; p. non-professional; w. 155 pounds; one year military college; not married; h. bowling. Was business man. (1932-33, established "Rayburn" with Walter Ryan. In 1925, founded the Malvo Film Company, produced "La bella chichera de Tongo." In 1929, director of Cinematografia Valde, producing a short weekly "Tongo" showing in theaters for Critica, evening newspaper. In 1934 produced "Tiyoloris de la Radio." In 1935; "Por Rosa Camino." for Rio de la Plata Co. In 1936; "Asi es el Tongo." Pertena Films.


MOREY, HARRY T.: Died. January 24, 1936. (See 1935-36 Motion Picture Almanac.)


MORGAN, ARTHUR: E.: Was one of the directors. Motion Picture Research Council, Civil engineer; professor. b. Cincinnati, Ohio, June 20, 1878; m. Ursula T. Jones, September, 1901. (died 1965); one son; m. Lucy Middleton Giusepest, of Woodbury, N. J., July 6, 1911; (divorced; children; one dec.; p. John D. and Anna Frances (Wiley) Morgan, (died); member of American Defense Committee; 1925; honorary D.D. of Engineering. School of Applied Science, University of California. A director of National Broadcasting Co., Dayton, Ohio, since 1915, President, Antelio College, Yellow Springs, Ohio, 1921-36; Chairman of the Board. Tennessee Valley Authority since 1933. President Dayton Engineer. Author of numerous books and articles: Yellow Springs, Ohio, and Norris, Tenn.


MORGAN, BYRON: Writer. b. Carthage, Mo., October 24, 1889; h. 5 feet 10 inches; brown hair and blue eyes; w. 130 pounds; p. Blanche Sweetman and Byron Morgan, non-professionals; e. Carthage, Mo.; m. Gladys Ruth McIntosh, non-professional; h. sports, football, motorcycling and flying. Sixteen years screen activity as a writer. Wrote many screen plays for the late Wallace Reid. Recent pictures: "She-Ox," Freberg married and has a son and a daughter. Wrote the novel, "Man of Two Worlds," which was produced by Radio; 1934; "Rehold My Wife," Paramount. In 1933; screen play of: "A Shot of Flowers," RKO. In 1936: "The Gorgeous Hussy," MGM. In 1937: collaborated on screen play "Encoreage;" "MGM.

MORGAN, CLAUDIA: (See 1936-37 Motion Picture Almanac.)

MORGAN, EDWARD: (See 1936-37 Motion Picture Almanac.)


MORGAN, H. A.: (See 1936-37 Motion Picture Almanac.)

MORGAN, HELEN: Actress. b. Danville, Ill., 1900; e. the school she attended was called "Dakota High," Dakota City, Neb. Early stage experience in the chorus of a café in Chicago then to Montreal to study singing and while there won a job singing with an American Concert Co. from which she was fired when they found the title of "Miss Canada," followed a trip to New York and a meeting with Eduardo Patiño, maestro of the Metropolitan Opera School, who became interested in her voice and permitted her to enter the school, where she studied for a year. Then a season of singing at the New York Metropolitan. Made her first contact with Broadway; and then headliner at the Club Majestic in Chicago. It was here where she attracted the attention of a motion picture scout, and she made her film debut, with George White, while singing in the Back Stage Club, won a role in George White's Scandals of 1925; as "Julie" in Ziegfeld's "Show Boat," in which she appeared for two seasons. At the conclusion of which she began working in films. 1931: "The Lemon Drop Kid" and "Gigolo." Honors with Maurice Chevalier, Paramount star who made his first personal appearance in America at that time. Her first appearance on the screen was in "Alpaca," in the role of a burlesque queen; next starred in "My Favorite Wife," "It Happened in the Congo," and "I Love Adeline." In pictures again in "Glorifying the American Girl," 1930; "Roadhouse Nights" (1930). Paramount. In 1931: "The Lemon Drop Kid," "Kid Millions," "Gigolo," "Gallant," Fox. In 1935: "Sweet Music," Warner: "Go Into Your Own," Fox. In 1936: "Show Boat," Univ. "Frankie and Johnnie," Republic.


MORGAN, JEAN: (See 1936-37 Motion Picture Almanac.)


MORGAN, KEMPIE: (See 1936-37 Motion Picture Almanac.)

MORGAN, MARILYN: (See 1936-37 Motion Picture Almanac.)


MORGAN, PAUL C. (and) Morgan, Inc., Star Theatres, Inc., New York, N.Y.; b. Plattsmouth, Neb., May 3, 1890; e. University of Nebraska; married, Real estate and insurance. With Carl S. Horn organized the Hay Mergins Property Company. Sales agent and vice-president of division of real estate firm. Operated to Horn and Morgan, Inc. In real estate and insurance since 1917. Has made a number of films, and have continued operating theatre since that time. Also equipped to present road shows and home talent plays.

MORGAN, PHIL: (See 1936-37 Motion Picture Almanac.)

MORGAN, R. R.: (See 1936-37 Motion Picture Almanac.)


MORGAN, WILL: Actor. b. 1937; "Old Louisiana." Crescent.


MORGAN, W. J.: In Charge of Distribution, First Choice Pictures, Operated films on behalf of First Choice Pictures, Handled distribution, International Pictures, Australia; First National, for five years; Producers Distributing Company, England; Das Deutsche Film Daily, Berlin.

MOH, IWAO: General manager. P. L. L. Elga- Seiakusho (Film Production), Ltd., Tokyo, Japan. b. Tokyo, February 28, 1899; e. special course, Setel College, married. In production, distribution and importation of motion pictures.


MORKOVIN, DR. BORIS V.: Associate Professor, Chairman Department of Cinematography, University of Southern California; b. Tver, Russia; e. graduated from University of Moscow, University of Prague, Ph.D.; University of Southern California. Ph.D.; Sociology and Social Psychology. Instructor of University of Prague and Prague Institute of Technology, 1911-1926, Technical and literature director of many motion picture studios in Hollywood, 1926-33. Member of Story Department, Walt Disney Studio since 1933. Associate professor of Cinematography and Comparative literature in University of Southern California since 1933. Lecturer, author, contributor to nationally known national research group of picture writers and special field: "Social and Psychological Aspects of Motion Pictures.


MORLEY, JAY: (See 1936-37 Motion Picture Almanac.


MORLEY, MORGAN: (See 1936-37 Motion Picture Almanac.


MORRIS, CHARLES: (See 1936-37 Motion Picture Almanac.

MORRIS, CHESTER: Actor. b. New York City, Feb 16, 1901; p. William Morris, actor, having been leading man for the years, had appeared in "Madame Modjeska," Olga Neth- ersole and for the Charles Freeman company; and Eita Hawkins, actress, and in 1926 he scored her greatest success in the support of E. H. Sothern in "Lord Chumley"; e. Lincoln School, Mt. Vernon, N. Y., Art Students League in New York. Early in 1928 signed contract for Fox as a leading man, when a school student he joined the Westchester Players, a stock company in Mt. Vernon, and with them he played leading roles in "Sniffin' Thru" and other plays; m. Sue Kilburn, and has two children. Stage experience: When but a youngster of 16 he acted the role of a man of 23 in "The Copperhead"; later was given a small role in John Golden's "Turner," and since then has been given the leading role in the road company when John Robinson, the leading man, was called to New York to play in "Lichtin'." Morris then returned to his role, and later played in stock for a time in Providence, Washington and Baltimore. He also appeared in "The Exiles," Appeared in the vaudeville sketch, "All the Horrors of Home," written by his father, and acted out by the entire family, mother, father, sister, Chester and two brothers. Also appeared in "Home Towns," by George Cohan, and followed that play with "Yellow," and then "Crime," which ran a year and a half in New York, and marked the high spot in his theatrical career. "Whistling and Walking and the Fenced-in Range," written and produced by "Betty Grishca," Radio Pictures: "Whispers," United Artists; "Four Corners," "Pork Chops," "Badger," "No Blues," "The Edge," "Alibi." Following this film he was in "Fast Life," "Woman's Man," "Outcast," "Our Gang," "The Miracle Man," Paramount and Warner Bros., respectively. In 1936 In "Playing Around," First National; "The Big House," RKO; "The Devil's Playground," Columbia.


MORRIS, DAVE: (See 1936-37 Motion Picture Almanac.


MORRIS, Virginia: r. n. Mrs. Laurence A. Nixon; advertising department, United Artists Corp., b. Troy, N. Y., March 4, 1911; e. in Troy at the Emma Willard school and at Smith college, Northampton, Mass. Porek film affiliations; director of advertising. Preferred Pictures; advertising manager, RKO Pathé; advertising department, Paramount and Fox.

MORRIS, Wayne: Actress. (See Jane Bryan.)


MORRISON, Alex: (See 1936-37 Motion Picture Almanac.)

MORRISON, Charles: Head of talent scout department, Selznick International Pictures.


MORRISON, Joe: (See 1936-37 Motion Picture Almanac.)

MORRISON, Johnnie: (See 1936-37 Motion Picture Almanac.)


MORRIS, Sam E.: Vice-President of Warner Bros. b. Oil City, Pa.; c. Cleveland, Ohio. When he finished his schooling he went with his father who was a manufacturer in Cleveland, Ohio. A little later he acquired the Home Theatre and two or three other houses in the same city. It was during this time that he was elected chairman of film committee of the Cleveland Chamber of Commerce and he worked in this connection eventually developed basic idea of film arbitration boards. From exhibitor he became an exchange manager in Cleveland for the United Artists. In 1928 he went to New York as the vice-preside and general manager of Select Pictures Corporation. Subsequently joined Warner Bros. as head of western department. Graduated University of Michigan when Warner Bros. acquired the old Vitagraph Company. In 1933 became vice-president in charge of foreign sales of Warner Bros.-First National.

MORSE, LEE: (See 1936–37 Motion Picture Almanac.)


MORSE, R. E.: Publisher of Greater Amusements, Minneapolis, Minn. Born Apr. 2, 1884; has followed journalism since graduation from the University of Minnesota. Was with Fargo, Aberdeen and Missouri, Minneapolis Journal, Minneapolis Tribune. Entered the motion picture trade paper publishing field in 1915 as business manager of Amusements, now Greater Amusements.


MORTON, CHESTER: (See 1936–37 Motion Picture Almanac.)


MOSER, R. E.: Director of Greater Amusements, Minneapolis, Minn. Born Apr. 2, 1884; has followed journalism since graduation from the University of Minnesota. Was with Fargo, Aberdeen and Missouri, Minneapolis Journal, Minneapolis Tribune. Entered the motion picture trade paper publishing field in 1915 as business manager of Amusements, now Greater Amusements.

MORSE, R. E.: Publisher of Greater Amusements, Minneapolis, Minn. Born Apr. 2, 1884; has followed journalism since graduation from the University of Minnesota. Was with Fargo, Aberdeen and Missouri, Minneapolis Journal, Minneapolis Tribune. Entered the motion picture trade paper publishing field in 1915 as business manager of Amusements, now Greater Amusements.


MORTON, CHESTER: (See 1936–37 Motion Picture Almanac.)


MOSER, FRANK: Producer. Born in a farm near Ötto, Kau. Graduate of the Marsyvile, Kansas, high school, 1907. Attended Albert T. Reid Art School of Topeka, Kansas, and Attended Cancining School of Art in Des Moines, Iowa, 1908, 1909 and 1910, during which time he was associated with J. N. Ding. Cartoonist for the "Des Moines Register," as part time illustrator, cartoonist and doing general utility sketch assignments. When going to New York he joined a regular daily cartoon job on the "Des Moines Register" which ran for four years. In 1915 he began drawing motion pictures for Harry Loman—"Our Company"—a few years later working at "Bringin' Up Father," "Happy Hooligan," "Little Jimmy" and "Terry On The Job." About 1918 joined the Paramount Studios where he produced twenty-six comedies known as "Bud and Susie." Leaving Paramount in 1919 he joined Paul Terry and assisted Terry in the production of 4,600 films. In 1929 he entered a partnership with Terry and jointly created and established the present "Terrytoons." In 1936 resigned presidency of Morser-Terry, Inc., producers of Terrytoons.


MOSHER, JOHN CHAPIN: Reviewer. New Yorker Magazine. Has written the motion picture column in the New Yorker for the last nine years.

MOSJUKIN, IVAN: (See 1936-37 Motion Picture Almanac.)

MOSKOWITZ, CHARLES C.: General Theatre Representative of Leore's, Inc. Established touring of all theatres in Great New York area; b. New York City; e. College of New York. New York University and School of Commerce. Entered Leore's, Inc., about 25 years ago in a minor capacity, and worked his way up to one of the highest executive positions in the organization. Has never been connected with any other theatrical organization. December, 1933, became director of Leore's, Inc., the Movers Corp. and the Cinema Club of New York, Masonic Order and Shrine.


MOSKOWITZ, JENNIE: (See 1936-37 Motion Picture Almanac.)

MOSKOWITZ, JOSEPH H.: Vice-president of United Artists. New York City April 19, 1896; e. High School of Commerce; entered employ of Joseph M. Schenck at about sixteen years old as bookkeeper, and worked up with him through to President Schenck's representative in New York, Clubs: Cinema Club of New York, Masonic Order and Shrine.

MOSLEY, LEONARD O.: (See 1936-37 Motion Picture Almanac.)

MOSS, ALEC: Publicity. b. London, England, November 24, 1891; h. 5 feet 7 inches; brown hair and eyes; w. 132 pounds; by. chess, reading. Started as a special writing in for several a half years was associated with Floyd W. Parsons in connection with his Department in the Saturday Evening Post. Contributed articles to "American Business." Collected with W. J. W. Parsons on the authorship of two books, "Everybody's Business." Also co-instrumental "American Business Methods." Later on instrumental in "Advertising and Selling," authoritative advertising and merchandising. Later joined "Business" as its advertising editor. Then joined the motion picture industry with Warner Bros. as a member of the advertising and publicity department, later joined "Metro-Goldwyn-Mayer Pictures" where he was director of advertising and publicity for about five years. Was transferred to the Coast studios of Columbia from which post he resigned late in 1936. Returned to New York City to start advertising agency.


MOTEN, ETTA: (See 1936-37 Motion Picture Almanac.)

MOUTLON, EDWIN: (See 1936-37 Motion Picture Almanac.)

MOUTLON, THOMAS T.: Chief engineer of the sound department at United artists studios, Hollywood; b. Missouri, Win., January 1, 1896; p. Howard and Lorene Moutlon; e. grammar school, high school, and university in electrical engineering: m. Ennrie M. Moutlon; one daughter, Adelia May Moutlon. Was electrical engineer for Pacific Fruit Express Company, San Francisco, for four years. Operated his own ice business and then sold it to Union ice Company. Went to Los Angeles nine years ago and has been actively engaged in the electric engineering profession ever since.

MOULTREY, ANN: Actress. b. United States, 30 years ago; b. 5 feet 5 inches; brown hair and blue eyes; w. 129 pounds; p. non-professional; e. theatrical training. New York high school, college; married; by. children and sports. Was on stage. Films include "The President Vanishes," Paramount, 1934; "Everybody's Old Man," Twentieth Century-Fox; "One Rainy Afternoon," U.A.


MOUNTAN, DAVID J.: Distributor. In June, 1934, sold his interests in Showmen's Pictures, Inc., of which he had been president, b. New York City, February 26, 1855. Has been engaged for many years in distribution on the state rights market.


Mouvazevsky, G. V.: (See 1936-37 Motion Picture Almanac.)


MOYLAN, CATHERINE: (See 1936-37 Motion Picture Almanac.)


MUEHLMAN, CHARLES H.: Branch Manager. Former legate stage press agent Los Angeles. Married 1917; e. General From 1913 to 1918 was local exchange manager. For, later assisted Joseph M. Scherhag in New York. From 1918-20, manager, Associated Producers locally, and then manager for First National. Now branch manager, Warner, San Francisco; member of Film Roast of Trade and Olympic Club.

MUELLER, RENATE: Actress. b. Munich, Germany; h. 5 feet 7 inches; fair hair, blue eyes. Star of many reowned German producers, and has made two British films for Gainsborough; "Sunshine Nurse." ("The Office Girl") (1931) and "Marry Me" (1932). In 1935: "Victor and Gretchen." U.A.

MUELLER, ROLF: (See 1936-37 Motion Picture Almanac.)

MUELLER, WILLIAM A.: Chief Transmission Engineer, Warner Bros. Studios, Burbank, Cal.; b. Nebraska, Jan. 17, 1899; married, e. B.S. in electrical engineering, University of Nebraska, 1922. Was research engineer with Bell Telephone Laboratories, New York City, for several years. Previously research engineer, Western Electric Company. Has been connected with Warner Brothers in development of Vitaphone and talking pictures from their inception.

MUIH, EDWARD: Assistant secretary to Universal and head of legal department. b. Richmond, Ind.; b. Feb. 17, 1897; h. 5 ft. 10½ in.; w. 190 pounds; p. Gertrude and Earl (both deceased). e. Miami University. Costs division, accounting department, 1927-32. Present is assistant treasurer and vice-president of the legal department and business manager Universal, 1934-35.

MUIR, EDWARD: Assistant to Universal and head of legal department. b. Richmond, Ind.; b. Feb. 17, 1897; h. 5 ft. 10½ in.; w. 190 pounds; p. Gertrude and Earl (both deceased). e. Miami University. Costs division, accounting department, 1927-32. Present is assistant treasurer and vice-president of the legal department and business manager Universal, 1934-35.

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MUIR, GAVIN: Actor. b. Chicago; h. 5 ft. 10 in.; w. 148 pounds; red hair and grey eyes; m. Frances Logan; e. University. Former newspaper publicity director, Paramount Pictures; Advertising and publicity director, Associated Artists. Joined Arthamec As- sociates, Inc., as advertising and publicity, early 1935.

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The 1937-38 Motion Picture Almanac

561
LABORATED on screen play of "Roberta."
"Alice Adams."
SPOTTED at Los Angeles opening. EAGERLY desired by motion picture studios. Cameron School of Technology: screen play "Come and Get It." "UL." wrote story which was basis of that Girl from Paris. RKO Radio; Of "Crisis." "Idaho." "The Blue Bird." "South Sea LIGHTNING."
"Case Against Mrs. Ames."
WALTER. Grace Moore. Columbia.

MURPHY, CHARLES J. V.: Writer. In 1925: wrote
"Little America," film of Byrd's second
Antarctic expedition. Paramount.

MURPHY, DUDLEY: Director; b. Winchester, Mass. e.
Million. Associate in Boston, and in Hollywood with
Dorothy; actor in: "20th Century." Producer of
"Los Angeles Evening Express; became interested in
motion pictures, studied camera work and made a series of
one-reel pictures; later in New York collaborated with
Abbe Bohm, dancing director of the Metropolitan Opera
Company. In making synthetic short features; went to
Paris, produced "Ballet Mecanique"; came back to Hol-
ywood in 1926 as too by nature; for then formed Europe;
to assist Rex Ingram in production of "Mare Nostrum"; returned to America and wrote his first original story "Skyliner" which he produced for Faretto; wrote and
directed "Stocks and Bonds," for RKO; "Jazz Is Only a Sensitive of the Century". At the time of his app-
returns to France in 1937.

MURPHY, GEORGE: Actor. b. New Haven, Conn.,
July 4, 1901; h. 5 feet, 11 inches; brown hair and blue eyes;
weight, 173 pounds; m. Juliette Johnson; e. Yale University;
wife, now a miner, real estate agent, then night club dancer.
In 1927 entered show business. In "Good News."
"The King of Kings."

"Arizona Days."

MURPHY, JOHN LAWRENCE: Production Manager of
Harold Lloyd Corporation; b. Chicago, Ill., 1934; e.
Pennsylvania. Played professional baseball in the old
Inter-Mountain League just prior to the war; m. Hazel
Connolly, Chicago. Enlisted in the aviation section in the
World War. Immediately following his discharge went to
Hollywood where he joined Brunton Film Company; later
went with Bellin Film Company, which was then producing
the Harold Lloyd comedies in the old Bradbury Mansion,
Los Angeles. Participated in the building of the new
Hol Roach plant at Culver City and remained there until
Harold Lloyd branched out as an independent producer

MURPHY, MARTIN F.: Production manager. Universal. b.
New York, Jan. 10, 1890; h. 5 feet, 11 inches; 185 pounds; e.
high school; m. Betty Sork. Motion picture business since 1914. Member of Masonic Club.

MURPHY, MAE: Author. r. n. "Mae Murphy McLean" in Los Angeles, Oct. 2, 1913; h. 5 feet, 11 inches; light hair and violet eyes; w. 141 pounds; p. John P. and Molly McLean Murphy; e. Elliot School, Boston, Mass., St. Nicholas, Seattle, Beverly Hills high school, studied music under Dr. Nagle, Hollywood; Dr. Butler, Peabody Institute; b. swimming, diving, riding. Feature writer for Script magazine. Associated with Watch Tower,
Beverly magazine. Played "The Little General on a
chess circuit. Appeared in "Peter Pan." 1935 in
"Tilermage," Fox's "Belle Guste." "The Vallant," "All Quiet on the Western Front." "The Man I Married."
"Faithless," in 1934; "Found Alive," (Ideal) "There's
Republic; "Bonedale Juliet." MGM.

MURPHY, PAUL: Associate art director. b. Los An-
geles, Cal., Jan. 11, 1890; e. Long Beach, Cal. University
of Illinois, University of California, University of Southern
California (School of Architecture); married and has two
children. Studied in France, Italy, Spain, Switzerland.
Practiced architecture in Los Angeles. Was draughtsman,
Warner Bros., then RKO. Set designer and art director,
Friend," "The Lone Wolf Returns." Columbia.

MURPHY, RALPH: Director. m. Christine Callahan. has 3 children. b. Rockville, Conn., 1895; graduate of Syra-
CUSE University. Started his screen career as a dialogue
technician and directed dialogue for "Holiday," collabor-
ated on scripts of "Big Money," "Millie," "A Woman of Experience" and "Sweeney."
For two years di-
rector for Henry Duffy, on the Pacific Coast. Co-directed.
"The Tip Off." In 1932: "Panama Flop," "The Big Shot."
M. G. Murphy. e. Raton high school and University of
New Mexico. Entered picture business immediately follow-
ing college. Started as manager of Shubert Auditorium in
1924; bought out opposite house, the Rialto. In 1925;
built present El Raton Theatre at cost of $100,690; now operating El Raton, Shubert Auditorium and the Luna Theatre. Member and director of Gulfard Enterprises, Inc., 810 Fourteenth Street, Denver, Col.; a vice-president and director of Rocky Mountain Theatre Owners Association.

MURR, PETER: (See 1936-37 Motion Picture Almanac.)

MURRAY, ANITA: (See 1935-36 Motion Picture Almanac.)

MURRAY, CHARLIE: Actor. b. Laurel, Ind., June 22,
1872; h. 5 feet 11 1/4 inches; blue eyes and red and gray
hair; w. 209 pounds; e. Cincinnati, Ohio; married and has one daughter, 24; has lived in Hollywood since 1925;
resides in Century, Los Angeles, New York, Stage experience with Lottoway and Mr. Fox. Made the"They Came in Pairs" pictures in 1912 with Biograph Company. Pictures in-
Christie Comedies: "Cherries and Kellys in America." Universal:
noch's Waters." Universal.

MURRAY, ELIZABETH: (See 1936-37 Motion Picture Almanac.)

MURRAY, J. HAROLD: (See 1936-37 Motion Picture Almanac.)

MURRAY, JACk: Film editor. In 1933: "Curly Top." Fox; "Show Them No Mercy."
20th Century Fox; collaborated on "Trouble for Two." MGM. In 1937: "Nancy Steele in Hollywood." 20th CenturyFox.

MURRAY, JAMES: Actor. b. New York City, February 9,
1901; h. 5 feet 11 1/4 inches; light brown hair and green
eyes; w. 176 pounds; p. non-professional; e. Evander Childs high school; by, athletics. First picture he made.


Murray, Mae: Actress. r. n. Marie Koenig; b. Portsmout, Va., May 10, 1889; h. feet 4 inches; blonde hair and blue eyes; w. 110 pounds; e. New York City; d. New York City, 1934, where she lived; chief production editor of Brooklyn Standard Union, 1930-1932.


Murray & La Vere: (See 1936-37 Motion Picture Almanac.)

Mursky, Alexander: (See 1936-37 Motion Picture Almanac.)

Murphy, Cyntha: (See 1936-37 Motion Picture Almanac.)

Murugurtza, Alfredo: Sales manager. Columbia. Married: 30 years, Buena Alves. 1929; e. Buenos Aires, Argentina. April 4, 1941: e. primary school. Began in business as commercial salesman; theatre manager in Mendota, Minnesota, founder for the Morgan, the first theatre in Arroyo Grande. 1929; e. Rosario, Chile and Buenos Aires for Columbia.


Musser, Clow Omar: See 1936-37 Motion Picture Almanac.


Myers, Abram F.: Chairman of the board and general counsel, Allied States Association of Motion Picture Exhibitors; b. Fairfield, Iowa, July 27, 1899; p. Abraham and Eliza; e. grammar school, high school and two academic years at college, L.L.B. Georgetown, 1912; special courses in economics and political science; w. Mary G. Conner. Admitted to bar, District of Columbia 1912; bar of Supreme Court, U. S. 1919; attorney judge assistant of California and 1915-1919; special assistant to the collector general engaged in Supreme Court cases 1910-1920; in charge of emergency fleet corporation civil litigation, 1920-1921; special assistant to the attorney general in antitrust matters, 1921-1926; senior attorney in charge, 1925-1925; member Federal Trade Commission, 1925- 1926; chairman, 1925-1926; president and general counsels, Allied States Association, 1929-1931, Chairman of Board of General Counsel, Allied States Association, since 1932, besides general practice.

Myers, Calvin D.: Editor, the News, Newburgh, N. Y. Married. Was with Zanesville, Ohio, publications until 1901. Then editor of Newburgh News since 1901.

Myers, Carmel: Actress. b. San Francisco, Cal., April 4, 1901; h. 5 feet 4 inches; red hair and green eyes; w. 120 pounds; p. Mrs. Isadore Myers and Habel Isadore Myers (both deceased), non-professionals; e. Los Angeles high school, sang ingenue lead in "The Magic Melody* in 1923. Season in New York City; m. Ralph H. Blum, attorney, June 9, 1929; h. tennis, dancing, playing ukulele and singing her own compositions. Played in musicals, "Satan," *Boy Club* at the Plaza. Wrote pictures in 1917 under tutelage of D. W. Griffith. Her début was in *A Minute Before Midnight" with Douglas Fairbanks; then followed "Stage Struck", "Might and the Man", a lead opposite Harold Lockwood. In "The Hunchback" she starred and sang for a year. In 1935 two singing starring contract with Universal. "Wipers of the Sea", "Midnight" and "A Society Sensation" were some of the pictures made during this time. Then followed a season in Broadway and a tour of the film circuit with Universal. Also appearances in "The Last Hour", "The Famous Mrs. Fair", "You Are in Danger,"


MYERS, HAZEL W.: Chairman, Kansas State Board of Review, Motion Pictures, 6th and Armstrong, Kansas City, Kan.; b. Port Scott, Kan., Nov. 29, 1890; e. University of K. B.; B. A.; married. For 15 years was reporter, city editor, telegraph editor on papers in Port Scott, Parsons, Kansas City, Kan., and Chillicothe, Mo. Chairman, Kansas State Board of Review, May, 1930, to January, 1932, and since May 1935.

MYERS, HENRY: Writer, Chicago, Ill. June 24, 1885; e. Columbia University, New York City; h. 5 feet 10 1/2 inches; brown hair, blue eyes; w. 180 pounds. Author of short stories; has had experience in the writing of newspaper stories. For many years has been a journalist in Chicago, writing for various daily papers. In 1935: collaborated on serial "Los Angeles." (Spanish), Paramount; "El Principe Gondolero." (Spanish, Paramount: screen play and dialogue for "Murder By the Clock." "Million Dollar Legs," Paramount. In 1933 collaborated on "Diplomacies." RKO. In 1934: "Father Brown, Detective," Paramount. In 1935: collaborated on serial play "College Holiday," Paramount: "Locust Girl in the World." U.

MYERS, JOHN B.: Publicity and Advertising Director, Lerner Films Productions, Ltd. b. St. Peter's Port, Guernsey, Channel Islands, Sept. 26, 1904; married. e. Park House, Devon and Newton College, Ede Private tutor and sports and English master at Medfield School; special correspondent, Amalgamated Press, London; feature writer, "Picturegoer." in 1929: appointed production manager to Paramount-British in 1930; later did publicity for group of stars and directors, including Alexander Korda and Harry Lachman, joined London Films in inception of company, and now controls Continental as well as British publicity.


MYERS, S. A.: General manager, British Lion Film Corporation, New York. Married in 1924; e. Fort Lee, N. J.; h. 5 feet 11 inches; brown hair, blue eyes; w. 170 pounds. In 1936 married. Was in funny goods business before joining Studio rhythm in 1918; became ac- tive in 1935: independent editor in Muslims 1927-29; keep up present position in 1929.


NACBAUER, ERNEST STAHL, (See 1935-37 Motion Picture Almanac.)

NAIDIR, SHAMOON: (See 1935-37 Motion Picture Almanac.)

NAGASE, TUKUTARO: Managing Director, D. Nagase and Company, Ltd., Osaka, Japan; b. Osaka, Japan, Dec. 13, 1886; e. graduate of Osaka Higher Commercial School; married. W. 170 pounds; e. photographer, director, actors, photographer; h. commercial material. Is importer of raw films. Owner of the Far East Film Laboratory, developing, editing, printing, super-impose of foreign pictures, sound record- ing, dubbing, talking picture news.


NAGEL, CURTIS F.: Director. Color shorts for Tiffany-Stahl, signed long term contract with them in April, 1935, Member of Brown-Nagel Productions releasing through Educational.

NAISH, J. CARROLL: Actor. b. New York City, Janu-
ary 17, 1887; reared in Hiroshima; black hair and brown
eyes; w. 152 pounds; p. Catherine Moran and Patrick
Shanahan; m. Gladys Heaney, professional; by, writing,
singing, cooking, athletics, tennis and golf. Had seven
years' service in the U.S. Navy at various stations in
Japan. Later in a stock company. First screen experience in
the spring of 1931. Brought from New York to Fox.
First picture—"Cheer Up and Smile." After that "Double
Cross Roads," part of lookout; "Good Intentions," part of
Charles Hamilton; "Shanghaied," part of Charles Hazelton;"Gun-Smoke," Paramount; "The Honorable Mr. Wong,"
First National; "The Kid From Spain," United Artists;
"Narcotic But Nice," Chesterfield; "What's Your Hackett?"
"Behind the Green Lights," "Confidential Agent," "Black
Prince," "Captain Blood," FN. "Under the Panama Moon," Fox;
In 1936: "Two in the Dark," "Special Investigator," "We Who
Are About to Die," RKO-Radio; "Exclusive Story," MGM;
"The Return of Jimmy Valentine." "The Leathernecks Have
Landed," Republic; "Robin Hood of El Dorado," "Moonlight Murders;"
"Absolute Soul," "Charlie Chan at the Circus," "Ramona,"
29th Century-Fox; "Anthony Adverse," "The Charge of the
NAMARA, MARGUERITE: Music Composer and Singer.
Commed her musical career as a concert pianist at age of
six. Operetta scores which were published and widely
performed. Sang in Paris at the Opera Comique. Appeared in silent picture "Silent Monster." In B. J. "Chmen;" "Princess,
NAMBU, KEINOSUKE: r.n. Salfuro Araki. Director of
Life. Jan. 20, 1903; b. Tokyo, b. Japan, April 3, 1903;
mariated; e. Keio University. Was exploitation manager of
directly, and with "Shin Lelga," motion picture magazine,
as editor and publisher.
NAMBU, K: b. Tokyo, Japan, Nov. 20, 1899. e.
subtitle and high schools in Tokyo, and Japanese imperial
theatre and Actors School. Came to United States to study
American stage technique, after seven years on Japanese
stages. Appeared on screen in "The Chief of Baghdad;"
"Head Winds," "Dragon Horse," "Old Ram Francisco;"
"The Chinese Parrot;" and others, portraying Chinese
characters.
NAMIKI, KYOTARO: Director. Utaemon Production,
Shochiku Cinema Company, Japan, b. Kyoto, Japan,
March 8, 1882; e. primary school; married; stock,
skilled in the film production field. Married actress
with Makino Production as director. With Shinko Cinema and
Arina Productions, the first group to use sound. Directed
picture "New York No. 2, Studio Shochiku Company.
NANCE, FERN: Pen name. Nancy Nance. Film
Title, The Press, Springfield, Missouri; b. Mountevelia,
Mo., June 26, 1899; b. R. 2: "The newspaper
writing, beginning as a society assistant and passed
through and surviving the stresses of children's
page editor and feature writer and "job sister" and district
editor.
1937: "In a Monastery Garden," Hagen. 1933: "Local-
tles." ATYP. 1936: "Wings Over Africa," Premier Staf-
NAPIER, DIANA: Actress. b. Somersett, Eng., 1908;
father, Admiral; mother, Mary; Military Corps. After stage
experience was placed on contract by Alexander Korda,
appearing in "Wedding of a Hoor," "Catherine the Great;"
"The Marriage of Figaro," "The Serenade," "Her Private
Affair" for Stirling. Later pictures include "For Love of
You" (Sterling); "Falling in Love" (Pathé); "Ben Juin" (London);
"Fighting a Man's Heart," and "The Warren Case" (all BIP); "Law
Without Muscle" (Capitol); and "Pilgrim's Progress." Married Richard Tabor, June 19, 1936.
NAPOLI, NICOLA: Assistant to the President, Am-
kino Pictures Corp. b. New York, N. Y., Nov. 15, 1905;
e. Royal Technical Institute, Palemon, Italy; New
York University. Was New York correspondent with
Italian dailies; in printing and advertising concerns;
free lance writer and translator With Amkino Pictures
Corporation since 1929.
NARCHA, AGNES: (See 1936-37 Motion Picture
Almanac.)
NARDELLI, GEORGE: (See 1936-37 Motion Picture
Almanac.)
Acted in plays in Great Britain and in the United States,
m. Marie Politi; b. golf, cricket, painting; e. Reading
School. On stage since 1908; in films since 1913; in pictures. Since advent of sound, ap-
peared in: "Loose Ends" (1930), B.P.I. In 1931: "The
Middle Watch," B.P.I.; "Fruit Women," Twenteken Films;
"Aren't We All," Paramount-British. In 1932:
"Sunshine Susie," Gainsborough; "The Woman Decide;
"Powers release," "The Impressive Footman," "P.T."
"Love Contract," B. & D.; "Where Is This Lady?" Afa;
"Winds of the Bride," Gainsborough; "Lion, Lion;"
"Oxenious Year," Paramount-British. In 1935: "I
Give My Heart," Associated British Pictures.
NAHUSE, MIKIO: Director, PCT, Tokyo, b. Tokyo,
Filmed his first film in association with poets and Pro-
Kanatu Studio, Shochiku Cinema Co. as assistant till
1932. Then with PCT as director. Films include:
"Chompura-Fuku," "Juno," "Oshikiri Shinkonki.
NASH, GEORGE: (See 1936-37 Motion Picture
Almanac.)
NASH, JUNE: (See 1936-37 Motion Picture
Almanac.)
NASH, MARY: Actres. In 1934 appeared in "Uncon-
Paramount, In 1936: "Cone and Get It," UA. In 1937:
"The King and the Chorus Girl," WB.
NASSER, GEORGE: Exhibitor. Member of firm of
Nasser Brothers, operating seven California houses. In
the California Motion Picture Association, 18 years; a member of California Theatre Association, affiliate of MPTOA.
Ranger," Spectrum Pictures.
NATHAN, AL: (See 1936-37 Motion Picture
Almanac.)
NATHAN, JOHN B: Managing Director, Paramount
Films of Argentina, Paraguay and Uruguay, b. New York
City, June 5, 1901; e. A.B. College of City of New
York; post-graduate, Columbia University. Joined Para-
mount, 1925; assistant, New York exchange; 1929, as-
istant manager, Panama office; 1929, special representa-
tive, Cuban office; 1929, manager, Guatamala office; 1931;
assistant to general manager, in United States. In 1938,
general manager, Panama-Central America, British and
Dutch West Indies, Colombia, Venezuela and Ecuador. In
1934 managing director, Argentina, Paraguay and Ur-
uguay.
NATHAN, M.: Managing Director, Pathe-Natan. Was
a pedestrian in vaudeville, was connected with the
French army. After the war organized Rapid Film. In 1924 opened the Francoeur Studios. In 1929, at the request of the Association Pathe-
Cinemas and Pathe Consortium Organization with the main
Johnville Studios, theatres and distributing agencies.
NATHAN, ROBERT: Writer. Wrote novel, "One
NATHANSON, GILBERT: Branch Manager, 2
Minneapolis, Minn., Dec. 11, 1934; p. Isaac and Rose-
nathanon; e. grammar and high school, and six years
in cigar business. Became branch manager for Monogram
At Minneapolis, in 1935.
NATHANSON, HENRY LEWIS: General Manager
Rajon Films, Limited, 2 Minneapolis, Minnesota. August
1896; married; educated at University of Minnesota;
mg. the rights of the producer in the distribution of
Theatre Corporation of Canada for Canada. For ten years at the head of Canadian dis-
tribution of Metro-Goldwyn-Mayer pictures.
NATHANSON, NATHAN L:hes: President. Famous-
Players Canadian Corporation; managing director.
Canadian Paramount Corporation; president and manag-
ing director National Famous Film Corporation; famous-Famous-Lasky Film Service, Ltd.; vee-president, British
Columbia Paramount Theater; Minnesota, Minn.; Manager
Trelle Irene Harris, Inc., 1936; associated with outdoor advertisement business, later outdoor advertising, Became an exhibitor in Toronto in.

THE 1937-38 MOTION PICTURE ALMANAC.
NEIL, LOUIS ANTOINE: Executive, Joint managing director, Capitol Film Corporation, Ltd., London, England, chairman, Trafalgar Film Productions, Ltd.; director. Rockefeller Foundation grant director, United States Technical Film Distributors, Ltd. b. Rheims, France, April 12, 1874; m. one son, e. France. In 1913 founded United World Film, Inc., controlling the "Permutit" system. In 1919 appointed Director of Roell Combustion Engineering Co. Film interests purchased by United States Technical Film Corporation under Archim. James. During the World War in 1918, was executive editor of the United States Army Gas Defense Plant in Long Island City; March, 1919, returned to the film business as advertising and publicity director for Amosden J. Van Leurten's theatre and film enterprises. Topics of the Day, Mr. and Mrs. Sidney Drew comedies, Adventure Film. and Magazine, 1913-1948; also director of advertising and publicity for Doris Kenyon, Johnny Hines and Constance Disney lectures. Left the film business in 1948. (See also Leurten's Publications. December, 1919.)

NEILL, RICHARD: (See 1936-37 Motion Picture Almanac.)


NEILL, JAMES: (See 1936-37 Motion Picture Almanac.)

NEILL, RICHARD: (See 1936-37 Motion Picture Almanac.)

NEILON, L. (See 1936-37 Motion Picture Almanac.)

NEILON, LESTER: (See 1936-37 Motion Picture Almanac.)

NEILON, RUTGERS: Publicity and advertising department, RKO Pictures, New York; b. Perth Amboy, N. J., Dec. 18, 1922: a. Plainfield high school and New York University. Entered the film business in the Ad Department of United Artists Corporation under Arthur James. During the World War in Illinois. During the War in Illinois, was executive editor of the United States Army Air Force at Pirm in Long Island City; March, 1919, returned to the film business as advertising and

NICHOLSON, NORMAN: General Counsel and Secretary, Educational Pictures, Inc., Educational Film Corporation of America, Educational Productions, Inc., Atlantic Pictures Corp.; b. St. Louis, Mo., May 5, 1909; married; e. University of Virginia, B.S.; New York University, J.D. Attorney.

NICHOLSON, PAUL: Actor. b. Orange, N. J.; h. 6 feet 1 inch; brown eyes and hair; w. 185 pounds; e. Fordham College, New York; m. by riding, holding, boxing, swimming. Stage experience. Entered pictures in 1927 with American Films and Biograph Company. Later: "Not Quite Decent," Fox; "Barber John's Boy," Warner. In 1931: "Two Alone," RKO.


NICOLLE, ANDRE: (See 1936-37 Motion Picture Almanac.)

NIEBAUER, BESSE: Motion picture editor, Suburban Leader, Cicero, Illinios; b. Chicago, Ill., Feb. 7, 1899; p. Louis and Rose; e. high school.


NILES, CLIFFORD L.: Exhibitor. b. Anamosa, la., Aug. 4, 1878; e. Graduate Shattuck Military Academy, Michigan University. Started as usher, 1895, Grand Thea- tre, Atchison, Kansas; in 1908, manager; in 1918, assistant; in 1922, built as the Niles. President Allied Theatre Owners, Inc.

NILES, WEN: Actor. In 1937: "Don't Pull Your Punches," WB.


NIMBALKAR, MAJOR DADA SAHELE: Managing director, Kolhapur Cinetone, b. Kolhapur, India, July, 1903. Was personal secretary to his Highness, Maharajah of Kolhapur. In pictures, manager and director.


NISHEDA, MINORU: (See 1936-37 Motion Picture Almanac.)


NIT, JOHNNY: Actor. In 1936: "Everything is Rhythm," ABFD.

NITZE, GEORGE: President of UPA Films, Inc. b. Hamburg, Germany, October 15, 1892; e. high school. Previously commercial activity in industrial and plants; was assistant treasurer and vice-president of UPA before being president.


NIZER, LOUIS: Attorney and Executive Secretary, New York Film Board of Trade, B. Guide and U. S. Bankruptcy Court, New York, February 6, 1902; p. Joseph and Bella Nizer; e. Columbia College, B.A., 1922; Columbia University Law School, LL. B. 1925. At college won China Club scholarship (highest award for oratory at Columbia). Won recognition from U. S. Government for oratory. In Liberty Loan drive for Columbia University in 1925, member of Pullman and Nizer general practice of law. In 1928 became attorney and executive secretary of New York Film Board of Trade. Has acted as counsel to various distributors, exhibitors and other motion picture interests in presentations of cases before U. S. Supreme Court and Boards of Trade and and Clearing and Zoning Boards and before the Code Authority, Counsel to the Retail Slaughter House Over

NOLAN, JOHN: Sales executive. Has had many years' experience in distribution, principally Fox. Was assistant to James R. Gralinger. Travelled extensively and in 1933 took charge of several operations for Fox in China. In 1936 joined Cowesferd Theatres, Inc., Scranton, Pa.


NOLAN, MARY: (See 1936-37 Motion Picture Almanac)


NOQA, KOHO: Chief of scene department, Ohuha Studio, Tokyo, Japan. Nov. 19, 1893: e. literature, Waseda University, Tokyo, Japan: married. After graduation was with Motion Picture Pictorial, then Motion Picture Review. Later engaged by Tokyo Municipality on editorial staff of Tokyo city edition. Joined scene department Shochiku Cinema Company's Kamata Studio, January, 1924. Now chief of department.


NOLAN, GEORGE: Cameraman. b. Manchester, Eng., 1842; for Pathé, camera and camera producer. Chief cameraman, Strand Film Company.

NOLBE, JOHN W.: Actor and Director, b. Albemarle County, Va., June 24, 1880; e. West Point Military Academy. Was married: v. "Elizabeth U. Arbeau; v. seven and one-half years in Philippines and China. Next director, Mexico. On stage for five years in stock, vaudeville and Broadway productions. Screen career with Thanhouser, Biograph, Universal, Metro, Goldwyn, Educational, Selznick, Lyceum Film Bureau, Educational, and others: directed in the Great Event Series for MGL. Directed more than one hundred sound pictures via Fox Movietone and Western Electric processes. In 1925 was director-in-chief Metro-Goldwyn-Mayer in the East.


NOLBE, T. B.: Exhibitor. b. Wichita Falls, Texas, October 16, 1897; e. attended University of Texas, his college career interrupted by the World War. Member of Sigma Alpha Epsilon Fraternity. First independent exhibitor.


NODA, KOHO: Chief of scene department, Ohuha Studio, Tokyo, Japan. Nov. 19, 1893: e. literature, Waseda University, Tokyo, Japan: married. After graduation was with Motion Picture Pictorial, then Motion Picture Review. Later engaged by Tokyo Municipality on editorial staff of Tokyo city edition. Joined scene department Shochiku Cinema Company's Kamata Studio, January, 1924. Now chief of department.

NORMAN, AMBER: (See 1926-37 Motion Picture Almanac.)

NORMAN, GERTRUDE: (See 1936-37 Motion Picture Almanac.)


NORMAN, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)

NORMAN, KARYL: (See 1936-37 Motion Picture Almanac.)


NORMAN, L., V.: Actor manager. b. Gloucestershire, England, Oct. 24, 1874; h. 5 feet 11 inches; w. 182 pounds; grey hair; by. cricketer (played for Gloucester county team) football; e. English public school.

NORRISH, NORTH. (See 1936-37 Motion Picture Almanac.)

NORRIS, NORMAN. (See 1936-37 Motion Picture Almanac.)

NORRIS, NORRIS, NORMAN. (See 1936-37 Motion Picture Almanac.)

NORRIS, NORMAN. (See 1936-37 Motion Picture Almanac.)

NORRIS, NORRIS, NORMAN. (See 1936-37 Motion Picture Almanac.)

NORTH, CLARENCE: J. b. Swampscott, Mass., Sept. 13, 1882; e. Morrowston School and Harvard. Took special courses in history and International law at Columbia University. In 1911-12, became secretary of the team in manager of American Car & Foundry Co. in Detroit in 1916 resigning his post to go with the War Trade Board in Washington. Emergency theatre department, January 7, 1917, to April, 1919. Returned to New York to become managing editor of the business periodical, Export Trade and Finance, from September, 1919, to December, 1922. Entered service with the Bureau of Foreign and Domestic Commerce of the Department of Commerce in 1923, as editorial assistant in the Specialties Division. Became chief of the newly organized Motion Picture Section on July 1, 1926, and remained as chief when the Section was raised to the rank of a Division on July 1, 1929. Resigned, 1933. Early in 1935 became affiliated in industry, as special advisor in research and planning division, dealing particularly with publishing and printing codes. Left the NRA, 1936. Liquidation of the government's activities and affiliated with the Republican National Committee as head of the statistical section in its Washington office. After the 1936 political campaign became a member of the Committee's Research Division.


NORTH, FRED: Divisional Sales Manager. From 1919 to 1923, manager Warner branch in New York; he became manager for First National; continued that company and Warner since that date and currently is divisional manager with Detroit office, Cleveland, Indianapolis and Pittsburgh his charge.

NORTH, JACK: (See the 1936-37 Motion Picture Almanac.)


NORTH, WILFRED: (See 1936-37 Motion Picture Almanac.)

NORTHPOLE, JOHN: (See 1936-37 Motion Picture Almanac.)

NORTHROP, HARRY: (See 1936-37 Motion Picture Almanac.)

NORTON, BARRY: Actor, r.n. Alfredo Biraben. b. Buenos Aires, S. A., June 16, 1905; h. 5 feet 11 1/2 inches; w. 182 pounds; brown hair; by. writer on: Romance, Irene de los Olivos at Buenos Aires; e. boxing, fencing, polo and swimming. First important screen role was a part in The 1937-38 Motion Picture Almanac. 664

NORTON, BETTY: (See 1936-37 Motion Picture Almanac.)


NORTON, Fletcher: (See 1936-37 Motion Picture Almanac.)


NORWORTH, DOROTHY ADELPHI: (See 1936-37 Motion Picture Almanac.)

NORWORTH, Jack: (See 1936-37 Motion Picture Almanac.)


NOTI, CARL: (See 1936-37 Motion Picture Almanac.)

NOTRE DAME GLEE CLUB: (See 1936-37 Motion Picture Almanac.)

NOURSE, NEYSA: (See 1936-37 Motion Picture Almanac.)

NOVA, EVA: (See 1936-37 Motion Picture Almanac.)


NOWITSKY, ALFRED CHANNING: Publicity director, Wilmer and Vincent Theatres, Richmond, Va.; b. Norfolk, Va., Jan. 12, 1905; e. Capitol, George, Nowitsky, markman; e. Marius High, Norfolk, William and Mary college. Worked in legitimate house as prop boy and treasurer while in school; later became treasurer and manager; later made manager of both the Strand and Victor Theatres. Moved to Wells. Legitimate theatre, manager and treasurer. Managed out of town theatres in Norfolk and was in charge of Lowe's Richmond as relief manager. Back to Wilmer and Vincent as manager of Rialto in Allentown, Pa., and then to State Theatre in Reading. Then transferred to present position.


OAKS DOROTHY: (See 1935-37 Almanac.)

OATES, FRANK R.: Joint managing director, Techni- color process, Industrial Co., Mexico City, b. New York City, 1886; p. Mr. and Mrs. Henry Oates, New York City; e. public schools, New York City, and College of Agriculture, mechanical engineer; m. Adelaide Piper, daughter of Col. Alexander R. Piper, of New York City, and has three daughters. For 10 years was in the field of mechanical engineering, first with Westinghouse, and later with Toronto Power and Utilities interests; later was associated with the Robertson-Cole Company; also had motion picture and other activities. Since 1924 has been with his present associates, first as manufacturer of Technicolor and its incorporators, and more recently as vice-president and plant manager at Hollywood.


UBER RALPH: (See 1936-37 Motion Picture Almanac.)


O'BRIEN, A. FRANK: Richmond representative, Wil- nes and Vincent Corporation; b. Frankfurt, Herkimer County, N. Y., and married. Was vaudeville booking manager. Was leading, Pa., representative for Wilmer and Vincent two and one-half years. In 1939 there with O'Brien and O'Brien.

O'BRIEN, BILLY: (See 1936-37 Motion Picture Almanac.)


O'BRIEN, DENNIS F.: Senior member, law firm of O'Brien, Johnson & Johnson.


O'CONNER, BLUEBOKY: (See 1936-37 Motion Picture Almanac.)


O'CONNER, EDWARD: (See 1936-37 Motion Picture Almanac.)


O'CONNER, HARRY: (See 1936-37 Motion Picture Almanac.)

O'CONNER, JOHN J.: Booker and Buyer. b. Amawalk, N. Y. Trained in the film business 23 years ago when he joined George Klein, then took over "Quo Vadis" and "The Last Days of Pompeii." Was employed at the Columbia office and has been continually associated with that company. In 1929 began his association with Peerless Booking Corp., film buying and booking office for Keith-Paier & Moss. Now chief booking agent for RKO Film Booking Corp., outgrowth of Peerless Corp.

O'CONNER, LOUIS J.: (See 1936-37 Motion Picture Almanac.)


O'DAY, DAWN: Actress. See Anne Shirley.

O'DAY, MOLLY: (See 1936-37 Motion Picture Almanac.)

O'DAY, NELL: (See 1936-37 Motion Picture Almanac.)


O'DONNELL, JACK: Writer, b. Norfolk, Ohio, Apr. 17, 1885; e. Cleveland, Ohio, and Leland Stanford, Jr., University, Palo Alto, Cal.; h. 5 feet 10 inches; w. 178 pounds; gray hair, blue-gray eyes; by. books. During his term in college was correspondent of the San Francisco Bulletin; worked for San Francisco Call and Examiner; was correspondent for the Cincinnati Enquirer; contributor to Saturday Evening Post, Collier's, Liberty and Cosmopolitan. Wrote adaptation and continuity for "Leather Pushers" series of screen two-reelers; author of "The Spy from Syracuse," "The Great Revival," "The Devil's Playmate," 'The Green Street," Finnish." In 1934: collaborated on screen play "The Silver Streak," RKO. In 1935: collaborated on story and screen play. "Racing Luck," Republic.


O'DONnell, John E.: Theatre editor, Democrat, Davenport, Iowa; b. Davenport, Iowa, July 26, 1902; m. Mrs. Carol O'Donnell; b. 1912; B. Art., St. Ambrose College; married. Eleven years theatre editor of the Democrat.


O'Donnell, R. J.: Exhibitor, General Manager for Karl Hoblitze in Interstate Circuit and Texas Consolidated Theatres. He became associated with Publix in 1939 when HFO took over Interstate from Hoblitze. In 1939 made division manager of Saenger Theaters for Publix and later made assistant to William Saal at Dallas. With the decentralization of Publix, he became operating associate of Hoblitze.


Oelze, Charles: Director. b. Brooklyn, N. Y., 1886; e. Norwegian Academy, Connecticut. Was with Paramount and Balley for two years, then on a cattle ranch in Oregon, nine years in the U. S. Army. Began screen career with Universal in 1911 as a technical man; Film后代 of Paramount's General Director on Western Rogers comedies; technical man on "Our Gang" unit, then with Paramount as co-director with Anthony Mack on the Gang comedies.


Offerman, George: (See 1936-37 Motion Picture Almanac.)


O'hara, Goeffrey: (See 1936-37 Motion Picture Almanac.)

O'hara, Fiske: (See 1936-37 Motion Picture Almanac.)

O'hara: Neal: Writer. b. outside of Boston; h. 5 feet 9 inches; black hair and gray eyes; w. 145 pounds; e. public schools of Boston, Harvard College A.B. degree; married, has two children. Gained his first newspaper experience by doing reportorial work for Boston papers. Early in his career began writing a humorous column for the New York Evening World; is still writing it and the Bell Syndicate distributes it. In 1929 decided to try his hand at title writing for silent pictures. Went to Hollywood under contract to FBO and remained close to a year. Began writing humor; has written many articles for magazines.

O'hara, Shirley: (See 1936-37 Motion Picture Almanac.)

O'Hearn, Timothy F.: Motion picture editor, the Lawrence Eagle-Tribune, Lawrence, Mass.: b. Lawrence, Mass., September 5, 1892; m. Elizabeth McCarthy; e. graduate of Lawrence high school; not married. With the expiration of one year spent in the U. S. Army during the world war, has been on the news and editorial staffs of the Lawrence Eagle-Tribune since being graduated from Lawrence high school in 1910.

O'Hearn, Walter: Managing and dramatic editor, Montreal Daily Herald, Montreal, Quebec.


O'Higgins, Harvey: Writer. In 1936: collaborated on "I Married a Doctor," WB.


Ohtani, Takejiro: President, Shochiku Company. b. Yamashina, Hiroshimine, Kyoto, Japan, Dec. 13, 1877; e. private and primary high schools; married. Had several playhouses in Kyoto. In January, 1910, began in exhibition business. In 1912, organizing a theatre company. The company was the first movie company in Japan. Shochiku was merged into Shochiku and Shinse Cinema Company with rise of motion picture production in Japan. Also president of S-Y Company and the Ohtani Kabuse. Shochiku was one of the eight large companies that controlled Shochiku circuit of houses playing foreign pictures.


Key to abbreviations:

b. birth
m. married
div. divorce
p. parent
a. education
pro. professional
h. height
r.n. real name
hy. hobby
w. weight

The 1937-38 Motion Picture Almanac.

OKANE, DON H.: Publisher, Hulbert Standard, Kansas, Kan.; b. Illinois, May 17, 1901; p. Mr. and Mrs. K. E. O'Kane; e. Oregon University; dr. has one daughter.

O'KEEFE, ALLAN J.: Branch Manager, Universal Pictures, Los Angeles, Cal.; b. Minneapolis, Minn., March 12, 1897; h. Minneapolis, Minn.; University of Minnesota, Minneapolis, Minn. Rail- roadman, Robertson-Cole, 1919-21; salesmen, Goldwyn Com- panies, 1921-24; salesman, Producers Distributing Corp., 1924; branch manager, Producers Distributing Corp.; Pathe Exchange Inc., Salt Lake City, Utah, 1929-30; branch manager, Pathe Exchange and RKO Pathe Distributing Corp., Los Angeles, 1930; branch manager, Universal Pictures, Los Angeles, October, 1931; branch manager, Universal, Los Angeles, since 1933.

O'KEEFE, JAMES: Manager, Twentieth Century-Fox Film Corp., New York, N. Y. b. p. J. M. O'Keefe and Hazel Schmidt; e. attended St. Louis University; m. Edna Locke, formerly of the Zelgfield Follies, and has one child. Began theatrical career at the opera and in vaudeville, and while in service wrote a musical comedy, "Leave It to the Sailors," Member of the American Society of Composers, Authors and Publishers. Married in 1930 the business manager of the music department at July, 1932. O'KEEFE, WALTER: (See 1936-37 Motion Picture Almanac.)


O'LEARY, J. J.: General Auditor, Comerford Theatres, Inc. b. Butte, Mont., December 21, 1895; married and has one son. Worked many years for Ansonia Copper Mining. Associated with Comerford Theatres, Inc. since 1927.

O'LEARY, PATSY: (See 1936-37 Motion Picture Almanac.)


OLENICK, JEROME E.: Associate, Ted Loeff Agency. b. April 26, 1902, New York City; e. DeWitt Clinton High School and School of Law and Commerce; m. Ethel Loff; s. tractor and finnicter. Began in financing business: then associated with Broadway plays and booking. Entered motion picture field in 1935 and formed his own company. Acted as assistant to story editor at MGM. Resigned in 1936 to write fiction. 1937, joined T. Loeff Publicity Agency as one handling company and personal press representation.


OLIVA, DR. COMM. GUIDO: Director, S. A. Italiana Stabilimenti Cinematografici G.N.E., Campana, Campobasso, Sept. 17, 1887; e. Doctor of Law; n. married; worked as director of the Banca Commerciale Italiana. Secretary of the S. A. Stefano Pittaluga, then General Director. Director of the Stabilimenti CINES. Member of the Exhibitors' Association.

OLIVE, CHARLES H.: General Manager, Princess Co. b. Washington, D. C., 1893; married, high school and business college. Entered industry as usher in Harry B. Candler Circuit, Washington, D. C., in 1918. Worked as apprentice operator for three years, then accepted position as house manager of New Theatre (neighborhood) in December, 1921; accepted interest and appointment as general manager of the Northeast Amusement Co., Inc. This company reorganized in January, 1924, and named the Princess Company. During the time he has been connected with the Princess Theatre he has been chairman of the Independent Theatre Owners Organization of Canada, Bermuda. General manager, E. Lawrence Phillips Amuse- ment Enterprises, operating the Stanley and Academy Mo- tion Picture Palace of Canada. In 1926, with Mr. W. D. Wilkins, considered Allied Theatre Owners of District of Columbia, Inc., affiliated with Allied States; owner and operator. Queen's Inn Bowing Alley, Washington; Manager, Washington office, Johnny J. Jones Exhibition Shows, Inc. Manager, Mem- bers Round Table Club; member, Variety Club, Tent 11.

OLIVE, GEORGE S.: (See 1936-37 Almanac.)

OLIVER, BARRIE: (See 1936-37 Motion Picture Almanac.)

OLIVER, BETTY: (See 1936-37 Motion Picture Almanac.)

OLIVER, CHARLES: Actor. b. Cork, Ireland; h. 6 ft.; w. 161; dark brown hair, hazel eyes; married; by. riding shooting, car-racing; e. Trinity College, Dublin. Studied engineering, then motor-racing and stage management. Signed by contracted by Universal in 1928; also twelve years touring United States, U. S. A., and Africa as producer and player. Played in five Radio-Stanford pictures in England, and two for Paramount-Bolivar, also H. W. L. and two M-G-M. Latest picture, "Four Dark Hours." (New World).

OLIVER, DAVID: Actor. b. May 15, 1900, Newark; h. 5 feet, 8 inches; w. 157 pounds; blue eyes and brown hair; m. Lorna Willman on Dec. 1, 1926. Before entering motion pictures as an actor he was a gavestal cameraman. In 1935 during inspection of Reel's "Flying Hunters," "The Girl on the Front Page." Universal.
OLIVER, EDNA MAY: Actress. n. Edna May Hughes; b. Chicago, Ill., May 2, 1883; d. 200 S. Balsam Rd., Forest Hall, Wisconsin, Aug. 16, 1926. She was one of the world's great stage and screen actresses, appearing in over 250 productions and making over 250 film appearances in her long career. She was best known for her roles in Shakespearean plays, and was a member of the original company of the Shakespearean Players. She was married to actor William H. Oliver, and had two sons, William H. Oliver, Jr. and Thomas Oliver. She was a prolific writer, and her memoirs, "The Story of My Life," were published posthumously in 1927.

ONIE, WILLIAM: Exchange manager, Republic. Joined Monogram in similar post, b. Boston, Mass. April 13, 1894; c. public schools; married. In several theatres as usher, doorman, assistant operator in booth. Started with Kleine Edison as shopkeeper, and promoted to booker, Booker for Fox, and promoted to salesman, salesman for Standard Film, then for Zeigfeld, Chicago, 17 years.


ORDYNSKI, RICHARD: President, Supreme Council of the Film Industry, Poland. b. Mazow, Poland, Oct. 5, 1874; c. Univ. of Cracow. Was professor of classic college in Cracow, stage director in Germany, Poland and U. S., also stage director of Metropolitan Opera House, N. Y. Started 1917 with Fox, as actor and director; 1922-23, Famous Players-Lasky; since 1926 directing motion pictures in Poland.


ORLANDO, WILLIAM: (See 1936-37 Motion Picture Almanac.)

ORLANDO, JOHN: (See 1936-37 Motion Picture Almanac.)


ORMISTON, MARIE: (See 1936-37 Motion Picture Almanac.)

ORMISTON, THOMAS: Died January, 1937. (See 1936-37 Motion Picture Almanac.)


ORNSTEIN, WILLIAM: b. January 3, 1904; e. public and high schools, New York City, and Columbia University. Mete in 1929. Married in 1929. Director of departments including publicity for seven years; then assistant editor of trade and Reviews; later New York representative, Barret-Goldsmith Publications; then with various agencies, allowed with freelance publicity, then joined editorial staff of Motion Pictures; moved to London in 1936.


Oterga, Frank G.: Pen name, Jorge Hernilda. Editor, One Mundial, New York City; b. Havana, Cuba, 1890.


ORTON, JOSEPHINE LEE (MRS. WILLIAM CLIFFORD): Chairman on Motion Pictures, Richmond County Chapter, Daughters of American Revolution; editor Staten Island Motion Picture Guild, S. I. Ret. Guild; b. New York City, Jan. 23, 1887; e. private schools; married. Chairman of social service committee, Staten Island Women's Club, and chairman of foreign and city in Federation of Women's Clubs, Vice-president Better Film Clubs, and chairman of motion pictures, Staten Island Women's Club.


THE 1937-38 MOTION PICTURE ALMANAC

676


O'NEIL, ERIC R.: Cameraman, Gaumont-British, London. b. London. Freelance cameraman in 1918, and later produced two real comedies. For twelve months was camera salesman, rejoined G-B on Gaumont-British News. Has engaged in research, with special interest in film stereoscopy. Author of several novels, of which "Zollinoff's Revenge" was published in February, 1937.


OWENS, EDWARD R.: Cameraman, Gaumont-British, London. b. London. Freelance cameraman in 1918, and later produced two real comedies. For twelve months was camera salesman, rejoined G-B on Gaumont-British News. Has engaged in research, with special interest in film stereoscopy. Author of several novels, of which "Zollinoff's Revenge" was published in February, 1937.


Lovers" "Indiscreet" "This Modern Age" "Un-

Oxford, Earl: Actor: In 1931: "Riptide." "Sally McKee." MGM. In 1933: Educational short produc-

Oxley, Harold F.: Artists' manager, b. Pavo-
tucket, R. I.; married; e. Morris Heights preparatory school. Manager of Jimmie Lunford, orchestra leader featured on radio and in pictures.


Pacent, Louis Gerard: President, Pacent Engineer-
ing Corp., 29 Madison Ave., New York, b. New York, June 23, 1893; m. Antoinette Maria Andriola; e. private schools abroad. M. Cornell Academy, Bryant high school, Pratt Institute, Columbia Univ. Pioneer experimenter in wireless telegraphy and telephony. Member of Radio Club of America 1910 and Wireless Institute 1911. Inventor of numerous radio and electrical devices. During the World War was in radio service of U. S. Army and Navy as chief radio engineer in charge of all wireless work for Manhattan Electric Co. Pioneer power operated audio amplifier and electric phonograph reproducer. Designed complete power line operated talking picture sound reproducing system in 1928. Pioneered equal-distribution dynamic speaker system and designed sound head. Pioneered high fidelity sound and 16 mm. sound on disc and film portable sound reproducing equipment. Research on new type of power rich quality sound reproducing system for large audiences. Fellow of Society of Motion Picture Engineers; American Institute of Electrical Engineers; Radio Engineers; Fellow and past president of the Radio Club of America; member of Engineers' Club; Pratt Inst. Club, and past foundation member of the Motion Picture Academy. Home: Little Neck, Long Island.


Paddock, Charles: (See 1936-37 Motion Picture Almanac.)


Pahro, Jo: Writer. Samuel Goldwyn, b. Denver, Feb. 5, 1896; b. Frank and Josephine; e. public, art school, and university. Commercial artist, art critic, freelance, writer. Regular contributor to Scribner's Magazine and Atlantic Monthly; also has been author of short stories, also novel, soon to be published by Scrib-

Page, Sophie: (See 1936-37 Motion Picture Almanac.)


Page, Bradley: Actor. b. Seattle, Wash.; e. Broad-

Page, Dorothy: Actress. In 1933: "King Solo-

Page, Lucille: Actress. In 1935: Educational short produc-


Page, Virginia Lee: Newspaper writer, Constitu-
tion on the Life of Chichiloe, Joshua F. Mrs. A. N. Page; e. Chichiloe Public Schools and busi-


PANCHOLI, R. M.: Managing proprietor, Empire Talkies, b. Karachi, Sind, India, Sept. 21, 1913. Before entry into motion picture industry was in banking, 1911; opened cinema in Karachi. 1938: formed Empire Film Co.


PANPOLOS, FRANK: Owner and manager, State Thea ter, Chauncey, N. Y., 1898; e. high school. Was in restaurant business in McKeesport, Pa. Entered theater business in McKeansport, Pa. In 1912 and operated theater there until 1935; when he took over a Clairton theatre. Member of board of directors of MTP of Western Pennsylvania, Inc.

PANTAGES, ALEXANDER: Died, February, 1936. (See 1935-36 Motion Picture Almanac.)


PAOLI, RAOUl: (See 1935-36 Motion Picture Almanac.)


PAPE, MONA JEANNE: Film critic and manager of research department for "Our Gang" series. "Our Gang," April 27, 1939; p. George and Rose Pape; e. Chicago. Has been an employee of Minnesotan Film Co. Since 1912. Has appeared in "Our Gang" series for nearly 15 years, in editorial office, classified and display advertising, feature writing for woman's page. Has been manager, 10 years, of Community Center. Taught French in night school. When radio station, owned by newspaper, was commercialized, was given management, which she now holds since 1925.


PARAGONS, THE: (See 1936-37 Motion Picture Almanac.)


PARELA, VALENTIN: (See 1936-37 Motion Picture Almanac.)

PARGHAM, MRS. JAMES AVERY: pen name, Mary Parham. Motion picture; "Irene," 1935; "The Virginian," 1927; "Sweet Yvonne," 1924; "Great otto," 1923; "San Antonio," 1922; "Little Lord Fountleroy," 1917; "Little Mine." Little Lord Fountleroy, Tom Sawyer, and Little Winter in "East Lynne." Has owned and directed several stock companies, including the San and Maddocks Park Players, Sam Parks Comedians, Has written over three hundred vaudeville acts and has been in movies. Has been in two Broadway shows. "Jimmie's Women" and "Enemy Within." Wrote "Philippa." Produced on Broadway by Raymond Gallo; also "Lily White," produced by the Shuberts.


PARK, E. L.: (See 1936-37 Motion Picture Almanac.)

PARK, SAMUEL JOHN: Writer. b. Birmingham, Ala., September 2, 1892; h. 6 feet; brown hair and brown eyes; w. 188 pounds; p. Mary Orton and C. W. Parker, professionals; e. private schools; hr. swimming and duck hunting. Has had 35 years' stage experience. In 1896 his father operated an "Uncle Tom Cabin" company, in which he played little Eva until he outgrew the part. In 1898 joined his father's company in "Eva." In 1899, Little Lord Fountleroy, Tom Sawyer, and Little Mine in "East Lynne." Has owned and directed several stock companies, including the San and Maddocks Park Players, Sam Parks Comedians, Has written over three hundred vaudeville acts and has been in movies. Has been in two Broadway shows. "Jimmie's Women" and "Enemy Within." Wrote "Philippa." Produced on Broadway by Raymond Gallo; also "Lily White," produced by the Shuberts.
PARLOR, DITA: (See 1936-37 Motion Picture Almanac.)


PARROTT, JAMES: Actor and writer. b. Baltimore; height: 5 feet 9 inches; w. 173 pounds; brown hair; brown eyes; by. dancing and singing. Entered film business in 1936; starred in single-reel comedies for Pathe under name of "J. P. Parrott." Directed Charlie Chase films. In 1936 also in "His Father's Son." MGM; "Straight from the Heart." Universal. In 1936: "Make Way for a Lady." RKO.

PARROTT, URSDA: Writer. r. n. Katherine Towle, b. Boston; has 9-year-old son, Lindesay Mary Parrott; h. by. Washington Heights, N. Y. In 1929 started writing and in two months she completed her first manuscript and in March of the same year it was sold. That book was "Ex-Wife," and it was brought to the screen as "The Divorcee." Soon after this she wrote "Stranglers May Elope," for which she failed to get a share of Hollywood profits to it shape for filming. Her "Gentlemen's Fate" was purchased also by a screen producer before it reached the printer. She has written several short stories, one of which, "Love Affair," was selected by a compiler in his list of "The Best Short Stories of 1936." In 1935: wrote story of "There's Always Tomorrow." Universal. In 1936: "Say Goodbye Again," filmed as "Next Time We Meet." Universal.


PARKER, RUBY: (See 1936-37 Motion Picture Almanac.)

PARSONS, DONOVAN: (See 1936-37 Motion Picture Almanac.)


PARSONS, LUCILLA: Executive editor of Hearst Motion Pictures, Hearst Publications, Los Angeles, Calif.; b. Frederick, Ill., August 6, 1890; e. Dixon high school; Dixon College; m. Dr. Harry Watson Martin; has one daughter, Harriet Parsons. Is in charge of the motion picture pages of Hearst newspapers, and is employed by Universal Service Syndicate, which covers 20,000,000 readers. Is in her fiftieth year of service for William Randolph Hearst, Sr. In 1930, for the first time, supervised a series of Westerns for Republic. Interviews the motion picture stars and presents them in short excerpts from their current pictures. Also had publicity work for the Metropolitan Magazine called "Hollywood Is My Home Town." By. End of the Year, 1936.

PARRY, CHARLOTTE: (See 1936-37 Motion Picture Almanac.)


PARROTT, JAMES: Actor and writer. b. Baltimore; height: 5 feet 9 inches; w. 173 pounds; brown hair; brown eyes; by. dancing and singing. Entered film business in 1936; starred in single-reel comedies for Pathe under name of "J. P. Parrott." Directed Charlie Chase films. In 1936 also in "His Father's Son." MGM; "Straight from the Heart." Universal. In 1936: "Make Way for a Lady." RKO.

PARROTT, URSDA: Writer. r. n. Katherine Towle, b. Boston; has 9-year-old son, Lindesay Mary Parrott; h. by. Washington Heights, N. Y. In 1929 started writing and in two months she completed her first manuscript and in March of the same year it was sold. That book was "Ex-Wife," and it was brought to the screen as "The Divorcee." Soon after this she wrote "Stranglers May Elope," for which she failed to get a share of Hollywood profits to it shape for filming. Her "Gentlemen's Fate" was purchased also by a screen producer before it reached the printer. She has written several short stories, one of which, "Love Affair," was selected by a compiler in his list of "The Best Short Stories of 1936." In 1935: wrote story of "There's Always Tomorrow." Universal. In 1936: "Say Goodbye Again," filmed as "Next Time We Meet." Universal.


PARKER, RUBY: (See 1936-37 Motion Picture Almanac.)

PARSONS, DONOVAN: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC

PAR-Par
Sparks on "Cradle Song," Paramount. In 1924; collaborated on screen play of "Black Dame; ""Wharf Angel; ; ""Thirty Day Princess; ; ""Behold My Wife," Paramount In 1933: "Wings in the Dark; " "Rhumbla; ; " "The Merry Widow; ; " designed and directed in Hollywood, later Universal's production manager, Berlin. Pictures produced in Berlin: "Zwei Menneschen; " "Unter der Sonne; " "Grotes Schmuck; " "Unsichtbare Froni; ; " "Feuere Paprika; " "Gruß Und Kuss Verunfugt; ; " "Give Us This Night, Paramount. In 1936: collaborated on screen play, "Rose of the Rancho, " "The Jungle Princess; " "Florida Special," Paramount.

PARTOS, GUS: (See 1936-37 Motion Picture Almanac.)

PASCAL, ERNEST: Writer, b. London, England, January 11, 1894; d. London, b. 5 feet 6 inches; w. 125 pounds. black hair, gray eyes; married. Wrote more than 200 short stories, several magazines and novels include: "The Dark Swan; ; " "The Marriage Bed; ; " "Cynthia Odette; ; " "The Virgin Plague; ; " "The Charlie; ; " "A Place For Lovers" and many others. To Hollywood to write original stories for Cecil DeMille, adapted "Hell's High Road; ; " wrote "Schlumberger; ; " "Pimphood; ; " "Shangri-La" Europe, but soon returned to do a play, "The Amorous Ante; ," for Sam H. Harris; went to Hollywood again and signed with RKO; "Fair Warning; ; " Fox; "Born to Love; " RKo-Pathe. In 1935: "Husband's Holiday, Paramount; story and screen play "The Spy; ; " Fox, 1935: story and screen play "The King's Vacation; ; " WB. In 1935: screen play of "The Earth Turn; ; " Warner; screen play of "Grand Canyon; ; " Fox; collaborated on adaptation, "White Parade; ; " Fox; contributed to screen play "Hell's Highway; ; " "White Angel; ; " "The Human Side; ; " U. In 1935: collaborated on screen play, "Under the Trees" and original story, "Here's Romance," 20th-Century Fox. In 1936: collaborated on "Loyds of London, 20th-Century Fox.

PASCAL, GABRIEL L: Managing director, Pascal Film Productions, Ltd., London, b. Arad, Transylvania, June 6, 1894; e. College for Natural Economy, Studied farming, joined British regiment in 1914; went to front three years as part of Imperial Imperial-Burg-theater, Vienna, after the war played in stage in Cincinnati, Rome, Vienna and London. First film a joint production with Robert Reinert, "Popoli Mortali," in which he also played lead. Fox; "The Blue Stork," Fox; "Tomorrow Is a Holiday," and "It Happened in Port Said," original by Hans Szekeley, author of "Desire. Also eight in completed production of George Bernard Shaw's "Pygmalion." 

PASCH, REGINALD: (See 1936-37 Motion Picture Almanac.)


PASHA, KALLA: (See 1936-37 Motion Picture Almanac.)


PASQUALI, ALBERTO: (See 1936-37 Motion Picture Almanac.)


PASTERNAK, JOE: Producer, b. Siatlajzyomny, Hungary, September 17, 1911; p. nonprofessional; e. high school graduate; m. Margaret Plader. In 1935, Paramount, second assistant director and director in Hollywood, later Universal's production manager, Berlin. Pictures produced in Berlin: "Zwei Menneschen; ; " "Unter der Sonne; ; " "Grotes Schmuck; ; " "Unsichtbare Froni; ; " "Feuere Paprika; ; " "Gruß Und Kuss Verunfugt; ; " "Give Us This Night, Paramount. In 1936: collaborated on screen play, "Rose of the Rancho, " "The Jungle Princess; ; " "Florida Special," Paramount.

Patch, Wally: Actor, r. n. Walter Vincombe; b. London, England, September 26, 1888; h. 5 feet 11 inches; dark hair; married; nonprofessional; Prior to becoming a professional athlete, billed in Newspapers as "Wally, " "Wally the Wonder; ; " "The Millionaire; ; " "The Man I Want, 1931, British Lion; " "Balcacava, 1935, Gaumont-British; " "Ma- ronned, " "The Man I Want," "Passing Shadows," 1931, Great Britain; " "Balcacava, 1935, " "Sports of Kings, 1933, both Gainsboro: Scotland and England; " "Those Were the Days," both 1934: 1935, British Lion; " "Star in the South, 1936, " "Passing Shadows," both 1936, " "Honeymoon; British Lion; " "The Man Who Could Work Miracles, UA.

PATERSON, PAT: Actress, b. Bradford, Yorkshire, England, April 7, 1911; h. 5 feet 2 inches; w. 150 pounds; brunette hair, brown eyes; e. Bradford, Yorkshire, m. Charles Boyer, professional. Ran away to London when 17 years old; worked in London theaters for three years under contract to Lee Embrais; cabinet. On screen: "The Professional Quest; ; " "The Great Gay Road" (1921) Dutch Fox; "The Second Floor, 1935, Fox; " "Three Little Sisters, 1935: 1936, " "Bitter Sweet, " United Artists; " "Four Tops, Fox; " "Call It Luck, " "Love Time, Fox. In 1935: "Charlie's Aunt, " "Love's Exchange, 

Paton, Charles: Actor, r. n. Turner; b. London, England, July 21, 1894; h. 5 ft. 6 in. w. 150 pounds; brown hair and blue-gray eyes; married; " Picasso, 1933, received: "The Mysterious Rider, " "Murder in the Hills, 1933, " "I Had a Million, " "Death Takes a Holiday, " "Mama Loves Papa, Paramount, " "The Folksong, " "Pick Up the Paramount, " "Phantom Broadcast, " Monogram. 1935: "Death Takes a Holiday, " "Murder at the Vanities, " "Wagon Wheels, " "One Hour Late, " "Bumba, Paramount; " "The Crime of Helen Stanley, 1935; " "Mississippi, " "The Big Broadcast of 1935, " "Smart Girl, " "Two Faced, " "Wanderer of the Wasteland, Paramount; " "Doubting Thomas, " Fox; " "No More Ladies, " MGM In 1936: "Two in the Dark, " "Murder and Mystery; ; " "Early To Bed; " "Murder with Pictures, Paramount; " "The Lone Wolf Returns; Columbia; " "My Man Godfrey, 1936; " "The Big Broadcast of 1936, " "Smart Girl, " "Two Faced, " "Wanderer of the Wasteland, Paramount; " "Doubting Thomas, " Fox; " "No More Ladies, " MGM In 1936: "Two in the Dark, " "Murder and Mystery; ; " "Early To Bed; " "Murder with Pictures, Paramount; " "The Lone Wolf Returns; Columbia; " "My Man Godfrey, 1936; " "The Big Broadcast of 1936, " "Smart Girl, " "Two Faced, " "Wanderer of the Wasteland, Paramount; " "Doubting Thomas, " Fox; " "No More Ladies, " MGM In 1936: "Two in the Dark, " "Murder and Mystery; ; " "Early To Bed; " "Murder with Pictures, Param

PATRICK, GEORGE LOREN: Associate art director, Universal, b. Salida, Col., May 21, 1905; h. 5 ft. 4% in.; w. 140 lbs.; e. Mary L. and Charles G., civil engineer; e. high school and University of Southern California; m. Cornelia E. Wilson and has two children, First position in studio of FN Burbank lot; Spent two years as art department there; then to Fox Film in 1929. Moved to Universal April 1936, 1937: assistant director; "Carolina. " "Curly Top, " "Show Them No Mercy, " "One More Spring, " "Postal Inspector, " "The Man I Married. " "Ludicrous Girl in the KEY TO ABBREVIATIONS

b. = birth
m. = married
div. = divorce
p. = parents
e. = education
prof. = professional
h. = height
r. n. = real name
hy. = hobby
w. = weight
York, August 1, 1843; e. Harvard, A.B.; also student at University of Leipzig and Berlin. Journalist, teacher. Former secretary and manager of the Great Western & Allied Hospitals, City of New York; member of executive committee and board of directors, New York Times newspaper; chairman, Committee on Exceptional Photo-Plays.

Pauling, Littl: Drama reviewer, Daily News, Santa Barbara, Cal.; b. Arego Grande, Cal.; d. Dr. and Mrs. Pauling, b. publishing, San Francisco; M.I.T., Graduate of the University of California; post graduate work there. Experience almost exclusively with Santa Barbara Daily News at woman’s page editor, and drama reviewer, since 1921.


Paul, Albert: (See 1936-37 Motion Picture Almanac.)


Paup, Paquita: (See 1936-37 Motion Picture Almanac.)


Pawle, Lennox: Died, February, 1936. (See 1935-36 Motion Picture Almanac.)


Payne, Douglas: (See 1936-37 Motion Picture Almanac.)


Payne, Louis: (See 1936-37 Motion Picture Almanac.)


Peacock, Carroll N.: Branch Manager. b. Springfield, Ohio, July 4, 1886. Owned stage line between Santa Ana and Inglewood, California. Married "Down in Los Angeles, January 2, 1919 as assistant shipper; became head shipper, salesmen, sales manager. In January, 1923 was named Oklahoma City branch manager. Made Los Angeles manager October 1, 1923.


PEARCE, A. LESLIE: Director, b. Christ Church, New Zealand; e. St. Albans’ School, New Zealand, specialization in arts and art history, received a degree and a scholarship in arts; h. 5 feet 7½ inches; w. 163 pounds; light brown hair; blue eyes. In 1928 became stage director in Australia, South Africa, London, New York and Los Angeles. Entered motion picture business in 1929. In 1932 was recruited for stage director in Los Angeles with the advent of talking pictures; in 1933 and 1934 collaborated on short story directed “The Cannon Kid,” Paramount; “The Delightful Rogue,” and “Bulldog Drummond,” United Artists; “Full House,” “Meet the Wife,” Columbia; and nine two-reel specials for Sennett.

PEARCE, VERA: Actress, b. Australia, Musical comedy player in West End of London cliché in productions starring Jack Buchanan, with whom she has appeared in the following British talkers: “You, Mr. Brown” (1933); and several Cole Porter musicals, also “Junt Jack” (1934), all for B & B. In 1935: “So You Won’t Talk,” Warner-FN-British.

PEARL, JACK: Actor, b. New York City, Oct. 29, 1895. Six-foot, 205-pound m. Winifred Deshaeb, professional; by, books. Was errand boy after leaving school. Appeared in “School Days,” “Samson,” “Gus,” and “Freshmen,” British and vaudeville from 1913 to 1915. In burlesque from 1915 to 1919, then appeared in Shubert Winter Garden shows until 1930. Played in “International Revue” and In the Ziegfeld “Polka.” Has appeared on radio as “Baron Munshhausen,” and played in “Meet the Baron.” MGM.


PEARL, RICHARD J.: Business manager, Conn Studios, b. New York City, 1907. e. City University. In 1925 entered Columbia Pictures in capacity. Later became associated with R. and E. C. Granger, in sales department of MGM. In 1927 became assistant to head handling of run of “Sweet Hearts,” and subsequent Goldwyn pictures for UA and FN release. In 1928 was assistant sales manager and in 1929-31 vice-president, Left Burr in 1931 to become vice-president of Tec-Art Studios, covering all Europe for foreign distribution. In 1932 became studio manager for Tiffany (Tallman), and from 1934-36 general manager of a British company as business manager.


PEARSON, VIRGINIA: (See 1936-37 Motion Picture Almanac.)


PECK, LYDELL: (See 1936-37 Motion Picture Almanac.)

PECK, NORMAN: (See 1936-37 Motion Picture Almanac.)

PECK, WILLIAM: (See 1936-37 Motion Picture Almanac.)

PECLET, GEORGES: (See 1936-37 Motion Picture Almanac.)


PEERS, JOAN: (See 1936-37 Motion Picture Almanac.)

PEERS, VICTOR: Executive, Production manager, Gaumont-British Picture Corporation, b. Warwick, England, May 1, 1887; married; e. King’s School. Started career in films with Stoll Picture Productions in 1915, later British International Pictures and G-B.


PEIL, EDWARD, JR.: (See 1936-37 Motion Picture Almanac.)

PEIL, EDWARD, SR.: (See 1936-37 Motion Picture Almanac.)


PENNELL, YVONNE (See 1936-37 Motion Picture Almanac.)

PELSWICK, ROSE: Motion Picture Editor of the New York Evening Journal.


PENA, JULIO: (See 1936-37 Motion Picture Almanac.)


PENMAN, KATHRYN: (See 1936-37 Motion Picture Almanac.)


PENN, R. O.: (See 1936-37 Motion Picture Almanac.)


PENROSE, PETER: Actor. In 1934 appeared in "Bretret and Susan." b. Selet, Washington; h. 5 feet 10 inches; blond curly hair and blue eyes. Associated Talking Pictures; "The Old Curiosity Shop," BIF.

PENWARDEN, DUNCAN: (See 1936-37 Motion Picture Almanac.)


PEPPER, HARRY: (See 1936-37 Motion Picture Almanac.)

PEPPER, J. L.: (See 1936-37 Motion Picture Almanac.)

PERCEVAL, HUGH: Production manager, Phoenix Films, England; m. Lilian Brind, former director of Paramount's editorial and censorship department, London, has one son, Miles. In 1936, produced "Calling the Tune," AIP.

PERCEY, EILEEN: (See 1936-37 Motion Picture Almanac.)

PERCEY, HELEN GLADYS: Head of Paramount Research Department, b. Media, Pa.; m. Pasadena High School and Stanford University at Palo Alto, Cal. Was assistant librarian at the Hollywood Branch of the Public Library; then treasurer, and assistant librarian of the Los Angeles County Library. Became a publicist for the Hollywood Community Theatre, then secretary to Neil Dickson and active in many phases of work with the charge of the fiction department of the main library in Los Angeles and 

PERCY, GADFFY, head of the Research Department of Par-

PERCY, BOB: (See 1936-37 Motion Picture Almanac.)

PERCY, WALTER: (See 1936-37 Motion Picture Almanac.)
PERCY, DAVID: (See 1936-37 Motion Picture Almanac.)


PERCY, W. S.: Actor. r. o. William Stratford Percy; b. Melbourne, Australia, Dec. 23, 1872; h. 5 feet 2 inches; w. 110 pounds; white hair, gray eyes; married; by writing and lecturing; travel; books; stage; as screen. Films: "Oh Daddy," Gaumont British; "La Vie Parisienne," Nero; "Troubled Waters," Fox British; "Late Extra," Fox British; "Public Nuisance No. 1," Cellic Films.


PERFECT, ROSE: (See 1936-37 Motion Picture Almanac.)

PERGAMENT, HARVEY: Secretary and General Manager, The Film Exchange, Inc. 125 West 43rd Street, New York City; b. Detroit, Mich., June 18, 1908; m. Dorothy Manheiner; p. J. Pergament; e. Ohio State University; New York University. Studied law. General manager, The Film Exchange, Inc., past 7 years. Included producing of short subjects; importer and exporter of features.


PERIOLAT, GEORGE: (See 1936-37 Motion Picture Almanac.)


PERKINS, ROBERT W.: Secretary and general counsel for United First National interests; headquarters, home office, New York.


PERRIER, D.: (See 1936-37 Motion Picture Almanac.)


PHILLIPS, RUSSELL: Publicity director, Reliance Pictures. b. Frank Philip Chinn, Wis. Newspaper reporter and editor in Omaha, Minneapolis, San Francisco and other cities. With United Artists producing units for twelve years.


PHILBING, WILLIAM H.: (See 1936-37 Motion Picture Almanac.)


PHILLIPS, DORIS: (See 1936-37 Motion Picture Almanac.)


PHILLIPS, HELENA: (See 1936-37 Motion Picture Almanac.)

PICKARD, JOHN: (See 1936-37 Motion Picture Almanac.)

PICKARD, LION: Writer. In 1937: wrote story, adapted as "Heart's Desire," BIP.

PICKARD, MARGERY: Actress. b. Margery Wood, b. Sheffield, Eng., Dec. 12, 1911; h. 5 ft. 2 in.; w. 100 lbs.; blue eyes; auburn hair. Married Francis Court, Savenneth, Brussels. Stage before films. "Sing Us a Go" (ATP). "Dark Journey" (London Films).

PICKETT, SYLVIA: (See 1936-37 Motion Picture Almanac.)

PICKETT, HAROLD EMERSON: Branch manager, Paramount Distributing Co., Inc., Dallas, Texas; b. Douglassville, Ga., June 8, 1896; married, 3 children; b. deceased; did high school; graduated; 1 year post graduate; 1 year law under father. Entered army, Georgia National Guard, 1916, private to lieutenant, served three years; joined Paramount, 1921, with six months in France in Expeditionary Forces. 1919, Cudby Packing Co.; 1921, Summal Radio Corp.; traveling salesman entire SouthEast into Texas; entered Paramount, 1936, as senior Atlanta office; immediately transferred to Dallas office; then Memphis; back to Dallas until January, 1933; made branch manager; San Antonio. Promoted manager, Oklahoma City office in April, 1933, and then transferred to manager of the Denver office in January, 1934.

PICKFORD, MARY: Actress-Producer. r. n. Gladys Smith; sister of late Jack Pickford and late Lottie Pickford, professionals; b. Toronto, Canada, April 8, 1893; Div. 1913. Started her stage career in her native city, Toronto, Canada, when but 5 years old, playing a speaking part with the Valentine Stock Company at City Hall. At 12 years old she was already a veteran actress, going on the road with "The Little Red Hen," and was starring in "The Fatal Wedding." At 13 she played with the Chauncey Olcott in "Edmund Burke" and her first appearance on Broadway was in "Princess," and the pantomimes of David Belasco in "The Warrens of Virginia." Her first screen appearance was in "Her First Biscuits" with and in Great Britain. In 1933 she again appeared with her in "My Best Girl" (1927); then the screen version of "Farms of America," and her present screen offering, "Go" (1937), for which she has acquired the screen title of "Queen of the Westerns." She has made the pictures: "The Little Red Hen," "The American Dream," "The Princess Orla," "Tess of the Storm Country," "Hilda of Holland," "Little Queen," "The Eagle's Mate," "Behind the Scenes," "The Phantom of the Players," "The King of the Players," "The Girl of Yesterday," "Poor Little Fippins," "Mammy Butterfly," "Devil's Holiday," "How Could You, Jean?" in 1922. In 1918 Miss Pickford became an independent producer, making pictures for release through First National. These included "Daddy Long Legs," "The Hoodlum" and "Heart of the City." Early in 1919, Mary became one of the organizers of United Artists Corporation, which organization releases her pictures today. " Pollyanna," her first production for United Artists, was followed by "Suds," "The Love Light," "Through the Back Door," "Poor Little Faintheart," "Tess of the Storm Country" (directed by John S. Roberts), "The Love Nest," "The Little Lie," "Dorothy Vernon of Haddon Hall," "Little Annie Rooney," "Sparkle," "My Best Girl" and "Coquette." released early in 1919. The following were "all-talking" pictures of the show," all-talking picturization of Shakespeare's "Romantic Comedy," "Romeo and Juliet," "Roberta," "Gorilla," and "Devil's Holiday," and the radio series "The Great Little Women" and the "She-wolf" and in radio series of plays over the NBC network, and in 1935 over CBS. Has been first vice-president of United Artists, 1936; also in radio. With Jesse L. Lasky formed Pickford-Fairbanks Pictures, which made "When Rainy Afternoon.""produced "The Gay Desperado."" United

PICKREL, FRED B.: President and general manager, Fred B. Pickrel, Pickrell Theatres, Findlay, Ohio, April 4, 1885; married, p. Mr. and Mrs. Peter Pickrell; high school and university. Theatrical musician, especially in girls' operas to grand operas and stock houses including Forum in Wichita, Kan., from 1913 to 1922, Pathe exchange manager Oklahoma City 1917 to 1921. Owned small house in Ponca City 1914 to 1916 then joined Pickrell, returning to Ponca City in 1923. Five houses at one time in Ponca City, one in Pawhuska. President, MPTO of Oklahoma two terms.


PIQUET, CHARLES W.: President of Theatre Owners of North and South Carolina, Inc. Has been active in small town theatres; joint ownership in Carolina at Southern Pines and Carolina at Pinehurst for 30 years. Associated with Pinehurst house was common before depression. Member of board of directors of the MPTOA.


PIERCE, EVELYN: (See 1936-37 Motion Picture Almanac.)

PIERCE, GEORGE: (See 1936-37 Motion Picture Almanac.)

PIERCE, GERALD: (See 1936-37 Motion Picture Almanac.)

PIERCE, JACK: (See 1936-37 Motion Picture Almanac.)


PIERCE, RUBY EDNA: Editor, General Manager and Secretary-Treasurer, Film Bureau, New York News and Palm Beach Life, Palm Beach, Fla. b. Winter Park, Fla.; p. Annie B. and E. K. Pierce. General manager of both publications for thirty years. (See photo.) In 1935, publisher and editor of all three newspapers for fifteen years. Has worked in this office since being graduated from University of South Florida, 1919.

PIERCE, WILLIAM A.: Assistant to Bros. R. Rogers, producer, b. Paris, Tenn., June 16, 1901; h. 6 ft.; w. 150 lbs.; p. Jessie Pearl; e. high school and attended college; m. Wilma Stepanek, 1921-26. professional musician and instrument teacher. 1926-31, Pierce Commercial service.

PIERSON, ARTHUR: Actor, b. Oslo, Norway, June 16, 1901; h. 5 feet 10½ inches; brown hair and blue eyes; w. 150 pounds; p. non-professionals; e. two years at the University of Wisconsin. Stage experience: “So This is London,” and others. On screen in three Paramount pictures, “Tomorrow and Tonight,” “No One Man.” The Strange Case of Clara Dean.” Signed Fox contract in April, 1933. The Devil Woman.” In Paramount in 1935: “Murder in the Clouds,” Warner.


PINCHOT, ROSAMOND: Actress, b. New York City; 5 feet 9½ inches; blonde hair and blue eyes; e. Miss Chaffin’s School and Miss Walker’s School. With Reinhardt’s repertory company in Germany, in “Midsummer Night’s Dream,” “Danton Tote,” and “Everyman.” In 1935: on screen in “The Three Musketeers,” RKO.

PINCUS, CHARLES M.: Business manager, Billy and Beverly Benus, b. San Francisco, Dec. 25, 1894; married e. grammar and high schools. Publicity director, theatre manager, and district manager to Publix Theatres.


PINCUS, JOSEPH: Head of the Casting Department New York Office, 20th Century-Fox Film Corporation for several years.


PINE, WILLIAM HOY: Associate, Producer and Executive aide to Cecil B. DeMille, b. Los Angeles, Feb. 15, 1896; p. Pierce and Arthur Pine; graduated schools and Columbia University; e. Anna Baum and has one child. Started as reporter on the New York American in 1915; took over the New York Hippodrome as publicity agent, became advance man for Ringling Bros. circus, went to Broadway as advance agent for legitimate shows; in 1920 “discovered” Gilda Gray who was starting a career as Mary Mathiselli in Milwaukee; In 1926 left New York for Chicago as advance man for Balaban & Katz in Chicago. Handling the Chicago and MeVickers theaters. In 1922 transferred to West Coast publicity department of Paramount, in charge of national exploitation. In 1928 was made studio director of advertising and exploitation and organized this new department. Duties enlarged in 1933. In 1936 resigned as publicity and advertising director for Paramount studios and joined Cecil B. DeMille as executive aide.

PINEGEE, EARL: (See 1936-37 Motion Picture Almanac).

PINK, SIDNEY T.: (See 1936-37 Motion Picture Almanac).

PINOL, FRANCISCO: Writer, b. Barcelona, Spain; graduate of University of Saragossa. Author and journalist; a recognized authority on Spanish adaptations of English scripts; his articles on the production of moving pictures for Spanish language countries have been wide and favorable comment. Translated French and English Encyclopedias into Spanish and has acted as liaison between producers and film companies in Europe and the United States. Formerly at University of Pittsburgh and Columbia University. Is Professor of Spanish at Southwestern College. His cultural attainments won him the membership in the Order of Isabel la Catolica.

PINZAIU, CARLO: (See 1936-37 Motion Picture Almanac).

PIPER, FREDERICK: Actor. In 1936: “Where There’s a Will,” GB.


PIROSH, ROBERT: (See 1936-37 Motion Picture Almanac).


PIRTLE, SHEPPILL: E.: Pirtle Circuit of Theatres, Jerseyville, Ill.; b. McKezie, Tenn., Feb. 20, 1883; married; p. Rev. and Mrs. B. J. Pirtle; e. high school and
Pis—Plu


PITCAIRN, JACK: (See 1936-37 Motion Picture Almanac)


PITT, ARCHIE: Actor. In 1935 appeared in "Danny Boy." In 1935 played leading role in "Barnacle Bill." In 1936 produced and directed the play "We've Arrived" and revived "Mr. Town of London."


PITT, BENJAMIN T.: Pitts Theatres, Inc., Fredricksburg, Va.; b. Frederickburg, Va., Jan. 21, 1882; p. Mr. and Mrs. C. L. Pitts; e. public and two years at night school; s. entered the business at 15 years of age in an operating theatre, August 19, 1907. Operated a 5e show at night and went to school during the day. Started in Fredericksburg and owns and operates 17 theaters in Virginia and West Virginia.


PLANER, FRANZ: Chief cameraman, Toplitz Productions, London, England. b. March 29, 1904; married; studied art with Professor Herman Wagner and for a time was a portrait photographer; after the war was chief cameraman to Emelka Co., Munich, Germany, Chief Films: "Volga- Kol." (1935) "Der Mann im Kino." (1935) "The Countess of Monte Carlo" with Brigitte Helm, and "Universal." (1934) "The Diverse of the Mores." UA; "We Who Are About to Die." RKO-Radio; collaborated on photography "Career Woman," 20th Century-Fox. In 1936: "We Go for Romance," 20th Century-Fox.

PLANT, NOEL: Actor, r. n. same, 1. b. Stafford, England, Dec. 3, 1889; h. 5 feet 11 inches; w. 138 pounds; black hair; blue eyes; English by birth; studied art and law before entering pictures. Films: "Home Express," "There Goes the Bride," "Orders is Orders" (all Gaumont-British); "Men of Tomorrow." (London Films). "That Night in London." "The Barton Mystery."


PLATT, WILLIAM: (See 1936-37 Motion Picture Almanac)


PLICHA, Jakob: Art director. In 1935: collaborated on art direction of "Janski." French Motion Picture Corp.


PLUMMER, HARRY CLAPIN: Journalism. Formerly
POPPER, JACK: (See 1936-37 Motion Picture Almanac.)


PORTER, DEL: Player. In 1936: "Born to Dance," MGM.

PORTER, FRED, L:; Studio Executive. Was vice-president and treasurer, Christie Film Company; b. Pennsylvania, June 18, 1876; h. 5 feet 6 inches; blue eyes. brown hair; w. 155 pounds; is married. Entered pictures in Hollywood, May, 1915; purchased stock in producing company and was first president and manager.

PORTER, LAWRENCE C.: Illuminating Engineer, General Electric Co., Nela Park, Cleveland, Ohio; b. Kennebunk, Conn., Hartford Co., June 2, 1887; m. June 1, 1914, and has 2 children; p. Isaac and Alice Bauer porter; e. William Penn Charter School, Philadelphia, Pa.; Sheffield Scientific School; Yale Univ., Ph.B. 1907, electrical engineering. General Electric Co. test course, 1907-09; Edison Lamp Works of General Electric Co., 1909-23, and 1929-36. Since 1937, associated with engineering departments. Principal activities investigating and developing new fields for incandescent lamps. Part of this work included development of lamps for motion picture studios, projectors, home and professional recording equipment. Became member of Society of Motion Picture Engineers in 1917. Member of the board of governors since 1921. Served two years as association president 1927-29, 3 years as president of the executive committee of the Standards Committee, the Papers Committee and service on the Motion Pictures Committee. Fellow American Institute of Electrical Engineers; member. Society of Automotive Engineers; American Society of Agricultural Engineers, also Chairman of the Committee on the Use of Electric Lights in Agriculture. Illuminating Engineering Society; Fellow American Association for the Advancement of Science. 1920 to date in charge of ultra violet infrared and miniature lamp development for the engineering department of the incandescent lamp department of the General Electric Co., Nela Park, Cleveland, Ohio. Given charge of the work on stimulation of plants. Has written many articles in the Big heavens in greenhouses and in homes, also Rural Lighting for the Incandescent Lamp Department of the General Electric Co.


PORTIER, PAUL: Cameraman. Together with Nicholas Parks on "Dan Quiltin,' British United Artists.


PORSFORD, GEORGE: Composer. b. Folkstone, England. March 23, 1885; e. The Cambridge Club, m. Rene Hay. Eighty years ago wrote music for radio review for British Broadcasting Corporation and has concentrated continuously on radio work. Biggest successes:
"Goodnight Vienna," and "Invitation to the Waltz." He was immediately in demand for film production; the first named had a world release in 1932 and the latter was produced by the now-defunct Harvey's first British film. Wrote music for Victor Martinelli's production of "The Good Companions." (G.-B.) First stage play produced in the United States, was for Pennsylvania in 1935 in London and Budapest. Wrote "Broadcasting House." In 1936, wrote "Transatlantic Rhapsody for made-up voices" for the New York Times American presentation of same by Frank Black at Radio City. Featured in "The Gay Divorcée." CA. "Baladilla" played at His Majesty's Theatre. Composed poem in honor of maiden of the liner "Queen O'May."
from war injuries. In 1921 went to Mexico, instructing government student aviators, and later flew ammunition into the rebel fighters in the Granada, America, where he gave dance instruction again. In 1925, returned to America, staging floor shows in cabarets supposedly owned by underworld figures, or acting as bouncer or pawnbroker, then Chicago for New York. Staged dance routines for Earl Cameron "The African Parade" and for other producers, and other dance instructors. In 1931 to Hollywood, and has been connected with pictures since. Staged dance ensembles for "Too Much Hype" (1932); "In the Mood" (1932); "Hollywood at the Yatties"; "Cleopatras"; "College Rhythm," and "In the Fresh Air" (1935) "A Tribute to Harmony," "The Big Broadcast of 1936." Paramount. In 1935: "Showboat," In: "The Big Broadcast of 1937," "College Holiday," Paramount.

PRIOR, ALAN: (See 1936-37 Motion Picture Almanac.)

PRIOR, HERBERT: (See 1936-37 Motion Picture Almanac.)

PRIOR, PEGGY: (See 1936-37 Motion Picture Almanac.)


PRITZHOFF, PAUL: (See 1936-37 Motion Picture Almanac.)


PROCTER, MAJOR HENRY ADAM, M. A., L.L.B.: Chairman of Capitol Film Corporation, Ltd., of London, b. Liverpool, 1853; m. and has three daughters. Leaving school at 12 was apprenticed to a marine engineer and continued college studies while engineer. Graduated (B.A.) at Bethany College and earned his degree for the University. Went to Australia, graduated (M.A.) at Melbourne University. Served with Australian Forces in France, 1914-18. Work study, with Great Britain, graduated L.L.B. and passed Inter-Ph.D. in political science. In 1920 commissioned 16th Brigade and served Royal Engineers. Retired 1933. Rank of Major. Specialized in hydrogeology of coal, and invented several coal processes. Elected Member of Parliament for Arbroath in 1921, re-elected 1925. Interested in films for three years. Chairman of Capitol Film Corp. Ltd., British Chemist Process Ltd., Cecil Films Ltd., Sonio Ltd. Director. Trafalgar Film Co., Ltd., Buckingham Films Co. Ltd.


PRUDHOMME, CAMERON: (See 1936-37 Motion Picture Almanac.)


PUETTER, GUSTAV: (See 1936-37 Motion Picture Almanac.)

PUFFY, CHARLES: (See 1936-37 Motion Picture Almanac.)


PUJOL, RENE: Writer. In 1934: adapted "The Orphans," "Blue Ribbon." In 1936: co-author of "Moon of Sans Gene" which was filmed as "One Rainy Afternoon," by UA.


Purcell, Irene. Actress and Henderson, Ind.; ex. St. Mary’s Springs Academy, Wis.; by. collecting etchings and antiquites. On stage in "Great Neck," "Man Pat," and six others. Under the Trade and produced as a talking picture by MGM under the title "Jingalulga." Also appeared in the MGM picture "Man in the Moon."}


Putnam, Nina Wilcox. Writer. b. New Haven, Conn. Nov. 28, 1888; h. 5 feet, 4 inches; blonde hair and blue eyes; p. Marlon and Eleanor Wilcox; e. private tutors and governess; m. R. J. Sundorn. Turned to scriptwriting. Has written many novels. Originalized newspaper syndicate feature, "All About Eve," and is contributor to a number of American magazines. Received complete training in motion picture at Triangle studios, New York, and has traveled extensively in Europe with MGM, and made reunions for Southern and Oriental trade. Revisited Chastil and Bill Hart films. Completed 48 short subjects, educational and comedies, in French and German, UP. Produces "Democracy" in New York, and was associated with Tex Ingram on "Eugenie Grandet," "Garden of Allah" and "The Four Horsemen of the Apocalypse" and with British International on "Confetti" and "Carnival." Silent pictures include "Price of Applause," "It’s a Bear," "Cinderella Girl." Directed "Fritzi, Silk Stockings," "Two Weeks with Pat," "Game Chicken," under contract to Universal. Continues writing for magazines and under contract to several Hollywood Cosmopolitan.


Quarberg, Lincoln. Publicity Director, Edwin Carew Pictures Corporation; b. Montowi, Wis., Nov. 26, 1901; m. Dorothy; e. graduated from University of Wisconsin. Staff corresp. United Press and Southern California, United Press; publicist for The Caddo Company. In 1934; collaborated on original story of "I’ll Tilt the World." In 1936, became publicity director, Edwin Carew Pictures Corp. Quarini, R. Eduardo. General manager, British Alliance Films. b. Chacunno, Buenos Aires, Argentina, Oct. 4, 1907; University of Madison, Wis., 5 years; married, was grain broker and Income Tax Inspector, Government division. Was accountant Alliance Films. Upon amalgamation with U. Artists, became publicity manager. Affiliated Distributors, Jan. 12, 1936, became general manager, British Alliance Films, distributors of Gaumont British and Alliance Films.


Queens, F. Eunice. (See 1936-37 Motion Picture Almanac)


Queensbury, Marchioness of. Costume de-

QUILLAN, JOSEPH: See (1936-37 Motion Picture Almanac.)

QUILLAN, MARIE: Actress. b. Philadelphia, Pa., March 17, 1911; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 100 pounds; p. Sally Owens and Joseph S. Quillan, professionals; e. Our Lady of Mt. Carmel, South Philadelphia; by: reading, motion pictures, tennis, football and swimming. On the stage all her life in family acts. On screen in "Speedy" with Harold Lloyd; (1929) "Campus Knights," Chesterfield; "Noisy Neighbors," Pathé; Vitaphone No. 2574, "A Little Bit of Everything." In 1935, "Cheers of the Crowd." Monogram.


QUIRBY, FRED C.: Long experience in distribution and production. Was general manager and director of Pathé for several years. Then organized MGM short feature department of which he is general manager.

QUIRBY, MARGARET: See (1936-37 Motion Picture Almanac.)

QUIRK, BOBBY: See (1936-37 Motion Picture Almanac.)

QUIRK, ROBERT: See (1936-37 Motion Picture Almanac.)


RABWIN, MARCELLA BARNETT: Executive Assistant to David O. Selznick.

RACAMAN, J.: Motion picture and drama editor, columnist and staff writer. Omaha Bee-News, Omaha, Neb.; and staff writer, Omaha Bee-News, Omaha, Neb.; b. Omaha, Neb.; e. public schools, high schools and Augustana College, Rock Island, Ill.; and Moline Daily Times; State editor, Davenport, Iowa; Times, editor-in-chief, Des Moines and Chicago; New York; Minneapolis Star, Minneapolis, Minn.; staff writer, Chicago Bee-News, Chicago, Ill.; staff writer, Chicago Bee-News, Chicago, Ill. Wrote reviews and wrote motion picture column "Alia's Say Under name "Jack Red."

RACKETT, GERALD F.: Plant manager and vice president, Technicolor Motion Picture Corp.; b. Chicago, Ill., Feb. 5, 1908; married; e. elementary, high school and college preliminary at Chicago public schools, B. S. and engineer of mines at Missouri School of Mines, 1920 and 1922; General engineering work includes precious metals mining, petroleum, graphite, desalin construction and operation of special chemical equipment involving optics, chemistry and physics. Manager of Technical Bureau of Associated Motion Picture Producers. Engineer on "Every Night at Eight," Paramount operation of Technicolor's tri-color photographic system, 1930-1937.

RADAY, IMRE: Actor. r. n. Fekete; b. Budapest, Hungary, Sepy. 4, 1905; e. Commercial High School and Budapest Grammar School. At age 15 joined Hungarian Youth Film. Member of Vignahalas, Budapest. On screen: "Gazdas-


RADIO RUBES: In 1935: Vitascope short product.


RAE, JOEY: (See 1936-37 Motion Picture Almanac.)


RAGUSE, ELMER R.: Supervisor of editorial and sound departments, Hal Roach Studios; b. Springfield, Mass., May 9, 1909; m. Marie Wayman, 1934; e. College of the University of Rochester; a graduate of Perth Amboy, N. J., high school, and one year in electrical engineering subjects at Brooklyn Poly-

RAHN, ANDREW A. D.: (See 1936-37 Motion Picture Almanac.)

RAIKES, RAYMOND: (See 1936-37 Motion Picture Almanac.)


RAYGNER, RALPH: Composer. r. n. Ralph Imich; b. New York City, Oct. 21, 1907; 5 feet 10 inches; brown hair and blue eyes; w. 150 pounds; p. William H. and Sara Imich; e. New York University and New York Law School; Damrosch institute of Musical Art; married; by, sport. Was solo pianist orchestra, lawyer, truckman. Wrote "Alabamian;


RAISA, ROSA: (See 1936-37 Motion Picture Almanac.)


RAIVES, SOL: Exhibitor. Started in New York City in 1920 and operated five houses on East Side for 12 years. Was vice-president and later president of Theatres Owners' Assn. and editor of "The Screen Trade," as well as chairman of New York City arbitration board for eight years. Was a member in Faircourt and Rialto in East Rochester, NY, and Raymon in Providence, RI.


RAIL, PAUL: (See 1936-37 Motion Picture Almanac.)


RALPH, LOUIS: (See 1936-37 Motion Picture Almanac.)


RALSTON, JOBYNA: (See 1936-37 Motion Picture Almanac.)

RALSTON, MARCIA: Actress. In 1937: appeared in "Call It a Day," WB.


RAMSAY, WALLACE: (See 1936-37 Motion Picture Almanac.)

RAMSEY, TERRY: Editor of Motion Picture Herald. b. Topeka, Kan. November 2, 1895; e. in Massa- chusetts and University of Kansas; first position with the engineering department of the Bell Telephone Company and the New York Tribune; in 1930 joined the editorial staff of the Kansas City Star and Times, and was subsequently connected with various newspapers as feature editor of the Chicago Tribune, the Los Angeles Times, the Omaha Bee, the St. Paul Pioneer Press, the Chicago Evening American, Universal News Service, the Chicago Tribune. The Chicago Tribune's adoption of the motion picture was a revelation to Ramsey, and he expanded an array of adventure and science pictures and edited various feature productions, principally expeditionary and adventure releases, including "The Cruise of the Sbeckcraft" and "Grass" for Paramount, "Martin Johnson's African Hunt for Metro," also the readings, "The Adventures of the Kenyon," administration at Pathe, he was placed in charge of eastern advertising and promotion, and various adventure and topical productions. He is the author of the sections on motion picture history in the last two editions of the Encyclopedia Britannica and in...
a contributor to various reviews and scientific publications. He has lectured on the motion picture for a number of educational conacles and institutions, including the Ohio State University and the University of Cincinnati. He was the founder of Motion Picture Chronicle and the first chairman of the Department of Motion Picture Production at Columbia University.

RAMSEY, ARTHUR B.: President, Ramsey Pictures, Corp.; b. Oklahoma City, Oklahoma; w. W. R. Ramsey; e. new school, Kemper Memorial School and Tonne Preparatory School, Port Despot, Md. Produced two short subjects in Alaska for Paramount release. Produced Form Production and other commercials in Oklahoma.

RANALOW, FREDERICK: Actor, Singer, b. Dublin, Ireland, November 7, 1873; h. 5 feet 8 inches; w. 164 pounds; grey hair, blue eyes; e. Westminster School and Royal Academy of Music, London. Opera singer with Beecham Opera Company, Covent Garden Opera House and Theatre Royal, Drury Lane. Has sung Hans Sachs," Figaro" and "Falstaff," and created role of Captain MacHeath in revival of "Beggars Opera." Among his films was "Autumn Crones." In stage play "The Two Bouquets," Film in production, "The Man Without a Home." Eating.

RANALD, DICK: Actor, r. n. Billie De Bock, b. Winchester, Ky.; h. 5 feet 11 inches; w. 150 pounds; black hair, grey eyes; e. Kansas City public schools and attended Christian College, Columbus, Ohio; m. Has danced on stage. In 1927 named Vampus Baby, star in "1933 Winchester. Sachs," Republic.


RAPP, HARRY: Associate Producer, Metro-Goldwyn-Mayer Pictures, Culver City, Cal.; b. Denver, Colo.; gray hair, married and has two sons. Began his career in minstrel shows in Denver, was with Gus Edwards for six years, then returned to marry. Was married in 1924 with a vaudeville agency for seven years, then resigned and joined World Films Corporation; became production manager for Seitznck; joined Warner Bros. in 1921; with Louis B. Mayer in 1923. Returned east to theatre and did many broadcasts. Left theatre to become musical director for National Broadcasting Company, June, 1931. Guest conductor with Philadelphia Symphony Orchestra, Columbia; Now music director, Radio City Music Hall. Conducts Radio City Music Hall Symphony orchestra every Sunday from 12 to 12:30. Over 90 overtures, 50 operas, 100 Broadway Musicals and 1001 Broadway shows. In 1935-37 which emanate from Carnegie Hall every Sunday evening.

RAPP, JOE: Supervisor of Wardrobes, Metro-Goldwyn-Mayer studios, Culver City, Cal.; b. New York City, February 12, 1893; grey hair, brown eyes, and mouth. In school; m. Vera Peintuch, has a son. For 11 years has been supervisor of wardrobes; for nineteen years before that was in the women's cloak and suit business.
RAP, MAURICE H.: Writer. b. New York City, May 19, 1914, h. 5 ft. 6; w. 150; brown hair; brown eyes; by: H. S. Maupin. Worked for RAP, proprie-
tor; e. Stanford, Dartmouth, graduated from latter in 1935. In 1932, original. "Divorce in the Family," MGM. In 1935: collaborated on screen play, "We Went to Col-
lege," MGM. In 1937: collaborated on screen play, "They Gave Him a Gun," MGM.


RAPHAELSON, SAMSON: Writer. b. New York City; graduated from University of Illinois. After gradu-
ation, he became an instructor in English at the same institution. Later entered the advertising business and worked in almost every capacity. In that field, including, copyright, art direction, and general account supervision. He was police reporter for the New York "Times" and then took over the editorial work of the Red Book. During his undergraduate days, he wrote short stories and plays. Many of his works were published before he received his diploma. More than ninety short stories have been pub-
lished in magazines ranging from Snappy Stories to The Century. His essays, literary criticism and dramatic reviews also have been widely published. His first play, "The Jazz Singer," was produced; "Young Love," was his second successful production. Among original stories by him purchased for screen purposes were: "My Boy," "The Old Accordion Man" and "Inti-


RAPPAポート, PAUL: Director, United Artists, Switzerland. In 1935, as assistant director "Don Quixote," UA.


RAPF, FRITZ: (See 1936-37 Motion Picture Almanac.)

RATCLIFFE, E. J.: (See 1936-37 Motion Picture Almanac.)


RATHBONE, BASIL: Actor. b. South Africa, June 13, 1902; e. in England; h. 5 feet 11 inches; brown eyes; by: black hair and hazel eyes; m. Odessa Bergers, scenarist and play-
wright. Started his theatrical career playing in Shake-
spearean roles in 1912. Played in "Romeo and Juliet," "Othello" and in the role of "Peter Ibbetson." Played in "The Man Who Gets Slapped," then came to America to play in "The Czarina," then the "Masked Beauty," "Paris, When It Sizzles," both at the Metro-Goldwyn-Mayer Studios. After that did "The Duchess and the Walter." A former stage contract made it necessary to return to New York. The produce "The Captain from Love" and "Judus," of which he was star and co-
author. Returned to Hollywood in "The House of Mrs. Cheyney" with Norma Shearer at Metro-Goldwyn-

RATHMILL, JOHN: Writer. In 1931: collaborated on story for "The Man Who Came Up Barely," before it was released as feature by Majestic; "The Marines Are Com-


RATTANBAI: Actress. b. Pudna Pillar, India, May 5, 1915, h. 5 feet, black hair, black eyes, brown skin. Before entering motion pictures was a singer. In 1932, Subhe-

RATTIGAN, TERENCE: Writer. In 1937: collaborated on screen play "Gypsy," WB.

RAU, RAYMOND: (See 1936-37 Motion Picture Almanac.)


RAVEL, MAURICE: Composer. Wrote the com-
novation "Obol," which was used in Paramount picture of same name.

RAVEL, SANDRA: (See 1936-37 Almanac.)


RAY, ALLENE: (See 1936-37 Motion Picture Almanac.)


RAY, BOBBY: Film Editor. In 1933: "His Private Secretary," Showmen's Pictures. In 1936: assistant director "Yellow Cargo," GN.


RAY, CYRIL: Song writer. In 1926: collaborated on music "Everything Is Rhythm." AFR.

RAY, EMMA: (See 1936-37 Motion Picture Almanac.)

RAY, JACQUES: (See 1936-37 Motion Picture Almanac.)


RAY, MONA: (See 1936-37 Motion Picture Almanac.)


RAY, SONNY: (See 1936-37 Motion Picture Almanac.)


RAYBURN, JOSEPH H.: (See 1936-37 Motion Picture Almanac.)


RAYMAKER, HERMAN C.: Director. b. Oakland,
RAYMOND, ALEX: Cartoonist, writer. In 1936: presented cartoons which were the basis of Universal serial "Jungle Jim."


RAYMOND, MATT: British cinema pioneer. b. 1874; e. Recent St. Polytechnic, London. Electrician. Operated first exhibition picture of motion pictures in London, by Lumiere, and subsequently formed the Raymond Circuit of Cinemas

THE 1937-38 MOTION PICTURE ALMANAC

710
RECHTENIK, SID: Publicity, b. New York City, Jan. 23, 1908; p. Mr. and Mrs. B. Recht; e. graduate, Brooklyn College; m. Frances Holitz; w. married; c. one child. Started as an office boy on the old Morning Telegraph, subsequently wrote scripts, associate sports editor and has been editor and sports editor; in 1914 went with the sports department of the New York Times and remained there until the war. Was on the air corps; and was discharged and joined Robertson-Cole as assistant publicity director. Six months later went to Pathe under Randolph Lewis and became publicity director there when his “chief” went to England to write scenarios for Rudy Kipling. A year later Harold Lloyd offered him position on Coast.

REDMAN, BEN RAY: Executive assistant to Charles R. Rogers, producer, b. Brooklyn, Feb. 21, 1906; h. 5 ft. 11 in.; w. 175 lbs. p. Violet Pratt and Walter H.; e. New York Military Academy, Pawling School, Columbia Univ.; m. Frieda Ineswitz; is author of introductions of motion pictures for various distributors and is director, editor, and fiction to magazines and reviews, and critical articles to newspapers.


REE, MAX: Art director, b. Copenhagen, Denmark, h. Copenhagen, Denmark; sold paintings, w. “lost, found,” by tennis and swimming; n. the late Gerhard Mutter Rees, lawyer of Supreme Court, Copenhagen, and Louise A. Recc, daughter of the late Bavarian painter, G. Emil Liberti; e. studied law and received degree of philosophy from the Royal University, Copenhagen; architect’s diploma from Royal Academy in Copenhagen, architect in Copenhagen, settings and costumes for Scala The- atre, Copenhagen, ballets andproductions for W. Reinhardt were Offenbach’s “Orpheus in the Underworld,” and Shakespeare’s “Midsummer Night’s Dream”; and 1922-25, settings and costumes for music box revue, Greenwich Village Follies, Esli Carroll’s “Vanities,” Ritz Reus and Rust. Also stage director for Max Covars, caricatures and illustrations for The New Yorker, Theatre Magazine and others. New York, April, 1925, represented Danish architects at the convention of the American Insti- tute of Architects, Copenhagen, 1926. Nordisk Film Co., Hollywood, 1926-29, costumes for Metro-Goldyn- Mayer, “The Torrent,” “The Templeress,” “Secret Letter,” and “Wishing March.” 1927-29, costume director for square dance films for Universal. Wrote music and stage work for Los Angeles, 1932, designed setting for the Metropolitan pro- duction, “Women Who Take.” Received the award for the best set mounting. 1933-34, director of the Scandinavian section from the Academy of Motion Picture Arts and Sciences. 1934-35, supervisor of all stage work and from Fairbanks Reinhardt stage work and film, “Midsummer Night’s Dream.”

REECE, KATHRYN: (See 1936-37 Motion Picture Almanac.)


REEE, DANIEL: (See 1936-37 Motion Picture Almanac.)


REEE, EUNICE: (See 1936-37 Motion Picture Almanac.)


REEE, IRA B.: (See 1936-37 Motion Picture Almanac.)

REEE, J. T.: Assistant producer, Paramount, b. Cin- cinnati, Ohio, in 1897; p. Ethel M. and Viola S. Reed; e. University of Michigan; bachelor of arts in 1925 and master of science in 1929; m. Helen Stewart in 1913 and has five children. Was scenario editor for Douglas Fairbanks Company from 1918 to 1920, director in 1921, and production manager from 1923 to 1925, also having been production manager for Mary Pickford Company in 1922. He was director of sound for United Artists 1929-31. Was chairman of the technical committee of the Academy of Motion Picture Arts and Sciences in 1928-30, chairman of the nominating committee three years and on the executive committee three years, 1933-34, president of Academy. Assistant producer, Paramount, 1935-37.


REEE, MARK: Writer. In 1936: “Petitecote Ferer,” adapted from his play of the same name.


REGAN, JOSEPH: (See 1936-37 Motion Picture Almanac.)


REGGIO, BILLIE: (See 1936-37 Motion Picture Almanac.)

REGGIO, CHARLES: (See 1936-37 Motion Picture Almanac.)

REIMER, IRVING R.: President. Atlas Educational Film Company, 111 So. Boulevard, Oak Park, Ill.; c. Chicago, Ill. Recipient 1932, ATHE; 1930, RMA; 1927, RE; 1923, AE; 1922, RU; 1918, RE; 1917, RE. North Central College, Naperville, Ill.; widower. In hardware business, five years, manufacturing publishing school supplies eight years. Organized Atlas Educational Film Company, 1913, serving chiefly non-theatrical field with industrial-educational pictures. These are made mostly for sales, service and advertising.


REICHER, MAX: (See 1936-37 Motion Picture Almanac.)


REID, EDWIN S.: Member, Board of Motion Picture Concerns of the World, 752 State Office Bldg., Richmond, Va.; former state senator.

REID, JANE: Actress. b. Chicago, Ill.; e. Chicago, specializing in the fine arts course at Art Institute, Northwestern University, Evanston, Ill.; h. 5 feet 5 inches; w. 110 pounds; copper hair, brown eyes; by, tennis, riding. Entered pictures at age of 16 years in Kansas studios. Pictures include "The Green Lute," "The Great Squall," "Clearing the Trail," "When the Law Rides," "Law of Fear," "Fright Mountain," "Journey Carlyle in Maid to Order." 

REID, LAURENCE: Editor, Motion Picture Magazine, New York City; p. James E. and Edith Main Reid; c. Phillips Exeter Academy, Motion picture critic, associate editor, Motion Picture Mail, New York City; screen editor. Evening Mail, New York City; associate editor, film critic, New York Sunday Tribune. Assistant editor, Motion Picture Magazine; editor Movie Monthly, Motion Picture Magazine, editor Movie Monthly, screen critic, college humor; editor, Golden Screen; editor, Screen Star Stories, editor Motion Picture Magazine, editor Movie Classic, New York City.

REID, VIRGINIA: (See Lynne Curvet)

REID, VIVIAN: (See 1936-37 Motion Picture Almanac.)


REILLY, OSSO: d. Philadelphia, Pa., December 29, 1915; h. 5 feet 11 inches, brown hair and blue eyes; w. 162 pounds; p. Patrick Reilly; m. by, horse race, Boxed as spike Riley, Tiring of the ring, he joined the New York police department, retiring in 1929 as a detective lieutenant. Became director of safety at the Fox West Coast Theatres.


REINERT, EMIL EDWIN: Supervisor. In 1936 supervised "Gypsy Girl," RKO.

REINGOLD, B. B.: Branch manager, PRO. b. Providence, R. I., Oct. 26, 1886; p. Hermann and Annette Reingold; e. high school. Shoe salesman several years, then salesman for Goldwyn Distributing Corporation, St. Louis, Mo., 1918. After two years to Milwaukee to take charge of sub-office. In Milwaukee one year, then to Chicago as sales manager of 13th Street branch manager, Omaha. To Chicago as resident manager, one year, then to Los Angeles to manage branch after Metro-Goldwyn-Mayer merger, then resigned. With Fox as resident manager, Omaha, two years. Supervised opening of Columbia's new branch, 26th Century-Fox, St. Louis, since 1928.


REINHARDT, HARRY: (See 1936-37 Motion Picture Almanac.)

REINHARDT, JOHN: Director. In 1936; "Captain Calamity." G. Hirliman-Regal.


REINKE, M. W.: Was President, Resell Corp., operating Tower and Downtown Theatres, Kansas City.
Mo.; b. St. Joseph, Mo., Feb. 1, 1891; d. Mrs. A. Reineke; graduate of University of Minnesota. In 1914 attended University of Oregon. During the period of 1914 to 1921 was general manager of Orpheum, Hoyt, Colorado, and Crystal theatres, St. Paul, Minn. From 1921 to 1924 was trustee and general manager Hostettler- Reineke Amusement Trust Estate, operating eight movie theatres in St. Paul, Kansas, and Topeka, Kansas. From 1924 to 1925 was district manager of Hoas- teal-Reineke Amusement Company. From 1925 to 1930 was district manager of Universal Theatres in Omaha, Des Moines, and Kansas City territories. Re- tained position with Universal since 1931 because of health. August, 1936, purchased partner’s interest in Rounds & Company. Sold it to Fox, February, 1937, sold other half interest in Rounds & Fox, retiring as president and manager.


REISMAN, PHIL: Vice-president, RKO Export Corp. b. St. Paul, Minn., September 14, 1898; a. Central high school and St. Paul College of Law; married and has two children. In 1917 became salesman for Trianglia, and a year later joined the Goldwyn sales staff but after a year transferred to Los Angeles area manager of the St. Louis Missouri branch. Next step was with Lasky-Brown organization as manager in Minneapolis. In 1920 became salesman for Paramount. Six months later was made manager of their Minneapolis exchange and in 1922 was advanced to district manager, supervising Minneapolis, Omaha, Des Moines and Kansas City. After that was transferred to Canada as general manager in that territory. In June, 1923, brought to New York as sales manager of the eastern division and assistant to Mr. Kent, until 1927, when accepted position with Pathe as general sales manager. In 1929 became general sales manager of United Artists. In March, 1932, joined RKO in charge of film Buying and Dropping until November, 1935, when he became general manager of RKO Export and vice- president in March, 1934.


REMINSTON, HARRY G.: Pen name, John Alden. Wro- te and motion picture reporter, the Minneapolis Tribune, Minneapolis, Minn.; b. Milwaukee, Wis., July 6, 1909; d. Mr. and Mrs. Jack Remington; e. engineering at the University of Minnesota. Three years as inspector of bridge and building construction, Northern Pacific Railway, then started as police reporter, at the Tribune.


RENAUD, JULES: (See 1936-37 Motion Picture Al- manac.)

RENAUD, KAYE: (See 1936-37 Motion Picture Al- manac.)


RENICK, RUTH: (See 1936-37 Motion Picture Al- manac.)

RENNAN, RAY: b. Las Vegas, N. M., May 1, 1896; h. 5 feet 9 inches; blue eyes and brown-gray hair; w. 150 pounds; e. parochial and high school; m. Lillian Hunt. Has one child; by, shooting, pictures. Entered films in Hollywood, National Film Corp. Cinema photog- rapher. Has worked as a cameraman and director. Editor and photographer in color since 1921. Specializing in color. In 1935: filmed “BeckySharp.” RKO-Pioneer. In 1937: director and cinematographer “Wings of the Morning.” 20th Century-Fox.

RENNIE, JAMES: Actor. b. Toronto, Canada, 1890; h. 5 feet 11 inches; dark brown hair and gray-green eyes; w. 150 pounds; e. college; m. Dorothy Glith, professional; by, swimming, reading Voltaire and Shakespeare; had leading role in radio production of Vol- tare’s Light.” "Honeysuckle," “Spanish Love," “Crime,” The Great Gatsby” and “Young Love.” Has been in pictures since 1921 and has appeared in “Remodeling Her Hus- band,” with Dorothy Gish; “Mighty Lak a Rose,” “Close Crop,” "The Plague,” “The Pirata,” “Miss Sunbeams,” "Girl of the Golden West,” “The Bad Man,” “The Two Rounding of the World,” Vitaphone. 1932: “The Little Damozel,” R. A. L.

RENOIR, JEAN: Writer, director. In 1936: directed and collaborated on screen play “The Loves of Tonio.” Metropolis;


REQUA, CHARLES: (See 1936-37 Motion Picture Al- manac.)


RETTIG, ADOLPH J.: Indepedent exhibitor. Attended Stonum Hall College In South Orange, N. J. and left there to play professional baseball with Connie Mack’s Athletics. Became chief of the sales tax division of the U. S. Internal Revenue, Fifth District of New Jersey. He quit this job to take over the management of the Strand in East Orange, N. J. and later dropped the theatre to open his own house, the Ormont, on Dec. 1, 1931.

RETTIG, H. EARL: Unit manager, Fox Films; b. Chicago, Il.; e. high school; married. In 1937, bought and operated a small movie house. Eight years in different capacities with Fox; in charge of exterminating picture costs; in charge of maintenance of lot; assistant director; business manager, section depart- ment; unit manager. In 1936: assistant director; Mind Your Own Business; Paramount. In 1937: “Outcast,” Paramount.


THE 1937-38 MOTION PICTURE ALMANAC

REVERE, ANNE: Actress. b. New York City; h. 5 ft. 2½ in.; brown hair and bluegray eyes; w. 115 pounds; o. Westfield High School, New York; Wellesley College, and American Laboratory in Cincinnati, then returned to New York, appearing in plays including "Lady with a Lamp," "Wild Waves," in Paramount; "The Cat and the Canary," "Double Door,". Appeared in 1934 in screen version of "Double Door," Paramount. In 1934-35 season returned to the stage, starting with "Children's Hour."  

REVOR, DOROTHY: Actress, b. San Francisco, Cal.; April 18, 1914; h. 5 ft. 4½ in.; blond hair and bluegray eyes; w. 115 pounds; o. Oakland High School, New York by. Dogs. Played stock for two years in Cincinnati, then returned to New York, appearing in plays including "Lady with a Lamp," "Wild Waves," in Paramount; "The Cat and the Canary," "Double Door."".


REVILLA, ALMA: Actress. In 1925; collaborated on screen play, "Passing of the Third Floor Back." GB. In 1937; continuity "A Woman Alone," GB.


REY, DOLEGOS: (See 1936-37 Motion Picture Almanac.)


REYNOLDS, ABE: (See 1936-37 Motion Picture Almanac.)


REYNOLDS, Cecil: (See 1936-37 Motion Picture Almanac.)


REYNOLDS, EDWARD CHARLES: Radio, drama and motion picture director. 20th Century-Fox; b. South Norwalk, Dec. 30, 1914; h. 5 ft. 11 in.; w. 155 lbs.; o. high school. September, 1936, joined Sentinel as radio, drama and pictures editor.


REYNOLDS, VERA: (See 1936-37 Motion Picture Almanac.)


RHAGDIL, NELL: Actress. b. Amarillo, Texas, 17 years ago; h. 5 feet, 6 inches; raven-black, brown eyes; p. Mr. and Mrs. George F. Rhoads; e. Texas Tech, Lubbock, Texas; by; riding and sketching. Rides bareback, making three months expedition in that manner into Palo Duro Canyon, Texas. Appeared in "Women Must Dress" (1935). Monogram, as one of five winners of contest.

RHODE, JOSEPH G.: (See 1936-37 Motion Picture Almanac.)


RHODEN, ELMER C.: Circuit division manager; vice-president, Fox Rocky Mountains and Fox California companies, operating 200 theatres in central west and
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Rocky Mountain states: b. 1923; u. university graduate; married and has two sons. Was branch manager for First National in Omaha: in 1929 to Kansas City in same capacity and held First National franchise. In 1930 organized and headed Midwest Film Distributors, state-wide exchange; company acquired theaters and by 1937 owned all time chain of 18. Organized Midland Theatre Company with holdings in Kansas City, Topeka, Wichita and Kansas and Missouri cities. In 1928, 1929, Fox West Coast purchased Midland Theatres. Retained by Harold R. Franklin as division manager and holds this position under Skouras operation. In 1931 Midland division was added. Represented affiliated first runs on Kansas City Clearance and Sonine Board. Member of Phil Sigma Kappa fraternity, Mason, Kansas City Club, Kansas City Athletic Club, Indian Hills Country Club.


Rhodes, Frank: Actor. In 1936: "I Married a Doctor." WB.


Rhyma Rascals, the: Players. In 1937: "Nobody's Baby." MGM.


Riccardi, Frank: (See 1936-37 Motion Picture Almanac)


Rice, Andy, Jr.: Actor. b. Chicago, Ill., Sept. 12, 1908; h. 5 feet, 16% inches; light hair and brown eyes; w. 175 pounds; p. Andy and Minnie Rice; e. Stuyvesant School; married; ly. pole and riding. In vaudeville for eight years with Ethel Wright and Old Agnew Rabbity. Opened night clubs in Detroit and Chicago; played comedy role with wife in vaudeville. Writes all his material, holds studio in "Ballyhoo" theatre. Films include "Footlight and Foibles." "Twenty Dollars a Week," "Burton King;" "That This Is College," MGM; "All's Mary Dow," Universal, 1935.


Rich, Charles: District Manager, b. New York City, Jan. 1, 1899; e. high school and College of the City of New York; h. Esther Gallery in New York; e. job as usher, Philadelphia Wrigley's. In woolen business until 1929 when he joined Lou Berg, the Cleveland manager. In 1929:manager of a small Maine circuit. This circuit was sold to a man from Brooklyn; received to New York as Metropolitan district manager, with supervision of New York, Brooklyn and New Jersey exchanges.

THE 1937-38 MOTION PICTURE ALMANAC

716
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RICKERT, SHIRLEY JEAN: (See 1936-37 Motion Picture Almanac.)

RICKETTS, TOM: Actor. b. London, England; h. 5 feet 10 inches; white hair and dark blue eyes; w. 150 pounds. Appeared in grand and light opera, come operas. On stage, radio, and in vaudeville.


RICKETSON, RICK: President, Fox Inter-Mountain Theatres, b. Leavenworth, Kansas, Oct. 22, 1906; p. Mr. and Mrs. F. H. Ricketson, Jr., 121 University of Pennsylvania Law School; married. In newspaper work before entering motion picture industry with Famous Players-Lasky Corporation in 1922; President Consolidated Theatres, Inc., sold to Fox West Coast Theatres in 1929. Former manager Paramount and United Artists Theatres, Los Angeles. Returned to Denver as operator for Skouras Brothers, 1932. Now president Western Theatres, Inc., in development of Bank Night and Allied Enterprises, Inc.

RICKETTS, TOM: Actor. London, England; h. 5 feet 10 inches; white hair and dark blue eyes; w. 150 pounds. Appeared in grand and light opera, come operas. On stage, radio, and in vaudeville.

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RICKETTS, TOM: Actor. Los Angeles, California; h. 5 feet 10 inches; white hair and dark blue eyes; w. 150 pounds. Appeared in grand and light opera, come operas. On stage, radio, and in vaudeville.


RIDGEWAY, FRITZI: (See 1936-37 Motion Picture Almanac.)

RIDGeway, Audrey: (See 1936-37 Motion Picture Almanac.)


RIENNER, CHARLES (CHUCK): Writer. Actor. Director, b. Minneapolis, Minn., March 14, 1887; e. Minneapolis; b. 5 feet 11 1/2 inches; brown hair, brown eyes; w. 150 pounds. Ten years on stage in Keith and Orpheum vaudeville; starred in musical revue "Dixieland" in 1923.

RIDER, LECTA DENHAM: Motion picture editor. Chronicle, Houston, Texas; b. New Orleans, La., April 2, 1906; p. Mr. and Mrs. Theodore C. Holt; e. Texas Southern University; married. Worked on newspapers and magazines, served as Texas newspaper writer for Anglia, Europe, married. Appeared in grand and light opera, come operas. On stage, radio, and in vaudeville.

RIDER, LECTA DENHAM: Motion picture editor. Chronicle, Houston, Texas; b. New Orleans, La., April 2, 1906; p. Mr. and Mrs. Theodore C. Holt; e. Texas Southern University; married. Worked on newspapers and magazines, served as Texas newspaper writer for Anglia, Europe, married. Appeared in grand and light opera, come operas. On stage, radio, and in vaudeville.

RIDER, LECTA DENHAM: Motion picture editor. Chronicle, Houston, Texas; b. New Orleans, La., April 2, 1906; p. Mr. and Mrs. Theodore C. Holt; e. Texas Southern University; married. Worked on newspapers and magazines, served as Texas newspaper writer for Anglia, Europe, married. Appeared in grand and light opera, come operas. On stage, radio, and in vaudeville.
RITTER, ARNOLD S.: Vice-president, Memorex Productions, Inc., 132 West 52nd Street, New York City; b. Charleston, S. C., June 21, 1905; h. 5 feet 10½ inches; w. 155 lbs; brown hair, blue eyes; c. B.A. University of Texas and law school of Northwestern University. Plays include: "The Man Without a Body," "Mr. District Attorney," "Here Comes the Band," "Mighty Wind," "Saturday's Heroes," "Night Must Fall," "1936: "Ring, Baby, Sing," "One in a Million," "20th Century-Fox." In 1937: "On the Avenue," "20th Century-Fox." 

RIVERO, JULIAN: Director and Actor; Galveston; h. 5 feet 9 inches; brown eyes and black hair; w. 148 pounds; b. Austin, Texas; married; by: riding, fishing, dancing, fencing. Has a daughter. A member of the American Cinematographers Union in Hollywood, and has been in 250 films. 


RIVKIN, W. L.: (See 1936-37 Motion Picture Almanac.)


ROBB, HAROLD: Head of Robb & Rowley Circuit, operating sixty-four theatres in four states, at four theatres at 

Lake City, Utah; salesman, Pathe Exchange, Inc., Los Angeles, Calif. Now branch manager, Columbia, Los Angeles.

RITTENBERG, ARNOLD S.: Vice-president, Memorex Productions, Inc., 132 West 52nd Street, New York City; b. Charleston, S. C., June 21, 1905; h. 5 feet 10½ inches; w. 155 lbs; brown hair, blue eyes; c. B.A. University of Texas and law school of Northwestern University. Plays include: "The Man Without a Body," "Mr. District Attorney," "Here Comes the Band," "Mighty Wind," "Saturday's Heroes," "Night Must Fall," "1936: "Ring, Baby, Sing," "One in a Million," "20th Century-Fox." In 1937: "On the Avenue," "20th Century-Fox." 


RITTER, KARL: Film supervisor, UFA. Directed "Bellevuereign," "Verrater."


RIVERO, LORRAINE: (See 1936-37 Almanac.)


ROACH, HAL: President, Hal Roach Studios, Inc. b. Elmlna, N.J., May 10; h. 5 feet 10 inches; w. two children. At 17 years of age went to Alaska, where he engaged in trucking business; returned to Seattle in 1929. Joined film industry in similar venture. Picture started with Universal as stock cowboy performer. In 1934, purchased the two raised enough money to make a picture that sold for $550. Roach studio activities began at Glennville, then to Savannah. Los Angeles; "The Luke" comedies were made; final quarters at Culver City, where a big lot was purchased. Production is now released through MGM. In 1933: Produced and directed "The Devil's Brother," MGM feature. Later in 1933 he released "Way Out West," "Nobody's Baby," "Tumble Bug," and has directed for the best short subject "Bored of Education."

ROACH, JOHN B.: Assistant Director, Hal Roach Studios, Inc. b. Elmlna, New York, September 15, 1889; p. Mabel H. and Charles H.; e. high school at the Elmira Free Academy; m. Hazel Doran Gayhart; has two children, Barbara Jean, 12, Lora May, 10. Has been associated with his brother for the past 23 years.


ROBEY, GEORGE: (See 1936-37 Motion Picture Almanac.)


ROBINSON, BILL: Dancer and actor. b. Richmond, Va., May 25, 1878; e. low grade of grammar school; married; hy. ice cream. Lived with grandmother, then left home at age of eight, and worked in racing stable in St. Louis, D. C. Began dancing in vaudeville, and earned extra money after hours at stables, dancing in beer gardens. Has many scars as results of fights. In 1908 was better known as R. Robinson, with Marty Forkins as manager. Team dissolved, but Forkins is still representative. Became "single" act and vaudeville headliner, star of colored musical revues. Is one of world's greatest tap dancers, and has taught many to dance. In 1923 signed contract to play "The Little Colonel," "In Old Kentucky," Fox; "Floor of Love." "RKO." In 1935: "The Big Broadcast of 1936." Paramount. "The Littlest Rebel," 29th Century-Fox. In 1936: staged dances for the picture "Dimples." 29th Century-Fox.


ROBINSON, CASEY: Writer and Director. r. N. Ken- neth C. Robinson; b. Logan, Utah, October 17, 1918; h. 6 feet; blue eyes and brown hair; w. 155 pounds; p.


ROGERS, BRUCE, H.: (See 1936-37 Motion Picture Almanac.)


ROGERS, FRANK: (See 1936-37 Motion Picture Almanac.)


ROSS, PEGGY: (See 1936-37 Motion Picture Almanac.)


ROSS, SHERMAN: (See 1930-37 Motion Picture Almanac.)


ROSSE, HERMAN: (See 1936-37 Motion Picture Almanac.)

ROSSEN, ROBERT: Writer. In 1937: collaborated on screen play "Marked Woman," WB.

ROSSITO, ANGELO: (See 1936-37 Motion Picture Almanac.)

ROSSMAN, EARL: (See 1936-37 Motion Picture Almanac.)


ROTH, HANS: (See 1936-37 Motion Picture Almanac.)

ROTH, LILLIAN: (See 1936-37 Almanac.)


ROTH, MURRAY: Director and Writer. Was composer of popular melodies for shows and musicals. In 1921 went to Coast as scenario writer for Fox and wrote Van Biber series and the Helen and Warren series. Adapted "The High School Hero." Began work on shorts with Bryan Fox, 1927, for Warners. Wrote scenario for "Lights of New York," which Fox directed; wrote script for "Queen of the Night Clubs" for Texas Guinan. Directed a 

ROTHMAN, ROSSON, ROSSITTO, ROSEN, ROSS, ROT.


ROTHE, ELLIOTT: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC

Ruric, Peter: (See 1936-37 Motion Picture Almanac.)

Rush, Dick: (See 1936-37 Motion Picture Almanac.)

Rush, Felix: (See 1936-37 Motion Picture Almanac.)


Russell, Evangeline: (See 1936-37 Motion Picture Almanac.)

Russell, J. Gordon: (See 1936-37 Motion Picture Almanac.)

Russell, Howard: (See 1936-37 Motion Picture Almanac.)

Russell, John Lowell: (See 1936-37 Motion Picture Almanac.)


The 1937-38 Motion Picture Almanac.


RYNO, WILLIAM H.: (See 1936-37 Motion Picture Almanac.)


S


SABATO, ALFREDO: (See 1936-37 Motion Picture Almanac.)

SABEL, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)

SABIN, CHARLES: (See 1936-37 Motion Picture Almanac.)


SABIN, TEDDY: (See 1936-37 Motion Picture Almanac.)

SABIN, FRANK: (See 1936-37 Motion Picture Almanac.)

SABU: Player. In 1937: "Elephant Boy," UA.

SABURU, SHIM: Player, E. Yoshiie Ishibski, b. Hokkaido, Japan, May 15, 1969; h. 5 ft. 3 in. w. 127 lbs.; black hair and eyes; e. Reioku English School. Was school teacher before being signed and trained by Tochikichi 1935. Films include "Akokare," "Haru-no-Joel.

SACCHI, FILIPPO: Film critic, Corriere Della Sera, Milan, Italy: b. Vellema, Italy, April 6, 1897; m. doctor of literature, University of Paderova; married. Was professor; newspaperman.

SACK, ALFRED N.: President and General Manager, Sack Amusement Enterprises, San Antonio, b. Greenfield, Miss., Oct. 22, 1918; m. Sarah Lee Sack; e. Washington University, St. Louis, Mo. Bought two San Antonio theatres upon leaving college in 1919. Operated these until 1922, in the meantime (1920) established Sack Amusement Enterprises to handle state rights pictures. Sold theatres to give full time to exchanges. Personally road-showed and traveled to all states in Kansas, Louisiana and Mississippi until 1934, when withdrew from film business to enter newspaper publishing. Sold publishing interests in early 1931 to re-establish Sack Amusement Enterprises as independent distributors in Southwestern territory. With headquarters in San Antonio, maintained Oklahoma branch in 1933. In 1937, sold branch to Jack Adams in Dallas in order to concentrate on roadshow (See 1936-37 Almanac.)

SACK, LESTER J.: Vice-president and Sales Manager, Sack Amusement Enterprises; b. Greenville, Miss., July 7, 1917; m. Isaac and Sarah Lee Sack; e. graduated from School of Journalism, University of Missouri. Wrote a book paper work 1927-31, with various theatrical press agent jobs, as side-line. Grammar school days spent on body gossip around brother's theatre. Entered Sack Amusement Enterprises in early 1931, when firm founded in 1920 was re-established by his father, Horace Lee, Oklahoma City branch 1935; sold branch to Jack Adams in 1935 to devote efforts to roadshow activities from San Antonio base.


SADLER, HARLEY: Owner, manager and director, own stage companies b. Pleasant Plains, Arkansas, Sept. 1, 1892; m. Mr. and Mrs. J. E. Sadler; e. high school and two years Reynolds Military School, married. Appeared in vaudeville, showboat, various stock companies. Organized present company in 1919. Vice-president of Arter's Equity Association; vice-president, Outdoor Show- men's Association of America. Present company operating in Texas. 45 persons, pretending comedy, music and vaudeville. Member of Board of Directors of Texas, Showmen's League and other organizations.


SAFSON, JEROME: West Coast Sales Manager, Columbia Pictures, b. New York City, September 5, 1894; m. Anna and Max Saffron; e. high school; m. Nancy Cerelli, Twenty-one years in motion picture business; manager for FIO in New York City, Detroit, Boston; then RKO, Philadelphia; later, Eastern Division Manager, Sales Manager Short Subjects, and then Eastern General Sales Manager RKO Home Office, in succession. Before joining Columbia had been connected with Mutual Film Corporation, R-C Pictures, FBO and RKO for nineteen consecutive years.

SAGAN, LEONTINE: (See 1936-37 Motion Picture Almanac.)


SALZBURG, MILTON J.: President, Pictorial Film Library, Inc., 130 West 46th Street, New York City; b. New York City, Dec. 17, 1919; p. David and Bess Salz- burg. 1929-1934, James Madison High School, adjunct publishing firms of Alfred A. Knopf and Simon and Schuster. Worked for General Film Library as librarian for three years. Left to cut and edit "Dell." After release of this picture he opened the Pictorial Film Library, moving to present quarters after three months. Doing stock shot business with buyers of stock material in the United States and Europe.


SAMUEL, LESSER: Writer. In 1936: collaborated on screen play "It's a Mad, Mad, Mad, Mad World." GB.


SAMUYLOW, M. B.: (See 1936-37 Motion Picture Almanac.)


SANCHEZ PERAL, ISABELITA: Actress, r. n. Isabel Sanchez Peral; b. Veracruz, Mexico, Nov. 19, 1899; h. 5 feet 6 inches; chestnut hair and black eyes; p. professionals; e. traveling under private teachers; hobbies: include painting and sculpture. On stage with Virginia Farfegos company, 1899-1939. Appeared in light comedy- drama with Spanish dramatic company in Latin America. On screen in 1936: "Una Noche en el Paraiso," Cinematograra Latina Americana, S. A.


SANDERS, GEORGE: Actor. b. Petersburg, Rus-


SANDERS, CHALLIS: Director. On technical side since 1918. Specializes in editing. In 1934: "Danny Fox" with Butcher Panthier, and others for same company.


SANDFORD, TINY: (See 1936-37 Motion Picture Almanac.)


SANTAGELI, CLIFFORD: Producer of Fourth Commission, Director of Division of Direzione Generale della Cinematografa. b. Torino, Italy, 1894. Active in Italian Film Academy of Turin. Has produced various newspapers. Translated in Italian the history of cinema.


SARGENT, EPHES WINTHROP: Author and Playwright. Pen name, Charles New and Thirty. Author of scenarios, short stories and books on film trade subjects, also former motion picture editor, Zit’s Theatrical Weekly, New York City; b. Nassau, Bahamas; August 21, 1872; p. Epes and Jeanne E. Sargent; e. Mehanivelie Academy, at Mehanivelie, N. Y.; m. Evelyn Aura. Sargent; has one son, the same name as his father. Uncle, Bijou theatre, Washington, D. C., 1883; patent lawyer’s office, 1885-9; drug business in 1891, all in Washington; Musical Courier, 1891-94; Variety, 1905; Chieftain’s weekly, town year; in 1936: Warners, and with Selznick, "Building Theatre Patrons," "In charge of Zit’s in February, 1931. With Evelyn Aura.


SARGENT, JEAN: Singer and Actress. r. Jean Scull, b. New York City, 1891; 5 feet, 4 inches; brownish black hair and brown eyes; w. 117 pounds; p. Mr. and Mrs. Louis (Jewel) Scull; e. Friends Central School in Philadelphia, and Mary Lyon School for Girls; by. golf and music. While in school worked on newspapers and conducted a radio column. After school did newspaper work; feature assignments and all-around reporting, including sports; p. school: "The Scull Events," appeared in with Irving Berlin in New York, after a Philadelphia broadcast, she appeared on stage in "Face the Music" and "Flying Colours," at Madison Square Garden theatres, then in Ziegfeld’s "Follies." Appeared on screen in "Transatlantic Merry-Go-Round," United Artists. In 1936: Universal short product.

SARGENT, LEWIS: Writer, b. Los Angeles, Cal., August 10, 1904; h. 5 feet 9 inches; light brown hair and brown eyes; w. 136 pounds; p. Elia and Lewis Sargent, non-professionals; S. business college; m. Pauline Buzzard, non-professional; by. fishing, hunting, bathing, riding, swimming, yachting. Stage appearances at the Glendale Community theatre in 1924. Screen appearances in "Huckleberry Finn" 1919; in "Huckleberry Finn" 1919; the star in "Soup of the Soul" for Paramount; co-starred in "Just Around the Corner" "In 1921 for Columbia; "University of the Air" for "University of the Air" for RKO in 1928. Had parts in "The River Pirate" and "Roadhouse for Fox" in 1928 and in "Columbia," was "Nellie Tynan" in "One Splendid Hour" "Columbia, 1929: appeared in "New Adventures of Tarzan," Burroughs-Tarzan Enterprisers.

SARGENT, WILLIS: Member of Williamson, Hoge & Sargent, 133 South Scoring St., Los Angeles, Cal. b. Snakeum, Oct. 11, 1896; p. Late Frank C. Sargent, and Mary Hubbard; e. Central High School, Syracuse, Yale University, B.A., 1915; Harvard Law School, L.L.B. 1922. Admitted to practice law, January 1923, admitted to practice before Supreme Court of California, May 24, 1924, under name Willis H. Sargent attorney, 1927-32, taught law at Syracuse University Law School. Member of New York Bar Association, December 31, 1935. Has represented a number of independent theatres in various legal matters. Active in the Legislature defending the industry against unfair legislation though never representing the industry there. Was director of MPTO in the eastern zone of New York State, and is president of the Common Council of the City of Syracuse. Commander of Post 41, American Legion.

SARNER, ALEXANDER: Actor. In 1935: "The Passing of the Third Floor Back," "Rid of Africa,""Mr. THE 1937-38 MOTION PICTURE ALMANAC 741

SARNO, HECTOR V.: (See 1936-37 Motion Picture Almanac.)

SARNOFF, DAVID: President and a director of Radio Corporation of America, chairman of the board of the National Broadcasting Company, Inc., Director, World's Fair Corporation, Inc., director of the Radio Manufacturers and Distributors of America, Inc., director of Electric and Musical Industries, Ltd.; president and director, RCA Mfg. Co., Inc.; chairman of board of directors of RCA Mfg. Co., Inc.; director, Radio-Keith-Orpheum Corp., b. Utica, N.Y., March 23, 1899; married to his parents to New York City in 1909; e. public schools, m. Lizette Hamran, July 4, 1917, and has three children, Robert, William, Lili. A leading figure in the motion picture industry, he was as a messenger boy for Commercial Cable Company; later became junior operator for the Marconi Wireless, gained tone and promotion by sticking to his post atop Wannakkers for 92 hours taking the reports of the sinking of the Titanic. Became commercial manager of the Marconi company and when that organization was absorbed by Radio Corporation of America he was appointed to the position of assistant general sales manager. He purchased a special electrical engineering course at Pratt Institute, Brooklyn; has the honorary degree of Doctor of Science from St. Lawrence University, Canton, N. Y., is a director and member of executive committee, Metropolitan Opera Association, Inc., and is a member of the Council of New York University. He is a Chautauqua of L'Ordre National du Mérite, France; a member of the New York Chamber of Commerce, and has been inducted into the New York City Hall of Fame. In 1935: his wife was named to the board of directors of RCA Mfg. Co., Inc., and in 1936: has been a director of the New York City Hall of Fame. 


SCHAEFFER, NATE: Manager, Universal Film Co., Buffalo, N. Y.; b. Syracuse, N. Y., March 23, 1909; married; e. high school, Buffalo Tech High. Started in 1919 with Goldwyn Distributing Corp., as salesman, then became production assistant of Washington in goldwyn for 4 years. Joined Universal as sales manager for Washington, Ark., in 1929; for 4 years selling, promoted to managernship of office; 3 years later left and rejoined them six months later in Cleveland on sales force. After 4 months transferred to Washington office on sales force. Worked there as assistant to manager of Southern division. Transferred to Buffalo Jan. 7, 1935, in same capacity.


SAUERL, EMILE: (See 1936-37 Motion Picture Almanac.)


SAUL, CLIFFORD: (See 1936-37 Motion Picture Almanac.)

SAUNDERS, ALLEN: Dramatic editor, Toledo News- Bee, Toledo, Ohio; b. Lebanon, Ind., March 24, 1899; p. The William Allen Saunders, Jr., Wabash College, in University of Chicago and University of Pittsburg. Married, Louis Louis (Ann) children, John, Philip, born September 8, 1924, and David Allen, February 10, 1931. Seven years instructor in romance languages at Wabash College; some experience on professional stage; has published numerous magazine short stories and two plays; joined the News-Bee staff in 1927.


SAUNDERS, W. MARION: Pen name, Buck Saunders. City manager, Evanston, Ill., 1915-19; b. Sept. 11, 1893; p. Mr. and Mrs. W. S. Saunders; e. A. B., North Carolina University; married and has one child.


SAYRE, J. WILLIS: Drama and picture editor, Post-Intelligence, Seattle, b. Washington, D. C.; e. University of Washington; married and has one daughter. Connected with show business in Seattle as theatre employee, advertising manager and dramatic critic for 46 years.


SCALABRIN, ITALO M.: Secretary and general manager, Halotone Film Productions, Inc., Republic Studios, Hollywood, b. Italy, October 21, 1898; p. Elizabeth and Anthony, father deceased; e. Royal Gimianial and sound records, Italy; journalist; editor and publisher of "Gazzetta," Italian film magazine. San Francisco, 4 years. Entered Halotone Film Productions, September, 1936, as general manager. Has charge of financing, production and release. Distributor, Western American Cines Pittalugas (Rome, Italy) Productions.

SCALES, A. C.: (See 1936-37 Motion Picture Almanac.)

SCANLON, GEORGE: Vice-president, DePont Film Manufacturing Corporation.

SCARBERRY, ALMA SIJOUX: (See 1936-37 Motion Picture Almanac.)

SCARDON, PAUL: (See 1936-37 Motion Picture Almanac.)

SCAMBLES, ROBERT: (See 1936-37 Motion Picture Almanac.)


SCHADEN, HARRY E.: Assistant city editor, Tribune, Tampa, Fla., b. Nebraska City, Neb., Sept. 15, 1934; p. Mr. and Mrs. William Schaden. In 1922: moved to Okla., one year in Colorado University, Boulder, Col.; married Anne Orlin, daughter of Earle Orlin. Married in July (now divorced). Year as reporter on Oklahome (Okla.) Times. With Tribune since June 12, 1922, as real estate editor, and now associate editor.

SCHAEFER, ANNE: (See 1936-37 Motion Picture Almanac.)

SCHAEFFER, ARMAND L.: Associate producer, b. Tustin, Ontario, Aug. 5, 1896. Entered pictures in 1924 with Mack Sonnetti Studio as assistant prop man with Ray Del Ruth directing; then to Christies as prop man, electrician, grip, set dresser, etc.; with Mary Pickford in "Little Annie Rooney" and "Spytraps" as prop man. With Al J. P. Pictures for Pathe as assistant director of over 50 westerns starring Buffalo Bill, Jr., Walt Waley and Buddy Roosevelt; assistant director on many serials. Picture editor, Triangle, Universal, United Artists, 1927-29. Elected president of the American Society of Motion Picture Editors in 1936.

SCHAEFER, GEORGE J.: Vice-president and general manager in charge of domestic and Canadian sales, United Artists, 1926; b. New York, Nov. 10, 1889; e. Brooklyn public and high schools and Heffly institute. Entered business with an automobile manufacturing concern, remaining until 1914. Started in picture business as secretary to L. J. Solnicky, remaining with him until 1916, when he was appointed assistant sales manager of Film Company of America, later director of that company the following year. In 1920 he joined Paramount as booker at the New York exchange and one year later was promoted to district manager of New England territory. He was appointed sales manager for district number one in 1926. Promoted to general sales manager and became general manager, President, Famous Theatres, Corp., 1935; vice-president of reorganized Paramount. In 1935 resigned as vice-president of Paramount. In 1936 became vice-president and general manager in charge of domestic and Canadian sales, United Artists.

SCHAEFER, GUS: Export manager, Universal. Was head of Paramount sales in Central and Eastern Europe.

SCHAEFFER, CHARLES N.: (See 1936-37 Motion Picture Almanac.)


SCHALL, JACK: Music. In 1936: collaborated on music, "Here Comes Carter," WB.

SCALABRINI, OTTO: Director and motion picture editor, Los Angeles Times, Los Angeles; born in Los Angeles on April 16, 1886; p. John J. Schallert and Mary Staff; e. Lindsay Schallf in Los Angeles; married, has three children. Assistant editor, West Coast Magazine, 1919-11; financial editor.

THE 1937-38 MOTION PICTURE ALMANAC

744

Scheib, Philip A. Music Director. Born in New York. Was sent to Berlin to complete his musical education. After four years at the Stern Conservatory of Music, a scholarship enabled him to return to the United States. Became a concert violoncello virtuoso in films.Returned to Europe to work with the Strand Theatre in 1914, where pictures first received musical scores. Was music director for a Canadian circuit of the Strand Theatre and for the Broadway New York choral company. Formerly was music director of Radio-Cinema, Inc. Director of music for the D. W. Griffith Production, "The Struggle." For the past seven years has been music director for "Perry笥ons," inc., specializing in composing, arranging and conducting original scores for "The Road," "The Tangle," by Paul Terry. Address: 271 North Ave., New Rochelle, N. Y.

Scheider, Harry A. Manager, Price Theatres, Inc., Hannibal, Mo., an independent company operating Orpheum and Star theatres at Hannibal, Mo.; b. Hannibal, Feb. 5, 1912; married; p. Mr. and Mrs. Henry Scheidler; e. Hannibal public schools. Secretary of Hannibal Chamber of Commerce 12 years prior to present position. Accepted position as manager of local theatres November 1, 1938.

Schencck, Harry. General manager in charge of production at Hollywood Studios, Inc.; b. Yonkers, N. Y., May 11, 1896. Studied medicine before entering the motion picture business. From 1916 to date leading man, actor, technician. Three years studio production manager at Pathé; then production manager at Universal; 6½ years MGM production department. Independent producer of "Beyond, Bengal," author, inventor, director.

Schenck, Joseph M.: Chairman of 29th Century-Fox, President of 26th Pictures, b. Russia, December 25, 1892. With Norma Talmadge, professional. He built Paradise Park, at Fort Lee, New York. In 1912 this park proved so successful that he and his brother Nicholas purchased Palisades Park, at Fort Lee, N. J., which they own today. While active in the management of Paradise Park he became associated with the late Marcus Loew as one of the chief figures in Loew Theatrical Enterprises. Ultimately, he purchased screen rights to a magazine story, engaging Roland West to direct the picture. Joe Collins, musical comedy artist, was cast in the leading role and picture was released by Fox. In his early days of film production Schenck also made two pictures starring Evelyn Nesbit Thaw. Later, he signed Rose Arbuckle for comedies distributed by Paramount. In 1918 he became producer for Norma Talmadge’s pictures, "Panflute," released through Select, being the first production. Soon after, he also became producer for Constance Talmadge’s pictures, "The Road." Later he also released the pictures of the Zanuck, Los Angeles, "That’s My Baby!" for MGM. In 1930: wrote "Forward March!" for United Pictures; "Lost Taboo" released through Select. Then produced and directed "Singer" for United Artists and "A Ticket to Tomahawk," for First National. In 1931 he released "The King of the Jazz," for United Artists. Now producing for United Artists.

SCHERMER, JULES: Executive aide. In 1937: "23% Hours Leave.


SCHUELER, PHILIP K.: Assistant drama and motion picture editor. Theatres: Philadelphia, Newark, March 24, 1902; p. Leo and Lucile; e. public and high school. Has been in work since March 1937. Went west to work on "Great American Movie." Wrote for Burns Mantle's Yearbook; "Best Plays," and fan magazines.

SCHÜLDS, ARTHUR: Assistant director and player. In Sweden and was assistant director, "Plough and the Stars," RKO-Radio.

SCHILDKRAUT, JOSEPH: Actor. b. Vienna, Austria, March 22, 1889; h. 5 feet 10 inches; black hair and eyes, w. 146 pounds; p. Rudolph SchilDKraut of Vienna and Berlin high school and college; div. Elise Bartlett, professional; m. Marie McKay, non-professional; by. music, operatic. Virginian who trained in Vienna, Paris, London, 17,500 books German, French, English, Greek and Latin, music, breeding of wire-haired terriers. In Germany in 1913 he joined the theatre. He appeared in "The Predigal Son," which was produced In this country by Meyerhold. He appeared in the 1917 Broadway "Warner." Under the war of 1917, he played in the repertoire of modern and classical authors, such as Shakespeare, Schiller, Lessing, Moliere, Sandermann, Strindberg, Galawisher and many others. Went to Vienna during the war in 1917 and joined the Deutcher Volks theatre, where he widened his repertoire. Including several plays put on in Berlin, and did many others, until Christmas of 1920. (It was not until Christmas of 1920 that he was announced as "Deutscher Volks theatre." He was engaged a contract with New York Theatre Guild, and starred for them in "Moon of the Blew" in English and ran 708 performances. Then appeared in Boston in "Peer Gynt" for one season, then in Edwin Justice Meier's comedy, "The Firebrand" in English. His repertoire consisted of the part of Chevalier de Vaudeville with Lillian Gish in "Orphans of the Storm," directed by D. W. Griffith, then under the banner of Brooklyn. In 1924 he returned to New York, and appeared in "Road to Yesterday," "The King of Kings," "Shipwrecked," "Sheena," "The Clock of the Wild," "Shiner," "The World Wide; "Night Ride" (1930), U.; "Blue Danube," W. & F.: in 1934: "Viva Villa," MGM; "Slaters Under the Skin," Columbia; "Checares," Paramount. In 1935: "The Crusades," Paramount. In 1936: "The Garden of Allah," UA.

SCHILLER, E. A.: Vice-president and General Theatrical Manager for Loew's, Inc. For years active in exhibition in Atlanta.

SCHILLPAIN, MADE C. (Mrs. Fred): Feature Writer. St. Cloud Daily Times, St. Cloud, Minn.; b. Charlotte, Michigan, Dec. 6, 1911; p. Mr. and Mrs. Fred M. Schillpains; e. graded schools, Minneapolis, Central high school, and graduated from University of Minnesota, Minn. Married and has one son. Has had newspaper work twenty years, after teaching in high school many years; club work for women's clubs, and organized several women's organizations in St. Cloud; president and state vice-president, four years, Minnesota Branch of Pen Women; state secretary, Minnesota Pen Women's Club. A member now historian for Minnesota Branch of National League of American Pen Women. Feature writer on St. Cloud Daily Times. Edited first modern anthology of Minnesota verse in 1934. Second volume of anthology of Minnesota verse completed in 1937.


SCHLAFER, L. J.: Western Division Sales Manager, United Artists. b. Orliv, Russia, December 15, 1881, e. high school, Omaha. His first motion picture job was with Warner Features in Minneapolis in 1915. Transferred to Calgary, Alberta, Canada, in 1914 as Manager of the Calgary and Edmonton Offices. In 1915 joined Universal as Manager of the Universal Seattle Office and in 1915 left to manage the Unicorn Exchange in Chicago. Then organized his own state rights exchange. This, together with his service in the war, occupied his time until 1919 when he went to Seattle to manage the Universal Exchange there. Between that time and 1926 he was made Western Division Manager, then Western Sales Manager, and then General Manager of theatres and stayed with Universal until January, 1938, when he became Western Division Manager for United Artists. In February, 1939, he rejoined Universal as general sales manager. Now he is Western Division sales manager for United Artists.


SCHLARK, IRVING: Branch Manager. Formerly manager, Universal in Butte and Portland, Ore. Joined United Artists, 1936, and managed branches in Seattle and next moved to Salt Lake City. Transferred to Chicago.

SCHLAF, WALTER: (See 1936-37 Motion Picture Almanac.)

SCHLESINGER, GUS: Sales executive with many years of experience. For extended period was in general charge of sales for Warner in Berlin, from which point he had supervision over continental Europe. In 1933, unattached, but maintaining contact with amusement industry, cooperating with his brother, Morris, in operation of theatres in Newark, N. J.

SCHLESINGER, LEON: Producer. b. Philadelphia, Pa.; h. 5 feet 7 1/2 inches; dark hair and eyes, w. 160 pounds; p. Jewish; e. Philadelphia; m. Bernice K.; e. fishing. Started in theatrical business at the age of 14 as usher, song book agent, actor of bits, box office, ahead and back of shows and theatre manager, producer of "Loney tunes," "Merry Melo-
dy" songs released by Warner Bros., Vitaphone song cartoon.

SCHLESINGER, LEONARD S.: Zone Manager, Phila-
delphia Warner Brothers Theatres, Philadelphia, b. St. Louis, Mo., Feb. 23, 1907; p. father; e. college graduate; not married. Started as relief usher at Missouri Theatre, St. Louis. In 5 years was usher, doorman, chief-of-service, assistant manager, director of publicity and manager of Missouri Theatre. Managed neighboring local houses, then transferred to buying department of Skouras Brothers Theatres, then under Warner Bros. As Assistant to Charles Colgrove, in Omaha, Colgrove, Indianapolis, Kentucky and Milwaukee came under Skouras' control. In 1931 transferred to Cleveland as Manager of the Palace, later as Manager of the Pal-

SCHLESINGER, M. A.: President of General Talking Pictures. b. Philadelphia, Pa.; h. 5 feet 8 inches; brown hair and brown eyes, w. 180 pounds; p. German; e. Philadelphia; m. Bertha; e. fishing. Holds a virtual monopoly in South Africa in all forms of amusement and entertainment, which operates through a company called International Variety and Theatre Agency, Ltd. Headquarters in New York. Marketed DeForest Phonofilm Equipment.

SCHMERTZ, I. J.: Branch Manager; b. New York City, July 4, 1919; married. In motion picture industry 39 years. Head of Greater New York Rental Company, later sold to General Film Company, and has continued with Fox Film Corporation since. Managed New York and Los Angeles sales and now Cleveland exchange. With Fox during entire career.


SCHMIDT, KAI: (See 1936-37 Motion Picture Almanac.)


SCHMIDT, WILLY ALBIN: Chemist and physicist, Agfa Asano Corporation; b. Leipzig, Germany; e. University of Riga; m. 1925, Martha D. Formerly, assistant teacher in the University of Leipzig, now connected with raw film manufacture, Agfa Asano Corporation.


SCHMUCK, FRITZ: (See 1936-37 Motion Picture Almanac.)


SCHNEIDER, A.: Treasurer of Columbia Pictures Corporation; b. New York, April 22, 1905; e. New York University (bachelor of commercial science); m. has two children; h. bridge, reading and golf. En tered the motion picture industry in the bookkeeping department of Columbia, and became assistant treasurer. Now treasurer.

SCHNEIDER, BLANCHE: Paymaster and Cashier, Vitaphone Corporation; b. Russia, December 21, 1905; graduated from Bushwick high school, Brooklyn, N. Y. Credit lady in a dress house. Joined Warner Bros. when it took over Vitagraph. Inc., April 1, 1926.

SCHNEIDER, EDWIN: (See 1936-37 Motion Picture Almanac.)


SCHNEIDER, WILLY: (See 1936-37 Motion Picture Almanac.)


SCHNITZER, Associated with his brother. Joseph I. Schnitzer, in operation of Western Costumes Co. Los Angeles & Pittsburgh, June 22, 1892; married and has three children; p. Samuel and Blanche, fathers deceased; e. Allegheny high school, Pittsburg; Penn State College. First position with Universal, Cincinnati office, 1916; served in the photographic and visual effects section of the Signal Corps during the war. Returned to Pittsburgh to rejoin Universal. In 1922 associated with Robertson-Cole, Pittsburg; managed organization and continued with F. B. O and RKO for nine years; appointed Pathe's chief scene salesman, but for a year or so moved back to Pittsburg. In May, 1932, in association with Harry Thomas, opened First Division Exchange, Inc., of Pittsburgh, now with brother.

SCHNITZER, EDWARD M.: District Manager. Started in the industry in 1922, when he was associated with Sam Seidler. He then worked for Commonwealth Pictures Corp. for one year and joined Producers Distributing Corporation for one year. This was followed by a post with a representative. In 1934 he became branch manager for New York and Brooklyn territories. In 1932 joined World-Wide as New York sales manager, and continued until Fox took over distribution. On March 20, 1933, he joined Columbia as head of the New York exchange. In 1936 became eastern district manager for Republic.

SCHNITZER, JOSEPH I.: President, Western Costume Co., Los Angeles & Pittsburgh, March 14, 1847; e. school; married, has two children. A veteran of the industry, having entered it 30 years ago when he was 30 years old, and having seen the development of the Pittsburgh Caleum Light & Film Company. Within the next nine years, he was associated with Mulfin Film Service as manager of the Altonnpedia branch and later general manager of the same company with headquarters in Syracuse, N. Y. Ten years later he was made general sales manager. From 1920 until 1922 he held the post of president of Equity Pictures, going from Equity to the vice-presidency of BFO. Became president of RKO Radio Pictures. Resigned early in 1922 to enter independent production, is member of Oak Ridge Golf Club of New York, Purchase Country Club, at Purchase, N. Y., Beach Point Club of New York and the Hillcrest Country Club, Los Angeles, Cal. In 1933: produced "After Tomorrown at Seven," Radio. In August, 1934, purchased Western Costume Co.


SCHOCHEIT, VICTOR J.: General manager for Fox in Argentina, United States Patents Office, 1916; in May 1, 1912; e. high school; master of laws; member of Illinois Bar, 1915; married, importer and exporter in Brazil, 1918-26, Brazil, 1928-37, and presented, 1928-37. Assistant sales manager in silverware company. In 1928 appointed by Fox to present position.

SCHOEBEL, LARRY: (See 1936-37 Motion Picture Almanac.)

SCHODSACK, ERNEST BEAUMONT: Producer and Director, b. Council Bluffs, Iowa, June 8, 1893; h. 6 feet 3 inches; brown hair and gray eyes; w. 190 pounds;
ceasingly young and tender motion picture industry. A year later he accepted a dual post of publicity director and scenario writer with Rex Pictures Corporation, New York. In 1912 he married Mrs. Zuki when Zuki launched his Famous Players Company in New York. In 1914 he sold it and went into the business of making motion picture comics, an idea which led to the first comic book produced. He became president of Famous Players-Lasky Corporation in 1913.

SCOTTO, WILLIAM: (See 1936-37 Motion Picture Almanac.)


SEALY, BILLY: (See 1936-37 Motion Picture Almanac.)


SEARPELLI: Assistant director. In 1936: "Cavalry," UA.


SEASTROM, VICTOR: (See 1935-37 Motion Picture Almanac.)


SEATON, BRUCE: Actor. In 1937: "Love from a Stranger," UA.

SEATON, GEORGE: (See 1936-37 Motion Picture Almanac.)

SEATON, SCOTT: (See 1936-37 Motion Picture Almanac.)


SEAY, BILLY: (See 1936-37 Motion Picture Almanac.)

SEAY, DOROTHY: (See 1936-37 Motion Picture Almanac.)

SEBASTIAN, DOROTHY: (See 1936-37 Motion Picture Almanac.)


SEILER, JAY: (See 1936–37 Motion Picture Almanac.)


SELBE, EVELYN: (See 1936–37 Almanac.)

SELBY, NORMAN: (See 1936–37 Motion Picture Almanac.)


SELIG, A. L.: Publicity. Started his career as reporter of the Staff of the New York World, where he remained for three and one-half years. The next twelve years he worked for the New York Journal and other liberal newspapers; then joined with Underwood and Underwood in the publishing business, was responsible for the promotion of the company, and was associated with Underwood in the management of the news picture department, later organizing and managing the commercial photography and portrait department. Handled publicity for Thos. H. Ford for Fox Film Corporation for three years and for William Paley for nearly two years. Left Fox to join United Artists, where he handled the Douglas Fairbanks feature, "The Three Musketeers," as a roadshow. Then he opened his own office in New York where the first stage name he joined Ukrainian and handled publicity for Tiffany. Through his known Films, Realized the public exploitation and advertising and exploitation manager of Tiffany Productions, Inc. to take charge of the public relations department of Columbia, resigned from Columbia in 1931. Joined the advertising and exploitation departments of Paramount-Publix in June, 1932. Resigned 1933. Handling ad and exploitation for "Footlight Parade," Warner Bros. 1933. Joined United Artists exploitation department handling public relations for "The Boss of Broad Street," 1934. Also handled publicity and exploitation for United Artists on "Moulin Rouge" Caravan.

SELIGMAN, AL: Director of advertising sales for Columbia Pictures; b. New York City, February 28, 1896; p. Sigmund and Charlotte Seligman; e. grammar and high school; m. Hettie Sellerman, has one son. With the Pacific Novelty Company. Served in the World war overseas, being wounded and gassed. Was also with Columbia Pictures Film Industries, Inc. as branch of Ralph M. Loveys Company. Manager of the advertising and exploitation department of Columbia Pictures Corporation, became advertising sales director.


SELLS, MALVIN S.: Owner, Continental Screen Service, 710 So. 29th Street, Birmingham, Ala.; b. Mobile, Ala., April 26, 1898; h. high school; "New York Institute of Photography; married. Was machinist and mechanic. Studied motion picture photography while working as auto mechanic. Began working with camera and processing In 1925. Acted as news-reel cameraman for various companies. Produced news films for General Film and newsreel productions. Also worked in projection department. Became a camera assistant. Studied small process and 35mm films, also optical reduction printing. Operating own company in Birmingham, Ala., since August, 1935. Motion picture laboratory, maker of theatrical announcement trailers. Serving small communities and colleges. Producing industrial and commercial advertising films.


Selznick, Myron: Talent Agent, b. Pittsburgh, Pa., Oct. 5, 1893; h. 5 feet 6 inches; brown eyes and gray hair; w. 165 pounds; e. Lewis and Florence (Sachs), New York, non-professional; h. tennis. Marjorie Daw, has one daughter; h. golf and tennis. Married at age 25. Son of United Artists. Departs from the motion picture business. Produced for Lewis Janes A. Was general manager in charge of production, Selznick Pictures. In all.


Semmler, Gustav: (See 1932-37 Motion Picture Almanac.)

Sennett, Jean: Actress, b. New York City, Jan. 31, 1918; h. 5 feet 2 inches; brown hair and brown eyes; w. 105 pounds; m. Norman J. and Jessica G. Sennett; e. 755
SHAFER, LAWRENCE J.: Projectionist, Rialto Theatre, Cleveland, Ohio; b. Cleveland, Ohio, March 8, 1898; married; e. public and high school, projectionist since March, 1911. Sales manager, Oliver Moving Picture Supply Co.


SHAMRAY, FRANKLIN: Director. In 1935: "Never Too Late." Reliability.


SHAMBERG, AL: Assistant director. In 1936: "All American Chump." MGM.

SHANE, MAXWELL: President. Hillman-Shane Advertising Agency, Inc. b. Paterson, N. J., August 26, 1903; e. grammar and Hebrew schools in Paterson; Paterson High School; El Paso Texas High School; University of California. Los Angeles; University of California law school; married. Studied law at U. S. C., while working in advertising department of Los Angeles Times; then went to general office and editorial assistant to Wd Gunnung on "Wd's Weekly." Assistant editor, "The 1937-38 Motion Picture Almanac."
SHEA, DENNIS J.: Circulation Manager of Quigley Publishing Company; b. New York City, October 9, 1891; e. New York University; St. John's College, Union University, New York City; m. June 8, 1913, two children. Two years with Munn & Company, patron attorneys and publishers. Has been associated with Quigley as manager of print and circulation departments for 20 years with "Mowing YMCA World" as firm reviewer, advertising solicitor and circulation manager. Joined Grand National Studios as publicity director.

SHEA, GLORIA: (See 1936-37 Motion Picture Almanac.)


SHEA, MORT: Theatre operator in firm name of Feller & Shea; operates in many cities.

SHEA, OLIVE: (See 1936-37 Motion Picture Almanac.)


SHEEHAN, CLAYTON: Distribution. b. Buffalo, N. Y.; e. Lafayette high school and Harvard Law School. Member of the Bar of New York State. Immediately after leaving college, left Fox Films and continued with Fox uninterrupted. Became manager of Buffalo branch, he rapidly advanced to the post of district manager and then to general representative. Next step was to general representative. Then traveled abroad to familiarize himself with the inner workings of the foreign organization he was recalled to New York and appointed general foreign manager eleven years ago. Resigned from Fox in January, 1936.

SHEEHAN, HOWARD J.: Producer and Reality Es- tate. b. Buffalo, N. Y., July 31, 1894; p. Jeremiah P. and Angelina Sheehan; e. Lafayette high school; b. Harvard Law School. Member of the Bar of New York State. Immediately after leaving college, left Fox Films and continued with Fox uninterrupted. Became manager of Buffalo branch, he rapidly advanced to the post of district manager and then to general representative. Next step was to general representative. Then traveled abroad to familiarize himself with the inner workings of the foreign organization he was recalled to New York and appointed general foreign manager eleven years ago. Resigned from Fox in January, 1936.


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THE 1937 MOTION PICTURE ALMANAC

SHEEHAN, WINFIELD: Producer. b. Buffalo, N. Y., September 21, 1883; p. Jeremiah F. and Angeline M. (Hennessey) Sheehan; d. General Electric, Buffalo, 1901 (studies interrupted by Spanish-American war). Became a reporter on the Buffalo Courier, 1911; New York World, assistant city editor, 1912; contributor to the fire commissioner, New York City, 1910; to the People's Better Government, 1911-14; organized the studies of Fox Film Corporation, Hollywood, 1914; organized American, European and other foreign distribution branches in 1915-17; was vice-president and general manager of the company. Served as private and corporal 2953 regiment, N. Y. Volunteers, SpanishAmerican war, 1898-99. He is a Democrat and a Catholic. His home address is 1197 Avenue Forty Two East, New York City. In 1925 resigned from Fox.


SHEELY, ELMER: Associate art director. In 1936: "Pettigrew" art director "Pettigrew's Escapes." M.G.M.

SHEFFIELD, J. T.: Owner and general manager of the Sheffield Exchange System and Republic Pictures franchise, with exchanges in Seattle, Portland, Butte, Salt Lake and Denver, with a picture purchase office in the Northwest, n. Carolina; married; in independent distribution business the last 18 years, following several years as assistant manager and booker in sales and Fox.


SHELDON, BARBARA: (See 1936-37 Almanac.)


SHELDON, GENE: (See 1936-37 Motion Picture Almanac.)

SHELDON, JOAN: (See 1936-37 Motion Picture Almanac.)

SHELEY, GEORGE: Actor. j. June 10, 1920, Vallejo, Cal.; h. 1 ft. 9 in.; w. 115 pounds; brown eyes and brown hair; e. Universal. Appeared in motion picture pictures before entering motion picture was a member of one of California's Negro families. Wrote for "The California Quartet," "Fiddie" in San Francisco and Los Angeles. Signed by Universal.

SHELLMAN, JAMES MERIWETHER: Formerly film critic for "The Baltimore Sun," he is also the critic for the "Baltimore Sun," and has been "Studioscope critic, "Meriwether Shellman," in column of chatter in the National Exhibitor, reprinted trade paper serving the District of Columbia, Virginia, West Virginia and Maryland; b. October 25, 1888, Brooklyn, N. Y.; p. Josephine Keith and Harry J. Shellman; attended and graduated from Baltimore, Md., and has a daughter and a son; by; swimming, tennis and collecting books, has private collection of 7,000 volumes and 5,000 movie press books and articles. Father a newspaper editor, writer and humorist, and his mother a concert singer and pianist. Attended the public schools of Brook-lyn, N. Y., until the age of 12, then finished his schooling at the high school at Westminster, Maryland. He also attended an art school at the Western Maryland College for two years. After leaving school he worked at various occupations, such as junior draftsman in the architect's office of the B. & O. R. R., then in the treasurer's office and later in the paymaster's office of that company. Began writing for the Baltimore Sun press on Saturday, and besides his regular newspaper work in the past years he has handled publicity and advertising for theatres and a roof garden and has written three novels and half a dozen short stories, scenarios, stage play synopses, vaudeville skits and verses, and has written for trade journals of various industries, and for newspapers. Joined the staff of the Baltimore Evening Sun in May, 1918, as a reporter. In December, 1918, he was sent to France with a special Corp. of Press Correspondents; besides his regular newspaper work in the past years he has handled publicity and advertising for theatres and a roof garden, and has written three novels and half a dozen short stories, scenarios, stage play synopses, vaudeville skits and verses. Has written for trade journals of various industries, and for newspapers. Joined the staff of the Baltimore Evening Sun in May, 1918, as a reporter. In December, 1918, he was sent to France with a special Corp. of Press Correspondents; Besides his regular newspaper work in the past years he has handled publicity and advertising for theatres and a roof garden and has written three novels and half a dozen short stories, scenarios, stage play synopses, vaudeville skits and verses. Has written for trade journals of various industries, and for newspapers. Joined the staff of the Baltimore Evening Sun in May, 1918, as a reporter. In December, 1918, he was sent to France with a special Corp. of Press Correspondents; Besides his regular newspaper work in the past years he has handled publicity and advertising for theatres and a roof garden and has written three novels and half a dozen short stories, scenarios, stage play synopses, vaudeville skits and verses. Has written for trade journals of various industries, and for newspapers. Signed by Universal.


SHENTON, THOMAS: (See 1936-37 Motion Picture Almanac.)

SHEPARD, EDWARD J.: Drama and motion picture editor, The Herald, Duluth, Minn.; b. Duluth, Minn., May 27, 1905; e. Christian Brothers High and Academy; married. Member of The Herald staff for 18 years.

SHEPARD, ELAINE: (See 1936-37 Motion Picture Almanac.)

SHEPARD, KATHLEEN: Writer. In 1936: wrote story, "I Will Be Faithful," which was the basis of "Hunan Cargo," 29th Century-Fox.


SHEPHERD, LEONARD: Actor. b. London, England, April 13, 1882; h. 5 ft. 9 in.; w. 115 pounds; brown-gray hair, dark gray eyes; m. Helen Head; by, traveling, Ap-
peared in numerous silent films. Talking pictures: "Dreyfus Case" (1927); "The Slave Ship" (1926); "The Battle of the Sexes" (1927); "The Return of Sherlock Holmes" (1922); "When Things Happened Then" (British Instructional Films); "Mister Hobbs Takes a Vacation" (1930); "Conquest of the Air" (London Film); "Tomorrow We Live," "Conquest Films; "Everything Is Thinner," Gaumont-British; "Knight Without Amour," independent, 1928; "The Adventures of Yogi" (1925).

SHEPHERD, CARROLL: (See 1936-37 Motion Picture Almanac.)

SHEPLEY, MICHAEL: Actor. r. n. Shepley-Smith; b. Plymouth, England, Sept. 29, 1907; h. 6 ft.; w. 182 pounds; eyes: blue; hair: black; single; by. golf and cricket; e. Westminster School and Oriel College, Oxford, on; legitimate stage until 1932. Since in more than dozen important British films. Most recent include "Belna Donna" (Gaumont), "The Green Pack" (British Lion), "Four Times a Lady" (Monogram), "Sink It" (Twickenham); all in 1934; 1935; "The Lad," (Gaumont); "Vintage Wine," (Twickenham); "Triumph of Sherlock Holmes" and "In the Soup."


SHERIDAN, ANNE: (See 1936-37 Motion Picture Almanac.)

SHERIDAN, CLARA LOU: See Ann Sheridan.


SHERIDAN, OSCAR M.: (See 1936-37 Motion Picture Almanac.)


SHERMAN, AL: Advertising and Publicity Consultant, office: 433 S. Michigan Ave., Chicago, Ill. April 25, 1947: h. Herman and Bertha Sherman; e. West side public schools, Newark, N. J., Barringer high school, Central high. South Side Schools, Chicago; Columbia University and College of the City of New York; was the Rosaleda Player of Montclair. N. J., Publicity- director of the Rialto theatre in Newark at its opening and until purchased by the Shuberts; publicity director. Little Carnegie Playhouse; worked for the Newark Morning Ledger, Newark Star-Eagle, and on the staff of "NZ" for three years before being fired by editor until association with the New York Morning Telegraph as motion picture editor and critic, a post held for six years. Also American representative, Allied Newspapers, Ltd., publishers London Sunday Chronicle, London Sunday Graphic, London Daily News, also newspaper papers in advertising and publicizing and publicity, Muscat Pictures. Also was on the staff of the Central Press Association. Secretary, Associated Motion Picture Advertisers, 1931-1952, T.A.P.A. Member, Association Foreign Correspondents. At present directs sales and publicity, Muscat Pictures Corp. and Editor-in-Chief Columbia "Mirror." Also director and American representative, Muscatum Pictures Corp. Ltd., of London.

SHERMAN, EVELYN: (See 1936-37 Motion Picture Almanac.)


SHERMAN, HAROLD: (See 1936-37 Motion Pictures Almanac.)


SHERMAN, VINCENT: (See 1936-37 Motion Picture Almanac.)


SHERRY, J. BARNEY: (See 1936-37 Motion Picture Almanac.)

SHERRY, CRAIGHALL: (See 1936-37 Motion Picture Almanac.)

SHERWOOD, CLARENCE: (See 1936-37 Motion Picture Almanac.)


SHERWOOD, LYDIA: (See 1936-37 Motion Picture Almanac.)

SHERWOOD, ROBERT EMMETT: Author, Playwright, Editor, b. New Rochelle, N. Y., April, 1896; e. Har- vard, A.B., 1919; Mary Brandon, dramatic editor, Vanity Fair, 1919-29; associate editor, Life, 1929-34; editor, 1924-28; was also motion picture editor of Life and the former motion picture editor of Life and the former motion picture editor of the New York American, 1923-29; "Reunion in Vienna," 1931, which was released through MGM; story; "Waterloo Bridge," Uni- versal; "The Royal Bed," RKO. In 1932: collaborated...
SHIELD, ERNIE: (See 1936-37 Almanac.)


SHIELDS, FREDERICK: (See 1936-37 Motion Picture Almanac.)

SHIFFMAN, HARRY: Independent Exhibitor. b. New York City, December 6, 1901. At 13 started working for his father in their nickelodeon circuit, a small spiegling factory. At 14 he was assistant projectionist in a penny arcade, which Brill operated above a nickelodeon at 768 Broadway. In 1919 he organized nickelodeon "circuit" partnership ended in 1919. Shiffman continued in the nickelodeon business for the latter eight years, making a success of himself, who started the first nickelodeon circuit in the United States. Theaters were located in the Strand, R. S. and the office was moved to New York. The Washington, Jefferson, and Mann Theatres were among his others. In 1914, the Moss-Brill tie was broken and Shiffman continued with Brill, who then began organization of a nickelodeon circuit, but the Strand, Rockaway, and the Mayoro, Brooklyn, Shiffman was appointed general manager. Other houses were acquired under a syndicate formed by Moses and Israel Johnson, both of whom he bought out. Shiffman was made circuit president shortly after Brill's death in 1931. The theatres include seven Staten Island houses, the Ritz, Stadium, Liberty, Capitol, Strand, New Dorp and St. George, also the Oasis, Brooklyn, Park Lane, Manhattan; Strand and Palace, Lakewood, N. J.; Strand and Ritz, Puerto Rico, and half-interest in Foresee Hills, Inwood, N. Y. Shiffman is married. He is member of Elmford Country Club, N. Y., Elk Lodge No. 1, Jewish Theatrical Guild, I.T.O.A.

SHILKRET, NATHANIEL: General musical director, RKO-Radio Pictures, Inc.; b. Jan. 1, 1892; married; p. William and Rose Shilkret; e. studied music from age of four. Now as film engineering and conducting of more than 25 years and has supervised in all departments of film making in Hollywood. As conductor of army bands he has traveled all parts of the States and in Europe, and the healing powers of music and the art of conducting, as well as adapting it to dramatic situations, are his personal specialty. In 1928 he was with Victor Co. for a period of six years and made over 30,000 records. Received degree in music in 1925 at Bethany College, Elmhurst, Ill. Became a member of RKO-Radio Pict. Scored "School of Scotland," "Swing Time," "Winter," (scored for one of the world's most musical scores), "Soldier and the Lady," "The Girl from Paris," "Smartest Girl in Town.


SHIRLE, IRVING: (See 1936-37 Motion Picture Almanac.)

SHIRLEY, SAM: Director Manager, MGM, Chicago, Ill.; b. Newark, N. J., July 17, 1881; p. Robert and

SHIMA, KOJI: Actor. r.n. Takehiko Kagemchan. b. Nabari, Japan, June 25, 1907; h. 5 feet 6 in.; w. 130 lbs.; black hair and eyes; married; h. fishing, tennis, c. tennis; as actor graduated from Nippon Broadcasting Institute; in 1930 with Nikkatsu Co., 1936: "Wak to Shino" with Nikkatsu since 1935. Films include: "Chiyuku-Mawara," "Young Man." KOE." 


SHIMIZU, HIROSHI: Director, Okuma Studio, Shechiキュ Cinema Company, Tokyo Japan; b. Yamaka-mura, Ibaragi, Japan; graduated from Izukawa Prefectural College, Dec. 28, 1929; e. special course in college of agriculture; married. With Shoichi Cinema since 1922.


SHIRLEY, IRVING: (See 1936-37 Motion Picture Almanac.)

SHIRLEY, SAM: District Manager, MGM, Chicago, Ill.; b. Newark, N. J., July 17, 1881; p. Robert and

THE 1937-38 MOTION PICTURE ALMANAC

SHRADER, GENEVIEVE: (See 1936-37 Motion Picture Almanac.)


SHUBERT, NANCY: (See 1936-37 Motion Picture Almanac.)


SHUFORD, ANDY: (See 1936-37 Motion Picture Almanac.)


SHULTZ, HARRY: (See 1936-37 Motion Picture Almanac.)


SHUMOW, HARRY J.: Resident manager, Omaha branch, MGM; b. Milwaukee, Wis., June 24, 1915; t. mechanical engineering school graduate; married. Keg keeper, cashier, masse salesman, and in and out fur business. In motion picture industry, salesman for Mutual Picture Company; office manager, city salesman, Robertson Colle Company; manager, Select Pictures Company; assistant manager, actor salesman. Film Booking Offices manager; Pathé salesman. Became as salesman, advanced to resident manager, MGM.


SHUMWAY, WALTER: (See 1936-37 Motion Picture Almanac.)


SHURE, JOSEPH: Circuit City Manager. Started as independent exhibitor in Kansas City in 1919. Became radio jobber; in 1923 entered Orpheum Circuit in Chicago. After six years was transferred to Dallas. After RKO Southern Corp., was turned back to Karl Hoblitzele he returned to RKO three years ago, serving for time in New York office, then to Albany.


SHURMAN, SAM: Branch Manager, MGM, Milwaukee, Wis.; b. Elgin, Ill., Dec. 11, 1892; married and has two children. By contract bridge, handle. Formerly oper- ated theatres in Meroby, Mo. and in West Frankfort, Ill., three years as head booker for General Film in St. Louis, manager in Memphis for Universal, manager in St. Louis for Fox, and salesman for Warners. With MGM 14 years, and its predecessor, Goldwyn. Milwaukee manager since July, 1920. Secretary-treasurer, Film Board of Trade.


SUTAN, HARRY: (See 1936-37 Motion Picture Almanac.)


SLIVER, SAM: (See 1936-37 Motion Picture Almanac.)


SLIVERMAN, HARRY: Operator, Crescent-Tarzan Pictures, 701 1/2 West Grand Avenue, Oklahoma City, Okla. b. New York City, Dec. 9, 1928; d. in 1935; distributor, Majestic Pictures, Kansas City, Mo., Dallas, Texas, and Oklahoma City, Okla. In Oklahoma City Union, "Under the Showcase," 1923. Operated Company, distributors for Majestic, Amity, Spectrum and Burroughs-Tarzan Pictures.

SLIVERMAN, MANNING: 637 North Sixth Street, Milwaukee, Wis., operating Murray Fun Park, Milwaukee, Cameo, Kenosha, Wis. b. Chicago, Ill., July 19, 1898; married, Film salesman. Started in at fifteen years old checking "Cubria." Started selling film at sixteen and continued fifteen years. Has owned and operated theatres seven years.

SLIVERMAN, SID: Editor and publisher, Variety.


SLIVERSTONE, MAURICE: Managing Director, United Artists Corp., Ltd. e. New York University, N.Y.B. Formerly producer of New York district of world film industry in 1918 and became general manager of Cosmopolitan Productions. Subsequently represented United Artists in Central America. Australasia and other countries and for some years has been managing director in London.


SLIVIE, EVELYN: (See 1936-37 Motion Picture Almanac.)


SIMA, Oskar: (See 1936-37 Motion Picture Almanac.)


SIMMONS, ROY: Publicity Director. b. 1888, Edinburgh, Scotland. Formerly a journalist, spent several years in India and later become a journalist and English Journal. Was assistant advertising and publicity manager of a British newspaper company for 5 years, and in 1936 he and Fox Film Co., Ltd., London, as director of publicity.

SIMMONS, ALICE: Exhibitor, Lyric Theatre, Jeffersonville, Ind. Born in Jeffersonville, Texas, May 22, 1901; n. at Mrs. A. C. Simmons; e. Hughes Springs High School. Manager of theatre since November, 1906, after death of father, who had been in theatre business 25 years. Went to Warner for two years, then in theatre business for himself.

SIMMONS, DANNY: (See 1936-37 Motion Picture Almanac.)


SIMMONS, STANLEY: Producer, representative, b. New York City; h. 5 feet 7 inches; brown hair and brown eyes; w. 150 pounds; br. athletes; e. De Witt Clinton high school President Independent Film Distributing Co., Los Angeles, Calif. Now producers representative.

SIMON, LOUIS: (See 1930-37 Motion Picture Almanac.)

SIMON, MARCA: (See 1936-37 Motion Picture Almanac.)


SIMPSON, SIDNEY R.: Branch Manager; b. Bryan, Texas, Nov. 10, 1897; m. Mrs. Leona Simpson; e. high school, academy, and partial college course; married...
MANAGING THEATRES SIX YEARS; SALES MANAGER. Branch manages theatre for years; Paramount branch manager at Oklahoma City.

SIMPSON-FRASER, HAROLD: (See 1936-37 Motion Picture Almanac.)

SINCLAIR, ARTHUR: Actor. b. Aug. 3, 1883, Dublin, Ireland; e. Marborough College, Cambridge University, England; m. Helen O'Neale, professional. First appeared on the stage at the Abbey Theatre, Dublin in 1914; first New York appearance, 1913, played many roles and is especially remembered for his 'Captain Jack Boyle' a O'Casey's "Juno and the Paycock." In 1934: "Wild Beasts of the Everglades." OH. In 1935: "Teg of Old Drury," B & D.


SINCLAIR, BOB: (See 1936-37 Motion Picture Almanac.)

SINCLAIR, DIANE: (See 1936-37 Motion Picture Almanac.)

SINCLAIR, EDWARD: (See 1936-37 Motion Picture Almanac.)


SINCLAIR, LOUIS: Theatre editor, Enquirer-News, Battle Creek, Mich.; b. Detroit, Jan. 31, 1908; e. Notre Dame and University of Michigan; has one child. On newspapers eight years. most of time spent on Enquirer-News.

SINDLINGER, ALBERT E.: Promotion director. March of Time. b. Tuscarawas, Ohio, June 13, 1897; e. Ohio University, married and has three children; b. radio. Degan at age of 14 showing weekly pictures in local high school auditorium. Sold tickets and ran machinery. Worked through Ohio University doing publicity for theatres and staging school productions. During summer acted in Jesupat Chautauqua plays on tour. Played stock. Five years managed Warner, Loew theatres, and others. Won five national competition contests in 1936. (See Silverley Award winner, May, 1935.


SINGER, JOHN: Actor. In 1934: "My Heart Is Calling." "Giddy Dandy Dick." BIP.


SINGERMAN, BERTA: Actress. b. Buenos Aires, Argentine; e. Liceo de Senoritas, Biblioteca del Comisario General de Mujeres, Buenos Aires. At eight read the great Spanish poet, "The Lovers of Luna." At nine appeared on the stage with Maurice Morovich. At 16, gave first professional "puppet show" in Theatre Alhambra, Montevideo, Uruguay. Before age of 17 was made Professor of Castillian Literature. Toured the world in Spanish poetry readings. At St. Ignatius, Spain, at quarter-century celebration of Fr. Luis de Leon, was invited to read his poetry. Joined Fox.

SINGERMAN, SYDNEY: Manager of Program Department, Universal Pictures; b. Manchester, England, April 24, 1896, Come to America in 1915 and entered the service of Universal. Was with Universal for seven years in various capacities until appointed to his present position as manager of the program department and assistant western sales manager, Universal.

SINGLETON, JACK: (See 1936-37 Motion Picture Almanac.)


SINFIT, ABE: (See 1936-37 Motion Picture Almanac.)

SINNOCK, KURT: (See 1936-37 Motion Picture Almanac.)

SINNOCK, ROBERT: (See 1936-37 Motion Picture Almanac.)


SIRGOM, ARTHUR: (See 1936-37 Motion Picture Almanac.)


SKIMMORE, JOSEPH: Writer. b. Los Angeles, Cal.; e. commissioned from University of Southern California; m. Jeane Cromwell, portrait painter. Veteran flyer with more than 500 hours flying time. Contributes writings to more than 20 magazines.
SKILES, MARLIN: Musical director. In 1936: "Great Guy.," GN. In 1937: "2½ Hours Leave," GN.

SKINNER, B. O.: Chief censor of the state by virtue of his position as head of the United Artists (at that time, Lasky-Redfield, Ohio, Feb. 16, 1875; p. T. F. and Harriet (Brown); e. graduated from Chicago, Ph.B.; M.S. in Ed., Ohio University; B.D. from Ohio Wesleyan College; B. L. U. in Columbia University; m. Ada Chalfant and has 2 children. Ranks as one of the foremost censors of the nation. He is also superintendent of the small primary public school of his native town; age principal, 2 years; city high school teacher, 5 years; city superintendent, 21 years; college president, 3 years; has 8 years of education, 5 years; taught 18 summers in college.


SKIRBALL, JACK G.: General manager, educational; h. Homestead, Pa., June 23, 1906; w. Louis, Mildred Skirball; e. DeWitt Clinton High School and New York University; married and has one child. Assistant Agent on Broadway for Sam H. Harris, George White, Earl Carroll and others; then did weekly feature "Tintypes for Tomorrow" and then the Daily News as columnist. In 1925: collaborated on story, "The Young Door Man," Fox.

SKOREY, J. MATT: Branch Manager, Universal Films Exchange, Chicago, III. In 1936: joined Universal in 1924 at Chicago. While with Aro Films, Milwau- ried; e. University of Alberta. Started for dentistry. Started August 1, 1925, as shipper with Canadian Educa- tional, then booker, later salesman. Went to United Artists, 1924, in Vancouver and Calgary. Joined Universal as salesman, 1927; transferred to Denver, 1928; became manager, Butte, Mon., 1928; transferred to Omaha, 1929.

SKOREY, VERNON M.: Branch Manager, Twentieth-Fox-Film, Calgary, Alberta, Can.; b. Dauphin, Manitoba, Can., Sept. 16, 1903; married; c. College and University, 12 years; att. other schools 5 years. Taught school, clerked in a railroad office. Started as shipper, Educational Films, 1923, Calgary. Joined Universal in 1924, as manager, November, 1924, Left Educational, 1925, to enter retail business. Joined Film Exchange, 1925. Started with Present Company, 1927. Married, April 1, 1929; Joined Fox Film as booker; promoted to salesman, 1927; branch manager, 1928.

SKOURAS, CHARLES: Executive, Fox West Coast Theatres, b. Kouras, Greece, Purchased St. Louis circuit; sold to Warner and became to New York as general manager of the Warners, left Warner in 1936; affiliated with Paramount, took over Fox Metropolitan playhouses in New York. Then present post.

SKOURAS, GEORGE P.: President, Skouras Thea- tre Corporation, 1501 Broadway, New York City. Represented affiliated theatres on Advisory Commission for Broadway, Queens and Long Island for New York Clearance and Zoning Board under N.A.A.

SKOURAS, SPIRO: Executive, Fox West Coast Theatres, b. Skourouiniania, Greece. Purchased St. Louis circuit; sold to Warner and became to New York as general manager of the Warners, left Warner in 1936; affiliated with Paramount, took over Fox Metropolitan playhouses in New York. Then present post.

SLATTERY, CHARLES: (1927-36) Motion Picture Almanac.


SLEEP 'N EAT: Actor. See Willi Rest.


SLOANE, PAUL: Director and writer, b. New York City, April 15, 1892; h. 5 feet 4 inches, brown hair; hazel eyes; w. 155 pounds; p. Dr. Vera and Dr. Elie Sloane, physicians; e. Townsend Harris high school and New York University; m. Lillian Braham; by, a.
noses, tennis, music and motion pictures. No stage experience. Career started as a writer for Edison Studios, 1914 up to 1917, then as writer with Fox, 1918–19, writing the dialogue for the films of Willard Mack and Winter Comstock. From 1923 to 1925 with Paramount and wrote "Biggles" and "Crisco." Rewrote "Redhead" and "Target," the first four starring pictures. From 1925 to 1928 with Cecil DeMille Pictures as director, in 1929 studied at Sound Laboratories Inc., General Studios, and UA. In 1928 he was with Universal and directed "Hearts in Dixie." In 1939: "Three Stories." Signed actor contract to MGM as director, and made "Cuckoos." "Half Shoes," "The sunshine of Travelers." "Consolation Marriage" and "Lost Squadron." "War Cry," New York; "John Nobody," Boston; "Columbus Aboard." Directed and wrote "Late Cowboy," "Woman Accused," Paramount. In 1941: "Down to Their Last Yacht." Radio, "Straight Is the Way." MGM. In 1935: collaborated on screen play, and directed "Here Come the Band," MGM.

SLOBOUDA, CARL: (See 1936-37 Motion Picture Almanac.)


SLOTT, NATE: (See 1936-37 Motion Picture Almanac.)


SMELTZER, ROBERT: District Manager. e. Balti- more; d. Chicago, which he was connected with Oliver Typewriter Company. Joined World Film, 1916, branch feature sales manager, then branch manager of District Manager. Associated with Harry M. Crandall as manager of Associated Artists, National Exchange. University pictures were acquired, became First National and was acquired by Warner to operate thereafter as Vitaphone, Inc. Was retained as branch manager, Washington, D. C. Was promoted to Eastern District Manager covering Albany, Boston, Buffalo, New Haven, Philadelphia, Pittsburgh, R. C. A. Washington branch offices, with headquarters, Washington, D. C. One of original organizers of first grievance board in United States. Served on local arbitration board under Film Board organization.

SMITH, AL: (See 1936-37 Motion Picture Almanac.)


SMITH, BASIL: (See: 1936-37 Motion Picture Almanac.)

SMITH, CHAS. B.: Managing Editor, Star, Peoria, Ill. b. Washington, Ill., October 3; 1865, p. Mr. and Mrs. R. D. Smith; e. public school, Cathedral grammar school, Illinois Academy of Science; filled amusement, Pekin, Ill., Canton, Ill., and in Peoria in 1906. Four years on Journal and twenty-five on Star.


SMITH, CLIFFORD W.: Commercial director, Western Western, "Last Journey;" b. in 1894; e. at 1886, married. Previously Journalist and officer in U. S. Navy during War.


SMITH, COURTLANO: Formerly with Pathe News. Was newspaperman. Entered motion picture industry as secretary of MPPDA. Resigned to join Fox, where for some time was an important executive. Organized Fox Movietone News, resigning that post to take presidency of Pathe News Inc. Resigned Pathe, May 1937.

SMITH, CRESSON: Journalist. With Western and Southern Division, RKO radio. b. Seattle, Wash., Dec. 10, 1886. Started as exhibitor at Pittsburgh. Manager of Independent exchanges Chicago; manager, MGM Manager In Des Moines; MGM manager in Chicago; with United Artists as branch manager, Chicago district manager, to Australia for one year, assistant to Ira Brown; assistant to Al Litsman, District manager, Bean Enterprises, one year to Australia, RKO-Radio News.


SMITH, DENNIS R.: Motion picture editor, Canton Representative, Canton, Ohio; b. Marietta, Ohio, November 6, 1895; p. Mr. and Mrs. W. T. Smith; e. Marietta public and high schools; m. Marion L. Smith. In infancy of motion pictures, did occasional reviewing on the Marietta Times from 1906 to 1910. For 20 years did criticism regularly with the Canton News until July 3, 1936, and has been with the Canton Repository since that time. Director, Canton Film Association and trustee First Baptist Church of Canton.


SMITH, EDWIN J.: General sales manager, Imperial.

b. Buffalo, N. Y.; married; e. public school and Bryant College. Started as special representative with Universal. Served as branch manager, district sales manager, managing director, and general sales manager Imperial.


SMITH, FRANC: Gown designer. In 1936: "The Last of the Mohicans," UA.


SMITH, F. H.: Branch manager, Paramount, Salt Lake City, Utah. b. Salt Lake City, March 29, 1899; m. (1) public and high schools; (2) Anna M. Smith; e. A. B. Swarthmore College, 1917.


SMITH, HINTON: Writer. b. 1936; collaborated on screen play “In His Step,” GNP.


SMITH, JOANNE: Actress. b. 1936; “Sutter’s Gold,” U.


SMITH, KENT: Actor. b. 1936; “The Garden Murder Case,” MGM.


SMITH, LEONARD: Cameraman, b. Brooklyn, N. Y.; p. non-professionals; e. high school and Rutgers Uni-


SMITH, LESTER: News reporter, Boston News Bureau. Joined the business in 1903; b. Boston, Mass., 1903; e. high school and special courses at night school. Has been con-

tracted for the Boston News Bureau since 1929. Started in high school, September, 1921. Is also radio editor and State House correspondent, with special reference to the public utility problem.

SMITH, M. MARSHALL: Player. b. 1936; “Born to Dance,” MGM.

SMITH, MADELEINE V.: Attorney and Reviewer, 1237 S. Barstow Street, Memphis, Tenn.; b. Charleston, S. C., May 26, 1895; e. Memminger Normal School, Charleston, S. C., University of Memphis Law School; divorced; has two children. Has been practicing law since 1921. In 1928, was the first female reporter working during the War, connected with the educational department of the Army Y.M.C.A. Atlanta, Ga. After the War was secretary to J. J. Brown, commissioner of agriculture of the State of Chicago. secretary, reporter, feature writer, Chicago League of Women Voters, June, 1936. Elected recording secretary, Tennessee League Women Voters, September 1939.

SMITH, MARTIN G.: Smith and Beldier Theatres, 519 West 67th Street, New York City; b. Decatur, Ill., July 6, 1896; m. Miss Lila Chisholm, 1922; m. 1929, 1932; married; e. Toledo public school, Howe Military School, Howe, Ind. University of Michigan—business administration A.B. 1914, Columbia University 1919, Phi Kappa Sigma Fraternity. In partnership with James A. Anderson, operated personal service theatre—East Auditorium (681 seats), Eastwood (866 seats), Westwood (956 seats), Park (926 seats), Royal (763 seats), all in Toledo for principal of MPTOA. First producer of MPTOA of Ohio, 1921, and served three years; re-elected 1925; resigned in 1928. President of Toledo Akron of Ohio. Member of Zoning and Clearance Board (Chicago); chairman, board of Control. Toledo Amusement Managers Association; member advisory board, Toledo Better Motion Picture Council; member, Variety Club (Columbus). Rotarian, Elk, Toledo Post American Legion, University Club, Toledo Club.

SMITH, MAXINE T.: Pen name, Rob Reel. Motion picture editor, Chicago American, Chicago, III.; b. Decatur, III., July 22, 1902; m. Mr. and Mrs. J. Frank Liston. Stuyvesant Millikan University, Decatur, Ill., and Chicago Art Institute. Started as staff artist, Decatur Review; Decatur, Ill., 1928. Assisted motion picture editor, until 1932. Society editor, Illinois State Register (Spring-


SMITH, NANCY: (See 1936-37 Motion Picture Almanac.)

SMITH, NOEL: Director. b. 1936; “Guns of the Pecos,” “Trainin’ West,” “King of Hockey.” “California Mail,” WB.

SMITH, OSCAR: (See 1936-37 Motion Picture Almanac.)


SMITH, H. REEVES: (See 1936-37 Motion Picture Almanac.)


SMITH, R. T.: Branch Manager, Salesman, Superior Screen, 1918-1920; salesman, Select, 1920-1923; then selling for Warners, Chicago; and 1925 selling for Warners in Milwaukee; branch manager Warner Milwaukee office for past eleven years.

SMITH, SAM W.: British Film Executive. b. 1889. Entered trade in Canada, 1910, and has been identified with the business in England since 1913, as exporter, importer, and exhibitor. Pioneered expansion of British pictures in Canada. Participated in deal whereby British Lion Film Corp. control all Republic pictures in United Kingdom. President of the Film Advisory Committee to the Board of Trade.

SMITH, SEBASTIAN: Actor. b. Southwell, Notts, England; h. 5 feet, 5 inches; w. 125 pounds; light brown hair, blue eyes; m. Lindsay Gray; by: ballet, gardening; father, Rev. R. F. Smith; e. Newark Grammar School; h. Lion Film Distributors, Ltd.; and appeared in films at the original Hepworth studio at Walton-on-Thames, 1900, "White Cargo." (W. & P.); 1931, "Tilly of Bloomsbury." (B. & D.); 1932, "Love Lights." (B. & D.); 1933, "Dancing Event." (Triumph); 1934, "Badger's Green." (B. & D.); 1940, "Virgin of British Stars." (British National); "King of Paris" (B & D). In 1936: "Pulito Nusance No. 1." General Film Distributors (England); "Double Door." 1937: "Peace Train." B & D.


SOHUN, TAKASHI: Born 1924 in Tokyo, Japan. Actor. Began acting on the Japanese stage in the 1940s. Has appeared in several Japanese films, including "Sisters of the Gion," for which he won an Academy Award for Best Supporting Actor.


SOKOL, MARIA: Born 1925 in Warsaw, Poland. Actress. Began acting on the Polish stage in the 1940s. Has appeared in several Polish films, including "The Plock-Jezyce Express," for which she won an Academy Award for Best Actress.
was decorated for outstanding operations. Connected with Universal Pictures for Lubitsch until 1925, then for UFA again until 1928.


was associated with the Texas Comedy Four and played the act in vaudeville for three years. In 1910 took position with Bonita Theatre, Augusta, Ga., as manager. Then with Southern Theatre Enterprises at Birmingham, Ala. This company developed into one of earliest circuits. After three years with this company, became a theatre manager, having served in Columbia, Spartanburg, S. C., Newport News and Petersburg, Va., Asheville, N. C., and Augusta, Ga. To Florida 16 years ago with S. A. Lynch Enterprises, disbursing of his state holdings, and later developed the present circuit.

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SPENCER, JEANNE: (See 1936-37 Motion Picture Almanac.)


SPERLIN, BERT: Assistant director. In 1935: "The Last of the Pagans." 

SPERING, HAZEL: (See 1936-37 Almanac.)


SPICKER, FRANK: (See 1936-37 Motion Picture Almanac.)


SPIELER, WILLIAM: Arranging Composer. b. New York City, October 4, 1897; p. Herman and Josephine Sonnenspiel; father was a composer and pianist; mother taught singing; e. Bremen, Germany, Joined Witmark and Sons, as composer and arranger. Went to Hollywood in September and joined Fox Film Corp. as an arranging composer for talking pictures.

SPIELMAN, HOWARD H.: Story Editor. b. New York City, Oct. 30, 1899; h. 3 feet 11% inches; brown hair and blue eyes; w. 169 pounds; hy. Music; p. Mr. and Mrs. B. F. Spillman, father a lawyer; e. Yale, class of 1920, Columbia University, B.A. law; Class of 1922, B.L., Lawyer, 1922-1932. Assistant district attorney in New York, 1922-1924. Author of many legal articles and of legal reference book "Corporation Directors of President, assistant producer in B. P. Schultheis Unit at Paramount, October 1933. Story editor at RKO since October 1933.


SPINNER, BABY MARILYN: (See 1936-37 Motion Picture Almanac.)

SPIRAL CAMILLA: (See 1936-37 Motion Picture Almanac.)

SPITALNY, PHIL: Orchestra leader. With his Pennsylvania Orchestra in Metro Movietone Act No. 2. In 1924 with his own short orchestra; joined RKO in 1935; with all girl band in Vitaphone short product; Paramount short producer.


SPITZ, LEO: President of RKO Radio and K-A-O, b. June 30, 1888; e. Chicago University, is a member of the Chicago and American Bar Association, Standard and the Chicago Riders Club. Became associated with Bainian and Katz when that circuit acquired Lublinski Trinz Interests in 1925, maintains office at 35 North La Salle Street, and is the Bainian and Katz general counsel. Although not on the directorate he is known to have taken active part in the operations of the brothers' companies and this work has taken him into many phases of industry, including the legal affairs of Paramount Public. Important factor in operator's settlement negotiations between the brother and John Hertz are friends of many years' standing prior to Mr. Hertz's becoming executive vice-president of Paramount executive in 1932, resigning, 1933, to return to Chicago. In 1935 became president of RKO Radio. In 1936 became president of Keith-Albee-Orpheum.


SPERRY, VICTORIA: (See 1936-37 Motion Picture Almanac.)


SPONABLO, EARL 1: Chief Engineer, Twentieth Century-Fox Film. Co-inventor, Morletone. Eleven years with Morletone, Fox-Film and Twentieth Century-Fox.


STANGE, HUGH: (See 1936-37 Motion Picture Almanac.)

STANGLER, MACK: Cameraman. In 1936: "Yellow Cargo," GN.

STANLEY, A. L: (See 1936-37 Motion Picture Almanac.)

STANLEY, CLIFFORD: (See 1936-37 Motion Picture Almanac.)


STANLEY, FORREST: (See 1936-37 Motion Picture Almanac.)

STANLEY, IMGENE: (See 1936-37 Motion Picture Almanac.)

STANLEY, J. B: (See 1936-37 Motion Picture Almanac.)


STANLEY, RED: (See 1936-37 Motion Picture Almanac.)

STANLEY, H. VICTOR: (See 1936-37 Motion Picture Almanac.)


STARR, BARRY: Writer. In 1936: collaborated on screen play "Smart Blonde." WB.

STARR, FRANCES: (See 1937-38 Motion Picture Almanac.)


STARR, HERMAN: Vice President of Warner Bros. Pictures, Inc.; b. Camden, New Jersey, September 30, 1893; e. schools of Camden, Boston, and College of the Pacific; associated with his father for 20 years; First National Pictures, Inc. (Maryland), Warner subsidiary. Home: 115 Central Park, New York City.


STATT, SALLY: Actress. b. Pittsburgh, Pa., January 23, 1910; h. 5 feet 2 inches; brown hair and eyes; w. 104 pounds; e. Pittsburgh public schools; h. sports, dancing.
Fisher, a second baseman employed by the Chicago White Sox, was on 58th Street in Chicago, then called Five Corners, which was the site of the old Chicago and Western Illinois Rail Road station. Fisher was walking down the street when he was ambushed by gunshots and died at the scene. He was a popular figure in the neighborhood and his death caused a sensation. The manhunt for the killer(s) continued for weeks, but the perpetrator(s) were never caught. Fisher's death is still a local legend in the Five Corners area.


STEEN, AL: Writer. He was born in Chicago, Ill., July 9, 1903; and attended schools in Chicago, Berkeley, Cal., Kansas City and Milwaukee. Also attended the University of Minnesota from 1922 to 1924 and the University of Oklahoma from 1924 to 1925 and received a B.B. degree; e. H. F. and Eugenia Steen. Was managing editor of Associated Publications, Inc., and vice-president. Name of publications changed to Foxoffice in 1933. After 10 years with Associated Publications, resigned May, 1939, and now is radio writer, New York City.

STEERMAN, A. HARDING: (See 1936-37 Motion Picture Almanac.)

STEERS, JUDGE ALFRED E.: (See 1936-37 Motion Picture Almanac.)


STEERS, NEWTON: President, DuPont Film Manufacturing Company.

STEFFEN, COUNT: Actor. r. n. Count Rudolf Von Steffen; b. Italy, 85 years ago; e. 6 feet; gray hair and blue eyes; w. 160 pounds; e. Italian-Austrian; r. Europe, arts and languages. Military training; mar- ried; by, collector, artist. Died in New York. Delight in decorating in European style. Films included in 1936: "Pensioner," "The Saber;" "Soldier." "A Message to Garcia," Twentieth Century-Fox; "House of the Twentieth Century," Republic, and others. Is a member of the royal families of Austria, Italy and Russia.


STEIL, WILLIAM A.: (See 1936-37 Motion Picture Almanac.)


STEIN, FRANK: (See 1936-38 Motion Picture Almanac.)

STEIN, HENRY G.: General Manager, Griffith Westex Theatres, Luling, Lockhart and Gonzales, Texas. Manager of theatre, Luling, Texas, b. San Antonio, Texas, September 28, 1885; married; e. high school, technical schools, business administration student. In motion picture business twenty-six years as usher, projectionist, trap drummer, manager, buyer, general manager. Secre- tary, Luling Chamber of Commerce for ten years; Mayor, City of Luling for six years, Past-Commander, American Legion, Luling and Lockhart, Texas. Past state 10th district committeeman of the American Legion. Board of directors, Texas Memorial Museum Past Great I dent, Lions Club, and every other civic organization in City. At present general manager of theatres, Gon zes, Luling and Lockhart associated with Griffith Tex- tex theatres.


STEIN, SAMMY: (See 1936-37 Motion Picture Almanac.)

STEINDORFF, ULRICH: Writer. b. Berlin, March 10, 1888; h. feet 7 in., w. 156 lbs.; gray hair and blue eyes; married; p. Professor George Steindorff, archeo- logist; e. universities in Europe. Playwright, translator of Mark Twain; e. chief of Berlin evening post, lec- turer, publicist and novelist. Wrote adaptations for Warner and MGM of "Theo Dick," "Kismet" and others. Since 1935 writer with Warner; original of "Beethoven." "Caruso."

STEINER, ELOY: (See 1936-37 Motion Picture Almanac.)


STEINER, MAX R.: Music director. Selznick Interna- tional, b. Vienna Austria, May 10, 1888; r. 5 feet 7 in., w. 156 lbs.; gray hair and blue eyes; married; p. Professor George Steindorff, archeo- logist; e. universities in Europe. Playwright, translator of Mark Twain; e. chief of Berlin evening post, lec- turer, publicist and novelist. Wrote adaptations for Warner and MGM of "Theo Dick," "Kismet" and others. Since 1935 writer with Warner; original of "Beethoven." "Caruso."

STEIN, WILLIAM: (See 1936-38 Motion Picture Almanac.)

STEIN, WOLF: Music director Selznick Interna- tional, b. Vienna Austria, May 10, 1888; r. 5 feet 7 in., w. 156 lbs.; gray hair and blue eyes; married; p. Professor George Steindorff, archeo- logist; e. universities in Europe. Playwright, translator of Mark Twain; e. chief of Berlin evening post, lec- turer, publicist and novelist. Wrote adaptations for Warner and MGM of "Theo Dick," "Kismet" and others. Since 1935 writer with Warner; original of "Beethoven." "Caruso."

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former "Charley of the Light Brigade," WB. In 1927, "Green Light, W.B.; The Lost Horizon, Columbia.

STEINER, WILLIAM: President, Commodore Pictures Corporation, and producer-distributor of "The Perfect Crime," "Twenty-Four Hours," "Bombs Over the Baltic." Made such deals as Hal Skelly and Mary Eaton with Paramount; Hal Skelly and Mrs. Mary Eaton with Universal. Stage play "Two Seconds," and sold rights to Warners, also arranged deal for Preston Foster for picture.


STEPPLING, JOHN: (See 1936-37 Motion Picture Almanac.)


STERN, ALFRED: (See 1936-37 Motion Picture Almanac.)

STERN, CHARLES: Distribution Executive, b. New York. Became manager of the Hub Film Co., in Boston. In 1900. He held this post for five years and then joined Universal as personal representative of the man. In 1913 he was in position for 15 years. At one time he was associated with Charles Kunzer in operation of a circuit in Hangen, Me. Was also manager of United Artists' New Haven and Boston exchanges. Early in 1934 he was pro- moted to United Artists assistant eastern division manager. In 1935 became chief assistant eastern division manager.


STERN, GEORGE L.: Manager, Imperial Pictures, Missouri, and Superior Pictures, St. Louis. b. St. Louis.
Oct. 4, 1935; p. Max and Sophie; e. public and Central High School. Was in theatrical business. Twenty-two years in sales with various companies.

STERN, HAROLD: Film editor. In 1936: "Hat's Off."—ON.


STERN, LOUIS: (See 1936-37 Motion Picture Almanac.)

STERN, WALTER L.: Director of purchasing. Universal City, Calif., Oct. 25, 1936: h. 5 ft. 11 in.; w. 199 lbs.; e. high school; m. Nettie Woold and has two daughters. Was sales manager, United Theatre Equipment Co.; years in management. Universal bought stock in Paramount Pictures; president, Equitable. Joined Universal as purchasing director.


STEVENS, CHARLOTTE: (See 1936-37 Motion Picture Almanac.)

STEVENS, DICK: (See 1936-37 Motion Picture Almanac.)


STEVENS, HOUSLEY, SR.: Actor. In 1937: "Once a Doctor."—W.B.


STEVenson, CHARLES: (See 1936-37 Motion Picture Almanac.)


STEVenson, HoasLeY, Sr.: Actor. In 1937: "Once a Doctor."—W.B.
STRAINS, PHILIP: (See 1936-37 Motion Picture Almanac.)


STRAUSS, WILLIAM: (See 1936-37 Motion Picture Almanac.)


STRICKLING, HOWARD: Director of publicity, West Coast, Metro-Goldwyn-Mayer.

STRIFF, FREDERIC: Manager, Kenes Amusement Corp., Rešeher-Theatre, Cincinnati, Ohio; p. Cincinnati, Ohio, Oct. 1, 1894; m. manager, Paramount Parniss-Film Exchange, Akron, Ohio; e. 20th Century-Fox, Film Exchange, 6½ years; manager, Majestic Pictures Corp., Cincinnati, Ohio; now manager, Kenes Amusement Corp., Cincinnati.


STROMBERG, HENRY: Producer. MGM Pictures, Culver City, CA; b. Louisville, Ky.; brown hair and blue eyes; w. 165 pounds; e. Louisville. Following the completion of his schooling, he became a newspaper reporter and columnist. After ten years, he became wellknown as a sports writer of the St. Louis Times, and then went to New York to accept the post of advertising and publicity director of the Goldwyn Company, and in 1919 went to California with Thomas H. Ince and became his personal representative. In 1923 he entered the independent producing field, starring Doris May in a series of comedy-dramas which were released through Metro. He next became allied with Producers' Distributing Corporation (PDC), producing the Priscilla Dean and Harry Walker Productions and a number of allstar specials. Among the pictures he personally directed were "Paint and Powder," "The Siren of Sorile," and others.

KEY TO ABBREVIATIONS

b. = birth
m. = married
div. = divorce
p. = parents
e. = education
r. = real name
h. = height
w. = weight

THE 1937-38 MOTION PICTURE ALMANAC


STROUD, CLARENCE: (See 1935-37 Motion Picture Almanac.)

STROUD, CLAUDE: (See 1935-37 Motion Picture Almanac.)


STUART, DONALD: (See 1936-37 Motion Picture Almanac.)


STUART, JEANNE: (See 1936-37 Motion Picture Almanac.)

STUART, JOHN: Actor. b. Edinburgh, Scotland, July 18, 1888; b. 5 feet 11 inches; brown hair, brown eyes; e. Eastbourne, England. Made Film debut after the war, in "Her Son," then appeared in many New York stage productions; was appointed by the War Department to command the entertainment department of the U. S. Army during the World War; was made managing director of the Actors' Theatre, New York City; was brought to Hollywood and began work in the "Alibi," then followed several other important roles at United Artists, and there he remained with C. L. Barrows; was selected for the role of the General in the dialogue on "Bride 66"; choose to direct the dialogue in D. W. Griffith's "Abraham Lincoln"; has written several successful plays. Walter Thomas Oliver; C. L. Barrows; "Strange Marry," Columbia; "The Invisible Man," Universal. In 1934: "Search for Beauty," Paramount. In 1935: "On the Avenue," 20th Cent. Fox.

STUBER, WILLIAM G.: Chairman of the Board, Eastman Kodak Company; b. Louisville, Ky., April 9, 1913; c. public schools of Louisville. His natural inclination toward photography was inherited from his father, Michael Stuber, who pioneered in the art before and during the Civil War. His father's death caused him to go into the business of photography for himself while still in his teens. He made his own photographic materials, spent six months on the New York Times, then went to Europe, the Zurich, Switzerland, and returned to America to triumph both in the making of photographic materials and as a photographer. In 1934 was invited by George Eastman to go to Rochester in capacity of sensitized goods expert. At that time Kodak Park, think of the Eastman Kodak Company, which now employs 10,000 workers had 65. His work in producing and improving enaluation for the laboratory department of General Motors, was responsible for the high quality of Eastman film and other Eastman sensitive materials. As Chairman of the company steadily increased until he became vice-president but throughout this period his work was strongly related to the production of Kodak products. In 1926, when Eastman resigned the presidency of the company, to become chairman of the directors, Stuber succeeded him. During his career, he
has been elected to various directorates of banks and other industries. All of these he resigned when he became president of the Kosak Company. Lives in Rochester, N. Y. Son of William Kosak, first President of the Eastman Kosak Company and the Board elected him chairman.

STUDEBAKER, WILLIAM T.: Exhibitor. Logan Theatre, Logansport, Indiana; b. Logansport, Feb. 23, 1894; m. Dorothy; e. graduate, University of Illinois; married. Was in aviation industry, now theatre manager.

STUMAR, JOHN S.: Cameraman, b. Baltimore, Hung-
gary, May 30, 1884; e. high school. Started in business as salesman and agent of motion picture producers. In 1943 photographed "Above the Clouds," "Before Midnight!" In 1944: "One to Every Woman," "One is Guilty."


STURBAULT, HENRY B.: General manager. Kirwood Gemma Pictures; b. Patterson, N. J., 1905; h. 5 ft. 11 in.; w. 165 lbs; blue eyes, brown hair, h. riding, swimming, skating. Was building contractor. In 1928 became as-
sistant to Ray Kirwood. Joined U. S. Army in 1939, serving three years. Returned to the States in 1939 and was 25, h. 5 ft. 8 in., b. 155 lbs, enrolled in 1944. Hollywood.


STURGES, PROF. WESLEY A.: (See 1936-37 Motion Picture Almanac.)


STURM, FRANK: (See 1936-37 Motion Picture Almanac.)

STURROCK, DUDLEY: Writer. In 1936; collaborated on story for "The Trouble," which was filmed as "Ourselfs Alone," ADIP.

STYLES, EDWIN: (See 1936-37 Motion Picture Almanac.)

SUCHMAN, AL.: Buyer for Consolidated Amusement Enterprises, 5 East 19th St., New York City. Formerly with Max Hirsch; b. New York City, July 8, 1897; married; p. Israel and Fanny Suchman; e. Rosencrantz Harris Hall; College of City of New York, 1918. Associated with ex-
hibition practically continuously, Father was pioneer. After leaving Max Hirsch, went with Lev Wurman & Company, then associating with Universal Exchange, then with Republic Pictures, next with Selznick, and finally with American Releasing Company. Built theatre in 1890 with his brothers. Sold interest and joined Consolidated Amusement Enterprises as executive buyer and booker. With them for past eleven years.

SUDDAH, H. W.: Anamus Theatre, Natchitoches, La. b. Natchitoches, La.; Feb. 21, 1905; married; and two children; p. Mr. and Mrs. W. J. Sudah; e. Louisiana State University, University of California. Druggist. Manager and owner of Anamus Theatre.

SUDEKUM, TONY: Exhibitor. Crescent Amusement Co., Nashville. Formerly Projectionist; b. Lake City, Iowa; e. Nashville city schools. Bakery and ice cream business with father. Started one of picture houses in Nash-
ville, Tenn., named The Dixie: later took over ownership and management of the Elite theatre in Nashville, Tenn. Now president of company operating ten picture houses in Nashville. The Crescent Amusement Company owns and operates an electric circuit of about 16 theatres in Tennessee, Alabama and Kentucky. Controlled and operated levit-
tum performances in Nashville and "The Princess." Member, Rotary Club of Luthern Church.


SUGAR, SOLOMON S.: Architect and Aeronautical Ad-
visor, 5 East 19th St., New York City. Formerly with Mr. Sept. 24, 1914; e. grammar school, high school, Cooper Union Institute of Arts and Sciences. Pioneer in motion picture theatre construction. Built first small motion picture theatre in New York City. This was Crystal Hall, 45 East 14th St., for Automatic Vaudville Co., now out of existence. When Adolph Zukor stopped out of Automatic Vaudville Co. and started on his own, Solomon Sugar was employed as his architect, and converted several stores to motion picture houses for him, and when Zukor became a producer, Sugar remade his studio in New York City. Automatic Vaudville Company was operating the Unique Theatre at East 14th Street. Altered this house, increasing its seating capacity to 500. When Marcus Loew began organizing circuit, and acquired the old Harlem Coline property at 7th Avenue and 124th Street, Mr. Sugar was engaged as architect for alterations. Next commissioned by Loew to design and construct the Grecley Square Theatre, then Sutton Street house.


SUGI, KIYOI: Actor. r.n. Tetsuke Sugi; b. Chiyu. Fukuoka, Japan, July 8, 1903; h. 5 feet 4 inches; black hair and black eyes; mother; all of maternal Japanese and Ueno Musical School; married; h. music. With Tonoatsue Atchou and Magic Troupe, then vocal training under K. Naoto. Until 1933 with various travelling troops of players, joined Makino Production. October, 1922, then with Toa Film Company, 1924, again with Makino in 1925. To Kawai Film Production, 1929, and in 1930 to Shinko Cinema Company. Since November 1932, with Nikkatsu. Married; "Ooruro Geyoju;" Makino; "Ooruro Genyosu;" Shinko; "Wakafuru Shiken Bekkyo;" Nikkatsu.

SUGIYAMA, KOHEI: Cameraman, Shimakume Studio, Showkiku Cinema Company, Japan. b. Showkiku, Japan, June 23, 1899; e. intermediate school; married, was photographer. Was with Kokkatsu, Toku Production and Selznlck Photo. Now with Showkiku Cinema Company at Kyoto Studio.

SULLAVAN, MARGARET: Actress, r. n. Margaret Brooke Sullivan; b. Norfolk, Va., May 16, 1911; h. 5 feet 2¼ inches; w. 108 pounds; brown hair, grey eyes; p. Cornelius Hancock and Garland Councill Sullivan; e. Walter Taylor and Margaret Sullivan. In 1926 entered Norfolk High School, Norfolk, Norfolk School (private), Chatham Episcopal Institute (Chatham, Va.) and Sullivan College, (Brisc-


SULLIVAN, BILLIE: (See 1936-37 Motion Picture Almanac.)


SULLIVAN, CHARLES: (See 1936-37 Motion Picture Almanac.)

SULLIVAN, CHARLES E.: Production Executive. b. Quincy, Mass., March 2, 1896; m. In 1916; e. grammar school, high schools of Quincy, later attending the Lowell Institute in Boston and the Hobeo Island School of Design; observed an apprenticeship in a brass and iron foundry and
machine shop. At the expiration of his apprenticeship he went to work for the old Fore-River Ship and Building Corporation, working on both naval and commercial projects, and later served as chief draftsman on the construction of battleships, submarines, destroyers and all the varied types of naval craft. In 1911 he joined the General Motors Company, serving as assistant superintendent of its brass foundry, holding this position for two years before he returned to work for the Fore-River shipyard and remained as assistant superintendent of the big shops until 1917. At that time he was made master engineer of the company and remained in that position for 19 years until 1936.

In 1936 he joined the United States Navy and served as an expert on naval inspection and testing. He retired this important post during the Second World War, and continued in this capacity until August, 1941. In January, 1942 he returned to the United States Navy to accept a position on the general manager's staff. He remained there until 1946. On that date he joined Joseph F. Kennedy in the motion picture industry, becoming president of the company, one of the producers of the academy award-winning film, "The Great Ziegfeld." He remained in that position for 19 years until 1951. In 1952 he was sent to Hollywood as vice-president and remained as vice-president of RKO Productions, Inc., which superseded FBO, until his resignation.

SULLIVAN, ED: (See 1936-37 Motion Picture Almanac.)


SULLIVAN, FRED: (See 1936-37 Motion Picture Almanac.)

SULLIVAN, JACK: Film Player. Started with Fox in Seattle as salesman, becoming manager in Butte and Minneapolis and returning to Seattle as manager, transferred to Los Angeles manager, then made film buyer for Fox West Coast.


SULLIVAN, THEODORE J.: Secretary and business manager, Quigley Publications, b. Chicago, Ill.; p. Franklin M. Sullivan; s. Susan S. Sullivan; d. Chicago, and Liberal Arts, Commerce and Law, University of Northwestern, Bemidji, Minn.; has four children.


SULLY, EVE: (See 1936-37 Motion Picture Almanac.)


SUMNER, VERLyn: (See 1936-37 Motion Picture Almanac.)


SWIFT, LINA GRANNIS (MRS. CHARLES W.): Manager, Madol Theatre, Coventry, Chenango County, N. Y., Sept. 25, 1933: m. Mr. Student, Allen E. Grannis; e: high school graduate; special art training; married, three children. Grows color and china painting. Motion picture manager for D. A. & Co. for six districts, the Federated Clubs; south central district. F. T. A.; and W. C. T. U. chapter. Has done broadcasting.

SWIFT, STANLEY H.: Swift Theatres, Inc., Cameron Texas, b. Tomball, Ga., Jan. 12, 1940; married; e: University of Texas, Cotton exporter seven years, owner and manager, Swift Theatres, Inc., Cameron, Texas.


SWOR, BERT: (See 1936-37 Motion Picture Almanac.)

SWOR, JOHN: (See 1936-37 Motion Picture Almanac.)


SYKES, ETHEL: Actress. b. Seattle, Wash.; e. in Seattle and was graduated from University of Washington. Signed for featured roles in Harry Carroll's "Pickings," at the Orange Grove theatre in Los Angeles, Mack Sennett signed her for a picture and she remained for six years with M.G.M., NO. Then signed for two years by Fox for two years, playing leads and featured roles, He also was given a talking picture, was "A Thousand Miles," Then was assigned to "Doughboys" with Buster Keaton. Made a series of shorts for Warner Bros. and had a featured role in "Sweethearts on Parade." Then to Educational-Chris. In 1931 appeared in "Tell Bent for Lore," Columbia. In 1930: "Lady Be Careful," Paramount.


SYLVA, FRED: (See 1936-37 Motion Picture Almanac.)


SYMONDS, AUGUSTINE: (See 1936-37 Motion Picture Almanac.)


TARSHIS, HAROLD E.: (See 1936-37 Motion Picture Almanac.)

TARVIN, EDWIN LAURENCE: Assistant Production Manager, Hal Roach Studios; b. Dallas, Texas. August 4, 1911; c. high school; after years of musical training and composition work; with small newspaper in South. With Hal Roach casting office for seven years. In 1936 became assistant to Hal Roach. In 1937, production manager.


TASTO, CARL: Sound director. In 1937: collaborated on sound "Dark Journey." UA.


TATEMATSU, AKIRA: Actor. r. n. Kiyoshi Yoshizaki. b. Tokyo, June 13, 1906; h. b. s. m. actors; s. sports, dance and music; e. Seisuiki Middle School. Runka Gakuen College. Once a Hachiko. Dropped out of films: "Dukusaki Hito-bito." "Watashino Anata."

TATTERSAL, VIVA: (See 1936-37 Motion Picture Almanac.)


TAUROG, NORMAN: Director. b. Chicago ill. e. New York and Indianapolis; m. Julia Leonard, has daughter;


TAYLOR, BLANCHE: (See 1936-37 Motion Picture Almanac.)


TAYLOR, ERIC: Writer, Repubile Pictures. Was magazine writer for ten years. in 1936: collaborated on radio story "Happy Go Lucky," collaborated on adaptation of "Jim Harvey, Detective," collaborated on original story and screen play "Navy Blues," collaborated on screen play for "Triple Cross." ScreenPLAY.

TAYLOR, ESTELLE: (See 1936-37 Motion Picture Almanac.)


TAYLOR, GEORGE: Actor. in 1937: "Nancy Steele is Missing," 29th Cent.-Fox.


TAYLOR, HELEN M.: Society editor, Courier-Times, Newton, Iowa; b. Detroit, Mich., June 3, 1907; p. Mr. and Mrs. F. A. Taylor; e. high school and John Heron Art Institute.


TAYLOR, LUCY POPE: Drama critic, the Free Press, Mankato, Minn.; b. Mankato; e. three years of college, no degrees; m. daughter. Worked in the Press nine years. Has done music and screen criticism.

TAYLOR, MAE SUE: Motion picture and drama editor, Gazette, Emporia, Kan.; b. Marion, Ill., Nov. 2, 1904; e. Charles University, Chicago; e. graduate of Kansas State Teachers College. Was on staff of college publication for three years. With Emporia Gazette two and a half years.

TAYLOR, MARY: Actress. in 1936: "Seek the Rich."}

TAYLOR, MATT: Writer. b. New York City, Feb. 10, 1888; h. 5 feet, 8 inches; w. 140 pounds; p.
TAYLOR, N. A.: General Manager, Exhibitors Booking Association, born in 1876, married, e. University of Toronto; graduated from Osgood Hall School. Started by selling advertising and printing to Toronto Theatres. Eventually became secretary, Motion Picture Theatre Owners of Ontario. When Exhibitors Cooperative, Ltd., was organized in 1923, became secretary-treasurer; then buyer. Associated Theatres, Ltd., was organized, 1931, to take over Exhibitors Cooperative. Lived and became assistant general manager and buyer left Associated Theatres Ltd., in 1935 and organized Exhibitors Booking Association in partnership with H. A. Stalnaker.


TAYLOR, ROBERT K.: Radio and theatrical editor, Regina Daily Star, Regina, Sask. b. Grey County, Ont., August 10, 1881; p. late Alex. and Mrs. Taylor; e. grade schools and collegiate institutes, Moose Jaw, Sask.: Joining Regina Star on Tarpon, 1897; joined Regina Times-Herald, later Northern Mail, In the Pas, Manitoba; opera news and the Lancer. Acting bureau at The Pas for Stinson papers and Toronto Star; published small weekly in Ate, later joined Regina Star in 1934. Correspondent in Egyptian, Persian, Indian, Central African Monitor etc.

TAYLOR, RUTH: (See 1936-37 Almanac.)


TEAD, PAUL: (See 1936-37 Motion Picture Almanac.)

TEAD, PHIL: (See 1936-37 Almanac.)

TEAGUE, GEORGE J.: Technician, b. Pomona, Cal., May 13, 1903; h. 5 feet, 13 inches, gray hair and blue eyes; e. grammar school, Los Angeles; St. Vincent's College, Los Angeles. Was telephone technician; still photography; mechanic; engineer; design. From 1913-1914, with D. W. Griffith Independent, Kellogg, Bobs, Bobs, Halpern, theatrical assistant cameraman. Engineered special effects for G. W. Biltzer, including "Macbeth," with Constantine Collier, Sir Herbert Tree. Worked on animated cartoon equipment, then with First National for technical and camera effects. Development of animation process; "Betsey" 1929-1933; technician for Fox until 1932. On production including "Liliani," "State Fair," "Cat's Paw" and others.
Process technician and manufacturer of machines for Lon-
dollins, and British and Dominions. With Alexander Korda, Produc-
TEARLE, CONWAY: Actor, r. n. Frederick Tearle; b. New York City, May 17, 1878; h. 5 feet, 10½ inches; brown hair and eyes; w. 155 pounds; e. in England; m. Addie Rowland, professional; by. golf. Stage experience in England -begins acting career in 1914. Among his productions are "Dancing Mothers," "Footsteps of Destiny," "Dancers of Paris," "Smoke Bellows," "Isle of For-
line Woman," Merson. In 1936: "Preview Murder Mys-
terie;" "Klondike Annie," Paramount; "Romeo and Juliet," MGM.  
TEARLE, DAVID: (See 1936-37 Motion Picture Almanac.)  
TEASEDALE, VERREE: Actress. b. Spokane, Wash.; h. 5 feet, 8 inches; w. 125 pounds; brown hair, blue eyes; e. Erasmus Hall, Brooklyn, N. Y., and attended the American Academy of Dramatic Arts and the New York School of Expression; m. Adele Marjor, actor. On stage: "The Constant Wife," "The Greeks Had a Word For It," and others; radio: "The Assembled Story," "Imported Deferred," and "Luxury Liner." "Her New Chauf-
ern Hero," First National; "Madame DuBarry," "De-
TED FIO RITTO and his orchestra, appeared in the "Sweetheart of Sigma Chi," Monogram. In 1935: "MGM short product; "Broadway Gonkeller," Warner; collaborated on music for "Murder in the Dark." "Night at Eight," Paramount; collaborated on songs; "Here Comes the Band," MGM.  
TEED, JOHN: (See 1936-37 Motion Picture Almanac.) 
TEITELBAUM, ABRAHAM: (See 1936-37 Motion Picture Almanac.)  
TELL, ALMA: (See 1936-37 Motion Picture Almanac.)  
TELL, OLIVE: Actress. b. New York City; e. France; h. 5 feet, 5 inches; w. 127 pounds; brown hair, blue eyes. Stage career: Sargent School of Acting, N. Y.; stock productions include; "Cousin Lucy," "The In-
TELL, P. W.: Pen name, Chris Graham. Motion picture, stage, radio, and newspaper writer, New York City; b. New York City, March 14, 1904; p. Samuel and Clara Tell; e. public school "and reading the Sunday Times;"
TERRY, ALICE: (See 1936-37 Motion Picture Almanac.)


TERRY, ETHEL GREY: (See 1936-37 Motion Picture Almanac.)

TERRY, HULMLIND: Actress. "Lord Byron of Broadway" (1936). (1936-37 Motion Picture Almanac.)

TERRY, EVELYN: Actress. r. n. Billie Mulvihill; b. Pittsburgh; p. William H. Mulvihill; h. feet 5½ inches; w. feet 11 inches; brown hair and blue eyes; e. M. Monte Academy, Miss Ellis' School, Ohio; the School for Young Ladies, and Alviene Dramatic School. Staged by Samuel Fielding. (1936-37 Motion Picture Almanac.)


TERRY, MARIJONE: (See 1936-37 Motion Picture Almanac.)


TERRY, PEGGY: (See 1936-37 Motion Picture Almanac.)


TESSIER, PAUL H.: Branch Manager, Universal Film Exchange, Inc., New Orleans, La.; b. New Orleans. August 7, 1911; e. public schools in New Orleans and Ferrers' preparatory school; m. Mary B. Before entering motion picture industry was in real estate business and auctioneer. Branch manager of Pathe, Inc., from 1926 to 1921. Cleveland, Des Moines, Omaha and Albany, N. Y. From 1921 to 1922 was branch manager of Film Booking Office. Transferred to New Orleans until merger with RKO. Remained with RKO as manager until November, 1935, resigning because of illness. Joined Universal May 1, 1933. Named New Orleans manager.


TEW, DESMOND: Executive, General manager, Net- fielded Studies, Exhibitor, L. C. G. Corbett; b. Grosvenor, Eng.; e. Advertising, Eng.; married; e. Berksomstead, University College School and Redlands, and further film camera staff at Netfielded, 1933; transferred to sound staff and became second engineer, 1932; appointed secretary, 1933 and general manager, 1934.


THALBERG, IRVING G.: Died September 14, 1936. (See 1936-37 Motion Picture Almanac.)


THALMIRE, MORTON GUSTAVUS: President, Neighborhood Theatres, Inc., operating the State, Capitol, Capitol Grand and Art Theatres, Richmond, and State in Falls Church and Lee in East Falls Church, Wilson.
THE 1937-38 MOTION PICTURE ALMANAC

Virginia. MOTION 7-3 Campbellsburg, Inches; feet, public London, Denver. In inches; Had London, mar-

THATCHER, B. G.: Theatre Operator. In conjunction with G. W. Thatcher and Wm. Specker operates the Capitol and other theatres in Logan, Utah; members of the Intermountain Theatres Association.

THATCHER, EVELYN: (See 1936-37 Motion Picture Almanac.)

THATCHER, HEATHER: Actress. b. London, Eng-

THATCHER, TORIN: Actor. r. n. same. b. Bombay, India, Jan. 15, 1905; h. 6 feet; w. 160 pounds; brown hair, hazel eyes; unmarried; by: Riding and swimming; b. April 12, 1906; h. 5 feet, 9 inches; brown hair and blue eyes; w. 165 pounds; p. Mrs. Nay Thellsen; e. California, and Los Angeles schools with small courses in chemistry, business law and journalism; married; by: motion picture history. Associate editor Interna-


THEBY, ROSEMARY: (See 1936-37 Motion Picture Almanac.)


THEISEN, EARL: Honorary Curator. Motion Pictures and Theatrical Arts, Los Angeles Museum: b. Denver, Col., April 21, 1895; e. Cal.; had a million dollars in business; before 1933, taught as assistant for National Publicity Dept. of Radio-Keith-Orpheum, Palace Theatre, New York. Press agent various Broadway dramatics for several years.

THEODORE, RALPH: (See 1936-37 Motion Picture Almanac.)


THIEDE, A. E.: Part owner, Des Moines Theatre Supply Company, office manager past eight years; b. Omaha, Neb., Aug. 15, 1899; p. father; e. grade and high school; not married. Worked for film companies until entering theatre supply business about 13 years ago.

THIELE, HERTHA: (See 1936-37 Motion Picture Almanac.)


THIEL, WILLIAM: Director and writer. b. Vienna, Austria, May 10, 1886; h. 5 feet, 6 inches; brown hair and blue eyes; w. 155 pounds; p. father; government official; member of several Vienna motion picture school, winning scholarship to study at Vienna Conserva-


THIERY, FRITZ: (See 1936-37 Motion Picture Almanac.)

THIMIG, HERMANN: Actor. b. Vienna, Austria,
THOMAS, ADELE: (See 1936-37 Motion Picture Almanac.)


THOMAS, CLARK W.: (See 1936-37 Motion Picture Almanac.)

THOMAS, DAN: Motion picture editor, N.E.A. Service, Inc., Los Angeles, Calif.; b. Elkhart, Ind., Jan. 11, 1904; e. Elkhart high school, University of Chicago; m. Gene Stuton Monroe, year and a half as sport writer for Chicago Daily News; one year as assistant sports editor Los Angeles Record; nine months as publicity director and full-fledged member of Motion Picture Service, Los Angeles bureau, N.E.A. Service, Inc.


THOMAS, F. L. C.: Executive, engaged in professional stage management and Lloyd's insurance prior to appointment as publicity manager, Western Electric Company, London, later working on educational research; thence to Paramount Film Service, Ltd. In October, 1935, as director of advertising and publicity.

THOMAS, GEORGE H. Producer of trailers and radio transcriptions, Columbia Pictures, Inc. b. West Liberty, Iowa; married; has six children. He was with Scripps-Howard newspapers for fifteen years in various editorial capacities; publicity director for Thomas H. Ives, Mary Pickford and Warner-First National.

THOMAS, HARRY H.: Distribution Executive. Born in Boston, Mass., April 23, 1892; married, and has two children. Started his stage career as an exhibition man in 1907 when he opened the Bushwick Palace Theatre in Williamsburg section of Brooklyn; six years later became associated with Great Western Film Corp. with General Film Co., which at that time took over the Greater Pictures of New York, making pictures with Anne Baxter as special representative. Organized Alexander Film Company in 1921 and became an independent distributor; later became associated with Fox, becoming president of Merit Film Exchange, as general manager and vice-president of Fox. In 1932 left Fox to form independent production company by him when he organized the First Division Pictures, Inc., exchange, and shortly after acquired the Commonwealth Exchange. With the formation of the Distribution Corporation, he was designated as president of First Division Exchanges and vice-president of Mutual of the Distributing Corporation prior to 1936. In 1936 formed Mutual Motion Picture Distributors Inc., which company is releasing "Cloistered."


THOMAS, PETER EVAN: (See 1936-37 Motion Picture Almanac.)


THOMPSON, CLIFFORD: (See 1936-37 Motion Picture Almanac.)


THOMPSON, DAVID H.: Artists' Representative, Hollywood; Heels, 1928; May Morn, 1930: 5 feet, 3 inches; dark brown hair and eyes; w. 31 pounds; p. Elizabeth and David Thompson, non-professionals; e. John and Margaret, Chicago, Ill., and New York, N.Y.; m. Eleanor G. Thompson, non-professional; by, boxing, golf and bowling. Stage experience from 1921 to 1926 with Fox and Columbia and New York law college. Manager, Eleanor G. Thompson, 1926-29. Married June 23, 1931. In 1936, 1937-38. Has been agents' representative, Hollywood, with own agency.


THOMPSON, DUANE: (See 1936-37 Motion Picture Almanac.)


THOMPSON, GEORGE: (See 1936-37 Motion Picture Almanac.)

THOMPSON, GEORGE F.: (See 1936-37 Motion Picture Almanac.)

THOMPSON, HAL: (See 1936-37 Motion Picture Almanac.)


THOMPSON, JACK: (See 1936-37 Motion Picture Almanac.)


THOMPSON, JOHN H.: Author and editor, managing editor, Torrington Register, Torrington, Conn.; b. Brooklyn, N. Y., June 6, 1898; p. John H. and Mary E. Thompson; e. Hamilton high school, Brooklyn, N. Y.; m. Christine L. Danvers (See 1936-37 Motion Picture Almanac) and the Times. "As of 1935, has been on the staff of the Register since 1925. Author of numerous short stories and poems in The Argosy, Detective Fiction Weekly, and other magazines. Several stories have been dramatized as sermons.

THOMPSON, JOHN W.: Amusements editor, Indianapol il Times, Indianapolis, Ind.; b. Indianapolis, May 12, 1912; p. Royal W. and Edna Stout Thompson; e. private instruction, grade school, Shortridge high school, and Butler University, Indianapolis, Ind. b. poetry and early photography, Indianapolis Indians in excess of 1935, as assistant in dramatic department; also writes a weekly column on art. Former writer and reviser man, January, 1935-36. Amusements editor, October, 1934. Also in charge of religious and music news in expanded department.

THOMPSON, JULIAN: (See 1936-37 Motion Picture Almanac.)


THOMPSON, MAJOR LEXIE E.: Handles RKO theatre operations in Boston, Mass.; b. Live Oak, Miss.; Lucy E. Thompson; e. public schools, Highland Military Academy, Worcester, Mass.; Vice-president and treasurer of Webb Granite and Construction Company, Wochester, Mass., and Webb Pink Granite Company, genera-
THOMPSON, LESTER: Director of the Advertising Advisory Council, Motion Picture Producers and Distributors of America.


THOMPSON, LOTUS: (See 1936-37 Motion Picture Almanac.)


THOMPSON, PEGGY: (See 1936-37 Motion Picture Almanac.)


THOMPSON, SOMERSET W.: Assistant cameraman. In 1936: "Little Lord Fauntleroy." UA.


THOMSON, PHILIP L.: Director of Public Relations for Western Electric Company, and Electrical Research Products, Inc. b. Schenectady, N. Y., November 23, 1879; e. graduate of Union College, 1899; and Harvard University, 1902; m. Dorothy E. Tuthill. During the period he was in college and in the year following he was engaged in newspaper work. Began his business career in 1905 in the Chicago office of Western Electric Company, and from 1906 to 1911 he was manager of its Pittsburgh office, and then was called to New York to take charge of the company's advertising. For eighteen years he was associated in management with the Associated National Advertisers and its president, 1923-24; has been considered as a circulation and advertising executive, 1925-1934, and its president since 1926. Also rendered conspicuous service in organizations of the electrical industry, and has been a contributor of articles to magazines. In 1925 he received the honorary degree of M.A. from Union College. Lives in Glen Ridge, N. J.


THORNY, MRS. CLIFFORD L.: Chairman of Motion Pictures, Rhode Island State Federation of Women's Clubs; b. Pawtucket, R. I., Jan. 2, 1901; e. high school; two extension courses at Brown University; married the Association, journalist and correspondent. Served on board of Better Films Council serving on Council of National Board of Review; member of the Board of Directors of the Rhode Island, Chairman, Rhode Island Committee for Federation Interstate. Has written on subject of film industry. Directs a reviewing committee of 75 women a month in all first-run films in Providence, R. I.


TODD, QUENTIN: (See 1936-37 Motion Picture Almanac.)


TODD, JAMES: (See 1936-37 Motion Picture Almanac.)

TODD, LOLA: (See 1936-37 Motion Picture Almanac.)


TOLhurst, Louis: (See 1936-37 Motion Picture Almanac.)

Tollaire, August: (See 1936-37 Motion Picture Almanac.)


TORMES, RAQUEL: Actress. n. Paula Osternan, h. Enrique, Senora, Mexico. Nov. 5, 1903; 5 feet 2; black hair and dark brown eyes; w. 110: m. Stephen Ames; e. Los Angeles, Calif.; d. Torreon, Mexico. Has appeared in such pictures as "White Shadows in the South Seas" with Monte Blue (her first picture); and also in "Queen of the Desert Rider" (1929); "The Sea Bat" (1930), "Under a Texas Moon" (1930), Warner Bros.; (1935) "So This is Australia," "Tanganyika," "The Woman I Stole," Columbia; "Duck Soup," Paramount; "The Red Wagon," BIP.


TOSSÉ, E.: (See 1926-37 Motion Picture Almanac.)


TOTTENHAM, MERLE: Actress. b. London, England; h. 5 feet ½ inches; w. 98 pounds; brown hair, blue eyes; by: riding. Stage experience was in "Strangear Orches- tra," "Cavalcade" and others. In 1935 appeared in "Bondoage," "Paddy, the Next Best Thing," Fox; "The Invisible Man," Universal.


TOUREUR, MAURICE: (See 1936-37 Motion Picture Almanac.)

TOURZHANSKII, W.: (See 1936-37 Motion Picture Almanac.)


TRACY, LESTER ANDREW: Chief Electrician, Tec-Art Studios, Inc. California, N. Y. January 21, 1939; d. Mary and George Tracey; c. completed Fort, short cartoon for electrical engineering at U. S. Navy School; m. Ida M. Hartman. In studio and laboratory work since 1915 with the exception of two-year period.


TRACY, PATTY JO: Actress. b. California. eight years black hair and brown eyes; w. 60 pounds; e. professional school, singing, dancing, dramatic lessons. Films include in 1935: "This is the Life," "Love in Three Centuries We Went to War." In 1936: "The Little Rebel." 20th Century-Fox; "Showboat." Universal; "Anthony Adverse." Warners.


TRAPS, BUDDY: (See 1936-37 Almanac.)

TRAUB, JOE: Writer. r. n. Joseph Leonard Traub, b. New York City, 1908; h. 5 feet; dark hair and brown eyes; w. 175 pounds; p. Rose and Henry Traub, non-professionals; c. DeWitt Clinton and New York University; in food business; is a comedy writer, and wrote the titles for the series for Jimmy Auckland, "Estate." "The Square Mile," for Independence Company, and titles for the series for Arthur Lake for Universal Company. Also wrote dialogue for Columbia during the depression; in 1934 wrote additional dialogue for "Merry Wives of Rome;" "Here Comes the Navy," Warner. In 1935: collaborated on a screen play, "The Earthworm Tractors," WB.


TRENHOLME, HELEN: (See 1935-37 Motion Picture Almanac.)

TRENKER, LUIS: (See 1935-37 Motion Picture Almanac.)


TRENT, GUY: (See 1935-37 Motion Picture Almanac.)

TRESELT, FRANK: Choral Master and conductor. b. New York City, September 3, 1895; e. public schools. New York City, graduated from high school; is married and has one daughter, eight; by swimming, reading, studied plane with Jacques Dariel and Raphael Joseph for several years. One of ten A. E. F. I. successfully pass examination for commission as Bandmaster. Helped stage "Itching Over," a force production. Went with Winthrop Ames in 1937 and trained the choruses for Gilbert and Sullivan revivals of "Iolanthe," "The Mikado," and "Pirates of Penzance," has composed numerous songs and operettas and lectures in his own arrangement for all vocal choirs in pictures. Is choral master for the Atlanta Symphony under the charge of all choral work since 1929. General music casting and chorus direction for all Fox productions, 1931.


TRAILLORD, ARMAND: (See 1935-37 Almanac.)

TRINKLER, VICTOR: (See 1936-37 Motion Picture Almanac.)
TRIQUET, GABY: (See 1936-37 Motion Picture Almanac.)
TRIVAS, VICTOR: (See 1936-37 Almanac.)
TROTTA, VINCENT: Art director. Paramount Pictures, Inc. b. Avigliano, Italy; e. elementary school; art school, Watervliet, N. Y., ten years; National Academy of Design; married and has four children; by. collecting antiques. Came to U. S. in 18 years; worked in stage of RKO, with Atlas Engraving Company. Opened one of the first art departments of the film industry with original Guinon Film Company, New York City. Organized art department, Paramount. Chairman of A.M.P.A.
TROTTI, LAMAR: Formerly assistant to Colonel Jason S. Joy, Fox Studio executive, Pochil, Hollywood, Cal., First assistant to Colonel Joy, Studio Relations Committee. Motion Picture Producers and Distributors of Association of California, Los Angeles. Oct. 1, 1881; b. 5 feet, 9 inches; w. 155 pounds; brown hair and eyes; never married. "Gives eyes and hard work," Univ. of Georgia, being graduated in the class of 1921; m. Louise Kennedy Brown, and has one son. Went into newspaper work at Atlanta, upon graduation, and became Art writer, special writer, city editor. Was motion picture editor of Atlanta Constitution. In 1933: joined with Harry Sherman, organized with Harry Sherman as vice-president of Estes Productions, Inc., producing "Hopalong Cassidy;" also "The Barrier," Paramount. Represents several other producers.
TROUBETZSKOY, YOUCCA: (See 1936-37 Motion Picture Almanac.)
TROUT, WESLEY: Field Representative, Shamrock's Trade Review. b. New York City, 1893; b. 5 feet, 7 inches, brown hair, brown eyes; in fishing, music. Was editor of the projection department of Exhibitors Trade Review; editor and publisher of Projection Hints in 1929; was editor of the projection room department of Screen Secrets-Exhibitor; contributor to Fawcett Publications; representative of Ted Comstock's Theatres. Also representative and contributor to Motion Picture News; was technical editor of Business Machinist; author of US Navy business manual. Based in Los Angeles, advises on projection equipment and projection tools and devices for projection rooms. Writes department on projection and sound for Showmen's Trade Review. Conducts a column "In the Field With Trout." News and commentator on various subjects.
TROWBRIDGE, CHARLES: Actor. b. Vera Cruz, Mexico; e. Napa, Cal., and Hawaii, then Stanford University. Received first stage training in the Little Theatre in San Francisco with Bert Lytell and Bealle Harriscalpe; went to New York, where he graduated to leading roles in farce, tragedy, comedy, musical comedy, drama and comedy drama; played in New York, Chicago, Boston, Philadelphia and other cities; meeting many original roles and appearing in many of Broadway's greatest hits. Staged to control by Paramount, first screen role being in support of Gary Cooper and Carole Lombard in "I Want This Woman." In 1935: "Calm Yourself;" "Mad Love;" "Rendezvous;" "It's in the Air," MGM. In 1936: "Exclusive Story;" "The Garden Murder Case;" "Moonlight Murder." "We Went to College." "The Man of the People;" "Sinner Take All;" "The Thirteenth Chair;" "The Gorgeous Hussy;" "Labeled Lady." "The Devil Is a Sissy;" "Love on the Run;" "Mr. Cohen Takes a Wife;" "Inexplicable Number;" "Espionage;" "A Day at the Races." "Captains Courageous." "They Gave Him a Gun;" "A Servant of the People." MGM.
TRUAX, MAUDE: (See 1936-37 Motion Picture Almanac.)
TRUDEMAN, PAULA: (See 1936-37 Motion Picture Almanac.)
TRUEVILLE, HOWARD: (See 1936-37 Motion Picture Almanac.)
TRUOG, WILLIAM E.: Branch Manager, United Artists, Kansas City Mo.; b. Chillingthorpe, N. Y., 1896; e. high school; married. Was manager of Oliver Typewriting Company, Kansas City, Mo., before entering motion picture business. Moved from the Manhattan Picture Company, Kansas City, Mo.; manager and district manager for Goldwyn Distributing. Was district manager for Universal Pictures, and was last ten years district manager for United Artists, Kansas City. In motion picture business 29 years.
TRYON, GLENN: Actor and writer. b. Julietta, Idaho, Sept. 11, 1899; h. 5 feet 10; black hair, hazel eyes; w. 165 pounds; p. non-professional; h. Los Angeles, and spent his stage training on the
road, in stock and tent shows all over the country; not professional; by, hunting, fishing, pipe collecting, reading. Face: His first appearance in the old Auditorium stock company in Spokane, Wash., in support of the famous Jeanie Shirley and George L. Fox. He has covered every county in Montana; Horace Murphy's comedians in a miny-marked tent show. He has played in over 200 plays, the last of which was George Scarborough's Chinese drama, "The Son Daughter," produced in New York by David Heisler and in Los Angeles by Fred Butter. In the picture industry for seven years, he has played in over 200 pictures. He has played in over 200 plays, the last of which was George Scarborough's Chinese drama, "The Son Daughter," produced in New York by David Heisler and in Los Angeles by Fred Butter. In the picture industry for seven years, he has played in over 200 pictures. He has played in over 200 pictures.


TUCKER, GEORGE: New York columnist. (Associated Press evening newspapers); b. Beaumont, Texas, Oct. 26, 1905. p. j. F. Tucker; c. Castle Heights Military Academy, University Virginia; married, has one son. After leaving university, he was a sales manager with a department store, where he remained for many years. 


TUCKER, JERRY: Child actor. b. Chicago, III., November 23, 1930. 4 feet 11 inches tall; red hair and blue eyes; w. gi; pounds; he married and Mrs. Schatz; his father was a stockbroker. In 1935: "Three Men on a Horse." RKO Radio.

TSUKIGATA, MTSURE: Actor. b. Japan, Jan. 14, 1905. 5 feet 5 inches; black hair and black eyes; w. 131 pounds; p. mother, e. high school; married; by fishing, painting, etc.; at E. University, studied Architecture; entered Screen Players Training School, Nikkatsu Company. After graduating, went to Hollywood, with Tora, Shochiku and Nippon Studio. Was independent producer, also stage actor. On screen in "Shirano Ben"o," "Nizuru Tsunyuucho," "Koigari Osaka," "Tsuma Tsukada," "Koigari Osaka." 

TUSKITA, ICHIRO: Actor. b. Japan, Nov. 27, 1909. 5 ft. 5 in.; w. 121 pounds; married; served in Tokyo Middle School. Entered Kamata Studio, Shochiku Cinemac Co. in 1929. Films include: "Yamato Gakia" and others. 

TUSUMASABURO, BANDO: Actor. b. n. Denkikai Tamura; b. Tsunohuka, Toyko, Dec. 10, 1911; h. 5 feet 6 inches; black hair and black eyes; w. 130 pounds; p. father, e. immediate school; married; by fishing, painting, etc.; at E. University, studied Architecture; entered Screen Players Training School, Nikkatsu Company. After graduating, went to Hollywood, with Tora, Shochiku and Nippon Studio. Was independent producer, also stage actor. On screen in "Shirano Ben"o," "Nizuru Tsunyuucho," "Koigari Osaka," "Tsuma Tsukada," "Koigari Osaka." 


TUCKER, STEWART BRYAN: House manager, Byrd Theatre, Inc., Richmond, Va.; b. Richmond, Feb. 3, 1899; p. Mr. and Mrs. Harry Tucker; e. primary and John Moton High School, Richmond, Va.; p. Mr. and Mrs. H. J. B. Hine, working after school. Ushered also for stock and burlesque productions, later in charge of management of Wells, Wilmer and Vincent. Promoted to doorman, superintendent and later was transferred to Asheville. Formerly manager of the Pigeon Forge, as manager of the Strand for stock musical, went back to the Colonial. Joined Harry Bernstein at the Mercure; thence to the Byrd as house manager and publicity manager.


TULLY, JIM: Writer. b. St. Marys, Ohio, June 3, 1901; h. 5 feet 4 inches; brown hair and light blue eyes. Soldier in World War II. Served in Sicily and Japan, spent six years in an orphanage. Is a writer under contract to MGM as a "singer." Also wrote for Warner Bros. from 1932 to 1935, when he quit to work with Benjamin Glazer on the film version of "Legs of Garlic," adapted from his book and filmed by Famous Players. Also wrote for Paramount, "Passing Strangers"; he was a feature publicity writer for the Goldwyn studio ten years ago. James Cune purchased his "Circle of Parades" for the films.

TUMMEL, WILLIAM F., JR.: Director, formerly casting director, b. Kansas City, Mo., March 5, 1922; married; e. grade and high schools, college, travel and practical experience. Mercantile businesses in Missouri, Oklahoma and Colorado. Started as an actor in 1935 at Universal, became an executive at Warner Bros. and then decided to learn technical end, starting as assistant cameraman with Lynn Reynolds; was promoted to property man, remaining with Reynolds for a year; then made head of the dressing squad, dressing sets for all companies; remained as first property man for several years. Returning from war was on first big picture as property man for the "Great Air Robbery," and was made assistant director, on that picture and its completion. Later pictures: "Sky Devils," "East Lynne," "Passport to Hell," "Cavalcade." Next assignment was with Rowland V. Lee for "King of the Castle," "Zoo in Budapest." Was first assistant director on "Berkeley Square," "Hoo- plas," "Carolina," and "All Men Are Enemies." Was honored honorable mention through the Academy of Motion Picture Arts and Sciences, for being the best assistant director at Fox Film Corp. for the year ending December, 1933. In February, 1934, he was promoted. In 1935: "River," "We're in the Money." In 1936: "The Sky Parade." Paramount. In 1937: assistant director, "Maid of Salem." Paramount.


TUPPER, CARLISLE: (See 1936-37 Motion Picture Almanac.)


TURBILL, BILL: Booker, Prinical, Philadelphia, b. Philadelphia, Pa., Aug. 27, 1900; e. Grammar school. Started as porter clerk, Pathe, September, 1925. Promoted to shipper, Pathe, until merged with RKO; with Horischer Delivery Service six years; worked at theatres with Fox, New with Charles Klein, Principal Distributing.

TURK, ROY: (See 1936-37 Motion Picture Almanac.)

TURLEY, CLARENCE: Theatre Operator, Connected with operation of the Uptown Theatre. Member of the MPTO of St. Louis, Eastern Missouri and Southern Illinois.


TURNBULL, ROBERTO: (See 1936-37 Motion Picture Almanac.)

TURNER, DOREEN: (See 1936-37 Motion Picture Almanac.)


TURNER, FLORENCE: (See 1936-37 Motion Picture Almanac.)


TURNER, HELEN: (See 1936-37 Motion Picture Almanac.)

TURNER, HERBERT G.: Motion Picture Editor. Progress-Index, Petersburgh, Va. b. Petersburg, March 29, 1904; p. Mr. and Mrs. Turner; e. high school, electrical school, worked as a business college; married.

TURNER, JOHN: Reporter by profession, is Investigator by avocation. Employed by the Progress-Index for the past 13 years at Petersburg and as manager of the Post and Enterprise in Hopewell, Va.


TURNER, MARTIN: (See 1936-37 Motion Picture Almanac.)

TURNER, MAUDE: (See 1936-37 Motion Picture Almanac.)

TURNER, RAYMOND: (See 1936-37 Motion Picture Almanac.)

TURNER, TERRY: Publisher, b. Baltimore. Md. Started as newspaper man in Baltimore. Joined Loew Theatre Circuit, organized publicity department, which he headed for 15 years. Resigned to join RKO in the theatricals in Europe, returning after three years to become publicity director of Fox Poli Cinema in New England under Herschel Stuart. Resigned to become publicity director of RKO Theatres and Radio City Music Hall, leaving there after two years to join Herschel Stuart again as publicity director of Trendy-Kunsky Theatres in Detroit. Head of Terry Turner, Inc., in national campaigns for national advertisers through their respective agencies laying up motion pictures and motion picture theatres with national advertisers.

TURNER, WILLIAM H.: (See 1936-37 Motion Picture Almanac.)

TURPIN, BEN: b. New Orleans, La., September 17, 1874; h. 5 feet 4 inches; black hair, crossed eyes; w. 125 pounds. Stage career: Sam T. Jack's burlesque company; 1898-1900; 1900-30; 1930-33; Screen career: first slapstick comedian in pictures. Pictures include: "Rogues Alley," "Son of Sonny" (1929), Warner Brothers; "Daddy's Gone A-Hunting," "Dead End," "The Harlem Globetrotters." In 1935: Educational short product; Vitaphone short product.


TUTHILL, JULIUS B.: Theatre editor and motion picture critic for the Times of Hartford, Conn. b. 1908, h. 5 feet 7 inches; brown hair and brown eyes; w. 125 pounds. Stage career: Professor of Drama; 1918-20; 1920-30; 1930-31. Real estate editor and theatre editor of Times of since April, 1935. Founder of Little Theatre, Hartford, Wilbur in "Ivy Grace of Man." Beacon Films.

TUTHILL, Z. F.: (See 1936-37 Motion Picture Almanac.)

TUTTLE, CLIFTON M.: Physicist, Eastman Kodak Co., b. New York, N. Y., 1888; married; b. 1908; B.S. University of Wisconsin; B.A. 1922. Instructor, University of Wisconsin; University of Georgia. Engaged in research in motion pictures and allied subjects for eleven years.


TUTTLE, HARRIS B.: Motion Picture Engineer, Eastman Kodak Co.; b. Clarkson, Monroe County, N. Y. October 30, 1900; e. Otley E. and Clara A.; a. high school and school of technology. Entered motion picture work at age of 12 as motion picture operator in a 5 and 10 show for 5 years. Joined the Eastman Kodak Co. at age of 17; worked 10 years in research laboratory; 10 years in advertising department; specialized on Cine 16 mm. and color photoprinting.

TWELVE TREES, HELEN: Actress, r.n. Helen Jurgens. b. Brooklyn, N. Y., Dec. 25, 1908; h. five feet 3; golden hair, blue eyes; w. 130; p. Helen and Eugene Jurgens, non-professionals; e. Brooklyn Heights Seminary, Students' League and American Academy of Dramatic Arts, New York City; hr. is very fond of dogs and music. Stage experience started with Stuart Walker Players in New York. Played leading roles in "An American Tragedy," "Zen," "Broadway," "Elmer Gantry" and other Broadway successes. Screen experience started with Fox in 1929, playing the feminine lead in "The Ghost Talks," "True Heart" and "Blue Skies." Next signed a contract with RKO-Pathes. Other films include: "I Married an Actress," "The Brand of Paris." "Miss M."


UNIS, MICHAEL H.: Writer. In 1937: collaborated on screen play "Four Days Wonder." U.

UNSELL, EVE: (See 1936-37 Motion Picture Almanac.)


UPTON, FRANCES: (See 1936-37 Motion Picture Almanac.)


URECAL, MINERVA: Actress. In 1937: "Her Husband’s Secretary," WB.


URNEFF, VADIM: (See 1936-37 Motion Picture Almanac.)

USHER, ALLEN: District Manager, Paramount Chicago Exchange. First employed by the San Francisco Exchange of Paramount in 1925.


UTEKHIN, YURI: (See 1936-37 Motion Picture Almanac.)

UTESEV, LEONID: (See 1936-37 Motion Picture Almanac.)

KEY TO ABBREVIATIONS

b. - birth
div. - divorce
m. - married
p. - parents
- education
- parents
- professional
r.n. - real name
w. - weight
h. - height
m. - married
pro. - professional


VAIL, MRS. CARL W.: Chairman of Ithaca Better Film Council. Address: 207 Ithaca Road, Ithaca, N. Y.

VAIL, LESTER: (See 1936-37 Motion Picture Almanac.)

VAIL, MABEL: (See 1936-37 Motion Picture Almanac.)


VALE, ROBERTA: Actress. r. n. Annadell Kiger. b. Cleveland; p. Andrew Kiger, newspaper executive; e. high school, Goodman dramatic school; h. 4 ft. 11 in.; on stage: "Peter Twist," "Romee and Juliet," "As You Like It." Under contract to 20th-Cent.-Fox.


VALENTINE, L. D.: (See 1936-37 Motion Picture Almanac.)

VALENTINE, JIMMY: r. n. James Noble Valentine. b. San Antonio, Texas, May 19, 1908; h. 5 feet 10 inches; brown hair and green eyes; w. 175 pounds; p. Florence Laura and Frank Valentine, non-professionals; e. Englewood high and New York university; m. Theresa

THE 1937-38 MOTION PICTURE ALMANAC


VANDERLIN, FRANK ARTHUR: (See 1936-37 Motion Picture Almanac.)

VAN DINE, S. S.: Writer. e. p. Willard Huntington Wright, b. Charlotteville, Va., 1885; e. St. Vincent Col-

lege and Pomona College in California; was graduated from Harvard in 1906. Literary editor of the Los Angeles Times from 1907 to 1914; dramatic critic for same paper from 1912 to 1914; worked for New York Evening Mail. San Francisco Bulletin and Hearst's International Magazine became police commissioner at Bradley Beach, N. J., in 1920; author of a number of books on art, literature and philosophy; wrote articles for a number of American and European magazines on art, literature and subjects; pub-


VANE, VIRGINIA: (See 1936-37 Motion Picture Almanac.)

VANE, CHARLES: Actor. In 1937: "Courier-Court" (Sohner Mail), Pathé Corporation Cinema.

VARCHON, CHARLES J.: Camara and lighting expert, Varchon Corporation, Sherman's Bush, Lon-
don, England. e. Port Jervis, N. Y., August 25, 1890. Married a public school girl and went straight into motion picture business. Laboratory work, 1914-16 with Universal, Fox, Standard and Paragon. Collaborated on in-

VAN EVER, BILLIE: (See 1936-37 Motion Picture Almanac.)


VAN EYCK, JOHN: Actor. In 1936: "Private Num-

ber," 26th Cent.-Fox.


VAN LEER, ARNOLD: Publicity, With Morris Gest 12 years. With First National in 1930 and headed Warner Broadway theatres. With HKO as publicity direc-
tor of Palace, Mayfair, Brookyn Albatre theatres. MCA exploitation manager for Gaumont-Brickley, joined Co-
lumbia. In 1936 resigned from Columbia. Was executive secretary for Screen Guilds.


ciation. Charter member, Mendelssohn Club. Author of series of poems running each week during opera broadcasts, called "Grand Upbeat.


VAN PRAG, M.: President, Arilbar Incorporated, importer, wholesale motion picture theater supplies, Philadelphia, September 23, 1931; e. Samuel and Mary Prag; e. public schools of New York, high school of St. Peter, and College, City of New York. Was married and has three children. Started 19 years ago in the film business with General Film Company as running clerk. He worked for that company, gradually working up to cashier and booker. Then went with Pathe in Pittsburgh as booker; next to Kansas City as booker; then left Pathe to go in business for himself as an exhibitor in Kansas City, Kan.; operated theatre of his own for six years, during
that time he was secretary and then president of the Motion Picture Theatre Owners of America for several years; also vice-president of the Motion Picture Theatre Owners of America and member of the board of directors. In 1922 he moved to Los Angeles, where he became manager in Kansas City; then key city salesman in Chicago; next to Harry L. Logy in the Universal office; promoted to manager of the New York office; then assistant general sales manager in charge of the New York office. During the war years to the present he has been general sales manager of Universal, a position he held for over twenty years. He has since severed his connection with Universal and later became general manager of the American Trailer Service Corporation. When National Screen acquired Paramount, he was made general sales manager. Resigned. Joined Arlinc, Inc.

**VAN Riper, Kay.** Writer. In 1937: wrote screen play "A Family Affair." MGM.

**VAN Sickle, Raymond.** (See 1936-37 Motion Picture Almanac.)


**Varley, John.** (See 1936-37 Motion Picture Almanac.)


**Varsity, Herb.** (See 1936-37 Motion Picture Almanac.)


**Vattoni, Augusto Cesare.** Director. Buenos Aires, b. Buenos Aires, Argentina, Oct. 21, 1923; dark hair and dark eyes; e. university: on newspapers, maga- zines; was published France. The first film was "Rostand" was promoted to sales manager in sales office. Published in special film in publicity for films "Pandora" first阿根- tine film with complete sound. In 1936: "The Black Legion." WB.

VAUGHAN, EDNA: (See 1936-37 Motion Picture Almanac.)

VAUGHAN, ELIZABETH: (See 1936-37 Motion Picture Almanac.)

VAUGHAN, FRANK L.: Manager, Canadian Universal Film Co., Ltd., Winnipeg, Canada; b. Montreal, Quebec, Canada, 1901; received some formal training in high school and a business college, universified with Royal Air Force, March, 1918. Temporarily discharged, December, 1918. Joined the Peary Players Film Co. Ltd., Calgary, then controlled by the Allens, as booker; salesman, 1919; transferred to Winnipeg, 1925, as manager of Calgary branch. Joined Universal, September, 1935, as manager of Calgary branch. Transferred April, 1935, to Winnipeg as Universal manager.


VAUGHN, ALBERTA: (See 1936-37 Motion Picture Almanac.)


VAVITCH, MICHAEL: (See 1936-37 Motion Picture Almanac.)

VEGA, FRANCISCO COMACHO: (See 1936-37 Motion Picture Almanac.)


VEIJAR, HARRY: (See 1936-37 Motion Picture Almanac.)

VEKROFF, PERRY N.: (See 1936-37 Motion Picture Almanac.)

VELASCO, MERCEDES: (See 1936-37 Motion Picture Almanac.)


VELIE, JAY: (See 1936-37 Motion Picture Almanac.)


VENTURINI, EDWARD DAN: (See 1936-37 Motion Picture Almanac.)

VERDIER, CLARE: (See 1936-37 Motion Picture Almanac.)

VERE, IRENE: Actress. In 1937: "This'll Make You Whistle!" Wilcox Productions.

VERERES, ERNST: (See 1936-37 Motion Picture Almanac.)


VERL, FRANCIS M.: (See 1936-37 Motion Picture Almanac.)


VERLYNSKI, VLADIMIR: President, Amirko. b. Odessa, Russia, Sept. 10, 1902; married; p. Israel and Mary Berg; is University, economy. Film industry 1928. Vice-president Export Dept., Combined Motion Picture Industries of U.S.S.R. Then present post.

VERNEIL, PEARL: (See 1936-37 Motion Picture Almanac.)


VERNON, BOBBY: Actor. b. Chicago, Ill. March 9, 1897; h. 5 feet 2 inches; light brown hair and blue eyes; w. 145 pounds; p. Dorothy Vernon, professional; e. San Francisco high school; m. Angela Vernon; by. yachting. He started his stage career at the age of 11 with Kolb and Dill, entering pictures five years later at the age of 16. He has been with Universal, Sennett and Christie, in a large number of comedies, among them "Footloose Widows." In Vitaphone No. 4606, "Cry Baby." In 1933 with Agnes Brand Lehsy adapted "Lone Cowboy." Paramount. "Home on the Range." "Menace." "Clymer and Elise." "Lone Cowboy." Paramount in 1935; collaborated on: "Give Us This Night." "The Man from the Top." "The Man on the Flying Tramp." "Mississippi." Paramount. "We're No Heroes." Paramount. "College Holiday." Paramount.

VERNON, DOROTHY: (See 1936-37 Motion Picture Almanac.)

VERNON, FLORENCE: (See 1936-37 Motion Picture Almanac.)

VERNON, HOPE: (See 1936-37 Motion Picture Almanac.)

VERNON, SUZY: (See 1936-37 Motion Picture Almanac.)


VERONINA, VERA: (See 1936-37 Motion Picture Almanac.)


VESPRO, ROSE: (See 1936-37 Motion Picture Almanac.)


VIC, CAPTAIN: (See 1936-37 Motion Picture Almanac.)

VICTOR, MURRAY: (See 1936-37 Motion Picture Almanac.)

VICK, W.: Cameraman. In 1936: handled photography for "Cavallé." (See 1936-37 Motion Picture Almanac.)

VICTOR, ALEXANDER FERDINAND: President, Victor Artists Corporation, Davenport, Iowa, and New York; b. Sweden, June 29, 1875; married; e. Polyana; stockholder. In 1936: Pioneer exhibitor of motion pictures in India, 1926-12; other oriental countries later. Inventor of spiral plate film in 1927; inventor of reflecting arc. 1912; inventor of self centering arc. 1912: first conception of concentrated filament lamp. 1912; also portable suit case projector. 1912: portable projector. 1912; inventor of mechanical and optical improvements. During the years 1911-13 inventor of The Animascope, Talking Pictures in 1926: The Victor Color Process, 1926, pioneered in the 35 mm. Safety standard for motion pictures, 1917; placed on market the first 16 mm. camera and projector for amateurs, 1923. Secretary of Society of Motion Picture Engineers, 1918 and vice-president of the Society in 1921. Now actively engaged in developing and manufacturing motion picture apparatus, Maker of the Victor Cameras; Victor Projectors, talking picture apparatus, with factories in Davenport, Iowa, with headquarters in New York, Member, Players Club, N. Y.; Rock Island Golf Club; Adventurers Club, Chicago; Society of Motion Picture Engineers; American Society of Swedish Engineers.


VICTOR, VINA: (See 1936-37 Motion Picture Almanac.)


VIDOR, FLORENCE: Actress; b. Houston, Texas; h. 5 feet 4 inches; brown hair and eyes; w. 115 pounds; p. Eliza and John F. Argo, non-professionals; e. public schools and Convent of Sacred Heart in Houston; m. Jasna Helfetz, professional. Began her screen career appearing for Vitagraph in a small part, having been introduced by Corporal Withers. Their engagement was with Fox in Frank Lloyd’s "A Tale


Vinton, Arthur: Actor. r. r. Arthur Rolfe Vin-
ton; b. Brooklyn, N. Y.; h. 6 feet, 1 inch; black
hair and blue eyes; w. 158 pounds; e. common school.
Brooklyn N. Y.; married; by farming, breeding horses and
gardening. Broadway featured player with David
Belsco and Sam Harris, Plays: "Whistling In The Dark,""The
Orchard," "Of Chicago," "The Kennel Club." Film:
include "Washington Merry-Go-Round," "Man Against Woman," "The Woman He Married," Columbia;
"The Perfect Man," Warner; "The Honeymoon," Fox;
by Russian Ruth, "Moon."

Vogel, Hugo R.: Lincoln and Butterfly Theatres,
Kenosha, Wis.; b. Chicago, Ill., June 5, 1893; married;
g. Charles and Sarah Vogel; e. high school. With J. I.
Case Co. and International Harvester Co. in Canada and
purchasing agent of Twin City Separator Co., Minneapolis.
Minn. In theatre circuit equal and supply end of business
for fifteen years. Joined Teo Products Mfg. Co.,
Minneapolis, Minn., as a salesman being transferred to Milwaukee, Wis., as branch
manager of the National Theatre Supply Co., located in
Milwaukee from 1926 to 1932.

Vogel, A-Mike: Chairman, Managers' Round Table
Club, Motion Pictures Herald; b. Los Angeles, Calif.,
March 23, 1895; m. Lillian Mark, son; p. Jacob K. and
Florence S. Vogel; e. New York public and high schools.
Cornell University. Advertising director and assistant
sales manager. Automobile tire and accessory business.
Research investigator. Assistant manager of the
B. I. MacGowan Co., Atlanta, Ga.; manager, Loew's, Knoxville, Tenn.; field
exploitation for Paramount Pictures in Seattle, Portland.
St. Louis, Pittsburgh, etc.; advertising agency and
operator in Florida during boom. Opened first inde-
pended radio talent and advertising agency; G. M.
Maclellan; First National Theatre Supply Co., Paramount
Theatre in Chicago for Balaban and Katz; was manager.
Park Plaza Theatre, New York; inaugurated Fox Ammu-
ment News for Fox Theatres in East; advertising
man, Fox Detroit, and same post for Fox Metropolitan
Theatres with headquarters in New York. Director of
press book and national exploitation, Fox Films, before
joining Motion Picture Field.

Vogel, William M.: President, V and D Prod-
cutions, Inc., William Vogel Distributing Corp., New York,
N. Y.; b. Ruth, Michigan; p. William F. Vogel; e.
graduated in 1916 from College of Arts and Sciences;
Minn.; majored in literature and sciences; registered
engineer. In 1917; in 1921; in 1926; in 1936;
international experience and research, and
and sales; acquired foreign distribution of
and other products. Organized Producers Intern-
ional Coral, which acquired foreign distribution of
many independent products. Organized Producers Intern-
Free Intercontinental, and at that time sold stock
interest to Pathé International (1924); was Vice Presi-
dent Production, Inc., 1933 which produced "Honeymoon Lane" for
Paramount distribution.

In 1936: Columbia Broadcasting System.

Voight, Hubert L.: (See 1936-37 Motion Picture Almanac.)


Vokel, Elda: (See 1936-37 Motion Picture Almanac.)

Volck, Adalbert George: Director, president,
assistant treasurer, Hawks-Volck Corporation; president,
director, A. George Volck, Inc., and construction engineer.
B. Houston, Texas; b. 1883; b. Texas; h. black
hair and brown eyes; w. 171 pounds; p. Eliza-
Beth Bell Bates; e. electrical engineer; by tutus
brought from Germany. m. Helen Halstead, non-professional; h. work, writing, engineering and scientific research. Owned and oper-
ated the Traveler, American Society of Civil Engineers; Lieutenant
commander, Civil Engineering Corps; member of the
U. S. Navy Reserve; American Institute of Electrical Engineers;
American Society of Mechanical Engineers; military en-
ergie member. With American Mechanical Engineering Union,
associate member. United States Naval Institute; active
member, Society of Plastics Industry; active member, Technicians, Academy, Motion Picture Art and
Sciences; member, Societe des Ingenieurs Civils de France;
Registered civil engineer, State of California. June 1937-38 Motion Picture Almanac 825
WADSWORTH, WADIA—WAGLUND, ANN


WAGSTAFF, SID: Actor. In 1935: "Braun-Dar Ag Det."


WAGNER, CHARLES L.: (See 1936-37 Motion Picture Almanac.)


WAGNER, WILLIAM: (See 1936-37 Motion Picture Almanac.)


WAGSTAFF, JOSEPH: (See 1937-38 Motion Picture Almanac.)


WAITE, MALCOLM: (See 1936-37 Motion Picture Almanac.)

WAKEFIELD, DOUGLAS: (See 1936-37 Motion Picture Almanac.)


WAKEFIELD, LORD OLIVER: (See 1936-37 Motion Picture Almanac.)


WALDO, THAYER: (See 1936-37 Motion Picture Almanac.)

WALDOCK, DENIS: Writer; b. England, 1914; e. grammar school and high school, and three years of medical in Adelaide; lived in London, 1931-32. Traveled with retripey and other shows, in a small business, and in 1937 as assistant manager of Bennett's Theaters, now Orson Welles' of Mercury Theatre. Married, one child. Educated College of City of New York and Raphapaw Law School.

WALDOF, HOWARD: (See 1936-37 Almanac.)


WALDRON, ANDY: (See 1936-37 Motion Picture Almanac.)


WALDRON, EDNA: (See 1936-37 Motion Picture Almanac.)

WALDRON, JACK: (See 1936-37 Motion Picture Almanac.)


WALES, HENRY: Writer. b. Englewood, N. J., June 14, 1888; h. 5 feet, 11½ inches; w. 138 pounds; brown hair, blue eyes; e. New Rochelle public schools and the Water- man School at Mount Vernon, N. Y. Was reporter for the New Rochelle Press; obtained a job with the Evening Telegram. N. Y.; joined staff of the San Francisco Call in 1911; then with New York Evening Telegram; in 1914 transferred to Paris as a reporter for the New York Herald Tribune column; then with New York World as foreign correspondent; then with International News Service until the war closed; in 1917 became foreign corre- spondent for the Chicago Tribune with headquarters in Paris. In 1932 joined Fox as a writer. In 1937: col- laborated on story, "You May Be Next." MGM.

WALES, HERBERT C.: Exhibitor. Fortis Theatre, Fortis, Fla., and Mt. Dora Theatre, Mt. Dora, Fla.; h. New York City, November, 1878; e. grammar and high school, and three years of medical in Rochester; widower. Traveled with retripey and other shows, in a small business. In 1907 as assistant manager of Bennett's Thea- ter, now Ormphew Theatre. Joined RKO in 1935: "Bugs" as an employee. George Kleine as Canadian representative and opened film exchanges in Montreal, St. John, and other cities, and managed all Canadian branches. After organization of General Film Company was manager of Albany, N. Y., branch seven years. In 1935 joined Stoll Film Company under Wm. A. Bracken and Pelly L. Snow, manager of Washington, D. C. branch. Held this two years, then became manager of United Artists. Washington, four years. Joined Stoll Film Company. Went to Florida during boom, and was representative of Warner Bros. Two years. Made manager of Memphis, Tenn., branch, then returned to Florida. Took over present theatre seven years ago.


WALKER, BELLE: (See 1936-37 Motion Picture Almanac.)

THE 1937-38 MOTION PICTURE ALMANAC
WALKER, CHARLES L.: Branch Manager. With Fox at Salt Lake City since 1917. Started as a shipping clerk; then booker, salesman, assistant branch manager, circuit manager.

WALKER, CHARLOTTE: (See 1936-37 Motion Picture Almanac.)


WALKER, HARRY: (See 1936-37 Motion Picture Almanac.)


WALKER, HELEN TAIT: Motion picture editor. Syracuse Post-Standard, Syracuse, N. Y.; b. Governor, N. Y.; Charles; Mary; N. Tait; Governor high school, Mount Holyoke college (sophomore year), St. Lawrence University, summer school in Boston University; m. P. Duane Walker, fellow reporter, in 1932. First position was as stagewriter in the St. Lawrence county court house during her junior year in college. Joined the staff of the Watertown Daily Times, Watertown, N. Y., after graduation in 1927. In August, 1928, got a position as a stagewriter in the George S. Dunne, Department of Interior, Washington, D. C. Obtained a position with the Syracuse Post-Standard as associate with the managing editor in 1926. Became dramatic critic in 1930.

WALKER, JOHNIE: (See 1936-37 Motion Picture Almanac.)


WALKER, LEONARD: Musical director, b. Europe, 1902. Gray hair w. 1,000 pounds; p. non-professionals; e. Oxford University and music training, violin, composition and direction; e. music and literature. Musical director of symphony orchestras, and teaching, scoring and arranging. For 15 years associated with Sir Herbert Tree as stage and musical director in London. Films include "Cynara," "The Masquerader." In 1935: "I Dream Too Much," RKO, and many others.

WALKER, LILLIAN: (See 1936-37 Motion Picture Almanac.)

WALKER, LUCILLE: (See 1936-37 Motion Picture Almanac.)


WALKER, PARRY: Actress, b. Chicago, Ill., 1898. Wrote the novel "Spring Beach Camp." During his first engagement to Mr. Eugene Dare in 1928 was engaged by Mr. George Cohan in "Billy," and the "Merry AhMen." Went to Hollywood in 1929 to play the role of Loo in "To the Ends of the Earth," directed by M. Nihitt. Remington. In stage in "Red, Hot and Blue," 1936-37.


WALLACE, LEROY A.: Theatre editor, Nonpareil Council Bluffs, Iowa; b. Cedar Rapids, Iowa; March 3, 1898; e. high school and one year college; has two daugh-


WALLACE, MILTON: (See 1936-37 Motion Picture Almanac.)


WALLACH, H. STAUNTON: Independent film exchange and distributor of Monogram Films; b. New York City, April 25, 1888; e. graduate Princeton University; married. In 1917 founded the Independent Film Exchange, changing distributing at one time for World, Universal, MGM and other companies.


WALLER, FRED: Production manager short subjects. Paramount in the East. Hegan in father's business in commercial photographers. Founded the W. Waller and stock, and was a lobby display photographer in

THE 1936-37 MOTION PICTURE ALMANAC

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WALLING, RICHARD: (See 1936-37 Motion Picture Almanac.)

WALLING, WILL: (See 1936-37 Motion Picture Almanac.)


WALLISER, MARY LOUISE: Motion picture stage and music critic, Evening News, San Antonio, Texas; b. St. Louis, Mo., Jan. 7, 1910; p. Mr. and Mrs. A. W. Walliser; e. Lady Luck, the Lake college of San Antonio, Texas, (A.B. degree, 1931); also studied at the University of California in Los Angeles, Cal. For feature stories interviewed leading screen and stage celebrities. Author and producer of "Are Deans People?", a one act playlet of college life. Author of "Under the Lilacs," a published book of poetry. Author of numerous short stories. As member of board of directors of San Antonio Little Theatre acts as editor of program for that organization and on publicity committee.


WALSH, THOMAS: Writer. In 1936: wrote story which was basis of "Don't Turn 'Em Loose," RKO-Radio.

WALSH, T. J.: Branch manager, RKO, Salt Lake City. Joined, June, 1936, Salt Lake City Belts College, Wisconsin. Two years with Pathe; two years with Film Booking Offices, and six years manager for RKO Salt Lake City. Named branch manager at Salt Lake City, Dec. 16, 1929.


WALERF, WILFRED: Actor. b. Ripon, England. March 2, 1892: h. 6 feet 2½ inches; w. 150 pounds; brown hair, blue eyes; married: p. musicians; o. Tomfool, Lancing and Chichester School of Art. Was wine grower, planter and etcher, designer for Anna Pavlova. Is actor, author with Co-pert. dresser, in plays for Stoll Studios, Fox-British and others. Appeared in Hamlet. Touring with his own monologues in 1937, in U.S.


WALTERS, JACK: (See 1936-37 Motion Picture Almanac).


WALTERS, JUNE: (See 1936-37 Motion Picture Almanac.)


WALTERS, RAY: See (1936-37 Motion Picture Almanac.)

WALTHALL, HENRY B.: Died June, 1936. (See 1936-37 Motion Picture Almanac.)


WALTON, MRS. ELEANOR C.: Censor. 598 Knickerbocker Street, Kansas City, Mo.; h. Hinsdale, Mass.; s. school teacher. Worked as assistant for City Board of Censors. Kansas City, Missouri. Has been interested in pictures for many years. Chairman, Motion Pictures Department for City Club, seven years. President, second district Missouri Federated Women's Clubs, five years. Vice-chairman, Federation of Women's Clubs, four years. Vice-chairman, Motion Pictures, General Federation of Women's Clubs, four tury.


WALTON, L. N.: Branch Manager. Was salesman for Fox. In 1936 joined Columbia as branch manager and now is in charge of the Seattle exchange.


WANG, JAMES: (See 1936-37 Motion Picture Almanac.)


WARD, DOROTHY: (See 1936-37 Motion Picture Almanac.)

WARD, EDWARD: Song Writer. In 1933 collaborated on screen play "The Man Who Wasn't There." In 1935 synchronized score for "Times Square Lady." Public Hero, 1933; Millions on the Level, 1934; Here Comes the Band, 1934; The Bishop Misbehaves, 1934; in 1936; musical score, Riff Raff. Exclusive Story. Wife Versus Secretary, Moonlight Mugger. Speed, 1936; Women Are Troubled. Sworn Enemy. Sinner Take All, 1937; collaborated on musical score "After the Thin Man." In 1937; musical score "Man of the People," Mama Steps Out, 1937.

WARD, HAP: (See 1936-37 Motion Picture Almanac.)


WARD, KATHERINE CLARE: (See 1936-37 Motion Picture Almanac.)


WARD, POLLY: Actress. In 1935: The Old Curiosity Shop, "It's a Bell." BIP.


WARD, ROSCOE: (See 1936-37 Motion Picture Almanac.)

WARD, Solly: (See 1936-37 Motion Picture Almanac.)

WARD, TONY: (See 1936-37 Motion Picture Almanac.)

WARD, WARWICK: (See 1936-37 Motion Picture Almanac.)

WARDE, SHIRLEY: (See 1936-37 Motion Picture Almanac.)

WARDWELL, GEOFFREY: (See 1936-37 Motion Picture Almanac.)


WARE, HELEN: (See 1936-37 Motion Picture Almanac.)


WARE, JULIET: (See 1936-37 Motion Picture Almanac.)

WARFIELD, KITTY: (See 1936-37 Motion Picture Almanac.)


WARING: TOM: (See 1936-37 Motion Picture Almanac.)


WARNECKI, J.: (See 1936-37 Motion Picture Almanac.)

WARNER, ALBERT: Vice president and treasurer of Warner Bros. Pictures, Inc., and treasurer of Vitaphone Corporation; major in R. O. T. C.; b. Baltimore, Md.; e. in that city. As did the other brothers, Albert found work between school hours and thus received his first training in business. Leaving school he went to work with Swift and Company, the packers, and, for once and the only time, he was a competitor of his brother. Harry, who was with Armour and Company. Each of the Warner boys had a full share in making Warner success. When they opened their first theatre in Newcastle, Pa., Albert was in the open market, and looked after the business. He also fell to his lot to be the salesman of the firm when the Warner brothers opened their first exchange. He then found his experience with Swifts valuable. Again, when Warner Features was established, it was Albert who handled the sales. When the business was opened at Cleveland, Albert took charge of it. When the Warner firm found itself hard pressed in those hard times and a few years later, the brothers had to separate, Albert took a position as film salesman with other firms and thus filled in the period until the brothers came together to produce "My Four Years in..."
GERMANY." While the other members of the firm were getting the picture out, Albert applied high pressure methods for another reason. After the success of "My Four Years in Germany" having once more shown the public on their feet, Albert took direct charge of the finances of the firm. It was no easy job, either, for while they were doing excellent business in Germany, they were having nearly constant troubles of another kind. The job of Albert to make it go as far as possible.

In course of time Warner Bros. was able to arrive at such proportions it was necessary to organize Warner Bros. Pictures Inc. This was the firm an opportunity to consolidate the properties, and the production of war for their territories. It was under this banner that Warner Bros. developed the talkie picture. It was Albert who pored long and anxiously over the balance sheets to make both ends meet. In spite of their dangers and difficulties, they did make ends meet and Albert stayed on the job every hour of the day until there was a clear road ahead. He continues to exercise his poise as a head of the territory, in which has come to Warner Bros., but aside from that takes a very active interest in the selling of the business, which was his first work.

WARNER, HARRY M.: President. Warner Bros. Pictures, Inc., in that city opened a bicycle shop in Youngstown, Ohio, early in 1900 when the bicycle craze was at its height. Having observed the new invention, motion pictures, the Warner brothers, under the leadership of Hal (the late Hal Warner), inspected around territory. After inspecting surrounding territory, Newcastle, Pa., was selected as the site of the first Warner theatre, the Criterion, in 1903. Always looking ahead the Warner brothers saw an opportunity for branching out in the film business. Under the leadership of Harry D. Warner a film exchange in Pittsburgh to supply theatres with product from State Street were opened branches in nearby towns. Harry, as usual, was the head of the business, each of the brothers having his own pet hobby. Harry saw an opportunity to further extend their operations. They went into the market and bought feature pictures which were sold under the title Warner Features. As a result Warner Features became active competitors and had marked success. In 1905, Warner purchased the Ince-McClure, Frohman, Jesse D. Hampton, Pictures include: "Sinful," "Forsaken," United Artists; "French Dressing," "First of Time," "Gillow," "Mark Swan," "First National;" "Cuckoo," "Frog." Warner continued to buy pictures and his brothers went separate ways for the first time in many years, but this did not last for long. Again under the leadership of Harry, Warner Brothers bought the picture that produced James W. Gerard's book, "My Four Years in Germany," interested a picture. The success of this production marked their first step to final success. During the development period of Vitaphone talking pictures as through the whole history of Warner Bros. Pictures, Inc., Harry was the executive head of the firm, which position he continues to hold. Was member, Code Authority.


WARNER, JACOBS L.: Vice-president in charge of production. Warner Bros. - First National Studios, Burbank, Cal.; b. London, Ontario, Can.; p. Mr. and Mrs. Benjamin Warner, non-professionals; e. Baltimore schools; m. Anne Page. Harry and Albert, in the opening of a bicycle shop at Youngstown, Ohio, in 1900, being young and impressionable, he was errand boy, clerk and general handy man about the place. Then the time came when the Warner brothers opened their first theatre at Newcastle, Pa., where he fell in love, where he had developed a good tenor voice and used to sing illustrated verses. In the basement, where they not only occupied the usual run of jobs that are necessary to the successful operation of a movie theatre. At the time Warner Bros. opened its exchange in Pittsburgh, Harry was working with a newspaper. He then found a congenial field. He inspected the pictures that were being considered and his judgment was Harry Warner, as he now was, proved to be correct in his decision on them. When the Warners fell upon hard times and separated in 1913, Harry went to work and studied the methods of picture production, producing a series of AJ St. John and Monte Banks comedies and also animal serials.

At the time when the Warner brothers joined again to produce "My Four Years in Germany," Jack had begun to find that production was his true field. He took an active part in the artistic direction of that picture which set the stage for the creation of the Vitaphone pictures. Warner Bros. Pictures, Inc., for the Vitaphone pictures. Harry Warner again as Chief Production Man. Having charge of the large Warner Brothers Studio he is now also directing the operations of the First National Studio and the Warner-Rose Pictures. In 1929 bought the studio and plant of Warner Bros. Pictures Inc., was chairman of the Warner Bros. Pictures, Inc., for the deep development of Vitaphone pictures. As a result Warner Features became active competitors and had marked success. In 1905, Warner purchased the Ince-McClure, Frohman, Jesse D. Hampton, Pictures include: "Sinful," "Forsaken," United Artists; "French Dressing," "First of Time," "Gillow," "Mark Swan," "First National;" "Cuckoo," "Frog." Warner continued to buy pictures and his brothers went separate ways for the first time in many years, but this did not last for long. Again under the leadership of Harry, Warner Brothers bought the picture that produced James W. Gerard's book, "My Four Years in Germany," interested a picture. The success of this production marked their first step to final success. During the development period of Vitaphone talking pictures as through the whole history of Warner Bros. Pictures, Inc., Harry was the executive head of the firm, which position he continues to hold. Was member, Code Authority.


WASHBOURNE, W. (See 1936-37 Motion Picture Almanac.)

WASHBOURNE, BILL (See 1936-37 Motion Picture Almanac.)

WASHINGTON, CONWAY: (See 1936-37 Motion Picture Almanac.)

WASHINGTON, MEL: Dramatic critic and columnist, New Orleans Item, Morning Tribune, Item-Tribune, New Orleans Times-Democrat, Edenton, N.C.; John and Ida Washington; h. high school, four years at Culver Military Academy; m. Wilma Veronika O'Donnell, Special assignment on a cattle range in Wyoming and 39 years on newspapers. He was reared on a farm in Indiana, and has been the Loonsport of the Los Angeles Times, and to the Kokomo Dispatch, IndianapolisStar, Chicago American, Kansas City Post, Memphis Press and Memphis News. Returning to St. Louis Times Cincinnati Enquirer and to New Orleans in March, 1925. Has worked in New Orleans as city editor, editor of the Item, news editor of the Item, dramatic editor and amusement editor of the Item-Tribune, city editor of the Morning Tribune. "He is in present dramatic critic of the Item and Tribune and conductor of a "Spotlight" column in the Tribune.

WASHINGTON, BLUE: (See 1936-37 Motion Picture Almanac.)

WASHINGTON, FREDI: (See 1936-37 Motion Picture Almanac.)


WASHINGTON, MILDRED: (See 1936-37 Motion Picture Almanac.)

WEAR, TED G.: Drama editor, Topeka State Journal, Topeka, Kansas; b. Joplin, Mo., 1902; e. Columbia University, University of Kansas, Bachelor of Arts degree. Married.

WEATHERILL, GORDON: Actor. b. Montana, 32 years ago; h. 6 feet 1 inch; brown curly hair and blue eyes; w. 230 pounds; non-professional; c. high school; and trained in music—bass voice. Old church and concert singing, and voice recitaling in studio. Films include "Harmonica Man," "Paramount Herald" (1936); "The Country Doctor." Twentieth Century-Fox; "The Great Ziegfeld." MGM, and many others.


WEBB, GEORGE: (See 1936-37 Motion Picture Almanac.)


WEBB, KENNETH: (See 1936-37 Motion Picture Almanac.)


WEBB, STEUART WESTON: b. Worchester, Mass., Nov. 27, 1883; m. Melbourn Weston and Martha Stephens Boydell Webb; e. Brookline high school, Harvard University, A. B. in 1906; m. Marcella Sewall; three children. With City Trust Company in Boston, October, 1907; then assistant secretary City Trust Company, in 1909; became assistant secretary. Old Colony Trust Company, in 1912, also treasurer of Eastern Manufacturing Company; in 1914, vice-president. Old Colony Trust Company; chairman of board, Eastern Manufacturing Company; in 1914, president; chairman of the Board of Directors; in 1919 was "Emperor of Japan" and Goodwin; 1928, chairman and president of the Eastern Manufacturing Company. President and director of Pathe, Inc., until April, 1925. Was president, director, Rightlight Paper Co., Adams, Mass.; Director, Dupont Film Mfg. Corp.; Chairman of board; First Division Exchanges, Inc.; Director, Trans Lux Daylight Screen Corp.

WEBER, WALTER PRESCOTT: Writer. In 1936: wrote book from which data were taken for "The Texas Rangers," Paramount.


WEBBER, E. E.: Owner and manager, Mary Lou Theatre, Kansas City, Member of I.T.O. Represented unaffiliated small operators on Kansas City Clearing and Zoning Board under NRA.

WEBER AND FIELDS: Actors. Former veteran comedians and producers and stage and ministers. Appeared in "The March of Time," MGM.


WEBER, KENNETH C: Lawyer. b. Brighton, Mich., 35 years ago; e. Central high school, Detroit College of Law and transferred to University of Detroit Law School. Entered private practice. Was vice-president of the Michigan Broadcasting Co. In 1929 was appointed assistant prosecuting attorney. In 1933 returned to private practice and was special council for the Federal Radio Commission. Member of Delta Theta Pi, legal fraternity.

WEBER, LOIS: (See 1936-37 Motion Picture Almanac.)


WEBER, WARREN L: Exhibitor, Deluxe Theatre, St. John, Kan., and Ellinwood Theatre, Ellinwood, Kan.; b. Napans, Indiana, Sept. 12, 1907; p. doc.; e. common and high school; married in 1930; ticket taker at 12, and publicity manager of two theatres in Great Bend, Kan., from 17 to 19. Manager of Ellinwood Theatre from 1927 to 1934. Manager of both Ellinwood and St. John Theatres since March, 1934, upon death of father.

WEBSTER, BEN: Actor. b. London, England, June 2, 1861; h. 5 ft. 11 in.; w. 150 pounds; gray hair and blue eyes; married; by, golf. After practising at bar for year gained theatrical profession and worked with many famous persons, among them Irving Charles Wyndham, Forbes Robertson, Ellen Terry, Irene Vanbrugh, Marie Tempest. First film was in 1916, with London Film Co., in which he played lead in "The Hour of Tempering" most recent films: "Old Campion" (BIP) and "Elizabeth of England" (BIP); "Eliza Comes to Stay," London.


WEBSTER, FRANK H.: (See 1936-37 Motion Picture Almanac.)


WEIGEL, CHARLES: Independent Exhibitor, Represented unaffiliated exhibitors on Cincinnati Grievance Board under NRA.


WEIL, HARMON F.: (See 1936-37 Motion Picture Almanac)

WEIMAYR, FRANK: Cameraman. In 1936: "Calling the Tune," Appl.

WEIL, FRANCES: Assistant advertiser, Reliance Pictures, Inc. e. Morris High School; extension courses at C.C. X., Hunter College and Columbia University. Began motion picture career with D. W. Griffith, as secretary to A. Griffith Grey, then with Paramount Publicity both at studio in Astoria and at home office, as secretary to Townend Martin, screen writer and supervisor; Owen Davis, playwright, A. Griffith Grey, head of roadshow department, and Paramount Pictures. Travelling national control and comp-10 of production for Paramount. Was secretary to Howard Shumlin, play producer, and script girl on one of first Eastern-made talkers "The Talk of Hollywood." In 1932, associated with Reliance Pictures, Inc., and served in various capacities including scouting for talent and stories and handling title registrations at the MPDPA.

WEIL, JOE: Employment. After having served on a special assignment as assistant to the president of Universal Pictures for a year, resumed work as director of exploitation for the company, which position he held for many years. Was in charge of the national roadshowing of "All Quiet on the Western Front" and handled major bookings on the bigger Universal pictures after that time. Did special work on "Trenches of Notre Dame" in Europe. For two years served as director of advertising, publicity and exploitation for 380 Universal chain theatres and also supervised many details of operation. Was newspaper writer for three years. During the war was a flying lieutenant in the U. S. Army Air Service. Edited "Tail Spin," a publication. Was aviation columnist on New York Telegram.

WEIL, RICHARD: (See 1936-37 Motion Picture Almanac)

WEILER, WILLIAM: (See 1936-37 Motion Picture Almanac)


WEINBERG, HERMAN G.: Film editor. In 1936: collaborated on editing and titling of "Janske." French Motion Picture Corp.


has one daughter, Frances Babethe; e. graduate of College of the City of New York; v. Coordinator of United States Board of Standards. Assistant to Dr. Alfred N. Goldsmith, Engineer in charge of research, KDKA in 1920-23. Developed numerous devices and systems used in radio broadcasting, electronics, and wireless engineering. In 1924, Engineer in charge of research, RCA Photophone, Inc., 1925-32. In charge of acoustical research, RCA Victor Co., 1925-34. Fellow of the Institute of Radio Engineers; Member, Acoustical Society of America.


WEINER, MORRIS W. : Office manager, Universal. b. Cleveland, Mar. 29, 1904; h. 5 ft. 10½ in.; w. 175 pounds; e. high school; married and has two sons. Member of B'nai B'rith Lodge.


WEINGER, BARNEY: General manager, Hotel and Theater, 45 St., New York City.


WEISFELD, M. J.: Short subject sales supervisor, Columbia. b. Milwaukee, Oct. 16, 1889; e. public schools, Milwaukee; m. Helen Levin, 1915, divorced in March, 1929, and married Alma Moore Waters in October, 1929; has one son, Jerome. Adopted theatricals as a profession in his early boyhood days. Formed a partnership with Will J. Harris, composer, publishing music, Whbn 18 opened first exclusive motion picture theatre in the state of Wisconsin, locating at Plymouth. Later, established Empire theatre, Chicago, straight pictures. In 1913 produced vaudeville acts and musical tableaux; then joined Mutual Film Corporation in Minneapolis as special sales representative. Raised stock manager of Mutual at Omaha, 1915-17. In 1917 became manager, Chicago, Organized Wholesome Films Corporation; produced films for the MacLeod Syndicate, "Riding Hood" and "The Penny Philanthropist." 1918 joined Fox Film Corporation at Minneapolis as branch manager; in 1921 became manager, Fox Film Corporation, Ltd., of Great Britain; in 1923 joined FOX as district manager, Los Angeles. In 1927, became assistant managing director for Fox Film Company, Ltd., of Great Britain; in 1925 joined FO as district manager, Los Angeles. In 1928, became branch manager, the Vitamin Corporation, Ltd., of Great Britain; in 1929, became assistant manager, director, and television manager, the Vitamin Corporation, Ltd., of Great Britain; in 1931, became manager, Martin Johnson African Expedition Pictures Corporation. In 1929, with Frank R. Wilcox and Daniel E. Fomon, organized Talking Picture Epics, Inc., and was elected vice-president and director. Furiously concealed, edited and directed, the talking picture sequence in "Hunting Tiger in India." "Wild Men of Kalamari," "Lost Gods," Mr. and Mrs. Clifford Pickard in "South Seas," "Bottom of the World." "Let's Sing," Dr. Raymond L. Ditmas Interview series. In 1932 formed Picture Classics, Inc. Produced "Country Girl," "Babe the Porker" and "Pirouettes for Paris" and a number of short subjects. 1934, producers and author's agent, New York. Short subject sales supervisor, Columbia, 1938.

WEISS, ADOLPH: Treasurer of Weiss Bros. Artistic Pictures Corporation. Born in New York City. Established himself in motion pictures in the days in the Weiss Lamp & Fixture business with a partner, Samuel Goldberg at 3rd Avenue and 111th Street. Not finding this to occupy his time, set out into a new line of endeavor, the phonograph business. After acquiring the Edison and Victor franchises he opened up several retail stores in which to handle the phonograph business. Later he took in both his brothers, Max and Louis, to work in these stores and get into the phonograph business. Now in this business, both brothers becoming partners. Subsequently he bought out the talking machine department of the Vichy Jobbing Agency at South 9th Street, Philadelphia, he having acquired the exclusive managing and handling of the entire Victor talking machine product for the Philadelphia territory. Just about the time he wanted to retire, the Institute of Artistic Pictures acquired a great opportunity in the motion picture field. He consequently opened up a little office and with his brother Max at 9th and Street and later on developed a chain of moving picture theatres which he and his brothers operated very successfully for a great many years, later branch out into the producing field. For the past 16 years he has been connected with his brothers Louis and Max in the producing end of the film business, having operated studios in New York and Hollywood. He is still treasurer of Artistic Pictures Corporation, is interested in and acting as president of the Hillcrest Golf Club in Jamaica and is also president of Hillcrest Manor and Utopia Park Villas in Flushing.

WEISS, JOSEPH: Exhibitor, Liberty and Capital Theatres, Pittsburgh. Represented unaffiliated subsequent runs on Pittsburgh Clearances and Zoning Board under NRA.

WEISS, LOUIS: Vice-president of Weiss Bros. Artistic Pictures Corporation. Born in New York City. When he finished his schooling, he started with his brother, Adolph, in the Weiss Lamp & Fixture business. Later on talking picture days, he established a moving picture stores in Philadelphia and New York. After spending several years in this field, he moved to Philadelphia with his brothers in the management and operation of several phonograph and talking machine stores, later on becoming a partner in Weiss pictures owned and controlled by Weiss Bros. He also operated several exchanges in this field. He has been engaged actively as vice-president and production manager of a series of pictures made and distributed by Weiss Bros. Artistic Pictures Corporation. He also handled the distribution of hundreds of pictures—short subjects, serials, etc.—for this and other film companies. Was general manager of the DeForest Studios, in charge of Artistic production as well as sales. Is also interested with his brothers in the Hillcrest Golf Club as well as the other Jamaica and Flushing properties controlled by the Weiss Bros. "I'll Be a Thirteen Thirteen Thy Daughter." Exploitation Pictures. Produced three series of melodramas and westerns in 1935. Serials completed in 1936: "Custer's Last Stand" and "The Clutching Hand." Serials in 1937: "Jungle Menace," "The Adventures of the Mysterious Plik." "The Secret of Treasure Island." "The Great Adventures of Wild Bill Hickock." Weiss, MAX: President of Artistic Pictures Corp. Born in New York City. After leaving high school he became associated with his brother in Young China the Welsbach Lamp & Fixture business and later on associated himself in the operation and management of several phonograph stores owned and controlled by his brother, Adolph. Later on he became actively engaged in the operation and management of several picture theatres throughout greater New York, Jersey and Long Islands. From 1915-18, he managed the Lenox, L. L. running vaudeville and stock motion pictures for many years. Has been actively engaged in the production and distribution of talking pictures for the past 16 years. Has handled domestic as well as all of the foreign business of Weiss Bros. Artistic Pictures Corporation, exhibiting and handling the business abroad, each time disposing of all the Artistic product. Is also acting as treasurer of the Hillcrest Golf Club in Jamaica and Hillcrest Manor and Utopia Park Villas property in Flushing.


WEITZENKORN, LOUIS: Writer. b. Wilkes-Barre,
Pa. Started in newspaper work at age of 16; sold first fiction story at age of 21; first important effort sold to Metropolitan Magazine; held editorial and executive positions with Tribune Company, New York Times, New York Graphic and New York World; served as volunteer with American heavy tank corps during war; returned to France in 1919 to write Blue; there wrote "Five-Star Final." American newspaper play; joined staff of Paramount Public in 1931. In 1932: collaborated on screen play "The Devil is Driving."


WELCHMAN, HARRY: (See 1936-37 Motion Picture Almanac.)


WELDON, FRANCIS (BUNNY): Director, costume designer and Art Director. Married: June 11, 1896; b. 5 feet, 3 inches; brown hair and blue eyes; w. 136 pounds; p. Dr. William and Ann Weldon; e. Los Angeles, Paris, Berlin; Was in stock several years, and since then has been director. Produced for J. J. Shubert, Dillingham, Comstock and Guest, and Florence Ziegfeld. Produced and directed for DeMille and Broadway plays. Produced in Paris, London, Berlin and Vienna, and did the planning for DeMille’s films for four years.

WELDON, MARIAN: Actress. b. Dubuque, Minn.; 5 feet 4½ inches; w. 115 pounds; blond hair, green eyes; e. public schools of Venice and Hollywood, Cal.; hy. reading; p. Danced in "Dancing Lady," MGM; and "I Loved You Wednesday," and "Stand Up and Cheer." Fox. In February, 1934, signed new Fox contract.

WELFORD, NANCY: (See 1936-37 Motion Picture Almanac.)


WELLEMSKI, J. M.: (See 1936-37 Motion Picture Almanac.)

WELLER, JADA: (See 1936-37 Motion Picture Almanac.)


WELLESLEY, ALFRED: (See 1936-37 Motion Picture Almanac.)

WELLESLEY, ALFRED: (See 1936-37 Motion Picture Almanac.)


WELLMAN, WILLIAM A.: Director. b. Brookline, Mass.; e. Boston; m. Marjorie Crawford, non-pro.; h. all sports, boxing particularly. He started in motion picture as a juvenile when Douglas Fairbanks made "The Knickerbocker Buckaroo," and played just the one role when he realized that his desire was to become a director. Having an offer from a friend in the Fox Company at that time he accepted a job as property man and worked himself up to the position of assistant director in a period of four years. B. P. Schulberg, then producing independently, gave him a chance handling the megaphone. When Schulberg was promoted and left by himself he let Wellesman be taken along with him. He was, and his first attempt for Paramount, in trying to produce a picture, "You Never Know Women," which was hailed as a "different picture" by critics all over the country. He was assisted by a production manager, who knew every phase and turn of the aviator’s mind. Following "Fireman down," Wellesman directed "Ladies of the Mob," "Beggars of Life," "Chinatown Nights," "The Man I Love," "Young Eagles," "Voices of the Night." "Dangerous Paradise," "Dangerous Paradise, Paramount; "other Men’s Women," "Safe in Hell," WB. In 1935: "Central Airport," "Lilly Turner," "Heroes For Sale," "Wild Boys of the Road," FNF; "Midnight Mary," "M.D.," "Police Coach," Warner. 1934: "Stingaree," "Radio; Looking for Trouble." UA. In 1935: "Call of the Wild," UA; "Small Town Girl," MGM; "The President’s Vanishing," Paramount. In 1936: "Robin Hood of El Dorado," MGM.

WELLS, CARVETH: (See 1936-37 Motion Picture Almanac.)

WELLS, GIL: (See 1936-37 Motion Picture Almanac.)


WELLS, MARIE: (See 1936-37 Motion Picture Almanac.)

WELLS, RALPH: (See 1936-37 Motion Picture Almanac.)

WELLS, ED: (See 1936-37 Motion Picture Almanac.)
WELLS, WILLIAM K.: (See 1936-37 Motion Picture Almanac.)

WELMAN, VICTOR A.: Projector. Financial Secretary, Local 169 IATSE; b. Fort Branch, Ind., Dec. 8, 1884; s. Charles W. and Frances R. Welman; e. National Vaudeville Company; Five years Executive Secretary Cardinal Company; Law practice since 1922; Projector at various periods since 1908 starting with M.M. Kelly, later with Local 169 IATSE since December, 1928; President, Clem Chapter, American Projector Association; Vice-president, Projector

WELSH, BETTY: (See 1936-37 Motion Picture Almanac.)

WELSH, CHARLES L.: Treasurer, Weigot Service, Inc. b. New York City, June 7, 1899; married; b. and educ. New York City; e. Motion Pictures; Press department, N. Y. Hippodrome, and house manager, N. R. Keith's 31st Street theatre; MBO club years; Manager, Samler Cinema Service, 1928; United Theater Service, 1930-31; (President), Mayer-Rieger Laboratories, 1930, named Weigot Theater Service with Martin Godbeille, 1932.

WELSH, JAMES: Exhibitor. Born in 1881. Past president, Cinematograph Exhibitors Association of Great Britain. Began as exhibitor in 1910, and active member of C.B.A. since its formation, both in Scottish branch and Westminster council; president 1932-34. Was Member of Parliament until 1933.


WELSH, HUBERT E.: Producer. b. New York City, 1895; s. Fordham University; wrote seven material for New York motion pictures. After graduating, ran newspaper in Bayonne, N.J.; took active interest in politics and assisted strongly with Woodrow Wilson campaign; left New Jersey in 1913 and joined staff of New York American. Entered amusement field through Dramatic Mirror; served in old Daily Mirror Company as advertising manager; became news editor and then managing editor of Motion Picture Daily; next move was to Motion Picture World, which he left to accept position as assistant to the president of Associated Exhibitors; Joined Universal in July, 1927; was chosen personal representative of Carl Lammlein, and in May, 1928, was appointed to position of general manager of Universal City, from which position he resigned and returned to New York; with Frank Shea, formed Welshay Producing, producing short subjects at T.C.A. Studio, Joined Republic (Monogram).

WELSH, WILLIAM J.: (See 1936-37 Motion Picture Almanac.)

WELTNER, GEORGE: Assistant manager, foreign de- partments, Tri-State Theatre Co., Chicago, Ill., 1914; married and has two children; s. R. S. Columbus, 1922; Entered foreign department of Paramount upon graduation from high school.


WENGREN, DAVID: (See 1936-37 Motion Picture Almanac.)

WENKNER, FRANK A.: (See 1936-37 Motion Picture Almanac.)

WENMAN, HENRY: Actor. in 1935: "Brewster's Mil- house" and B.

WENSTROM, HAROLD: (See 1936-37 Motion Picture Almanac.)


WERNICKE, OTTO: (See 1936-37 Motion Picture Almanac.)


WESSEL, RICHARD: Actor. in 1935: "In Spite of Don." A.


WEST, ARTHUR "PAT": (See 1936-37 Motion Picture Almanac.)


WEST, EDNA: (See 1936-37 Motion Picture Almanac.)

WEST, FORD: (See 1936-37 Motion Picture Almanac.)

WEST, JOHN: (See 1936-37 Motion Picture Almanac.)


WEST, M.AE.: Actress, b. Brooklyn, N. Y.; h. 5 feet 4 inches; blonde hair, violet eyes; w. 126 pounds; p. father was Jack West; Leatherweight, and she mother was a Frenchwoman, born in Paris. Made debut at age of 5; later vaudeville. On stage in her own play, "Sex." Also wrote and produced "Diamond Lil." Wrote and appeared in others. Wrote the novel "The Constant Stitcher," which was made into a motion picture. In 1931: collaboration on script: "Diamond Lil." Signed by Paramount, made screen debut in "Night After Night." 1932. Appeared in 1933 in "She Done Him Wrong," an original; "I'm No Angel," own screen play and dialogue. In 1934: "Belle of the Nineties," own screen play and dialogue. In 1936: "Dol" to Town," also screen play and dialogue. In 1936: wrote screen play and dialogue, and appeared in "King of the Klondike," "Go West, Young Man," Paramount.


WEST, ROLAND: Associate Producer. United Artists Corporation, b. Cleveland, Ohio, 1887; p. Margaret Van Tassel; professional; m. Jewel Carmen, retired professional. Has been actor, playwright, director, producer.

First experience as an actor in a juvenile role in "The Volume," at a Cleveland theatre. Advanced rapidly as a juvenile actor and at the age of 11 had the lead of Eugene in "Jockey Jones." The next season he collaborated on a vaudeville sketch, starring his own playlet. In a year or two, got some of the best dramatic acts and comedy skits for Loew's Circuit; later produced his own acts, booking them over several circuits. Went to New York with Shehoven produced "Soul's," which he directed. Became general manager of the Vaudeville Amusements, heading the top ten of the industry and directed Norma Talmadge in "De Luxe Annie." Left the picture industry for two years to produce the "Uncle Dumont," in Chicago, returned to Hollywood as associate producer with United Artists. In addition to producing he writes his own scripts and directs. Among early productions: "The Unknown People," "The Monster," "The Bat," "The Dope," starring Norma Talmadge, and "Alibis," blank first talking picture, introducing Chester Morris to the screen.


WESTMORE, PERC: Costumes and makeup for several companies on the Coast.

WESTMORE, WALLY: Costumes and Makeup. With New Jons handled the masks and costumes. "Alice in Wonderland" to Paramount.


WESTON, CECIL: Actor. In 1934 appeared...

WESTON, EDWARD: (See 1936-37 Motion Picture Almanac.)

WESTON, GARNETT: Writer. b. Toronto, Ontario, Canada. 5 ft. 11 inches; w. 150 pounds; brown hair, hazel eyes; w. 100 pounds; e. Toronto University, Canada, and Royal Naval Academy, Greenwich, London; specialist in ancient and mediaeval history. Worked in motion picture industry for a period of seven years. Served in the British Navy for four years. Fourteen years' experience in writing and directing. Author of several books on naval history. Has written numerous articles on naval history and has translated several books from German to English. Has been employed by several motion picture companies as a writer and director. Has written several screenplays for the British and American film industries. Has been involved in the production of several feature films and shorts. Has been a military consultant for several films. Has been a member of several film industry organizations. Has been a contributor to several film industry publications. Has been a frequent lecturer on naval history at various film industry events.


WHEATLEY, ALAN: Actor. In 1934 same as b. London. April 10, 1927: h. 5 ft 4\(^{3}/4\) inches; w. 140 pounds; dark hair, grey eyes; chief hobby is acting; p. non-professional. e. Tiffin's School, Kingston-on-Thames. Was inst. in applied industrial psychology. The last radio before screen was a B.P.I.; "The Love Race," B.P.I.; "Aren't We All," British Film Co.


WHEELER, JOAN: (See 1936-37 Motion Picture Almanac.)

WHEELER, KENNETH: (See 1936-37 Motion Picture Almanac.)


WHEELER, ROGER: (See 1936-37 Motion Picture Almanac.)


WHALEY, NORMA: Actress. r. n. Lady Percival Clarke. b. Sydney, Australia. b. 5 feet, 5 inches; w. 138 pounds; brown hair, hazel eyes. Married Sir Percival Clarke; by duchess, "Prominent on Parade," which include "Bitter Sweet" (B. & D.); "This is the Life." (British Film); "The Camel is Coming" (G.-B.); "The Dictator" (Teopila).

WHARTON, H. D. (Hank): Pastime Theatre, Warren, Arkansas; b. Toledo, Arkansas, March 21, 1883; m. June 8, 1915; three children. W. H. Wharton Sr.; e. high school. With Eagle Lumber Co., manufacturer of yellow pine lumber; transferred to Pearson Lumber Co. and ordered to East, service. In 1915, went to Oklahoma City, Okla., and bought the film theatre for $500. March 25, 1917, entered the business of an independent producer, with the General Film Co. Servile. Was chartered member of old Arkansas Exhibitors League, one of committee of meet to Radio, D. F. Peters, Dallas, Texas, who was treasurer of MPTOA under Sydney Cohen and affiliated Arkansas Exhibitors with national organization. Served as vice-presiden of Arkansas Organization four years, secretary and treasurer four years; helped to organize Tri-State Organization, Arkansas-Mississippi and Tennessee Company and served twice as chairman of board; elected on board of directors at national MPTOA convention.

WHARTON, JAMES: (See 1936-37 Motion Picture Almanac.)


WHATMORE, A. R.: (See 1936-37 Motion Picture Almanac.)

WHEDON, HANCE: (See 1936-37 Motion Picture Almanac.)

WESTOVER, WINIFRED: (See 1936-37 Motion Picture Almanac.)
WHITE, CARL: [See 1935-37 Motion Picture Almanac.]

WHITE, T.: Pen name, "Reviewer," Theatre and sports editor, Outlook, Santa Monica, Cal.; b. Kansas City, Mo., 1915; married Mrs. C. F. White, a United States Naval Academy, one and one-half years; A. B. University of Southern California.

WHITE, C. T., JR.: Manager, Capitol Film Exchange, 20th Century-Fox, West Coast, state of Oklahoma; b. Enid, Okla., Sept. 1, 1911; p. Mary S. and C. T. White, Sr.; educated at Central High School, Oklahoma City, then joined 20th Century-Fox in Oklahoma City and St. Louis as warehouse manager, 1932-35. Joined Capitol Film Exchange, Oklahoma City, in 1935.

WHITE, CHRISSE: b. London, May 25, 1894. A star of vaudeville in Great Britain, he was a member of the Stars of the Sea." "General John Regan" (1933). B. & D.

WHITE, CLINTON M.: Assistant Sales Manager, Gaumont-British Picture Corporation, Ltd. Entered motion picture industry in August, 1912, as special representative of General Film Company and in December of 1912, was sent to Montreal, Canada, as branch manager of the company's exchange in that city. In May, 1914, he returned to the United States as assistant general manager of Gaumont Company at Plashing, Long Island. In 1920 he joined the sales department of Arrow Film Corporation and was with that organization until 1922, at which time he left the film business until 1927, when he became associated with AmerAnglo Corporation. Was business manager, then general manager, and vice-president and treasurer.


WHITE, GEORGE: Producer, Fox Film Studios; b. Toronto, Canada; m. Mrs. G. White; not married. An active dance director, writer. Has produced 20 successful Broadway shows. In 1929 collaborated on story, "Follow the Leader," Paramount. Films produced include:" "George White's Scandals of 1934," "Fox, which he directed, and "Scandals of 1935," directed and for which he arranged dance ensembles.

WHITE, GORDON S.: Director of advertising and publicity, Educational, New York City, b. St. Louis, Mo. Married Toronto, Canada; m. Mrs. White; not married. An active dance director, writer. Has produced 20 successful Broadway shows. In 1929 collaborated on story, "Follow the Leader," Paramount. Films produced include:" "George White's Scandals of 1934," "Fox, which he directed, and "Scandals of 1935," directed and for which he arranged dance ensembles.


WHITE, IRENE: (See 1935-37 Motion Picture Almanac.)


WHITE, JAYNE: Motion picture editor and critic, Brooklyn Times-Union, b. New York City, Sept. 18, 1917; p. Mr. and Mrs. White; e. Hunter High School, Hunter College, Reporter, Brooklyn Daily Eagle; publicity writer for non-commercial, religious and educational organizations. Write reviews for Brooklyn Eagle.


WHITE, J. LESLIE: Producer-Director, b. Budapest, September 17, 1908; h. 5 feet, 5 inches; brown hair, blue eyes; w. 150 pounds; e. non-professional; c. in Germany; m. non-professional; by: riding, hunting, and reading. In 1910, juvenile actor. In 1919, film editor with Educational in 1920, continuing as such until 1925. Started directing comedies for Educational in 1925, one year (1925-27), returning to Educational in 1927 until 1929. Next became co-director with my daughters. In 1933, Livingston Smith for the comedy for MGM; directed several short Shows for MGM; co-directed with

WHITE, W. G.: (See 1936-37 Motion Picture Almanac.)

WHITEFORD, BLACKIE: (See 1936-37 Motion Picture Almanac.)


WHITEHOUSE, CHIEF: (See 1936-37 Motion Picture Almanac.)

WHITNEY, EMMA B.: Pen name, E. B. W. Dramatic and motion picture editor Evening Journal, Lewiston, Maine; W. 1936: 6 feet 2 inches; o. Charles C. Bailey, e. high school; married. Left Normal School to enter office of the Lewiston Journal, where she has since remained in various capacities, including music, dramatic and screen editor, and editor of magazine section.

WHITNEY, JOHN HAY (JOCK): President, Pioneer Pictures, Chairman of the board of directors, Selznick International Pictures. For about 10 years ago; b. Mr. and Mrs. Payne Whitney; e. Yale University; m. Mary Elizabeth Atmore; b. by race. Produced plays, including "Gay Divorce" and "Dark Victory," Holds stock in Technicolor, Inc. In 1935: produced "Recky Sharp," RKO-Pioneer. In 1935: "The Dancing Pirate," RKO-Pioneer

WHITNEY, RENEE: (See 1936-37 Motion Picture Almanac.)

WHITNEY, RICHARD: (See 1936-37 Motion Picture Almanac.)


WHITAKER, CHARLES (SLIM): (See 1936-37 Motion Picture Almanac.)


WHORF, RICHARD: (See 1936-37 Motion Picture Almanac.)


WHYLOCK, ROSS DUFF: (See 1936-37 Motion Picture Almanac.)

WICKIZER, KATHERINE HILL: Pen name Katherine Hill. Drama editor, The Chronicle, San Francisco, Cal.; b. Black Hills, S.D., May 23, 1895; e. Dr. Frank B. and Caroline Hill; e. high schools, Oakland, Cal., and University of California; married. Did society reporting, general reporting, and was an assistant to George C. Warren, San Francisco Chronicle.

WICKLAND, LARRY: Writer and supervisor, b. Kansas City, Mo., June 22, 1910. Served as non-professional; e. Hollywood, Cal. and Academy of Music, Boston, Ala.; divorced; by, ranching and traveling. Learned to handle horses on parents' ranch. Was "cowboy" with Bison Com-

pany. Appeared in many early pictures with Universal. J. Lasky Feature Play Company, and Cecil B. DeMille, Included "Old Ironsides," "The Good Little Perfect Man," "The Man From Pine," During World War was naval signalmen on convoys. Was in charge of prop room at old Lasky Company, was promoted to first feature manager at Famous Pictures, was credited as manager of Famous Pictures Studios. Travelled. Production manager for many years. Was a director of Ken MacDonald; learned sound while hanging microphones at Metropolitan Studios. Production manager for Mascot Studios, six years. Currently producing feature product. Has done casting, acted as location manager and director. Resigned from Mascot to produce and direct in Miami City for local distributor, Cinematograph. Returned to Mascot as writer. Became serial supervisor.

WICKLAND, LYONS: Actor. Appeared in "Unmasked," (See 1936-37 Motion Picture Almanac.)


WIDMANN, ELLEN: (See 1936-37 Motion Picture Almanac.)

WIECK, DOROTHEA: (See 1936-37 Motion Picture Almanac.)


WIENS, WALTER P.: Branch manager, Paramount, Milwaukee, Wis., preparing for public, high school and college. Construction engineer prior to enlisting in Army during World War. Started in films as a helper in 1918. Later was sent to sales force. After two years joined Paramount sales force, promoted to circuit manager west side, then to west side. Was sales manager, Chicago office, three years.

WIGGIN, LYMAN: (See 1936-37 Motion Picture Almanac.)

WILBER, ROBERT: (See 1936-37 Motion Picture Almanac.)


WILBUR, KEITH: (See 1936-37 Motion Picture Almanac.)


gu, North and South Carolina. Under various company names has produced, and several theaters: in Alabama, the Noble, Rialto and Zittz, Anniston; Tiger in Auburn; Alabama, Ritz, Strand, Rialto, Lyric, Famous, Chapman and Rialto, in Lamar, Tex.; canoe Theater in Emery; Jasper in Jasper; Grand in Bessemer; Emory, Paramount, in Tuscaloosa, Tivoli, Dexter and Pekin Mont-

county; Academy and Walton in Selma; Princess in Troy; Marcon in Tuskegee; Rama, Diamond in Tuscaloosa, and Mound City. Has been active in Mingus. In North and South Carolina divided between State and Tivoli in Chattanooga; Riviera, Tennessee and Strand in Knoxville; Paramount in Nashville; State in Kingsport and Johnson City. Has been active in 32 theaters in 22 North and South Carolina cities and towns.

THE 1936-37 MOTION PICTURE ALMANAC


WILLIAMS, KATHERINE: (See 1936-37 Motion Picture Almanac).

WILLIAMS, KATHYLIN: (See 1936-37 Motion Picture Almanac).

WILLIAMS, J. LESLIE: Head of J. Leslie Williams & Co., International publicity and personnel management, representing American and English stars and production companies. Previously spent eight years as publicity director for Universal.


WILLIAMS, LOTTI: b. Indianapolis, Ind.; p. professionals; e. New York City. Played vaudeville, and was in plays, including "Only a Shop Girl" and "Town Girl." Went to California to act in Moseco stage productions. Plays included "Craig's Wife" and "The Music Master."


WILLIAMS, LUCILLE: (See 1936-37 Motion Picture Almanac.)

WILLIAMS, LYMAN: (See 1936-37 Motion Picture Almanac.)

WILLIAMS, MASTER: (See 1936-37 Motion Picture Almanac.)

WILLIAMS, NAT M.: Interlachen Enterprises, Thomasville, Ga.; Grand, Ritz and Rose Theatres, Thomasville, Ga.; Rex Theatre, Quitman, Ga.; Shaw Theatre, Quitney, Fla.; Fine Theatre, Tallapoosa, Ga.; B. G. Theatre, Lumpkin, Ga.; May 31, 1980; married; p. Mr. and Mrs. L. A. Williams; e. high school graduate, Enlisted in Marines during war, graduating. Served with 9th Regiment, second division, A. E. F. Newspaper columnist. President, Southeastern Theatre Owners Association (second term); President, Tri-State Theatre Owners Inc., member; Altamaha Code Grievance Board; past president, Thomasville Chamber of Commerce; past president, Thomasville Rotary Club; trustee, Archbold Memorial Hospital; executive committee, American Legion; chairman, Police Commission of Thomasville; member, city council; Thomasville; director of Rotary Club of Thomasville; executive committee and finance chairman of Thomasville Rose Show Association.

WILLIAMS, NED E.: Director of Advertising and publicity for Mills Artist, Inc., Duke Ellington, Cab Calloway, Cab Calloway, B. B. Combination, Iowa, November 3, 1936; p. R. H. Williams; e. high school; m. Helen E. Pryor. Fifteen years active in newspaper work in Omaha, Des Moines, Sioux City, Des Moines; National Director and producer motion picture editor and critics and columnist; three years as freelance press agent in New York for E. E. Schenck, Ben Bernie, Gene Austin, Ben Pollack, Paul Ornstein, Hotel Central Hotel, Silver Slipper Club, etc. One year on staff of Public Opinion for Paramount-Publix Corporation. One year advertising department of Public-Balaban & Katz, Chicago. One year advertising and promotion, Keenaway, Inc.

WILLIAMS, POSIE V.: Exhibitor, Rix Theatre, Monday, Tex., b. Chanute, Tenn., October 29, 1932; married; e. high school; m. Thomasville Junior College. Purchased theatre at the present location in February, 1913, operating it ever since. Theatre was named...

WILLIAMS, RALPH B.: Branch Manager RKO Distributing Corporation, Oklahoma City, Okla. b. Durham, N. C., May 31, 1889; married: p. Mr. and Mrs. J. W. Williams Sr., e. college, graduated from the University of Mississippi; high school student, entered motion picture industry while in school. Owner and Manager of Lyric Theatre, Oklahoma. 1931, served two terms as secretary and treasurer of Motion Picture Theatre Owners of Ark., Miss., and Tenn. Active in operations to prevent adverse legislation. In 1935, secretary-treasurer and in 1937 president, MPTO of Arkansas, Mississippi and Tennessee. Frank was a member of the oil, gas and petroleum industry. President, City of Oklahoma, Mississippi, Roancl, Oxford Club, as director. Shriner in Masonic work.


WILLIAMS, ZACK: (See 1936-37 Motion Picture Almanac.)


WILLIAMSON, CAPTAIN J. E.: (See 1936-37 Motion Picture Almanac.)


WILLINGHAM, J. FRANK: Branch Manager. Started as billing clerk for Texas and Pacific Railroad at Dallas, entered the motion picture industry in 1913 and continued when Select absorbed World Film. Left to become cashier for R. B. Lewis Co., and was manager for Independent Service Company, dissolved American releasing until that company was merged into Selznick-Interstate. Dallas, July 18, 1923, made office manager July 18, 1925, salesmen May 1929. Became MGM manager at Memphis October 4, 1926.


WILLS, CHILL AND HIS AVALON BOYS: In 1936: "Call of the Prairie," Paramount.


WILSIE, JAY: (See 1936-37 Motion Picture Almanac.)


WILSON, A. J.: is a vice-president of Audio Productions, Inc.

WILSON, ADOLFO Z.: Director of Cinematografia Terra, representatives of UFA Films in Argentina; b. Buenos Aires, Argentina, March 13, 1904; e. university student; married. Since 1916 has been at various times exhibitor, cameraman and distributor.


WILSON, DON: (See 1936-37 Motion Picture Almanac.)


WILSON, EDDIE: (See 1936-37 Motion Picture Almanac.)

WILSON, ERNEST: (See 1936-37 Motion Picture Almanac.)


WILSON, GORDON: Vice-president, Harman-Ising Pictures, Inc. Married, was in automobile industry. Was with Harman-Ising Pictures, Inc., four years.


WILSON, ROY: (See 1936-37 Motion Picture Almanac.)


WILTON, ALF, T.: Manager and artists representative, Mandeville Avenue, Pequannock, N. J.; b. Jan. 3, 1876; p. Joseph H. and Mareena Wilson; e. public school; mar- ried. Was vaudeville actor. Manager of vaudeville theatres at Manchester, N. H., and Worcester, Mass. Had one of the earliest motion picture theatres in the country in Wor- cester. Had contract in early days with Biograph, while at Park theatre he started many players such as Victor Mack, Blanche Sweet & others. Was collaborator for Ted Lewis, Gallagher and Shean, Charles Ruggles, Duncan Sisters, Percy Grainger, Frances Starr and others. Artists representative for much of Keith-Albee-Orpheum vaudeville. Booked the late Marie Dressler for 15 years and Mae West for 10 years. Others booked include Eddie Cantor, Helen Morgan, Harry Richman, Belle Baker, Ben Bernie, Phil Baker, Eddie Grafton and many others. In October of 1936, starred vaudeville acts for Police Benevolent Association. Address: Mayfair Building, 701 Seventh Avenue, New York City; c/o Frederic Watson, Secretaries, Entertainment Managers Association, Inc.


WILTON, JOE: (See 1936-37 Motion Picture Almanac.)


WINDEMERE, FRED: (See 1936-37 Motion Picture Almanac.)

WINDOM, LAWRENCE: (See 1936-37 Motion Picture Almanac.)

WINDSOR, ADELE: (See 1936-37 Motion Picture Almanac.)

WINDSOR, CLAIRE: Actress, r. n. Claire Viola Cronk; b. Coffee City, Kan.; h. 5 feet 6 inches; blond hair and blue eyes; w. 125 pounds; p. and O. E. Cronk, non-professional; e. Broadway high school, Seat- tle, Wash., and Washington College, Topoca, Kan., also studied piano and piano at Conservatory of Music, Seattle, Wash.; by, collecting perfumes, antiques, painting and tennis. Started picture career as an extra on the last weeks of the picture "Hallelujah." Appeared in stock at First National. Due to a illness she lost out in the middle of making this contract. Under this contract Miss Wilson looked for a leading woman in "What Do Men Want." engaged her to play the role. She then changed her name to Winifred Windsor or the picture. "Wife in the Pocket," signed by Godwyn for a five year contract. At the insistence of the S ruined director of "Wife in the Pocket," she was released to Miss Windsor, with the privilege of working for other studios. Playe opposite Victor Meladen for Fox in "Captain Lady in a Thousand." (1929). Married, 1937, to a man in the country with Al Jolson's stage show "Wonder Bar." (1933) "Sister to Julia," "Mayfair." In 1934: "Cross Streets." Invincible.


WING, MRS. WONG: (See 1936-37 Motion Picture Almanac.)


WINDELSTERN, MARIANNE: (See 1936-37 Motion Picture Almanac.)


WINSTON, DICK: Actor; r. n. Richard Winslow Johnson; b. Jennings, La., March 25, 1915; h. 58 inches; light hair and blue eyes; w. 88 pounds; p. Winslow Braaeads and Sydney R. Johnson, mother a writer; e. Indian high school, Los Angeles, and; Los Angeles public and music and sports. Stage career started in school plays. Appeared in the "Silver Thread at the Egan theatre in Los Angeles. With George of the Jungle came to the Belmont theatre in Los Angeles, also in "The Purge of Peace," and many others. Plays include: the organ, piano, marimba, bass pipes, accordion, drums, saxophone and other wind instruments. He has been on the screen since he was eight. Appeared for 12 years. Publications are: "Avantpine," "Sweetie," "Virginian" and "Sarah and Son." One of Paramount's "No One to Pail." For Renald Hoffman and "Marriage" for MGM. In all he has appeared in approximately 75 films since starting career. In 1935: "Mutiny on the Bounty." MGM.


WINSOR, FREDERICK E.: Editor, Chronicle-News, Trinidad, Col.; b. Cleveland, Ohio, June 12, 1894; p. Mr. and Mrs. Henry Winsor; e. public schools of Denver, Col.; has three children. Entered newspaper work in 1906 at Laramie, Wyo. In service at Deadwood, S. D., and Los Angeles, prior to 1928. With Chronicle-News since September, 1928, and has been managing editor of publications since 1912. Has been occasional contributor to Colorado and western newspapers and other publications.

WINSTON, BRUCE: Actor. b. Liverpool, England, March 4, 1879; h. 5 ft. 10 in.; w. 294 pounds; gray hair and gray eyes; br. bridge and collecting glass and china. Was on stage until starting in silent pictures in 1919. In 1929: "Man Who Plays, The." Recent British films include "Private Life of King Henry VIII" and "Don Juan" (London Films) and "Blossom Time" (MGM). In 1936: "The Man Who Could Work Miracles," U.A.; "Everybody Dance," GB.


WINTER, JESSIE: Actress. In 1930: "His Longhorns." GB.

WINTER, LASKA: (See 1936-37 Motion Picture Almanac.)


WINTERS, ALFRED: (See 1936-37 Motion Picture Almanac.)
WINTERS, SALLY: (See 1936-37 Motion Picture Almanac.)

WINTON, JANE: (See 1936-37 Motion Picture Almanac.)

WINTON, ROY W.: Managing Director, Amateur Cinematographers League of Kansas and Oklahoma; Bachelor of Arts, University of Kansas, 1941. Two years as newspaper reporter and editor. Fifteen years as private instructor in screen story writing. Five years as field executive for National Recreation Association; manager of Amateur Cinema League, Inc. since its founding in 1926 to present time.

WINFRE, MAX: President, Majestic Pictures Corporation of Nebraska; b. Russia, Dec. 15, 1876; m. Jan. 4, 1894. Entered moving picture industry in 1916 and operated this exchange. Member of National Allied Motion Picture Exchanges in Des Moines, Iowa, and Kansas City, Mo.

WINFORD, MIRIAM: Booker and office manager, b. Omaha, Neb.; p. Mr. and Mrs. Max Winford. Father, three brothers and two sisters in film business. Booker and office manager, Majestic, Kansas City, Mo.


WISE, PAUL F.: Chief sound engineer, Associated Talking Pictures, Ltd., London; B. Prescott, Ont., Can. Aug. 17, 1899; married; e. boarding school and college, graduate of Royal Military College, Canada; has been radio engineer; specialty sales engineer with Aluminum Company of America; general manager of Bunnell Aircraft Radio Corporation. In picture industry, 4 years with Warner Brothers. Then transferred to Columbia Pictures, 2 years independent designing and recording; 3 years as recordist at RKO studio; appointed 1933 to present position.


WITHERS, GRANT: Actor, b. Pueblo, Col., Jan. 17, 1911; h. 6 feet 3 inches; dark hair, blue eyes; e. Kemper Military Academy in Roswell, Mo.; div. Loreta Young: m. Gladys Joyce Walsh; stage career started in a school playing Shakespeare. After graduation he came to Los Angeles as an extra. Then went to work for the Los Angeles Record newspaper. His first assignment was as the general electrician. Between 1926 and 1929 he was with the Record for a year and a half, when one day he was offered an extra for Douglas MacLean. That was the beginning of his career. After two years he was promoted to the regular staff. He then went with the Los Angeles Express, where his career began in earnest. In 1929 he got a part in "The Girl of March" at the Mayfair. He worked at different parts in "City Girl," "Racket Man," "The Other Side." He was cast in "Madonna of Avenue A," "The Time, the Place and the Girl," "The Nadir," "The Hearns in Exile," "In Old Monterey," "Million Dollar Mermaid," "Lake Placid," "Cabin in the Sky," "Hey Look," "Footlight" and "The Sky Parade," "Border Flight," "Lady Be Careful," "The Arizona Raiders," Paramount; "Let's Sing Again," RKO Radio Pictures; serial, "Jungle Jim." In 1937: "Paradise Exiles," Republic.


WITHERS, MARGARET: (See 1936-37 Motion Picture Almanac.)

WITHERS, ROBERT F.: Manager, Republic Pictures Mid-West Motion Picture Distributors, Kansas City, Mo. b. Kansas City, Mo.; m. married. Was in banking business. In independent distribution sixteen years. Republic franchise holder.


WITHEY, CHEST: (See 1936-37 Motion Picture Almanac.)


WITTLER, THERESE: (See 1936-37 Motion Picture Almanac.)

WITTMAN, SIG: Eastern Division Sales Manager, Universal.


WOHLBRUCK, AIHOF: Actor. b. Vienna, Austria; dark-haired blond and grey-blue eyes. Actor on legitimate stage. Films include "Walterkraeig," 1923; "Viktor und Viktoria," German and French version; "Maskeraud," 1934; "Zigeunerbaron," German and French version. UFA.

WOIT, C. E.: b. Minneapolis, July 11, 1894; e. Christian Brothers College. With the Northwestern National Bank in Minnesota for 10 years; joined the Film Studios in 1925 as auditor. In 1938 appointed assistant treasurer of RKO Studios. Was assistant treasurer and comptroller RKO Studios.

WOLBERT, DOROTHEA: (See 1936-37 Motion Picture Almanac.)


WOLCOTT, LEO F.: Grand Theatre, Eldora, Iowa; b. Anklato, Kansas, Dec. 17, 1896; married and has two children; e. grammar, high and Kansas University, University of Minnesota, Medical Corps, 1915 to 1919, Daly Medical School, Hospitals USP Georgia and Transport Ship "Henderson" and "Helen" in World War II. During 1922; Princess Theatre, Eagle Grove, Iowa, 1923; President, Allied Theatre Owners of Iowa and Nebraska, is a lifelong champion. Iowa Film Gold eight years.

WOLCOTT, JUDGE ROBERT: (See 1936-37 Motion Picture Almanac.)

WOLF, AL.: Manager, Gar-Tex Theatre, Garland, Texas; b. Richmond, Texas, Dec. 31, 1896; e. grammar and high school in Aransas Pass, Texas. Married the Andes. Is an active member of the American Legion; also a member of the Masonic-roomers; "Waterfront Lady," Mascot. In 1936: "The Sky
change. Dallas, 1912-19; salesman, Goldwyn Distributing Corp., Dallas, 1922-25; salesman, First National Pictures, Dallas, 1924-25; salesman, Pathé Film Exchange in Minneapolis and Chicago, 1927-29; manager, Talking Picture Rko, Dallas, 1930-31; served in Navy during World War I and in U. S. Tank Corps, 32nd Battalion, as sergeant-major. Was president and manager, Exchange Distributors, now a film producer. 

Wolf, Jack: (See 1936-37 Motion Picture Almanac.)


Wolf, Nat: Circuit Zone Manager, n. York City; m. At six months moved to Texas, and at 15 years to Houston. Successively usher, operator, advertising man, and manager. Associated with Maurice Wolf at Cory Theatre, Houston, until 1913; joined Karl Hohlstreu of Interstate Circuit. Film salesman for 25 years, and worked for Goldwyn until the World War; served 22 months, 11 of them in France. Joined A. E. T. in February, 1915. On return, joined First National. Branch manager for Educational in Dallas for two years and returned to Chicago for First National. Joined Orpheum circuit in Chicago in charge of buying and booking in 1923; remained seven years. After leaving, he joined Publicity, working out of New York and Minneapolis, leaving Publicity to go with Warner in 1932 to take charge of Ohio zone which included Columbus, Galion, Mansfield, Sandusky, and several points in central and southwestern Ohio. In 1936, took charge of exchange in Chicago.


Wolfgang, H. P.: District manager, MGM, headquarters at Kansas City, Mo.; k. Kansas, Sept. 23, 1887; e. high school. After raking in Kansas, made Oklahoma land-run with father, establishing claim at Newkirk, Okla. In 1908 was "cowboy" and bit player at Essanay Studios, Chicago. With General Film in sales capacity, opening office in Milwaukee and managing. St. Louis branch; more experience concentrated on exhibitions. Started in 1924 with one theatre and circuit now comprises 13 theatres in and around Miami, Fla., and operated throughout the state. Now with Columbia and branch offices in Florida, New York, Miami and the Grand in West Palm Beach and Lincoln in Miami Beach.


Wooldrinn, Alex. (See 1936-37 Motion Picture Almanac.)


Wong, Joe. (See 1936-37 Motion Picture Almanac.)

Wong, Mary. Actress. in 1937: "The Good Earth," MGM.

Wong, Victor. Actor. b. Los Angeles, Cal., 28 years ago; h. 5 feet 8 inches; black hair and black eyes; w. 170 pounds; p. non-professionals; e. high school; married. In films about 16 years. Films include..."(see 1936-37 Motion Picture Almanac.)


Wool: Allen. (See 1936-37 Almanac.)


Wood, Clement. (See 1936-37 Motion Picture Almanac.)

Wood, Cyrus. (See 1936-37 Motion Picture Almanac.)


Wood, Ernest. (See 1936-37 Motion Picture Almanac.)

Wood, Freeman. (See 1936-37 Motion Picture Almanac.)


Wood, Jeanne. (See 1936-37 Motion Picture Almanac.)

Wood, John. (See 1936-37 Motion Picture Almanac.)

Wood, John R., Jr.: Secretary and treasurer, Time, Inc., March of Time Division; e. Ohio State University, 1931. Associated with Haskin's and Sells, 1921-35.


Wood, P. J. (Pete): For years has been a prominent exhibitor leader in Ohio, and in national circles. Secretary, Independent Theatre Owners of Ohio.


Wood, Sam: Director. b. Philadelphia, Pa., July 10, 1883; h. 6 feet; brown hair and eyes; w. 170 pounds; d. THE 1937-38 MOTION PICTURE ALMANAC
Casino Murder Case," MGM. In 1936: collaborated on original script for film "Rough Guy." "Moonlight Murder," "Mad Holiday," MGM.

WOOLF, WALTER: See Walter King.

WOOLFAN, E. B.: (See 1936-37 Motion Picture Almanac.)


WORK, CLIFF: In charge of RKO divisional theatre activities and manager of Golden Gate Theatre, San Francisco. In Pacific Coast divisional manager, RKO and opened Golden Gate 14 years ago. Member of Cal- fornia Film Theatre Association.

WORKMAN, WILLIAM HAROLD: Branch Manager, b. Wellsville, Ohio, Nov. 4, 1886; e. high school, college; studied music in Europe and United States; married, with one child. Has managed Texaco Tire and Rubber Company in Cincinnati, Ohio, New York, London, England, and European Countries. With Warner Bros. Motor Car Company in England and European countries. With Harry Warner Pictures, Associated London, England, and British government during last half of World War, and until 1922. Then joined Fox Film Company in Montreal; after being with Fox a short time, joined MGM as special representative for all Canada. Since 1926, Minneapolis branch manager.

WORNS, JEAN: (See 1936-37 Motion Picture Almanac.)

WORSER, MORTIMER: (C.P.A.) Comptroller, Columbia Pictures Corporation; b. New York City, August 6, 1895; p. Leopold and Sarah Wormser; e. public school, Commercial high school, New York preparatory school, and Pace Institute of Accounting; married. Has done private accounting for sixteen years, and public accounting for nine years.


WORNE, DUKE: (See 1936-37 Motion Picture Almanac.)

WORSLEY, WALLACE: (See 1936-37 Motion Picture Almanac.)

WORTH, BARBARA: (See 1936-37 Motion Picture Almanac.)


WORTH, CONSTANCE: r. n. Jocelyn Howarth. Actress. b. Sydney, Australia; e. St. Gabriel's School, Ascot College, and Miss Davenport's Finishing School; p. Moffat Howarth, banker; h. horseback riding; h. 5 ft. 3½ in.; w. 115 lbs.; blond hair and blue eyes. Signed by RKO-Banana.


WYATT, CHARLENE: Actress. b. Tulsa, Okla., July 13, 1930; p. Ray E. Wyatt; brown eyes and hair; h. 5 ft.; w. 133 pounds. Sings and dances. Pictures include "Yallant is the Voice for Carrie," "Borderline." "Let's Make a Million." Paramount.


WYCHE, MURRELL ELLIS: Motion picture critic. Chattanooga Times, Chattanooga, Tenn.; b. West Point, Ga., 1914; e. graduated from University of Georgia. Ten years with The Chattanooga News as state news editor, film critic and magazine editor.

WYCHERLY, MARGARET: Actress. b. London, England, 1881; e. Boston Latin School; b. 5 feet 5 1/2 inches; w. 127 pounds; dark hair, brown eyes; hy. tennis. Previous career legitimate of player. Trained the actress; created role of Mme. La Grange in "Thirteenth Chair," "June Cleg," "Addlin Machine," "Back to Methuselah," "Six Characters in Search of an Author." Entered pictures in 1925; was Rosalie La Grange in "Thirteenth Chair" for MGM. In 1927: "Watch on the Rhine." Munr. 1931-36 played in screen roles on the New York stage in "Tobacco Road" in support of Henry Hull and James Barton.


THE 1937-38 MOTION PICTURE ALMANAC


WYNWARD, DIANA: (See 1930-37 Motion Picture Almanac.)


XYDIAS, ANTHONY J.: President and general manager, Sunset Productions, Inc. b. Greece; m. Marina D. DeMeso. In 1916 acquired half interest in the Crescent Theatre, then organized Xydias Amusement Co.; in 1919 half interest in Royal Theatre, Waco, Texas, showing motion and stock shows; 1916 owned and operated an independent nickelodeon in Orleans IA; in Mississippi; 1919 New York independent motion picture producer specializing in promote Western pictures.


YAMAMOTO, KYUSABURO: Managing director, Imperial Co., Ltd., Tokyo, June 19, 1918; married. e. Koto University.


YANCEY, ROBERT K.: Exhibitor. Paradise Theatre, Cotter, Ark.; b. Lamar, Mo., Feb. 1, 1907; e. high school; married. Thirteen years owner and manager; seven years in Union, Mo., and six years in Cotter, Ark.


YATES, HERBERT J., JR.: Vice-president, secretary-treasurer, director, Consolidated Film Industries; secretary, treasurer and director, 20th Century Fox. For past 10 years with Consolidated Film Industries in accounting, purchasing and financial department. Now vice-president, secretary-treasurer and director, Consolidated Film Industries.


YEARSLEY, C. L. (Bill): Publicity and advertising department, Warner Bros. Theatres, b. Cracker County, Ky.; July 26, 1877; married and lives in New York City. Entered the motion picture business as advertising and publicity manager for chain theatres in 1912; joined First National Pictures in 1917 and remained in charge of advertising and publicity until 1925; since then has done scenario work, freelance commercial art and advertising copy work. Joined World Wide Pictures, Inc., in 1925. Late in 1932 joined J. D. Williams' First Choice Pictures. In 1933-34, with formation of Williams' Distinguished Pictures, he was placed in charge of advertising and publicity. Joined Warner Bros. Theatres.


YORKE, ETHEL: (See 1936-37 Motion Picture Almanac.)

YORKE, ETHEL: (See 1936-37 Motion Picture Almanac.)


YOST, HERBERT: (See 1936-37 Motion Picture Almanac.)


YOUMANS, VINCENT: (See 1936-37 Motion Picture Almanac.)


YOUNG, BOB: Actor. b. United States, 20 years ago; h. 6 feet 1 inch; brown hair and gray eyes; w. 142 pounds; e. theatrical; p. school, professional schools; once in business. Married and has two children; by. the great outdoors. Began as writer for St. Louis Post-Dispatch; then assigned for St. Louis and Carthage Colleges, Carthage, Ill., in 1929. In 1930 became publicity director for the West Coast Studios. Since then has been on the screen. On radio. In Hal Roach comedies four years.


YOUNG, CLARK M.: c. M. Young Theatres, Bowline Green, Ohio; b. March 21, 1892; married; e. high school.
School teacher. Began in 1916 with small 150-seat Lyric theatre in Bowling Green, Ohio. Three years later bought competitive theatre,Everybody, and dismantled it. Six weeks later leased Del-Mar Opera House and ran six years. Financed and built the Cia-Zel theatre and surrendered old theatre and Cia-Zel theatre, Bowling Green, Ohio. Acquired State-World and Rex theatres in Napoleon in 1920, operated the Art Theatre in Toledo, State-World and Rex theatres. Now operating Cia-Zel and Lyric Theatres, Bowling Green, Ohio; sold State and New World, Napoleon, Ohio.

YOUNG, ELIZABETH: Actress. b. New York City; h. 5 feet 5 inches; w. 110 pounds; blue eyes; brown hair. e. Agatha's school. a. Miss Spence's school. Has appeared on stage in "Child of Manhattan," "A Saturday Night" and others. Under contract to Paramount; in 1935 appeared in "Big Executive." Also in 1933, "Queen Christina." MGM: In 1933: "There's Always Tomorrow," Universal.

YOUNG, ERNEST: (See 1936-37 Motion Picture Almanac.)


YOUNG, W. Branch: Manager, Educational-World Wide, New Orleans, La.; b. Buffalo, N. Y., March 30, 1891; married: d. Mary L. Young; e. high school, New York; b. high school, Chicago, Ill.; m. Foresta, Ohio; manufacturers of ladies wear, established in 1909, went to Los Angeles, joined 25, trained in stage, purchased De Moines, Cedar Rapids and Fort Dodge, Iowa. Operated state rights film exchange in Des Moines, 1911-13. Entered employ of Mutual Film Exchange, Omaha, Neb. In 1914, Appointed Manager, World Film Exchange, Buffalo, 1915: manager, Mutual Studios, N. Louis and Atlantic, Ga., 1916-18: appointed manager, Robertson-Cole Film Exchange, Kansas City, Mo., and served there 1919-20; when taken over by Film Booking Office was transferred to Des Moines, Ia., as manager, during 1921-26.

YOUNG, GERALD: (See 1936-37 Motion Picture Almanac.)


YOUNG, JAMES: (See 1936-37 Motion Picture Almanac.)


YOUNG, JOHN: (See 1936-37 Motion Picture Almanac.)

YOUNG, LON: Supervisor, Los Angeles, b. Providence, July 8, 1887; p. Frederick A. and Emily Young; e. went to England at the age of 5, private schools until 8, then Portland College, Ealing College and Eton College, England; m. Helen Eleanor Young; no children. He has been associated with the show business in all branches all his life: toured the Orient and U. S. with his own magic act under the name of Margoloni, opened one of his first houses in Providence, R. I., in 1935, later managing theatres in New England; joined Fox Film Company as its first exploiter in 1918; later he went to Selznick and Select; was then for five years director of advertising and publicity for Warner Bros.; continues to go into the business of commercial advertising photography; later be became director of Warner Bros. "Come Out of the Pantry," and joined S. Universal; then went to the coast in 1928 to produce a series for Chesterfield; formed Audible Pictures, produced three early independent talkies. "Joinvil." and "Jilted Columbia." supervised "The World Accuses," "Circumstantial Evidence," "The Girl of the Golden West," and "Nurse." production manager, "False Pretenses," Chesterfield; supervised, "Public Opinion," Invincible. In 1935: "Ring Around the Moon," "The Fighting Kentuckian," "Three of a Kind," "Easy Money," Invincible.


YOUNG, NOAH: (See 1936-37 Motion Picture Almanac.)

YOUNG, OLIVE: (See 1936-37 Motion Picture Almanac.)


YOUNG, RICHARD P.: Producing director and owner.


YOUNG, T. W.: Branch Manager. After managing the Bijou, in Dyersburg, Tenn., he started with Fox as salesman May 30, 1927, won home office recognition in a sales contest and was made Memniss branch manager.


YOUNGER, A. P.: (See 1936-37 Motion Picture Almanac.)


YUKIO, AYOAMA: Costumer. c. n. Masafumi Kalatsus; b. Gluhken, Japan, March 15, 1888; p. Mr. and Mrs. H. Kalatsu; e. high schools in Japan and America, drama, musical. In 1918: in c.1, in collaboration with K. Kosak, has four children. Was editor of the Japanese Daily News for five years, also writer and dramatic critic; ten years leading a c.1. with Japanese stock companies, also director and dramatist, six months in vaudeville with his own company. He was married with "Cherry Blossom Players" under L. E. Beyhmer's management. Seven years in motion pict. as co-star with Lois Wilson in "Harri-Kari" or "Who Is Your Servant?" (Roberson-Cole); co-star with Helen Holmes in "The Pigeon." Was writer and director of two prod. and two col. and two pictures for a Japanese company. In 1935: associate director with Vitagraph. Joined the Japanese Move Magazine and the Kocke Company Proprietor of The Oriental Costume Company Hollywood.


Z


ZARDO, ERIC: (See 1930-37 Motion Picture Almanac.)


ZEHNER, HARRY H.: Censor at Universal Pictures. Universal City, Cal.; b. New York City, July 25, 1905. April 23, 1929, to Louisa Zehner, formerly of New York City public schools, DeWitt Clinton high school and Milti- gude Business Institute, New York; m. Mary Terry Pratt: June 11, 1930. Was secretary to general and chief surgeon, N.H.D.V.S.; assistant credit manager "Action," "Showdown No Mercy," manager of the Waldorf-Astoria hotel, New York, for five years; private secretary to Carl Laemmle for five years; was assistant to Universal for 17 years Served as battalion sergeant major in World War. Member of the State of New York Lodge 355, F. & A. M.; Los Angeles Con- sistorium A. C. Scottish Rite, 32nd degree; Al Makhnik Temple, O. M. M. Shrine; Universal City Post 1247, Veteran of Foreign Wars; Hollywood Post 42, American Legion; Sergeant Post 1, Veteran of the A.E.F. (Siberia); Kennel 1, Yellow Dogs of the U.S.A., Masonic club and Valley Park Country Club both in Hollywood.

ZEHNING, GEORGE J.: Educator. Director of Motion Picture Bureau of the National Council of the Y.M.C.A.; b. Knox County, Ind. 1896; e. Knox High School, P. and Elizabeth Zehning; e. High School Graduate; Scholarship student of Columbus Art School, Columbus, O., and Pratt Institute; member of Post 15, V. F. W., and Post 1, V. F. W.; member of the Board of Trustees of the York University and Columbia College, instructor in industry elementary training, and Director, Director of exhibits for the Y. M. C. A.; In 1918 be- came director of Motion Picture Bureau of the Inter- national Committee of the Y. M. C. A., developing a technique to make the motion picture an important part in Y. M. C. A. activity in entertainment. He has served on the Review committee, Executive Photoplays com- mittee, the General Committee and on the Executive committee, National Board of Review, since 1923.

ZEFF, CHESTER M.: Motion picture critic, Evening News, Kenosha, Wis.; b. Waukegan, Ill., Jan. 16, 1902; m. David and Bertha Zeff; e. Columbia University and University of Wisconsin; son has daughter.


ZIENERT, ENRIQUE: Secretary, Film Board of Trade of Mexico, b. Orizaba, ver. Mexico, Nov. 5, 1914; m. Mr. and Mrs. Enrique Ibarra, D.L. University of Mexico; married. Is attorney and secretary to Film Board of Trade of Mexico.

ZIERLER, SAMUEL: (See 1936-37 Motion Picture Almanac.)


ZILALY, LAJOS: Writer. b. Nagyvazsony, Hungary; e. University of Budapest; h. 5 feet 9 inches; w. 145 pounds; red hair, blue eyes. Author of the following plays: "The Man in the Brown Coat," "I am No. 000," "Jeele," "Silvera," and several other well known productions. His first novel, "Two Prisoners," published in six languages. His first play he ever wrote was "The General," produced by Paramount as "The Virtuous Sin," signed long term contract to Paramount as a writer; wrote "Five and Ten" for MGM. In 1931: story "The Fire Bird." WB.

ZIMBALIST, SAM: Associate producer. In 1936: "Tarzan Escapes," MGM.


University of Southern California, LL.B.; Fraternities: Sigma Nu, Phi Delta Phi, Phi Beta Kappa.


ZOHEL, HERMAN: Died, January, 1936. (See 1935-36 Motion Picture Almanac.)


ZUKOR, ADOLPH: Chairman, Paramount board. b. Nikosia, Russia, June 7, 1877; p. Jacob and Hannah Zukor; m. 1937: has two children. At the age of 16 he emigrated to this country, where he became a sweeper in a fur store in New York City. Worked hard, studied diligently and advanced rapidly—an advance considerably hastened financially by his invention of a patented fur clamp. In 1912 he went to Chicago, where he became successful in the fur trade. Returned to New York in 1916, and in 1919 encountered with the Loew company in the penny arcade, a theatrical novelty then much in vogue, which won the foundation of the Famous Players Film Enterprises, of which Loew became the president and Zukor treasurer. In 1912 Zukor decided to form Famous Players Film Company. In the formation of this company he had the services of Daniel Frohman, one of the few leaders of the legitimate theatre who recognized the artistic possibilities of the screen. The first production of the new company was Sarah Bernhardt in "Queen Elizabeth." This was followed by James E. Baskett in "The Prisoner of Zenda" and these two were the first two feature pictures of multiple-reel length produced. The reception accorded these pictures by the public encouraged other producers to follow Zukor's example and in 1913 Jesse L. Lasky and other associates organized Jesse L. Lasky Feature Play Company, with similar policy of producing multiple-reel photoplays based on well-known plays and enacted by well-known players. In 1915 Zuckor's company, Famous Players Film Company, and Jesse L. Lasky's Feature Play Company combined under the name of Famous Players-Lasky Corporation. At the same time, to insure the stability of the distribution outlet for the company's productions, Famous Players-Lasky Corporation absorbed Paramount Pictures Corporation, a distribution and sales organization. Thus Famous Players-Lasky Corporation not only produced but also sold its own pictures. Under Zukor's management and guidance some of most famous stars of the screen were developed. Erected theatres in the key cities of the country. This led eventually to the establishment, in 1936, of Publix Theatres Corporation, and in 1937 Famous Players-Lasky Corporation. In 1927 Zuckor's company was the first motion picture stock to be traded in on the New York Stock Exchange. Mr. Zukor was re-elected to the board of Paramount Publix at a meeting of the stockholders April 28, 1932. In June, 1933, when reorganization was completed under the name Paramount Pictures, Inc., he was elected chairman of the board. In 1935 elected president of Paramount Broadway Corp. Is also chief production executive.

ZUKOR, EUGENE J.: Assistant Treasurer, Paramount. b. Chicago, Ill., October 25, 1917. With Paramount since 1917 in publicity and advertising department; New York Exchange as assistant manager; assistant to the President; then with Public Theatres, Head of Construction and Research Departments, Paramount International Corp., 1933.

ZUNSER, JESSE: Editor, Cue Magazine, New York City; b. New York, 1898; m. Mary Singer and has one daughter Sholla. Free lance writer and editor.

ZURCHER, ALVIN G.: Sports and film editor. News-Adviser, Chillicothe, Ohio; b. Chillicothe, Ohio, May 22, 1898; p. William and Lena Zurcher; e. high school; attended Hiram College University, 1915; has son and daughter, Dabbled in newspaper work while going to college, and then entered the profession after graduation. Left newspaper work to take over advertising in retail department store. Returned to industry in 1930 as sports, features, and movie feature editor.

• corporate structure and
• financial statements
Corporate Personnel

Ambassador Pictures, Inc.
(See Distribution Section—Company Officers)

AmerAnglo Corporation
226 West 42nd Street
Phone: Wisconsin 7-1756
Cable Address: Chronophon
New York City

PRESIDENT
William F. Barrett
VICE-PRESIDENT AND TREASURER
Paul S. Denton
SECRETARY
W. J. Lee

American Newsreel Corporation
1775 Broadway
Phone: Circle 7-7980
New York City

PRESIDENT
A. E. F. McCorry
VICE-PRESIDENT AND TREASURER
H. A. McCorry
SECRETARY
Joseph F. McCorry
EDITOR
Lowell Thomas

American Tobis Corporation
RKO Building,
New York City
Phone: Columbus 5-5317

PRESIDENT
H. Henkel
SECRETARY
W. E. Willems Van Beveren
ASSISTANT SECRETARY
Winifred Van Beveren
TREASURER
P. Van Tienhoven
DIRECTORS
Milton, Diamond
W. E. Willems Van Beveren
DATE AND PLACE OF INCORPORATION
March, 1936, New York City
NUMBER OF SHARES
100 shares, no par value.
BANKING AFFILIATIONS
Chase National Bank, 57th Street and 6th Avenue, N. Y. C.

Amkino Corporation
723 Seventh Avenue
Phone: Bryant 9-7680
New York City

PRESIDENT
Vladimir Verlinsky
ASSISTANT TO PRESIDENT
Nicola Napoli
Exclusive distributors for films produced in
Soviet Russia (U. S. S. R.) for North and South America.

Animated Pictures Corporation, Ltd.
9713 Santa Monica Blvd.
Phone: Ox. 9063
Beverly Hills, California

PRESIDENT
U. B. Iwerks
VICE-PRESIDENT AND TREASURER
L. F. Maltzer
SECRETARY
Glen Behymer
DATE OF INCORPORATION
November 24, 1930
NUMBER OF SHARES, COMMON
20,000 authorized, 19,800 issued, par value
$1.00.
BANKING AFFILIATIONS

Arnocinema Export Corporation
(See Distribution Section—Company Officers)

Artcinema Associates, Inc.
729 Seventh Avenue
Phone: Medallion 3-4850
New York City

PRESIDENT
Emil C. Jensen
SECRETARY
Joseph Dempsey
TREASURER
Charles Mylod
DIRECTORS
Emil C. Jensen
Joseph Dempsey
Charles Mylod
DATE AND PLACE OF INCORPORATION
April 1, 1937, New York.
NUMBER OF SHARES, COMMON
200 shares.
BANKING AFFILIATIONS
Chemical Bank and Trust Company, New York City.

Astor Pictures Corporation
1501 Broadway
Phone: Longacre 5-5389
New York City

CHAIRMAN OF BOARD, PRESIDENT
R. M. Savini
TREASURER
W. J. Figueroa
SECRETARY
L. Burke
DATE AND PLACE OF INCORPORATION
New York City, May 19, 1933
NUMBER OF SHARES
200 no par value
BANKING AFFILIATIONS
Manufacturers Trust Co., New York City.

Audio Productions, Inc.
250 West 57th Street
Phone: Circle 7-1842
New York City

PRESIDENT
Frank K. Speidel
Blue Ribbon—Columbia

VICE-PRESIDENTS
Charles L. Glett (Charge of Production)
A. J. Wilson (Charge of Sales)

TREASURER
F. B. Foster, Jr.

ASSISTANT TREASURER AND SECRETARY
E. G. Wagner

ASSISTANT SECRETARY
P. J. Mooney

DATE AND PLACE OF INCORPORATION
New York City, May, 1933.

Blue Ribbon Photoplays, Inc.
1270 Sixth Avenue
Phone: Circle 7-5737
Cable: BLUERIBBON

PRESIDENT
Max A. Goldberg

TREASURER
William Goldberg

SECRETARY
Alfred F. Walker, Jr.
BOARD OF DIRECTORS
Max A. Goldberg
William Goldberg
George M. L. La Branche, Jr.
Robert I. Powell

Bray Pictures Corporation
729 Seventh Avenue
Phone: Bryant 9-6941
New York City

PRESIDENT
J. R. Bray

VICE-PRESIDENT AND SECRETARY
P. A. Bray

TREASURER
M. Bray

British & Continental Trading Co., Inc.
1270 Sixth Avenue, New York
Phone: Circle 7-4697

PRESIDENT AND TREASURER
P. Barnstyn

VICE-PRESIDENTS
Blanche Berger
Carla Schneurmacher

DIRECTOR
Paula Barnstyn

DATE OF INCORPORATION
1921, under the laws of the State of New York.

NUMBER OF SHARES, COMMON
500 shares, no par value.

BANKING AFFILIATIONS
Irving Trust Company, 49th Street office, N. Y.;

J. E. Brulatour, Inc.
(See Distribution Section—Company Officers)

Celebrity Productions, Inc.
723 Seventh Avenue
Phone: Bryant 9-6067
New York City

PRESIDENT
P. A. Powers

VICE-PRESIDENT
H. A. Post

TREASURER
W. Kay Walker

SECRETARY
M. O'Leary

DATE OF INCORPORATION
August, 1929, under the laws of New York.

NUMBER OF SHARES, COMMON
200 shares, no par value.

BANKING AFFILIATIONS
Irving Trust.

Charles Chaplin Film Corporation
1416 North La Brea
Phone: HB-2141
Hollywood, California

PRESIDENT
Charles Chaplin

EXECUTIVE VICE-PRESIDENT
Alfred Reeves

SECRETARY
Lois C. Watt

DIRECTOR
Lloyd Wright

DATE OF INCORPORATION
1924, under laws of the State of Delaware.

NUMBER OF SHARES
Closed Corp. No Market Issues.

Chesterfield Motion Picture Corp.
1540 Broadway
Phone: Bryant 9-6884.5
Cable Address: Chespic
New York City
6331 Hollywood Blvd.
Phone: Hempstead 4121
Hollywood, Cal.

STUDIOS: Pathe at Culver City

PRESIDENT AND GENERAL MANAGER
George R. Batcheller

Cinema Patents Company, Inc.
1776 Broadway
Phone: Columbus 5-1776
New York City

PRESIDENT
M. J. Siegel

VICE-PRESIDENTS
R. I. Poucher
H. A. Huebner

SECRETARY AND TREASURER
H. J. Yates, Jr.

DIRECTORS
H. J. Yates
M. J. Siegel
M. H. Lavenstein

Columbia Broadcasting System, Inc.
(See Distribution Section—Company Officers)

Columbia Pictures Corporation
729 Seventh Avenue
Phone: Bryant 9-7900
New York City

PRESIDENT
Harry Cohn

VICE-PRESIDENT
Jack Cohn

SECRETARY
Charles Schwartz

TREASURER
A. Schneider

ASSISTANT TREASURER
L. J. Bannano

ASSISTANT SECRETARY
T. J. Elias

DIRECTORS
Harry Cohn
Jack Cohn
A. Schneider
Charles Schwartz
Sol Bornstein
Jack Kern
Leo M. Blancke
DATE OF INCORPORATION
January 10, 1924, under the laws of New York State.

NUMBER OF AUTHORIZED SHARES.
COMMON
1,000,000; issued 296,649; no par value.

NUMBER OF AUTHORIZED SHARES,
PREFERRED
75,000; issued 75,000, no par value.

Commodore Pictures Corporation
1501 Broadway
New York City
Phone: PENNSYLVANIA 6-1354

PRESIDENT
William Steiner

SECRETARY
F. E. Johnson

DIRECTORS
William Steiner
F. E. Johnson

DATE AND PLACE OF INCORPORATION

NUMBER OF SHARES
Five.

BANKING AFFILIATIONS
Corn Exchange Bank and Trust Co., 303 West 42nd Street, New York City.

Condro Pictures, Inc.
580 Fifth Avenue
Phone: MEdallion 3-2172
New York City

PRESIDENT
George A. Hirilman

VICE-PRESIDENTS
Michael H. Hoffman
Frank M. Snell

SECRETARY
Max Forst

ASSISTANT SECRETARY
Lou Rantz

TREASURER
Albert H. Liberman

ASSISTANT TREASURER
Donald Liberman

DIRECTORS

DATE AND PLACE OF INCORPORATION
December 12, 1936, in the State of Delaware.

NUMBER OF SHARES
1,000,000 shares, common stock.

Consolidated Film Industries, Inc.
1776 Broadway
Phone: COlumbus 5-1776
New York City

PRESIDENT
Herbert J. Yates

TREASURER
H. J. Yates, Jr.

VICE-PRESIDENTS
J. W. Aller
Ralph I. Poucher
M. J. Siegel
Walter W. Vincent
H. J. Yates, Jr.

SECRETARY
J. E. McMahon

ASSISTANT TREASURERS
E. S. Rodgers
E. H. Seiffert

ASSISTANT SECRETARY
W. C. Bentley

DIRECTORS

DATE AND PLACE OF INCORPORATION
1928, Delaware.

Consolidated Theatres, Limited
503 Mayor Building
Phone: Lancaster 8681
Montreal, Quebec
Canada

CHAIRMAN OF BOARD and PRESIDENT
J. Arthur Hirsch

VICE-PRESIDENT
J. L. Geller

SECRETARY
J. J. Rosenthal

ASSISTANT SECRETARY
Charles E. Kibbey

TREASURER
A. Adlman

ASSISTANT TREASURER
Charles E. Kibbey

DIRECTORS
L. M. Bloomfield, Joseph Lightstone and officers listed above.

DATE AND PLACE OF INCORPORATION
Ottawa, Canada, Dominion Charter, December 15, 1928.

NUMBER OF SHARES, COMMON
91,370 shares, no par value.

CAPITAL
$315,685.00.

BANKING AFFILIATIONS
Canadian Bank of Commerce, Montreal, Quebec

Canada.

Danubia Pictures, Inc.
729 Seventh Avenue
Phone: BRyan 9-4175
Cable Address: Danubilin
New York City

PRESIDENT
Eugene J. Lang

VICE-PRESIDENT AND TREASURER
Bela Black

Cecil B. DeMille Productions, Inc.
2010 DeMille Drive
Phone: OL-2981
Hollywood, California

PRESIDENT
Cecil B. DeMille

VICE-PRESIDENT
Constance A. DeMille

SECRETARY AND TREASURER
Gladys Rosson

ASSISTANT TREASURER
Ella King Adams

ASSISTANT SECRETARY
Russel A. Treacy

DIRECTORS
Cecil B. DeMille, Constance A. DeMille, Gladys Rosson, Ella King Adams, Cecilia DeMille Calvin, Russel A. Treacy

DATE OF INCORPORATION
May, 1922, under laws of the State of California.
NUMBER OF SHARES
15,000 Authorized; 8,000 Common Issued, par
value $100.00.

BANKING AFFILIATIONS
Bank of America, N. T. & S. Association, Los
Angeles, Cal., Union Bank & Trust Company, Los
Angeles, Cal.

Devon Film Corporation
1540 Broadway
Phone: B'Yant 9-9883
New York City

President
Harold Auten
Secretary
Margaret Marchhart

Walt Disney Productions, Ltd.
2719 Hyperion Avenue
Los Angeles, California

President
Walter E. Disney
Secretary-Treasurer
George E. Morris
General Manager
Roy O. Disney

DATE OF INCORPORATION
December 16, 1929, under the laws of California.
NUMBER OF SHARES OUTSTANDING, COM-
MON
100,000, par value $2.50.

Eddie Dowling, Inc.
(See Distribution Section—Company Officers)

DuPont Film Manufacturing Corporation
35 West 45th Street
New York City

President
Newton I. Steers

Vice-President
G. A. Scanlan

Secretary
M. D. Fisher

Treasurer
J. B. Eliason

Directors
Newton I. Steers, G. A. Scanlan, A. B. Echols,

DATE OF INCORPORATION
October 29, 1924, under the laws of Delaware.
NUMBER OF SHARES, COMMON
10,000, no par value.

Banking Affiliations
Chase National Bank, New York City.

DuWorld Pictures, Inc.
729 Seventh Avenue
Phone: MEDallion 3-2943
Cable: DUWORLDPix
New York City

President, Chairman of the Board
and Secretary
Arthur A. Mayers

Vice-President and Treasurer
Daniel J. Sieckles

Assistant Treasurer
M. Mermelstein

Booker
Miss A. Littman

Banking Affiliations
Corn Exchange Bank

Date and Place of Incorporation
January, 1934, New York City

Eastman Kodak Company

83 Montgomery Street
Jersey City, N. J.

Chairman
William G. Steber

President
Frank W. Lovejoy

Vice-Presidents
H. C. Sievers
Dr. C. E. Kenneth Mees
Albert F. Sulzer
Thomas J. Hargrave
Charles E. Ames

Assistant Vice-Presidents
Adolph Stuber, Dr. A. K. Chapman.

Secretary
Thomas J. Hargrave

Assistant Secretary
M. K. Robinson

Treasurer
M. B. Folsom

Assistant Treasurers
J. L. Gorham, Frank M. Page, Archibald H.
Robins.

Directors
Hermon C. Sievers, Perley S. Wilcox, Frank W.
Lovejoy, William G. Stuber, James S. Watson,
Francis R. Hart, Daniel E. Evarts, C. E. K.
Mees, George H. Clark, Thomas J. Hargrave,

DATE OF INCORPORATION
October 24, 1901, under the laws of New Jersey.

NUMBER OF SHARES, COMMON
2,563,150, no par value.

NUMBER OF SHARES, PREFERRED
61,857, par value $100.

Educational Pictures, Inc.
1501 Broadway
New York City

President
E. W. Hammons

Vice-President
Bruno Weyers

Treasurer
T. R. Williams

Secretary
J. Norman C. Nicholson

Directors
E. W. Hammons, Bruno Weyers, Hugh M.
Kahler, H. W. Masters, John R. Munn, Nor-

DATE AND PLACE OF INCORPORATION
February 4, 1927, under the laws of the State
of Delaware.

NUMBER OF SHARES, PREFERRED
35,000 shares, $100 par value.

NUMBER OF SHARES, COMMON
250,000, no par value.

Electrical Research Products
(Subsidiary of Western Electric Co.)

250 West 57th Street
New York City

President
Edgar S. Bloom

Executive Vice-President
Donald Drake

Vice-Presidents
H. G. Knox
G. C. Pratt
E. E. Shumaker

Secretary
H. B. Gilmore

Treasurer
F. B. Foster, Jr.
DIRECTORS
Edgar S. Bloom, Pres. Western Electric Co.
Whittford Drake
H. G. Knox
E. E. Shumaker
C. G. Stoll

DATE OF INCORPORATION
1927, under the laws of Delaware.

European Films Corporation
RKO Building
Rockefeller Center
New York City
Phone: Circle 7-5737
Cable Address: EV'TICA

DIRECTORS

DATE AND PLACE OF INCORPORATION
1920, Dominion of Canada.

NUMBER OF SHARES, COMMON
600,000 authorized, no par value.

Fanchon and Marco Agency, Inc. (See Distribution Section—Company Officers)

Film Exchange, Inc., The (See Distribution Section—Company Officers)

FitzPatrick Pictures, Incorporated
729 Seventh Ave., N. Y. C.
Phone: Bryant 9-4383-A
Cable Address: Fitzpic

DIRECTORS
James A. Fitzpatrick
Frank W. Madsen
Betty Berger

DATE AND PLACE OF INCORPORATION
Connecticut, 1923.

Fox Theatres Corporation
1450 Broadway, New York City
Phone: PENNSYLVANIA 6-4784

Fox West Coast Theatres Corporation
(See Distribution Section—Company Officers)

French Motion Picture Corporation
126 West 46th Street
Phone: BYrant 9-0866-0892

DIRECTOR OF THEATRE OPERATIONS
J. J. Fitzgibbons

DIRECTORS
Thomas J. Bragg
N. G. Barrow
R. W. Bolstad

ASSISTANT SECRETARY
N. G. Barrow

SECRETARY
William Goldberg

SECRETARY-TREASURER
Douglas Fairbanks

COMPTROLLER
R. W. Bolstad

VICE-PRESIDENT
Douglas Fairbanks

SECRETARY
Harry G. Kosch

ASSISTANT TREASURER
Louis Reubel

F. and M. Stageshows, Inc.
1506 Broadway
Phone: BRyant 9-3100
New York City

DIRECTORS
J. A. Partington
Marco Wolff
H. C. Arthur, Jr.

DATE OF INCORPORATION
1917, under laws of the State of New York.

Famous Players Canadian Corp., Ltd.
Royal Bank Building
Toronto, 2, Ontario
Phone: Elyon 0141
Canada

CHAIRMAN OF THE BOARD
Adolph Zukor

PRESIDENT
N. L. Nathanson

President
TREASURER
C. G. Stoll

DIRECTORS
Douglas Fairbanks
R. P. Fairbanks

DIRECTOR
Douglas Fairbanks

SECRETARY
Ellen Fairbanks

TREASURER
C. E. Erickson

DATE OF INCORPORATION
1917, under laws of the State of New York.

E. E. Fulton Company
1018 S. Wabash Ave., Chicago, Ill.

CHAIRMAN OF BOARD AND PRESIDENT
Walter A. Futter
Executive Vice-President and Secretary
F. W. Futter

Directors
Walter A. Futter
F. W. Futter

Place of Incorporation
Los Angeles, under laws of State of California.

Banking Affiliations
Bank of America, Hollywood Branch, National City Bank, New York City.

Garrison Film Dist., Inc.
729 Seventh Avenue
Phone: BRYANT 9-2580
New York City

President
Ludwig Landy

Secretary and Treasurer
George Stern

Date of Incorporation
Sept., 1932, under the laws of the State of New York.

Gaumont British Picture Corporation of America
(See Distribution Section--Company Officers)

General Film Library, Inc.
729 Seventh Avenue
New York City

President and Treasurer
M. J. Kandel

Secretary
Sidney Kandel

General Film Library of California, Inc.
1426 N. Beachwood Drive, Hollywood
Phone: HE 1191

President
Morris M. Landres

Secretary
Max Landres

Date of Incorporation
1923, under the laws of the State of California.

Number of Shares, Common
100, no par value.

Number of Shares, Preferred
100, no par value.

Banking Affiliations

General Register Corporation
(See Distribution Section--Company Officers)

General Service Studios, Inc.
Eastern Studios
35-11 35th Avenue
Long Island City, N. Y.

Vice-President, General Manager
G. V. T. Burgess

Secretary-Controller
F. W. Cumminskey

Treasurer
F. B. Foster, Jr.

Studio Manager
G. A. Noffka

Sound Director
R. O. Strock

Date of Incorporation
February 5, 1923, under the laws of Delaware.

Number of Shares, Common
10,000, no par value.

General Talking Pictures
218 West 42nd Street
Phone: Wisconsin 7-8626
New York City

President
M. A. Schlesinger

Vice-President and Treasurer
Joseph Stark

Secretary
S. A. Schlesinger

Directors
M. A. Schlesinger, Joseph Stark, S. A. Schlesinger, Philip Greenwald.

Date of Incorporation
September, 1928, under the laws of Delaware, with license to do business in New York.

Golgotha Corporation
250 West 57th Street
Phone: Circle 7-3733
New York City

President
Capt. C. McL. Baynes

Grand National Films, Inc.
1270 Sixth Avenue
Phone: Circle 6-8283
New York City

President
Edward L. Alperson

Vice-President
Edward J. Peskay

Secretary-Treasurer
Timothy F. Murphy

Assistant Secretary-Assistant Treasurer
William J. Neary

Assistant Secretary
Anna Rosenthal

Directors

Date and Place of Incorporation
March 28, 1936, Delaware.

Number of Shares, Common
1,000,000 authorized, 655,000 issued, $1.00 par value.

Guaranteed Pictures, Inc.
729 Seventh Avenue
Phone: BRYANT 9-4370-4369.
New York City

Cable: GAPICTCO

President and General Manager
Mortimer D. Sixeitt

Secretary and Treasurer
Samuel Goldstein

Heast Metrotone News, Inc.
(See Distribution Section--Company Officers)

J. H. Hoffberg Co., Inc.
729 Seventh Avenue, M. Y. C.
Phone: MEdallion 3-3813-14

President and Director
J. H. Hoffberg

Secretary
Philip Frankel

Date and Place of Incorporation
New York City, August, 1926.

Number of Shares
100, par value $100.

Banking Affiliations
National City Bank.
Hollywood Film Enterprises, Inc.
6060 Sunset Boulevard
Phone: Hillside 2181
Hollywood, Cal.

President
William Horsley
Vice-President
Mrs. William Horsley
Secretary and Treasurer
H. F. Cook
Directors
William Horsley
Mag. William Horsley
H. F. Cook

Date of Incorporation
February, 1930, under laws of the State of California.

Number of Shares, Common
7,500 authorized, 1,123 issued, par value $100.00.

Banking Affiliations

Imperial Pictures, Inc.
729 Seventh Avenue
Phone: BRYant 9-8669
New York City

President
William M. Pizor
Executive Vice-President
Lewen Pizor
Vice-Presidents
Lewen Pizor
E. J. Smith
Secretary
B. Krell
Treasurer
A. J. Bonnas
Directors
William M. Pizor
Lewen Pizor
E. J. Smith

Date and Place of Incorporation
April 8, 1937, Delaware.

Number of Shares, Common
Authorized
1,000,000, par value $1.00.

Integrity Film Corporation
220 West 42nd Street
Phone: WISconsin 7-9556
New York City

President and Treasurer
Davidie Calcagni
Secretary
Sergio Parmegiani

Date of Incorporation
About June 27, 1929, under the law of New York State.

Number of Shares, Preferred
5,000 shares, par value $10.

Banking Affiliations
Banca Commerciale Italiana; National City Bank.

Inter-Continent Film Corp.
50 East 42nd Street
New York City

President
Luis Rojas de la Torre
Secretary
Enrique Prado

International Projector Corporation
88-96 Gold Street
New York City

President
E. G. Hines
Vice-Presidents
H. Griffin
L. S. Frappier
J. E. McAuley
Treasurer
M. V. Carroll
Secretary
R. B. LaRue
Directors

Number of Shares, Common
15,000 authorized, no par value. 10,000 shares outstanding.

Number of Shares, Preferred
50,000 authorized, no par value. 24,951 shares outstanding.

International Theatre Accessories Corporation
Main Office: 636 11th Avenue
New York City
Warehouse: 547 W. 46th Street
Shipping Department: 543 W. 47th Street
New York City
Export Service Division: 636 11th Avenue
New York City

President
J. A. Tanney
Secretary-Treasurer
M. E. Edelson

Manufacturers and export distributors of leading lines of motion picture, theatre and amusement supplies.

Jewel Productions, Inc.
410 East 32nd Street
Phone: AShland 4-2885
New York City

General Manager
Samuel Cummings

Keith-Albee-Orpheum Corporation
1270 Sixth Avenue
Phone: COlumbus 5-6300
New York City

Chairman of the Board and President
Leo Spitz
Vice-Chairman of the Board
Malcolm Kingsberg
Treasurer
Leon Goldberg
Assistant Secretaries
Louis Joffe
H. M. Pimstein
W. F. Whitman
Assistant Treasurers
O. R. McMahon
W. J. Kernan
Wm. Murray
H. E. Newcomb
Directors

Date and Place of Incorporation
January 28, 1928, Delaware.

Number of Shares
Capital stock issued, 2,064,304, of which 64,304 are convertible preferred, par value $100 each. 1,206,381 shares common of the par value of $.01 each.
B. F. Keith Corporation
1270 Sixth Avenue
Phone: Columbus 5-6500
New York City

CHAIRMAN OF THE BOARD AND PRESIDENT
Leo Spitz
VICE-CHAIRMAN OF THE BOARD
Malcolm Kingsberg
TREASURER
Leon Goldberg
ASSISTANT SECRETARIES
Louis Jaffe
Harry M. Pimsstein
William F. Whitman
ASSISTANT TREASURERS
O. R. McMahon
W. J. Kernan
W. M. Murray
H. E. Newcomb

DIRECTORS
Donald K. David, Monroe Goldwater, Malcolm Kingsberg, Peter Maloney, Leo Spitz, L. F. Vandell.

DATE AND PLACE OF INCORPORATION
March 15, 1926, New York City.

NUMBER OF SHARES
Capital stock, 400,000 shares, no par value.

Koinotrade
723 Seventh Avenue
New York City
Phone: BRYant 9-5107

OWNER
Roman Rebush

John Krimsky & Gifford Cochran, Inc.
509 Madison Avenue
Phone: PLaza 3-9563
New York City

PRESIDENT
John Krimsky
EXECUTIVE VICE-PRESIDENT AND CHAIRMAN
Gifford A. Cochran
SECRETARY
Bruno Kemner
TREASURER
Ira Mangel
DIRECTORS
John Krimsky
Gifford A. Cochran
Bruno Kemner

DATE AND PLACE OF INCORPORATION
New York City, 1933.

Lenauer International Films Inc.
202 West 58th Street
Phone: Circle 7-6591
New York City

PRESIDENT
Jean H. Lenauer
SECRETARY
Archibald Lewine

Liberty Picture Corporation
1270 Sixth Avenue
Phone: Circle 7-3945
New York City

PRESIDENT AND TREASURER
M. H. Hoffman

VICE-PRESIDENT
Budd Rogers

DATE OF INCORPORATION
October, 1933, under the laws of the State of California.

Harold Lloyd Corporation
1010 N. La Palmas Avenue
Phone: Granita 3111
Hollywood, Cal.

PRESIDENT
Harold C. Lloyd
VICE-PRESIDENT AND TREASURER
J. Darsey Lloyd
SECOND VICE-PRESIDENT AND ASSISTANT TREASURER
George M. Thompson
SECRETARY AND GENERAL MANAGER
William R. Fraser
ASSISTANT SECRETARY
R. C. Gortner

DIRECTORS
Harold C. Lloyd
J. Darsey Lloyd
William R. Fraser

DATE OF INCORPORATION
April 24, 1922, under the laws of the State of California. Is a closed corporation.

Lloyds Film Storage Corporation
729 Seventh Avenue
Phone: 3RYant 9-5600,4
Cable Address: Loyfilmstor
New York City

PRESIDENT AND TREASURER
Florence E. Miles
VICE-PRESIDENT
Samuel Ruben
SECRETARY
E. B. Dier

Loew’s Incorporated
1540 Broadway
Phone: 3RYant 9-7800
New York City

PRESIDENT
Nicholas M. Schenck
VICE-PRESIDENT
J. Robert Rubin
VICE-PRESIDENT AND TREASURER
David Bernstein
FIRST VICE-PRESIDENT
Arthur M. Loew
VICE-PRESIDENTS
Edward A. Schiller
Edgar J. Mannix
Al Lichtman
Sam Katz
SECRETARY
Leopold Friedman
ASSISTANT TREASURERS
ASSISTANT SECRETARIES

DATE AND PLACE OF INCORPORATION
November 25, 1916, under the laws of Delaware.
NUMER OF SHARES, COMMON
$100 000.00. 3,000 shares issued, par value $100.00.

BANKING AFFILIATIONS
Bank of America National Trust and Savings Association, Culver City Branch, Culver City, California.
Mascot Pictures Corporation
1776 Broadway
Phone: Circle 7-3177
New York City

PRESIDENT
Nat Levine

FIRST VICE-PRESIDENT AND SECRETARY
Gordon W. Levy

SECOND VICE-PRESIDENT
Morris Goodman

TREASURER AND ASSISTANT SECRETARY
J. S. Kessler

DIRECTORS

Melson Motion Picture Laboratory
South Weymouth
Mass.

PRESIDENT
O. D. Melson

Mentone Productions, Inc.
1270 Sixth Avenue
Phone: Columbia 5-7970
New York City

PRESIDENT-TREASURER
Milton E. Schwarzwald

VICE-PRESIDENT
R. Schwarzwald

SECRETARY
Jos. Gershenson

ASSISTANT SECRETARY
H. Golden

BOARD OF DIRECTORS

Mitchell Camera Corporation
665 North Robertson Boulevard
West Hollywood
Cal.

PRESIDENT AND GENERAL MANAGER
Stanley S. Anderson

Modern Film Corporation
729 Seventh Avenue
Phone: B'ryant 9-9635
New York City

PRESIDENT
George Barnett

EXECUTIVE VICE-PRESIDENT-TREASURER
Henry R. Arias

SECRETARY
Benjamin Hemsley

DIRECTORS

DATE AND PLACE OF INCORPORATION
September, 1930, New York.

NUMBER OF SHARES
200, no par value.

BANKING AFFILIATIONS
Irving Trust Company, 49th Street and Seventh Avenue, New York City.
Trade Bank of New York, 225 West 34th Street, New York City.

Monogram Pictures Corporation
1270 Sixth Avenue
Phone: Columbia 5-7674-5
New York City

PRESIDENT
W. Ray Johnston

VICE-PRESIDENT FOR PRODUCTION
Scott R. Dunlap

SECRETARY
M. S. White

TREASURER
Herschel Stuart

COMPTROLLER
J. P. Friedhoff

DIRECTORS

ADVISORY COMMITTEE
W. Ray Johnston, New York, N. Y.
John W. Mancham, Atlanta, Ga.
Howard Stubbins, Los Angeles, Cal.
Ed Blumenthal, Dallas, Texas.
Henri Elman, Chicago, Ill.
Charles W. Trampe, Milwaukee, Wis.
Benjamin Welansky, Boston, Mass.
Scott R. Dunlap, Hollywood, Cal.
Edward A. Golden, New York, N. Y.
Norton V. Ritchey, New York, N. Y.

DATE AND PLACE OF INCORPORATION
November, 1936, Delaware.

NUMBER OF SHARES, COMMON
1,000,000, par value $1.00.

BANKING AFFILIATIONS
Central Hanover Bank and Trust Company, 49th Street and Fifth Avenue, New York; Chase National Bank, Rockefeller Center, New York; Bank of America, Hollywood, Cal.

Movietone News, Inc.
(See Distribution Section—Company Officers)

National Broadcasting Company, Inc.
(See Distribution Section—Company Officers)

National-Penn Printing Company
1233 Vine Street
Phone: L'Occast 0538
Philadelphia, Pennsylvania

PRESIDENT
Simon Libros

VICE-PRESIDENT
Albert Blopton

SECRETARY-TREASURER
Oscar Libros

DATE AND PLACE OF INCORPORATION
1931, Delaware.

NUMBER OF SHARES
1,000 authorized, par value 100.

BANKING AFFILIATIONS

National Screen Service
(See Distribution Section—Company Officers)

Nuovo Mondo Motion Pictures, Inc.
630 Ninth Avenue
Phone: B'ryant 9-6092
New York City

PRESIDENT AND CHAIRMAN OF THE BOARD
Count A. Facchetti-Guigelia

EXECUTIVE VICE-PRESIDENT
Miss Frances Lo Monaco

VICE-PRESIDENT
John Messina

SECRETARY
Leo Caruso

TREASURER
Leo Seligman

THE 1937-38 MOTION PICTURE ALMANAC
Paramount—Radio

PLACE OF INCORPORATION
New York City.
NUMBER OF SHARES, COMMON
200. No par value.

BANKING AFFILIATIONS
Banco di Napoli Trust Company.

---

Paramount Pictures, Inc.
Paramount Building
1501 Broadway
New York City

PRESIDENT
Harvey Balaban
CHAIRMAN OF THE BOARD
Adolph Zukor
VICE-PRESIDENTS
Neil F. Agnew
Austin C. Keough
Henry Herzbrun
Y. F. Freeman
John V. Hicks, Jr.
SECRETARY
Austin C. Keough
TREASURER
Walter E. Cokell
ASSISTANT TREASURER
Geo. L. Bagnall
ASSISTANT SECRETARIES
Norman Collyer
Jacob H. Karp
Frank Meyer
COMPTROLLER
Fred Mohrhardt

DIRECTORS
Neil F. Agnew
Barney Balaban
Hon. Stephen Callaghan
H. A. Fortington
Harvey D. Gibson
A. Conger Goodyear
Stanton Griffis
Duncan G. Harris
John D. Hertz
H. O. King
Paul McClintock
Charles A. McClurich
Maurice Newton
Y. F. Freeman
E. V. Richards
Adolph Zukor

PLACE OF INCORPORATION
Incorporated under the laws of New York State

NUMBER OF SHARES, COMMON
2,330,449.
NUMBER OF SHARES, PREFERRED
155,890, first preferred.
597,651, second preferred.

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Pathe News, Inc.
35 West 45th Street
Phone: BRYant 9-1300
New York City

CHAIRMAN OF THE BOARD
Leo Spitz
PRESIDENT
Ned E. Definet
VICE-PRESIDENT
Frederic Ullman, Jr.
TREASURER
W. H. Clark
SECRETARY
William Mallard
ASSISTANT TREASURERS
A. J. MacPhail, O. R. McMahon
ASSISTANT SECRETARIES
J. Miller Walker, Gordon E. Younigman, A. J. MacPhail

DIRECTORS
Ned E. Definet
James G. Harbord
Frederic Ullman, Jr.
Lynford P. Vandell
William Mallard
Leo Spitz

DATE OF INCORPORATION
February 18, 1931, under the laws of Delaware.

NUMBER OF SHARES, COMMON
100, par value -100.

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Pax Films, Inc.
723 Seventh Avenue
New York City

PRESIDENT
E. I. Lopert
GENERAL MANAGER AND SECRETARY
Frank Kassler
VICE-PRESIDENT
Bill Weissman
TREASURER
Edward Simmons
SECRETARY
S. P. Fisher

---

Mary Pickford Company
1041 North Farnam Avenue
Phone: GR. 5111
Hollywood, California

PRESIDENT AND TREASURER
Mary Pickford
VICE-PRESIDENT
Lloyd Wright
SECRETARY
N. A. McKay

---

Pictorial Film Library, Inc.
130 West 46th Street, New York
Phone: BRYant 9-4151
Cable: Pictil

PRESIDENT
Milton J. Salzburg
TREASURER AND SECRETARY
Harold Baumstone
LIBRARIAN
J. Sheldon Salzburg

---

Principal Distributing Corporation
(See Distribution Section—Company Officers)

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Principal Film Exchange, Inc.
630 Ninth Avenue
Phone: CHickeing 4-0328
New York City

PRESIDENT AND TREASURER
Sherman S. Krellberg
SECRETARY
M. J. Krellberg

---

Progress Film Library
729 Seventh Avenue
Phone: BRYant 9-5600-4
New York City

PRESIDENT AND TREASURER
F. E. Miles
VICE-PRESIDENT
S. Rubenstein

---

Radio Corporation of America
RCA Building
30 Rockefeller Plaza
New York City

PRESIDENT
David Sarnoff
Radio—Reliance

Raspin Productions, Inc.
580 Fifth Avenue
Phone: Brant 9-5965
New York City

PRESIDENT
Edwin B. Raschbaum

SECRETARY
R. K. Crane

TREASURER
T. M. Roth

DIRECTORS
Edwin B. Raschbaum
T. M. Roth
R. K. Crane
J. A. McClung

DATE OF INCORPORATION
July, 1931, under the laws of Delaware.

NUMBER OF SHARES, COMMON
10,000, no par value.

NUMBER OF SHARES, PREFERRED
2,000, par value $100.

BANKING AFFILIATIONS
Sterling National Bank, New York City, N. Y.

RCA Manufacturing Company, Inc.
Camden, New Jersey

CHAIRMAN OF THE BOARD
David Sarnoff

EXECUTIVE VICE-PRESIDENT
G. K. Throckmorton

VICE-PRESIDENTS
L. B. Morris
F. H. Corregan
J. C. Warner
L. M. Clement
J. T. Clement
J. M. Smith
N. A. Mears
R. Shannon

TREASURER
J. D. Cook

ASSISTANT TREASURER
E. F. Haines
F. H. Troup

ASSISTANT COMPTROLLER
E. J. Schneider

SECRETARY
F. H. Corregan

ASSISTANT SECRETARIES
David MacKay
C. B. Myers
F. H. Troup

DIRECTORS
Cornelius N. Bliss
Arthur E. Braun
Elmer T. Cunningham
James G. Harbord
Edward W. Harden
DeWitt Millhauser
Edward J. Nally
David Sarnoff
James R. Sheffield
Frederick Strauss
George K. Throckmorton
J. C. Warner

DATE OF INCORPORATION
December 15, 1934, under the laws of Delaware.

Reliance Pictures, Inc.
1501 Broadway
Phone: Brant 9-0885
New York City

PRESIDENT AND TREASURER
Harry M. Goetz

VICE-PRESIDENT AND SECRETARY
Edward Small

Radio-Keith-Orpheum Corporation
1270 Sixth Avenue
New York City

PRESIDENT
Leo Spitz

SECRETARY
William Mallard

DIRECTORS
David Sarnoff
James G. Harbord
Edward W. Harden
L. P. Yandell
George N. Armsby

DATE OF INCORPORATION
October 17, 1919, under the laws of Delaware.

NUMBER OF SHARES, COMMON
18,500,000 authorized, no par value.

NUMBER OF SHARES, PREFERRED
$3.50 Cumulative Convertible FirstPreferred
no par value authorized 920,300 shares, issued
899,092.8 shares.

B Preferred Cumulative, authorized and
issued. Unconverted under Recapitalization
Plan approved by Stockholders April 7, 1936
17,653 shares.

COMMON, NO PAR VALUE
Authorized: 18,500,000 shares.
Issued: 13,879,556 shares.

Radio—Reliance

Raspin Productions, Inc.
580 Fifth Avenue
Phone: Brant 9-5965
New York City

PRESIDENT
Edwin B. Raschbaum

SECRETARY
R. K. Crane

TREASURER
T. M. Roth

DIRECTORS
Edwin B. Raschbaum
T. M. Roth
R. K. Crane
J. A. McClung

DATE OF INCORPORATION
July, 1931, under the laws of Delaware.

NUMBER OF SHARES, COMMON
10,000, no par value.

NUMBER OF SHARES, PREFERRED
2,000, par value $100.

BANKING AFFILIATIONS
Sterling National Bank, New York City, N. Y.

RCA Manufacturing Company, Inc.
Camden, New Jersey

CHAIRMAN OF THE BOARD
David Sarnoff

EXECUTIVE VICE-PRESIDENT
G. K. Throckmorton

VICE-PRESIDENTS
L. B. Morris
F. H. Corregan
J. C. Warner
L. M. Clement
J. T. Clement
J. M. Smith
N. A. Mears
R. Shannon

TREASURER
J. D. Cook

ASSISTANT TREASURER
E. F. Haines
F. H. Troup

ASSISTANT COMPTROLLER
E. J. Schneider

SECRETARY
F. H. Corregan

ASSISTANT SECRETARIES
David MacKay
C. B. Myers
F. H. Troup

DIRECTORS
Cornelius N. Bliss
Arthur E. Braun
Elmer T. Cunningham
James G. Harbord
Edward W. Harden
DeWitt Millhauser
Edward J. Nally
David Sarnoff
James R. Sheffield
Frederick Strauss
George K. Throckmorton
J. C. Warner

DATE OF INCORPORATION
December 15, 1934, under the laws of Delaware.

Reliance Pictures, Inc.
1501 Broadway
Phone: Brant 9-0885
New York City

PRESIDENT AND TREASURER
Harry M. Goetz

VICE-PRESIDENT AND SECRETARY
Edward Small

Radio-Keith-Orpheum Corporation
1270 Sixth Avenue
New York City

PRESIDENT
Leo Spitz

SECRETARY
William Mallard

DIRECTORS
David Sarnoff
James G. Harbord
Edward W. Harden
L. P. Yandell
George N. Armsby

DATE OF INCORPORATION
October 25, 1928, under the laws of Maryland.

NUMBER OF SHARES, COMMON
4,500,000 authorized, no par value.
2,593,991 4/4 issued, as of December 31, 1934.
ASSISTANT SECRETARY
LOUIS SWARTS

ASSISTANT TREASURER
FRANCES VAIL

DIRECTORS
Harry M. Goetz, Edward Small, Beatrice Goetz, Merta Small

DATE AND PLACE OF INCORPORATION
May 20, 1932, New York.

NUMBER OF SHARES
5,000, no par value $10.00, 4,000 issued.

BANKING AFFILIATIONS
Chemical Bank & Trust Company.

RKO Radio Pictures, Inc.
RKO Building
1270 Sixth Avenue
Phone: COlumbus 5-6500
New York City

CHAIRMAN OF THE BOARD AND PRESIDENT
ED SPITZ

VICE-PRESIDENT
NED E. DEFNET

VICE-PRESIDENT IN CHARGE OF PRODUCTION
SAMUEL J. BRISKIN

VICE-PRESIDENT, SECRETARY AND GENERAL COUNSEL
WILLIAM MALLARD

TREASURER
WILLIAM H. CLARK

DIRECTORS

Republic Pictures Corporation
(See Distribution Section—Company Officers)

Rex Film Corporation
RKO Building
1270 Sixth Avenue
Phone: COlumbus 5-1854
New York City

PRESIDENT
B. K. BLAKE

EXECUTIVE VICE-PRESIDENT
ELMER A. ROGERS

TREASURER
ELMER A. ROGERS

DATE AND PLACE OF INCORPORATION
April 22, 1935, New York.

NUMBER OF SHARES, COMMON
200, no par value

BANKING AFFILIATIONS
Chase Bank, Rockefeller Center

Ritchey International Corporation
(See Distribution Section—Company Officers)

Romer Grey Pictures, Ltd.
3680 Beverly Blvd.
Phonе: FE 1321
Los Angeles, California

CHAIRMAN OF BOARD
ELMER STEPPE

PRESIDENT
ROMER GREY

EXECUTIVE VICE PRESIDENT
WOLCOTT WEBSTER

SECRETARY
EDWIN G. BOWEN

TREASURER
E. E. DOYLE

DIRECTORS
LIN A. ELISE GREY
EDWIN G. BOWEN
ROMER GREY

NUMBER OF SHARES, COMMON
5,000, per value $10.00, 4,000 issued.

BANKING AFFILIATIONS
Bank of America.

Ross Federal Service, Inc.
6 East 45th Street
Phone: MURray Hill 2-6220
New York City

PRESIDENT AND TREASURER
HARRY A. ROSS

VICE-PRESIDENTS
DENISMORE A. ROSS
CLIFFORD B. ROSS

SECRETARY
FRANK X. MISKE

DIRECTORS
HARRY A. ROSS
DENISMORE A. ROSS
CLIFFORD B. ROSS
FRANK X. MISKE

DATE AND PLACE OF INCORPORATION
October 31, 1931, under the laws of Delaware.

NUMBER OF SHARES, COMMON
5,000 shares, par value $10.00.

BANKING AFFILIATIONS
The National City Bank of New York
Title Guarantee & Trust Company, N. Y.
New York Trust Company, N. Y.
Continental Illinois National Bank & Trust Company, Chicago.
Cleveland United National Bank, Cleveland,
Bank of America, Los Angeles.

Royal Film Exchanges, Inc.
630 Ninth Avenue
Phone: Circle 6-4724
New York City, N. Y.

PRESIDENT
MANNIE MEYER

VICE-PRESIDENT
BEN LEVINE

Sales on Sound Corporation
(See Distribution Section—Company Officers)

Scandinavian Talking Pictures, Inc.
220 West 42nd Street
Phone: WISCONSIN 7-2152
New York City

PRESIDENT
ERNST MATTSSON

Soundfilm Enterprises, Inc.
723 Seventh Avenue
Phone: MEdallion 3-3248
New York City

PRESIDENT
J. BURGIO CONTNER

VICE-PRESIDENT
E. L. LOPERT

SECRETARY AND CASHIER
PEGGY OULL

Sound Pictures, Inc.
(See Distribution Section—Company Officers)
Syndicate Pictures Corporation
RKO Building
Radio City
New York City

PRESIDENT
W. Ray Johnston
SECRETARY
M. S. White
TREASURER
J. P. Friedhoff
DIRECTORS
W. Ray Johnston, president, Monogram Pictures Corp.
M. S. White, secretary, Monogram Pictures Corp.
J. P. Friedhoff, treasurer of Monogram Pictures Corp.

DATE OF INCORPORATION
1928, under the laws of New York State.
NUMBER OF SHARES, COMMON
10,000, no par value.

Technicolor Motion Picture Corporation
823 North Seventh Street—1016 North Cole Avenue
Hollywood, Cal.

PRESIDENT AND GENERAL MANAGER
Dr. Herbert Kalmus
VICE-PRESIDENTS
J. A. Ball
George F. Lewis
G. F. Lackett
TREASURER
D. S. Shattuck
DIRECTORS
Eversley Childs, Bon Ami Company, 17 Battery Place, New York.
Robert Cushman, Roberts, Cushman & Woodberry, 31 Milk Street, Boston, Mass.
Herbert T. Kalmus, 823 North Seward Street, Hollywood, Cal.
George F. Lewis, Tibbett & Lewis, Rand & Lazo, 15 Broad Street, New York.
John McHugh, Discount Corporation of New York, 58 Pine Street, New York.

DATE OF INCORPORATION
November 19, 1915, under the laws of Maine.
NUMBER OF SHARES, COMMON
329,700 par value $1.00.

BANKING AFFILIATIONS

Time, Inc. (March of Time Division)
(See Distribution Section—Company Officers)

Tower Productions, Inc.
630 Ninth Avenue
Phone: Medalion 3-4640
New York City

PRESIDENT
Joseph Simonds
TREASURER AND SECRETARY
Herman Gluckman

Trans-Lux Daylight Picture Screen Corporation
Radio City, New York

CHAIRMAN OF THE BOARD
Percy N. Furber

Presbyterian Pictures Corporation
RKO Building
Radio City
New York City

PRESIDENT
Percival E. Furber
VICE-PRESIDENT AND TREASURER
Arthur C. Payne
VICE-PRESIDENTS
Robert L. Daine
Percival E. Furber
SECRETARY AND ASSISTANT TREASURER
Edward T. Holway
ASSISTANT SECRETARY
A. T. Mulcahy

Treo Film Exchange of New York, Inc.
630 Ninth Avenue
Phone: Lackawanna 4-0548
New York City

PRESIDENT
Marvin Meyer
VICE-PRESIDENT
Ben Levine

Tru Pictures Company, Inc.
RKO Building
1270 Sixth Avenue
Phone: Columbus 5-1254
New York City

PRESIDENT
Elmer A. Rogers
SECRETARY-TREASURER
B. K. Blake
DIRECTORS
B. K. Blake
Elmer A. Rogers
PLACE OF INCORPORATION
New York
NUMBER OF SHARES, COMMON
200, no par value

BANKING AFFILIATIONS
Chase Bank, Rockefeller Center

Twentieth Century-Fox Film Corporation
444 West 56th St., N. Y. C.
Phone: Columbus 5-3320

CHAIRMAN OF THE BOARD
Joseph M. Schenck
PRESIDENT
Sidney K. Kent
EXECUTIVE VICE-PRESIDENT
William C. Michel
VICE-PRESIDENTS
Darryl F. Zanuck
William Gortz
TREASURER
Sydney Towell
SECRETARY
Felix A. Jenkins
ASSISTANT SECRETARIES
John P. Edmondson
J. H. Lang
ASSISTANT TREASURERS
W. S. Bell
R. B. Simonson

DATE AND PLACE OF INCORPORATION
February 1, 1915, New York City.

UFA Films, Inc.
729 Seventh Avenue
Phone: Bryant 9-7890
New York City

PRESIDENT
George Nitze
VICE-PRESIDENT
Ernest Eisels, Jr.
SECRETARY
Robert C. Richter
TREASURER
George Nitze

THE 1937-38 MOTION PICTURE ALMANAC
United Artists Corporation
(See Distribution Section—Company Officers)

United Artists Theatres of California, Inc.
Los Angeles, Cal.

PRESIDENT
Joseph M. Schenck
VICE-PRESIDENT, SECRETARY AND TREASURER
Lou Anger
DIRECTORS
Lou Anger
Joseph M. Schenck
J. B. Cord
G. S. Reinhardt

Universal Pictures Company, Inc.
Rockefeller Center, New York City

PRESIDENT
R. H. Cochrane
CHAIRMAN OF THE BOARD
J. Cheever Cowdin
EXECUTIVE VICE-PRESIDENT
Charles Rogers
SECRETARY
W. S. McKay
ASSISTANT SECRETARY
Helene E. Hughes
TREASURER
C. B. Paine
ASSISTANT TREASURER
Eugene F. Walsh
DIRECTORS
R. H. Cochrane
P. D. Cochrane
J. Myer Schine
W. S. McKay
J. Cheever Cowdin
Charles Rogers
Paul G. Brown
WM. Freiday
Budd Rogers

DATE OF INCORPORATION
January 10, 1925, under the laws of the State of Delaware.

NUMBER OF SHARES
250,000 shares, $1.00 par value.
NUMBER OF SHARES, PREFERRED
First Preferred, 18,000 shares.
Second Preferred, 20,000 shares.

The Van Beuren Corporation
580 Fifth Avenue
Phone: M.Edallion 3-2172
New York City

PRESIDENT
Amedee J. Van Beuren
VICE-PRESIDENT AND GENERAL MANAGER
Frank M. Snell
VICE-PRESIDENT
Ned E. Depinet
SECRETARY
J. Miller Walker
ASSISTANT SECRETARY
William Mallard
TREASURER
Garrett Van Wagner
ASSISTANT TREASURER
O. R. McMahon
DIRECTORS

DATE OF INCORPORATION
October 16, 1925, in the State of Delaware.

NUMBER OF SHARES
100,000 shares Class A stock.
2,700 shares Class B stock.

Victory Pictures Corporation
723 Seventh Avenue
Phone: R-Kyant 9-2790
New York City
9077 Venice Boulevard
Los Angeles, Cal.

PRESIDENT
Sam Katzman
VICE-PRESIDENT
Irving Cohen
SECRETARY
L. Ryan

DATE OF INCORPORATION
April, 1935.

Wafils, Inc.
1501 Broadway, Room 1602
Phone P-E-Pennsylvania 6-8367
New York City
1426 N. Beachwood
Hollywood, Cal.

PRESIDENT AND TREASURER
Walter A. Futter
VICE-PRESIDENT AND SECRETARY
Fred W. Futter
ASSISTANT SECRETARY
M. Craddock

DATE OF INCORPORATION
1925, under the laws of New York State.
NUMBER OF SHARES
25 shares par value $100 each.

SUBSIDIARIES
Futter Productions, Inc.
Record Pictures, Inc.
The Futter Corp., Ltd.
Diversion Pictures, Inc.

Warner Bros. Pictures, Inc.
321 West 44th Street
New York City

PRESIDENT
H. M. Warner
VICE-PRESIDENTS
A. Warner
J. L. Warner
S. E. Morris
H. Starr
S. P. Friedman
SECRETARY
R. W. Perkins
ASSISTANT SECRETARIES
H. S. Bareford
C. H. Wilder
E. K. Hessberg
TREASURER
A. Warner
ASSISTANT TREASURERS
W. S. McDonald
P. A. Chase
ASSISTANT TREASURER AND COMP TROLLER
J. Carlisle
AUDITOR
T. J. Martin
ASSISTANT AUDITOR
H. M. Doherty
DIRECTORS
S. Carlisle
Stanleigh P. Friedman
Albert Warner
H. M. Warner
Jack L. Warner
R. W. Perkins
Joe Bernhard
NUMBER OF AUTHORIZED SHARES, COMMON
7,500,000. Shares outstanding 3,801,344½, par value, $5.00.

NUMBER OF AUTHORIZED SHARES, PREFERRED
103,107 Shares outstanding 103,107, no par value.

SUBSIDIARIES
Vitagraph, Inc.; The Vitaphone Corporation; Warner Bros. Theatres, Inc.; Remick Music Corporation; Brunswick Radio Corporation; Stanley Company of America.

Welgot Trailer Service, Inc.
630 Ninth Avenue
Chickering 4-3790
New York City

Chairman of Board and President
Martin Gottlieb

Executive Vice-President
Dorothy Welsh

Treasurer
Charles L. Welsh

Directors
Martin Gottlieb
Charles L. Welsh

Date of Incorporation
Under the laws of the State of New York.

Banking Affiliations
Corn Exchange Bank, 42nd Street and 8th Avenue, New York City.

Western Electric Co.
195 Broadway
New York City

President
E. W. Hammons

Treasurer
T. R. Williams

Vice-President
Bruno Weyers

Secretary
Norman C. Nicholson

Directors
E. W. Hammons, Bruno Weyers, Norman C. Nicholson

Date and Place of Incorporation
June 11, 1931, under the laws of the State of Delaware.

Number of Shares
65,000 shares without par value.
10,000 shares Class A.
55,000 shares Class B.

World Pictures Corporation
729 Seventh Avenue
Phone: MEdallion 3-2943
New York City

President and Chairman of the Board
Irvin Shapiro

Executive Vice-President, Secretary, and Treasurer
J. Popkin

Date and Place of Incorporation
1936, New York.

Bennie F. Zeidman Productions, Inc.
7250 Santa Monica Blvd.
Hollywood, Calif.

New York Office: 1501 Broadway

President
B. F. Zeidman

Secretary
Florence Cooper

Treasurer
Ben W. Solomon

Directors
B. F. Zeidman
Florence Cooper
Ben W. Solomon

Date of Incorporation
August 26, 1931.
# Financial Statements Of Year Summarized

## AMERICAN SEATING CO.

### Consolidated Income Account, Years Ended

**December 31:**

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Sales</td>
<td>$7,031,563</td>
<td>$4,917,642</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>4,802,404</td>
<td></td>
</tr>
<tr>
<td>Operating expenses</td>
<td>1,345,481</td>
<td>4,280,210</td>
</tr>
<tr>
<td>Operating income</td>
<td>883,678</td>
<td>637,432</td>
</tr>
<tr>
<td>Other income</td>
<td>100,658</td>
<td>110,514</td>
</tr>
<tr>
<td>Total income</td>
<td>984,336</td>
<td>747,946</td>
</tr>
<tr>
<td>Depreciation</td>
<td>156,262</td>
<td>152,816</td>
</tr>
<tr>
<td>Federal taxes</td>
<td>78,160</td>
<td>40,300</td>
</tr>
<tr>
<td>Interest</td>
<td>112,404</td>
<td>162,171</td>
</tr>
<tr>
<td>Provis. for bad debts</td>
<td>56,333</td>
<td>39,982</td>
</tr>
<tr>
<td>Miscell. deductions</td>
<td>39,869</td>
<td>22,415</td>
</tr>
<tr>
<td>Net income</td>
<td>541,368</td>
<td>330,262</td>
</tr>
<tr>
<td>Cash dividends</td>
<td>101,437</td>
<td></td>
</tr>
<tr>
<td>Cash &amp; stock dividends</td>
<td>42,010</td>
<td></td>
</tr>
<tr>
<td>Stock</td>
<td>360,740</td>
<td></td>
</tr>
<tr>
<td>Surplus additions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Profits on purch. co's own bonds</td>
<td>6,794</td>
<td></td>
</tr>
<tr>
<td>Partial realia, on misc. investments</td>
<td>29,351</td>
<td>10,000</td>
</tr>
<tr>
<td>Surplus deductions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss on demol. of dwelling on co's land</td>
<td>24,566</td>
<td></td>
</tr>
<tr>
<td>Previous year adjust</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>Incr. in surp. for yr</td>
<td>63,532</td>
<td>321,990</td>
</tr>
<tr>
<td>Def. from prev. year</td>
<td>369,881</td>
<td>691,871</td>
</tr>
<tr>
<td>Profit &amp; Loss def</td>
<td>306,349</td>
<td>369,881</td>
</tr>
<tr>
<td>Earnings per share</td>
<td>$2.45</td>
<td>$1.63</td>
</tr>
</tbody>
</table>

## COLUMBIA PICTURES CORP.

### Comparative Consolidated Balance Sheet:

#### Assets:

<table>
<thead>
<tr>
<th></th>
<th>Mar. 27'37</th>
<th>Mar. 27'36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, bldgs, etc</td>
<td>$2,230,567</td>
<td>$1,963,810</td>
</tr>
<tr>
<td>Inv. in subs.</td>
<td>526,439</td>
<td>794,399</td>
</tr>
<tr>
<td>Cash withheld from outs. prod.</td>
<td>3,267</td>
<td>12,058</td>
</tr>
<tr>
<td>Deposits</td>
<td>5,032</td>
<td>5,070</td>
</tr>
<tr>
<td>Inv. in partly owned co</td>
<td>138,494</td>
<td>125,975</td>
</tr>
<tr>
<td>Adv. to afl. prod.</td>
<td>164,479</td>
<td>114,807</td>
</tr>
<tr>
<td>Misc. sees.</td>
<td>1,836</td>
<td>2,151</td>
</tr>
<tr>
<td>Prepayments</td>
<td>277,895</td>
<td>274,805</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$11,125,775</td>
<td>$9,770,146</td>
</tr>
<tr>
<td>Total assets</td>
<td>$14,473,694</td>
<td>$13,061,671</td>
</tr>
</tbody>
</table>

#### Current assets:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>1,538,150</td>
<td>1,314,535</td>
</tr>
<tr>
<td>Time deposits</td>
<td>500,000</td>
<td></td>
</tr>
<tr>
<td>Notes rec.</td>
<td>3,289</td>
<td>250</td>
</tr>
<tr>
<td>Accounts rec.</td>
<td>451,001</td>
<td>352,735</td>
</tr>
<tr>
<td>Adv. to outs. prod</td>
<td>599,761</td>
<td>528,856</td>
</tr>
<tr>
<td>Inventories</td>
<td>8,445,786</td>
<td>6,996,068</td>
</tr>
<tr>
<td>Cash val. life ins</td>
<td>87,818</td>
<td>77,705</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$11,125,775</td>
<td>$9,770,146</td>
</tr>
<tr>
<td>Total assets</td>
<td>$14,473,694</td>
<td>$13,061,671</td>
</tr>
</tbody>
</table>

#### Liabilities:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pfd. stock</td>
<td>$3,487,500</td>
<td>$3,487,500</td>
</tr>
<tr>
<td>Common stock</td>
<td>4,095,604</td>
<td>3,536,208</td>
</tr>
<tr>
<td>Deposits payable</td>
<td>56,120</td>
<td>54,650</td>
</tr>
<tr>
<td>Res. for conting.</td>
<td>239,182</td>
<td>237,197</td>
</tr>
<tr>
<td>Deferred income</td>
<td>209,185</td>
<td>305,100</td>
</tr>
<tr>
<td>Stock div. on com</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds withheld from outs. prod. acct of claims</td>
<td>3,267</td>
<td>12,868</td>
</tr>
<tr>
<td>Capital surplus</td>
<td>67,256</td>
<td>67,342</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>4,724,171</td>
<td>3,576,000</td>
</tr>
</tbody>
</table>
Current liabilities:

- Notes payable
- Accounts payable
- Due to outs. prod.
- Tax reserve
- Dividends payable

Total current liabilities: $1,511,409

Net working capital: $9,614,366

Consolidated Income Account, 52 Weeks Ended:

- Gross revenue $15,301,552
- Share of oth. prod. 335,125
- Cost of accessories 311,046
- General expenses 4,364,305
- Oper. prof. of for. subs. 10,430,145
- Operating income 10,471,275
- Other income 41,130
- Total income 10,471,275

Amort. of films 8,638,866

Comparative Consolidated Balance Sheet, December 31:

Assets:
- Land, bldg. etc. (net) $5,612,131
- Prints & negatives 226,628
- Goodwill, patents, etc. 1
- Investments 2,100
- Inv. in affil. 334,882
- Notes receivable 1,000,000
- Depos. in closed banks 16,456
- Deferred charges 338,371
- Other assets 13,670

Cash 163,284

Notes & accts. rec. 4,502,193

Inventories 647,246

Cash val. life ins. 101,330

Total current assets $5,550,172

Total assets $12,740,373

Consolidated Income Account, Years Ended December 31:

<table>
<thead>
<tr>
<th>Year</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net sales &amp; pat. roy.</td>
<td>$9,496,488</td>
<td>$9,262,930</td>
</tr>
<tr>
<td>Cost of sales &amp; exp.</td>
<td>8,269,250</td>
<td>7,981,906</td>
</tr>
<tr>
<td>Operating income</td>
<td>1,226,938</td>
<td>1,281,024</td>
</tr>
<tr>
<td>Other income</td>
<td>324,608</td>
<td>369,143</td>
</tr>
<tr>
<td>Total income</td>
<td>1,551,546</td>
<td>1,650,167</td>
</tr>
<tr>
<td>Depreciation</td>
<td>266,675</td>
<td>231,326</td>
</tr>
<tr>
<td>Idle plant exp.</td>
<td>45,535</td>
<td>20,283</td>
</tr>
<tr>
<td>Bad debts</td>
<td>155,847</td>
<td>161,833</td>
</tr>
<tr>
<td>Federal taxes</td>
<td>140,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Interest</td>
<td>21,974</td>
<td>9,275</td>
</tr>
<tr>
<td>Net income</td>
<td>919,516</td>
<td>1,077,451</td>
</tr>
<tr>
<td>Preferred dividends</td>
<td>700,000</td>
<td>500,000</td>
</tr>
<tr>
<td>Balance after dividends</td>
<td>219,516</td>
<td>577,451</td>
</tr>
</tbody>
</table>

Consolidated Film Industries, Inc.

Profits on sale secs.: 752

Surplus additions:

- Unexp. of settling damage claim for fire in co's labs. in 1929 168,592
- Undep. cost of demolish. property 102,949
- Loss on sale of properties of subs. cos. 29,433
- Incr. in surp. for year 4,044,456
- P. & L. surplus 4,072,342
- Earnings per $2 pfd. shr. 2.69
- Earnings per pdl. stock participating 2.00
- Earnings per com. shr. 0.23

Surplus deductions:

- Comparative Consolidated Balance Sheet, December 31:
- Assets:
- Liabilities:
- Preferred stock $6,000,000
- Common stock 524,973
- Minority interest 19,603
- Sandry liabilities 14,400
- Capital surplus 101,278
- P. & L. surplus 4,072,342
- Current liabilities: 13,000
- Notes payable 931,107
- Accounts payable 695,498
- Accruals 144,006
- Tax reserve 223,664
- Dividends payable 101,330
- R. E. Mgt. payable 13,000

Net working capital: $3,542,897

THE 1937-38 MOTION PICTURE ALMANAC
## EASTMAN KODAK COMPANY

**Consolidated Income Account, Years Ended:**

<table>
<thead>
<tr>
<th></th>
<th>Dec. 26'36</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Sales</td>
<td>$119,900,209</td>
<td>$105,062,875</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>90,891,229</td>
<td>80,223,636</td>
</tr>
<tr>
<td>Operating income</td>
<td>26,908,580</td>
<td>24,839,239</td>
</tr>
<tr>
<td>Profit on sale of sec.</td>
<td>128,808</td>
<td>28,279</td>
</tr>
<tr>
<td>Other income</td>
<td>1,141,554</td>
<td>1,121,492</td>
</tr>
<tr>
<td>Total income</td>
<td>30,179,542</td>
<td>25,955,010</td>
</tr>
<tr>
<td>Depreciation</td>
<td>6,252,594</td>
<td>6,379,823</td>
</tr>
<tr>
<td>U. S. &amp; For. inc. taxes</td>
<td>4,522,928</td>
<td>3,072,554</td>
</tr>
<tr>
<td>Misc. deductions</td>
<td>275,422</td>
<td>676,382</td>
</tr>
<tr>
<td>Net income</td>
<td>15,906,371</td>
<td>15,913,251</td>
</tr>
<tr>
<td>Preferred dividends</td>
<td>369,942</td>
<td>369,942</td>
</tr>
<tr>
<td>Common dividends</td>
<td>15,193,717</td>
<td>12,890,066</td>
</tr>
<tr>
<td>Bal. after dividends</td>
<td>3,342,712</td>
<td>3,163,243</td>
</tr>
<tr>
<td>Surplus deductions:</td>
<td>2,000,000</td>
<td></td>
</tr>
<tr>
<td>Excl. of cost of shrs. over book value of Kodak (E. Africa)</td>
<td>190,057</td>
<td></td>
</tr>
<tr>
<td>Incr. in surp. 4 yr.</td>
<td>1,152,655</td>
<td>3,163,243</td>
</tr>
<tr>
<td>Surp. from prev. year</td>
<td>87,763,345</td>
<td>80,600,102</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>84,916,000</td>
<td>83,763,345</td>
</tr>
<tr>
<td>Earn. per 6% pdl. stk.</td>
<td>$80.664</td>
<td>$258.09</td>
</tr>
<tr>
<td>Earnings per com. stk.</td>
<td>$8.24</td>
<td>$6.91</td>
</tr>
</tbody>
</table>

## Comparative Consolidated Balance Sheet:

### Assets:

<table>
<thead>
<tr>
<th></th>
<th>Dec. 26'36</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, Bldgs., etc., net.</td>
<td>$71,980,712</td>
<td>$65,831,099</td>
</tr>
<tr>
<td>Inv. in affil. cos.</td>
<td>846,767</td>
<td>1,035,304</td>
</tr>
<tr>
<td>Kodak Employ. Assoc. &amp; Home Projects</td>
<td>1,683,721</td>
<td>2,112,431</td>
</tr>
<tr>
<td>Other investments</td>
<td>3,113,112</td>
<td>2,926,072</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>984,859</td>
<td>994,563</td>
</tr>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>17,352,766</td>
<td>20,993,502</td>
</tr>
<tr>
<td>Marketable securities</td>
<td>18,289,290</td>
<td>17,835,828</td>
</tr>
<tr>
<td>Accts. &amp; bills rec.</td>
<td>17,964,215</td>
<td>16,886,837</td>
</tr>
<tr>
<td>Inventories</td>
<td>38,538,181</td>
<td>39,758,981</td>
</tr>
<tr>
<td><strong>Total current assets:</strong></td>
<td>$92,134,552</td>
<td>$95,177,148</td>
</tr>
<tr>
<td><strong>Total assets:</strong></td>
<td>$170,743,723</td>
<td>$168,347,027</td>
</tr>
</tbody>
</table>

### Liabilities:

<table>
<thead>
<tr>
<th></th>
<th>Dec. 26'36</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>6% pdl. stock</td>
<td>$6,165,700</td>
<td>$6,165,700</td>
</tr>
<tr>
<td>Common stock</td>
<td>22,599,210</td>
<td>22,509,210</td>
</tr>
<tr>
<td>Resp. for contingee</td>
<td>9,849,246</td>
<td>9,978,733</td>
</tr>
<tr>
<td>Paid-in surplus</td>
<td>28,617,661</td>
<td>28,617,661</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>84,816,000</td>
<td>83,763,345</td>
</tr>
<tr>
<td><strong>Total current liabilities:</strong></td>
<td>$18,685,705</td>
<td>$17,312,177</td>
</tr>
<tr>
<td><strong>Total liabilities:</strong></td>
<td>$170,743,723</td>
<td>$168,347,027</td>
</tr>
<tr>
<td>Other income</td>
<td>18,701,960</td>
<td>18,091,960</td>
</tr>
<tr>
<td><strong>Net working capital:</strong></td>
<td>$73,448,847</td>
<td>$77,864,971</td>
</tr>
</tbody>
</table>

## LOEW'S, INC.

**Consolidated Income Account, 28 Weeks Ended:**

<table>
<thead>
<tr>
<th></th>
<th>Mar. 11'37</th>
<th>Mar. 12'36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating income</td>
<td>$12,390,097</td>
<td>$7,878,998</td>
</tr>
<tr>
<td>Dept. &amp; Taxes</td>
<td>7,633,967</td>
<td>2,385,869</td>
</tr>
<tr>
<td>Net income</td>
<td>8,666,130</td>
<td>5,493,038</td>
</tr>
<tr>
<td>Earnings per $6.50 pdl.</td>
<td>37.65</td>
<td>23.56</td>
</tr>
<tr>
<td>Earnings per common</td>
<td>3.05</td>
<td>1.97</td>
</tr>
</tbody>
</table>

## Comparative Consolidated Income Account, Years Ended:

<table>
<thead>
<tr>
<th></th>
<th>Aug. 31'36</th>
<th>Aug. 31'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross income</td>
<td>$108,780,542</td>
<td>$100,611,341</td>
</tr>
<tr>
<td>Total expenses</td>
<td>92,938,584</td>
<td>89,409,376</td>
</tr>
<tr>
<td>Operating profit</td>
<td>15,841,948</td>
<td>11,201,867</td>
</tr>
<tr>
<td>Other income</td>
<td>644,235</td>
<td></td>
</tr>
<tr>
<td>Total income</td>
<td>16,486,683</td>
<td>11,201,867</td>
</tr>
<tr>
<td>Total deductions</td>
<td>5,499,860</td>
<td>3,622,123</td>
</tr>
<tr>
<td>Net income</td>
<td>11,057,823</td>
<td>7,579,744</td>
</tr>
<tr>
<td>Preferred dividends</td>
<td>888,571</td>
<td>888,571</td>
</tr>
<tr>
<td>Common dividends</td>
<td>3,753,154</td>
<td>3,316,737</td>
</tr>
<tr>
<td>Surp. aft. cash divs.</td>
<td>6,435,108</td>
<td>3,374,476</td>
</tr>
<tr>
<td>Previous surplus</td>
<td>41,088,279</td>
<td>37,697,063</td>
</tr>
<tr>
<td>Total surplus</td>
<td>47,533,387</td>
<td>41,041,539</td>
</tr>
<tr>
<td>Ads. of Invest. in corps.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Divs. rec. from prior yrs.</td>
<td>279,550</td>
<td>46,278</td>
</tr>
<tr>
<td>profits of affil. cos.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loew's Inc. shr. undistr. affil. cos.</td>
<td>493,286</td>
<td></td>
</tr>
<tr>
<td>Ads. of value of produc. in susp. continuities, books, &amp; rec., etc.</td>
<td>472,197</td>
<td></td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>44,354,379</td>
<td>41,088,279</td>
</tr>
<tr>
<td>Earnings per pdl. shr.</td>
<td>81.02</td>
<td>55.44</td>
</tr>
<tr>
<td>Earnings per common shr.</td>
<td>6.73</td>
<td>4.49</td>
</tr>
</tbody>
</table>

## Comparative Consolidated Balance Sheet, August 31:

### Assets:

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, Bldgs., etc. net.</td>
<td>$71,768,430</td>
<td>$71,511,042</td>
</tr>
<tr>
<td>Inv. in affil. cos.</td>
<td>9,514,419</td>
<td>10,101,995</td>
</tr>
<tr>
<td>Sinking fund reqs.</td>
<td>174,994</td>
<td>316,239</td>
</tr>
<tr>
<td>Misc. inv.</td>
<td>372,245</td>
<td>747,036</td>
</tr>
<tr>
<td>Deposits</td>
<td>1,000,717</td>
<td>1,007,472</td>
</tr>
<tr>
<td>Prepayments</td>
<td>1,397,765</td>
<td>1,104,265</td>
</tr>
<tr>
<td>Bond Disc. &amp; exp.</td>
<td>1,491,977</td>
<td>834,707</td>
</tr>
<tr>
<td>Prelim. &amp; devl.exp.Forn.</td>
<td>585,003</td>
<td>696,492</td>
</tr>
</tbody>
</table>

### Current Assets:

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>4,776,634</td>
<td>3,718,803</td>
</tr>
<tr>
<td>U. S. Govt. secs.</td>
<td>7,265,397</td>
<td>3,376,182</td>
</tr>
<tr>
<td>Foreign Gov. secs.</td>
<td>2,153,263</td>
<td></td>
</tr>
<tr>
<td>Accounts rec.</td>
<td>2,434,599</td>
<td>1,192,958</td>
</tr>
<tr>
<td>Notes rec.</td>
<td>17,479</td>
<td>17,241</td>
</tr>
<tr>
<td>Film prod. in process. rel. &amp; murl.</td>
<td>31,553,877</td>
<td>29,482,479</td>
</tr>
<tr>
<td>Book &amp; Rights</td>
<td>3,170,429</td>
<td>2,218,654</td>
</tr>
<tr>
<td>Adver access.</td>
<td>569,861</td>
<td>494,230</td>
</tr>
<tr>
<td>Theatre &amp; Studio suppl.</td>
<td>340,400</td>
<td>309,640</td>
</tr>
<tr>
<td>Due from affil. cos.</td>
<td>32,562</td>
<td>132,138</td>
</tr>
</tbody>
</table>

---

T H E 1 9 3 7 - 3 8 M O T I O N P I C T U R E A L M A N A C

886
<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adv. to product</td>
<td>1,519,147</td>
</tr>
<tr>
<td>Mgt. &amp; Int. p./yans.</td>
<td>389,912</td>
</tr>
<tr>
<td>Total current assets</td>
<td>52,257,080</td>
</tr>
<tr>
<td>Total assets</td>
<td>138,562,712</td>
</tr>
</tbody>
</table>

**Liabilities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pfd. stock</td>
<td>$12,920,229</td>
</tr>
<tr>
<td>Common stock</td>
<td>38,154,431</td>
</tr>
<tr>
<td>Debentures due 1941</td>
<td>12,519,041</td>
</tr>
<tr>
<td>Bonds &amp; Mtgs. subs.</td>
<td>9,583,753</td>
</tr>
<tr>
<td>Subs. 1st liens due 1947</td>
<td>7,318,300</td>
</tr>
<tr>
<td>Deb. 3%'s, 1946</td>
<td>13,864,000</td>
</tr>
<tr>
<td>Subs. pfd. stock</td>
<td>1,363,700</td>
</tr>
<tr>
<td>Deferred credits</td>
<td>370,700</td>
</tr>
<tr>
<td>Res. for cont.</td>
<td>500,000</td>
</tr>
<tr>
<td>Corporate surplus</td>
<td>44,354,379</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>$9,223,214</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$138,562,712</td>
</tr>
<tr>
<td><strong>Net working capital</strong></td>
<td>$43,063,866</td>
</tr>
</tbody>
</table>

**PARAMOUNT PICTURES, INC.**

**Consolidated Income Account, Years Ended:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Jan. 2'37</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>$107,347,116</td>
<td>$93,274,855</td>
</tr>
<tr>
<td>Total expenses</td>
<td>96,370,486</td>
<td>83,116,975</td>
</tr>
<tr>
<td>Operating Income</td>
<td>10,976,670</td>
<td>10,157,880</td>
</tr>
<tr>
<td>Depreciation</td>
<td>3,025,346</td>
<td>3,948,559</td>
</tr>
<tr>
<td>Federal taxes</td>
<td>626,649</td>
<td>481,332</td>
</tr>
<tr>
<td>Bond interest</td>
<td>1,470,566</td>
<td>1,576,600</td>
</tr>
<tr>
<td>Res. for cont.</td>
<td>632,900</td>
<td></td>
</tr>
<tr>
<td>Subs. pfd. divs.</td>
<td>202,137</td>
<td>258,209</td>
</tr>
<tr>
<td>Minority interest</td>
<td>122,944</td>
<td>68,264</td>
</tr>
<tr>
<td>Net income</td>
<td>3,889,020</td>
<td>3,153,167</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>3,291,535</td>
<td>563,167</td>
</tr>
<tr>
<td>Earnings per 6% 1st pfd. shr.</td>
<td>$18.51</td>
<td>$12.61</td>
</tr>
<tr>
<td>Earnings per 6% 2nd pfd. shr.</td>
<td>$4.08</td>
<td>$2.37</td>
</tr>
<tr>
<td>Earnings per comm. shr.</td>
<td>$1.18</td>
<td>$0.79</td>
</tr>
<tr>
<td>Land bldgs., etc. of subs.</td>
<td>1,026,750</td>
<td>2,047,711</td>
</tr>
<tr>
<td>Wholly-owned for subs.</td>
<td>131,487</td>
<td>195,573</td>
</tr>
<tr>
<td>Wholly-owned for domest. subs.</td>
<td>2,718,451</td>
<td>2,210,951</td>
</tr>
<tr>
<td>Miscellaneous assets</td>
<td>164,873</td>
<td>298,941</td>
</tr>
<tr>
<td>Claims agst. consolid.</td>
<td>15,967</td>
<td>10,631</td>
</tr>
<tr>
<td>Rec. of parent co. on depots.</td>
<td></td>
<td>780,000</td>
</tr>
<tr>
<td>Rec. fr. co. in reorg.</td>
<td>98,131</td>
<td>12,192</td>
</tr>
<tr>
<td>Sinking funds</td>
<td>892,664</td>
<td>659,690</td>
</tr>
<tr>
<td>Prepayments</td>
<td>1,238,168</td>
<td>1,038,541</td>
</tr>
<tr>
<td>Bond disc. &amp; exp.</td>
<td>732,730</td>
<td>524,622</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>96,990</td>
<td>17,778</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td>$10,475,389</td>
<td>17,090,672</td>
</tr>
<tr>
<td><strong>Mktbl. secs.</strong></td>
<td>306,783</td>
<td>1,003,178</td>
</tr>
<tr>
<td><strong>Notes rec.</strong></td>
<td>165,644</td>
<td>491,409</td>
</tr>
<tr>
<td><strong>Customer advances</strong></td>
<td>2,670,849</td>
<td>2,293,671</td>
</tr>
<tr>
<td><strong>Affil. co. accts. rec.</strong></td>
<td>774,912</td>
<td>605,185</td>
</tr>
<tr>
<td><strong>Officers &amp; emp'ls accts. rec.</strong></td>
<td>67,132</td>
<td>34,947</td>
</tr>
<tr>
<td><strong>Adv. to outs. prod.</strong></td>
<td>653,609</td>
<td>957,827</td>
</tr>
<tr>
<td><strong>Inventories (net)</strong></td>
<td>17,327,619</td>
<td>15,926,811</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>$32,441,957</td>
<td>$38,045,010</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Jan. 2'37</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total assets</strong></td>
<td>$116,869,157</td>
<td>$118,940,434</td>
</tr>
</tbody>
</table>

**Liabilities:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>6% 1st pfd. stk.</td>
<td>$21,012,909</td>
</tr>
<tr>
<td>6% 2nd pfd. stk.</td>
<td>6,437,508</td>
</tr>
<tr>
<td>Common stock</td>
<td>1,907,179</td>
</tr>
<tr>
<td>Minority interest</td>
<td>636,795</td>
</tr>
<tr>
<td>Subs. pfd. stk.</td>
<td>2,606,755</td>
</tr>
<tr>
<td>Notes payable</td>
<td>2,978,415</td>
</tr>
<tr>
<td>Customer advances</td>
<td>2,670,849</td>
</tr>
<tr>
<td>Purch. mon. oblig.</td>
<td>224,024</td>
</tr>
<tr>
<td>Funded debt</td>
<td>22,855,784</td>
</tr>
<tr>
<td>Funded debts subs.</td>
<td>18,415,537</td>
</tr>
<tr>
<td>Subs. mtgs.</td>
<td>1,179,849</td>
</tr>
<tr>
<td>Adv. pay.</td>
<td>933,148</td>
</tr>
<tr>
<td>Accr. exp.</td>
<td>915,798</td>
</tr>
<tr>
<td>Res. for cont.</td>
<td>659,676</td>
</tr>
<tr>
<td>General reserve</td>
<td>4,016,177</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>$38,045,010</td>
</tr>
<tr>
<td><strong>Net working capital</strong></td>
<td>$43,063,866</td>
</tr>
</tbody>
</table>

**Comparative Consolidated Balance Sheet:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Jan. 2'37</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bldgs., etc. net.</td>
<td>$42,064,530</td>
<td>$39,156,963</td>
</tr>
<tr>
<td>Land</td>
<td>21,443,975</td>
<td>20,254,082</td>
</tr>
<tr>
<td>Cap. stks. affil. cos.</td>
<td>8,665,775</td>
<td>8,666,428</td>
</tr>
<tr>
<td>Rec. from affil. cos.</td>
<td>967,293</td>
<td>854,499</td>
</tr>
<tr>
<td>Incl. debts, affil. cos.</td>
<td>3,525,545</td>
<td>3,543,500</td>
</tr>
<tr>
<td>Notes &amp; Accts, rec.</td>
<td>886,841</td>
<td>613,250</td>
</tr>
</tbody>
</table>

**THE 1937-38 MOTION PICTURE ALMANAC**
### RADIO-KEITH-ORPHEUM CORP.

**Consolidated Income Account, Years Ended December 31:**

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross</td>
<td>$49,178,050</td>
<td>$45,475,244</td>
</tr>
<tr>
<td>Total expenses</td>
<td>42,569,056</td>
<td>40,251,111</td>
</tr>
<tr>
<td>Operating income</td>
<td>6,608,994</td>
<td>5,224,132</td>
</tr>
<tr>
<td>Other income</td>
<td>755,406</td>
<td>484,747</td>
</tr>
<tr>
<td>Total income</td>
<td>7,364,400</td>
<td>5,708,606</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,802,663</td>
<td>1,594,044</td>
</tr>
<tr>
<td>Loss on scenarios</td>
<td>48,114</td>
<td></td>
</tr>
<tr>
<td>Taxes</td>
<td>474,205</td>
<td>299,900</td>
</tr>
<tr>
<td>Loss on investments</td>
<td>23,168</td>
<td>30,975</td>
</tr>
<tr>
<td>Invest. in Spanish subs., (nominal)</td>
<td>97,164</td>
<td></td>
</tr>
<tr>
<td>Prov. for affil. cos. losses</td>
<td>63,070</td>
<td>100,745</td>
</tr>
<tr>
<td>Settlement of lease</td>
<td>61,458</td>
<td>65,826</td>
</tr>
<tr>
<td>Partic. of officers &amp; employees in subs, prof., Trustees' expenses</td>
<td>339,984</td>
<td>389,657</td>
</tr>
<tr>
<td>Minority interest</td>
<td>44,361</td>
<td>51,212</td>
</tr>
<tr>
<td>Interest income</td>
<td>2,957,989</td>
<td>2,199,778</td>
</tr>
<tr>
<td>Minority interest</td>
<td>1,628</td>
<td>531</td>
</tr>
<tr>
<td>Net income</td>
<td>2,485,911</td>
<td>684,733</td>
</tr>
<tr>
<td>Incur. in surplus for yr, Def. fr. prev. yr.</td>
<td>15,963,565</td>
<td>16,078,501</td>
</tr>
<tr>
<td>P. &amp; L. deficit</td>
<td>13,491,782</td>
<td>15,963,565</td>
</tr>
</tbody>
</table>

**Comparative Consolidated Balance Sheet, December 31:**

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital assets</td>
<td>$43,849,422</td>
<td>$45,091,866</td>
</tr>
<tr>
<td>Assets recd. by subs.</td>
<td>765,182</td>
<td>381,581</td>
</tr>
<tr>
<td>Invs. in affil. cos.</td>
<td>3,618,760</td>
<td>3,956,073</td>
</tr>
<tr>
<td>Other assets</td>
<td>634,594</td>
<td>755,914</td>
</tr>
<tr>
<td>Bond expense</td>
<td>198,616</td>
<td>238,342</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,058,462</td>
<td>760,529</td>
</tr>
<tr>
<td>Deficit</td>
<td>24,699,067</td>
<td>26,964,916</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>7,369,753</td>
<td>5,052,004</td>
</tr>
<tr>
<td>Marketable securities</td>
<td>79,429</td>
<td>79,430</td>
</tr>
<tr>
<td>Due from officers &amp; employees</td>
<td>15,776</td>
<td>16,979</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>3,224</td>
<td>9,012</td>
</tr>
<tr>
<td>Notes &amp; accounts receivable</td>
<td>666,344</td>
<td>886,790</td>
</tr>
<tr>
<td>Inventories</td>
<td>8,300,630</td>
<td>8,521,942</td>
</tr>
<tr>
<td>Adv. to outs. prod.</td>
<td>139,129</td>
<td>27,465</td>
</tr>
<tr>
<td>Scenarios</td>
<td>491,167</td>
<td>345,465</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$16,965,912</td>
<td>$14,939,086</td>
</tr>
<tr>
<td>Total assets</td>
<td>$91,559,816</td>
<td>$93,086,407</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common stock</td>
<td>$25,057,581</td>
<td>$25,057,581</td>
</tr>
<tr>
<td>Minority interest</td>
<td>6,726</td>
<td>5,616</td>
</tr>
<tr>
<td>Subs. pd. stocks</td>
<td>4,234,300</td>
<td>4,254,300</td>
</tr>
<tr>
<td>Special deposits</td>
<td>603,945</td>
<td>841,398</td>
</tr>
<tr>
<td>Remit. from for. subs.</td>
<td>640,120</td>
<td>744,281</td>
</tr>
<tr>
<td>Funded debt sub.</td>
<td>3,850,000</td>
<td></td>
</tr>
<tr>
<td>Funded debt &amp; mgt's</td>
<td>32,467,095</td>
<td>33,422,403</td>
</tr>
<tr>
<td>Res. for uncol. rents</td>
<td>123,135</td>
<td>123,135</td>
</tr>
<tr>
<td>Res. for bond disc.</td>
<td>12,309</td>
<td>27,460</td>
</tr>
<tr>
<td>Res. for conting</td>
<td>1,079,452</td>
<td>1,098,332</td>
</tr>
<tr>
<td>Res. for rehab.</td>
<td>1,302,351</td>
<td>1,302,351</td>
</tr>
<tr>
<td>Res. for repl. cap. assets</td>
<td>10,325,995</td>
<td>10,325,995</td>
</tr>
<tr>
<td>Deferred notes</td>
<td>367,425</td>
<td>1,068,558</td>
</tr>
<tr>
<td>Orpheum cir. exp.</td>
<td>765,182</td>
<td>381,581</td>
</tr>
<tr>
<td>Gen. claims allow.</td>
<td>3,768,333</td>
<td></td>
</tr>
<tr>
<td>Current Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notes payable</td>
<td>3,698,825</td>
<td>3,712,833</td>
</tr>
<tr>
<td>Notes pay. to affil. cos.</td>
<td>64,430</td>
<td>64,430</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>1,810,063</td>
<td>1,941,393</td>
</tr>
<tr>
<td>Acc. to pay. affil. cos.</td>
<td>8,672</td>
<td>227,479</td>
</tr>
<tr>
<td>Acc. to pay. employees</td>
<td>110,625</td>
<td>184,916</td>
</tr>
<tr>
<td>Accrued taxes</td>
<td>966,616</td>
<td>552,446</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>3,414,838</td>
<td>2,759,480</td>
</tr>
<tr>
<td>Other accrued expenses</td>
<td>229,874</td>
<td>281,600</td>
</tr>
<tr>
<td>Serial bond &amp; mgt's</td>
<td>467,109</td>
<td>934,484</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>$10,776,053</td>
<td>$10,661,861</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total liabilities</td>
<td>$91,559,816</td>
<td>$93,086,407</td>
</tr>
<tr>
<td>Net working capital</td>
<td>$6,189,859</td>
<td>$4,277,225</td>
</tr>
</tbody>
</table>

### TECHNICOLOR, INC.

**Consolidated Income Account, Years Ended December 31:**

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net sales</td>
<td>$2,701,229</td>
<td>$1,492,845</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>1,396,519</td>
<td>1,152,764</td>
</tr>
<tr>
<td>Gross profit</td>
<td>1,104,709</td>
<td>347,081</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>309,578</td>
<td>209,677</td>
</tr>
<tr>
<td>Amort. of patents</td>
<td>185,025</td>
<td>27,253</td>
</tr>
<tr>
<td>Operating income</td>
<td>640,107</td>
<td>92,151</td>
</tr>
<tr>
<td>Unused pr. yr. res.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>1,215</td>
<td>900</td>
</tr>
<tr>
<td>Misc. deductions</td>
<td>3,471</td>
<td>551</td>
</tr>
<tr>
<td>Net income</td>
<td>582,114</td>
<td>4,341</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>954,849</td>
<td>725,282</td>
</tr>
<tr>
<td>Earnings per capital shr.</td>
<td>$0.65</td>
<td>480,005</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>1,702,610</td>
<td>541,771</td>
</tr>
<tr>
<td>Marketable securities</td>
<td>244,085</td>
<td>84,475</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>84,278</td>
<td>60,493</td>
</tr>
<tr>
<td>Inventories</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total current assets</td>
<td>$2,030,973</td>
<td>$696,353</td>
</tr>
<tr>
<td>Total assets</td>
<td>$7,100,635</td>
<td>$5,725,545</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital stock</td>
<td>$5,576,148</td>
<td>$4,614,470</td>
</tr>
<tr>
<td>Mortgage payments</td>
<td>15,000</td>
<td></td>
</tr>
</tbody>
</table>
Res, for rebates 23,562 9,479
Deposit on contracts 100,000 150,000
Surplus 954,849 725,282
Current Liabilities:
Accounts payable 110,066 119,337
Cust, current deposits 189,081 82,994
Accruals 8,983 8,983
Tax reserve 131,930 131,930
Mortgage payments 15,000 15,000
Total current liabilities $446,077 $211,314
Total liabilities $7,100,635 $5,725,545
Net working capital $1,584,896 $485,039

\[\text{V}\]

TRANS-LUX CORPORATION

Consolidated Income Account, Years Ended December 31:

\[\text{V}\]

Inc. from ticker machine rentals $142,603 $163,518
Cost of rentals 51,826 34,777
Income from opera. 90,777 67,741
Income from theatre operations 253,843 101,868
Operating expenses 187,463 161,057
Operating income 66,380 d 59,017
Other income 282,363 241,553
Total income 348,743 182,482
Depreciation 59,748 57,828
Profit on sale of sec. 24,549 57,618
Federal taxes 18,399 11,572
Other deductions 6,409 6,409
Net income 287,028 164,291
Incr. in surp, fr. year 108,450 d 126,950
Surplus fr. prev. year 426,064 553,014
P. & L. surplus 534,414 426,064
Earnings per cap. share. $0.40 $0.23

\[d=\text{deficit.}\]

Comparative Consolidated Balance Sheet, December 31:

\[\text{V}\]

Assets:
Land, bldgs., etc., net $94,337 $90,715
Ticker mach. fr. rental. 40,510 30,370
Impr. to leased theatre premises 193,099 218,070
Theatre fixtures & equip, fr. premises 49,031 64,746
Inv. in Trans-Lux Ticket Corp 277,874 278,829
Due from landlord 40,598 46,742
Investments, etc. 145,224 145,224
Receivables 13,300 8,983
Prepayments 15,295 11,174

\[\text{Current Assets:}\]
Cash 343,093 209,156
Marketable securities 16,875 54,850
Loans receivable 42,000 106,459
Notes & accs, rec. 19,020 13,096
Divs. & int. rec. 16,973 16,973
Inventories 28,522 21,008
Total current assets $449,510 $418,542
Total assets $1,319,479 $1,167,985

\[\text{Liabilities:}\]
Capital stock $715,803 $715,803
P. & L. surplus 334,414 426,064

\[\text{Current Liabilities:}\]
Accounts payable 23,672 10,262
Accruals 18,441 4,560
Tax reserve 27,148 11,256
Total current liabilities $69,261 $26,118
Total liabilities $1,319,479 $1,167,985
Net working capital $380,249 $392,424

\[\text{V}\]

TWENTIETH CENTURY-FOX FILM CORP.

Consolidated Income Account, 13 Weeks Ended:

Mar. 27, '37 Mar. 28 '38

Gross income $13,924,321 $11,826,900
Other income 256,726 287,805
Total income 14,181,047 12,114,705
Expenses 3,480,550 2,948,183
Amort. of prod. costs 6,743,976 6,189,322
Partic. in film rentals 1,523,568 1,481,999
Depreciation 67,816 67,262
Interest & discount 50,438 85,097
Federal taxes 337,100 140,000
Net income 2,067,599 1,239,260
Earn. per $1.50 pfd. shr. $2.08 $0.91
Earn. per common shr. $1.01 $0.60

Consolidated Income Account, Years Ended:

Dec. 26 '36 Dec. 28 '35

Gross income $51,670,695 $42,447,609
Dividends 1,145,909 291,143
Prof. of contrib. subs. 214,801 320,744
Other income 1,006,375 883,183
Total income 54,013,270 43,942,579
Operating expenses 12,380,893 10,594,457
Amortization 25,967,300 22,065,898
Part. in film rentals 6,675,399 6,482,458
Loss contrib. subs. 72,047 199,133
Net operating income 9,515,141 4,600,534
Depreciation 269,471 289,190
Federal taxes 849,172 400,042
Bond interest 185,177 289,723
Amort. of bond disc. 32,279 58,491
Reorganization expenses 475,436
Net income 7,722,955 3,090,133
Preferred dividends 1,916,132
Common dividends 3,150,148
Inc. in surp. for year 2,656,675
Surp. from prev. year 6,096,947 3,086,812
P. & L. surplus 8,753,622 6,096,947
Earn. per $1.50 pfd. shr. $7.49 $2.27
Earn. per common shr. $3.77 $0.86

THE 1937-38 MOTION PICTURE ALMANAC

889
### Comparative Consolidated Balance Sheet:

<table>
<thead>
<tr>
<th>Assets:</th>
<th>Dec. 26 '36</th>
<th>Dec. 28 '35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, bldgs., etc.</td>
<td>$13,359,330</td>
<td>$10,179,300</td>
</tr>
<tr>
<td>Inv. in &amp; advs. to affil. cos.</td>
<td>17,085,905</td>
<td>16,721,446</td>
</tr>
<tr>
<td>Prepayments</td>
<td>659,576</td>
<td>349,874</td>
</tr>
<tr>
<td>Unamort. bond disc.</td>
<td>91,462</td>
<td>121,741</td>
</tr>
<tr>
<td>Other assets</td>
<td>332,844</td>
<td>302,857</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Current Assets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
</tr>
<tr>
<td>Notes &amp; accts. receivable</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inventories:</th>
<th>Productions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Released</td>
<td>8,822,257</td>
</tr>
<tr>
<td>Unreleased</td>
<td>3,071,880</td>
</tr>
<tr>
<td>In progress</td>
<td>3,365,513</td>
</tr>
<tr>
<td>Deferred loans</td>
<td>943,208</td>
</tr>
<tr>
<td>Accessories</td>
<td>290,786</td>
</tr>
<tr>
<td>Other inventories</td>
<td>114,469</td>
</tr>
</tbody>
</table>

| Total current assets | $25,214,422 | $25,294,699 |
| Total assets | $56,783,549 | $54,171,917 |

<table>
<thead>
<tr>
<th>Liabilities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital stock</td>
</tr>
<tr>
<td>Funded debt (subs.)</td>
</tr>
<tr>
<td>Res. for contingencies</td>
</tr>
<tr>
<td>Res. for fluct. assets foreign countries</td>
</tr>
<tr>
<td>Misc. Liabilities</td>
</tr>
<tr>
<td>Deferred credits</td>
</tr>
<tr>
<td>Paid-in surplus</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Current Liabilities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes payable</td>
</tr>
<tr>
<td>Accounts payable</td>
</tr>
<tr>
<td>Funded debt maturing within one year</td>
</tr>
<tr>
<td>Tax reserve</td>
</tr>
</tbody>
</table>

| Total current liabilities | $5,587,259 | $6,260,522 |
| Total liabilities | $56,783,549 | $54,171,917 |
| Net working capital | $19,627,183 | $20,034,177 |

### Comparative Balance Sheet, October 31:

<table>
<thead>
<tr>
<th>Assets:</th>
<th>A 1936</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inv. in subs.</td>
<td>$4,158,267</td>
<td>$4,126,505</td>
</tr>
<tr>
<td>Organ. exp.</td>
<td>231,032</td>
<td>231,032</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Current assets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
</tr>
<tr>
<td>Due fr. stockholders</td>
</tr>
<tr>
<td>Demand notes receivable</td>
</tr>
</tbody>
</table>

| Accr. int. & misc. accts. receivable | 20,703 | 30,703 |

| Total current assets | $2,342,526 | $1,537,888 |
| Total assets | $6,731,825 | $5,895,425 |

<table>
<thead>
<tr>
<th>Liabilities:</th>
</tr>
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<tbody>
<tr>
<td>Capital stock</td>
</tr>
<tr>
<td>Funded debt</td>
</tr>
<tr>
<td>Capital surplus</td>
</tr>
<tr>
<td>Deficit</td>
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</table>

<table>
<thead>
<tr>
<th>Current liabilities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accts. pay. &amp; accr.</td>
</tr>
<tr>
<td>Accrued interest</td>
</tr>
</tbody>
</table>

| Total current liabilities | $70,398 | $70,398 |
| Total liabilities | $6,731,825 | $5,895,425 |
| Net working capital | 2,272,128 | 1,467,490 |

A—Pro-forma balance sheet giving effect to:
- 1. Subs. collection of $80,000 from stock of rec. in respect of 85,000 shares common stock of company issued Oct. 31, 1936.
- 2. Sale of 104,550 additional shares of common stock of company at $8.00 per share.
- 4. Loan of $500,000 cash to Univ. Pict. Corp. on a demand note guaranteed by Univ. Pict. Co. Inc.
- 5. But without giving effect to results of operations or any other transactions since Oct. 31, 1936.

### UNIVERSAL CORPORATION

Income Account, March 13, 1936, to October 31, 1936:

| Operating expenses | $18,688 |
| Other income | 8,638 |
| Total loss | 10,656 |
| Bond interest | 116,986 |
| Other interest | 4,481 |
| Prov. for shr. of loss of Univ. Pict. Co. Inc. | 1,261,904 |
| Net loss | 1,544,021 |

### WARNER BROTHERS PICTURES, INC.

Consolidated Income Account, 26 Weeks Ended:

| Operating income | $22,070,411 | $17,515,136 |
| Total income | 22,366,284 | 17,783,197 |
| Amort. of film costs | 12,511,761 | 10,215,957 |
| Amort. & depr. | 2,414,468 | 2,600,484 |

THE 1937-38 MOTION PICTURE ALMANAC 890
Federal taxes .......... 770,000 430,000
Other deductions ....... 307,608 129,026
Net income ............. 4,040,389 1,976,245
Earnings per $3.85 pfd shr. .......... $39.19 $19.17
Earnings per com. shr. .......... 1.04 0.48

Comparative Consolidated Balance Sheet:

Assets: Feb. 27'37 Feb. 29'36
Property owned (net)... $120,633,815 $120,978,109
Property leased (net)... 14,860,897 16,134,828
Goodwill ................ 8,245,007 8,227,483
Inv. in affil. cos .......... 1,684,630 924,212
Mtg. & Loan term notes .. 396,952 87,941
Due from officers ........ 110,000 ..
Dept. of sec. contr. ...... 1,604,396 1,446,356
Sinking fund dep. ....... 96,995 67,511
Shrs. in bldg. & loan... 64,100 133,940
Misc. investments ..... 75,190 286,446
Deferred charges ....... 1,285,772 1,284,339

Current assets:
Cash ................ $4,068,516 $3,575,491
Notes & accts. reciev... 1,769,219 1,310,796
Inventories .......... 17,798,709 14,813,736
Rights & scenarios .... 2,043,392 1,341,482
Misc. curr. assets ...... ..
Total current assets .... 25,679,827 21,433,045

Total assets .......... $174,727,581 $171,004,211

Liabilities:
Pfd. stock ........... $5,670,885 $5,670,885
Common stock ........ 19,006,723 19,006,723
Minority interest ..... 15,484 312,318
Sub. pfd. stocks ...... 246,812 261,888
Funded & otr. long term debt ... 75,225,590 81,757,882
Res. for conting. ..... 1,120,000 1,241,017
Disc. on treas. sec... 1,131,458 1,187,887
Remits fr. for. subc... 646,852 741,885
Misc. def. cred. ...... 485,425 388,379
Capital surplus ...... 56,774,519 56,650,505
P. & L. deficit ...... 6,363,301 12,275,678

Current liabilities:
Notes payable ....... 3,808,944 2,073,690
Accts. payable ...... 3,889,978 3,686,325
Accrued interest ..... 503,536 19,257
Misc. accru. .......... 3,032,709 3,191,136
Advance payments .... 1,117,211 776,944
Royalties ............ 867,445 1,286,079
Tax reserve .......... 2,641,153 1,189,408
Due to affil. cos ...... 188,023 201,978
Serial bonds, etc... 4,718,130 3,633,723

Total current liabilities.. $20,767,129 $16,058,520

Total liabilities .... $174,727,581 $171,004,211

Net working capital .... $4,912,698 $5,374,525
Money Making Stars of 1936

Shirley Temple repeated her triumph of 1935 in Motion Picture Herald’s 1936 selection of “The Ten Biggest Money Making Stars.” The independent exhibitors of the United States were asked to name the players whose pictures brought the largest amount of their theatres from September 1, 1935 to September 1, 1936. The results:

First Place

Jeanette MacDonald

Second Place

Sybil Jason

Third Place

Robert Alda

Fourth Place

Warner Oland

Fifth Place

William Gargan

Sixth Place

Charley Grapewin

Seventh Place

Jeanne Crain

Eighth Place

Rex Lease

Nineth Place

Barry Sullivan

Tenth Place

Bob Burns

* Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals. The majority listed them as a team. Their team rating credits a full point for every vote registered for the team, plus one-half point for each vote for each individual. Their individual ratings then are divided by the number of individual votes without consideration for team votes.

In the compilations of the returns in the canvass to determine “The Biggest Money Making Stars of 1936,” the ranking was based upon the number of points each player received, a mention for first place receiving 10 points, a mention for second place 9 points, and so on down to one point for a tenth place ballot. The percentages are drawn from the total pointage.

15 Honor Stars

Jane Withers

Jeanette MacDonald

Myrna Loy

Carole Lombard

Jean Arthur

Lionel Barrymore

Lionel Atwill

Eddie Cantor

Ronald Colman

Noel Coward

Kay Francis

Richard Dix

Stuart Erwin

Fredric March

Nelson Eddy

Carole Lombard

Helen Hayes

Fredric March

Robert Montgomery

Grace Moore

Paul Muni

Evelyn Brent

Edward G. Robinson

Roberta Sherer

Sylvia Sidney

Spencer Tracy

Mae West

Wheeler and Woolsey

Loretta Young

Red Ribbons

George Arliss

Edward Arnold

Gene Autry

Fredric March

Jack Benny

Jean Blondell

J. B. Hare

James Dunn

Charles Chaplin

Robert Armstrong

John Barrymore

Fredric March

Norma Shearer

Charlotte Henry

Jack Holt

Miriam Hopkins

Al Jolson

Buck Jones

Booth Tarkington

Harold Lloyd

Victor McLaglen

George O’Brien

Jack Oakie

Merle Oberon

Walter Oland

Joe Penner

Helen Twelvetrees

Bill Robinson

Barbara Stanwyck

Margaret Sullivan

Francot Tone

White Ribbons

Walter Abel

Ross Alexander

Jimmy Allin

Richard Arlen

Helen Arnold

Robert Armstrong

Lyn Ayres

Binnie Barnes

Wendy Barrie

Robert Barrat

Jean Bennett

Mary Boland

Charles Boyer

Bobby Breen

George Brent

Johnny Mack Brown

Tom Brown

Virginia Bruce

Jack Buchanan

Bob Burns

Frank Buck

Burns and Allen

Charles Butterworth

Irving Canton

Cab Calloway

Charles Chaney

Ruth Chatterton

Mae Clarke

Ark Clyde

Irvin S. Cobb

Cora Collis

Jarkle Cooper

Ricardo Cortez

Noel Coward

Buster Crabbe

Frankie Darro

Marlene Dietrich

Brian Donlevy

Sally Eilers

Pamela Elsler

Patricia Ellis

Stuart Erwin

Madge Evans

Glenada Farrell

Louise Fazenda

Alice Faye

Stephan Fitchett

Erae Flynn

Dick Foran

Preston Foster

Hoot Gibson

Gay Grant

Ann Harding

Hugh Herbert

Jean Hersholt

Edward Everett Horton

Leslie Howard

Robert Young

The Western Money Makers

Jack Jones

George O’Brien

Gene Autry

William Boyd

Ken Maynard

John Wayne

William Russell

Hoot Gibson

Buster Crabbe

Honorable Mention

Bob Steele

Harry Carey

Ralphold Scott

Charles Starrett

Tom Tyler

Johnny Mack Brown

Jimmy Durante

Tom Keene

William Boyd and Jimmy Ellison

Jack Holt

Kermit Maynard

Bob Burns

Rex Lease

Tom Mix

Rex Bell

Richard Arlen

Jack Perrin

Noah Beery, Jr.

Rex Russell

Emery Burnette

Bill Cody

Frankie Darro

Bunz Barton

"Big Boy" Quinn Williams

Robert Kent
MOTION PICTURE STOCKS IN 1936
High and Low of Stock Trading for Five Years, 1932 to 1936

(Closing Prices Are As of December 28, 1936)

NEW YORK STOCK EXCHANGE

1936

Stock and Dividends
Sales High Date Low Date Last Change
Columbia Pictures, vtc. (1A) $276,300 451⁄4 Jan. 22 31 May 20 351⁄4 + 8
Columbia Pictures pdl. (24%) 34,270 511⁄4 Jan. 23 391⁄4 Dec. 19 401⁄4 + 8
Consolidated Film 242,000 71⁄2 Feb. 13 461⁄4 Sept. 28 411⁄4 - 1
Consolidated Film pdl. (2B) 165,500 201⁄4 Feb. 13 151⁄4 Apr. 30 161⁄4 + 11⁄2
Eastman Kodak (5A) 127,400 181⁄2 Aug. 8 156 Apr. 28 122 + 151⁄2
Eastman Kodak pdl. (6) 12,000 166 Jan. 18 52 July 24 1061⁄2 + 11⁄2
Keith-Albee-Orpheum pdl. (121⁄4%) 1,900 110 Nov. 18 80 Jan. 7 110 + 30
Loew's, Inc. (2A) 1,254,100 651⁄4 Dec. 13 43 Apr. 21 63 + 11
Loew's, Inc. pdl. 1,510,100 1081⁄2 July 17 1041⁄4 Feb. 28 1061⁄4 + 121⁄4
Paramount 1,361,200 231⁄4 Dec. 8 71⁄4 Aug. 22 71⁄4 + 121⁄4
Paramount 1st pdl. (6) 389,100 170 Dec. 8 59 June 3 158 + 80
Paramount 2nd pdl. (60cB) 1,045,800 211⁄4 Dec. 8 81⁄4 Aug. 19 201⁄4 + 81⁄4
Pathé Film Corp. 866,000 111⁄2 Apr. 2 66 June 2 91⁄4 + 13
Pathé Film Corp. 1,488,100 105 Nov. 12 5 Jan. 2 741⁄4 + 26
20th Century-Fox (2C) 706,400 381⁄4 Nov. 17 221⁄2 June 1 35 + 121⁄2
20th Century-Fox pdl. (11⁄2) 385,200 471⁄4 Nov. 16 311⁄4 Apr. 27 431⁄4 + 111⁄2
Universal Pictures pdl. 15,290 115 Apr. 7 90 Jan. 7 101 + 40
Warner Brothers 4,119,800 181⁄2 Dec. 14 91⁄4 Apr. 30 161⁄4 + 61⁄2
Warner Brothers pdl. 24,200 69 Dec. 16 44 Apr. 29 67 + 16

1935

Stocks and Dividends
High Low
Columbia Pictures, vtc. (1A) 81 341⁄4
Columbia Pictures pdl. (2%) 491⁄2 431⁄2
Consolidated Film 711⁄2 31⁄2
Consolidated Film pdl. (2B) 221⁄2 141⁄4
Eastman Kodak (5A) 171⁄2 1101⁄2
Eastman Kodak pdl. (6) 164 141
Keith-Albee-Orpheum pdl. (121⁄4%) 901⁄4 34
Loew's, Inc. (2A) 551⁄2 311⁄4
Loew's, Inc. pdl. 1081⁄2 102
Paramount 1st pdl. (6) 1011⁄4 67
Paramount 2nd pdl. (60cB) 141⁄2 91⁄2
Pathé Film Corp. 811⁄4 41⁄2
20th Century-Fox (2C) 241⁄2 13
20th Century-Fox pdl. (11⁄2) 32 241⁄2
Universal Pictures pdl. 25 20
Warner Brothers 1011⁄4 61⁄2
Warner Brothers pdl. 52 141⁄2

1934

Stocks and Dividends
High Low
Columbia Pictures, vtc. (1A) 411⁄2 211⁄4
Columbia Pictures pdl. (2%) not listed not listed
Consolidated Film 61⁄2 181⁄4
Consolidated Film pdl. (2B) 201⁄4 101⁄4
Eastman Kodak (5A) 1101⁄2 79
Eastman Kodak pdl. (6) 147 120
Keith-Albee-Orpheum pdl. (121⁄4%) 371⁄2 20
Loew's, Inc. (2A) 105 72
Loew's, Inc. pdl. 105 72
Paramount 1st pdl. (6) 1011⁄4 67
Paramount 2nd pdl. (60cB) 141⁄2 91⁄2
Pathé Film Corp. 811⁄4 41⁄2
20th Century-Fox (2C) 241⁄2 13
20th Century-Fox pdl. (11⁄2) 32 241⁄2
Universal Pictures pdl. 25 20
Warner Brothers 1011⁄4 61⁄2
Warner Brothers pdl. 52 141⁄2

Curb Exchange

1956

Stocks and Dividends
Sales High Date Low Date Last Change
Columbia Pictures Common $1,590 45 Jan. 18 34 Dec. 19 34 - 81⁄4
Grand National Films 57,900 45 Sept. 8 21⁄4 July 9 21⁄4 - 31⁄2
Sentry Safety Control 58,900 141⁄4 Feb. 10 1⁄4 July 9 21⁄4 - 31⁄2
Technicolor (30c B) 769,500 331⁄2 Mar. 5 171⁄4 July 9 21⁄4 - 31⁄2
Trans-Lux DFP (20c A) 450,200 51⁄4 Jan. 21 31⁄4 April 24 31⁄4 + 11⁄2
Universal Pictures 60,900 161⁄2 Nov. 18 41⁄4 Jan. 6 4 + 31⁄4

1935

Stocks and Dividends
High Low Date Last Change
Columbia Pictures Common 73 38 July 9 351⁄4 + 81⁄4
Grand National Films not listed not listed
Sentry Safety Control not listed not listed
Technicolor (30c B) 27 111⁄4 141⁄2 71⁄4 - 31⁄2
Trans-Lux DFP (20c A) 41⁄2 2 31⁄4 31⁄4 + 11⁄2
Universal Pictures 8 2 51⁄2 3 - 11⁄2

1934

Stocks and Dividends
High Low Date Last Change
Columbia Pictures Common 73 38 July 9 351⁄4 + 81⁄4
Grand National Films not listed not listed
Sentry Safety Control not listed not listed
Technicolor (30c B) 27 111⁄4 141⁄2 71⁄4 - 31⁄2
Trans-Lux DFP (20c A) 41⁄2 2 31⁄4 31⁄4 + 11⁄2
Universal Pictures 8 2 51⁄2 3 - 11⁄2

THE 1937-38 MOTION PICTURE ALMANAC

893
### BONDS ON THE STOCK EXCHANGE

#### 1936

<table>
<thead>
<tr>
<th>Bond and Maturity</th>
<th>Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keith 6s due 1946</td>
<td>$960,000</td>
<td>100</td>
<td>Nov. 25</td>
<td>92</td>
<td>May 4</td>
<td>971/2</td>
<td>+425</td>
</tr>
<tr>
<td>Loew's 3½s due 1946</td>
<td>7,824,000</td>
<td>102</td>
<td>Nov. 12</td>
<td>96</td>
<td>June 25</td>
<td>100%</td>
<td>—</td>
</tr>
<tr>
<td>Paramount 6s due 1955</td>
<td>8,855,000</td>
<td>100½</td>
<td>Dec. 8</td>
<td>83</td>
<td>Apr. 27</td>
<td>100½</td>
<td>+8½</td>
</tr>
<tr>
<td>Paramount-Broadway 3s due 1955</td>
<td>864,000</td>
<td>73</td>
<td>Dec. 8</td>
<td>55</td>
<td>Apr. 9</td>
<td>73½</td>
<td>+15</td>
</tr>
<tr>
<td>Radio-Keith-Orpheum 6s due 1941</td>
<td>2,712,000</td>
<td>122</td>
<td>Nov. 25</td>
<td>63</td>
<td>Apr. 29</td>
<td>115</td>
<td>+37½</td>
</tr>
<tr>
<td>Warner Brothers 6s due 1939</td>
<td>7,596,000</td>
<td>100½</td>
<td>Dec. 14</td>
<td>86</td>
<td>Jan. 2</td>
<td>99½</td>
<td>—1½</td>
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</table>

#### 1935

<table>
<thead>
<tr>
<th>Bond and Maturity</th>
<th>High</th>
<th>Low</th>
<th>1935</th>
<th>1934</th>
<th>1933</th>
<th>1932</th>
<th>Valuation</th>
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<tbody>
<tr>
<td>Keith 6s due 1946</td>
<td>95½</td>
<td>67½</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>$12,615,000</td>
</tr>
<tr>
<td>Loew's 3½s due 1946</td>
<td>not listed</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>3,637,500</td>
</tr>
<tr>
<td>Paramount 6s due 1955</td>
<td>93½</td>
<td>84½</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>3,047,500</td>
</tr>
<tr>
<td>Paramount-Broadway 3s due 1955</td>
<td>63</td>
<td>54½</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>7,300,000</td>
</tr>
<tr>
<td>Radio-Keith-Orpheum 6s due 1941</td>
<td>89½</td>
<td>69½</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>139,087,500</td>
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<tr>
<td>Warner Brothers 6s due 1939</td>
<td>89½</td>
<td>48½</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>9,600,000</td>
</tr>
</tbody>
</table>

A—Not including extra; B—Accumulated dividends; C—Paid this year.

#### COMPARISON OF VALUATION OF STOCK ISSUES IN YEARS 1935-1936

<table>
<thead>
<tr>
<th>Stock</th>
<th>Close 1935</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia Pictures vtc.</td>
<td>33½</td>
<td>$10,295,000</td>
</tr>
<tr>
<td>Columbia Pictures pfd.</td>
<td>40½</td>
<td>3,037,500</td>
</tr>
<tr>
<td>Consolidated Film</td>
<td>4½</td>
<td>2,517,500</td>
</tr>
<tr>
<td>Consolidated Film pfd.</td>
<td>16½</td>
<td>6,600,000</td>
</tr>
<tr>
<td>Eastman Kodak</td>
<td>172</td>
<td>395,600</td>
</tr>
<tr>
<td>Eastman Kodak pfd.</td>
<td>160½</td>
<td>9,630,000</td>
</tr>
<tr>
<td>Keith-Albee-Orpheum pfd.</td>
<td>110</td>
<td>7,150,000</td>
</tr>
<tr>
<td>Loew's, Inc.</td>
<td>106½</td>
<td>100,800,000</td>
</tr>
<tr>
<td>Loew's, Inc. pfd.</td>
<td>106½</td>
<td>14,875,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>22½</td>
<td>36,200,000</td>
</tr>
<tr>
<td>Paramount 1st pfd.</td>
<td>158</td>
<td>59,500,000</td>
</tr>
<tr>
<td>Paramount 2nd pfd.</td>
<td>29½</td>
<td>13,405,250</td>
</tr>
<tr>
<td>Pathé Film Corp.</td>
<td>9½</td>
<td>5,625,000</td>
</tr>
<tr>
<td>Radio-Keith-Orpheum</td>
<td>7½</td>
<td>10,675,000</td>
</tr>
<tr>
<td>20th Century-Fox</td>
<td>35</td>
<td>56,000,000</td>
</tr>
<tr>
<td>20th Century-Fox pfd.</td>
<td>43½</td>
<td>43,500,000</td>
</tr>
<tr>
<td>Universal Pictures pfd.</td>
<td>101</td>
<td>2,020,000</td>
</tr>
<tr>
<td>Warner Brothers</td>
<td>16½</td>
<td>65,325,000</td>
</tr>
<tr>
<td>Warner Brothers pfd.</td>
<td>67</td>
<td>6,700,000</td>
</tr>
</tbody>
</table>

$62,000,000

---

### THE 1937-38 MOTION PICTURE ALMANAC

894
Production Staffs On Both Coasts

Advance Pictures, Inc.

(Mitchell Leichter)

6404 Hollywood Blvd.
Los Angeles, Cal.

PRESIDENT
John Wayment

VICE-PRESIDENT AND PRODUCTION 
SUPERVISOR
Mitchell Leichter

PRODUCTION MANAGER
Al Herman

CHIEF ELECTRICIAN
Wally Harn

CHIEF SOUND ENGINEER
Cliff Keuberg

LABORATORY HEAD
Dick Peterson

CAMERA DEPT. HEAD AND HEAD PRO-
JECTIONIST
Henry Cruze

STILL DEPT. HEAD
"Fat" Thompson

RESEARCH DEPT. HEAD
Fred Logan

COSTUME DEPT. HEAD
Mary Brank

MAKEUP DEPT. HEAD
George Gould

STAGE MANAGER
Frank Nelson

MINIATURE DEPT. HEAD
Jack Walker

PROPERTY MASTER
Frank Jennings

ART DIRECTOR
Roy Bayne

CASTING DIRECTOR
Steve Wilkinson

LOCATION DIRECTOR
Jerry Calahan

STORY EDITOR
J. H. Jefferson

FILM EDITOR
Dick Peterson

MUSIC DEPT. HEAD
Lou Zeiler

DANCE DEPT. HEAD
Frank Buck

PURCHASING AGENT
Mortimer Leichter

PUBLICITY DIRECTOR
M. Grandy

Biograph Studios

807 E. 175th St., N. Y. C.
Phone: Tremont 8-5500

GENERAL MANAGER AND PRODUCTION 
SUPERVISOR
William J. O'Sullivan

VICE-PRESIDENT
R. H. Hammer

STAGE MANAGER
Herbert Frank

Broadway Productions, Inc.

Eastern Service Studios
Astoria, L. I., New York

PRESIDENT
William Rowland

VICE-PRESIDENT
L. J. Schlaifer

PUBLICITY MANAGER
Sam Kopp

C. C. Burr Productions, Inc

4376 Sunset Drive
Hollywood, Cal.

PRESIDENT
C. C. Burr

VICE-PRESIDENT
George Bernhardt

TREASURER
Harold Strutz

SECRETARY
Raymond K. Johnson

SOUND ENGINEER
Tom Lambert

SALES AND CONTRACTS
C. C. Burr

SECRETARY
Winifred Gibson

SCENARIO DEPARTMENT
Raymond K. Johnson, Philip Dunham

FILM EDITOR
Charles Henkel

Ambassador Pictures, Inc.

Conn Studios
6040 Sunset Boulevard
Hollywood, Cal.

PRESIDENT
Maurice H. Conn

VICE-PRESIDENT
Didheart Conn

SECRETARY-TREASURER
Naomi Conn

THE 1937-38 MOTION PICTURE ALMANAC
Campbell Productions, Inc.
2313 Seventh Avenue
Edgcomb 4-7962
(Productions with Negro Casts)

Charles Chaplin Film Corporation
1416 North La Brea Avenue
Phone: Hempstead 2141
Hollywood

PRESIDENT
Charles Chaplin
VICE-PRESIDENT AND GENERAL MANAGER
Alfred Reeves
SECRETARY AND TREASURER
Lois C. Watt
ASSISTING SECRETARY
Kathleen Pryor
ASSISTANT STUDIO MANAGER
Jack Wilson
CINEMATOGRAPHER
Rollie Tootherich
STILL PHOTOGRAPHER
Max Munn Autrey
ART DIRECTOR
Charles D. Hall
PRESS REPRESENTATIVE
Catherine Hunter

Cinecolor, Inc.
201 North Occidental Blvd.
Hollywood, Cal.

PRESIDENT AND TREASURER
A. L. McCormick
VICE-PRESIDENTS
Alan Gundelinger
W. T. Creepin
Howard C. Brown
ASSISTANT TREASURER
Lloyd Irwin
SECRETARY
William Prynne

Columbia Pictures Corporation, Ltd.
1438 North Gower Street
Phone: Hollywood 3181
Hollywood

PRESIDENT
Harry Cohn
VICE-PRESIDENT
R. B. Kahane
STUDIO MANAGER
William S. Holman
COMPTROLLER
H. A. McDonnell
ART DIRECTOR
Stephen Goosson
PRODUCTION MANAGER
Gene Anderson
PUBLICITY DIRECTOR
William C. Thomas
CASTING DIRECTOR
Robert Mayo
LABORATORY SUPERINTENDENT
George Seid
DIRECTOR OF SOUND
John Livadary

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AMBASSADOR PICTURES

(Talismans Studios, 4516 Sunset Blvd., Hollywood, Cal.

<table>
<thead>
<tr>
<th>PICTURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song of the Trail</td>
<td>Feb. 24, '36</td>
<td>Kermit Maynard, Evelyn Brent</td>
<td></td>
</tr>
<tr>
<td>Wildcat Trooper</td>
<td>Oct. 16, '36</td>
<td>Kermit Maynard, H. Bosworth</td>
<td></td>
</tr>
<tr>
<td>Phantom Patrol</td>
<td>Oct. 30, '36</td>
<td>Kermit Maynard, Joan Barclay</td>
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<tr>
<td>Barren Light</td>
<td>Nov. 3, '36</td>
<td>Frankie Darro, Jack La Rue</td>
<td></td>
</tr>
<tr>
<td>Racing Blood</td>
<td>Nov. 15, '36</td>
<td>Frankie Darro, Kane Richmond</td>
<td></td>
</tr>
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<td>Wild Horse Roundup</td>
<td>Nov. 20, '36</td>
<td>Kermit Maynard, Dickie Jones</td>
<td></td>
</tr>
<tr>
<td>With Love and Kisses</td>
<td>Dec. 20, '36</td>
<td>Pinky Tomlin, Toby Wing</td>
<td></td>
</tr>
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<td>Headline Crasher</td>
<td>Dec. 30, '36</td>
<td>Frankie Darro, Kane Richmond</td>
<td></td>
</tr>
<tr>
<td>Galloping Dynamite</td>
<td>Jan. 15, '37</td>
<td>Kermit Maynard, Ariane Allen</td>
<td></td>
</tr>
<tr>
<td>The Devil Diamond</td>
<td>Dec. 30, '36</td>
<td>Kane Richmond, June Gale</td>
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</tr>
<tr>
<td>Valley of Terror</td>
<td>Jan. 20, '37</td>
<td>Kermit Maynard, Harley Wood</td>
<td></td>
</tr>
<tr>
<td>Sing While You're Able</td>
<td>Mar. 20, '37</td>
<td>Pinky Tomlin</td>
<td></td>
</tr>
<tr>
<td>Tough to Handle</td>
<td>Mar. 24, '37</td>
<td>Frankie Darro, Kane Richmond</td>
<td></td>
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<tr>
<td>Whistling Bullets</td>
<td>May 3, '37</td>
<td>Kermit Maynard</td>
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<th>RELEASE DATE</th>
<th>STAR</th>
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<td>Grain</td>
<td>Jan. 14, '36</td>
<td>Emma Cessarskaya</td>
<td>90</td>
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<td>Builders of Socialism</td>
<td>Jan. 25, '36</td>
<td>Travelogue</td>
<td>88</td>
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<td>Three Women</td>
<td>Feb. 11, '36</td>
<td>Boris Babochkin, Y. Jeino</td>
<td>95</td>
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<td>Dubrovsky</td>
<td>Mar. 28, '36</td>
<td>Boris Livavov, V. Gardin</td>
<td>75</td>
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<td>Children of Revolution</td>
<td>Apr. 4, '36</td>
<td>Igor Romantzev</td>
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<td>Soviet News</td>
<td>Apr. 10, '36</td>
<td>News</td>
<td>78</td>
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<td>We Are From Kronstadt</td>
<td>Apr. 30, '36</td>
<td>V. Zanichov, R. Esipova</td>
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<td>Seven Brave Men</td>
<td>June 13, '36</td>
<td>N. Bogolyubov, T. Makarova</td>
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<td>News of U.S.S.R.</td>
<td>June 25, '36</td>
<td>News</td>
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<td>Anna</td>
<td>July 16, '36</td>
<td>A. Voitsik</td>
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<td>July 28, '36</td>
<td>Alexander Granach, L. Chernaya</td>
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<td>Der Kumpel</td>
<td>Sept. 9, '36</td>
<td>B. Schmitzsky</td>
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<td>Greater Promise</td>
<td>Sept. 27, '36</td>
<td>Anna Cessarskaya</td>
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<td>Nightingale</td>
<td>Nov. 3, '36</td>
<td>N. Ekk, V. Ivasheva</td>
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<td>Son of Mongolia</td>
<td>Nov. 3, '36</td>
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<td>Abyssinian</td>
<td>Dec. 8, '36</td>
<td>Newsreel</td>
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<td>Dec. 22, '36</td>
<td>K. Osmanovskaya</td>
<td>77</td>
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<td>Revolutionists</td>
<td>Dec. 24, '36</td>
<td>V. V. Schuchkin, K. I. Tarasova</td>
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<td>Jan. 27, '37</td>
<td>Newsreel</td>
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<td>Feb. 19, '37</td>
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<td>Mar. 23, '37</td>
<td>Vladimir Gardin</td>
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<td>Apr. 28, '37</td>
<td>N. I. Dorokhin</td>
<td>92</td>
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<td>Paris Commune</td>
<td>June 1, '37</td>
<td>N. Plotnikov, A. Maksimova</td>
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<td>Youth of the Poet</td>
<td>June 22, '37</td>
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<td>Aug. 10, '37</td>
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(Continued on following page)
### FEATURES

<table>
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<tr>
<th>Title</th>
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<td>Baltic Deputy</td>
<td>Aug. 24, '37</td>
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<td>The Return of Maxim</td>
<td>Sept. 21, '37</td>
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<td>Gardener</td>
<td>Nov. 25, '37</td>
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<td>Dec. 15, '37</td>
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<td>Far East</td>
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### SHORT PRODUCT

**U.S.S.R. on Screen Series**
- Youth ........................................ 2 reels
- Red Army Ensemble ................................ 1 reel
- Vorishilov Cavalry ................................ 1 reel
- Heart of Asia ...................................... 1 reel
- Young Kalmik Republic ................................ 1 reel
- Bakhchisarai Fountain ................................ 1 reel
- Animal Club ........................................ 1 reel

### BURROUGHS TARZAN ENTERPRISES

**RKO Building, New York City.**

**PICTURES**
- Drag Net ........................................ Apr. 15, '36, Rod LaRocque, Marian Nixon ..................................... 78
- Tundra ...................................... Sept. 15, '36, Del Cambre ........................................ 78
- Phantom of Santa Fe .................... Jan. 1, '37, Nina Quartaro, Norman Kerry ........................................ 78

### CELEBRITY PRODUCTIONS, INC.

723 Seventh Avenue, New York City. BRiant 9-6067.

**SHORT FEATURES**

**ComiColor Cartoons**
- Humpty Dumpty .................................. Jan. 30, '36 ........................................ 1 reel
- Ali Baba .......................................... Mar. 30, '36 ........................................ 1 reel
- Tom Thumb ......................................... Mar. 30, '36 ........................................ 1 reel
- Dick Whittington's Cat .................. May 30, '36 ........................................ 1 reel
- Little Boy Blue .................................. July 30, '36 ........................................ 1 reel
- Happy Days .......................................... Sept. 30, '36 ........................................ 1 reel

**FEATURES**
- For Love of You ................. 1936 ... all star ........................................ 6 reels
- Kiss Me Goodbye .............. 1936 ... all star ........................................ 6 reels

### CHESTERFIELD MOTION PICTURE CORPORATION

1540 Broadway, New York City

**PICTURES**
- Ellis Island (INVINCIBLE) ........ Nov. 5, '36, Donald Cook, Peggy Shannon ........................................ 66
- Red Lights Ahead .................. Dec. 29, '36, Andy Clyde, Lucille Gleason ........................................ 66

### COLUMBIA PICTURES CORPORATION

729 Seventh Avenue, New York City. BRiant 9-7900.

**FEATURES**
- Dangerous Intrigue ................................ Jan. 4, '36, Ralph Bellamy, Joan Perry ........................................ 57
- The Mysterious Avenger .............. Jan. 17, '36, Chas. Starrett, Joan Perry ........................................ 65
- Lady of Secrets .......................... Jan. 25, '36, Ruth Chatterton, Otto Kruger, Marian Marsh ........................................ 73
- You May Be Next ............................. Feb. 6, '36, Ann Sothern, Lloyd Nolan ........................................ 67
- Hell Ship Morgan ..................... Feb. 8, '36, George Bancroft, Ann Sothern ........................................ 65

(Continued on following page)
<table>
<thead>
<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
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<tr>
<td>The Music Goes 'Round</td>
<td>Feb. 27</td>
<td>'36 Harry Richman</td>
<td>87</td>
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<td>The Cattle Thief</td>
<td>Feb. 28</td>
<td>'36 Ken Maynard</td>
<td>57</td>
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<td>Don't Gamble With Love</td>
<td>Feb. 29</td>
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<td>64</td>
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<td>Heroes of the Range</td>
<td>Apr. 2</td>
<td>'36 Ken Maynard</td>
<td>51</td>
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<td>Panic on the Air</td>
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<td>Apr. 12</td>
<td>'36 Fay Wray, Ralph Bellamy</td>
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<td>13</td>
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<td>'36 Richard Dix, Karen Morley, Lloyd Nolan</td>
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<td>May 8</td>
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<td>May 29</td>
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<td>74</td>
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<td>The King Steps Out</td>
<td>May 28</td>
<td>'36 Mary Astor, Lynne Dyer</td>
<td>64</td>
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<td>Abdul the Damned</td>
<td>June 1</td>
<td>'36 Ralph Bellamy, Martha Thorne</td>
<td>58</td>
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<td>Fugitive Sheriff</td>
<td>June 1</td>
<td>'36 Chester Morris, Jack Holt</td>
<td>73</td>
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<td>Stampede</td>
<td>June 8</td>
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<td>June 12</td>
<td>'36 Chester Morris, Margaret Grahame, Marian Marsh, Lloyd Nolan</td>
<td>74</td>
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<td>Trapped By Television</td>
<td>June 15</td>
<td>'36 Mary Astor, John Barrymore</td>
<td>64</td>
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<td>The Final Hour</td>
<td>July 7</td>
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<td>Blackmailer</td>
<td>July 10</td>
<td>'36 Florence Rice, William Gargan, H. B. Warner</td>
<td>66</td>
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<td>Shakedown</td>
<td>July 17</td>
<td>'36 Lew Ayres, Joan Perry</td>
<td>52</td>
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<td>Meet Nero Wolfe</td>
<td>Aug. 1</td>
<td>'36 Edward Arnold, Joan Perry, Lionel Stander</td>
<td>73</td>
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<td>Aug. 15</td>
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<td>Sept. 19</td>
<td>'36 Jack Holt</td>
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<td>Oct. 1</td>
<td>'36 Marguerite Churchill</td>
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<td>Killer at Large</td>
<td>Oct. 1</td>
<td>'36 Mary Brian, Russell Hardie, Betty Compson</td>
<td>58</td>
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<td>Oct. 15</td>
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<td>'36 Robert Allen, Raymond Hatton</td>
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<td>Come Closer, Folks</td>
<td>Nov. 7</td>
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<td>Nov. 25</td>
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<td>Dec. 11</td>
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<td>Dec. 14</td>
<td>'36 Jack Holt, Evelyn Venable</td>
<td>63</td>
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<td>Dec. 24</td>
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<td>Dec. 31</td>
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<td>Jan. 8</td>
<td>'36 Maurice Chevalier</td>
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<td>Jan. 17</td>
<td>'36 Chester Morris, Joan Perry</td>
<td>71</td>
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<td>Westbound Mail</td>
<td>Jan. 22</td>
<td>'36 Chester Morris, Helen Mack, Leo Carrillo</td>
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<td>Jan. 28</td>
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<td>Feb. 5</td>
<td>'36 Virginia Bruce, Melvyn Douglas, Reginald Denny</td>
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<td>Law of the Ranger</td>
<td>Feb. 26</td>
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<td>When You're in Love</td>
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<td>Mar. 4</td>
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<td>Trapped</td>
<td>Mar. 5</td>
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<td>Apr. 5</td>
<td>'36 Edward G. Robinson, Lué Deste</td>
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<td>Two Gun Law</td>
<td>Apr. 7</td>
<td>'36 Paul Kelly, Jacqueline Wells</td>
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<td>Promise to Pay</td>
<td>Apr. 21</td>
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<td>Speedcar Scandal</td>
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<td>Venus Makes Trouble</td>
<td>May 14</td>
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<td>The Devil Is Driving</td>
<td>May 25</td>
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<td>League of Frightened Men</td>
<td>May 30</td>
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<td>It Can't Last Forever</td>
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</tr>
</tbody>
</table>

(Continued on following page)
FEATURES

Two-Fisted Sheriff ........................................... Chas. Starrett, Barbara Weeks
Taxi War .................................................. Rosalind Keith, Don Terry
The Man Behind the Law ...................................... Otto Kruger, Douglass Montgomery, Jacqueline Wells
Park Avenue Man ............................................... Richard Dix, Fay Wray
Flashy Skates .............................................. Chas. Quigley, Rita Hayworth
Once a Hero .................................................. Richard Dix, Fay Wray

SHORT PRODUCT

Color Rhapsodies .................................................. 21 one reelers
Krazy Kat .......................................................... 14 one reelers
Scrappy .................................................................... 23 one reelers
News World of Sports .............................................. 22 one reelers
Screen Snapshots ................................................... 13 one reelers
Featurettes ....................................................... 12 one reelers
Community Sing ................................................... 10 one reelers
"Happy Hour" Specials ........................................... 3 three reelers
All Star Comedies ................................................ 39 two reelers

(Starring the Three Stooges—Moe Howard, Larry Fine and Jerry Howard—Andy Clyde, Charlie Chase, Polly Moran, El Brendel, Monte Collins, Tom Kennedy, Harry Langdon, Walter Catlett.)

SERIALS 1937-38

Jungle Menace ..................................................... Frank Buck with Sasha Siemel—for release on or before 9/1/37
The Adventures of the Mysterious Pilot ......................... Frank Hawks
The Secret of Treasure Island .................................... (No star yet named.)
The Great Adventures of Wild Bill Hickok ....................... (No star yet named.)

COMMODORE PICTURES CORPORATION
1511 Broadway, New York City. PENnsylvania 6-1354

FEATURES

I Cover Chinatown ............................................... Oct. 1936, Norman Foster ............................ .65
From Nine to Nine ................................................. Jan. 1937, Ruth Roland ............................ .63

CRESCENT PICTURES
Talisman Studios, 4516 Sunset Blvd., Hollywood, Cal.

PICTURES

The Glory Trail .................................................... Sept. 15, '36, Tom Keene, Joan Barclay .......................... .65
Rebellion .......................................................... Oct. 27, '36, Tom Keene, Rita Cansino ......................... .60
Battle of Greed ................................................... Jan. 18, '37, Tom Keene, Gwynne Shipman .................... .65
Old Louisiana ..................................................... Mar. 1, '37, Tom Keene, Rita Cansino ......................... .64
Under Strange Flags .............................................. Apr. 12, '37, Tom Keene ........................................ .65
Right to Kill ....................................................... May 12, '37, Tom Keene ........................................ .65
Drums of Destiny ................................................ June 12, '37, Tom Keene, Edna Lawrence ...................... .65
Star of Empire ..................................................... July 6, '37, Tom Keene ........................................ .65

DANUBIA PICTURES, INC.
(Hungarian Dialogue)
729 Seventh Avenue, N. Y. C. BRyant 9-4175.

FEATURES

Rakoczi March ................................................... Apr. 20, '35, Paul Javor ........................................ .84
Hussar Romance .................................................. Apr. 21, '35, Irene Agai ........................................ .75
Father Knows Best .............................................. May 14, '35, Szoke Szakall ................................. .80
Rakoczi March (German Dialog) ................................ June 15, '35, Frohlich, Horn ................................. .83
Seeing Hungary (English titles) .............................. Aug. 29, '35, travelogue ..................................... .58
Homely Girl ....................................................... Sept. 1, '35, Javor, Murati .................................... .88
Honor Among Thieves ........................................... Sept. 10, '35, Kabos, Cskos ................................. .73

(Continued on following page)
<table>
<thead>
<tr>
<th>TITLE</th>
<th>RELEASE DATE</th>
<th>SERIES AND STAR</th>
<th>RUNNING TIME</th>
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<tr>
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**DU WORLD PICTURES, INC.**

729 Seventh Avenue, New York City. Medallion 3-2944

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**SHORT PRODUCT**

(6) Popular Science Series     | Jan. 1, '37  | (Cinecolor)              | 1 reel       |
| Battling Bettas               | Aug. 15, '37 | (Color)                  | 1 reel       |
| Story of a Rose               | Aug. 15, '37 | (Color)                  | 1 reel       |
| Sun-Ti Ks                     | Aug. 23, '37 | (Color)                  | 1 reel       |
| Utah Picture Book             | Aug. 15, '37 | (Color)                  | 1 reel       |

**EDUCATIONAL PICTURES**

444 West 56th Street, New York City. Columbus 5-3320

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### FRENCH MOTION PICTURE CORP.

126-132 West 46th Street, New York, N. Y.

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<td>'36. Palu Bielik, Zlata Hajdukova</td>
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<td>Apr. 29</td>
<td>'37. Louis Jouvet, Madeleine Ozeray</td>
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<td>May</td>
<td>'37. Firmin Gémier, Marcelle Génial</td>
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<td>'37. Françoise Rosay, Félix Oudart</td>
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<td>'37. Sammy Fainsilber, Colette Darfeuill</td>
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<td>June</td>
<td>'37. Alice Tissot, Jacqueline Daix</td>
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<td>'37. Jean Debucourt, Annie Ducaux</td>
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<td>'37. Danielle Darrieux</td>
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<td>Aug. 28</td>
<td>'37. André Luguet</td>
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<td>'37. Sammy Fainsilber, Colette Darfeuill</td>
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<td>'37. Joséphine, André Mérat</td>
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<td>'37. Madeleine Renaud, Constant Rémy</td>
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<td>'37. George Milton, Samson Fainsilber</td>
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### SHORT FEATURES

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(Continued on following page)
GB PICTURES
1600 Broadway, New York City. Longacre 5-5869.

FEATURES
RELEASE DATE  STAR  RUNNING TIME
Seven Sinners  Aug. 15, '36.  E. Lowe, C. Cummings.  70
Nine Days a Queen  Sept. 1, '36.  Cedric Hardwicke, Nova Pilbeam.  80
Everything Is Thunder  Oct. 1, '36.  C. Bennett, D. Montgomery.  74
Love in Exile  Nov. 15, '36.  Clive Brook, Helen Vinson.  63
We're Richer Than You  Nov. 19, '36.  Mary Brian.  64
Living Dangerously  Dec. 1, '36.  Otto Kruger, Leonora Corbett.  69
Strangers on a Honeymoon  Dec. 15, '36.  Constance Cummings, Hugh Sinclair.  75
The Woman Alone  Jan. 1, '37.  Sylvia Sidney, Oscar Homolka, Desmond Tester.  75
River of Unrest  Jan. 10, '37.  John Lodge, Antoinette Cellier, John Loder.  69
Man of Affairs  Jan. 20, '37.  George Arliss.  71
Head Over Heels in Love  Feb. 11, '37.  Jessie Matthews, Louis Borell, Robert Flemyng.  82
Everybody Dance  Feb. 15, '37.  Cecily Courtinage, Ernest Truex.  81
You're in the Army Now  Mar. 15, '37.  Wallace Ford, Anna Lee.  73
Backstage  Apr. 15, '37.  Anna Neagle, Arthur Tracy.  66
Silent Barriers  Apr. 29, '37.  Richard Arlen, Lilli Palmer.  83
The Tenth Man  May 15, '37.  John Lodge, Antoinette Cellier.  77
Talk of the Devil  June 1, '37.  Ricardo Cortez, Sally Eilers.  71
Heart's Desire  Richard Tauber, Leonora Corbett, Paul Graetz.  72
The Two of Us  Jack Hubert, Gino Mado.  64
King Solomon's Mines  Cedric Hardwicke, Roland Young, Anna Lee, John Loder.  80
Gangway  George Arliss.  71
Dr. Sue  Jesse Matthews, Barry Mackay, Nat Pendleton.  70
The Dark Invader  Alfred Hitchcock Production (Untitled).  74

GRAND NATIONAL FILMS, INC.
1270 Sixth Avenue, New York City. Circle 6-2828.

FEATURES
RELEASE DATE  STAR  RUNNING TIME
Devil on Horseback  Oct. 11, '36.  Lilí Damita (Mrs. Errol Flynn).  70½
Wife Between Two Men  Feb. 15, '37.  Talia Birell, Ian Keith.  81
Yellow Cargo  Nov. 8, '36.  Conrad Nagel, Eleanor Hunt.  63
Song of the Gringo  Nov. 22, '36.  Tex Ritter.  62
Captain Calamity  Nov. 29, '36.  George Houston (Gable's lead in Mutiny on The Bounty), Movita.  66
Hats Off  Dec. 6, '36.  Mae Clarke, John Payne and Helen Lynd.  66½
Great Guy  Jan. 2, '37.  James Cagney.  73
We're in the Legion Now  Jan. 16, '37.  Reginald Denny, Esther Ralston.  55½
Scotland Yard Commands  Jan. 23, '37.  Clive Brook.  61
Arizona Days  Jan. 30, '37.  Tex Ritter.  52
Romance and Rivalry  Feb. 17, '37.  Tex Ritter.  63
Trouble in Texas  Mar. 6, '37.  Tex Ritter.  63
Navy Spy  Mar. 13, '37.  Conrad Nagel, Eleanor Hunt.  56
23½ Hours Leave  Mar. 20, '37.  James Ellison, Terry Walker.  72½
Girl Loves Boy  Mar. 27, '37.  Eric Linden, Cecilia Parker.  77
Hittin' the Trail  Apr. 3, '37.  Tex Ritter.  58
Man in the Mirror  Apr. 24, '37.  Edward Everett Horton, Genevieve Tobin.  75
Juggernaut  Apr. 30, '37.  Horis Karloff.  60
Killers of the Sea  May 8, '37.  Capt. Wallace Caswell.  50
Two Who Dared  May 8, '37.  Anna Sten, Henry Wilcoxon.  90
Forever Yours  May 15, '37.  Beniamino Gigli.  62
Sing, Cowboy, Sing  May 22, '37.  Tex Ritter.  57
Government Agent  May 29, '37.  Conrad Nagel, Eleanor Hunt.  56

FEATURES
STAR  RUNNING TIME
Small Town Boy  Stuart Erwin, Joyce Compton.
The Shadow  Rod LaRoque.
Sweetheart of the Navy  Eric Linden, Cecilia Parker.
Rider of the Rockies  Tex Ritter.
Something to Sing About  James Cagney.
Dynamite  Bruce Cabot.
Love Takes Flight  Stuart Erwin.
Cloudy, King of the Sierras  (Continued on following page)

THE 1937-38 MOTION PICTURE ALMANAC

916
### GUARANTEED PICTURES CO., INC.

729 Seventh Avenue, New York City. BRyant 9-4369.

#### FEATURES

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<td>Honolulu Honeymoon</td>
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<td>Grand Canyon</td>
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<td>Death on a Cruise</td>
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#### SHORT PRODUCT

- Kamet Conquered: F. S. Smythe Expedition, 42 minutes
- Lost Empire: (Abyssinia), 51 minutes
- Way of the Wild: Radcliffe Holmes Expedition, 38 minutes
- Rugged Island: A Shetland Lyric, 40 minutes
- Singing of the Scarlet Flower: Swedish, 80 minutes
- Wanted Men: Charles Laughton, Dorothy Gish, 82 minutes
- Girl from Maxim's: Leslie Hensen, Frances Day, 65 minutes
- A Tenderfoot Goes West: Jack LaRue, Russell Gleason, 82 minutes
- Voice of India: Hoeffner Expedition, 70 minutes
- Inyaah: Czech Film, 90 minutes
- Uncle from America: Ralph Forbes, Sheila Terry, 82 minutes
- The Fire Trap: Ralph Forbes, Sheila Terry, 82 minutes
- Rescue Squad: Ralph Forbes, Sheila Terry, 82 minutes
- Wedding of Palo: Rasmussen's Eskimo Drama, 85 minutes
- Crime of Voodoo: Fredi Washington, 83 minutes

#### SHORT PRODUCT (Continued)

- Hollywood Magic: 10½ minutes
- In Shanghai: 9½ minutes
- Bamboo: 10½ minutes
- Isles of Paradise: 9 minutes
- Floridian Curiosities: 11 minutes
- Busy Spots in Florida: 9 minutes
- Golden Harbor: 10½ minutes
- Young Explorer: 9½ minutes
- Beyond the Rio Grande: 8½ minutes
- Where Money Isn't God: 8½ minutes
- Land of Montezumas: 62 minutes
- Carillon Makers: 12½ minutes
- Around the Clock: 10½ minutes
- Vagabonds Abroad: 12½ minutes

### HOFFBERG CO., J. H., INC.

729 Seventh Avenue, New York City. MEdallion 3-3813-14.

#### FEATURES

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<td>Swedish</td>
<td>80 minutes</td>
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<td>Wanted Men: Sept. 1, '36</td>
<td>Charles Laughton, Dorothy Gish</td>
<td>82 minutes</td>
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<tr>
<td>Girl from Maxim's: Oct. 1, '36</td>
<td>Leslie Hensen, Frances Day</td>
<td>65 minutes</td>
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<td>A Tenderfoot Goes West: Oct. 15, '36</td>
<td>Jack LaRue, Russell Gleason</td>
<td>82 minutes</td>
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<tr>
<td>Voice of India: Nov. 1, '36</td>
<td>Hoeffner Expedition</td>
<td>70 minutes</td>
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<td>Inyaah: Nov. 15, '36</td>
<td>Borneo Expedition</td>
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<td>Uncle from America: Dec. 15, '36</td>
<td>Czech Film</td>
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<td>The Fire Trap: Jan. 10, '36</td>
<td>Norman Foster, Evelyn Knapp</td>
<td>58 minutes</td>
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<td>Calling All Cars: Feb. 10, '36</td>
<td>Jack La Rue, Lillian Miles</td>
<td>62 minutes</td>
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<td>Crime of Voodoo: Mar. 1, '37</td>
<td>Rasmussen's Eskimo Drama</td>
<td>85 minutes</td>
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#### SHORT PRODUCT

- Hollywood Magic: 10½ minutes
- In Shanghai: 9½ minutes
- Bamboo: 10½ minutes
- Isles of Paradise: 9 minutes
- Floridian Curiosities: 11 minutes
- Busy Spots in Florida: 9 minutes
- Golden Harbor: 10½ minutes
- Young Explorer: 9½ minutes
- Beyond the Rio Grande: 8½ minutes
- Where Money Isn't God: 8½ minutes
- Land of Montezumas: 62 minutes
- Carillon Makers: 12½ minutes
- Around the Clock: 10½ minutes
- Vagabonds Abroad: 12½ minutes

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(Continued on following page)
FEATURES

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<td>It's a Bird</td>
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<td>Tough Breaks</td>
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<td>A Spanish Interlude</td>
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<td>Theodore Roosevelt</td>
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<td>Wanted Men</td>
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IMPERIAL DISTRIBUTING CORP.

729 Seventh Avenue, New York City. BRyant 9-8670.

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<td>High Hat</td>
<td>Nov. 1, '36</td>
<td>Frank Luther, Dorothy Dare</td>
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<td>She Shall Have Music</td>
<td>Dec. 1, '36</td>
<td>Jack Hylton, June Clyde</td>
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<td>Broken Blossoms</td>
<td>Jan. 1, '37</td>
<td>Dolly Haas, Emlyn Williams</td>
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<td>With Pleasure, Madam</td>
<td>Feb. 1, '37</td>
<td>Conrad Nagel, Marta Labbar</td>
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SHORT PRODUCT

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JEWISH TALKING PICTURE CO., INC.

33 West 60th Street, New York City. COLUMBUS 5-5390.

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<tr>
<td>I Want to Be a Mother</td>
<td>Feb. 26, '37</td>
<td>Leo Fuchs, Hannah Hollander</td>
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KINOTRADE

723 Seventh Avenue, New York City. BRyant 9-5107.

FEATURES

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<td>Natalka Poltavka (The Girl from Poltava)</td>
<td>Dec. 25, '36</td>
<td>Madame Thalia Sabanieeva (Dmitri Creona)</td>
<td>10 reels</td>
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<td>Arshin Mal Alan</td>
<td>Mar. 5, '37</td>
<td>Setrag Vartian, Louise Barsamian</td>
<td>8 reels</td>
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<td>Four Jewish talking features; three Spanish talking features; two all-Negro cast feature musicals during 1937.</td>
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RAY KIRKWOOD PRODUCTIONS

P. O. Box 933, Hollywood, Cal.

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<td>Adventurous Rogue</td>
<td>Jan. 3, '37</td>
<td>Bobby Nelson, Donald Reed</td>
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<td>El Justiciero</td>
<td>Jan. 3, '37</td>
<td>Ernesto Guillen</td>
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<td>Fighting Vagabonds</td>
<td>Feb. 19, '37</td>
<td>Bobby Nelson, Donald Reed</td>
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<td>Masked Devil</td>
<td>Apr. 4, '37</td>
<td>Bobby Nelson, Donald Reed</td>
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MASCOT PICTURES CORPORATION
4024 Radford Avenue, Hollywood, Cal. NOrth Hollywood 1101.

FEATURES
Doughnuts and Society
Mar. 21, '36...Louise Fazenda, Maude Eburne
RUNNING TIME
63

MENTONE PRODUCTIONS, INC.
RKO Building, 1270 Sixth Avenue, New York City. COlumbus 5-7970.
(Short Product Musical—Distributed by Universal Pictures Co., Inc.)

SHORT PRODUCT
Gus Van's Garden Party
Sept. 2, '36...Gus Van, The Eight Lovely Girls, Miller & Massey
Musical Airways
Sept. 30, '36...Sibyl Bowan, Four Eton Boys, Cappy Barra's Harmonica Band
Fun in a Fire House
Oct. 28, '36...Smith & Dale, Virginia Verrill, Jeanne McCully, Perry Corwey
Royal Cafe
Nov. 25, '36..."Lazy Dan" Kaufman, Cecil Mack Choir, Kay Mayfield
Television Highlights
Dec. 23, '36...Gino de Lys, Power's Prom Girls
School for Swing
Jan. 20, '37...Sylvia Froos, Russ Brown, Bert Gordon, Wally & Verdyn Stapleton
Fun Begins at Home
Feb. 17, '37...Barry & Whitlege, Virginia Verrill Charisters
Bargain Matinee
Apr. 14, '37...Val Irving, Maple Leaf Trio, Five Flats, Whirling Walkers
Cocktail Party
May 12, '37...Lucille Page, Lew Parker, Mary Iris Dooley, Six Balabanows
Shoes with Rhythm
June 9, '37...Frances Williams, Rhythm Boys, Elaine & Barry, Billy Reed
Untitled (2)
July 7, '37
Aug. 4, '37

METRO-GOLDYWYN-MAYER
1540 Broadway, New York City. BRyant 9-7800.

FEATURES
Riffraff
Jan. 3, '36...Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Jean Hersholt
Three Live Ghosts
Jan. 10, '36...Richard Arlen, Cecilia Parker, Dudley Digges
Exclusive Story
Jan. 17, '36...Franchot Tone, Madge Evans, Joseph Calleia, Stuart Erwin, Harvey Stephens, Jean Hersholt
Tough Guy
Jan. 24, '36...Jackie Cooper, Joseph Calleia, Rin Tin Tin, Jean Hersholt
Voice of Bugle Ann
Feb. 7, '36...Jolene Barrymore, Eric Linden, Maureen O'Sullivan, Dudley Digges, Henry Wadsworth
Bohemian Girl
Feb. 14, '36...Laurel-Hardy
Garden Murder Case
Feb. 21, '36...Edmund Lowe, Virginia Bruce, Benita Hume
Wife vs. Secretary
Feb. 28, '36...Clark Gable, Jean Harlow, Myrna Loy
The Three Godfathers
Mar. 6, '36...Chester Morris, Lewis Stone, Walter Brennan, Irene Hervey, Sidney Toler
Peticoat Fever
Mar. 20, '36...Robert Montgomery, Myrna Loy, Reginald Owen
Moonlight Murder
Mar. 27, '36...Chester Morris, Madge Evans, Leo Carrillo, J. Carroll Naish
Unguarded Hour
Apr. 3, '36...Loretta Young, Lewis Stone, Roland Young
Small Town Girl
Apr. 10, '36...Janet Gaynor, Robert Taylor, Lewis Stone
Robin Hood of El Dorado
Apr. 17, '36...Warner Baxter, Ann Loring, Bruce Cabot, Marco, J. Carroll Naish
Absolute Quiet
Apr. 24, '36...Lionel Atwill, Irene Hervey, Raymond Walburn, Stuart Erwin, Ann Loring, Louis Hayward
Speed
May 8, '36...James Stewart, Wendy Barrie, Una Merkel, Ralph Morgan, Weldon Heyburn
The Three Wise Guys
May 15, '36...Robert Young, Betty Furness
Trouble for Two
May 29, '36...Robert Montgomery, Rosalind Russell

(Continued on following page)
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<td>Fury</td>
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<td>We Went to College.</td>
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<td>The Devil Doll</td>
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<td>Suzy</td>
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<td>Women Are Trouble.</td>
<td>July 31</td>
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<td>His Brother's Wife.</td>
<td>Aug 7</td>
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<td>Picketty Jim</td>
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<td>The Great Ziegfield</td>
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<td>Sworn Enemy</td>
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<td>The Devil Is a Sissy</td>
<td>Sept 18</td>
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<td>Old Hutch</td>
<td>Sept 25</td>
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<td>The Longest Night</td>
<td>Oct 2</td>
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<td>Libeled Lady</td>
<td>Oct 9</td>
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<td>All American Chump</td>
<td>Oct 16</td>
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<td>Mister Cinderella</td>
<td>Oct 23</td>
<td></td>
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<tr>
<td>Our Relations</td>
<td>Oct 30</td>
<td></td>
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<td>Tarzan Escapes</td>
<td>Nov 6</td>
<td></td>
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<td>Mad Holiday</td>
<td>Nov 13</td>
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<td>Love On the Run.</td>
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<td>Born to Dance</td>
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<td>General Spanky</td>
<td>Dec 11</td>
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<td>Sinner Take All</td>
<td>Dec 18</td>
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<td>Dec 25</td>
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<td>Camelot</td>
<td>Jan 1</td>
<td></td>
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<td>Under Cover of Night</td>
<td>July 8</td>
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<td>Dangerous Number</td>
<td>Jan 22</td>
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<td>Man of the People</td>
<td>Jan 29</td>
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<td>Mama Steps Out</td>
<td>Feb 5</td>
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<td>Last of Mrs. Cheyney</td>
<td>Feb 19</td>
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<td>Espionage</td>
<td>Feb 26</td>
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<td>A Family Affair</td>
<td>Mar 19</td>
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<td>Personal Property</td>
<td>Mar 26</td>
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<td>Maytime</td>
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<td>Song of the City</td>
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<td>Way Out West</td>
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<td>Good Old Soak</td>
<td>Apr 23</td>
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<td>Nobody's Baby</td>
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<td>Night Must Fall</td>
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<td>The Thirteenth Chair</td>
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<td></td>
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<td>They Gave Him a Gun</td>
<td>May 14</td>
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<td>Pick a Star</td>
<td>May 21</td>
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<td>Captains Courageous</td>
<td>July 30</td>
<td></td>
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<td>Good Earth</td>
<td>Aug 20</td>
<td></td>
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<td>A Day at the Races</td>
<td>May 28</td>
<td></td>
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<tr>
<td>Parnell</td>
<td>June 4</td>
<td></td>
<td></td>
</tr>
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<td>The Emperor's Candlesticks</td>
<td>June 11</td>
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<td>Topper</td>
<td>July 9</td>
<td></td>
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<tr>
<td>Holiday Melody of 1937</td>
<td>July 16</td>
<td></td>
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</tr>
<tr>
<td>The Firefly</td>
<td></td>
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<td>Marie Waleska</td>
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<tr>
<td>Saratoga</td>
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</tbody>
</table>

**SHORT PRODUCT**

- Musical Revues: 7 two reelers
- Crime Doesn't Pay: 4 two reelers
- Special (Servant of the People): 2 reeler
- MGM Miniatures: 12 one reelers
- Pete Smith Specialties: 10 one reelers
- Fitz Patrick Traveltalks: 14 one reelers
- Happy Harmonies Cartoons: 9 one reelers
- Tabloid Musicals: 7 one reelers
- MGM Sports Parade: 6 one reelers
- Patsy Kelly: 4 two reelers
- Charlie Chase: 5 two reelers
- Our Gang: 9 one reelers
The Outer Gate........................... Ralph Morgan, Kay Linaker.............. 63
Legion of Missing Men................... Ralph Forbes, Ben Alexander, Hala Linda... 65
Paradise Isle ............................ Warren Hull, Movita Castenada.
Romance of the Limberlost..............
College Sweetheart....................... Edward Arnold, Jr.
Freekex Comes Home........................
Land of Sky Blue Water..................
The County Fair ...........................
Saleslady ................................
Blazing Barriers..........................
The Girl Next Door.......................
The Marines Are Here.....................
Numbered Woman ..........................
Luck of Roaring Camp....................
False Colors ............................
Scandal ................................
Queen of the Yukon ........................
My Old Kentucky Home...................
The Thirteenth Man....................... A Bride for Henry
Telephone Operator........................
Flying Orders ............................
Wolf Call ...............................
Port of Missing Girls..................
Federal Bullets ..........................

FRANK NORTON
(Greek Dialogue—English Titles)
Paramount Building, New York City (Room 1906).

My American Wife.......................... Aug. 7, '36.. Francis Lederer, Ann Sothern, Fred Stone, Billie Burke ...................... 72
I'd Give My Life .......................... Aug. 14, '36.. Francis Drake, Tom Brown........... 80
Hollywood Boulevard ....................... Aug. 21, '36.. John Halliday, Marsha Hunt, Robert Cummings. 74
Texas Rangers ............................ Aug. 28, '36.. Fred MacMurray, Jack Oakie, Lloyd Nolan, Jean Parker .................. 100
Straight From the Shoulder .............. Aug. 28, '36.. Ralph Bellamy, Katherine Locke, Andy Clyde... 66
Lady Be Careful .......................... Sept. 4, '36.. Lew Ayres, Mary Carlisle, Benny Baker, Larry Crabbe .................. 70
General Died at Dawn .................... Sept. 4, '36.. Gary Cooper, Madeleine Carroll, Akim Tamiroff. 97
Three Married Men ....................... Sept. 11, '36.. Lynne Overman, Roscoe Karns, Wm. Frawley, Mary Brian .................... 60
Wives Never Know ......................... Sept. 18, '36.. Charlie Ruggles, Mary Boland, Adolphe Menjou... 75
Murder With Pictures ..................... Sept. 26, '36.. Lew Ayres, Gail Patrick, Paul Kelly, Ernest Cossart .............. 71
Big Broadcast of 1937.................... Oct. 9, '36.. Jack Benny, Burns & Allen, Bob Burns, Martha Raye ................... 95
Wedding Present ........................ Oct. 16, '36.. Joan Bennett, Cary Grant, George Bancroft... 81
Hoplalong Cassidy Returns .............. Oct. 23, '36.. William Boyd, Evelyn Brent................ 73

(Continued on following page)
<table>
<thead>
<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accusing Finger</td>
<td>Oct. 23</td>
<td>'36... Paul Kelly, Kent Taylor, Marsha Hunt</td>
<td>61</td>
</tr>
<tr>
<td>Bombshell, The</td>
<td>Oct. 30</td>
<td>'36... Tom Brown, Eleanore Whitney</td>
<td>74</td>
</tr>
<tr>
<td>Along Came Love</td>
<td>Nov. 6</td>
<td>'36... Irene Harvey, Charles Starrett</td>
<td>78</td>
</tr>
<tr>
<td>Easy To Take</td>
<td>Nov. 6</td>
<td>'36... John Howard, Marsha Hunt</td>
<td>65</td>
</tr>
<tr>
<td>Go West Young Man</td>
<td>Nov. 13</td>
<td>'36... Mae West, Warren William, Alice Brady, Randolph Scott</td>
<td>71</td>
</tr>
<tr>
<td>Hideaway Girl</td>
<td>Nov. 20</td>
<td>'36... Shirley Ross, Robert Cummings</td>
<td>74</td>
</tr>
<tr>
<td>Jungle Princess</td>
<td>Nov. 27</td>
<td>'36... Dorothy Lamour, Ray Milland</td>
<td>84</td>
</tr>
<tr>
<td>Arizona Mahoney</td>
<td>Dec. 11</td>
<td>'36... Joe Cook, Larry Crabbe</td>
<td>58</td>
</tr>
<tr>
<td>Trail Dust, Rides Easy</td>
<td>Dec. 11</td>
<td>'36... William Boyd, Benita Prime</td>
<td>74</td>
</tr>
<tr>
<td>Let's Make a Million</td>
<td>Dec. 18</td>
<td>'36... Edward Horton, Porter Hall</td>
<td>60</td>
</tr>
<tr>
<td>College Holiday</td>
<td>Dec. 25</td>
<td>'36... Jack Benny, Burns &amp; Allen, Ben Blue, Martha Raye</td>
<td>87</td>
</tr>
<tr>
<td>The Plainsman</td>
<td>Jan. 1</td>
<td>'37... Gary Cooper, Jean Arthur, James Ellison</td>
<td>109</td>
</tr>
<tr>
<td>Mind Your Own Business</td>
<td>Jan. 8</td>
<td>'37... Charles Ruggles, Alice Brady</td>
<td>76</td>
</tr>
<tr>
<td>Doctor's Diary</td>
<td>Jan. 16</td>
<td>'37... John Trent, Helen Burgess</td>
<td>66</td>
</tr>
<tr>
<td>Bulldog Drummond Escapes</td>
<td>Jan. 22</td>
<td>'37... Ray Milland, Heather Angel</td>
<td>93</td>
</tr>
<tr>
<td>Champagne Waltz</td>
<td>Jan. 29</td>
<td>'37... Gladys Swarthout, Fred MacMurray</td>
<td>71</td>
</tr>
<tr>
<td>Outcast</td>
<td>Feb. 5</td>
<td>'37... Warren William, Karen Morley</td>
<td>73</td>
</tr>
<tr>
<td>Clarence</td>
<td>Feb. 12</td>
<td>'37... Roscoe Karss, Charlotte Wynters</td>
<td>64</td>
</tr>
<tr>
<td>Maid of Salem</td>
<td>Feb. 19</td>
<td>'37... Claudette Colbert, Fred MacMurray</td>
<td>80</td>
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<td>Borderland</td>
<td>Feb. 26</td>
<td>'37... William Boyd, Jimmy Ellison</td>
<td>78</td>
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<td>John Meade's Woman</td>
<td>Feb. 26</td>
<td>'37... Edward Arnold, Francine Larrimore</td>
<td>70</td>
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<tr>
<td>Murder Goes to College</td>
<td>Mar. 5</td>
<td>'37... Roscoe Karss, Lynne Oveerma</td>
<td>92</td>
</tr>
<tr>
<td>Swing High, Swing Low</td>
<td>Mar. 12</td>
<td>'37... Carole Lombard, Fred MacMurray</td>
<td>62</td>
</tr>
<tr>
<td>The Crime Nobody Saw</td>
<td>Mar. 12</td>
<td>'37... Lew Ayres, Ruth Coleman</td>
<td>77</td>
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<td>Her Husband Lies</td>
<td>Mar. 19</td>
<td>'37... Ricardo Cortez, Gail Patrick</td>
<td>90</td>
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<td>Waikiki Wedding</td>
<td>Mar. 26</td>
<td>'37... Bing Crosby, Bob Burns, M. Raye</td>
<td>81</td>
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<td>Girl From Scotland Yard</td>
<td>Apr. 2</td>
<td>'37... Karen Morley, Robert Baldwin</td>
<td>78</td>
</tr>
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<td>Internes Can't Take Money</td>
<td>Apr. 9</td>
<td>'37... Joel McCrea, Barbara Stanwyck</td>
<td>81</td>
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<td>Hills of Old Wyoming</td>
<td>Apr. 16</td>
<td>'37... William Boyd, Gail Sheridan</td>
<td>81</td>
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<tr>
<td>King of Gamblers</td>
<td>Apr. 23</td>
<td>'37... Lloyd Nolan, Claire Trevor</td>
<td>78</td>
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<td>Make Way for Tomorrow</td>
<td>Apr. 30</td>
<td>'37... Beulah Bondi, Victor Moore</td>
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<td>Turn Off the Moon</td>
<td>May 14</td>
<td>'37... Charlie Ruggles, Eleanor Whitney, Johnny Downs</td>
<td>80</td>
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<td>Night of Mystery</td>
<td>May 21</td>
<td>'37... Roscoe Karss, Ruth Coleman</td>
<td>81</td>
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<td>I Met Him in Paris</td>
<td>May 28</td>
<td>'37... Claudette Colbert, Melyn Douglas, Robert Young</td>
<td>78</td>
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<td>Hotel Haywire</td>
<td>June 4</td>
<td>'37... Leo Carrillo, Benny Baker</td>
<td>70</td>
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<td>Great Gambini</td>
<td>June 11</td>
<td>'37... Akim Tamiroff, John Trent</td>
<td>95</td>
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<tr>
<td>Swing High, Swing Low</td>
<td>June 16</td>
<td>'37... Bob Burns, Martha Raye</td>
<td>70</td>
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<td>North of the River Grande</td>
<td>June 18</td>
<td>'37... William Boyd, Bernadine Hayes</td>
<td>80</td>
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<tr>
<td>Last Train from Madrid</td>
<td>June 25</td>
<td>'37... John Patterson, Wendy Barrie</td>
<td>78</td>
</tr>
<tr>
<td>Midnight Madonna</td>
<td>July 2</td>
<td>'37... Warren William, Mady Correll</td>
<td>78</td>
</tr>
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<td>Riders' Vaudeville</td>
<td>July 2</td>
<td>'37... William Boyd, Bernadine Hayes</td>
<td>81</td>
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<tr>
<td>Wild Money</td>
<td>July 9</td>
<td>'37... Edward Horton, Lynne Overman</td>
<td>78</td>
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<tr>
<td>Exclusive</td>
<td>July 16</td>
<td>'37... Fred MacMurray, Frances Farmer</td>
<td>80</td>
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<td>Forlorn River</td>
<td>July 16</td>
<td>'37... Larry Crabbe</td>
<td>78</td>
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<tr>
<td>The Barrier</td>
<td>July 23</td>
<td>'37... Chas. Bickford, Ann Dvorak</td>
<td>80</td>
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<td>Easy Living</td>
<td>July 30</td>
<td>'37... Jean Arthur, Ray Milland</td>
<td>78</td>
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</tbody>
</table>

### SHORT PRODUCT

**Paramount Paragraphics** .............................................. 15 one reelers
**Paramount Headliners** ............................................. 15 one reelers
**Paramount Pictorials** ............................................ 12 one reelers
**Grantland Rice Sportlight** .................................. 13 one reelers
**Popeye** .......................................................... 12 one reelers
**Betty Boop** ..................................................... 12 one reelers
**Screen Songs** .................................................. 6 one reelers
**Color Classics** ................................................ 6 one reelers
**Popular Science** ................................................ 6 one reelers
**Musical Romances** ............................................... 6 one reelers
**Sindbad The Sailor** ............................................ 1 two reelers
**Paramount News** .................................................. 104 issues

### PRINCIPAL PRODUCTIONS, INC.

7000 Romaine Street, Hollywood, Cal.

**FEATURES** | **RELEASE DATE** | **STAR** | **RUNNING TIME**
--- | --- | --- | ---
**Border Patrolman** | July 4, '36 | George O'Brien | 60
**King of the Royal Mounted** | Sept. 12, '36 | Robert Kent | 60
**Wild Horse, Kent** | Nov. 6, '36 | Ralph Bellamy | 58
**Secret Valley** | Jan. 15, '37 | Richard Arlen, James Stagg | 60

(Continued on following page)
| FEATURES |
|-----------------
| Beware of Ladies | Dec. 21 |
| Old Corral | Dec. 21 |
| Border Phantom | Dec. 28 |
| A Man Betrayed | Jan. 4 |
| Riders of the Whistling Skull | Jan. 15 |
| Lure of the Air | Jan. 18 |
| The Bold Caballero | Jan. 20 |
| Bar Z Bad Men | Jan. 25 |
| The Trusted Outlaw | Feb. 1 |
| Round-up Time in Texas | Feb. 3 |
| The Gambling Terror | Feb. 15 |
| Two Wise Maids | Feb. 15 |
| The Paradise Express | Feb. 22 |
| Circus Girl | Mar. 1 |
| Hit the Saddle | Mar. 3 |
| Git Along Little Dogies | Mar. 22 |
| Bill Cracks Down | Mar. 22 |
| Lightnin' Crack | Mar. 24 |
| Trail of Vengeance | Mar. 29 |
| Jim Hanvey, Detective | Apr. 5 |
| Guns in the Dark | Apr. 14 |
| Never Blues | Apr. 19 |
| The Hit Parade | Apr. 26 |
| Gunsnoke Ranch | May 5 |
| Gun Lords of Sturro Basin | May 10 |
| Round the 'Tiggin' Rhythm | May 12 |
| Michael O'Hallorans Special | May 15 |
| Affairs of Cappy Ricks | May 24 |
| Come On, Cowboys | May 24 |
| Derrick and the Dinner | June 2 |
| Doomed at Sundown | June 7 |
| It Could Happen to You | June 7 |
| Your Kid Flatfoot | June 7 |
| Rhythm in the Clouds | June 14 |
| A Law Man Is Born | June 21 |
| Range Defenders | June 30 |
| Meet the Boy Friend | July 20 |
| She Didn't Want a Sheik | July 27 |
| Double Trouble | July 27 |
| Army Girl | July 27 |
| Boothill Brigade | July 27 |
| The Red Rope | July 27 |
| Romance On the Run | July 27 |

| FEATURES |
|-----------------
| Sylvia Scarlett | Jan. 3 |
| Two in the Dark | Jan. 10 |
| Chatterbox | Jan. 17 |
| The Lady Consents | Feb. 7 |
| Miss 'Em Up | Feb. 14 |
| Follies in the Street | Mar. 6 |
| Love on a Bet | Mar. 13 |
| Yellow Dust | Mar. 20 |
| Silly Billies | Mar. 27 |
| Farmer in the Dell | Mar. 27 |
| Two in Revolt | Apr. 3 |
| Murder On the Bridle Path | Apr. 17 |
| The Witness Chair | Apr. 24 |
| Special Export | May 1 |
| The Ex-Mrs. Bradford | May 15 |
| Dancing Pirate | May 22 |
| Let's Sing Again | June 12 |
| The Last Outlaw | June 19 |
| Bunker Bean | June 26 |
| The Bride Walks Out | July 10 |
| M'liss | July 17 |
| Grand Tourin' Rhythm | July 17 |
| Second Wife | Aug. 21 |

| STAR |
|-----------------
| Donald Cook, Judith Allen | 61 |
| Gene Autry, Hope Manning | 56 |
| Bob Steele, Harvey Wood | 58 |
| Lloyd Hughes, Kay Hughes | 56 |
| Bob Livingston, Ray Corrigan | 55 |
| Bob Livingston, Grace Bradley | 59 |
| Bob Livingston, Heather Angel | 71 |
| John Mack Brown, Lois January | 51 |
| Gene Autry, Judy Allen | 62 |
| Grant Withers, Tom Brown | 67 |
| John Mack Brown, Claire Rochelle | 56 |
| Dick Purcell, Mary Brown | 34 |
| Frances Langford, Phil Regan | 83 |
| Bob Livingston, Ray Corrigan | 56 |
| Bob Steele, Louise Stanley | 34 |
| Wynne Gibson, Warren Hull | 42 |
| Walter Brennan, Mary Brown | 85 |
| Bob Livingston, Ray Corrigan | 55 |
| Tom Roberts, Tom Brown | 62 |
| Bob Steele | 60 |
| Alan Baxter, Andrea Leeds | 34 |
| Grant Withers, Judy Allen | 59 |
| Bob Steele, Lois January | 60 |
| Guy Kibbee, Tom Brown | 67 |
| John Mack Brown, Claire Rochelle | 36 |
| Dick Purcell, Mary Brown | 62 |
| Frances Langford, Phil Regan | 83 |

| RUNNING TIME |
|-----------------
| Donald Cook, Judith Allen | 61 |
| Gene Autry, Hope Manning | 56 |
| Bob Steele, Harvey Wood | 58 |
| Lloyd Hughes, Kay Hughes | 56 |
| Bob Livingston, Ray Corrigan | 55 |
| Bob Livingston, Grace Bradley | 59 |
| Bob Livingston, Heather Angel | 71 |
| John Mack Brown, Lois January | 51 |
| Gene Autry, Judy Allen | 62 |
| Grant Withers, Tom Brown | 67 |
| John Mack Brown, Claire Rochelle | 56 |
| Dick Purcell, Mary Brown | 34 |
| Frances Langford, Phil Regan | 83 |
| Bob Livingston, Ray Corrigan | 56 |
| Bob Steele, Louise Stanley | 34 |
| Wynne Gibson, Warren Hull | 42 |
| Walter Brennan, Mary Brown | 85 |
| Bob Livingston, Ray Corrigan | 55 |
| Tom Roberts, Tom Brown | 62 |
| Bob Steele | 60 |
| Alan Baxter, Andrea Leeds | 34 |
| Grant Withers, Judy Allen | 59 |
| Bob Steele, Lois January | 60 |
| Guy Kibbee, Tom Brown | 67 |
| John Mack Brown, Claire Rochelle | 36 |
| Dick Purcell, Mary Brown | 62 |
| Frances Langford, Phil Regan | 83 |

| FEATURES |
|-----------------
| The Army Second Bunker | July 27 |
| Yellow Mussie | July 27 |
| Sylvia | July 27 |
| The Silly Chatterbox | July 27 |
| Farmer in the Valley | July 27 |
| Follow the Guns | July 27 |
| Romance On the Run | July 27 |

| STAR |
|-----------------
| Michael Rootin' Two Guns | 61 |
| Jim Trail | 62 |
| The Rulers of the Air | 62 |
| The Navy Guns | 65 |
| Young Tex Riddles | 65 |
| The Bar | 68 |
| The Old Man of the Run | 66 |
| The Lightning Guns | 70 |
| Bill Hanvey, Detective | 70 |
| The Man in the Saddle | 70 |
| The Man in the Saddle | 70 |
| The Man in the Saddle | 70 |

| RUNNING TIME |
|-----------------
<p>| Michael Rootin' Two Guns | 61 |
| Jim Trail | 62 |
| The Rulers of the Air | 62 |
| The Navy Guns | 65 |
| Young Tex Riddles | 65 |
| The Bar | 68 |
| The Old Man of the Run | 66 |
| The Lightning Guns | 70 |
| Bill Hanvey, Detective | 70 |
| The Man in the Saddle | 70 |
| The Man in the Saddle | 70 |
| The Man in the Saddle | 70 |</p>
<table>
<thead>
<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swing Time</td>
<td>Sept. 4, '36</td>
<td>Fred Astaire, Ginger Rogers</td>
<td>103</td>
</tr>
<tr>
<td>Walking On Air</td>
<td>Sept. 11, '36</td>
<td>Gene Raymond, Ann Sothern</td>
<td>69</td>
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<tr>
<td>Don't Turn 'Em Loose</td>
<td>Sept. 18, '36</td>
<td>Louis Stone, Bruce Cabot</td>
<td>65</td>
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<tr>
<td>Mummy's Boys</td>
<td>Oct. 2, '36</td>
<td>Wheeler, Woolsey</td>
<td>68</td>
</tr>
<tr>
<td>The Big Game</td>
<td>Oct. 9, '36</td>
<td>Philip Huston, June Travis</td>
<td>75</td>
</tr>
<tr>
<td>Daniel Boone</td>
<td>Oct. 16, '36</td>
<td>George O'Brien, Heather Angel</td>
<td>77</td>
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<td>Without Orders</td>
<td>Oct. 23, '36</td>
<td>Robert Armstrong, Sally Elters</td>
<td>64</td>
</tr>
<tr>
<td>An Unfinished Reel</td>
<td>Nov. 6, '36</td>
<td>Katharine Hepburn, Herbert Marshall</td>
<td>88</td>
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<tr>
<td>Make Way for Lady</td>
<td>Nov. 13, '36</td>
<td>Anne Shirley, Robert Martha</td>
<td>82</td>
</tr>
<tr>
<td>Smartest Girl in Town</td>
<td>Nov. 27, '36</td>
<td>Gene Raymond, Ann Sothern</td>
<td>58</td>
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<tr>
<td>Wanted: Jane Turner</td>
<td>Dec. 4, '36</td>
<td>Gloria Stuart, Lee Tracy</td>
<td>67</td>
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<tr>
<td>The Plot Thickens</td>
<td>Dec. 11, '36</td>
<td>James Gleason, Zasu Pitts</td>
<td>69</td>
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<tr>
<td>Night Waitress</td>
<td>Dec. 18, '36</td>
<td>Margot Grahame, Gordon Jones</td>
<td>57</td>
</tr>
<tr>
<td>Rainbow On the River</td>
<td>Dec. 25, '36</td>
<td>Bobby Breen, May Robson</td>
<td>59</td>
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<td>Winterset</td>
<td>Dec. 25, '36</td>
<td>Burgess Meredith, Margo</td>
<td>77</td>
</tr>
<tr>
<td>That Girl from Paris</td>
<td>Jan. 1, '37</td>
<td>Lily Pons, Gene Raymond, J. Oakie</td>
<td>105</td>
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<tr>
<td>We Who Are About to Die</td>
<td>Jan. 8, '37</td>
<td>John Beal, Ann Dvorak, Preston Foster</td>
<td>82</td>
</tr>
<tr>
<td>The Plough and the Stars</td>
<td>Jan. 15, '37</td>
<td>Barbara Stanwyck, Preston Foster</td>
<td>67</td>
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<tr>
<td>Racing Lady</td>
<td>Jan. 22, '37</td>
<td>Ann Dvorak, Smith Ballew, Harry Carey</td>
<td>59</td>
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<tr>
<td>Criminal Lady</td>
<td>Jan. 29, '37</td>
<td>Lee Tracy, Margot Grahame</td>
<td>72</td>
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<tr>
<td>They Wanted to Marry</td>
<td>Feb. 5, '37</td>
<td>Betty Furness, Gordon M. Jones</td>
<td>60</td>
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<tr>
<td>We're On the Jury</td>
<td>Feb. 12, '37</td>
<td>Helen Broderick, Victor Moore</td>
<td>71</td>
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<tr>
<td>Sea Devils</td>
<td>Feb. 19, '37</td>
<td>Victor McLaglen, Preston Foster</td>
<td>88</td>
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<tr>
<td>When's Your Birthday?</td>
<td>Feb. 26, '37</td>
<td>Joe E. Brown, Marion Marsh,</td>
<td>86</td>
</tr>
<tr>
<td>Park Ave, Logger</td>
<td>Feb. 26, '37</td>
<td>George O'Brien, Beatrice Roberts</td>
<td>66</td>
</tr>
<tr>
<td>Don't Tell the Wife</td>
<td>Mar. 5, '37</td>
<td>Guy Kibbee, Una Merkel</td>
<td>63</td>
</tr>
<tr>
<td>China Passage</td>
<td>Mar. 12, '37</td>
<td>Constance Worth, Vinton Haworth</td>
<td>65</td>
</tr>
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<td>Other Strongholds</td>
<td>Mar. 19, '37</td>
<td>Katharine Hepburn, Stuart Tone</td>
<td>63</td>
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<tr>
<td>Man Who Found Himself</td>
<td>Apr. 2, '37</td>
<td>John Beal, Joan Fontaine</td>
<td>67</td>
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<tr>
<td>Too Many Wives</td>
<td>Apr. 9, '37</td>
<td>Anne Shirley, John Morley</td>
<td>61</td>
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<tr>
<td>Soldier and the Lady</td>
<td>Apr. 9, '37</td>
<td>Anton Walbrook, Margot Grahame, Elizabeth</td>
<td>85</td>
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<tr>
<td>Outcasts of Poker Flat</td>
<td>Apr. 16, '37</td>
<td>Preston Foster, Jean Muir</td>
<td>68</td>
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<tr>
<td>The Woman I Love</td>
<td>Apr. 23, '37</td>
<td>Miriam Hopkins, Paul Muni</td>
<td>88</td>
</tr>
<tr>
<td>You Can't Buy Luck</td>
<td>Apr. 30, '37</td>
<td>Onslow Stevens, Helen Mack</td>
<td>61</td>
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<tr>
<td>Shall We Dance</td>
<td>May 7, '37</td>
<td>Lee Tracy, Diana Gibson</td>
<td>56</td>
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<tr>
<td>Behind the Headlines</td>
<td>May 14, '37</td>
<td>Gene Raymond, Ann Sothern</td>
<td>65</td>
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<tr>
<td>There Goes My Girl</td>
<td>May 21, '37</td>
<td>Helen Broderick, Victor Moore</td>
<td>71</td>
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<tr>
<td>Looking for Trouble (t.t.)</td>
<td>May 28, '37</td>
<td>George O'Brien, Cecelia Parker</td>
<td>67</td>
</tr>
<tr>
<td>Missau America (t.t.)</td>
<td>June 4, '37</td>
<td>Edward Arnold, Frances Farmer, Jack Oakie</td>
<td>61</td>
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<tr>
<td>Toast of New York</td>
<td>June 11, '37</td>
<td>Cary Grant</td>
<td>85</td>
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<tr>
<td>All Is Confusion (t.t.)</td>
<td>June 18, '37</td>
<td>Joe E. Brown, Florence Rice</td>
<td>65</td>
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<tr>
<td>Mexican Quarter</td>
<td>June 25, '37</td>
<td>Milton Berle, Joe Penner, Harriet Hilliard, Parkyakarkus</td>
<td>68</td>
</tr>
<tr>
<td>New Faces of 1937</td>
<td>June 25, '37</td>
<td>Preston Foster, Joan Fontaine</td>
<td>65</td>
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<tr>
<td>You Can't Beat Love</td>
<td>Aug. 10, '37</td>
<td>John Beal, Harry Carey, Arnda</td>
<td>65</td>
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<tr>
<td>Easy Going</td>
<td>Aug. 17, '37</td>
<td>Ginger Rogers, James Stewart</td>
<td>65</td>
</tr>
<tr>
<td>Vivacious Lady</td>
<td>Aug. 24, '37</td>
<td>James Ellison, Fay Bainter</td>
<td>65</td>
</tr>
<tr>
<td>Damsel in Distress</td>
<td>Aug. 31, '37</td>
<td>Fred Astaire, Ginger Rogers</td>
<td>65</td>
</tr>
<tr>
<td>Radio City Revels</td>
<td>Sept. 14, '37</td>
<td>Bob Burns, Floretta Gift</td>
<td>65</td>
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<tr>
<td>Stage Door</td>
<td>Sept. 14, '37</td>
<td>Katharine Hepburn, Ginger Rogers</td>
<td>65</td>
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<tr>
<td>Super-Sleuth</td>
<td>Sept. 21, '37</td>
<td>Jack Oakie, Ann Sothern</td>
<td>57</td>
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</table>

NOTE: "t.t." means Tentative Title.
NOTE: All features through "Vivacious Lady" completed or in production. Features starting with "Damsel in Distress" in preparation.

**SHORT PRODUCT**

| March of Time            | 13 — 2 reelers |
| Radio Musical comedies   | 6 — 2 reelers  |
| Headliner comedies       | 6 — 2 reelers  |
| Superba comedies         | 5 — 2 reelers  |
| Radio Flash comedies     | 6 — 2 reelers  |
| Smart Set comedies       | 6 — 2 reelers  |
| Edgar Kennedy comedies   | 6 — 2 reelers  |
| Sports with Bill Corum   | 13 — 1 reelers |
| World on Parade          | 13 — 1 reelers |
| Struggle to Live         | 6 — 1 reelers  |
| Fathe Topics             | 6 — 1 reelers  |
| Fathe News for a Lady    | 6 — 1 reelers  |
| "A Day With the Dionne Quintuplets" | 1 reeler  |
### Scandinavian Talking Pictures, Inc.

**220 West 42nd Street, New York City. Wisconsin 7-2152.**

#### Swedish Features

<table>
<thead>
<tr>
<th>Date</th>
<th>Star</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Raggen, det är jag det&quot; (Raggen, That's Me)</td>
<td>Isa Quensel, Aino Taube</td>
</tr>
<tr>
<td>&quot;Söderkakar&quot; (Shanty-Town)</td>
<td>Edward Persson, Gideon Wahlberg</td>
</tr>
<tr>
<td>&quot;Pe Solldam&quot; (Our Boy)</td>
<td>Lars Hanson, Ingrid Bergman</td>
</tr>
<tr>
<td>&quot;Varan Pojke&quot;</td>
<td>Edward Persson, Karin Eklund</td>
</tr>
<tr>
<td>&quot;Anderssonskans Kalle&quot; (Mrs. Anderson's Carl)</td>
<td>Nils Hallberg, Signe Lundberg</td>
</tr>
<tr>
<td>&quot;Under Falsk Flagg&quot; (Under False Flag)</td>
<td>Tusla Rolf, Allan Bohlin</td>
</tr>
<tr>
<td>&quot;Söder om Landsvägen&quot; (South of the Highway)</td>
<td>Edward Persson, Inga-Bodil Vetterlund</td>
</tr>
<tr>
<td>&quot;Familjen som var en karusell&quot;</td>
<td>Carl Barcklund, Karin Eklund</td>
</tr>
</tbody>
</table>

(The Family That Was a Merry-Go-Round)

<table>
<thead>
<tr>
<th>Date</th>
<th>Star</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Pröken blir piga&quot; (Girl Goes Domestic)</td>
<td>Marianne Löfgren, Ernst Eklund</td>
</tr>
<tr>
<td>&quot;En Glad Gutt&quot; (A Happy Fellow)</td>
<td>Tore Foss, Gorrill Egede Nissen</td>
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</table>

#### Norwegian Features

<table>
<thead>
<tr>
<th>Date</th>
<th>Star</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Vi som gør jakkokenvænet&quot; (Servants' Entrance)</td>
<td>Randi Braenne, Steinar Jøraastad</td>
</tr>
<tr>
<td>&quot;En Glad Gutt&quot; (A Happy Fellow)</td>
<td>Greta Sjölin, Gerda Neumann</td>
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</table>

#### Danish Features

<table>
<thead>
<tr>
<th>Date</th>
<th>Star</th>
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</thead>
<tbody>
<tr>
<td>&quot;En utflykt till Tännforsen&quot; (A Visit to the Taennforsen Falls, Sweden)</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Sverige runt pa 15 minutter&quot; (Around Sweden in 15 Minutes)</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Havets glittrande Millioner&quot; (The Sea's Glittering Millions)</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Hanverk med anor&quot; (Production of Tar)</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Sandviken Steel&quot; (Sandviken Steel)</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Flygsfest på Brommafältet&quot; (The Inauguration of the Bromma Field, Stockholm)</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Hvad man får at ride&quot; (How you are taught to ride)</td>
<td>11</td>
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<tr>
<td>&quot;Vind fran Väst&quot; (Wind from the West)</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Västerhavets Män&quot; (Men from the Western Sea)</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Solliden&quot; (Sollidan)</td>
<td>10</td>
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<tr>
<td>&quot;Vintriga strøtvåg I Härjedalen&quot; (Winter Excursion in Haerjedalen, Sweden)</td>
<td>8</td>
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<tr>
<td>&quot;Vita Varve&quot; (The White Spring)</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Varan barn och andras ungar&quot; (Our Children and Other People's Kids)</td>
<td>7</td>
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<tr>
<td>&quot;Höstdag på Skansen&quot; (A Day in the Fall at Skansen)</td>
<td>7</td>
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<tr>
<td>&quot;En dag pa Gottska Sanfön&quot; (A Day on a Fairy Island in the Baltic Sea)</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Weekend i Köpenhamn&quot; (A Week-end in Copenhagen)</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Sommarens Jämtland&quot; (Summer in Jamtland, Sweden)</td>
<td>15</td>
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#### Norwegian Short

<table>
<thead>
<tr>
<th>Date</th>
<th>Star</th>
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<tr>
<td>&quot;Oslo&quot; (Oslo)</td>
<td>14</td>
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#### Danish Short

<table>
<thead>
<tr>
<th>Date</th>
<th>Star</th>
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</thead>
<tbody>
<tr>
<td>&quot;Storbyens Symphony&quot; (The City Symphony)</td>
<td>33</td>
</tr>
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</table>

#### Stage and Screen Productions, Inc.

**1270 Sixth Avenue, New York City. Circle 7-3473-3474.**

#### Serial

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Star</th>
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<tbody>
<tr>
<td>Custer's Last Stand</td>
<td>Dec. 35... Ruth Mix, Rex Lease 15 episodes (Feature version released March, 1936)</td>
</tr>
<tr>
<td>The Clutching Hand</td>
<td>Apr. 36... Jack Mulhall, Marion Shilling 15 episodes (Feature version released April, 1937)</td>
</tr>
<tr>
<td>The Black Coin</td>
<td>Oct. 36... Ralph Graves, Ruth Mix 15 episodes</td>
</tr>
</tbody>
</table>

#### Twentieth Century-Fox Film Corporation

**444 West 56th Street, New York City. Columbus 5-3220.**

#### Features

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Star</th>
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</thead>
<tbody>
<tr>
<td>To Mary—With Love</td>
<td>Aug. 1, 36... Warner Baxter, Myrna Loy 92</td>
</tr>
<tr>
<td>Charlie Chan at the Race Track</td>
<td>Aug. 7, 35... Warner Oland 70</td>
</tr>
<tr>
<td>State Fair (reissue)</td>
<td>Aug. 7, 36... Will Rogers, Janet Gaynor, Lew Ayres 94</td>
</tr>
<tr>
<td>Girls' Dormitory</td>
<td>Aug. 14, 36... Herbert Marshall, Ruth Chatterton, Simone Simon 66</td>
</tr>
<tr>
<td>Sing, Baby, Sing</td>
<td>Aug. 21, 36... Alice Faye, Adolphe Menjou 87</td>
</tr>
<tr>
<td>Star For a Night</td>
<td>Aug. 28, 36... Claire Trevor, Jane Darwell 76</td>
</tr>
<tr>
<td>The Road to Glory</td>
<td>Sept. 4, 36... Fredric March, Warner Baxter, Lionel Barrymore.101</td>
</tr>
<tr>
<td>Pepper</td>
<td>Sept. 11, 36... Jane Withers, Irvin S. Cobb 64</td>
</tr>
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</table>

(Continued on following page)
### FEATURES

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Star</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Sept. 11</td>
<td>Robert Kent, Rosalind Keith</td>
<td>11</td>
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<tr>
<td>Sept. 18</td>
<td>Jed Prouty, Shirley Deane</td>
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<tr>
<td>Sept. 25</td>
<td>Loretta Young, Don Ameche</td>
<td>84</td>
</tr>
<tr>
<td>Oct. 2</td>
<td>Arthur Treacher, Virginia Field</td>
<td>57</td>
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<tr>
<td>Oct. 9</td>
<td>Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon</td>
<td>97</td>
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<tr>
<td>Oct. 16</td>
<td>Shirley Temple, Frank Morgan</td>
<td>78</td>
</tr>
<tr>
<td>Oct. 21</td>
<td>Will Rogers, Arlene Judge</td>
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<td>Oct. 30</td>
<td>Claire Trevor, Cesar Romero</td>
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<tr>
<td>Nov. 6</td>
<td>Lawrence Tibbett, Wendy Barrie</td>
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<tr>
<td>Nov. 6</td>
<td>Ralph Bellamy, Mae Clarke</td>
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<td>Nov. 13</td>
<td>Jane Withers</td>
<td>70</td>
</tr>
<tr>
<td>Nov. 20</td>
<td>Dionne Quintuplets, Jean Hersholt</td>
<td>81</td>
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<td>Nov. 27</td>
<td>Warner Baxter, June Lang</td>
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<td>Dec. 4</td>
<td>Barbara Stanwyck, Joel McCrea</td>
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<td>Dec. 11</td>
<td>Jane Darwell, Sara Haden</td>
<td>67</td>
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<tr>
<td>Dec. 18</td>
<td>Claire Trevor, Michael Whalen</td>
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<tr>
<td>Dec. 25</td>
<td>Shirley Temple, Robert Young, Alice Faye</td>
<td>86</td>
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<tr>
<td>Jan. 1</td>
<td>Sonja Henie, Adolphe Menjou, Don Ameche</td>
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</tr>
<tr>
<td>Jan. 8</td>
<td>Warner Oland, Boris Karloff</td>
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<tr>
<td>Jan. 8</td>
<td>Elisabeth Bergner, Laurence Olivier</td>
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<tr>
<td>Jan. 15</td>
<td>Peter Lorre, Brian Donlevy</td>
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<td>Jan. 15</td>
<td>Richard Arlen, Virginia Grey</td>
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<td>Jan. 22</td>
<td>Rochelle Hudon, Michael Whalen</td>
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<tr>
<td>Jan. 29</td>
<td>Freddie Bartholomew, Madeleine Carroll, Tyrone Power, Sir Guy Standing</td>
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<tr>
<td>Feb. 5</td>
<td>Jane Withers, Anthony Martin</td>
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<tr>
<td>Feb. 5</td>
<td>Will Rogers, Marian Nixon</td>
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<td>Feb. 12</td>
<td>Dick Powell, Madeleine Carroll, Alice Faye</td>
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<tr>
<td>Feb. 19</td>
<td>Slim Summerville, Jed Prouty</td>
<td>57</td>
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<td>Feb. 19</td>
<td>Annabella, Henry Fonda</td>
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<td>Feb. 26</td>
<td>Tyrone Power, Loretta Young, Don Ameche</td>
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<tr>
<td>Mar. 5</td>
<td>E. Edward Bromberg, Betty Furness</td>
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<tr>
<td>Mar. 12</td>
<td>Victor McLaglen, Walter Connolly, Peter Lorre</td>
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<td>Mar. 19</td>
<td>Claire Trevor, Michael Whalen</td>
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<td>Mar. 26</td>
<td>Simone Simon, James Stewart</td>
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<td>Apr. 2</td>
<td>Brian Donlevy, Frances Drake</td>
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<td>Apr. 9</td>
<td>Arthur Treacher, Patricia Ellis</td>
<td>69</td>
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<td>Apr. 16</td>
<td>Don Ameche, Ann Soithen</td>
<td>81</td>
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<td>Apr. 23</td>
<td>Walter Winchell, Ben Bernie, Alice Faye</td>
<td>91</td>
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<tr>
<td>Apr. 30</td>
<td>Rochelle Hudon, Robert Kent</td>
<td>70</td>
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<tr>
<td>May 7</td>
<td>Paul Kelly, Judith Allen</td>
<td>59</td>
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<td>May 14</td>
<td>Jane Darwell, Sig Rumann</td>
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<td>Will Rogers, Louise Dresser</td>
<td>70</td>
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<td>Warner Oland</td>
<td>71</td>
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<td>Annabella, Conrad Veidt, Raymond Massey</td>
<td>82</td>
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<td>Robert Taylor, Barbara Stanwyck</td>
<td>91</td>
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<td>Jane Withers, Robert Kent</td>
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<td>Richard Arlen</td>
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<td>Warner Baxter, Wallace Beery</td>
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<td>June 26</td>
<td>Michael Whalen, Gloria Stuart</td>
<td>70</td>
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<td>Joan Davis, Anthony Martin, Leah Ray</td>
<td>70</td>
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<td>July 9</td>
<td>Rochelle Hudon, Arthur Treacher, Jack Haley</td>
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</tr>
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<td>July 16</td>
<td>Shirley Temple, Victor McLaglen</td>
<td>84</td>
</tr>
</tbody>
</table>

### SHORT PRODUCT

- Magic Carpet Series
- Adventures of a Newsreel Cameraman

### UFA FILMS, INC.

**729 Seventh Avenue, New York City. BRYANT 9-7890.**

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Star</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Sept.</td>
<td>Lil Dagover, Willy Birgel</td>
<td>103</td>
</tr>
<tr>
<td>Sept.</td>
<td>Heli Finkenzeller, Hermann Erhardt</td>
<td>91</td>
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<tr>
<td>Oct.</td>
<td>Gustav Froehlich, Lida Baarova</td>
<td>84</td>
</tr>
</tbody>
</table>

(Continued on following page)
FEATURES                      RELEASE DATE        STAR                          RUNNING TIME
Stuetzen der Gesellschaft     Oct. 1936...  Heirnich George, Suse Graf... 84
Waldwinter                     Nov. 1936... Hansi Knotek, Viktor Staal... 93
Der Junge Graf.               Dec. 1936...  Anna Ondra, Hans Soehnke... 92
Der Bettelmensch.             Dec. 1936...  Johannes Heesters, Carola Hoehn... 97
Vitastra                      Feb. 1937...  Heda Harkova, Willy Birgel... 93
Boccaccio                     Mar. 1937...  Ludwig Kerscher, Lola Chlud... 97
Standschuetze Brugger         Mar. 1937...  Marta Eggert, Johannes Heesters... 85
Das Hofkonzert                Mar. 1937...  Gustav Froehlich, Hans Knotek... 84
Die Jager Von Fall.           Apr. 1937...  Paul Richter, Georgia Hall... 80
Ritt in Die Freiheit          May 1937...  Willy Birgel, Ursula Grabley... 93
Das Maedchen Irene.           May 1937...  Lil Dagover, Sabine Peters, Geraldine Katt... 100
Ave Maria                    Jan. 1937...  Benjamine Giguere, Kaethe v. Nagy... 100
Gleeckeskindler               June 1937...  Willy Fritsch, Lilian Harvey... 92
Ein Sellsamer Gast.           May 1937...  Hermann Speilmanns, Aribert Waescher... 85

UNITED ARTISTS CORPORATION
729 Seventh Avenue, New York City. BRyant 9-7300.

FEATURES                      RELEASE DATE        STAR                          RUNNING TIME
The Last of the Mohicans     Sept. 1936...  Randolph Scott, Binnie Barnes... 91
Dodsworth                    Sept. 1936...  Walter Huston, Ruth Chatterton, Mary Astor... 101
The Gay Desperado            Oct. 1936...  Nino Martini, Ida Lupino... 86
Come and Get It.             Nov. 1936...  Edward Arnold, Joel McCrea... 99
The Garden of Allah.         Nov. 1936...  Marilyn Dietz, Charlie Boyer... 111
Rembrandt                    Nov. 27, 1936...  Charles Laughton, Elsa Lanchester... 83
Beloved Enemy                Dec. 25, 1936...  Merle Oberon, Brian Aherne... 88
Accused                      Jan. 8, 1937...  Douglas Fairbanks, Jr., Dolores Del Rio... 86
Men Are Not Angels           Jan. 22, 1937...  Charles Boyer, Jean Arthur... 97
You Only Live Once.           Feb. 19, 1937...  Sylvia Sidney, Henry Fonda... 86
Man Who Could Work Miracles  Feb. 23, 1937...  Roland Young, Joan Gardner... 82
Fire Over England            Mar. 5, 1937...  Flora Robson, Raymond Massey... 89
History Is Made At Night.    Apr. 2, 1937...  Charles Boyer, Jean Arthur... 97
Elephant Boy                 Apr. 23, 1937...  All Native Cast... 80
A Star Is Born               Apr. 30, 1937...  Janet Gaynor, Fredric March, Adolph Menjou... 111
Woman Chases Man             May 7, 1937...  Miriam Hopkins, Joel McCrea... 71
Men Are Not Angels           May. 14, 1937...  Ann Harding, Basil Rathbone... 87
Dreaming Lips                May 28, 1937...  Elisabeth Bergner, Raymond Massey... 78
When Thief Meets Thief       June 4, 1937...  Douglas Fairbanks, Jr., Alan Hale... 87
Walt Disney’s Academy Award Review  June 18, 1937...  Disney Cartoons... 44
Dark Journey                 July 2, 1937...  Conrad Veidt, Vivien Leigh... 3

UNIVERSAL PICTURES COMPANY, INC.
1250 Sixth Avenue, New York City. Circle 7-7100.

FEATURES                      RELEASE DATE        STAR                          RUNNING TIME
Magnificent Obsession         Jan. 6, 1936...  Irene Dunne, Robert Taylor... 112
The Invisible Ray             Jan. 20, 1936...  Karlaff, Lugosi, Frances Drake... 81
Next Time We Love              Jan. 27, 1936...  Margaret Sullavan, James Stewart... 82
Dangerous Waters              Feb. 3, 1936...  Jack Holt, Robert Armstrong, Diana Gibson... 78
Don’t Get Personal             Feb. 17, 1936...  James Dunn, Sally Eilers... 64
Love Before Breakfast         Mar. 9, 1936...  Carole Lombard, Fredston Foster... 70
Sutter’s Gold                 Apr. 13, 1936...  Edw. Arnold, Lee Tracy, Binnie Barnes... 95
Show Boat                     May 17, 1936...  Irene Dunne, Allan Jones... 102
Dracula’s Daughter            May 24, 1936...  Otto Kruger, Margarette Churchill... 71
Nobody’s Fool                 May 31, 1936...  E. E. Horton, Glenda Farrell... 63
Parole                       June 14, 1936...  Anna Preston, Henry Hunter... 93
Crash Donovan                July 26, 1936...  Jack Holt, Nan Grey, John Kirke... 55
Postal Inspector              Aug. 16, 1936...  Ricardo Cortez, Patricia Ellis... 58
Yellowstone                  Aug. 30, 1936...  Henry Hunter, Judith Barrett... 63
My Man Godfrey               Sept. 6, 1936...  William Powell, Carole Lombard... 93
Two in a Crowd                Sept. 13, 1936...  Joan Bennett, Joel McCrea... 82
Sea Spoilers                  Sept. 20, 1936...  John Wayne, Nan Grey, Fuzzy Knight... 63
The Girl on the Front Page   Sept. 27, 1936...  Edmund Low, Gloria Stuart... 74
The Magnificent Brute        Oct. 11, 1936...  Victor McLaglen, Binnie Barnes... 771
The Man I Marry              Nov. 1, 1936...  Doris Nolan, Michael Whalen... 76
Love Letters of a Star        Nov. 8, 1936...  Walter Coy, Polly Rowles... 66

(Continued on following page)
FEATURES | RELEASE DATE | STAR | RUNNING TIME
--- | --- | --- | ---
Luckiest Girl in the World | Nov. 15, '36 | Jane Wyatt, Louis Hayward | 72
Flying Hostess | Nov. 29, '36 | Judith Barrett, Wm. Hall, Wm. Gargan | 66
Conflict | Dec. 20, '36 | Deanna Durbin, Binnie Barnes | 60
Three Smart Girls | Dec. 27, '36 | James Dunn, Andy Devine, Jean Rogers | 60
Four Days' Wonder | Jan. 3, '37 | Jeanne Dane, Kenneth Howell | 60
The Mighty Trevi | Jan. 17, '37 | Noah Beery, Jr., Barbara Read | 60
She's Dangerous | Jan. 24, '37 | Tala Birell, Cesar Romero | 60
Bugsie Houseboat | Jan. 31, '37 | Wm. Gargan, Binnie Barnes, Wndy Barrie | 60
Girl Overboard | Feb. 7, '37 | Gloria Stuart, Walter Pidgeon | 60
We Have Our Moments | Mar. 28, '37 | Jane Dunn, Sally Eilers | 60
When Love Is Young | Apr. 4, '37 | Virginia Bruce, Kent Taylor | 60
Top of the Town | Apr. 15, '37 | Doris Nolan, George Murphy | 60
Let Them Live | Apr. 25, '37 | John Howard, Nan Grey | 60
Night Key | May 2, '37 | Karloff, Warren Hull, Jean Rogers | 60
California Straight Ahead | May 2, '37 | John Wayne, Louise Latimer | 60
As Good As Married | May 9, '37 | John Boles, Doris Nolan | 60
Wings Over Honolulu | May 16, '37 | Ray Milland, Wendy Barrie, Kent Taylor | 60
Oh Doctor | May 23, '37 | E. F. Horton, Eve Arden | 60
The Road Back | May 30, '37 | John King, Larry Blake, Barbara Read | 60
The Man in Blue | June 6, '37 | Robert Wilcox, Edward Ellis, Nan Grey | 60
West Coast, Ltd. | June 13, '37 | Scott Colton, Jean Rogers | 60
Armored Car | June 20, '37 | Kent Taylor, Dorothea Kent | 60
Silver Spurs | June 27, '37 | John Wayne | 60
SHORT PRODUCT
- Oswald Cartoons | | Robert Wilcox, Judith Barrett | 21 one reelers
- Stranger Than Fiction | | | 23 one reelers
- Going Places with Lowell Thomas | | | 23 one reelers
- Mentone Musicals | | | 13 one reelers
- Monkey Comedy | | | 1 one reeler
- Novelty ("Skits 'n Sketches") | | | 1 one reeler
- Specials: (You Can't Get Away With It) (King Edward the VIII) | | | 13 one reelers
SERIALS
- Adventures of Frank Merriwell | Jan. 13, '37 | Don Briggs | 12 episodes
- Flash Gordon | Apr. 6, '36 | Buster Crabbe, Jean Rogers | 13 episodes
- The Phantom Rider | July 6, '36 | Buck Jones, Marla Shelton | 13 episodes
- Ace Drummond | Oct. 19, '36 | John King, Jean Rogers | 13 episodes
- Jungle Jim | Jan. 15, '37 | Grant Withers, Evelyn Brent | 12 episodes
- Secret Agent X-9 | Apr. 12, '37 | Scott Kolk, Jean Rogers | 12 episodes
- "The 1937-38 Motion Picture Almanac"

VICTORY PICTURES CORPORATION
9147 Venice Blvd., Los Angeles, Cal.
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<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>Dangerous</td>
<td>Jan. 4</td>
<td>'36. Bette Davis, Franchot Tone....</td>
<td>78</td>
</tr>
<tr>
<td>The Murder of Dr. Harrigan</td>
<td>Jan. 11</td>
<td>'36. Kay Linaker, Ricardo Cortez</td>
<td>67</td>
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<td>Freshman Love</td>
<td>Jan. 18</td>
<td>'36. Frank McHugh, Pat Ellis</td>
<td>67</td>
</tr>
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<td>Ceiling Zero</td>
<td>Jan. 25</td>
<td>'36. Tom O'Brien, Pat O'Brien</td>
<td>67</td>
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<td>The Petrified Forest</td>
<td>Feb. 1</td>
<td>'36. Warren William, Dolores Del Río</td>
<td>60</td>
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<td>Man Hunt</td>
<td>Feb. 15</td>
<td>'36. Leslie Howard, Bette Davis</td>
<td>83</td>
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<td>Song of the Saddle</td>
<td>Feb. 29</td>
<td>'36. Paul Muni, Josephine Hutchinson</td>
<td>87</td>
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<td>Boulder Dam</td>
<td>Mar. 7</td>
<td>'36. Dick Foran, Alma Lloyd</td>
<td>58</td>
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<td>The Walking Dead</td>
<td>Mar. 14</td>
<td>'36. Ross Alexander, Pat Ellis</td>
<td>70</td>
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<td>Colleen</td>
<td>Mar. 21</td>
<td>'36. Boris Karloff, Ricardo Cortez</td>
<td>66</td>
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<td>Road Gang</td>
<td>Mar. 28</td>
<td>'36. Ruby Keeler, Dick Powell</td>
<td>89</td>
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<td>Snowed Under</td>
<td>Apr. 4</td>
<td>'36. Donald Woods, Kay Linaker</td>
<td>62</td>
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<td>The Singing Kid</td>
<td>Apr. 11</td>
<td>'36. George Brent, Genevieve Tobin</td>
<td>63</td>
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<td>Brides Are Like That</td>
<td>Apr. 18</td>
<td>'36. Al Jolson, Wini Shaw</td>
<td>84</td>
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<td>I Married a Doctor</td>
<td>Apr. 25</td>
<td>'36. Ross Alexander, Anita Louise</td>
<td>67</td>
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<td>Treachery Rides the Range</td>
<td>May 2</td>
<td>'36. Pat O'Brien, Josephine Hutchinson</td>
<td>83</td>
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<td>Times Square Playboy</td>
<td>May 9</td>
<td>'36. Dick Foran, Paula Stone</td>
<td>56</td>
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<td>The Law in Her Hands</td>
<td>May 16</td>
<td>'36. Warren William, June Travis</td>
<td>62</td>
</tr>
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<td>The Golden Arrow</td>
<td>May 23</td>
<td>'36. Margaret Lindsay, Glenda Farrell</td>
<td>58</td>
</tr>
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<td>Sons' o' Guns</td>
<td>May 30</td>
<td>'36. Bette Davis, George Brent</td>
<td>68</td>
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<td>Bullets or Ballots</td>
<td>June 6</td>
<td>'36. Joe E. Brown, Joan Blondell</td>
<td>79</td>
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<td>Murder for a Five Dollar</td>
<td>June 13</td>
<td>'36. Edw. G. Robinson, Joan Blondell</td>
<td>81</td>
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<td>Hearts Divided</td>
<td>June 20</td>
<td>'36. Ly Tipton, Marg. Churchill</td>
<td>89</td>
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<td>The Big Noise</td>
<td>June 27</td>
<td>'36. Marion Davies, Dick Powell</td>
<td>70</td>
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<td>The White Angel</td>
<td>July 4</td>
<td>'36. Guy Kibbee, Warren Hull</td>
<td>58</td>
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<td>Two against the World</td>
<td>July 4</td>
<td>'36. Kay Francis, Ian Hunter</td>
<td>91</td>
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<td>Hot Money</td>
<td>July 18</td>
<td>'36. Jackie Coogan, Charles Chaplin</td>
<td>78</td>
</tr>
<tr>
<td>Earthworm Tractors</td>
<td>July 18</td>
<td>'36. Ross Alexander, Rev. Roberts</td>
<td>68</td>
</tr>
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<td>Public Enemy's Wife</td>
<td>July 25</td>
<td>'36. Joe E. Brown, June Travis</td>
<td>69</td>
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<td>The Green Pastures</td>
<td>July 1</td>
<td>'36. Pat O'Brien, Marg. Lindsay</td>
<td>99</td>
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<td>Jailbreak</td>
<td>Aug. 8</td>
<td>'36. Rex Ingram, June Travis</td>
<td>92</td>
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<td>Satan Met a Lady</td>
<td>Aug. 8</td>
<td>'36. June Travis, Craig Reynolds</td>
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<td>The Case of the Velvet Claws</td>
<td>Aug. 15</td>
<td>'36. Bette Davis, Warren William</td>
<td>74</td>
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<td>China Clipper</td>
<td>Aug. 22</td>
<td>'36. Warren Williams, Claire Dodd</td>
<td>67</td>
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<td>Love Begins at Twenty</td>
<td>Aug. 22</td>
<td>'36. Hugh Herbert, Pat. Ellis</td>
<td>58</td>
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<td>Anthony Adverse</td>
<td>Aug. 29</td>
<td>'36. Frederic March, Olivia de Havilland</td>
<td>139</td>
</tr>
<tr>
<td>The Bengal Tiger</td>
<td>Sept. 5</td>
<td>'36. Barton MacLane, June Travis</td>
<td>60</td>
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<td>Mother of the Black Cat</td>
<td>Sept. 5</td>
<td>'36. Dick Powell, Joan Blondell</td>
<td>91</td>
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<td>Stage Struck</td>
<td>Sept. 12</td>
<td>'36. Pat. Ellis, Mickey Rooney</td>
<td>66</td>
</tr>
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<td>Down the Stretch</td>
<td>Sept. 19</td>
<td>'36. Kay Francis, Geo. Brent</td>
<td>88</td>
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<tr>
<td>Give Me Your Heart</td>
<td>Sept. 26</td>
<td>'36. Donald Woods, Margaret Lindsay</td>
<td>60</td>
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<tr>
<td>A Midsummer Night's Dream</td>
<td>Oct. 3</td>
<td>'36. Marion Davies, Clark Gable</td>
<td>90</td>
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<td>Isle of Fury</td>
<td>Oct. 10</td>
<td>'36. Ross Alexander, Glenda Farrell</td>
<td>60</td>
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<td>Cain and Mabel</td>
<td>Oct. 17</td>
<td>'36. Errol Flynn, Dick Powell</td>
<td>117</td>
</tr>
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<td>Here Comes Carter</td>
<td>Oct. 24</td>
<td>'36. Joe E. Brown, June Travis</td>
<td>66</td>
</tr>
<tr>
<td>Ring of the Black Cat</td>
<td>Oct. 24</td>
<td>'36. Errol Flynn, Olivia de Havilland</td>
<td>115</td>
</tr>
<tr>
<td>The Charge of the Light Brigade</td>
<td>Nov. 7</td>
<td>'36. Sybil Jason, Guy Kibbee</td>
<td>72</td>
</tr>
<tr>
<td>The Captain's Kid</td>
<td>Nov. 14</td>
<td>'36. Dick Foran, Linda Perry</td>
<td>56</td>
</tr>
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<td>California Mail</td>
<td>Nov. 14</td>
<td>'36. Frank McHugh, Joan Blondell</td>
<td>99</td>
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<tr>
<td>The Big Noise</td>
<td>Nov. 28</td>
<td>'36. Jean Muir, Warren Hull</td>
<td>58</td>
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<tr>
<td>Fugitive in the Sky</td>
<td>Nov. 28</td>
<td>'36. Joe E. Brown, Carol Hughes</td>
<td>65</td>
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<td>Polo Joe</td>
<td>Dec. 5</td>
<td>'36. William Powell, Kay Francis</td>
<td>69</td>
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<td>One Way Passage</td>
<td>Dec. 12</td>
<td>'36. Dick Powell, Joe E. Brown</td>
<td>77</td>
</tr>
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<td>Ring of the Black Cat</td>
<td>Dec. 12</td>
<td>'36. Dick Powell, Joan Blondell</td>
<td>101</td>
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<td>Gold Diggers of 1937</td>
<td>Dec. 26</td>
<td>'36. Glenda Farrell, Barton MacLane</td>
<td>59</td>
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<td>Smart Blonde</td>
<td>Jan. 2</td>
<td>'36. Dick Foran, Anna Nagel</td>
<td>56</td>
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<td>Guns of the Pecos</td>
<td>Jan. 2</td>
<td>'36. James Melton, Patricia Ellis</td>
<td>79</td>
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<td>Sing Me A Love Song</td>
<td>Jan. 9</td>
<td>'36. George Brent, Bev. Roberts</td>
<td>85</td>
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<tr>
<td>God's Country and the Woman</td>
<td>Jan. 16</td>
<td>'36. Jean Muir, Donald Woods</td>
<td>58</td>
</tr>
<tr>
<td>Once a Doctor</td>
<td>Jan. 23</td>
<td>'36. Humphrey Bogart, Ann Sheridan</td>
<td>87</td>
</tr>
<tr>
<td>Black Legion</td>
<td>Jan. 23</td>
<td>'36. Kay Francis, Claude Rains</td>
<td>83</td>
</tr>
<tr>
<td>Stolen Holiday</td>
<td>Feb. 6</td>
<td>'36. Pat O'Brien, Humphrey Bogart</td>
<td>71</td>
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<tr>
<td>The Great O'Malley</td>
<td>Feb. 13</td>
<td>'36. Errol Flynn, Anita Louise</td>
<td>85</td>
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<td>Green Light</td>
<td>Feb. 20</td>
<td>'36. Sally Telesco, Frank Craven</td>
<td>64</td>
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<td>Penny Arc</td>
<td>Feb. 27</td>
<td>'36. Ruby Keeler, Lee Dixon</td>
<td>93</td>
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<td>Ready, Willing and Able</td>
<td>Mar. 6</td>
<td>'36. Ann Dorak, John Littell</td>
<td>63</td>
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<td>Midnight Court</td>
<td>Mar. 6</td>
<td>'36. Dick Foran, Linda Perry</td>
<td>54</td>
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<td>Land Beyond the Law</td>
<td>Mar. 13</td>
<td>'36. Pat O'Brien, Bette Davis</td>
<td>61</td>
</tr>
<tr>
<td>Her Man</td>
<td>Mar. 19</td>
<td>'36. Fernand Gravet, Joan Blondell</td>
<td>95</td>
</tr>
<tr>
<td>The King and the Chorus Girl</td>
<td>Mar. 27</td>
<td>'36. Dick Purcell, June Travis</td>
<td>58</td>
</tr>
<tr>
<td>Men in Exile</td>
<td>Apr. 3</td>
<td>'36. Dick Purcell, June Travis</td>
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**FEATURES**

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<td>Apr. 10, '37</td>
<td>Bette Davis, Humphrey Bogart</td>
<td>96</td>
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<td>Apr. 17, '37</td>
<td>Hugh Herbert, Mary Maguire</td>
<td>58</td>
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<tr>
<td>Apr. 27, '37</td>
<td>Olivia de Havilland, Jan Hunter</td>
<td>89</td>
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<td>Josephine Hutchinson, Geo. Brent</td>
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<td>May 1, '37</td>
<td>James Melton, Patricia Ellis</td>
<td>60</td>
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<td>May 8, '37</td>
<td>Errol Flynn, The Mauch Twins</td>
<td>130</td>
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<td>May 15, '37</td>
<td>Dick Foran, Jane Bryan</td>
<td>55</td>
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<td>Barton MacLane, Jean Muir</td>
<td>58</td>
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<tr>
<td>May 22, '37</td>
<td>George Brent, Anita Louise</td>
<td>92</td>
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<td>May 29, '37</td>
<td>Edward G. Robinson, Bette Davis</td>
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<tr>
<td>June 5, '37</td>
<td>Donald Woods, Ann Dvorak</td>
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<td>June 12, '37</td>
<td>Jack O'Brien, Henry Fonda</td>
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<td>Glenda Farrell, Barton MacLane</td>
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<td>Kay Francis, Errol Flynn</td>
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**VITAPHONE SHORTS**

<table>
<thead>
<tr>
<th>DATE</th>
<th>BROADCASTERS</th>
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<tbody>
<tr>
<td>Broadway Brevities</td>
<td>36 two-reelers</td>
</tr>
<tr>
<td>Melody Masters</td>
<td>18 one-reelers</td>
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<tr>
<td>Merrie Melodies</td>
<td>18 one-reelers</td>
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<tr>
<td>Looney Tunes</td>
<td>13 one-reelers</td>
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<tr>
<td>Colortour Adventures</td>
<td>16 one-reelers</td>
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<tr>
<td>Pictorial Revues</td>
<td>13 one-reelers</td>
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<tr>
<td>Big Time Vaudeville</td>
<td>13 one-reelers</td>
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<tr>
<td>Vitaphone Novelties</td>
<td>13 one-reelers</td>
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</table>

**VITAPHONE SHORTS**


"Vitaphone Novelties"—13 one-reelers. The Radio Ramblers, Edgar Bergen and Charlie McCarthy, Cal Ttnney, Mr. and Mrs. Jesse Crawford, Harmon, Babe Ruth, Luis Zingone.


**WORLD PICTURES CORPORATION**

729 Seventh Avenue, New York City. MEdallion 3-2944.

<table>
<thead>
<tr>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
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<tbody>
<tr>
<td>Feb. 25, '37</td>
<td>Walter Rimil</td>
<td>7 reels</td>
</tr>
<tr>
<td>Mar. 15, '37</td>
<td>Paula Wesseller</td>
<td>8 reels</td>
</tr>
<tr>
<td>Oct. 1, '37</td>
<td>Harry Baur</td>
<td>8 reels</td>
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<tr>
<td>Oct. 15, '37</td>
<td>Tito Schita</td>
<td>7 reels</td>
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<tr>
<td>Oct. 30, '37</td>
<td>Hannes Schneider</td>
<td>8 reels</td>
</tr>
<tr>
<td>Nov. 10, '37</td>
<td>Simone Berliau</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Nov. 20, '37</td>
<td>Will Fyffe</td>
<td>10 minutes</td>
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<tr>
<td>Nov. 30, '37</td>
<td>Walter Rimil</td>
<td>10 minutes</td>
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<tr>
<td>Dec. 5, '37</td>
<td>Josephine Baker</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Dec. 15, '37</td>
<td>Simon Berliau</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Dec. 20, '37</td>
<td>Scott Expedition</td>
<td>10 minutes</td>
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**SHORT PRODUCT**

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<tr>
<th>DATE</th>
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<tr>
<td>Oct. 15, '37</td>
<td>3 reels</td>
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<td>Dec. 15, '37</td>
<td>3 reels</td>
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<td>Dec. 25, '37</td>
<td>6 one-reelers</td>
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<tr>
<td>Dec. 25, '37</td>
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### COLUMBIA PICTURES

<table>
<thead>
<tr>
<th>Men</th>
<th>Women</th>
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<tbody>
<tr>
<td>Allen, Robert</td>
<td>Arthur, Jean</td>
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<tr>
<td>Bancroft, George</td>
<td>Astor, Mary</td>
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<tr>
<td>Bellamy, Ralph</td>
<td>Bryant, Nana</td>
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<tr>
<td>Bing, Herman</td>
<td>Churchill, Marguerite</td>
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<tr>
<td>Brook, Allen</td>
<td>Del Rio, Dolores</td>
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<tr>
<td>Carrillo, Leo</td>
<td>Deste, Luli</td>
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<tr>
<td>Connolly, Walter</td>
<td>Dunne, Irene</td>
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<tr>
<td>Dix, Richard</td>
<td>Farr, Patricia</td>
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<td>Douglas, Melvyn</td>
<td>Fellows, Edith</td>
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<tr>
<td>Gallaudet, John</td>
<td>Hilliard, Ruth</td>
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<tr>
<td>Grant, Cary</td>
<td>Keith, Rosalind</td>
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<td>Grayson, Donald</td>
<td>Maricle, Leona</td>
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<td>Hall, Thurston</td>
<td>Moore, Grace</td>
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<td>Kilian, Victor</td>
<td>O’Connor, Patsy</td>
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<td>Lawrence, Marc</td>
<td>Parker, Jean</td>
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<td>Lederer, Francis</td>
<td>Perry, Joan</td>
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<td>McKay, George</td>
<td>Stratford, Peggy</td>
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<td>Marshall, Herbert</td>
<td>Tibbetts, Martha</td>
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<td>Mitchell, Thomas</td>
<td>Wray, Fay</td>
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<td>Morgan, Gene</td>
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<td>Morris, Chester</td>
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<tr>
<td>Quigley, Charles</td>
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<td>Rogers, Charles</td>
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<td>Stander, Lionel</td>
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<td>Starrett, Charles</td>
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<td>Raymond, Walburn</td>
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<td>Weaver, Crawford</td>
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<td>Wilson, Frank C.</td>
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</table>

**Comedy Stars**

- Brendel, El
- Clyde, Andy
- Fine, Larry
- Howard, Jerry
- Howard, Moe
- Moran, Polly

\[ \text{Three Stooges} \]

### METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Men</th>
<th>Women</th>
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<tbody>
<tr>
<td>Barrymore, Lionel</td>
<td>Allan, Elizabeth</td>
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<td>Bartholomew, Freddie</td>
<td>Beecher, Janet</td>
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<td>Beery, Wallace</td>
<td>Borg, Ariane</td>
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<td>Benchley, Robert</td>
<td>Burke, Virginia</td>
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<td>Bolger, Ray</td>
<td>Carver, Lynne</td>
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<td>Borell, Louis</td>
<td>Chatburn, Jean</td>
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<td>Brooke, Michael</td>
<td>Crawford, Joan</td>
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<td>Cabot, Bruce</td>
<td>Evans, Madge</td>
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<td>Calleia, Joseph</td>
<td>Fenwick, Jean</td>
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<td>Daniell, Henry</td>
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### PARAMOUNT PICTURES

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<th>Men</th>
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<tr>
<td>Arnold, Edward</td>
<td>Bondi, Beulah</td>
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<td>Ayres, Lew</td>
<td>Bradna, Olympe</td>
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<td>Baker, Benny</td>
<td>Campbell, Louise</td>
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<td>Baldwin, Robert</td>
<td>Carlisle, Mary</td>
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<td>Barbier, George</td>
<td>Clancy, Kitty</td>
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<td>Bartlett, Bennie</td>
<td>Colbert, Claudette</td>
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<td>Benny, Jack</td>
<td>Coleman, Ruth</td>
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<td>Bickford, Charles</td>
<td>Correll</td>
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<tr>
<td>Blue, Ben</td>
<td>Dale, Irene</td>
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MAX GORDON PLAYS & PICTURES
INCORPORATED

Harry M. Goetz
President

Max Gordon
Vice-President and
General Manager

Marcus Heiman
Secretary and
Treasurer

First Production, "THE WOMEN"
Women

- Deedee, Frances
- Dietrich, Marlene
- Dunne, Irene
- Farmer, Frances
- Ford, Judith
- Gaal, Francisca
- Heyward, Orien
- Holden, Fay
- Hunt, Marsha
- Kahn, Kathrynn
- Lamoure, Dorothy
- Lillic, Beatrice
- Lombard, Carole
- Lupino, Ida
- Martel, June
- Monti, Millie
- Moran, Priscilla
- Morley, Karen
- Patrick, Gall
- Patterson, Elizabeth
- Terry, Ray
- Raye, Martha
- Ross, Shirley
- Swarhout, Gladys
- Walker, Terry
- Weider, Virginia
- West, Mae
- Whiteley, Eleanor
- Wyatt, Charlene

Men

- Best, Willie
- Blore, Eric
- Boles, John
- Brisbane, William
- Brady, William
- Bruce, Alan
- Ciannelli, Eduardo
- Clements, Dudley
- Corson, William
- Craig, Alec
- Foster, Preston
- Gleason, James
- Gilbert, Billy
- Gordon, Bert
- Guilfoyle, Paul
- Helhin, Van
- Irving, George
- Jones, Gordon
- Lane, Richard
- Mars, Albert
- Mayer, Ray
- McGuigan, Thomas
- Meredith, Burgess
- Moore, Victor
- Morley, John
- Oakie, Jack
- Page, Bradley
- Parkyakarkus
- Penner, Joe
- Raymond, Gene
- Rhodes, Erik
- Rio, Eddie
- Stevens, Onslow
- Stone, Fred
- Thomas, Frank M.
- West, Buster
- Wheeler, Bert
- Woolsey, Robert

Women

- Dunne, Irene
- Fontaine, Joan
- Gibson, Diana
- Grable, Betty
- Hepburn, Katharine
- Hilliard, Harriet
- Hctor, Harriet
- Hovey, Anne
- Jennings, Maxine
- Kreuger, Lorraine
- Leeds, Thelma
- Leonard, Ada
- Lord, Marjorie
- Marks, Marie
- Mason, Melissa
- Michael, Gertrude
- Moore, Dorothy
- Parsons, Patsy Lee
- Patrick, Lee
- Pepper, Barbara
- Pons, Lily
- Roberts, Leona
- Rogers, Ginger
- Shirley, Anne
- Sothern, Ann
- Stanwyck, Barbara
- Walsh, Jane
- Wilder, Patricia
- Worth, Constance
- Grahame, Margot

\[\text{TWENTIETH CENTURY-FOX}\]

Men

- Ameche, Don
- Baxter, Warner
- Beck, Thomas
- Bernie, Ben
- Blackmer, Sidney
- Bromberg, J. Edward
- Carradine, John
- Cantor, Eddie
- Catlett, Walter
- Chaney, Lon, Jr.
- Clark, Buddy
- Cooper, Melville
- Dinehart, Alan
- Donlevy, Brian
- Ernst, George
- Fields, Sidney
- Fowley, Douglas

Women

- Aussey, Germaine
- Brooks, Phyllis
- Bellamy, Madge
- Byington, Spring
- Carlson, June
- Collier, Constance
- Darwell, Jane
- Davis, Joan
- Deane, Shirley
- Drake, Frances
- Dunbar, Dixie
- Faye, Alice
- Field, Virginia
- Henie, Sonja
- Hovick, Louise
- Hudson, Rochelle
- Johnson, Janet
**Men**

- Hale, Jack
- Hersholt, Jean
- Howell, Kenneth
- Kent, Robert
- Lane, Allan
- Lorre, Peter
- Lowery, Robert
- Luke, Keye
- Mahan, Billy
- Martin, Anthony
- McGrath, Frank
- McClaglen, Victor
- McVey, Paul
- Minevitch, Borrah
- Oland, Warner
- Power, Tyrone
- Prouty, Jed
- Ratoff, Gregory
- Robinson, Wm. “Bill”
- “Three Ritz Brothers”
- Rumann, Sig
- Sanders, George
- Scott, Douglas
- Sellon, Charles
- Summerville, Slim
- Tanner, Charles
- Treacher, Arthur
- Whalen, Michael
- Winchell, Walter
- Mander, Miles
- Fred Allen & Portland Hoffa
- Paul & Grace Hartman
- “Tip, Tap & Toe”
- Allan K. Foster Troupe of Girls & Horses

**Women**

- Judge, Arline
- Lang, June
- Marsh, Joan
- Moore, Pauline
- Ray, Leah
- Roberts, Florence
- Rogers, Mary
- Simon, Simone
- Stuart, Gloria
- Temple, Shirley
- Trevor, Claire
- Westley, Helen
- Withers, Jane
- Young, Loretta

---

**STOCK PLAYERS**


---

**UNITED ARTISTS**

**Selznick International Pictures, Inc.**

**Men**

- Limes, Ted
- Marshall, Alan
- Moran, Jackie
- Smith, C. Aubrey
- Sweatt, A. W.

**Women**

- Jennis, Elizabeth
- Nowicka, Antonina

---

**SAMUEL GOLDWYN, INC.**

**Men**

- Brennan, Walter
- Cooper, Gary
- Cowan, Jerome
- McCrea, Joel
- Niven, David
- Payne, John
- Shields, Frank

**Women**

- Gifford, Mary Frances
- Gurbie, Sigrid
- Hopkins, Miriam
- Jepson, Helen
- Leeds, Andrea
- Logan, Ella
- Oberon, Merle
- O’Neil, Barbara
- Terry, Evelyn
- Verrill, Virginia

---

**WALTER WANGER**

**Men**

- Baxter, Alan
- Boyer, Charles
- Fonda, Henry
- Holt, Tim
- Rutherford, Tom

**Women**

- Bennett, Joan
- Carroll, Madeleine
- Langford, Frances
- Paterson, Pat
- Sidney, Sylvia
- Wyman, Betty
- Zehner, Lili
- Estelle & Leroy

---

**UNIVERSAL PICTURES**

**Men**

- Anderson, Robert
- Armetta, Henry
- Auer, Mischa
- Beery, Noah, Jr.
- Blake, Larry
- Boles, John
- Burrud, Billy
- Cavanaugh, Hobart
- Clark, Wister
- Cossart, Ernest
- Dalton, Robert
- Devine, Andy
- Dunn, Jack

**Women**

- Barnies, Barnes
- Barrett, Judith
- Barrie, Wendy
- Birell, Tala
- Brady, Alice
- Cotton, Fay
- Dante, Jeanne
- Dobson, Phyllis
- Douglas, Laurie
- Dunne, Irene
- Durbin, Deanna
- Eilers, Sally
- Gilbert, Lynn

---

THE 1937-38 MOTION PICTURE ALMANAC
### Women
- Grey, Nan
- Jarratt, Janice
- Kent, Dorothea
- Kruger, Alna
- Lane, Emily
- Leighton, Donrue
- Logan, Ella
- Niesen, Gertrude
- Nolan, Doris
- O'Driscoll, Martha
- Read, Barbara
- Rhodes, Betty Jane
- Rogers, Jean
- Rowles, Polly
- Sullivan, Margaret
- Wyatt, Jane

### Men
- Dunn, James
- Fitzmaurice, Michael
- Gargan, William
- Garr, Eddie
- Gerrick, Gene
- Hall, William
- Hayward, Louis
- Hinds, Samuel S.
- Horton, Edward E.
- Hunter, Henry
- Jones, Buck
- Karloff
- King, John
- Kolk, Scott
- Loring, Michael
- Oliver, David
- Pidgeon, Walter
- Powell, Jack “Skat”
- Romero, Cesar
- Shelley, George
- Smart, Jack
- Smith, Gerald Oliver
- Spencer, Robert
- Taylor, Kent
- Watson, Jack
- Wayne, John
- Whitney, Robert
- Wilcox, Robert
- Winninger, Charles

### Women
- Cassel, Walter
- Crehan, Joseph
- Crisp, Donald
- Darrell, Robert
- Dixon, Lee
- Flynn, Errol
- Foran, Dick
- Gravet, Fernand
- Hart, Gordon
- Hatton, Raymond
- Herbert, Hugh
- Hopper, William
- Howard, Leslie
- Hunter, Ian
- Jenkins, Allen
- Karloff, Boris
- Knowles, Patricia
- Lawrence, Fred
- Litel, John
- Maclane, Barton
- Mauch, Billy
- Mauch, Bobby
- McHugh, Frank
- Moraine, Lyle
- Morris, Wayne
- Muni, Paul
- O'Connell, Hugh
- O'Brien, Pat
- O'Neill, Henry
- Parker, Willard
- Powell, Dick
- Purcell, Dick
- Rains, Claude
- Reynolds, Craig
- Richards, Addison
- Robinson, Edward G.
- Stone, George E.
- Vallee, Rudy
- Waring, Fred
- Welden, Ben

### Men
- Clancy, Ellen
- Colbert, Claudette
- Dale, Virginia
- Davies, Marion
- Davis, Bette
- De Havilland, Olivia
- Dickson, Gloria
- Farrell, Glenda
- Francis, Kay
- Hughes, Carol
- Irving, Margaret
- Lane, Priscilla
- Lane, Rosemary
- Lindsay, Margaret
- Louise, Anita
- Lyons, Collette
- Maguire, Mary
- Marquis, Rosalind
- Nagel, Aune
- Perry, Linda
- Ralston, Marcia
- Roberts, Beverly
- Sheridan, Ann
- Simmons, Claudia
- Thall, Evelyn
- Travis, June
- Treen, Mary
- Turner, Lona
- Valkis, Helen
- Walthall, Patricia
- Weston, Doris
- Wilson, Marie
- Wyman, Jane

---

**WARNER-FIRST NATIONAL**

### Men
- Acuff, Eddie
- Barrat, Robert
- Bogart, Humphrey
- Brent, George

### Women
- Bates, Peggy
- Blondell, Joan
- Borg, Veda Ann
- Bryan, Jane

---

**THE 1937-38 MOTION PICTURE ALMANAC**

936
JACK CONWAY
DIRECTOR

UNDER CONTRACT TO METRO-GOLDWYN-MAYER

LeROY J. PRINZ
DANCES AND MUSICAL NUMBERS
STAGED FOR
ARTISTS AND MODELS
HIGH, WIDE AND HANDSOME
WAIKIKI WEDDING
COLLEGE HOLIDAY
BIG BROADCAST OF 1937
MOUNTAIN MUSIC
TURN OFF THE MOON
THIS WAY, PLEASE
DOUBLE OR NOTHING
SOULS AT SEA
CHAMPAGNE WALTZ
SWING HIGH, SWING LOW

AND

ALL PARAMOUNT MUSICALS 1937
Management
Frank and Vic Orsatti
Under Contract
Paramount Productions
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BACHMANN-HERZBRUN, 9000 Sunset Blvd., OXFord 7061.
BAILEY, FRANCES, 9122 Sunset Blvd., CRestview 6193.
BALDEY & CLARK, 7499 Santa Monica Blvd., GLAdstone 1611.
BENTEL, GEORGE R., 6606 Sunset Blvd., GGranite 8608.
BERG, PHILO-ALLENBERG, BERT, INC., 9484 Wilshire Blvd., OXFord 3131.
BERGERMAN, STANLEY, 9126 Sunset Blvd., OXFord 3196.
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BOSTOCK, CLAUDE, 9126 Sunset Blvd., OXFord 1081.
BREN, MILTON, 9132 Sunset Blvd., OXFord 7103.
BROWN & BURNSIDE, 8922 Sunset Blvd., CRestview 11143.
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DOLGE & CORDER, 9538 BRIGHTON WAY, CRESTview 0194.
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DUNN, BILL & SABLE, 9401 BRIGHTON WAY, OXFORD 3259.
EDINGTON & VINCENT, 405 Equitable Bldg., HILLside 7353.
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Joan Barclay
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Outdoor Action Westerns

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Eddie Forman

WRITER

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KLEIN, ARTHUR, 8954 Sunset Blvd., OXford 8670.

KnowlDEN, ROBERT, 6253 Hollywood Blvd., HILLside 5128.

Lancaster, John, 9615 Brighton Way, OXford 4041.


Lehr, Abe, 9441 Wilshire Blvd., CREstview 4159.


LeVee, M. C., 1300 N. Crescent Heights Blvd., GLadstone 3117.

LichTig & ELLAnger, 6425 Hollywood Blvd., HILLside 1101.

Lyons, McCormick & Lyons, 9441 Wilshire Blvd., OXford 1116.

MacQuarrie Agency, 8905 Sunset Blvd., OXford 7162.

Marbert Agency, 9507 Santa Monica Blvd., CREstview 14141.

Marchetti, Milo, 8780 Sunset Blvd., CREstview 6127.

Marx, Zeppo, 8736 Sunset Blvd., CREstview 11181.

MANN, GENE, 8951 Sunset Blvd., CREstview 11135.

Meiklejohn, Wm., Inc., 8949 Sunset Blvd., CREstview 12111.

Menchen, Joseph, 6500 Maryland Ave., WYoming 5023.

MoRris, Wm., 8511 Sunset Blvd., WOODbury 63121.

Morrison, Leo, 6777 Hollywood Blvd., GLadstone 3161.

Orsatti & Co., 9121 Sunset Blvd., OXford 6241.

O’Reilly, Elinore, 1102 S. Sherbourne Dr., CREstview 11211.

Rebecca & Stilton, 6605 Hollywood Blvd., HILLside 1121.

RinalDO, BEN, 6605 Hollywood Blvd., HOLlywood 3677.

Robinson, Fred, 7904 Santa Monica Blvd., GRanite 1592.

Rockwell-O’KeeFe, 8949 Sunset Blvd., CREstview 4101.


Selig, W. N., 6665 Sunset Blvd., GRanite 8608.

Selznick, MYRONE, & CO., 9460 Wilshire Blvd., CREstview 5171.

Shagrin, MAX & CANTOR, LEW, 6253 Hollywood Blvd., GRanite 5171.


SHERRILL & Falkin, 9441 Wilshire Blvd., CREstview 4185.

SiLBER, ARTHUR, 8516 Sunset Blvd., OXford 7144.


Stempel, Frank, 9470 Santa Monica Blvd., CREstview 8558.


Tauzig, Doug, 8951 Sunset Blvd., CREstview 9830.


Thomas, David M., 1626 N. Vine St., HOLlywood 3591.

Wadsworth, Jessie, 8776 Sunset Blvd., CREstview 12141.

Wallis, Minna, 8627 Sunset Blvd., OXford 6286.

Weber, Harry, 9441 Wilshire Blvd., OXford 3101.

WEISSER, ThELMA, 6331 Hollywood Blvd. GRanite 7566.

Wurtzel, Harry, 6417 LaMirada Ave., HOLlywood 1173.

Zanff, John, 8782 Sunset Blvd., CREstview 4181.

NEW YORK

American Play Co., 33 West 42nd St., LOngacre 5-3301.

Barclford, Walter, 234 West 44th St., Chickerling 4-6206.

Bentham, M. C., 1564 Broadway, BRYant 9-1227.

Bestry, Harry, 1501 Broadway. CHickerling 4-3394.

Briscoe and Goldsmith, 522 Fifth Ave., VAnderbilt 3-8683.

Broder, Jane, 711 Times Building. BRYant 9-4185.

Brown, Chamberlain, 145 West 45th St., BRYant 9-8480.

Cooke, Pauline, 1674 Broadway., COlumbus 5-1930.

Columbia Broadcasting System Artists Bureau, 485 Fifth Ave., WICKERSHAM 2-2200.

COLUMBIA CONCERTS, 113 West 57th St., Circle 7-6900.

Connolly, Mike, 1674 Broadway, Circle 6-1835.

Curtis, Jack and ALLEN, CHARLES, 1270 Sixth Ave., Circle 7-4124.

Davidow, Edward, 1270 Sixth Ave., Circle 7-4125.

Enright, Sara, 234 West 44th St., LACKawanna 4-8553.
Fanchon & Marco, 30 Rockefeller Plaza, Circle 7-5630.
General Play Co., 565 5th Ave., Plaza 3-3432.
Gilbert, Joe, 145 West 45th St., Bryant 9-8680.
Golden, Ethel, 142 West 49th St., Bryant 9-6410.
Grau, Matt, 3149 Hull Ave., Olinville 2-1645.
Hahn, Sylvia, 145 West 58th St., Circle 7-7440.
Hampton, David B., 509 Madison Ave., Plaza 3-3670.
Hanna, Mark, 654 Madison Ave., Regent 4-6250.
Hart, Max, 1560 Broadway, Longacre 5-8574.
Hayward, Leland, 654 Madison Ave., Regent 4-7000.
Huey, Richard (colored only), 172 West 135th St., Tillingshast 5-9732.
Irvin, Lou, 1270 Sixth Ave., Circle 6-1234.
Knight, Al, 156 West 44th St., Bryant 9-0935.
Liebling, William, 30 Rockefeller Plaza, Circle 7-5926.
Lyons and Lyons, 1501 Broadway, Lackawann 4-7460.
Morris, William, 1270 Sixth Ave., Circle 7-2160.
NBC Talent Bureau, 30 Rockefeller Plaza, Circle 7-8300.
Phillips, Murray, 755 Seventh Ave., Circle 7-3264.
Pitman, Richard, 1674 Broadway, Columbus 5-2535.
Robinson, Frances, 220 West 42nd St., Wisconsin 7-2308.
Roehm, Will, 1619 Broadway, Circle 6-3270.
Schultz, John A., 30 Rockefeller Plaza, Circle 7-5630.
Shurr, Louis, 1501 Broadway, Chickering 4-8240.
Winter, Wales, 152 West 42nd St., Wisconsin 7-6654.
Wolfe, Georgia, 1482 Broadway, Bryant 9-1475.
Wood, George, 1501 Broadway, Chickering 4-1310.
Grand Hotel: $2,250,000. MGM. May, 1932.
I'm No Angel: $2,250,000. Paramount. November, 1933.
Little Women: $2,250,000. MGM. November, 1933.
She Done Him Wrong: $2,200,000. Paramount. March, 1933.
Cimarron: $2,000,000. RKO Radio. February, 1931.
Emma: $2,000,000. MGM. February, 1932.
Min and Bill: $2,000,000. MGM. December, 1930.
RKO. November, 1932.
The Sea Hawk: $2,000,000. F. N. July, 1924.
State Fair: $1,800,000. Fox. February, 1933.
Footlight Parade: $1,750,000. Warner. October, 1933.
Seventh Heaven: $1,750,000. Fox. June, 1927.
Comedy of Terrors: $1,700,000. Fox. August, 1930.
Street Angel: $1,700,000. Fox. May, 1928.
Strike Me Pink: $1,700,000. U.A. January, 1936.
Palmy Days: $1,601,000. UA. October, 1931.
Dodsworth: $1,600,000. U.A. September, 1936.
A Midsummer Night's Dream: $1,543,447 as of June 15, 1936.
Girl Shy: $1,500,000. Lloyd-Pathe. April, 1924.
All Quiet on the Western Front: $1,500,000. Universal. May, 1930.
Anna Christie: $1,500,000. MGM. March, 1930.
Beau Geste: $1,500,000. Paramount. September, 1926.
The Champ: $1,500,000. MGM. December, 1931.
City Lights: $1,500,000. Chaplin-U. A. March, 1915.
Four Sons: $1,500,000. Fox. March, 1928.
Hunchback of Notre Dame: $1,500,000. Universal. September, 1923.
King of Kings: $1,500,000. P. D. C. May, 1927.
The Merry Widow: $1,500,000. MGM. September, 1924.
Safety Last: $1,500,000. Lloyd-Pathe. April, 1923.
Secrets: $1,500,000. F. N. April, 1924.
The Spy: $1,500,000. Paramount. November, 1921.
Stella Dallas: $1,500,000. Goldwyn-U.A. December, 1925.
Thief of Bagdad: $1,500,000. Fairbanks-U. A. April, 1929.
Follow the Fleet: $1,400,000. RKO. February, 1936.
Swing Time: $1,400,000. RKO. September, 1936.
The Man Who Came Back: $1,400,000. Fox. February, 1931.
In Old Arizona: $1,300,000. Fox. January, 1929.
The Lost World: $1,300,000. F. N. February, 1925.
Steamboat Round the Bend: $1,300,000. 20th-Fox. September, 1935.
Merrily We Roll Along: $1,300,000. Fox. October, 1931.
Bring 'Em Back Alive: $1,250,000. RKO. June, 1932.
Connecticut Yankee: $1,200,000. Fox. April, 1931.
Song of My Heart: $1,200,000. Fox. March, 1930.
'East Lynne: $1,100,000. Fox. November, 1925.
'Grandma's Boy: $1,100,000. Lloyd-Pathé. September, 1923.
'The Miracle Man: $1,000,000. Para. August, 1919.
'Passion: $1,000,000. F. N.-Tiffany. October, 1920.
'Smilin' Through: $1,000,000. F.N. March, 1922.
'Mutiny on the Bounty: More than $1,000,000. MGM. November, 1936.
'The Littlest Rebel: More than $1,000,000. December, 1935.
Mr. Deeds Goes To Town: More than $1,000,000. Columbia. April, 1936.

BOOK SALES

In the following listing of best-selling books of all time, given in order are the title, year, author, and total number of copies sold. Asterisk denotes the story was made into a motion picture.

In His Steps. 1899. Chas. Monroe Sheldon. 8,000,000.
Freckles. 1904. Gene Stratton Porter. 2,000,000.
Ben Hur. 1880. Lew Wallace. 1,950,000.
The Hardy Harvester. 1911. Gene Stratton Porter. 1,600,000.
'Tom Sawyer. 1873. Mark Twain. 1,500,000.
The Winning of Barbara Worth. 1911. Harold Bell Wright. 1,500,000.
'Laddie. 1913. Gene Stratton Porter. 1,500,000.
The Virginian. 1902. Owen Wister. 1,454,000.
Gone With the Wind. 1936. Margaret Mitchell. 1,350,000.
Story of the Bible. 1904. Jesse Lyman Hurlbut. 1,321,000.
'David Harum. 1900. Edward Noyes Westcott. 1,200,000.
Little Shepherd of Kingdom Come. 1903. John Fox. 1,050,100.
Five Little Peppers and How They Grew. 1881. Margaret Sidney. 1,050,000.
Huckleberry Finn. 1884. Mark Twain. 1,000,000.
Pollyanna. 1911. Eleanor Steward. 1,000,000.
Black Beauty. 1877. Anna Sewell. 1,000,000.
'Treasure Island. 1894. Robert Louis Stevenson. 1,000,000.
'Triby. 1894. George du Maurier. 1,000,000.
Rebecca of Sunnybrook Farm. 1903. Kate Douglas Wignig. 989,000.
America's Part in the War World. 1919. R. J. Beanish and F. G. March. 960,000.
The Rosary. 1910. Florence Barclay. 943,000.
The Calling of Dan Matthews. 1916. Harold Bell Wright. 925,000.
'Bird's Christmas Carol. 1916. Kate Douglas Wiggin. 830,000.
Richard Carvel. 1899. Winston Churchill. 758,000.
'Targets of the Aces. 1914. Edgar Rice Burroughs. 730,000.
When a Man's a Man. 1918. Harold Bell Wright. 725,000.
The Crisis. 1916. Winston Churchill. 717,000.
The Other Wise Man. 1896. Henry Van Dyke. 700,000.
The Outline of History. 1925. H. G. Wells. 684,000.
'The Eyes of the World. 1914. Harold Bell Wright. 625,000.
Dere Mable. 1918. Edward Streeter. 615,000.
Man of the Forest. 1920. Zane Grey. 613,000.
'Lavender and Old Lace. 1932. Myrtle Reed. 611,000.
'The Covered Wagon. 1922. Emerson Hough. 600,000.
Black Rock. 1908. Edward Connor. 600,000.
We. 1927. Charles Lindbergh. 594,000.
'The Shepherd of the Hills. 1907. Harold Bell Wright. 500,000.
All Quiet on the Western Front. 1929. Erich Maria Remarque. 564,300.
Anne of Green Gables. 1920. L. M. Montgomery. 554,000.
Last of the Plainsmen. 1908. Zane Grey. 550,000.
'Mrs. Wiggs of the Cabbage Patch. 1903. Alice Hogran Rice. 500,000.
'Main Street. 1921. Sinclair Lewis. 546,300.
Soldiers of Fortune. 1897. Richard Harding Davis. 534,000.
'The Cause of Rome. 1892. P. C. Wren. 532,000.
'To Have and to Hold. 1900. Mary Johnson. 515,000.
Over the Top. 1917. Arthur Guy Empey. 505,000.
Penrod. 1914. Booth Tarkington. 514,000.
The Inside of the Cup. 1913. Winston Churchill. 507,000.
Quo Vadis. 1896. Henryk Sienkiewicz. 504,000.
Little Lord Fauntleroy. 1886. Frances Hodgson Burnett. 503,000.
'Beside the Bonnie Brier Bush. 1894. Ian MacLaren. 500,000.
Janice Meredith. 1899. Paul Leicester Ford. 500,000.
'Brewster's Millions. 1904. George Barr McCutcheon. 500,000.
'The Sheik. 1921. A. M. Hull. 500,000.
Graustark. 1901. George Barr McCutcheon. 500,000.
Of Human Bondage. 1915. W. Somerset Maugham. 500,000.

LEGITIMATE PLAYS

Stage plays with 500 or more original and continuous performances in New York are listed hereafter. Given in order are the title of the play, number of performances, and the name of the producer. Asterisks denote the play was made into a motion picture.

'Tobacco Road. 1,402. Sam Grisman.
'Lightnin'. 1,291. John Golden.
'The Bat. 878. Wagenhals & Kemper.
'White Cargo. 864. Earl Carroll.
'Three Men On A Horse. 812. Alex Yokel.
The Ladder. 794. United Actors, Inc.
'Rain. 741. Sam Harris.
The First Year. 725. John Golden.
'The Children's Hour. 691. Herbert Shumlin.
*Dead End. 666. Norma Bel Geddes.
'Green Pastures. 660. Laurence Rivers, Inc.
'Boy Meets Girl. 637. George Abbott.
'Broadway. 603. Jed Harris.
'Street Scene. 601. William A. Brady.
'Wildflower. 586. Arthur Hammerstein.
'Still running May 31, 1937.
ROAD SHOWS

Herewith are listed outstanding roadshows of all time, in the legitimate stage field.


Uncle Tom's Cabin. Season: 40 weeks. Average weekly gross: $16,000. Years: 40. Performances: 15,000.


**Cyrano de Bergerac. Season: 30 weeks. Average weekly gross: $17,000. Years: 10. Performances: 2,400.


Turn to the Right. Season: 40 weeks. Average weekly gross: $15,000. Years: 6. Performances: 1,920.

Lightnin'. Season: 40 weeks. Average weekly gross: $15,000. Years: 5. Performances: 1,600.

Seventh Heaven. Season: 40 weeks. Average weekly gross: $15,000. Years: 5. Performances: 1,600.


These figures denote the performance of straight road-shows, which started from a central point. The 15,000 performances of this play given hereafter do not include those contributed by countless "rent" shows and stock performances. There were once 24 companies playing this at one time.

Richard Mansfield played "Cyrano" in his repertoire for over 20 years. The performances listed for this play are those of the Walter Hampden tours.

**B. All of these plays were picked at random and represent, for the most part, typical entertainment of the period. The figures on performances and box office grosses have been contributed by authoritative "old-time" roadshowmen.

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Producers-Screen Actors Guild
Basic Minimum Contract of 1937

AGREEMENT execd at Los Angeles, Calif., May 15, 1937, between two parties, the PRODUCERS, the SCREEN ACTORS GUILD, INC., a California non-profit membership corporation, hereinafter called the "Guild," and such parties who are engaged in the production of motion pictures as may concurrently or hereafter become signatories hereeto, hereinafter called the "Producers;"

WITNESSETH

In consideration of the mutual agreements herein contained the parties agree as follows: 1. The Guild is recognized by the Producers, and each of them, as the exclusive collective bargaining agent for all actors in the motion picture industry. The Guild agrees that the Producers may terminate this contract at any time that the Guild is determined to be the exclusive collective bargaining agent for actors by the National Labor Relations Board as court of competent jurisdiction. If the National Labor Relations Act is repealed and a substitute Act is enacted, the present sentence will apply to be substitute Act and to the substitute agency under such Act.

Guild Membership Requirements

2. Every actor hereafter employed by any Producer, whether by contract or otherwise, or who acts before the camera for any Producer, except as may be hereinafter provided, shall be a member of the Guild in good standing, subject to the following qualifications:

(a) If any actor now under contract to any Producer is not a member of the Guild and refuses to join the Guild, such actor shall be exempted from this paragraph 2 during the term of his existing contract as the same may be extended according to the existing terms thereof. Each Producer shall forthwith furnish the Guild with a list of all contract and stock players under contract to the Producer at the date of this contract. The Guild will then notify the Producer as to the names of such said players as are not members of the Guild, whereupon the Producers will promptly furnish to the Guild the approximate expiration dates of the contracts of such non-Guild member players.

(b) Stars and featured players may be exempted from this paragraph 2 during the first five years of this contract, and during the first five years only, to the extent of ten per cent of the principal players in the cast of each picture produced by each Producer. Principal players are those players paid on a scale of $9,000 per week or more, or extras, stunt men and day players shall not be counted as principal players. Under such qualification (a) shall be included in the calculation in computing the ten per cent of the cast who do not have to be Guild members in good standing under qualification (b). For example, if there are twenty principal players in the cast and two are not Guild members in good standing and come within qualification (a), the Producer is entitled to no additional non-members under qualification (b). (c) During the first five years of this contract and during the first five years only, if the cast of principal players is less than ten, one star or one featured player need not be a member of the Guild. If the star or featured player comes under qualification (a) no additional non-member is allowed under this qualification (c).

(d) In case of the exigencies of casting and as an extraordinary circumstance that shall not happen more than once in the life of this contract, the Guild will give a waiver that will allow stars and featured players to the extent of three in a cast to be non-members. This qualification only applies during the first five years of this contract.

Each Producer shall give the Guild full opportunity to check the performance of this paragraph, including access to sets, but the Guild's checking shall be done in such a manner as not to interfere with production. The Guild agrees that (I) it will accept as a member of the Guild any actor the Producer wishes to employ, subject to the imposition of reasonable terms in the case of members suspended by the Guild, or Actors' Equity Association, or the Guild's checks. (II) it will not impose unreasonable initiation fees, dues or assessments (exclusive of fines and penalties), and if the Producers claim a violation by the Guild of the provisions of this sentence, such question shall be determined by the committees provided for in paragraph 14 hereof, and if such committees cannot agree the matter shall be settled by arbitration in accordance with the arbitration provisions of said paragraph 14. It is the intention hereof to prevent the Guild from collecting its books so as to prevent any person who wishes to act in motion pictures from joining the Guild. Nothing in the preceding sentence shall limit the right of the Guild to discipline or suspend or expel a member or to refuse to re-admit him. The Guild agrees, however, that if it suspends or expels a member who is under contract to a Producer, or if a member resigns, the suspension, expulsion or resignation shall not affect the player's obligation to perform any existing contract or contracts with any producer or producers, or such producer's or producers' right to demand performance, except with the producers' consent. Subject to the qualifications hereinafter in all of this paragraph 2 set forth, the Producer agrees that in every future contract it enters into with an actor the player shall agree that the actor shall be a member of the Guild in good standing and shall remain so for the duration of the contract; it being the intent hereof that any Producer may, without including such agreement, sign a star or featured player during such five-year period who refuses to become a member of the Guild, provided that in no event shall a Producer have in its employ stars or featured players exceeding the ten per cent of the total number of stars and featured players in its employment, and provided, further, that a greater number of stars and featured players may not appear in any production than is provided for in subdivisions (b), (c) and (d) of this paragraph 2. No breach by a member of the Guild of his obligations to the 2nd set shall give such member a defense to any Producer's right to enforce an existing contract against such member.

Conditions of Employment

3. Each Producer agrees that the following conditions shall govern the employment of all extra players employed by the Producer and shall become a part of the contract with the extra player, namely:

(a) The rules governing extras contained in the
Motion Picture Code under the National Recovery Act and the rules enacted pursuant thereto and the rules under California Industrial Welfare Commissioner Order No. 16-A shall become effective are a part of this contract except as specifically to the contrary herein provided. The rules in said Order No. 16-A shall be extended so far as this contract is concerned to cover men.

(b) The $3.20 check for extras is abolished. 
(c) The minimum pay per day for extra players shall be $5.00. The minimum weekly rate for extras employed on a weekly basis shall be five times the daily rate for a six-day week. This applies to all extras and not merely the extras receiving $5.50 per day.
(d) The wage scale in force contained in the Motion Picture Code under the National Recovery Act and in the order under Industrial Order No. 16-A hereinafter referred to, except stunt men who are specially treated in this agreement. In the case of locations three hundred miles or more from Los Angeles or from the studio base of operation of the picture, the Guild agrees to issue permits exempting persons who would otherwise be classified as “extras” hereunder from this agreement. The committees referred to in paragraph 14 shall immediately work out other proper exemptions such as the armed forces of the United States, and a case of a military academy used as a background, for which the Guild will also agree to issue such permits. In the case that the committees cannot agree, the matter will be settled by arbitration and the determination of the arbitrators when rendered shall be incorporated in this agreement and become a part hereof. The Guild will also issue permits exempting persons who would otherwise be “extras” under this agreement from this agreement for all shots made in the Republic of Mexico or the City of Port of San Diego. In the event that children of tender years are unable legally to join the Guild, the Guild will issue the necessary permits so that the child can work without being hampered in using children in any production. The committees shall also determine what shall be done in regard to extras of the types of freaks, dwarfs, fire-eaters and similar types.

All compensation paid to extras employed by the Producers through any agency shall be net to the extras, except for such deductions or withholdings as may from time to time be provided by law; it being agreed that the Producers and not the extra shall bear the agency fee for obtaining employment and that the extra shall not be required by the Producers to pay such agency fee, directly or indirectly.

Extras

4. The Producers agree that reasonable access to the records of Central Casting Corporation or any agency used by the Producers, or any of them, for the employment of extras shall be afforded to the Guild. The agency referred to in the preceding sentence means only an agency used regularly or customarily by one or more Producers performing for such Producer or Producers substantially the same function as Central Casting Corporation, and does not mean agencies used casually and not generally. Records do not include the financial records of the agency.

Wages and Working Conditions

5. Each Producer agrees that the following conditions shall govern the pay scale and working conditions of extras and players employed by the Producer and shall become a part of the contract with the day player, namely:

(a) Sections 1 to 12, inclusive, of the present rules governing day players adopted by the Academy of Motion Pictures Arts and Sciences and published in the Academy Bulletin of February 11, 1935, shall become and are a part of this contract except as specifically to the contrary herein provided.
(b) All arbitration provision in the Academy rules shall not govern, and the general arbitration clause hereinafter set forth shall apply.
(c) The minimum pay for day players shall be $25.00 per day.
(d) Straight time shall be paid for time actually consumed in traveling to and from location. Compensation for traveling time, however, shall not exceed one day’s pay in any twenty-four hour period, the daily rate which occurs during the period for which the extra is compensated may be deducted from travel time.
(e) The rule now in force in the industry that day players definitely engaged and not used receive a day’s pay shall continue in force.
(f) The rule now in force in the industry that meal periods shall be not less than one-half hour per day and that travel time shall be paid for at the rate of one dollar and twenty-five cents ($1.25) per hour.

Weather permitting calls. Same provision applies as under the paragraph on the subject concerning extras.

Compensation to a weekly basis as specified in Rule 7 of the Academy Bulletin of February 11, 1935, shall be the same except it shall be on the minimum terms for free lance players hereinafter set forth, and under the free lance contract hereinafter described.

Stunt men shall receive a minimum pay of Thirty-five Dollars ($35.00) per day, but the conditions concerning day players shall not apply to stunt men. The Committees hereinafter referred to in paragraph 14 shall work out rules concerning the working conditions of stunt men and if said committee cannot agree, the matter shall be settled by arbitration and the determination of said committee shall become a part of this contract. Stunt men shall only be classified as such on the days when they are performing stunts.

Free Lance Players

6. The term “free lance players” as used herein shall mean players employed for a specific picture.
JOHN M. STAHL
Productions
SEED
ONLY YESTERDAY
STRICTLY DISHONORABLE
IMITATION OF LIFE
MAGNIFICENT OBSESSION

PARNELL
With Clark Gable—Myrna Loy

Under Contract to
UNIVERSAL
on a weekly basis and at a weekly salary in excess of $65.00 per week. The Producers agree that the following rules shall govern the employment of all free lance players employed by the Producers and shall become a part of the contract of the free lance player hereinafter:

(a) One picture employment for free lance players shall be at a weekly rate of compensation with a guaranty of at least one week’s employment under the minimum contract herein, after duly notified. The purpose of the foregoing is to entirely eliminate the so-called “deal contract,” except that a “deal contract” may be made with any free lance player who receives $29,000.00 or more per picture.

(b) If the contract referred to in (c) hereafter is delivered by any Producer to any player and if the same is executed without protest by the player and is so returned to the Producer by noon of the next succeeding business day after its delivery to the player, it shall thereupon constitute a contract binding on both parties even though not executed by the Producer, but the Producer on demand shall deliver a signed copy to the player.

(c) The Producer shall execute with the player a written contract containing the terms of the contract printed on pages 4-7, inclusive, of the form of contract. The Academy of Motion Picture Arts and Sciences of February 11, 1935, except said contract shall be changed as follows:
I. Paragraph 15 concerning arbitration shall be omitted, and the substance of the Guild arbitration clause hereinafter in this contract set forth shall be substituted.

II. With respect to paragraph 27 concerning general right of termination, in every case of termination of the contract prior to the commencement of the term, the Producer shall be liable for any free lance player working during the minimum guaranteed period, but if the player receives other employment during such period, the compensation received by the player from such other employment shall be credited against the liability of the Producer. Said contract shall be changed accordingly.

III. With respect to paragraph 31, the rules of the Academy therein specified shall not apply, but the corresponding rules of this contract with respect to day players shall apply. Said contract shall be modified accordingly.

IV. With respect to free lance players receiving less than $200.00 per week, the player shall receive straight psy for overtime in excess of fifty (50) minutes worked in any week, beginning with the commencement of the contract, and continuing from week to week, and prorated in case of a pro rate week. The overtime shall be paid on the basis of 1/46th of the weekly salary for each hour or fraction of an hour worked in any week in excess of 54 hours, and in case of a pro rate week the 54 hours shall be prorated accordingly. Hours of work shall be computed in accordance with Rule 2(a) on page 8 of the Academy Bulletin of February 11, 1935, which rule has been previously incorporated herein for day players. Nothing herein, however, shall limit the free lance player’s right to a twelve-hour rest period and to holidays as granted by paragraphs 18 and 20 of said Academy Bulletin of February 11, 1935, and incorporated herein. The rights granted hereunder are additional and cumulative. Said contract shall be modified accordingly.

V. The heading of said contract shall be changed to read as follows: “Screen Actors Guild Minimum Contract for Free Lance Players—Continuous Employment—Weekly Basis—Weekly Salary—One Week Minimum Employment.” In bold face type at the top of the contract shall be printed the following: “The actor may not waive any provision of this contract without the written consent of the Screen Actors Guild.”

Access to Call Bureau Records

7. Reasonable access shall be afforded the Guild to the records of the Call Bureau or to any similarly constituted substitute owned or controlled by any Producer therefor.

Stock Players

8. The Producer agrees that every contract hereafter entered into with a stock player shall conform to the following rules and contain in substance the following terms, which shall be a part of every contract with a stock player:
(a) The minimum rate of salary for stock players shall be $50.00 per week.
(b) Return transportation shall be furnished the stock player, if brought to California from outside the state, if his salary is less than $75.00 a week, if he does not secure other employment in or about Los Angeles, California, and if his return trip is commenced within fifteen days after the termination of his employment by the Producer.
(c) Where a contract to employ a stock player has been executed, the player shall not be required to work without compensation after the date of the execution of the contract or after the commencement of employment thereunder. This includes a prohibition against free tests for stock players after the date of the execution of such contracts or after the commencement of employment thereunder. Option test agreements are not to be construed as contracts to employ.
(d) The suspension period specified in the "Acts of God" clause of stock player contracts shall be limited to four weeks; provided, however, that Producers shall have the right to continue such suspension from week to week without exceeding one additional week at one-half salary.
(e) The cancellation period specified in the illness clause shall not be less than a period or aggregate of periods of three weeks per year.

Use of Stage or Screen Name

9. Every contract hereafter entered into by a Producer with a contract player shall embody the substance of subparagraphs (e) and (f) of paragraph 8 hereof, and such terms shall be deemed to be contained therein whether so specifically incorporated therein or not.

Holiday Pay Rate

11. Stock players and term contract players, if required to render services on New Year’s Day, Decoration Day, January 1, Labor Day, Thanksgiving Day, Christmas, or if required to render services on either the Sunday immediately preceding or the Sunday immediately succeeding any such holiday shall be entitled to an additional one-sixth of the weekly rate. The foregoing, however, shall not apply to stock players or contract players whose compensation is paid to them on a picture.
basis, or whose contract provides the maximum number of pictures in which such actor can be employed per year or other specified period.

Waiver of Contract
12. The Producers agree that no waiver by any actor of any term of this contract shall be requested of the actor or effective unless the consent of the Guild to the making of such request and such waiver had and obtained. Such first consent may be oral but the Guild agrees that all oral waivers will be confirmed by it in writing. The Guild further agrees that upon being notified by any Producer that a company is going on location, it will appoint a deputy to be with the company on location, with full power to grant such waivers. The Guild further agrees that it will maintain a twenty-four hour service at Los Angeles, California, for the giving of waivers in accordance with the provisions of this paragraph.

Term of Contract
13. The term of this contract shall be ten years from the date hereof. On April 1st of each calendar year during this contract, commencing in 1938, a meeting will be held at Los Angeles, California, between the said committees of any one Guild and a committee to be appointed by the Producers. The said committees shall at said meeting discuss such modifications of this agreement as may be suggested by either committee, and submit recommendations to the Guild and to the Producers, and if such recommendations are concurred in by the Guild and the Producers, they shall become a part of this contract. If the committees cannot reach an agreement, either committee may demand arbitration on the following subjects, and on the following subjects only, namely:

(a) Minimum salaries for extras, day players, stunt men and stock players.
(b) Hours of labor for actors receiving $500.00 a week or under. This includes actors employed by the day receiving $83.33 per day or under.

The arbitration shall be by a Board of three arbitrators, one chosen by the Guild, one by the Producers and the third jointly chosen, and in default of agreement the third arbitrator shall be chosen by the Board of Directors of the American Arbitration Association. The decision of the arbitrators on the subject hereinafter permitted to be arbitrated shall be final and the conditions imposed by such arbitration relating to such subjects shall become effective three months from the time of the decision of the arbitrators, or from such time as the arbitrators shall decide that they shall become effective.

Committees
14. The Guild shall forthwith appoint a committee and the Producers shall forthwith appoint a committee to perform the functions specified in subdivisions (g) and (h) of paragraph 5, paragraph 25, and paragraph 29 of this agreement. In default of agreement between the two committees the matters left open for clarification and further definition in said paragraphs shall be settled by arbitration by a board of three arbitrators, one chosen by the Guild, one by the Producers and the third jointly chosen, and in default of agreement, the third arbitrator shall be chosen by the Board of Directors of the American Arbitration Association. The decision of the arbitrators on the subjects to be arbitrated under this paragraph shall be final and the conditions and definitions fixed by them shall become a part of this agreement from the date of the decision of the arbitrators, or from such date as they shall fix in said decision for the conditions and definitions to become effective.

 Strikes
15. The Guild agrees that during the term hereof it will not call for or engage in a strike affecting motion picture production against any producer signatory hereto, and will order its members to perform their contracts with the Producers signatory hereto even though other persons or groups of persons are on strike.

Joint Conciliation Committee
16. A joint conciliation committee of four, two to be appointed by the Guild and two by the Producers, shall sit within seven days after call to attempt to conciliate any dispute between any Producer and any actor with respect to which dispute arbitration is herein provided for. If conciliation fails all such disputes shall be settled by arbitration in accordance with the laws of the state of California, to be supplemented or modified by such rules as may be agreed upon by a committee to be appointed by the Producers and a similar committee to be appointed by the Guild. Pending the agreement of such committee the arbitration shall be by three arbitrators, one to be selected by the Guild, one other by the Producers, and the third to be chosen by the two first selected. In the event of the inability of the first two arbitrators to agree upon the selection of the third, the third arbitrator shall be designated by the American Arbitration Association. It is understood that this agreement provides for arbitration only in the case of extras, stunt men, day players, and free lance players. Recognizing with respect to stock players and contract players the desirability of arbitration in connection with disputes not involving the right of termination of the contract or the right to injunctive relief, the joint committee is provided for in paragraph 14 will endeavor to work out and recommend the adoption by the signatories of a proper basis for the arbitration of such disputes, but such basis shall not be the subject of arbitration in the Guild and the Producers agree to cooperate in facilitating the prompt settlement of disputes without resort to the machinery provided for in this paragraph. Any complaint may be presented for any member of the Guild by the Guild. The Producers agree not to discriminate in any way against an actor presenting a complaint.

Future Contracts
17. All future contracts entered into by the Producers shall, in so far as they are affected by any of the provisions hereof, be deemed to include such applicable provisions for the benefit of the actors or Producers who are parties thereto. This contract may be referred to as the "Producer-Screen Actors Guild Basic Minimum Contract of 1937."

Negotiations
18. Nothing herein contained shall be construed to prevent any actor from negotiating with and obtaining from any Producer better terms than are herein provided for.

Existing Contracts
19. This contract does not apply to contracts now existing between the Producers and actors. Within sixty days after receipt by the Guild of the written notice provided for in paragraph 2 hereof any actor under such written contract who is or has become a member of the Guild may give the Producer written notice that he elects to come under the terms of this contract and thereafter he shall be subject to the terms hereof applicable to such contract and such terms hereof shall be deemed incorporated in the existing contract be-
between the Producer and the actor and shall supersede all conflicting provisions in said contract. Any actor notifying any Producer, pursuant to the provisions of this paragraph, of the actor's election to comply with the terms of this contract, by such election agrees that any resignation from the Guild, or suspension or expulsion by the Guild, shall be equally and immediately refused or neglected on the part of such actor to comply with his existing contract with the Producer and shall give to the Producer the same rights and remedies as are provided in such existing contract in the event of failure, refusal or neglect by the actor to comply with his obligations thereunder.

Ratification
39. This contract shall be ineffective for any purposes to any corporate Producer until ratified by the Board of Directors of such Producer, except in the following respects, namely:

(a) Subject to the qualifications hereinabove in paragraph 2 set forth, the Producer agrees that from and after the date hereof every contract it enters into with an actor for a period of twelve (12) weeks or more, or which gives the Producer an option on the services of the actor for a period of twelve (12) weeks or more, shall provide that the actor agrees that the actor shall be a member of the Guild in good standing and shall remain so for the duration of said contract.

(b) Beginning June 1, 1937, the Producers shall operate under the terms of this contract. On or before June 10, 1937, each Producer shall notify the Guild in writing whether or not its Board of Directors has ratified this contract. If a Producer notifies the Guild that its Board of Directors has ratified the contract, then from and after such date the contract shall be in full force and effect, except that the June 1, 1937, commencement date of working conditions shall still apply. If the Producer notifies the Guild that the Board of Directors has not ratified this contract, then immediately this contract shall be ineffective for all purposes.

Disciplining Members
21. Subject to the limitations hereinabove in paragraph 2 set forth, nothing herein shall be so construed as to prohibit the Guild from disciplining its members under rules and regulations to be established by the Board of Directors. The Guild of such discipline shall be in no manner or to any extent deprive the Producer of such rights as it may have under any contract with any player who may be subject to discipline or from enforcing the provisions thereof as against any such player.

Interference with Production
22. With respect to all pictures in production on the date on which this agreement goes into effect, the Guild will issue all permits necessary to avoid interference with production.

Effect of Changes
23. This agreement shall be binding on the signatories hereto and all parties who by reason of mergers, consolidations, reorganizations, sale, assignment or such like shall become or be entitled to a substantial part of the production business of any signatory. Each Producer agrees that to the full extent of the provisions of this agreement this agreement shall likewise bind subsidiary and controlled companies engaged in the production of motion pictures to the terms of this agreement. This agreement may be executed in any number of counterparts originals, each counterpart shall have the same effect and all such counterparts shall be considered together as one agreement.

New York Production
24. With respect to motion picture production in and around the city of New York, New York, by any Producer such motion picture production shall be exempt from this agreement until the Guild establishes a New York office, at which time it will come under the terms of this agreement.

Territorial Limits
25. The operation of this agreement shall be limited to motion picture production within the territorial limits of continental United States of America exclusive of Alaska, provided, however, that the signatories provided for in paragraph 14 shall attempt to work out rules covering motion picture production outside the United States of America by any Producer and if the committees cannot agree the matter shall be settled by arbitration and the agreement of the committees or the decision of the arbitrators shall become a part of this agreement in like manner as provided in paragraph 14.

Children in Production
26. In the event that children of tender years are unable legally to join the Guild, the Guild will issue all necessary permits so that any Producer will not be hampered in using children in any production.

Application of Own By-Laws
27. The Guild agrees that if there is anything in its article of incorporation or its by-laws which will prevent it from performing its obligations hereunder that it will take proper steps to amend such articles or by-laws so as to correct any such defect, and the Guild further agrees that during the term of this agreement it will not adopt any code for actors or any amendment to its articles or by-laws which will be in conflict with its obligations under this agreement. The Guild agrees that it will cause its by-laws to be amended to provide that each of its members shall be bound by the provisions of this agreement.

Applicability
28. Any person now or hereafter engaged in the business of producing motion pictures in the United States shall be afforded the opportunity of becoming signatory to this agreement either by signing this agreement or counterparts thereof. Nothing herein contained is intended nor shall it be construed as intended to prevent the Guild from entering into contracts with any such persons on terms more favorable to such persons than are afforded to the signatories hereto.

Meanings of Terms
29. Unless otherwise specifically defined herein terms shall be given their common meaning in the motion picture industry. "Actor" includes "extra." The masculine gender includes the feminine and neuter, and the singular number the plural, when such construction is a reasonable one. "Day player" is a player employed by the day other than an extra or stunt man. A "stock player" is a player employed for more than a specific picture and for a term of at least twelve weeks (with or without lay-offs) who receives less than $150.00 a week. A "contract player" is a player employed not for a specific picture but for a term of at least twelve weeks (with or without lay-offs) who receives $150.00 a week or more. The committees
ALEXANDER MARKEY
referred to in paragraph 14 hereof shall work out appropriate rules for actors who do not come within any of the foregoing definitions or within the definition of a “free lance player” hereinbefore set forth, and the same provision as to agreement and arbitration shall apply as in other cases to be determined by the Committee under paragraph 14.

Arbitrators

30. Wherever provision is made herein for the appointment by the Producers of committees or arbitrators such appointment shall be made by the Mutual Agreement herein provided for in paragraph 6 set forth and the same provision as to agreement and arbitration shall apply as in other cases to be determined by the Committee under paragraph 14.

Separate Agreement

31. Except as joint action by the Producers in the appointment of committees or arbitrators is provided herein (but limited by paragraph 30) this agreement shall be construed as a separate agreement between the Guild and each Producer signatory hereto, and it is expressly agreed that no default or breach of this agreement by any Producer shall constitute a default or breach hereunder by, or impose liability on, any other Producer, and it is further expressly agreed that a default of the Guild as to one Producer shall not constitute a default of the Guild as to any other Producer. This agreement is a several agreement as to each Producer, and is not joint and several.

Mutual Waiver

32. Whenever the Producers are entitled hereunder to a permit or waiver from the Guild, the Guild agrees to issue the same without cost.

Exemption

33. News reels, travelogues, news and sports commentaries and persons rendering similar services in short subjects shall be exempted from the operation of this agreement; provided, however, that the Committees provided for in paragraph 14 shall attempt to work out rules governing such productions and persons, and if the Committees cannot agree the matter shall be settled by arbitration and the agreement of the Committees or the decision of the arbitrators shall become a part of this agreement in like manner as provided in paragraph 14.

Majority Decisions

34. In any arbitration pursuant to the provisions of this agreement, the decision of a majority of the arbitrators shall be final, and such decision shall be in writing.

IN WITNESS WHEREOF the parties hereto have executed this instrument:

HAL ROACH STUDIOS, INC.
By Hal E. Roach, President
R.K.O.-RADIO PICTURES, INC.
By Samuel J. Breskin, Vice-President
PARAMOUNT PICTURES, INC.
By Henry Herzbrun, Vice-President
WARNER BROS. PICTURES, INC.
By Herbert Fre斯顿, Assistant Secretary
TWENTIETH CENTURY FOX FILM CORPORATION
By Joseph M. Schenck, Chairman
METRO-GOLDWYN-MAYER CORPORATION
By Louis B. Mayer, Vice-President
UNIVERSAL PICTURES CO., INC.
By J. P. Normanly, Vice-President
WALTER WANGER PRODUCTIONS, INC.
By Loyd Wright, Secretary
SELZNICK INTERNATIONAL PICTURES, INC.
By Loyd Wright, Secretary
B. P. SCHULBERG PICTURES, INC.
By B. P. Schulberg
MAJOR PICTURES CORPORATION
By Loyd Wright, Secretary
COLUMBIA PICTURES CORPORATION OF CALIFORNIA, LTD.
By Harry Cohn, President
SAMUEL GOLDWYN, INC., LTD.
By Samuel Goldwyn, President
SCREEN ACTORS GUILD, INC.
By Robert Montgomery

ATTEST:
Kenneth Thomson, Secretary
AFFILIATED BRITISH, Ltd.

6533 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIF.

BRIAN MARLOW

UNDER CONTRACT TO PARAMOUNT
The Production Code Administration, a reincarnation of the Studio Relations department of the Motion Picture Producers and Distributors of America, Inc., began to function July 1, 1934, under the industry's revised plan of self-regulation, with Joseph I. Breen as director. His findings are subject to review only on appeal to the company presidents of member companies in New York.

The producers of motion pictures recognize the high trust and confidence placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a code to govern the production of talking pictures and of reacknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

General Principles

1. No picture shall be produced which will lower the standards of those who see it. Hence, the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I—Crimes Against the Law.

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder.
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.

2. Methods of crime should not be explicitly presented.
   a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II—Sex.

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. Scenes of passion.
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful embracing, suggestive postures and gestures, are not to be shown.
   c. In general, passion should be so treated that these scenes do not stimulate the baser element.

3. Seduction or rape.
   a. They should be never more than suggested, and only when essential for the plot, and even then never shown
DAVID BROEKMAN

DAVID SILVERSTEIN

SCREEN PLAYS

"YOU CAN'T BEAT LOVE"*

"FLIGHT FROM GLORY"

*In Collaboration

RAY TAYLOR
DIRECTOR

For credits refer to PAGE 799 in this issue's biography
by explicit method.

b. They are never the proper subject for comedy.

4. Sex perversion or any inference to it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationships between the white and black races) is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

III—VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV—OBSCENITY.

Obscenity in word, gesture, reference, song, joke or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V—PROFANITY.

Pointed profanity (this includes the words, God, Lord, Jesus, Christ—unless used reverently—Hell, S. O. B., damn, Gawd), or other profane or vulgar expressions, however used, is forbidden.

VI—COSTUMES

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

2. Undressing scenes should be avoided, and never used save where essential to the plot.

3. Indecent or undue exposure is forbidden.

4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII—DANCES.

1. Dances suggesting or representing sexual action or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII—RELIGION.

1. No film or episode may throw ridicule on any religious faith.

2. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.

3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX—LOCATIONS.

The treatment of bedrooms must be governed by good taste and delicacy.

X—NATIONAL FEELINGS.

1. The use of the Flag shall be consistently respectful.

2. The history, institutions, prominent people and citizenship of other nations shall be represented fairly.

XI—TITLES.

Salacious, indecent or obscene titles shall not be used.

XII—REPELANT SUBJECTS.

The following subjects must be treated within the careful limits of good taste:

1. Actual hangings or electrocutions as legal punishments for crime.

2. Third degree methods.

3. Brutality and possibly gruesomeness.

4. Branding of people or animals.

5. Apparent cruelty to children or animals.

6. The sale of women, or a woman selling her virtue.

7. Surgical operations.

ADVERTISING CODE

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."

2. Good taste shall be the guiding rule.

3. Illustration and text in advertising shall faithfully represent the pictures themselves.

4. No false or misleading statement shall be used directly or implied.

5. No text or illustration shall ridicule or tend to ridicule any religion or religious faith.

6. The history, institutions and nationalities of all countries shall be represented with all fairness.

7. Profanity and vulgarity shall be avoided.

8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine authority.

9. Specific details of crime, inciting imitation, shall not be used.

10. Motion picture advertisers shall bear in mind the provision of the Production Code that use of liquor in American life be restricted to the necessities of characterizations and plot.

11. Nudity with meretricious purpose, and salacious postures, shall not be used.
distribution

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Chicago, Ill., Republic Pictures Corp., 1304 South Wabash Avenue.
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Cleveland, Ohio, Selected Pictures Corporation, Film Exchange Building.
Dallas, Texas, Adams Film Exchanges, Inc., Film Exchange Building.
Denver, Colo., Distinctive Screen Attractions, Inc., 2071 Broadway.
Indianapolis, Ind., Big Feature Rights Corporation, 438 N. Illinois Street.
Kansas City, Mo., Majestic Pictures Corporation, 1717 Wyandotte Street.
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Minneapolis, Minn., Celebrated Film Exchange, 70 Glenwood Avenue.
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Philadephia, Pa., Preferred Pictures Company.
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Chicago, Ill.

Manager
Thomas L. Gibson

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J. E. Brulatour, Inc.
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Paul E. Younkin
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Celebrity Productions, Inc.
(See Corporate Structure Section)

---

Central Film Company
630-9th Avenue
Phone: Longacre 5-6347
New York City

President
Philip M. Brown

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THE 1937-38 MOTION PICTURE ALMANAC
DIRECTOR OF ADVERTISING AND PUBLICITY AND EXPLOITATION

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Cleveland, Ohio

COLUMBIA: Film Building, Payne Avenue and East 21st Street.
Lester Zucker, manager.
G. S. Vogae, booker.
GRAND NATIONAL: Film Building, Payne Avenue and East 21st Street.
William Shartini, manager.
Mae Vincent, booker and office manager.
GAUMONT-BRITISH: 2219 Payne Avenue.
Joe E. Loeffler, manager.
Frances Kates, office manager and booker.
IMPERIAL PICTURES OF NORTHERN OHIO, INC.: Film Building, Payne Avenue and East 21st Street.
Holbrook C. Bissell, president and general manager.
INDEPENDENT FILM SERVICE: Film Building, Payne Avenue and East 21st Street.
Harry Lande.
Nate Gerson.
MGM: 2346 Payne Avenue.
Frank D. Drew, manager.
Philip Harrington, booker chief.
Dorsey Brown, booker.
Dean Bacher, branch manager.
MONOGRAM PICTURES: Film Building, Payne Avenue and East 21st Street.
Nat Schultz, northern Ohio franchise owner.
PARAMOUNT: 1735 East 23rd Street.
Harry H. Goldstein, district manager.
John Himmelein, manager.
Howard Roth, manager.
William Brooks, booker.
REPUBLIC PICTURES CORPORATION: Film Building, Payne Avenue and East 21st Street.
S. P. Gorrel, sales manager.
RKO RADIO: 1745 Payne Avenue.
Herbert Greenblatt, manager.
John Sabot, booker.
Arthur Ehrlich, booker.
SELECTED PICTURES, INC.: Film Building Payne Avenue and East 21st Street.
Nate Schultz, president and manager.
Sam Schultz, booker.
TWENTIETH CENTURY-FOX: 2219 Payne Avenue.
George Roberts, district manager.
I. J. Schermert, manager.
E. J. Hunt, booker.
Joe Conley, booker.
UNIVERSAL: 2342 Payne Avenue.
Dave Miller, manager.
Arthur Young, feature booker.
Joe Swee, short subject booker.
UNITED ARTISTS: 1745 East 23rd Street.
Bert Stearn, district manager.
A. M. Goodman, manager.
Leslie Dowdell, booker.
WARNER-F. N.: 2300 Payne Avenue.
Milton A. Mooney, manager.
E. A. Cuthin, booker.

**Dallas, Texas**

ADAMS FILM EXCHANGES: 308 S. Harwood Street.
Jack K. Adams, branch manager.
AMITY FILM EXCHANGES: 304 S. Harwood Street.
Edwin Blumenthal, manager.
COLUMBIA: 1818 Wood Street.
J. B. Underwood, manager.
Ralph Lowman, manager.
GRAND NATIONAL FILMS, INC.: 508 Park Avenue.
Al Mertz, manager.
ONE STAR FILMS CORP.: 1801½ Commerce Street.
J. W. Billsborough, manager.
MGM: 2013 Jackson Street.
LeRoy Bickel, manager.
PARAMOUNT: 412 S. Harwood Street.
REPUBLIC PICTURES CORPORATION: 2011 Jackson Street.
Claude Ezell, Wm. Underwood, managers.
H. E. Pickett, manager.
RKO: 402 South Harwood Street.
S. M. Sachs, manager.
TWENTIETH CENTURY-FOX: 1801 Wood Street.
H. R. Beiersdorfer, manager.
UNITED ARTISTS: 308 South Harwood Street.
Doak Roberts, manager.
UNIVERSAL: 308 South Harwood Street.
E. S. Olsmith, manager.
VITAGRAPH: 508 Park Street.

**Denver, Colo.**

ALLIED PICTURES: 2044 Broadway.
Harry Marcus, branch and manager.
ATLANTIC FILM EXCHANGE: 828 21st Street.
S. B. Rahn, manager and booker.
CAPITAL FILM: 2044 Broadway.
George Geer, manager and booker.
COLUMBIA: 2144 Champa Street.
Wayne Ball, manager.
T. J. Robinson, booker.
COMMERCIAL FILM EXCHANGE: 2044 Broadway.
Nat Wolfe, manager and booker.
GB PICTURE CORPORATION: 2101 Champa Street.
Irving L. Jacobs, district manager.
C. LeRoy Wheaton, booker.
GRAND NATIONAL FILMS, INC.: 2147 Broadway.
Lon T. Fuller, manager.
Jack Krum, booker.
MAJESTIC PICTURES: 2044 Broadway.
Harry Marcus, manager.
MERCURY FILM EXCHANGE: 2075 Broadway.
H. T. Nolan, manager.
A. Bernard Newman, booker.
MGM: 2100 Broadway.
H. A. Friedel, manager.
Mike Cramer, booker.
PARAMOUNT: 2100 Stout Street.
Hugh Braly, district manager.
C. J. Bell, manager.
John Voss, booker.
Howard De Weis, assistant booker.
REPUBLIC PICTURES CORPORATION: 2145 Broadway.
Gene Gerhase, manager.
Frank W. Sheffield, booker.
RKO: 807 21st Street.
Joe H. Ashby, manager.
Ross Bluck, booker.
TWENTIETH CENTURY-FOX: 2101 Champa Street.
R. J. Morrison, manager.
C. A. Larson, booker.
George Tawson, short subjects booker.
UNITED ARTISTS: 2065 Broadway.
Al Hoffman, manager.
Bern E. Martiner, booker.
UNIVERSAL: 801 21st Street.
Jack Langan, manager.
Emmett Warner, booker.
VITAGRAPH: 2115 Champa Street.
Earl Bell, manager.
LeRoy Hobson, booker.
Sam Dunevitz, assistant booker.

**Des Moines, Ia.**

CAPITAL PICTURES: 1003½ High Street.
Meyer Stern, manager.
Joe Feley, booker.
COLUMBIA: 1003 High Street.
Mel Evidon, manager.
Harry Schriffin, booker.
EDUCATIONAL: See 20th Century-Fox.
GAUMONT-BRITISH: See 20th Century-Fox.
MIDWEST FILM COMPANY: See Republic Pictures.
MGM: 618 Twelfth Street.
D. C. Kennedy, manager.
Gerry E. McGlynn, office manager.
Howard Dunn, 1st booker.
Frank Gaskell, 2nd booker.
MONOGRAM FILM DISTRIBUTORS, INC.: 515 Tenth Street.
F. E. Judd, manager.
PARAMOUNT: 1125 High Street.
R. M. Copeland, manager.  
W. J. Curry, head booker.  
Jerry Bahner, short subjects booker.  
Jimmy Foley, booker.  
H. T. Bahner, advertising manager.  
PARKER FILMS: 1700 Keo Way.  
L. E. Goldman, president and manager.  
REPUBLIC PICTURES CORPORATION: 1123 High Street.  
E. J. Tilton, manager.  
Bert Thomas, booker.  
RKO: 1022 High Street.  
Lou Elman, manager.  
Tim Evans, feature booker.  
Dallas Day, booker.  
TIFFANY: See Capital Pictures.  
TWENTIETH CENTURY-Fox: 13th and High Streets.  
Stanley Mayer, manager.  
Edward Canty, booker and office manager.  
P. E. Stansell, short subjects booker.  
UNIVERSAL: 1005 High Street.  
J. J. Spandau, manager.  
Joe Ancher, booker.  
VITAGRAPH: 1001 High Street.  
J. M. Bently, booker.  
Paul Walsh, booker.  

Détroit, Mich.  
COLUMBIA PICTURES: 200 Film Exchange  
C. H. Shalit, manager.  
EXCELLENT PICTURES CORP.: 2310 Cass  
Wm. Flomion, manager.  
GRAND NATIONAL FILMS, INC.: 2310 Cass  
Ralph Pekham, manager.  
METRO-GOLDWYN-MAYER: 2130 Cass Avenue.  
F. J. Downey, manager.  
PARAMOUNT PICTURES: 279 Ledyard Avenue.  
J. T. Howard.  
POWERS PICTURES: 700 Film Exchange Blvdg.  
R. Raoul Cleaver, manager.  
RKO DISTRIBUTING CORP.: 210 Film Exchange Blvdg.  
N. Levy, manager.  
REPUBLIC PICTURES: 610 Film Exchange  
Sam Seglown, manager.  
TWENTIETH CENTURY-FOX: 2211 Cass  
Lester Sturm, manager.  
UNITED ARTISTS: 2310 Cass Avenue.  
M. Dudelson, manager.  
UNIVERSAL FILM EXCHANGE: 2310 Cass  
M. Gottfieb, manager.  
VITAGRAPH, INC.: 2300 Cass Avenue.  
F. E. North, manager.  

Indianapolis, Ind.  
BIG FEATURE RIGHTS: 438 N. Illinois Street.  
Abe Kaufman, manager.  
COLUMBIA: 432 N. Illinois Street.  
Marty Solomon, manager.  
EXHIBITORS EXCHANGE: 402 N. Illinois  
John Servaas, manager.  
FIRST NATIONAL: See Vitagraph.  
JUDELL, INC.: 406 N. Illinois Street.  
George Taif, manager.  
MGM: 425 North Illinois Street.  
W. W. Willman, manager.  
PARAMOUNT: 116 West Michigan Street.  
E. J. Barnard, manager.  
REPUBLIC PICTURES CORPORATION: 404 N. Illinois Street.  
L. W. Marriott, manager.  
RKO: 428 North Illinois Street.  
R. E. Churchill, manager.  
SECURITY: 404 N. Illinois Street.  
L. W. Marriott, manager.  

TWENTIETH CENTURY-FOX: 3326 N. Illinois.  
George Landis, manager.  
UNITED ARTISTS: 408 North Illinois Street.  
William Rosenthal, manager.  
UNIVERSAL: 326 North Illinois Street.  
Ben Marcus, manager.  
REPUBLIC: 428 North Illinois Street.  
William Baldwin, office manager.  
CONSOLIDATED FILM DISTRIBUTORS,  
INC.: 130 West 19th Street. AHAarrison 4783.  
W. L. Norris, president.  
W. P. Hamston, manager.  
Stanley Goldberg, booker.  
EDUCATIONAL: See 20th Century-Fox.  
GAUMONT-BRITISH: 1720 Wyandotte Street.  
Ray Halpern, sales manager.  
Douglas Desch, booker.  
GRAND NATIONAL FILMS, INC.: 1703 Wyandotte Street.  
Russell Borg, manager.  
WILLIAM G. KUBITZKI, booker.  
INTERSTATE FILM: (silent film only) 1717  
Wyandotte Street.  
Maude Gandy, manager and booker.  
MAJESTIC PICTURE CORP.: 1717 Wyandotte Street.  
RGrand 0672.  
Miriam Wintroub, office manager and booker.  
MGM: 220-24 West 18th Street.  
RGrand 2110.  
Frank C. Hensler, manager.  
John Muchmore, office manager.  
Leon Abrams, head booker.  
AI Adler, Walter Lambader, bookers.  
PARAMOUNT: 1800-02 Wyandotte Street.  
RGrand 0410.  
J. T. Manfre, manager.  
J. H. States, booking manager.  
REPUBLIC PICTURES, MIDWEST FILM DISTRIBUTORS: 221 West 18th Street.  
RGrand 2390.  
Robert F. Withers, manager.  
M. G. Shackelford and John Scott, bookers.  
RKG Radio: 1712 Wyandotte Street.  
AHAarrison 8645.  
T. R. Thompson, manager.  
W. A. Burke, office manager.  
John Wangberg, feature booker.  
G. H. Jones, shorts booker.  
TWENTIETH CENTURY-FOX: 1720 Wyandotte Street.  
AHAarrison 7253.  
Georges W. Fuller, manager.  
M. A. Tanner, George Friedel, C. W. Decker, bookers.  
UNITED ARTISTS: 223 West 18th Street.  
RGrand 1123.  
W. E. Truog, manager.  
J. M. Robertson, office manager and booker.  
UNIVERSAL: 1710 Wyandotte Street.  
W. Benjamin, manager.  
I. Beiser, booker and office manager.  
Charles Oliver, booker.  
VITAGRAPH: 1701-3 Wyandotte Street.  
AHAarrison 4645.  
W. Warner, manager.  
H. E. Dillon, manager.  
Harry Gafney, head booker.  
Morton Truog, booker.  
Chet Borg, booker.  
Robert Riddle, booker.
Minneapolis, Minn.

CELEBRATED: 70 Glenwood Avenue.

H. O. Murphv, manager.

COLUMBIA: 952 Currie Avenue N.

Hy Chapman, manager.

ELLIOTT FILM COMPANY: 72 Glenwood Ave. P. York Elliott, owner and manager.

GAUMONT-BRITISH: 1101 Currie Avenue.

Fred Abelson, manager.

GRAND NATIONAL FILMS, INC.: 1111 Currie Avenue, North.

Don Woods, manager.

IDEAL PICTURES CORPORATION: 321 Loeb Arcade.

O. S. MacConnell, manager.

MAJESTIC PICTURE CORP.: 64 Glenwood Avenue.

J. L. Stern, manager.

MG: 952 Currie Avenue.

W. H. Workman, manager.

PARAMOUNT: 1101 Currie Avenue.

Ben Blotcky, district manager.

J. J. Donohue, branch manager.

REPUBLIC PICTURES CORPORATION: 42 Glenwood Avenue.

Gilbert Nathanson, manager.

RKO DISTRIBUTING CORPORATION: 72 Glenwood Avenue.

L. E. Goldhammer, manager.

TWENTIETH CENTURY-FOX: 1101 Currie Avenue.

M. A. Levy, manager.

UNITED ARTISTS: 1109 Currie Avenue.

R. S. Cramblet, manager.

UNIVERSAL: 1105 Currie Avenue.

Frank Manzke, manager.

VITAPRAPH: 1104 Currie Avenue North.

Rud Lohrnnz, manager.

New Haven, Conn.

COLUMBIA: 134 Meadow Street.

Harry Rogovin, exchange manager.

Sidney Swirsky, booker.

CONNECTICUT PICTURES DISTRIBUTING COMPANY: 134 Meadow Street.

J. Ricciuti, booker.

FIRST NATIONAL: See Vitagraph.

GRAND NATIONAL FILMS, INC.: 132 Meadow Street.

H. Levine, exchange manager.

Jeanette A. Berliner, booker.

IMPERIAL PICTURES OF NEW ENGLAND: 134 Meadow Street.

Harry Sherman, exchange manager.

Morris Weber, booker.

MG: 134 Meadow Street.

John P. Byrne, exchange manager.

Charles Lazarus, booker.

Philip Gravitz, booker.

PARAMOUNT: 82 State Street.

Edward Ruff, exchange manager.

Richard Carroll, booking manager.

Hugh Maguire, booker.

REPUBLIC PICTURES CORPORATION: 130 Meadow Street.

Robert Cole, exchange manager.

Katherine B. Fitzgerald, booker.

RKO: 134 Meadow Street.

Barney Pitkin, exchange manager.

William Canelli, booker.

TWENTIETH CENTURY-FOX: 114 Meadow Street.

Ben Simon, exchange manager.

Samuel Germaine, booker.

Helen Hanley, booker.

UNITED ARTISTS: 134 Meadow Street.

Louis Wechsler, exchange manager.

Theresa Speratore, booker.

UNIVERSAL: 125 Meadow Street.

Morris Joseph, exchange manager.

Eva Cooperstack, booker.

VITAPRAPH: 134 Meadow Street.

Paul Dressler, exchange manager.

Victoria Cusanneilli, booker.

Angelo Lombardi, booker.

New Orleans, La.

AFFILIATED PRODUCERS: 218 S. Liberty Street.

Wm. Shiel, manager.

U. W. Castleberry, booker.

ATLANTIC PICTURES CORPORATION: (formerly Goodrow Attractions) 218 S. Liberty Street.

Benny Dudenheifer, manager.

A. DURNING'S ATTRACTIONS: 1732 St. Charles Ave.

Al Durning, manager.

COLUMBIA: 150 S. Liberty Street.

Houston Duval, manager.

Mrs. C. Randolph, booker.

GAUMONT-BRITISH: See Fox.

GRAND NATIONAL: 221 S. Liberty Street.

Mary DiMarco, assistant booker.

R. A. Kelley, office manager.

W. M. Richardson, branch sales manager.

HARCOL MOTION PICTURE INDUSTRIES: 600 Baronne Street.

A. Harrison, Jr., president.

A. W. Harrison, vice-president.

H. Harrison, secretary-treasurer.

METRO-GOLDWYN-MAYER: 150 S. Liberty St.

C. J. Briant, manager.

H. A. Arata, No. 1 booker.

Miss Enola Murphy, No. 2 booker.

E. F. Briwia, office manager.

MOTION PICTURE ADVERTISING SERVICE:

Old Pythian Temple, 1032 Carondelet St.

PARAMOUNT: 215 S. Liberty Street.

E. F. Wilkes, manager.

S. M. Otis, short feature booker.

Maurice Artigus, head booker.

RKO: 1418 Clevelev Avenue.

Guy C. Brown, manager.

J. R. Lamantia, feature booker.

Miss J. Cross, short feature booker.

REPUBLIC PICTURES CORPORATION OF THE SOUTHEAST: (formerly Arthur C. Bromberg), 1307 Tulane Ave.

L. V. Seisnhmayre, manager.

D. D. Dufton, feature booker.

SOUTHERN FILM EXCHANGE: 223 S. Liberty H. J. Thibeaudex, manager.

TWENTIETH CENTURY-FOX: 218 S. Liberty Street.

E. V. Landaiche, manager.

G. J. Bruggi, feature booker.

Elizabeth Baker, short feature booker.

UNITED ARTISTS: 147 S. Liberty Street.

C. R. Frank, manager.

J. S. Morland, feature and short feature booker.

UNITED THEATRES: 629 Common Street.

M. H. Jacobs, manager.

L. C. Montgomery, booker.

UNIVERSAL: 143 S. Liberty Street.

Paul Tessier, manager.

E. I. O'Niell, feature booker.

VITAPRAPH: 150 S. Liberty Street.

L. C. Conner, manager.

J. D. Jernigan, feature booker.

G. O. priest, short feature booker.

New York, N. Y.

AMERICAN TRADING ASSOCIATION: 723 Seventh Avenue.

BRyant 9-4312.

Philip Lewis, booker and manager.
AMKINO CORP.: 723 Seventh Avenue. BRyan 9-7680.
N. Napoli, manager.
AUTEN, HAROLD: 1540 Broadway. BRyan 9-2633.
Harold Auten, manager.
BIG U FILM EXCHANGE: 630 Ninth Avenue. Chickerling 4-0845.
Leo Abrams, manager. 
Sam Philips, head feature booker.
Leo Simon, head short subject booker.
CENTRAL FILM, CO.: 630 Ninth Avenue. L'ongarc 5-6347.
Philip M. Brown, manager and booker.
COLUMBIA PICTURES CORP.: 630 Ninth Avenue. L'akawanna 4-1742.
Nat Cohn, manager.
Sam Blum, feature and short subject booker.
DU WORLD PICTURES, INC.: 729 Seventh Avenue, Medallion 3-2943.
A. Littman, short subject and feature booker.
EDUCATIONAL FILMS, INC.: 345 W. 44th Street. L'akawanna 4-0700.
Joseph J. Lee, manager.
George Blenderman, head feature booker.
Norma Bernstein, head short subject booker.
EMARANTEED DISTRIBUTORS: 1674 Broadway. Columbus 5-6434.
F. Pennino, manager.
EUREKA PRODUCTIONS: 410 East 32nd Street. 4-2885.
Samuel Cummins, manager and booker.
FILM EXCHANGE INC.: 125 West 45th Street. BRyan 9-4150.
Harvey Fergunson, manager.
FIRST NATIONAL PICTURES: 630 Ninth Avenue. Chickerling 4-2200.
Harry Decker, New York and Brooklyn manager.
Harry Hummel, New Jersey manager.
Edward Barison, head of booking department.
GARRISON FILM DISTRIBUTORS, INC.: 1600 Broadway. L'akawanna 4-0700.
T. J. Brandon, manager.
Ben Stern, short subject and feature booker.
GAUMONT-BRITISH: 345 W. 44th Street. L'akawanna 4-0700.
Irving Gumberg, manager.
Sol Kravitz, feature booker.
GRANT NATIONAL FILMS: 630 Ninth Avenue. Pennsylvania 6-4424.
Morris Epstein, manager.
Miss E. V. Segall, Miss P. L. Goldstein, bookers.
GUARANTEED DISTRIBUTORS, CO., INC.: 729 Seventh Avenue. BRyan 9-4369.
Samuel Goldstein, manager.
J. Hyams, short subject and feature booker.
IMPERIAL FILM EXCHANGE: 630 Ninth Avenue. Chickerling 4-7775.
S. S. Krellberg, owner.
Joseph Klein, manager.
Louis Solkoff, short subject and feature booker.
JEWEL PRODUCTIONS: 410 East 32nd Street. AShland 4-2885.
Samuel Cummins, manager and booker.
KINOTRADE: 723 Seventh Avenue. BRyan 9-5107.
Roman Rebush, manager and booker.
LOEWS INC.: 630 Ninth Avenue. PENnsylvania 6-9700.
Jack Bowen, New York manager.
David A. Levy, New Jersey manager.
Robert Ellsworth, head booker.
MODERN FILM CORP.: 729 Seventh Avenue. BRyan 9-9635.
Sydney Fashena, manager.
Miss Helen Tietel, booker.
MORRIS KLEINERMAN: 630 Ninth Avenue. Chickerling 4-4955.
Morris Kleinerman, manager.
Julius Levine, booker.

MUTUAL FILM EXCHANGE: 1270 Sixth Avenue. Circle 7-2641.
PARAMOUNT PICTURES: 331 W. 44th Street, PENnsylvania 6-5467.
Myron Sattler, New York manager.
Henry Randel, Long Island and Brooklyn manager.
Edward H. Bell, New Jersey manager.
Katherine Flynn, head booker.
PRINCIPAL FILM EXCHANGE, INC.: 630 Ninth Avenue. Chickerling 4-7775.
S. S. Filmberg, owner.
Joseph Klein, manager.
Louis Solkoff, short subject and feature booker.
REPUBLIC FILM EXCHANGES: 630 Ninth Avenue. MEdallion 3-4640.
Robert J. Fannon, manager.
Myron J. Starr, Anna Plisco, Jeannette Demet, bookers.
RKO RADIO PICTURES: 630 Ninth Avenue. L'akawanna 4-0548.
Manny Meyer, manager.
Sylvia Kay, booker.
SYNDICATE EXCHANGES, INC.: 630 Ninth Avenue. L'akawanna 4-7273.
Melvin Hirsch, manager. Lawrence Kutick, booker.
TIMES PICTURES, INC.: 630 Ninth Avenue. Chickerling 4-0184.
Dave Rosengarten and Mo Kerman, managers.
S. Birzstein, booker.
TREO FILM EXCHANGE: 630 Ninth Avenue. L'akawanna 4-0548.
Manny Meyer, manager.
Herbert Krich, short subject and feature booker.
UNIVERSAL (See Big U).
VITAPHONE DISTRIBUTING CORP.: 630 Ninth Avenue, Chickerling 4-2200.
Harry Decker, New York and Brooklyn manager.
Harry Hummel, New Jersey manager.
Edward Barison, head booker.
WORLD PICTURES CORP.: 729 Seventh Avenue. MEdallion 3-2943.
A. Littman, short subject and feature booker.

Oklahoma City, Okla.
A. & M. FILM EXCHANGES, INC.: 704 W. Grand Avenue.
H. K. Buchanan, manager. Tom Kelly, booker.
ALLIED FILM EXCHANGE: 704 W. Grand
H. K. Buchanan, manager.
Tom Kelly, booker.
COLUMBIA PICTURES CORP.: 702 W. Gran
c A. Gibbs, manager.
J. B. Hudgins, booker.
CRESCENT FILM COMPANY: 705½ W. Grand
Harry Silverman, manager.
Jeanette McVay, booker.

THE 1937-38 MOTION PICTURE ALMANAC
995
GAUMONT BRITISH PICTURES CORP.: 10 North Lee.
W. J. Cammer, manager.
A. N. Davis, booker.

MAJESTIC PICTURES COMPANY: 705½ W. Grand Ave.
Joe Silverman, manager.

METRO-GOLDYN-MAYER DISTRIBUTING CORP.: 629 W. Grand Ave.
W. B. Zoellner, manager.

PARAMOUNT PICTURES DISTRIBUTING CORP.: 701 W. Grand Ave.
Sid Simpson, manager.
Sam Brunk, booker.

REPUBLIC PICTURES CORP.: 623 W. Grand
Sol Davis, manager.
Sid Moran, booker.

RKO-PATHE DISTRIBUTING CORP.: 706 W. Grand Ave.
R. B. Williams, manager.

SQUARE DEAL FILM EXCHANGE: 702½ W. Grand Ave.
Claude York, manager.

VITAGRAPH: 1516 Davenport Street.

CENTURY-FOX CORP.: 10 North Lee.
Charles W. Clark, manager.

W. T. Clark, booker.

VITAGRAPH, TWENTIETH SQUARE
REPUBLIC CORP.: 1508 Davenport Street.
Edward J. Gabriel, manager.

COLUMBIA PICTURES CORPORATION: 1232 Vine Street.
Harry E. Weiner, manager.

V. M. Levahue, booker.
James Flynn, booker.
James Winters, booker.

GRAND NATIONAL FILMS, INC.: 1240 Vine Street.
John A. Bachman, manager.
Charles Donahue, office manager.

MGM: Miss Mildred Levy, booker.

GAUMONT BRITISH PICTURES CORPORATION OF AMERICA: 302 N. 13th Street.
Herbert W. Given, manager.

HOLLYWOOD FILM EXCHANGE: 1220 Vine Street.
John Golder, manager.
William Turbett, booker.

LOEW'S, INC.: 1233 Summer Street.
Robert Lynch, manager.
Joseph E. Farrow, office manager.
William Gabriel, booker.

METRO-GOLDYN-MAYER DISTRIBUTION CORPORATION: 1233 Summer Street. (See Loew's, Inc.)

PARAMOUNT PICTURES, INC.: 248 N. 12th
Earle W. Sweigert, manager.
Ralph Garman, booker.

Matt Judge, booker.

Malley, booker.

PREFERRED PICTURES, INC.: 1323 Vine Street.
Murray S. Beier, manager.
Matthew Presby, booker.

PRINCIPAL DISTRIBUTING COMPANY: 1242 Vine Street.

Charles J. Klang, manager.

REPUBLIC PICTURES CORPORATION OF PENNSYLVANIA: 1216 Vine Street.
Harry A. La Vine, manager.

Miss Mary Meadowcroft, booker.

RKO-RADIO PICTURES, INC.: 302 N. 13th
Frank L. McNamara, manager.
A. C. Gottschalk, booker.

Vincent O'Donnell, booker.

John Phelan, booker.

TWENTIETH CENTURY-FOX CORPORATION: 302 N. 13th Street.
Sam Gross, manager.
Alfred J. Davis, office manager.

Francis J. Kelly, booker.

Howard J. Smith, booker.

Gilbert Fleischman, booker.

Lillian Rosentoo, booker.

Jack Bergin, booker.

UNITED ARTISTS CORPORATION: 1304 Vine Street.
Harry W. Bodkin, manager.

Miss Elizabeth V. McCaffery, booker.

UNIVERSAL FILM EXCHANGES, INC.: 302 N. 13th Street.
Joseph Engel, manager.

Fern Fantautato, booker.

Walter Taylor, booker.

VITAGRAPH, INC.: 1225 Vine Street.
William Mansell, manager.

Leo Hannon, booker.

O. B. Guilfoyle, booker.

Thomas N. Noble, booker.

Stanley Kositsky, booker.

COLUMBIA: 1623 Blvd. of the Allies.
A. H. Levy, manager.

Omaha, Neb.

CAPITOL: 1508 Davenport Street.
M. L. Stern, manager.

COLUMBIA: 1516 Davenport Street.
I. M. Weiner, manager.

MGM: 1512 Davenport Street.
H. J. Shumow, manager.

PARAMOUNT: 1704 Davenport Street.
A. Mendenhall, manager.

REPUBLIC-MIDWEST FILM EXCHANGE:
1714-16 Davenport Street.

Hymie Novitsky, manager.

RKO: 1508 Davenport Street.
A. M. Avery, manager.

SECURITY: 1506 Davenport Street.

Max Wintroub, manager.

TWENTIETH CENTURY-FOX: 1502 Davenport Street.
J. E. Scott, manager.

UNITED ARTISTS: 1508 Davenport Street.
D. V. McLucas.

UNIVERSAL: 1524 Davenport Street.

Leroy Miller, manager.

VITAGRAPH: 1610 Davenport Street.

C. K. Olson.


ACTION PICTURES EXCHANGE: 1239 Vine Street.
Mrs. Herbert W. Given, manager.

CAPITOL FILM EXCHANGE, INC.: 1314 Vine Street.
Edward J. Gabriel, manager.

COLUMBIA PICTURES CORPORATION: 1232 Vine Street.
Harry E. Weiner, manager.

Walter Donahue, booker.

James Flynn, booker.

James Winters, booker.
Harry Roney, feature booker.
Robert Kimelman, short subject booker.

EDUCATIONAL: See Twentieth Century-Fox.

METRO GOLDWYN DISTRIBUTING CORPORATION: 1631 Blvd. of the Allies.
John J. Maloney, manager.
E. J. Mortiarty, booker.

MONARCH: 1623 Blvd. of the Allies.
Lew Lefton, manager.
Milton Lefton, booker.

MONGRAM PICTURES, INC.: 425 Van Braam Street.
D. J. Selznick, manager.

PARAMOUNT: 1727 Blvd. of the Allies.
David Kimelman, manager.
Charles Mergen, booker.
Robert Clark, assistant booker.
Francis Seubert, assistant booker.

REPUBLIC PICTURES CORPORATION: 1701 Boulevard of the Allies.
J. H. Alexander, manager.
Lou Hanna, booker.

RKO-Radio: 1623 Blvd. of the Allies.
George Lefto, manager.
Marie Schmidt, booker.
Howard Reitman, assistant booker.


TWENTIETH CENTURY-FOX: 1721 Blvd. of the Allies.
Ira H. Cohn, manager.
Joe B. Hanna, head booker.

UNITED ARTISTS: 1717 Blvd. of the Allies
Clarence Eiseman, manager.
Myron J. Stahl, booker.

UNIVERSAL: 1709 Blvd. of the Allies.
Joe Kaufman, manager.
Francis Geuhl, booker.

VITAGRAPH: 1623 Blvd. of the Allies.
Harry A. Seed, manager.
Paul Krumenacker, office manager.
Hilda Lissman, booker.

PORTLAND, OREGON

COLUMBIA FILM CORPORATION: 1927 N. Kearney.
James Beale, manager.
Lou Metzhaar, booker-feature and shorts.

FAVOUR WEST EXCHANGES: 19th and Lovejoy
Kinney, Oregon representative.

Walter Wessling, manager.

HARDCASTLE FILMS: 818 Olive Street.

IMPERIAL PICTURES OF MISSOURI, INC.: See Superior Pictures, Inc.

JEWISH PICTURES: See Chesterfield.

METRO-GOLDWYN-MAYER: 3101 Olive Street.
M. Clarence and Banks Hudson, bookers.

METRO-GOLDWYN-MAYER PICTURES: 3010 Duncan Avenue.

PARAMOUNT PICTURES DISTRIBUTING COMPANY, INC.: 3301 Olive Street.
Maurice Schweitzer, manager.

PROGRESSIVE PICTURES, INC.: 3317 Olive Street.
John Walsh, manager.
J. O'Neil and Leo Sullivan, salesmen.

REPUBLIC PICTURES CORP.: 3214 Olive Street.
Nat Steinberg and Barney Rosenthal, managers.

RKO DISTRIBUTING CORP.: 3314 Olive Street.
Ralph Heft and Heinie Ahrens, bookers.

SCHWEIG MOTION PICTURE PRODUCTIONS: 4927 Delmar Boulevard.

S'RENCO FILM SCREENING CO.: 3314 Olive Street.
R. S'Renco, manager.

SUPERIOR PICTURES, INC.: 3317 Olive Street.
George I. Stern, manager.

TAYLOR'S SCREENING: See Twentieth Century-Fox.

Charles F. Powers, manager.
Vern Whitcomb, feature booker.
H. L. Fox, short booker.

UNITED ARTISTS: 1925 N. W. Kearney.
Jack Kloppeer, Sovereign Hotel.

UNIVERSAL FILMS: 1129 N. Glisan Street.
Gordon Cradle, manager.

John Harvey, booker.

WARNER BROTHERS-F. N. VITAPHONE: 935 N. W. 19th Avenue.
Vete Stewart, manager.
H. P. McNary, feature booker.

Charles Hudson, assistant booker.

ST. LOUIS, MO.

CHESTERFIELD PICTURES: 3334 Olive Street.
Robert Taylor, booker-manager.

COLUMBIA PICTURES: 3306 Olive Street.
Arthur LaPlant, booker.

COMMERCIAL FILM STUDIOS: 4320 Delmar

EDUCATIONAL: See Twentieth Century-Fox.

GAUMONT BRITISH PICTURES CORPORATION:

GOLDWYN-MAYER: 3330 Olive Street.
J. M. Harris, manager.

Eve Wasem, booker.

GRAND NATIONAL FILMS, INC.: 3334 Olive Street.
Lester Levy, booker.

HARDCASTLE FILMS: 818 Olive Street.

IMPERIAL PICTURES OF MISSOURI, INC.: See Superior Pictures, Inc.

JEWISH PICTURES: See Chesterfield.

METRO-GOLDWYN-MAYER: 3101 Olive Street.
M. Clarence and Banks Hudson, bookers.

METRO-GOLDWYN-MAYER PICTURES: 3010 Duncan Avenue.

PARAMOUNT PICTURES DISTRIBUTING COMPANY, INC.: 3301 Olive Street.
Maurice Schweitzer, manager.

PROGRESSIVE PICTURES, INC.: 3317 Olive Street.
John Walsh, manager.
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Jack Kloppeer, Sovereign Hotel.

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Gordon Cradle, manager.

John Harvey, booker.

WARNER BROTHERS-F. N. VITAPHONE: 935 N. W. 19th Avenue.
Vete Stewart, manager.
H. P. McNary, feature booker.

Charles Hudson, assistant booker.

THE 1937-38 MOTION PICTURE ALMANAC

997
UNIVERSAL FILM: 3320 Olive Street.
J. E. Garrison, manager.
Harry Hynes, Jr., and Sam Garber, bookers.

VITAGRAPH, INC.: 3212 Olive street.
Hall Walsh, manager.
Francis Murphy and Dwight Mills, bookers.

Salt Lake City, Utah

ALLIED PICTURES: 258 East 1st South Street.
Gene Marcus, manager.
G. Jamer, booker.

CAPITOL FILM EXCHANGE: 258 East 1st South Street.
Harry Kerrer, manager.
Joyce Ingram, booker.

COLUMBIA PICTURES CORPORATION: 210 East 1st South Street.
R. C. Hill, manager.
W. C. Kerrer, booker.

MERCURY FILM EXCHANGE: 256 E. 1st South.
Al Shepard, manager.
E. Murcer, booker.

MGM: 204 E. 1st South Street.
Maurice Saffle, manager.
Sam Cooper and Leland Clayton, bookers.

PARAMOUNT PICTURES DISTRIBUTING CORP.: 200 E. 1st South Street.
Hugh Braly, district manager.
F. H. Smith, manager.
H. Smith and W. Chrihot, brokers.

RKO DISTRIBUTING CORPORATION: 206 E. 1st South Street.
H. C. Fuller, manager.
E. S. Winnard, booker.

SHEFFIELD-REPUBLIC EXCHANGE SYSTEM: 254 East 1st South Street.
Wm. Hughard, manager.
Nina Scott, booker.

TWENTIETH CENTURY-FOX FILM CORPORATION: 216 E. 1st South Street.
Charles Walker, manager.
P. M. Smoot, booker.

UNITED ARTISTS CORPORATION: 214 E. 1st South Street.
R. J. Cadman, branch manager.
Joe Madsen, office manager and booker.

UNIVERSAL FILM EXCHANGE, INC.: 208 E. 1st South Street.
J. K. Feldman, manager.
R. J. French, booker.

VITAGRAPH, INC.: 212 E. 1st South Street.
W. F. Gordon, manager.
Chas. Saphro and Harold Chesler, bookers.

San Antonio, Texas

ALAMO FILM COMPANY: 1625 North Hackberry Street.

INDEPENDENT FILM EXCHANGE: 352 East Commerce Street.
R. W. Barron, manager.

LATIN-AMERICAN FILM EXCHANGE: 400 Soledad Street.

LEE FILM COMPANY: 216 East Elmira Street.

PARAMOUNT: 501 Soledad Street.

SACK AMUSEMENT ENTERPRISES: 610 Soledad Street.
Alfred Sack, manager.

San Francisco, Cal.

ALL STAR FEATURES DISTRIBUTORS: 247 Golden Gate Avenue.
Armand Cohen, manager.
Minnie Levy, feature and short booker.

ATLANTIC FILM EXCHANGE: 261 Golden Gate Avenue.
F. L. Patterson, manager.

COLUMBIA: 230 Hyde Street.
I. E. Tillman, manager.
Mel Klein, assistant manager.

EDUCATIONAL: See Twentieth Century-Fox.

GAUMONT BRITISH PICTURE CORPORATION OF AMERICA: 245 Hyde Street.
Jack Ericson, manager.

GRAND NATIONAL FILMS, INC.: 229 Golden Gate Avenue.
H. Bradley Fish, manager.

INTERNATIONAL FILM EXCHANGE: 229 Golden Gate Avenue.
E. Bruce Johnson, manager.

PARAMOUNT: 201 Golden Gate Avenue.
G. A. Smith, manager.

REPUBLIC PICTURES CORPORATION: 221 Golden Gate Avenue.
Floyd St. John, manager.

RKO: 251 Hyde Street.
G. William Wolf, manager.
H. M. Hollansworth, assistant feature and short booker.

TWENTIETH CENTURY-FOX: 245 Hyde St.
George Ballentine, manager.
Floyd Bernard, feature booker.

UNITED ARTISTS CORPORATION: 255 Hyde St.
D. J. McNerney, manager.

UNIVERSAL: 129 Hyde Street.
Barney Rose, manager.

WARNER BROTHERS: 215 Golden Gate Avenue.
Charles Muehlman, manager.
Al Grubstick, circuits booker.
S. A. MacDonald, Bay region booker.
V. Preston, rest of state.

Seattle, Wash.

COLUMBIA: 2415 Second Avenue
L. Neal Walton, manager.

FAR WEST: 2419 Second Avenue. (Grand National)

MGM: 2401 Second Avenue.

PARAMOUNT: 2413 Second Avenue.

REPUBLIC PICTURES CORPORATION: 2417 Second Avenue.

SHEFFIELD EXCHANGE SYSTEM: 2417 Second Avenue.

TWENTIETH CENTURY-FOX: 2316 Second Avenue.

UNITED ARTISTS: 2403 Second Avenue.

THE 1937-38 MOTION PICTURE ALMANAC

998
UNIVERSAL: 2421 Second Avenue.
L. J. McGinley, manager.
S. A. Galanter, booker.
VITAGRAPH: 2405 Second Avenue.
Al Oxtoby, manager.
L. M. Cobbs, feature booker.
Guy Maxey, short booker.

\[\textbf{\checkmark}\]

\textbf{Washington, D. C.}

COLUMBIA: 922 New Jersey Avenue.
S. A. Gelanty, manager.

\textbf{FIRST DIVISION EXCHANGES, INC.:} 203 I Street.
Harry S. Brown, manager.
GAUMONT-FRANCE PICTURE CORPORATION:
See Twentieth-Century-Fox.
HOLLYWOOD FILM CORP.: 203 I Street N.W.
Rubin Brenner, manager.
INTERSTATE FILMS COMPANY:
(See Universal.)
LIBERTY: 925 New Jersey Avenue.
S. M. and J. E. Flax, partners.
MGM: 1030 New Jersey Avenue.
Rudolph Berger, manager.

\[\textbf{\checkmark} \textbf{\checkmark} \textbf{\checkmark}\]

\textbf{Exchanges in Canada}

\textbf{Calgary, Alta.}

CANADIAN UNIVERSAL: 8th Avenue at 6th Street West. R. Dodridge, booker.
COLUMBIA: 8th Avenue at 6th Street West.
EMPIRE FILMS (M. Jestic, Education-
AL, Republic, Associated Talking
PICTURES, TWICKENHAM, MASCOT,
MONOGRAM, CANADIAN CAMEOS and
B.I.P.): 6th Avenue at 6th Street West.
W. J. Wheeler, booker.
MGM: See Regal Films.
PARAMOUNT: 8th Avenue at 6th Street West.
G. Litch, book Jersey Avenue.
REGAL FILMS (MGM, GAUMONT AND
GAUMONT-BRITISH AND LONDON
FILMS): 6th Avenue at 6th Street West.
A. Gilbert, booker.
RKO: 8th Avenue at 6th Street West.
J. McPherson, booker.
TWENTIETH CENTURY-FOX: 8th Ave. at 6th
St. West.
F. L. Scott, booker.
UNITED ARTISTS: (UNITED ARTISTS, RE-
LIANCE, BRITISH AND DOMINIONS,
CRITERION AND SKIPPY CARTOONS,
GOLDWYN): 8th Avenue at 6th Street West.
M. Goldstone, booker.
VITAGRAPH: 8th Avenue at 6th Street West.
B. Kohn, booker.

\[\textbf{\checkmark}\]

\textbf{Montreal, Que.}

CANADIAN UNIVERSAL: 5969 Monkland Avenue.
A. F. Quintal, booker.
COLUMBIA: 5975 Monkland Avenue.
EMPIRE FILMS (MAJESTIC, EDUCATIONAL,
REPUBLIC, ASSOCIATED TALKING PIC-
TURES, TWICKENHAM, MASCOT,
MONOGRAM, CANADIAN CAMEOS AND
B.I.P.): 5975 Monkland Avenue.
L. Dreuxerman, booker.
EXCELLENT: 5975 Monkland Avenue.

PARAMOUNT: 1101 North Capital Street.
Robert Denton, manager.
PREFERRED PICTURES CORPORATION:
135 K Street N. W.
Mrs. H. L. Taylor, manager.
REPUBLIC PICTURES CORPORATION: 925
New Jersey Avenue, N. W.
Sam Flax, manager.
RKO: 203 I Street.
Robert J. Folliard, manager.
TRIO PRODUCTIONS: 203 I Street.
George J. Gill, manager.
TWENTIETH CENTURY-FOX: 932 New Jersey Avenue.
S. N. Wheeler, manager.
UNITED ARTISTS CORPORATION: 924 New
Jersey Avenue.
Charles Kranz, manager.
UNITED STATES ARMY MOTION PICTURE
SERVICE: 916 G Street.
Fred Bund.
UNIVERSAL: 924 New Jersey Avenue.
Edward Helber, manager.
VITAGRAPH: 928 New Jersey Avenue.
Robert Smeltzer, manager.

\[\textbf{\checkmark} \textbf{\checkmark} \textbf{\checkmark}\]

\textbf{FRANCE-FILM:} 1135 Beaver Hall Hill.
MGM: See Regal Films.
PARAMOUNT: 5955 Monkland Avenue.
W. P. Young, booker.
REGAL FILMS (MGM, GAUMONT-BRITISH
AND LONDON FILMS): 5965 Monkland
J. Macklin, booker.
E. L. Southgate, booker.
J. Koonman, booker.
RKO: 5975 Monkland Avenue.
J. Dorfman, booker.
TWENTIETH CENTURY-FOX: 5963 Monkland
J. F. Pearson, booker.
UNITED ARTISTS: (UNITED ARTISTS, RE-
LIANCE, BRITISH AND DOMINIONS,
CRITERION AND SKIPPY CARTOONS,
GOLDWYN): 5975 Monkland Avenue.
DOMINIONS, GOLDWYN): 5975 Monkland
Avenue.
E. Schrader, booker.
VITAGRAPH: 5975 Monkland Avenue.
J. C. James, booker.

\[\textbf{\checkmark}\]

\textbf{St. John, N. B.}

CANADIAN UNIVERSAL: 162 Union Street.
Miss B. Corber, booker.
EMPIRE FILMS: (Majestic, Educational, Repub-
lic, Associated Talking Pictures, Twickenham.
Monogram, Mascot, Canadian Cameos, and
B.I.P.): 162 Union Street.
W. N. Rowley, booker.
MGM: See Regal Films.
MARITIME (COLUMBIA): 87 Union Street.
PARAMOUNT: 133 Princess Street.
R. Thorne, booker.
REGAL FILMS (MGM, Gaumont-British, and
LONDON FILMS): 133 Princess Street.
G. E. Golding, booker.
RKO: 27 Prince William Street.
H. H. McArthur, booker.
TWENTIETH CENTURY-FOX:
L. S. Kerr, booker.
TOLEDO: (United Artists, Reliance, Criterion and Skippy cartoons, British and Dominions, Goldwyn): 96 Union Street.

E. Lingley, booker.

VITAGRAPH: 162 Union Street.

Miss E. Thurston, booker.

Toronto, Ont.

CANADIAN UNIVERSAL: 277 Victoria Street.

R. W. Smith, booker.

COLUMBIA: 21 Wilton Square.

EMPIRE FILMS (MAJESTIC, REPUBLIC, ASSOCIATED TALKING PICTURES, EDUCATIONAL, TWICKENHAM, MONOGRAM, MASCOT, CANADIAN CAMEOS AND B.I.P.): 277 Victoria Street.

H. J. Gould, booker.

EXCELLENT: 277 Victoria Street.

FEDERAL: 279 Victoria Street.

GAUMONT BRITISH: See Regal Films.

MGm: See Regal Films.

PARAMOUNT: 111 Bond Street.

A. Theurer, booker.

REGAL FILMS (MGM, GAUMONT BRITISH AND LONDON FILMS): 277 Victoria Street.

J. Simon, booker.

R. McElhinney, booker.

R. Tarshus, booker.

RKO: 277 Victoria Street.

B. Fox, booker.

TWENTIETH CENTURY-FOX: 287 Victoria Street.

G. W. Powes, booker.

UNITED ARTISTS (UNITED ARTISTS, RELIANCE, CRITERION AND SKIPPY CARTOONS, BRITISH AND DOMINION, GOLDWYN): 277 Victoria Street.

R. Knights, booker.

VITAGRAPH: 21 Dundas Street.

T. Shaw, booker.

R. Renney, booker.

A. E. Piggins, booker.

Vancouver, B. C.

CANADIAN UNIVERSAL: Burrard and Davie Streets.

W. B. Adamson, booker.

COLUMBIA: Burrard and Davie Streets.

EMPIRE FILMS (MAJESTIC, EDUCATIONAL, REPUBLIC, ASSOCIATED TALKING PICTURES, TWICKENHAM, MASCOT, MONOGRAM, CANADIAN CAMEOS, AND B.I.P.: Burrard and Davie Streets.

F. Stone, booker.

MGM: See Regal Films.

PARAMOUNT: Burrard and Davie Streets.

A. E. Balston, booker.

REGAL FILMS (MGM, GAUMONT BRITISH AND LONDON FILMS): Burrard and Davie Streets.

H. C. Jackson, booker.

RKO: Burrard and Davie Streets.

J. Davie, booker.


UNITED ARTISTS (UNITED ARTISTS, RELIANCE, CRITERION AND SKIPPY CARTOONS, BRITISH AND DOMINIONS, GOLDWYN): Burrard and Davie Streets.

H. Page, booker.

VITAGRAPH: 1206 Burrard Street.

N. Dalgleish, booker.

Winnipeg, Man.

CANADIAN UNIVERSAL: 504 Film Exchange.

H. Schwartz, booker.

COLUMBIA: 403 Film Exchange Building.

EMPIRE FILMS (MAJESTIC, EDUCATIONAL, REPUBLIC, ASSOCIATED TALKING PICTURES, TWICKENHAM, MASCOT, MONOGRAM, CANADIAN CAMEOS AND B.I.P.: Film Exchange Building.

M. Simon, booker.

MGM: See Regal Films.

PARAMOUNT: Film Exchange Building.

R. Simpson, booker.

REGAL FILMS (MGM, GAUMONT BRITISH AND LONDON FILMS): 303 Exchange Building.

A. G. Levy, booker.

H. Brickman, booker.

RKO: Film Exchange Building.

M. Mackinson, booker.

TWENTIETH CENTURY-FOX: 400 Film Exchange Building.

A. Pollock, booker.

UNITED ARTISTS (UNITED ARTISTS, RELIANCE, 20TH CENTURY, BRITISH AND DOMINIONS, CRITERION AND SKIPPY CARTOONS, GOLDWYN): 404 Film Exchange Building.

J. Reid, booker.

VITAGRAPH: 408 Film Exchange Building.

D. Gold, booker.
License Agreement

AGREEMENT of license under copyright made in one or more counterparts between
(a) a corporation (hereinafter referred to as the Distributor), party of the first part, and the Exhibitor, (hereinafter named and referred to as the Exhibitor, operating the theatre hereinafter designated), party of the second part,

WITNESSETH: The parties hereto agree as follows:

License

FIRST: The Distributor grants the Exhibitor and the Exhibitor accepts, a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof and under the copyright of any matter included in any sound recorded therewith, to exhibit publicly said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theatre for the number of consecutive days specified in the Schedule and for no other use or purpose; provided that the reproducing equipment in the said theatre will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality; and provided further that if copyrighted musical compositions are included in such recorded sound, the Exhibitor will have at the date or dates of the exhibition of each of such motion pictures a license to the copyright proprietor thereof or from any licensee of such copyright proprietor to perform publicly the said copyrighted musical compositions. If more than one theatre is hereinafter designated the said motion pictures are licensed for exhibition at any one of such theatres unless otherwise in the Schedule specifically provided in writing.

Term and Warranty

SECOND: (a) The term of this Agreement shall begin with the date fixed or determined for the exhibition at the said theatre of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the Schedule provided. The Distributor agrees during said term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theatre during said term upon the date or dates herein provided for, a positive print of each of said motion pictures except such as may be excluded as provided in Clauses Fifteenth and Seventeenth hereof. The Distributor warrants that each positive print will be in good physical condition for projection and exhibition, and will clearly reproduce the recorded sound in synchronism therewith if properly used upon standard reproducing equipment. If the recorded sound is not recorded upon a print, all references herein to a print shall be deemed to include the records, discs and any other device upon which sound may be recorded for reproduction with the exhibition of a print.

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the said term any motion pictures, except those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in Clause Fourteenth hereof, the Distributor shall willfully violate any of the provisions of Clause Seventh hereof or shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Seventeenth hereof, the Exhibitor or the Distributor, as the case may be, shall pay the damage so caused and if such damage cannot be definitely computed shall pay as liquidated damages a sum equal to the fixed sum herein specified as the rental of each such motion picture or a sum computed as provided in Clause Third (c) hereof, if the rental of any such motion picture is to be determined, either in whole or in part, upon a percentage of the admission receipts of said theatre or any part thereof or upon a percentage of such receipts and a fixed sum; provided that any claim by the Exhibitor with respect to the condition of a print shall be deemed to have been waived by the Exhibitor unless notice of such claim shall have been given by the Exhibitor to the Distributor's exchange from which the Exhibitor is served, by certified mail or telegraph, immediately after the first public exhibition thereof by the Exhibitor and written confirmation thereof mailed by the Exhibitor upon the same day to the Distributor's said exchange.

Payment

THIRD: (a) Exhibitor agrees to pay for such license as to each such motion picture the fixed sums specified in the Schedule at least three (3) days in advance of the date of delivery of a print thereof at the Distributor's exchange or of the date of shipment to the Exhibitor's from another Exhibitor, unless after the acceptance of this application by the Distributor such payment shall be otherwise agreed to by the Distributor in writing signed by an officer of the Distributor. Such payments hereunder shall be made to the Distributor at the City in which is located the exchange from which the Exhibitor is served.

Percentage Bookings

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said theatre or any part thereof, the Exhibitor agrees to pay such rental immediately after the last exhibition upon the last date of the exhibition of each such motion picture or if requested by the Distributor at the end of each day's exhibition, in each such case the Exhibitor shall deliver to the Distributor immediately after the last exhibition upon each date of exhibition of each such motion picture a correct itemized statement of the gross receipts of said theatre for admission thereto upon each such date. Such statement shall be signed by the Exhibitor or the Manager or Treasurer of said theatre and the Cashier thereof and shall include a statement of such facts and figures as may be provided in the Schedule to be furnished by the Exhibitor, and if requested by the Distributor, shall be made upon forms furnished by the Distributor. Upon the exhibition date or dates of each motion picture an authorized representative of the Distributor is hereby given the right to verify the sale of all tickets for admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the pay offices and books of entry, and the right to examine all relevant entries relating to such gross receipts in all the Exhibitor's books and

THE 1937-38 MOTION PICTURE ALMANAC

1001
records, and if hereunder it is provided that the Exhibitor make certain expenditures and/or disbursements, to examine all entries relating to such expenditures and/or disbursements. Such right of access and examination of the Exhibitor’s books and records limited as aforesaid, shall continue for a period of four (4) months after the receipt by the Distributor of each such statement. The Distributor agrees, unless such representative is in the continuous employ of the Distributor or employed as a checker, not to employ as a representative for such purposes any person a resident of or employed in the place where said theatre is located, other than a person engaged in business as such accountant. The Distributor agrees that any information obtained pursuant to the provisions of the foregoing clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

Liquidated Damages—Percentage Bookings

(c) If the Exhibitor fails or refuses to exhibit any of said motion pictures as herein provided and the rental or any part thereof is to be computed in whole or in part at the percentage of the admission receipts of said theatre, the Exhibitor shall pay the Distributor as liquidated damage for each day the Exhibitor fails or refuses to exhibit such motion picture. In addition to any fixed sums payable hereunder in respect of such motion picture, a sum equal to such percentage of the average daily gross receipts of such theatre on each date any feature motion picture distributed by the Distributor was not exhibited during the period of ninety (90) days prior to the date of any such dates when said motion picture should have been so exhibited hereunder, or if no feature motion picture distributed by the Distributor was exhibited at such theatre during said ninety (90) days period, a sum equal to such percentage of the average daily gross receipts of such theatre during the period of thirty operating days immediately prior to the date or dates when such motion pictures should have been exhibited, or prior to the date of such failure or refusal to exhibit any of such motion pictures; provided that if the Exhibitor shall exhibit such motion pictures for less than the full number of days provided for in the Schedule, for each day less than said full number of days, the sum equal to such percentage shall be computed upon a sum equal to sixty-five (65%) of the gross receipts of said theatre for the last day of the exhibition Whereat of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the Exhibitor to the Distributor upon demand hereunder.

Deliver and Return of Prints

FOURTH: (a) After each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, the Distributor agrees to deliver as hereinafter provided, a print thereof to the Exhibitor.

(b) The public exhibition of any of said motion picture prints, for (i) (1) consecutive days at prices usually charged for admission to the theatre where so exhibited in the territory wherein is located the exchange from which the Exhibition is to be conducted, excepting "roadshow," "tryout," "preview," or "pre-release" exhibitions therefor, shall be deemed the general release for public exhibition of such motion picture but only if the Exhibitor, sale of such "pre-release" exhibition shall be deemed any exhibition because of seasonal conditions that resulting in such a general release as herein defined.

Exhibitor agrees to return all such motion pictures in the order of their general release by the Distributor in the exchange territory in which said theatre is located. The Exhibitor shall have the right to select any of the motion pictures designated for general release hereunder, for exhibition out of the order of its general release, subject to prior runs and/or protection granted other exhibitors, on the date or dates hereinafter provided. Article Sixth hereof or otherwise agreed upon, but only upon the following conditions (a) that the Exhibitor is not in violation of any of the provisions hereof or otherwise agreed upon, but only upon the following conditions (a) that the Exhibitor is not in violation of any of the provisions hereof and (b) that the Exhibitor shall have fully complied with all the provisions, if any, set forth in the Schedule for the exhibition of one of more of said motion pictures at specified intervals; and (b) that the Distributor and the Exhibitor shall then agree upon the date or dates upon which all of the motion pictures generally released prior to the general release date of such motion picture and available for exhibition hereunder shall be exhibited by the Exhibitor, which date or dates shall be within thirty (30) days from the first exhibition date of the motion picture to be exhibited out of the order of its general release; or in the alternative the Exhibitor shall then pay to the Distributor a sum equal to the balance of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be exhibited by the Exhibitor within thirty (30) days from the general release date of the motion picture to be exhibited out of the order of its general release, the grant of the run and protection period in respect thereof shall be deemed waived by the Exhibitor upon the failure or refusal of the Exhibitor to exhibit any of such motion pictures then generally released and available for exhibition hereunder. If deliveries are made to a carrier or to a post office, they shall be made in time for prints to reach the place where such theatre is located in time for inspection and a projection thereof before the usual time for opening said theatre.

(e) Exhibitor agrees to return immediately after the last exhibition on the last date of each exhibition licensed, each print, with its reels and containers, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor in the same condition as when received, reasonable wear and tear due to proper use excepted. Exhibit agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor’s exchange or the last previous exhibitor having possession of the same, and return to the Distributor’s exchange; or the Distributor’s exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor shall constitute the return of such positive print by the Exhibitor.

THE 1937-38 MOTION PICTURE AIMANAC 1002
(i) If the Exhibitor fails to or delays the return of any positive print to the Distributor or the Exhibitor (or the negative, if directed by the Distributor) any such print to any other exhibitor, the Exhibitagree to pay the Distributor the damage, if any, so caused by the Distributor to the damage, if any, so caused to such other exhibitor. The Exhibitor shall have the right to participate in any compromise of or intervene in any arbitration or legal proceeding based upon any claim for such damage asserted against the distributor by another exhibitor; notice of which shall be given the Distributor by the Exhibitor.

Loss and Damage to Prints

FIFTH: The Exhibitor shall pay to the Distributor, suitably equal to the cost of replacement at the Distributor's exchange for each linear foot of any print, lost, stolen, or destroyed or injured in any way in the interval between the delivery to and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not be made if any such positive print to the Exhibitor or any other party, nor release the Exhibitor from any liability arising out of any breach of this agreement. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the Exhibitor for any lost or stolen print, excepting "news reels," upon the return of such lost or stolen print to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor will be liable for the damage or destruction of any print, provided the Distributor establishes such damage or destruction occurred while in transit from the Exhibitor and delivery thereof was made as hereinabove provided. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage to or for any print, and any print so received shall be returned from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, immediately after the first public exhibition thereof, shall have telegraphed the Distributor's exchange that such a print was received by the Exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Selection of Play Dates

SIXTH: Unless otherwise agreed upon or unless definitely specified or otherwise provided for in these Rules, the selection of each of said motion pictures shall be determined as follows:

1. Subject to prior runs and or protection granted or hereafter granted by the Distributor to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the Distributor out of which the exhibitor is served, and provided the Exhibitor is not in default hereunder, the Distributor shall mail to the Exhibitor a notice within thirty (30) days from the date such motion picture will be available for exhibition by the Exhibitor (which date is hereinafter referred to as the "available date"). Such notice shall be mailed to the Exhibitor at least fifteen (15) days before the available date therein specified.

2. Within fourteen (14) days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates not thereafter as

signed to another exhibitor or other exhibitors, within the period commencing upon the available date and ending thirty (30) days thereafter and give to the Distributor written notice of the date or dates so selected.

5. Upon the failure of the Exhibitor to so select such date or dates the Distributor shall designate such date or dates by mailing written notice thereof to the Exhibitor.

Protection and Run

SEVENTH: The Distributor agrees not to exhibit or grant a license to exhibit any of said motion pictures for exhibition in connection with the "run" or prior to the expiration of the "protection period" if any in the Schedule specified at any theatre therein named or within the territorial limits therein specified. Such period of protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof licensed hereunder. If protection is granted against a named theatre or theatres indicating that it is the intention of the Distributor to grant such protection against all theatres in the immediate vicinity of the Exhibitor's theatre then unless otherwise provided in the Schedule, such protection shall include any theatre in such vicinity thereafter erected or opened.

Description of Pictures

EIGHTH: (a) The Distributor shall have and hereby reserves the right in the sole discretion of the Distributor to change the title of any of the said motion pictures, to make changes in alterations and substitutions, including story, book or play to substitute for any thereof any other story, book or play. The Distributor also shall have and hereby reserves the right to change the director, the cast or any member thereof of any said motion pictures.

(b) The Exhibitor shall not be required to accept for any feature motion picture described in the Schedule as that of the following named stars or any motion picture of any other star or stars, or to accept any other feature motion pictures in place of any thereof in the Schedule which are designated "no substitutes," provided that not more than twenty (20%) percent of the total number of feature motion pictures specified in the Schedule, other than the motion pictures of said star or stars, are so designated. The right of rejection conferred on the Exhibitor by this Clause is in addition to the right of exclusion provided in Clause Fifteenth hereof.

(c) The Distributor warrants that none of said motion pictures are reissues of old negatives, old negatives retitled or foreign produced by a foreign country. The release of each such picture shall be as specified in the Schedule and further that no of said motion pictures contains or will contain any advertising matter for which compensation is received by the Distributor, or any subsidiary or affiliate of the Distributor.

Advertising Prior to First Run

NINTH: (a) If the Exhibitor is granted a subsequent run of the said motion pictures the Exhibitor shall not advertise any thereof by any means of advertisement 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 price charged or to be charged to the Exhibitor's theatre, excepting advertising inside the theatre not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such picture shall be within fifteen (15) days from the
Acceptance

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 picture G.Q. or G.H. 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 and advertising generally all of said motion pictures as a group but such general advertising shall not refer to any of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.

(b) The Exhibitor shall not advertise by any means of advertising any of said motion pictures which may be roadshowed by the Distributor and not excepted and excluded from this license, until after the completion of such exhibition in the United States, and then only as permitted in paragraph (a) of this Clause.

(c) For a breach of the provisions of this Clause the Distributor shall have in addition to all other rights the right to exclude from this license any motion picture advertised in violation of the provisions hereof by written notice to such effect mailed to the Exhibitor and upon the mailing of such notice the license of such motion picture shall terminate and revert to the Exhibitor unless arbitration is herein provided for and immediately upon the receipt of any such notice of exclusion the Exhibitor by Written notice given to the Distributor shall deny breach of the provisions of this Clause, in which case the question of fact raised by such denial shall be determined by arbitration.

Acceptance by Distributor

TENTH: Until accepted in writing by an officer of or any person authorized by the Distributor this instrument shall be deemed only an application for a license under Copyright, and may be withdrawn by the Exhibitor any time before such acceptance. Acceptance of such notice of acceptance is sent the Exhibitor by mail or telegraph within fifteen (15) days after the date thereof, if the said theatre of the Exhibitor is located East of the Mississippi River, and within thirty (30) days after the date thereof if located west of the said river, said application shall be deemed to have been withdrawn. The deposit by the Distributor of any cash or other consideration given by the Exhibitor at the time of application as payment for any purpose or the delivery of a print of any of said motion pictures shall not be deemed an acceptance hereof by the Distributor.

Changes in Writing

ELEVENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein. No change or modification hereof shall be binding upon the Distributor unless in writing signed by an officer of the Distributor, excepting in an emergency and only then, a change or modification may be consented to in writing but only by the representative of the Distributor managing the Distributor thereof, on or before the date or dates fixed by the Exhibitor for which the Exhibitor is served provided such change or modification does not change or modify the run, and/or protection period, or decrease any rental, or affect any motion picture specified in the Schedule.

Assignment on Sale or Theatre

TWELFTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the Exhibitor sells the said theatre or transfers any interest therein and is not in default hereunder, the Exhibitor may assign this license to the purchaser of the theatre or of such interest. Without the written consent of the Distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance of such assignment shall be delivered to the Distributor. Any such assignment shall not release the Exhibitor from any liability hereunder unless such release from liability is consented to by the Distributor in writing.

Taxes

THIRTEENTH: The Exhibitor shall pay to the Distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or payable upon the delivery and exhibition of prints of motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not herein definitely prescribed or excluded, then the Exhibitor shall pay such part of any such tax, fee or other like charge paid or payable hereunder as is reasonably determined in the manner determined by the then President of the American Arbitration Association.

Prevention of Performance

FOURTEENTH: If the Exhibitor shall be prevented from exhibiting or the Distributor from delivering any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the Distributor without liability on the part of either party, provided reasonable written notice of such termination and the cause thereof is given.

Option to Exclude if Group Licensed

FIFTEENTH: (a) If the total number of feature motion pictures offered to the Exhibitor by the Distributor, at one time, shall have been licensed by the Distributor hereunder, and the rental of each thereof averages less than Four hundred ($400.00) Dollars, the Exhibitor shall have the right to exclude from this license, first not to exceed five (5%) percent of the total number of feature motion pictures licensed hereunder; thereafter to further exclude not to exceed five (5%) percent of said total number, and/or lastly to further exclude not to exceed five (5%) percent of said total number, the aggregate number of feature pictures so excluded in no event to exceed fifteen (15%) percent of the total number licensed hereunder; provided that the Exhibitor is not in default hereunder and shall have fully complied with all of the provisions, if any set forth in the Schedule for the exhibition of one or more of said feature motion pictures at specified intervals; and provided further that the Exhibitor shall give to the Distributor written notice of the Exhibitor's election to exclude any of said feature motion pictures not later than fourteen (14) days before the date or dates fixed for exhibition hereunder and at the same time: (1) as to each feature motion picture excluded in the first five percent 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 aggregate number of the total number so excluded to pay to the Distributor one-half of the rental thereof specified in the Schedule;

THE 1937-38 MOTION PICTURE MANAC

1004
and (3) to each feature motion picture included in the five (5%) percent of the total lastly so excluded there shall be added to the rental the motion picture then remaining to be delivered hereunder an amount at least equal to the aggregate of the rentals of the motion pictures so lastly excluded and apportioned 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 for each such motion picture so selected may, at the option of the Exhibitor upon written notice to such effect, ratably extended for such number of days as the rental therefor specified in the Schedule plus the amount added as herein provided, permits; provided that if there shall be no motion pictures then remaining to be delivered hereunder the Exhibitor shall pay to the Distributor the rental therefor specified in the Schedule. In computing such number of days fractions of more than one-third shall be 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 theatre, 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 theatre for a period of one year prior to the term hereof and of which the rental was computed in whole or in part upon a percentage of the receipts of the Exhibitor’s theatre.

(b) On or before the fifteenth (15th) day after the end of each three (3) months period of the term of this license, the Distributor shall repay to the Exhibitor a sum equal to the amount paid by the Exhibitor to the Distributor as rental of the feature motion pictures first 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 herein provided, all of the feature motion pictures licensed hereunder then generally released and available for exhibition hereunder by the Exhibitor, excepting those, if any, exhibited as provided, and shall have paid to the Distributor at the time herein specified the rental of each thereof.

(c) For the purpose of computing the sum required to be paid by the Exhibitor to the Distributor as provided in Paragraph (a) of this Clause for any motion picture, the rental of which is in part or in whole or in part upon a percentage of the receipts of said theatre, shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of such theatre on each date any feature motion picture distributed by the Distributor shall be exhibited thereat during the period of ninety (90) days prior to the date of the Exhibitor’s written notice to exclude such feature motion picture, or if no feature motion picture be exhibited at such theatre during said ninety (90) days, then the rental or part thereof shall be deemed to be that amount or part thereof which is equal to the average daily gross receipts of said theatre during the period of thirty (30) operating days immediately prior to the date of such written notice, and such feature motion picture in computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(d) Upon the Exhibitor’s failure or refusal of the Exhibitor to comply with and in every condition hereinafore in this Clause specified and upon which the Exhibitor is granted the right to exclude any of the feature motion pictures licensed hereunder, or provided the parties hereto have agreed to arbitration as provided herein, or as provided in any other existing license agreement between said parties, and the Exhibitor shall fail or refuse to arbitrate any claim of controversy arising hereunder or thereunder, or to comply with any award in respect thereto, such right to exclude any feature motion picture and Clause Sixth hereof is hereinafter as hereinbefore provided, and additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

(e) Upon the exclusion of each of the feature motion pictures permitted by the provisions of this Clause during the run, the Exhibitor shall thereupon terminate and revert to the Distributor.

First Run Exhibitions

SIXTEENTH: (a) If the Exhibitor is granted a first run of the said motion pictures, the exhibitor shall exhibit each of the feature motion pictures excepting those described in Paragraph (d) of this Clause within the period beginning with the date scheduled and announced by the Distributor for the general release of each feature motion picture in the territory wherein such exhibition is to be made and the general release of which the Exhibitor is served and ending one hundred and twenty (120) days thereafter, notwithstanding any provision of Clause Sixth hereof, such feature motion pictures, if the first exhibition date of any of the said motion pictures shall occur on a date later than ninety (90) days after its scheduled and announced general release date, then the period of protection of such motion picture shall be reduced so as to expire one hundred and twenty (120) days after said scheduled date of its general release. If the Exhibitor is granted a first run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within the period of one hundred and twenty (120) days, the grant of the said first run and the protection period in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the Distributor, with the right to the exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

Second Run Exhibitions

(b) If the Exhibitor is granted a second run of the said motion pictures and any other exhibitor having been granted the first run thereof immediately prior to such second run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the period beginning with the date scheduled and twenty (20) days specified in Paragraph (a) of this Clause, the Exhibitor shall exhibit each such feature motion picture within the period beginning and ending the period specified in Paragraph (a) of this Clause, the Exhibitor shall exhibit each such feature motion picture within the period beginning and the period of the said one hundred and twenty (120) days period and ending fourteen (14) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the
Subsequent Runs

Exhibitor is granted a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said fourteen (14) days period the grant of such second run shall be deemed vacated by the Exhibitor and the license fee as to such feature motion picture shall be paid to the Distributor in each case provided.

Subsequent Runs Exhibitions

(c) If the Exhibitor is granted a run subsequent to a second run of the said motion pictures and any other Exhibitor having been granted the second run thereof immediately prior to such subsequent run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the said period of fourteen (14) days specified in Paragraph (b) of this Clause the Exhibitor shall exhibit each feature motion picture within the period beginning with the date of the expiration of the said fourteen day period and ending seven (7) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the Exhibitor is granted a run subsequent to a second run of the said motion picture and the Exhibitor fails to exhibit any feature motion picture within said seven (7) day period, the grant of such subsequent run and the protection period if any in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall be paid to the Distributor with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

Extended Runs

(d) Any of the motion pictures which shall have been exhibited at any theatre in the said territory for more than one show week prior to the run granted the Exhibitor shall be excepted from the provisions of this Clause and of Paragraph (b) of Clause Fourth.

Exhibition After Revocation of Run and Protection

(e) Upon the waiver of the grant of the run and/or the protection period of any feature motion picture as provided in Paragraphs (a), (b) or (c) of this Clause, the Exhibitor upon payment of the sum or sums payable hereunder as provided in this Clause for the license to exhibit such feature motion picture, shall have the right to exhibit the same thereunder upon any date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, upon written request mailed or delivered to the Distributor within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the Exhibitor as provided in this Clause. Failing to make such request within said period of sixty (60) days the license to exhibit such feature motion picture granted hereunder shall terminate and revert to the Distributor.

If the provisions of this Clause shall in anywise be in conflict with the provisions of any other license agreement made and entered into by the Distributor with any other exhibitor prior to September 1, 1933, the provisions of this Clause shall be deemed to be subordinate and subject to the provisions of such other license agreement.

SEVENTEENTH: If any of the said motion pictures described in the Schedule, excepting those, if any, which may be roadshowed by the Distributor, shall not be generally released by the Distributor in the United States during the period beginning and ending with each such motion picture shall be excluded from this license, upon written notice to such effect given by the Distributor by the Distributor to the Exhibitor prior to fifteen (15) days before the end of said period, unless the Exhibitor should fail to give written notice to the Distributor later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period. If such notice of election is given as aforesaid the Distributor shall and the Exhibitor hereby assigns to the Distributor all such motion pictures upon the terms and conditions of this license excepting that any thereof which are not so generally released within the said following year shall also be excluded and from this license. In such case the Distributor may exhibit and license for exhibition each such motion picture as and when and where desired by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor released and discharged therefrom by the Exhibitor.

EIGHTEENTH: If the Exhibitor shall fail or refuse to pay the rental of any such motion pictures as provided for herein required to furnish statements of the receipts of said theatre, if any are required hereunder, or to give the Distributor's representative access to the said theatre for its box office or for the Exhibitor's books and records relative to motion pictures the rentals of which are based upon the said theatre's admission receipts as herein provided, if the Exhibitor should be adjudicated a bankrupt, or becomes solvent and/or by operation of law shall lose control of the said theatre or of his said interest therein making it impossible for the Exhibitor to exhibit the said motion pictures at the said theatre, then upon the happening of any one or more of said events, the Distributor may at its option, (1) terminate this license agreement, or (2) suspend the delivery of additional motion pictures hereunder until such default or defaults shall cease and be remedied. It is agreed that the exercise of any of said remedies by the Distributor shall be in addition to and without prejudice to any other remedies of the Distributor at law or in equity and/or otherwise provided for in this license agreement.

Cutting or Alteration of Prints

NINETEENTH: The Exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, sub rent or part with possession of any print. The Exhibitor shall not cut or alter any print, excepting to make necessary repairs thereof, when required by law or statute or by public official or authority or by the written or telegraphic consent of the Distributor. The Exhibitor however may cut the print of a news reel, and in such case shall completely restore all parts cut therefrom, prior to the return thereof to the Distributor or shipment elsewhere if so directed by the Distributor to the same condition as received by the Exhibitor.

THE 1937-38 MOTION PICTURE ALMANAC
OPTIONAL CLAUSE: The following Clause Twentieth is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the duly authorized representative of the Distributor shall sign their respective names where indicated immediately following this paragraph and such signed Clause shall be deemed excluded from this license agreement.

It is agreed by and between the parties that Clause Twentieth, providing for voluntary arbitration of disputes arising hereunder, shall be included as a part of this license.

Representative of the Distributor duly authorized to agree to the following Clause Twentieth.

Exhibitor.

Arbitration

TWENTIETH: The Exhibitor and the Distributor, respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceeding in any court by either of them to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder 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 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 (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) day period.

Within five (5) days after the mailing of such notice 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 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, then they, or a majority of them, shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing hereof shall be forthwith made in such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators 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 the performance of a contract, and/or that the same has been breached in whole or in part, and/or that damages have been sustained therefrom.

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 hereunder; provided that if after a full hearing of any controversy submitted for arbitration hereunder, excepting any submission to an umpire designated as hereinafore provided, the arbitrators or a majority of them are of the opinion that because of unusual circumstances arising after the execution of this license agreement and beyond the direct control of the parties hereto disclosed at such hearing, a strict enforcement of the provisions of said license agreement would impose undue hardship upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties 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 ten (10) days after the receipt by either of a copy of such recommendation, the controversy shall be deemed withdrawn from the arbitrators and the case shall be submitted to a written statement of all of the facts added 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 the United States District Court for any other Court, including a court of a state in which such hearing would otherwise not be had, for an order to proceed with arbitration, and such 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 and forthwith with comply with any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in any Court of competent jurisdiction pursuant to the laws 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 delivery of all or any part of the said arbitration, or to the aggregate of the license fees deemed by such 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 with arbitration, and such case such hearing shall be had in such place as the court to which such application is made may lawfully direct.

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 delivery of all or any part of the license, and upon such suspension the aggregate of the license fees of all motion pictures specified in this and any other 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 shall become due and payable by the Exhibitor.

If the Distributor shall fail or refuse to submit
to arbitration any such claim or controversy or to abide by and comply with the decision or the award of an Arbitration Board in respect thereto within seven (7) days, the Exhibitor may at the option of the Exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the Distributor within seven (7) days after such failure or refusal; and the Exhibitor shall have the rights and remedies provided in Clause Second (b) for failure to deliver motion pictures.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party to this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any Court having jurisdiction to make the agreement to arbitrate a rule or order of such Court.

TWENTY-FIRST: The following Schedule and all of the written and printed parts thereof are a part of this License:

SCHEDULE

END OF SCHEDULE

In witness whereof__________________________

the Exhibitor, operating the__________________________

Theatre, located at__________________________

on__________________________

(Date)

has executed this application, which upon written acceptance thereof by the Distributor shall be deemed to be the license of the said Exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theatre in accordance with the terms and conditions hereof.

(____________

Accepted__________________________

Date__________________________

(Distributor)

OPTIONAL CLAUSES

Advertising Accessories

The Exhibitor agrees to lease from the Distributor or the Distributor's authorized agent for use only in connection with the exhibition of each of the motion pictures exhibited hereunder and agrees not to sub-lease or sell the following advertising accessories:

Admission prices

The Exhibitor during the whole of the licensed exhibition period of each of the motion pictures exhibited hereunder agrees to and shall charge for admission to said theatre the following prices:

Evenings: Adults—orchestra—balcony—children.

Matinees: Adults—orchestra—balcony—children.

If during any week the said admission prices is charged, the Distributor in addition to all other rights hereunder shall have the right: (a) to immediately terminate the license of the motion picture then being exhibited, by written notice to such effect to the Exhibitor and upon the giving of such notice, the license of such motion picture shall forthwith terminate and revert to the Distributor; or (b) provided the Exhibitor is granted herein a period of “protection” to reduce such period by not to exceed one-half in respect to each of the pictures exhibited thereunder; or (c) provided no period of protection is specified in the Schedule to withhold for a period of sixty (60) days from the commencement of the date when each motion picture thereafter deliverable hereunder will be available for exhibition by the Exhibitor; and as to each such motion picture the “run” thereof, if any, granted the Exhibitor, shall be deemed revoked and the Exhibitor agrees to exhibit each such motion picture after notice of the available date thereof upon the date or dates determined as provided in Clause Sixth hereof.

Midnight Shows

The license herein granted for the number of days specified in the Schedule shall not include the right of exhibition at any time during said exhibition period prior to six A. M. on the date or first date of exhibition herein provided for unless exhibition prior to six A. M. on said date or first exhibition date is expressly granted in writing.

Roadshows

(a) The Distributor shall have the right to exhibit and/or cause to be exhibited as a “roadshow,” at any time prior to the exhibition thereunder, such of the motion pictures licensed hereunder as the Distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at a location at which admission for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the price of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshowed.

(b) If and when any such roadshow exhibition shall be in the City of New York and/or the City of Los Angeles, and if the Exhibitor’s theatre is situated in the territory then served by the Distributor’s exchange or exchanges located in New York or in Los Angeles, as the case may be, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshown in each or both of said territories, upon sending to the Exhibitor written notice to such effect not later than four (4) weeks before the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory. The exception and exclusion of any such motion picture in the territory then served by the Distributor’s exchange or exchanges located in the City of Los Angeles, or in the City of New York, as the case may be, shall not be deemed to require the Distributor to except and exclude the same motion picture in both of said territories.

(c) If and when any such roadshow exhibition, excepting those in the City of New York and/or in the City of Los Angeles, shall be in the territory served by the Distributor’s exchange or exchanges serving the Exhibitor’s theatre, the Distributor shall have the right to exclude from this license not to exceed two of such motion pictures so roadshown upon sending to the Exhibitor written notice to such effect within seven (7) days after the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude from all other license agreements containing this Clause.
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(d) The inadvertent omission to send to any of such other exhibitors the notice provided for in Paragraphs (a) and (b) of this Clause shall not be deemed to affect the exception and exclusion from this licence of any such motion picture.

(e) The Distributor may so exercise such right to except and exclude any such motion picture from time to time, in the respective territories, as above defined, in the United States. Any motion picture so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder when generally released by the Distributor and as and when available for exhibition by the Exhibitor, and the term of this license agreement specified in Clause Second shall be in respect to such motion picture, extended to and including the date or dates of exhibition by the Exhibitor hereunder of each thereof.

(f) For each motion picture that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license (in addition to those which may be excluded as provided in Clauses Fifteenth and Seventeenth) one of the other motion pictures licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The Distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by the Distributor, free from all claims of the Exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the Distributor.

The following Clause may be, at the option of the Distributor, substituted for subdivision (b) of Clause Eighth:

(b) The parties hereto agreeing that the popularity of different types of motion pictures is subject to constant change and that the Distributor may find it necessary or advisable in certain cases to substitute different motion pictures for those designated or described in the Schedule, the Exhibitor agrees, provided any such substituted motion picture is equal in box office possibilities to the motion picture for which it is substituted, to accept such substituted motion picture in place of the motion picture originally designated or described, with the same force and effect as if the substituted motion picture had been originally designated and described in the Schedule. If the Exhibitor desires to question the relative box office possibilities of the original motion picture and the substituted motion picture, the Exhibitor may do so within five (5) days after the receipt of written notice of substitution which shall be sent by the Distributor to the Exhibitor prior to or concurrently with the mailing of the notice of availability thereof. At the time of mailing of such notice of substitution the Distributor shall have available for screening at the exchange of the Distributor from which Exhibitor is served, a print of the substituted motion picture. If the Exhibitor contends that the substituted motion picture is not equal in box office possibilities to the original motion picture, the Exhibitor shall, within said five day period, so notify the Distributor in writing and in such notice shall designate an appraiser stating his name and business address, failing which the Exhibitor shall be deemed to have accepted the substitution. Within three days after the receipt of such notice from the Exhibitor, the Distributor shall, by written notice to the appraiser designated by the Exhibitor and to the Exhibitor, designate an appraiser, stating his name and business address.

The appraisal to determine the relative box office possibilities of the said two motion pictures shall proceed within five (5) days after the designation of an appraiser by the Distributor and shall be held in the City in which is located the exchange of the Distributor from which the Exhibitor is served. The appraisers so designated, in determining the relative box office possibilities of said two motion pictures, may consider the suitability of the type of the substituted motion picture for the Exhibitor’s theatre.

If the two appraisers are unable to agree upon the relative box office possibilities of the said two motion pictures, they shall appoint an umpire. If they cannot agree upon an umpire, an umpire shall be appointed by the President of the Chamber of Commerce or a person holding a similar position in such City; and the decision of the umpire upon such question shall be final and binding upon the parties hereto.

If within thirty (30) days after the receipt from the Distributor of a notice of substitution the Exhibitor shall elect, by written notice to the Distributor, to exhibit in place of the motion picture proposed to be substituted the original motion picture, if thereafter generally released by the Distributor, the Distributor shall deliver and the Exhibitor shall exhibit hereunder such original motion picture provided it is generally released by the Distributor within two (2) years from the date of said notice of substitution.
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F. H. Beddingfield, Charlotte, N. C.; H. R. Perry, Hartsville, S. C.; Robert E. Bryan,
Rock Hill, S. C.; E. L. Hearne, Albemarle,
N. C.; W. H. Hendrix, Greensboro, N. C.;
H. F. Kincey, Charlotte, N. C.; J. F. Miller,
Hickory, N. C.; S. S. Stevenson, Henderson,
N. C.; Lyle M. Wilson, Roanoke Rapids, N. C.

Theatre Owners of Oklahoma
Majestic Theatre
111 West Grand Avenue
Phone: 2-0904
Oklahoma City, Okla.

PRESIDENT
M. Lowenstein, Majestic Theatre, Oklahoma City.
VICE-PRESIDENT
L. A. White, Bungalow Theatre, Weatherford, Okla.
SECRETARY-TREASURER
O. E. Enloe, El Reno, Okla.

Theatre Owners Protective Association
319 Brosder Street
Phone: 7-5225
Dallas, Texas

PRESIDENT
Judge Roy Walker
VICE-PRESIDENTS
Arthur Keyes
O. A. Englebrecht
W. P. Wooten
SECRETARY-TREASURER
I. S. Melcher

United Motion Picture Theatre Owners of
Eastern Pennsylvania, Southern New Jersey and Delaware
301 N. 13th Street

PRESIDENT
Lewen Pizor
VICE-PRESIDENTS
A. Sablosky
M. Lessy
CHAIRMAN OF THE BOARD
Charles Segall
# Total of Theatres in U.S.

*(A Compilation of Reports of the Film Boards of Trade)*

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**GRAND TOTALS:**

| JAN. 1, 1937... | 18,818 | 11,470,899 | 17,915 | 903 | 2,560 | 1,030,267 | 1,693 | 867 |
| JAN. 1, 1936... | 18,508 | 11,308,041 | 16,987 | 1,519 | 3,130 | 1,209,121 | 1,638 | 1,492 |
| JAN. 1, 1935... | 18,263 | 11,132,595 | 16,325 | 1,938 | 3,711 | 1,413,058 | 1,824 | 1,887 |
| JAN. 1, 1934... | 18,371 | 11,038,950 | 15,652 | 2,719 | 4,635 | 2,261,774 | 2,170 | 3,725 |
| JAN. 1, 1933... | 19,311 | 11,161,193 | 15,231 | 4,080 | 5,895 | 1,170,552 | 1,582 | 3,757 |
## Circuits and Independents

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**Grand Totals:**

| JAN, 1, 1937 | 16,258 | 10,440,632 | 2,397 | 2,940,070 | 3,910 | 3,005,039 | 12,511 | 5,525,790 |
| JAN, 1, 1936 | 15,378 | 10,098,920 | 2,192 | 2,908,226 | 3,464 | 2,766,806 | 12,852 | 5,633,009 |
| JAN, 1, 1935 | 14,552 | 9,719,537  | 2,073 | 2,718,701 | 3,070 | 2,539,416 | 13,120 | 5,874,478 |
| JAN, 1, 1934 | 13,736 | 1,954,586,643 | 2,846 | 2,493,382 | 13,571 | 5,948,925 |
| JAN, 1, 1933 | 13,416 | 2,266,293,644 | 3,189 | 2,561,726 | 13,796 | 5,585,830 |
| JAN, 1, 1932 | 14,750 | 2,937,600,720 | 3,910 | 3,005,039 | 12,511 | 5,525,790 |
THEATRE CIRCUITS

ACME AMUSEMENT CO.: Morse & Rothenberg, Boston, Mass.

ALGER, E. E.: Peru Theatre, Peru, Ill.
AMUSEMENT ENTERPRISES, INC.: Thomas E. Orr, Albertville, Ala.
ANDERSON, FRED W.: Morris Theatre, Morris, Ill.
ANDERSON, H. H.: Bennettsville, S. C.
ANGER CIRCUIT: Capitol Theatre, Bridgeport, Conn.
ASSOCIATED THEATRES (Fox Rocky Mountain Theatre, Denver, Col.)
ASSOCIATED THEATRES: 220 West 5th St., Cincinnati, F. W. Huss, fr.
ASSOCIATED THEATRES: 1332 Dime Bank Bldg., Detroit. Alex Schreiber.
ASSOCIATED THEATRES, INC.: John Kalafat, president. 300 Film Exchange Building, 2109 Wabash Ave., Chicago.
ASSOCIATED THEATRES (Fox): 1718 Curtis Street, Denver.
ATLAS THEATRE CORP.: 2165 Broadway, Denver, Col. C. U. Yeager.

B ABER BROS.: Bemidji Theatre, Bemidji, Minn.
BAIR'S THEATRES: 915 Roosevelt Bldg., Indianapolis, Ind. R. R. Bair.
BAILEY, R. L.: Bunkie, La.
BALABAN, BERNIE: 190 N. State Street, Chicago.
B & K (Publix) THEATRES CORP.: 175 North State St., Chicago. John Balaban.
BAIRD, E. E.: Uhrichsville, Ohio.
BASIL, BROTHERS: 1600 Genesee Street, Buffalo, N. Y.
BENTON, WILLIAM: Congress Theatre, Saratoga, N. Y.
BERNSTEIN AND LUSTIG: 1914 So. Vermont Street, Los Angeles.
BERNSTEIN BROS.: Colonial Theatre, Albany, N. Y.
BERNEIMER THEATRES: Alamo Theatre, 1201 Seventh Street, N. W., Washington, D. C.
BETTER THEATRE CIRCUIT: (See A. L. Homine.)
BLACK HILLS AMUSEMENT COMPANY: Deadwood, S. D. Charles Klein.
BLAIRE THEATRICAL ENTERPRISES: Blair Theatre, Belleville, Kan. Sam Blair.
BLAND BROS.: 1018 S. Wabash Avenue, Chicago.
BLANK (A. H.) THEATRE CO. (Publix) of Nebraska: Davenport, Iowa.
BRECHER THEATRICAL ENTERPRISES.
BROWN, SAMUEL: 15 West Grand Ave., Highland Park, Mich.
BUCK CIRCUIT: Tudor Bldg., New Orleans, La.

C
CABLE AND GARDNER: American Theatre, Schenectady, N. Y.
CAIN, JR., W. T.: Sipp Theatre, Paintsville, Ky.
CALIFORNIA AMUSEMENT CO.: Ray Miller, Pasadena Theatre, Pasadena, Cal.
CAPITOL AMUSEMENT CO.: 1830 Bannum Avenue, Bridgeport, Conn. L. J. Anger.
CAROLINA INVESTMENT AND INSURANCE CO.: Elizabeth City, N. C. W. T. Culpepper.
CASS, J. F.: Opera House, Sumner, Iowa.
CENTRAL STATES THEATRES, INC.: 300 Iowa Building, Des Moines, Iowa. H. M. Weinberg, general manager.
Nebraska Division: Empress Theatre, Fremont, Neb. Ralph Blank, division manager.
CHAKERES THEATRES CO., PHIL.: Princess Theatre, Springfield, Ohio.
CHARNAS, NAT. B.: Strand Theatre Bldg., 322 Summit Street, Toledo.
CIRCLE THEATRES, LTD.: C/O Circle Theatre, 6013 S. Broadway, Los Angeles.
CLEVELAND AMUSEMENT CO.: Keith Bldg., Cleveland, Ohio. W. Skirball, president.
COCALIS AMUSEMENT CORP.: 276 W. 43rd St., New York City. Soteros D. Cocalis.
COCHOVETY, L.: Mishawaka, Ind.
COLE’S CHAIN THEATRES: Rosenberg, Texas.
Mart Cole, general manager.

COLLINS THEATRES, INC.: 6016 Clayton Ave.,
St. Louis, Mo.

COLONIAL AMUSEMENT COMPANY: Orpheum
Theatre, Harrisburg, Ill. Oscar Turner
and Steve Farrar.

COMERFORD THEATRES, INC.: State Theatre
Bldg., Scranton, Pa.

COMERFORD-PUBLIC THEATRES, INC.: 207
Wyoming Avenue, Scranton, Pa.

COMMONWEALTH AMUSEMENT CORP.: 221
West 18th Street, Kansas City, Mo. C. A.
Schultz, general manager and vice-president.

COMMUNITY CIRCUIT: Vincent Bldg., 210
Ninth St., Cleveland, Ohio. Max Lefkowich,
president; Henry Greenberger, secretary.

CONSOLIDATED AMUSEMENT ENTERPRISES: 1560 Broadway, New York City. Al
Schauman.

CONSOLIDATED THEATRES, INC.: John Kala-
fat and M. B. Horwitz, Film Exchange
Building, Cleveland.

CONSOLIDATED THEATRES, INC.: 100 Passaic
Avenue, Garfield, N. J. Dick Ettelson.

CONSTANT, A. G.: Interstate Theatres, Inc.,
American Amusement Company, 503 Sinchir
Bldg., Denver, Colo.

CONSTANTI ESTATE, D.: Riviera Theatre,
Tampa, Wash.

COULTER & SOMMA THEATRES: Byrd The-
atre, Richmond, Va.

CRESCENT AMUSEMENT CORPORATION: 214
Fifth Ave., Rex Theatre Bldg., Nashville,
Tenn.

CRITERION AMUSEMENT CO.: Charlotte, N. C.
J. M. Gregg.

CUMBERLAND AMUSEMENT CO.: Tullahoma,
Tenn. R. T. Hill.

D

DANZ CIRCUIT: John Sterling Chain Theatres,
Inc., Seattle, Wash.


DeGRAAOUW CIRCUIT: Abbeville, La.

DEITCH AND THORNTON: Palace Theatre,
Arctic. R. I. Wm. Dietz, president.

DEITRICK & FELDSTEIN: 1914 So. Vermont
Street, Los Angeles.

DE LODDER, PRED: 8935 Mack Ave., Detroit,
Mich.

DELFT THEATRES, INC.: Marquette, Michigan.
H. S. Gallup.

DE LUSI THEATRES, JOS. L.: Liberty Theatre,
Saltzburg, Pa.

DE MORAUNT AND DRENEN: Blackfoot,
Idaho.

DEMPOW (H. L.) AND LABRON (S.) CIR-
CUIT: Media Theatre, Media, Pa.

DETROIT CONSOLIDATED THEATRES, INC.: 2970
Penobscot Bldg., Detroit, Mich. Samuel
Brown, manager.

DIAMOS THEATRES, NICK: 84 Pennington St.,
Tucson, Ariz.

DICKINSON THEATRES, INC., GLEN W.: 646
Massechusetts St., Lawrence, Kan.

DILLER, G. C.: 1100 Clarkson St., Denver, Colo.

DIPSON, THEATRICAL ENTERPRISES: Ba-
tor, N. Y. Dipson, president.

DOLLISON, L. R.: 2011-1/2 Jackson St., Dallas,
Texas.

DUBINSKY BROS. CIRCUIT; Liberty Theatre,
Kansas City, Mo. Ed Dubinsky.

DURKIN, PA.: Perry Theatre, Perry, III.

DURKEE, FRANK ENTERPRISES: Harford
and Hamilton Avenues, Baltimore, Md.

DUSINBERRE, C. T.: Box 180, Belleville, Ind.

DYKSTRAT BRI: 1633 Grider Street, Kensington The-
atre, Buffalo, N. Y.

EARL FORTE CIRCUIT: Ambassador Theatre,
56th and Baltimore Avenues, Philadelphia, Pa.

EASTLAND THEATRES, INC.: 2016 East 1st
Los Angeles, Calif.

EAST TEXAS THEATRES, INC.: Beaumont,

ECKERSLEY CIRCUIT: Eckerely Bros., Nez
Perce, Idaho.

EDWARDS, P. JR., CIRCUIT, W. J.: Cameo
Theatre, Elsereno, Cal.

ELITE CIRCUIT: 623 Eighth Avenue, New York.
M. Jacobson, representative.

ELK Horn COAL CO.: G. S. Kenzer, Ashland,
Ky.

ELLIOTT, JOHN B.: State Theatre Bldg., Lex-
ington, Ky. S. D. Lee, A. B. Ward and Charles
Rehlen.

EMANUEL CIRCUIT, JAY: 219 N. Broad Street,

ERNST THEATRES: Roseland Theatre, Omaha.
Sam Epstein, president.

ESSANEE THEATRES CIRCUIT.: 540 N. Michigan
Avenue, Chicago, III. Edwin Silverman.

ESTATES OPERATING CO., INC.: 269 Fifth
Avenue, Brooklyn, N. Y. Harry and Bernard
Pear.

EVERGREEN STATE AMUSEMENT CORP.: 301 Orpheum Bldg., Portland, Ore. Al Finkle-
stein.

F

FABIAN CIRCUIT, SIMON II.: 1501 Broadway,
New York, N. Y.

FABIAN RKO: Palace Theatre, Albany, N. Y.

FANCHI CIRCUIT: 623 8th Ave., New York,
N. Y. Abel Panchi.

FANCHON & MARCO CO. OF MISSOURI: Am-
bassador Theatre Bldg., St. Louis.

FARRAN, STEVE, and TURNER, OSCAR:
Orpheum Theatre, Harrisburg, Ill.

FARWEST THEATRES: 1529 Queen Anne Ave-
ue, Seattle, Wash. L. O. Lukan, manager.

FAY, E. M.: Fay’s Theatre, Providence, R. I.

FEDERATED THEATRES, INC.: 3124 S. Har-
dford Street, Delran, N. J. Cole, president.

FIELDS BROTHER ENTERPRISES: Rivoli
Theatre, Baltimore, Md. Joe and Leo Fields.

FIELDS THEATRE CIRCUIT, HAROLD: Spence
Theatre, Spencer, Iowa.

FINKELSTEIN THEATRES, INC.: Hamm Build-
ing, St. Paul, Minn.

Iowa Division: Iowa Building, Des Moines, Iowa.

Finkes, A. E., division agent.

FIRST NATIONAL THEATRES: Capitol The-
atre, Yakima, Wash.

FISHMAN CIRCUIT: 134 Meadow Street, New
York, Conn. Jack Fishman, general manager.

FITE CIRCUIT, W. D.: Kansas Theatre, 6th and
Kansas Avenues, Kansas City, Kan.

PLANAGAN & STEELE: 220 Superior Avenue,
Allentown, B. C. Steele, buyer.

FORT SMITH THEATRES (PUBLIC-MALCO): 407
S. Second Street, Memphis. Booked by M. A.
Lehtman.

FORTE CIRCUIT, EARL: Byrd Theatre, 47th
Street and Baltimore Avenue, Philadelphia, Pa.

FOURTH AVENUE AMUSEMENT CIRCUIT: 134
Avenue and 70th Street, Brooklyn. Louis
Nelson and Irving Renner.

FOURTH AVENUE AMUSEMENT COMPANY: 336
Francis Bldg., Louisville, Ky.

FOX MIDTOWN THEATRE CORP.: Metropolitan
Playhouses: New York City.

FOX MIDWEST THEATRE CORP.: Midwest
Division: 200 Balcony Bldg., Kansas City, Mo.

FOX, R. C. Rhodeen.

Rocky Mountain Division: Isis Theatre Bldg.,

FOX THEATRES CORPORATION: 850 10th Ave-
ue, N. Y.
NATIONAL THEATRES

FOX WEST COAST THEATRES
LOS ANGELES AND SAN FRANCISCO, CALIFORNIA

FOX INTER-MOUNTAIN THEATRES
DENVER, COLORADO

FOX MIDWEST THEATRES
KANSAS CITY, MO.

WISCONSIN AMUSEMENT ENTERPRISES
MILWAUKEE, WISC.

EVERGREEN STATE AMUSEMENT ENTERPRISES
SEATTLE, WASHINGTON AND PORTLAND, OREGON
PINTER, CHARLES: Mt. Pleasant Theatre, Cleveland.
PIONEER THEATRE CORP.: Iowa Building, Des Moines, Iowa. Frank Rubel, division manager.
PIRTLE, S. E.: Orpheum Theatre, Jerseyville, Ill.
PITTS THEATRES, BENJAMIN: Colonial Theatre, Fredericksburg, Va.
PIZOR CIRCUIT, LEWEN: 12 South Twelfth Street, Philadelphia, Pa.
PLOYER CIRCUIT: C. M. Ployer, Craigmont, Idaho.
POLL—NEW ENGLAND THEATRES (Loew): Palace Theatre Bldg., New Haven, Conn.
POLKA BROTHERS: Maywood State Bank Building, Maywood, Ill.
POUZNER CIRCUIT, Morris: 100 Arlington St., Boston, Mass.
PREMIER THEATRES: American Theatre Bldg., 626 Main Street, Evansville, Ind.
PREMIER THEATRES, INC. (Tri-State): Capitol Theatre Bldg., Des Moines.
PRICE, HEWITT, ZUERMAN & DALRYMPLE: Home Theatre, O'Fallon, Ill.
PUBLIX BALARAN AND KATZ: 175 N. State Street, Chicago, Ill.
PUBLIX—BAMFORD THEATRES, INC.: P. O. Box 7347, Court House Station, Asheville, N. C. C. R. Bamford.
PUBLIX GREAT LAKES THEATRES: Columbus, Ohio. Geo. Zeppos.
PUBLIX (REGAL) THEATRES, INC.: 175 N. State Street, Chicago, Ill. M. M. Rubens.
PUBLIX—NEBRASKA, INC.: Capitol Theatre Bldg., Des Moines.
PUBLIX THEATRES CORP.: 1509 Broadway, New York City. Sam Dembrow, representative.
PUBLIX—DUBINSKY THEATRES: Liberty Theatre Bldg., Kansas City, Mo.
PUBLIX—KINCEY THEATRES, INC.: First National Bank Building, N. C.
PUBLIX—PENNA THEATRES, INC.: (Subsidiary Paramount Publix Corp.), Paramount Building, New York City. Sam Dembrow, representative.
PUBLIX—REGAL THEATRES: Criterion Theatre Bldg., Oklahoma City, Okla.
PUBLIX—SALT LAKE, INC.: 52 West Second South Street, Salt Lake City. Harry David.
PUBLIX—SHEA THEATRES: 1500 Broadway, N. Y.
PUBLIX THEATRES: 1735 E. 23rd Street, Cleveland, Ohio. E. C. Prinsen, district manager.
PUBLIX THEATRES CORP.: Melba Theatre Building, Dallas, Texas.
PUBLIX—FITZPATRICK-McELROY: Chicago.
PUBLIX—RICHARDS AND NACE: Orpheum Theatre, Phoenix, Ariz.
R AND R THEATRES: 314 So. Harwood Street, Dallas, Texas. H. B. Robb, president.
Albany: A. S. Rittenberg, district manager.
Cincinnati: Palace Theatre (RKO Midwest).
Cleveland: 1016 Keith Bldg. Nat Holt.
Dallas: Majestic Theatre Building.
Kansas City: 14th and Main Streets. Lawrence Lehman.
Los Angeles: RKO Hillstreet, Eighth and Hill.
New Orleans: University Place. Vic Meyers.
Pittsburgh: Sheridan Square Theatre.
San Francisco: Golden Gate Theatre. Cliff Work.
RAEBURN, RAY: Arcade Theatre, Newell, S. D.
RKO-SCHINE THEATRES CORP.: 1206 Sixth Ave., New York, N. Y.
RAIVES, HAROLD: Rialto Theatre, East Rochester, N. Y.
RAND FORCE AMUSEMENT CORP.: 2722 11th Avenue, New York. N. Y.
RAPP, RAUDIN AND LEDEER: 672 Eighth Avenue, New York City. A. M. Rapin, M. Rudin and Otto Leider.
REDWOOD THEATRES, INC.: 25 Taylor Street, San Francisco, Cal. President, George M. Mann; Vice-president and General Manager, Morgan A. Walsh; Secretary, L. S. Hamm, M. C. Sousa; Directors, all foregoing and B. E. Kragen.
REEVIN, SAM: Box 923, Spartanburg, N. C.
REICHBLUM, SAM M.: Columbia Theatre, East Liverpool, Ohio.
RIDGE THEATRES, INC.: 785 De Kalb Avenue, Brooklyn, N. Y. Jack Hattem, representative.
RODGERs, I. W.: Rodgers Theatre, Cairo, Ill.
ROSE, JACK: BOOKING CIRCUIT: 910 S. Michigan Avenue, Chicago, Ill.
ROSEN BROTHERS: 279 Graham Avenue, Brooklyn, N. Y. Harry Rosen, representative.
ROSENBERG, MOE: 1501 Broadway, New York, N. Y.
ROSENBLATT-WELT THEATRE CORP.: 1501 Broadway, New York City, Leon Rosenblatt.
ROSENTHAL, J. A.: Orpheum Theatre, Troy, N. Y.
ROTH THEATRICAL ENTERPRISES, INC.: 60 Park Place, Morristown, N. J. W. M. Hoffman, representative.
RUGOFF AND BECKER: 1270 Sixth Avenue. New York City. Edward Rugoff and Herman Becker, representatives.

S
SAENGER-MALCO: Strand Theatre Bldg., Memphis, Tenn.
THEATRE MANAGER, INC.: 1142-44 Consolidated Bldg., Indianapolis.


TRENTON-NEW BRUNSWICK THEATRE CO. (RKO subsidiary): 1560 Broadway, New York.

TRI-LAKE CO.: 302 Film Exchange Bldg., Cleveland, Ohio. M. Banner, general manager.

TRI-STATE THEATRE CORPS.: Capitol Theatre Bldg., Des Moines, Iowa. G. Ralph Boston, general manager.

TRI-STATE THEATRE: Criterion Theatre, Medford, Ore.

TRUNK, JOSEPH W.: State Theatre, Youngstown, O.

TURNER (OSCAR) AND FARRAR (STEVE): Orpheum Theatre, Harrisburg, Ill.

TWIN CITY THEATRE CORPS.: Princess Theatre, Minneapolis. Dick Latshaw, president.

TWIN CIYIES THEATRES, INC.: Centralia, Wash. Cecil Gwinn.

TWIN THEATRES CORP.: 1501 Broadway, New York, N. Y.

U

U. B. THEATRICAL ENTERPRISES, INC.: 300 Film Exchange Bldg., Cleveland, Ohio. M. S. Fine, buyer.

UNITED ARTISTS CORP.: United Artists Theatre, San Francisco. Herman Cohen, manager.


UNITED DETROIT THEATRES CORP.: Madison Theatre Bldg., Detroit. George W. Trendle, president.

UNITED THEATRES, INC.: 629 Common Street, New Orleans. M. H. Jacobs, president.

V


VIRDEN THEATRE CO.: Gaiety Theatre, Virden, Ill. Swift and Kienbortz.

VON HERBERG, J.: Liberty Theatre, Seattle, Wash.

VONDERSCHMITT AMUSEMENT ENTERPRISES: Indiana Theatre, Bloomington, Ind.

W

WAKEFIELD THEATRES, INC.: B.B Theatre, 3837 White Plains Avenue, Bronx, N. Y.

WARNER BROS. CIRCUIT MANAGEMENT CORP., INC.: 321 W. 44th Street, New York City. C. E. Bond, representative.

Boston: Hotel Statler Bldg., Room 515.

Charlotte: Broadway Theatre. Don Nichols.


Cleveland: 2500 Payne Ave.

Fresno, Cal.: Warner Bros.


Memphis, Tenn.: 38-74 Monroe Ave.

Milwaukee: 3012 6th St.

New Haven: 70 College Street.

Oklahoma City: Empress Theatre.

Philadelphia: Earle Theatre Bldg.


WARNER SANE THEATRES, INC.: 1032 N. 6th St., Milwaukee. Al Kusiel, general manager.

WASHINGTON: 291 Film Exchange Bldg., 2108 Payne Ave., Cleveland, Ohio. M. B. Horwitz, president.


WEINBERG, FRED: Cinderella Theatre, St. Louis, Mo.


WELWORTH AMUSEMENT CO.: Pantages Theatre, Minneapolis. Eddie Ruben.


WESTERN INDIANA THEATRE CORP.: Terra Haute, Ind. F. J. Dolle.


WHEELING PICTURES, INC.: Wheeling, West Va.

WHITE AMUSEMENT CO.: Ashboro, N. C.

WILBY, R. B.: Paramount operating partner, also independent circuit. Paramount Theatre Bldg., Atlanta, Ga.


WINDSOR CIRCUIT CORP.: 4001-31 Fifteenth Avenue, Brooklyn, N. Y. Hyman Rachmil and Isaac Katz, representatives.


WISPER AND WETSMAN: 610 Fox Theatre Bldg., Detroit, Mich.

WOEPPNER (OSCAR) AND FRANK (W. L.): La Salle Theatre, Minneapolis, Minn.

WOLFSON MEYER THEATRE ENTERPRISES: Miami, Fla.


WORMAN, WILLIAM: 1069 23rd St., Ogden, Utah.

Y

YAMINS, NATHAN: Durfee Theatre, Fall River, Mass.

YEOMANS CIRCUIT: A. L. Yeomans, Meridian, Miss.

YOST CIRCUIT, WILLIAM: 841-51 9th Avenue, New York City. William Yost, representative.

YOUNG (CLARK M.) THEATRES: Cla-ael Theatre, Bowling Green, Ohio.

YOUNG (R., J.) THEATRES: Palace Theatre, Perrysburg, Ohio.

Z

ZANESVILLE THEATRES: Caldwell H. Brown, Zanesville, Ohio.


ZWEIFEL, MRS. HELEN: Pomroy, Ohio.
State Censor Boards

FLORIDA—(While there is a law on the statute books of Florida providing for a censor board, it is not functioning. Court in 1937 held unconstitutional law giving Board of Review decisions legal status.)

ILLINOIS—City Hall, Chicago, Miss Effie D. Siebler, Chairman; Lieut, Costello (Police Department), Mrs. Amy Louise Adams, Mrs. A. M. Costello, Miss Edith E. Kerr, A. L. Foust, Miss Frankie James, Mrs. Cora Doolittle, Mrs. Sara Riley.

MARYLAND—State Board of Review, Sixth and Armstrong Streets, Kansas City, Kan. Miss Mae Chausen, Chairman; Mrs. L. H. Chapman, Miss Hallie Tucker, Secretary; Mrs. J. W. Stowers.

MICHIGAN—State Board of Motion Picture Censors, 211 N. Calvert Street, Baltimore. Dr. Ben Paul Sandy, Chairman; Mrs. Harry Phoebus, Vice-Chairman; Marie W. Presstman, Secretary.

MASSACHUSETTS—(Censors the Sunday shows only.) Police Department, 3 Hancock Street, Boston. Paul G. Kirk, Supervisor.

NEw YORK—Department of Education of State of New York, Albany. New York: Motion Picture Division, 80 Center Street, New York City. Irwin Esmond, Director of Division; John T. Donnelly, Supervising Inspector of Motion Pictures; Henrietta Gerdes, Secretary.

OHIO—Department of Education, 233 S. High Street, Columbus, Ohio. E. L. Bowsher, Director of Education; Susannah M. Warfield, Ray Reichelderfer, Supervisor; Joseph W. Fichter.

PENNSYLVANIA—Pennsylvania State Board of Censors, 1225 Vine Street, Philadelphia, Pa. 508 Empire Bldg., Pittsburgh, Pa. (Mrs. Julia Carmody in charge of office); Mrs. A. Mitchell Palmer, Chairman; Mrs. Hester M. Eve, Secretary; John C. Core, Vice Chairman.

VIRGINIA—State Division of Motion Picture Censorship, 312 State Office Bldg., Richmond, Virginia. Edwin S. Reid, Richard C. L. Moncure, Mrs. Elizabeth C. Chalkley, Chairman; Mrs. Louise L. Speed, Secretary.

Local Censor Boards

(According to Film Boards of Trade Territories)

ALBANY
No local censorship boards, but state censorship.

ATLANTA
ATLANTA, GA.—Sherwood Astin, Chairman. Reviews some pictures, but not all. Board has power to cut or refuse showing entirely.

BIRMINGHAM—Mrs. Harriet Adams, Assistant Director of Amusements. Same status as Atlanta.

VALDOSTA—Mrs. J. A. Durrenberger, Chairman. Same status as Atlanta.

BOSTON
LYNN, MASS.—William Wallace. He was appointed by Mayor of Lynn. Questionable pictures only reviewed by Wallace.

BOSTON, MASS.—Herbert J. M. Nary. Lists of coming pictures must be submitted to License Department. All pictures passed by National Board of Review are O.K’d unless complaints are registered by various organizations, when they are screened for his approval.

BROCKTON, MASS.—Mrs. Vida Stoddard, Chairman. Appointed by the Mayor to hold meetings each month.

PROVIDENCE, R. I.—George W. Cowan, Amusement Inspector. Rhode Island has no censorship, but occasionally certain types of pictures are censored by Mr. Cowan.

LOWELL, MASS.—Leo A. Deignan. Gets no salary but has full say as to showing of pictures. Appointed by Mayor.

BUFFALO
No local censorship boards, but state censorship.

CHARLOTTE
CHESTER, S. C.—W. T. Betts, Chairman. Not active. Mr. Betts said committee merely organized to keep exhibitors in line with decency.

DURHAM, N. C.—A. H. Borland, Attorney, Chairman. Censorship Committee for Sunday shows. Mr. Borland merely talks over films for Sunday showing with the exhibitor.

CHICAGO

EVANSTON, ILL.—L. W. Calderwood, Police Department; Mrs. Carlton A. Randolph, paid secretary and Better Films Committee. Mrs. Randolph views all pictures run off for her by exhibitors.

HIGHLAND PARK, ILL.—Ed. Marrooney, Chief of Police; Mrs. William Planti, paid secretary. Mrs. Plant views all pictures at first-run house and may reject pictures in entirety, which she prefers to cutting. Has censorship ordinance.

OAK PARK, ILL.—Ray S. Clark, Chairman; Mrs. R. H. Saltzer, Vice-Chairman; eight additional members on board. President of Village Board appoints one trustee as Chairman and one Vice-Chairman (woman) to view all pictures before shown. They either reject picture or if a good picture not suitable for children, request that same be shown first of week when children are not likely to attend.
LAKE FOREST, ILL.—Names of censors not made public. Mayor makes final decision on doubtful pictures.

WILMETTE, ILL.—Mrs. Robert Halliwell. Ordinance provides that President of Board of Trustees censor pictures, but Child Welfare Department of Women's Clubs asked to do work. They go over bookings and request pictures unsuitable for children not be shown over weekend.

GENEVA, ILL.—Three members. Appointed by Mayor and approved by Town Council for one year. To review all pictures before exhibition.

SYCAMORE, ILL.—Has censorship ordinance.

GLEN ELLYN, ILL.—Has censorship ordinance.

WAUKEGAN, ILL.—Board of Censors. Has censorship ordinance. Can demand preview of any picture not passed by National Board of Review. City Council appoints representatives from various civic groups.

WINNETKA, ILL.—Has censorship ordinance.

LA GRANGE, ILL.—Censorship subject to approval of Committee on Public Relations of Board of Trustees of Village.

DES PLAINES, ILL.—Has censorship ordinance.

GARY, IND.—Has censorship ordinance.

HIGHLAND PARK, ILL.—Has censorship ordinance.

CINCINNATI
No local boards, but has state censorship.

CLEVELAND
No local boards, but has state censorship.

DALLAS
MALAKOFF, PEARSALL, ANSON, KARENS—These are all very small towns and the Censor Boards are not active.

DENVER
(None)

DES MOINES
(None)

DETOUR

GRAND RAPIDS, MICH.—Local ordinance prohibiting the showing of undesirable pictures, but no censorship board is maintained.

DETOUR—Sergeant Jos. Koller, Police Department, and Charles Snyder, Detective, Assistant. These men operate from a screening room in the Film Exchange Building and make their recommendations for cuts in pictures to the exhibitor concerned.

INDIANAPOLIS
(None)

KANSAS CITY
KANSAS CITY, MO.—Guy Holmes, Chairman. Reviews all pictures before shown in theatres, using screening rooms in various exchanges for screening purposes. Board created by city ordinance.

SPRINGFIELD, MO.—City ordinance provides for appointment of Welfare Board to review pictures when complaints are made. Board has been inactive for number of years. ST. JOSEPH, MO.—Same.

LOS ANGELES
PASADENA—Mrs. Arla Neale, President. Board provided by ordinance that theatres be obliged to obtain permit from this Board before showing pictures.

GLENDALE—Mrs. A. L. Lathrop, Chairman. City Board of Review. Members have police power and can stop showing of pictures if they see fit. Theatre men not required to get permit.

LONG BEACH—Censorship Board inactive. Has ordinance.

MEMPHIS
MEMPHIS—Lloyd T. Binford, Chairman, Columbian Mutual Tower Building. Appointed by City Commissioner. Members serve without pay. Board active but very few complaints or suggestions as to eliminations or changes made. Members work well with local exhibitors.

MILWAUKEE
MILWAUKEE—Commission consisting of nine members and twenty-five aides. Supposed to be representative group taken from city population.

MADISON—Mayor's Censorship Committee.

MINNEAPOLIS
(None)

NEW HAVEN
Police Department in all instances authorized to censor pictures.

NEW ORLEANS
(None)

NEW YORK
Boards at following cities, for the most part consist of women's clubs: Bronxville, N. Y., Scarsdale, Tarrytown, Pleasantville, Westfield, Newark, N. J., Ridgefield Park, Tenafly, Nutley, Bloomfield, Upper Montclair, Orange, South Orange, East Orange, West Orange, Bernardsville, Summit, Morristown.

OKLAHOMA

OMAHA
(None)

PHILADELPHIA
PHILADELPHIA—Mrs. Harriet U. Favorite, 2121 Pine Street; Mrs. Rosa de Young, Mrs. Elizabeth Craven, Warren R. Humphreys, Louis W. Wilgarde, City Hall. After four year lapse Mayor reestablished Board of Theatre Control to preview productions and bar anything salacious.

PITTSBURGH
No local boards, but has state censorship.
PORTLAND

PORTLAND—Mrs. Kent C. Hartung (representing subsequent run theatres), J. J. Parker (representing first-run theatres), Mrs. Thomas M. Joyce, Chairman; Major Paul Hathaway, Vice-Chairman; Eleanor Colwell, Secretary; Mrs. Josephine Forney, Edward Weinbaum, Mrs. R. Gibson Hubbard. Portland Censor Board recognized throughout state.

ST. LOUIS

(Non)

SAN FRANCISCO

SAN JOSE—Mrs. Charles R. Williams, Chairman, 275 S. 13th Street, "Entertainment Commission"—no particular power; meets and recommends pictures. Appointed by City Council.

PALO ALTO—Mrs. Warren A. Littlefield, Chairman, 469 Homer Avenue, "Commercial Amusements Board" appointed by City Council. Very active. Local ordinance permits the police to close show upon request of this Board. However, there is no record of their requesting the Police to use this power in the last few years.

SACRAMENTO—Mrs. Josephine Haug, Chairman, 930 28th Avenue, "Censor Board"; Chief of Police and City Manager, and persons appointed by them are permitted by City Ordinance to censor immoral pictures and plays. "Better Film Board" recommends pictures and works with Censor Board. Some members of "Better Film Board" are appointed at various times to act on Censor Board.

SEATTLE

SEATTLE—Herbert C. Schoenfeld, Chairman. Board of Censorship abolished and Board of Theatre Supervisors has taken its place in Seattle.

SPOKANE—No board as such, but complaints are received by A. B. Colburn, Commissioner of Public Safety.

WASHINGTON

DISTRICT OF COLUMBIA—The nearest to a Censor Board is the police power in the District of Columbia to order elimination of scenes or withdrawal of picture from screen, after it has been exhibited, if objectionable. This power invoked only once in 12 years.

Sunday Show Legislation


ARKANSAS—Legislature of 1931 passed law legalizing Sunday shows by local option.

CALIFORNIA—No state legislation against Sunday shows.

COLORADO—Legalized by local option—law on Statute books interpreted as prohibiting Sunday shows passed in 1871, but some years ago case was appealed to Supreme Court of State, and decision rendered that law did not prevent operation of motion pictures on Sunday. No towns that forbid shows by local ordinance, although some of smaller towns do not have Sunday shows.

CONNECTICUT—Local option throughout the state. Hartford and Danbury do not allow Sunday matinees, but theatres open at five p.m.

DELAWARE—Not legalized to show on Sunday.

D. C.—Theatres open on Sunday.

FLORIDA—Legalized by local option. All large towns have Sunday shows.

GEORGIA—Does not permit motion pictures on Sunday. In spite of blue laws, however, Atlanta, Auburn, Columbus do show pictures.

IDAHO—State law prohibits Sunday shows but upon signed petition of the majority of voters, presented to City Council, question is submitted to voters of community and popular vote governs action of council. Practically every sizeable town in state operates on Sunday.

ILLINOIS—No state law legalizing or making illegal showing of pictures on Sunday. This is controlled by Municipalities. No Sunday shows in Snarta and Waverly.

INDIANA—Not legalized, but Sunday motion pictures are shown in every principal city in State. No Sunday shows in Oakland City.

IOWA—Legalized by local option.

KANSAS—Has Sunday Labor Laws which include motion pictures for Sunday showing. Law has never been enforced and all towns operate except White Cloud, Smith Center, Lindsborg, Scott City, Chilton, Baldwin, Greenleaf, Lincoln, Jetmore, Searcyville, Osakaloosa.

KENTUCKY—Bill legalizing Sunday performances passed 1934. The following Sunday shows by local ordinance: Falmouth, Harrodsburg, Russell, Vanceburg, Williamsburg, Campbellsville, Livermore, Munfordsville, Beaver Dam, Columbus, Elizabethtown, Greenville, Hodgrenville, LaGrange does not operate on Sunday.

LOUISIANA—Legalized by local option.

MAINE—Not legalized for Sunday showing.

MARYLAND—Legislature in 1931 enacted law providing referendum for city of Baltimore which was voted on and passed. Theatres open in following counties: Baltimore, Montgomery, Prince Georges, Calvert, Wicomico, Howard, Oakland and Anne Arundel. Incorporated towns in Allegheny County may have Sunday shows provided that they obtain permit from Municipal authorities. Other 16 counties have not passed laws permitting Sunday shows.

MASSACHUSETTS—Legalized for Sunday showing. A large number of cities and towns are forbidden showings on Sunday.

MICHIGAN—Has old Blue Law statute prohibiting
showing of pictures on Sunday but statute is not enforced. Holland is only city which has Sunday Closing Law by city ordinance.

MINNESOTA—Sunday Closing Law of 1905 amended 1909 legalizing outdoor sports. In a decision of 1910 motion pictures classed same as sports and allowed to operate on Sundays.

MISSISSIPPI—Not legalized. One town, Shaw, operates—they open on Sunday, pay the fine and continue to operate.

MISSOURI—Have Sunday Labor Laws which include motion pictures for Sunday showing. Law was never enforced and all towns operate except Marshall, Fairfax, Fulton.

MONTANA—No state statute prohibiting showing of motion pictures on Sunday and no law legalizing such showing, but all towns run shows on Sunday.

NEBRASKA—Legalized by local option. Sunday shows forbidden in Beatrice and Stromberg.

Town council opened Arnold for Sunday shows.

NEVADA—No state legislation against Sunday amusements.

NEW HAMPSHIRE—State passed Sunday Sports and Entertainment Bill in 1931 and individual cities and towns vote on it. The entire state is now open.

NEW JERSEY—Blue laws repealed in 1933. Towns which have local ordinance prohibiting Sunday shows: Belvedere, Blairstown, Frenchtown, High bridge, Jamesburg, Metuchen, Montclair, Ocean Grove, Penack, Princeton, Ridgewood, Upper Montclair, Westfield.

NEW MEXICO—Bill passed 1931 legislature legalizing Sunday showings and prohibiting local option measures from closing theatres.

NEW YORK—Home rule law by which towns or cities are legalized to show motion pictures on Sunday after 2 P.M., provided local ordinance is enacted to this effect by local legislative body and ratified by direct vote of people at special election. Under this law leading towns and cities show pictures on Sunday. The following towns have local ordinances prohibiting Sunday shows: Bronxville, Carmel, Middletown, New Palz, Hancock, Cazenovia.

NORTH CAROLINA—Not legalized. State law, city ordinances and public opinion opposed to Sunday pictures. The following towns do have Sunday shows: Asheville, Benson, Chapel Hill, Dunn, Durham, Elizabeth City, Henderson, High Point, Louisburg, Plymouth, Raleigh, Robertsonville, Scotland Neck, Tarboro, Wilmington. Sunday films legalized for Cherokee County. Numerous towns have Sunday shows with percentage of proceeds to charity.

NORTH DAKOTA—Sunday shows legalized by referendum in 1933.

OHIO—Legalized showing on Sunday. Forbidden in Bayeville and Cambridge.

OKLAHOMA—Legalized by local option. No state law against operation of Sunday shows. No towns of any consequence have closing laws.

OREGON—Legalized by local option to run shows on Sunday. No closed situation known.

PENNSYLVANIA—Sunday opening law passed, effective July 22, 1935. Legalized by local option.

RHODE ISLAND—Legalized.

SOUTH CAROLINA—Not legalized. Same statute as North Carolina.

SOUTH DAKOTA—Has state law prohibiting Sunday pictures. Local option has overruled this law, however, and pictures are shown on Sunday in all towns.

TENNESSEE—Governor signed bill repealing blue laws in April, 1935. Sunday opening by local option. However, not many operate. Memphis, Dresden, Savannah have Sunday shows.

TENNESSEE—Governor signed bill legalizing Sunday pictures, which law became effective August 12th, 1931, subject to local option. Prior to passage of law, majority of principal towns were open. Most towns now have Sunday shows.

UTAH—No law preventing showing of pictures on Sundays. Former state statute made it illegal to operate a theatre on Sunday, but this statute was repealed in 1925. Local option bill was subsequently introduced, but failed to pass.

VERMONT—Not legalized to show on Sundays.

VIRGINIA—Not legalized. Norfolk shows motion pictures on Sunday by virtue of test case where Court held motion pictures were works of necessity. In Richmond motion pictures were shown on Sunday by making contribution to city for charitable works. This has been discontinued. Roanoke operated for few Sundays but Court held it was in violation of Law. No place operating now but Norfolk. May 18, 1936, Court upheld Sunday opening in Richmond. Opinion taken as allowing all theatres to operate on Sunday. Sunday opening upheld by jury in Charlotteville, July 8, 1936.

WASHINGTON—Sunday opening not legalized except in Colfax where old statute providing Sunday closing was attempted to be enforced, but was defeated. Theatres throughout State operate without interference. Theatres in Pullman close on Sunday evenings as result of friendly arrangement with people of Normal School of Pullman. There are no Sunday closing ordinances.

WEST VIRGINIA—Not Legalized, but all principal cities show pictures on Sunday which include Charleston, Bluefield, Huntington, Williamson (theaters in last city open after closing of church in morning and close prior to evening service). Forbidden by local ordinance in Lewisburg, Milton, and Ronceverte.

WISCONSIN—Blue laws repealed in 1933.

WYOMING—No state law concerning motion pictures.
The Legion of Decency

The Legion of Decency was inaugurated and sponsored early in 1934 by a committee of Catholic Bishops of the United States, known as the Episcopal Committee on Motion Pictures. This committee was appointed at a general conference of the Catholic Hierarchy held in Washington, D.C., in November, 1933. The announced purpose of the Legion of Decency was to arouse public opinion against objectionable motion pictures and to urge the Catholic people to avoid patronizing any such pictures.

The members of the Episcopal Committee on Motion Pictures are:

Most Rev. Stephen J. Donaghue, Auxiliary to the Archbishop of New York,

The 1936 Academy Awards

Best Performance, Actress
Luise Rainer for “The Great Ziegfeld.”

Best Performance, Actor
Paul Muni for “The Story of Louis Pasteur.”

Best Production

Best Direction
Frank Capra for “Mr. Deeds Goes to Town.”

Best Supporting Actor
Walter Brennan in “Come and Get It.”

Best Supporting Actress
Gale Sondergaard in “Anthony Adverse.”

Best Original
Sheridan Gibney and Pierre Collings for “The Story of Louis Pasteur.”

Best Adaptation
Sheridan Gibney and Pierre Collings for “The Story of Louis Pasteur.”

Short Subjects
(Color)
“Give Me Liberty” (Vitaphone—22 minutes).
(Cartoons)
“Country Cousin” (Walt Disney-U. A.—9 minutes).
“The Public Pays” (M-G-M—18 minutes).
“Bored of Education” (Hal Roach-M-G-M—10 minutes).

Assistant Director
Jack Sullivan for “The Charge of the Light Brigade.”

Music
(Best Song)

(Best Scoring)
Leo Forbstein. “Anthony Adverse” (Warner’s).

Film Editing
Ralph Dawson for “Anthony Adverse” (Warner’s).

Dance Direction
Seymour Felix for “The Great Ziegfeld” (M-G-M).

Technical Awards
(Art Direction)

(Cinematography)
Tony Gaudio. “Anthony Adverse” (Warner’s).

(Sound Recording)
Douglas Shearer. “San Francisco” (M-G-M).

Special Awards
“March of Time” for distinctive novelty. H. Howard Greene and Hal Rosson, for their color photography of “The Garden of Allah.”
operation
• incorporating
Managers Round Table
Managers' Round Table

As in previous years, 1937 is distinguished by a steadily mounting total of memberships in Managers' Round Table, the theatreman's department appearing weekly in Motion Picture Herald, the current listing still showing considerably over 5,000 showmen in all parts of the world actively participating in the Club programs. From every state, United States possessions and over 30 foreign countries come regular reports of advertising, publicity and exploitation created by theatremen with details covering all manner of activities including fronts, theatre and outside displays, contests, civic and merchant cooperations, school tieups, street ballyhoois, newspaper advertising, among others.


Guest Sections given over to the activities of individual theatre circuits and producer exploitations were continued in 1937 and among those represented were the theatremen of the RKO Radio foreign department. Seasonal and institutional ideas were also published, among these being best exploitation ideas contributed by members, Christmas and Easter issues made up of campaigns arranged for these periods by Round Tablers, a series on the RKO Midwest theatres Student Managers School, regular pages of representative theatre newspaper ads as well as regular pages of ads turned out by individual advertising managers of circuits and independent houses.

Continuing also were the "Wired from the Fields" reports, pages of members' photos and the series of Showmen's Travelogues. The former included wired reports on current exploitations from managers in key cities forwarded on opening nights for the information of theatremen playing immediate subsequent runs on these dates. The Travelogue series, composed of articles written by Herald correspondents on local theatre situations in their communities, in 1937, included Atlanta, St. Louis, Omaha, Wilmington, Oklahoma City, Houston, Des Moines, Cleveland, Indianapolis, Columbus and foreign key cities such as Tokyo, Berlin, Mexico City, London, Shanghai and Sydney. These all were run in addition to the regular departments of the Round Table including the Showman's Calendar of Important Dates, Cartoons, Personalities, New Members and Birthday Greetings.

No fees or dues are required in joining the Managers' Round Table Club. The manager desiring to become a member fills out the application blank printed on the New Member's page of the Round Table section and forwards it to Club headquarters. Upon acceptance, he is sent a framed Certificate of Membership and is expected from then on to make regular reports on his theatre activities, which are published for the benefit and information of others. For a small fee, Club pins are available and these are worn on the coat lapels of thousands of Round Tablers, in all parts of the globe.

Headquarters of the Managers' Round Table Club are the New York offices of Quigley Publications, 1270 Sixth Avenue, New York City. Among the services available to members, gratis, are hotel and theatre reservations, facilities for receiving and forwarding mail, and other Club accommodations.

A-Mike Vogel is chairman and Miss Gertrude Merriam is secretary.
The Quigley Awards

Interest in the Quigley Awards in 1937 remains high as theatremen in all parts of the world vie for the monthly Silver and Bronze Plaques awarded for best theatre campaigns. The fourth year of the Competition was distinguished by the presentation in Hollywood of the 1936 Silver and Bronze Grand Awards to L. A. Chatham, manager, Sooner Theatre, Norman, Okla., and Sid Holland, City Manager, Elkhart Amusement Co., Elkhart, Ind., by Cecil B. De Mille.

Mr. Chatham was voted his honors for his entry on Warner Bros. “Anthony Adverse” and Mr. Holland on Columbia’s “Music Goes Round” at the Elco Theatre, in Elkhart.

The 1936 Grand Awards Judging Committee composed of 25 leading industry judges convened at the Hotel Astor in New York City on April 6 and elected the winners by majority vote from among the 24 entries awarded the monthly plaques in 1936.

The Quigley Awards, sponsored by Motion Picture Herald through Managers’ Round Table, are voted monthly for the theatre campaigns selected by the judges from all those submitted by theatremen each month.

The Quigley Grand Awards are given annually for the campaigns selected by the judges as possessing the highest merit from among the monthly plaque winners.

Two plaques, silver and bronze, are given monthly and inscribed sheepskin certificates as First and Honorable Mentions. Theatremen everywhere are eligible to compete and at liberty to enter single picture campaigns each month on domestic or foreign product.

Monthly winners are chosen by majority vote of committees of three judges, and different executives are selected each month from the following alphabetically arranged master list of judges, all of whom accepted appointments to serve in 1936. The Grand Awards winners are chosen by a committee selected from this group.

THE JUDGES

Howard Dietz
Oscar A. Doob
John Dowd
S. Charles Einfeld
Edward M. Fay
William R. Ferguson
Edward Finney
W. A. Finney
J. J. Fitzgibbons
John J. Friedl
Louis Frisch
Arthur Fradenfeld
Robert M. Gillham
Harry Goldberg
Edward Golden
E. C. Grainger
James R. Grainger
Monroe Greenthall
Paul Gulick
A. C. Hayman
John W. Hicks, Jr.
Nat Holt
William K. Jenkins
W. Ray Johnston
Harry M. Kalmine
Lionel H. Keene
H. F. Kinney
Irving Lesser
Jules Levy
M. A. Lightman
Harry E. Long
Charles E. McCarthy
H. H. Wisby
Nat Wolf
S. B. McCormick
Vincent R. McFaul
Arthur L. Mayer
Dan Michalove
C. C. Moskowitz
M. J. Mullan
R. J. O’Donnell
Arch Reeve
Phil Reisman
Rick Ricketson
Samuel Rinzler
William F. Rodgers
Ralph Rolan
E. H. Rowley
J. J. Rubens
George J. Schaefer
Ted Schlanger
Si Seadler
Harry F. Shaw
A. W. Smith, Jr.
A. J. Sparks
Harry H. Thomas
George W. Trendle
W. G. Van Schmus
J. R. Vogel
George C. Walsh
Howard Waugh
A. P. Waxman
George W. Weeks
David E. Wesmner
Gordon S. White
R. B. Wilby

Winners by Months—1936

For Quigley Award winners prior to April, 1936, see 1936-37 Almanac.

April Silver Plaque to Bill Hendricks, Warner, Memphis, Tenn., for his campaign on Warner’s “Colleen.”

April Bronze Plaque to Russ Hardwick, Lyceum Theatre, Clovis, New Mexico for his campaign on Paramount’s “Lonesome Pine,” plaque presented by Gov. Tingley.

May Silver Plaque to R. W. Waterson, Hoosier Theatre, Whiting, Ind. for his campaign on Paramount’s “Klondike Annie,” plaque presented by Congressman William Schulte.

May Bronze Plaque to Lester Stallman, College, Bethlehem, Pa. for his campaign on Columbia’s “Mr. Deeds.”

June Silver Plaque to Elias Lapiner, Olympic Theatre, Paris, France for his campaign on MGM’s “Night at the Opera.”
M. D. (Doc) Howe

Booking Agency

Radio, Stage, Screen and Outdoor Attractions

8689 Sunset Boulevard
Hollywood

COURTESY TO ALL AGENTS

Phone: Woodbury 62992
Cable Address: "Dochowe"

Romer Grey

Zane Grey Adventure Pictures

1937 "Fishing with Zane Grey"
"Fighting Mako"
JUNE BRONZE PLAQUE to Del Padgett, Capitol Theatre, Clearwater, Fla. for his campaign on Columbia’s “Show Boat.”

JULY SILVER PLAQUE to Sid Holland, Elco Theatre, Elkhart, Ind. for his campaign on MGM’s “San Francisco,” plaque presented by Howard Dietz in New York City.

JULY BRONZE PLAQUE to Glenn Nelson, Harris Theatre, Findlay, Ohio for his campaign on “And Sudden Death,” plaque presented by Gov. Davey of Ohio.

AUGUST SILVER PLAQUE to F. D. Nessel, Jefferson Theatre, Goshen, Ind. for his campaign on “The Harvester,” plaque presented by Irving Mandel and Harry Lorch of Republic Pictures.

AUGUST BRONZE PLAQUE to H. D. Grove, Fort Theatre, Rock Island, Ill. for his campaign on “And Sudden Death.”

SEPTEMBER SILVER PLAQUE to Louis Charinsky, Capitol Theatre, Dallas, Tex. for his campaign on “Bengal Tiger,” plaque presented by Gov. Allred.

SEPTEMBER BRONZE PLAQUE to George Limerick, Yale Theatre, Cleburne, Tex. for his campaign on “Texas Rangers,” plaque presented by Gov. Allred.

OCTOBER SILVER PLAQUE to Lew Chatham, Sooner Theatre, Norman, Okla. for his campaign on Warner’s “Anthony Adverse.”

OCTOBER BRONZE PLAQUE to Guy Martin, Colfax Theatre, South Bend, Ind. for his campaign on RKO’s “Swing Time,” plaque presented by Samuel B. Pettingill.

NOVEMBER SILVER PLAQUE to John L. Barcroft, RKO Palace, Columbus, Ohio for his campaign on RKO’s “Swing Time,” plaque presented by Mayor Myron B. Gessaman.

NOVEMBER BRONZE PLAQUE to Ross Meikle, Regent Theatre, Wanganui, N. Z. for his campaign on Paramount’s “Desire,” plaque presented by the Mayor of Wanganui.

DECEMBER SILVER PLAQUE to Olof Anderson, Speelgren Theatre, Stockholm, Sweden for his campaign on RKO’s “Follow the Fleet,” plaque presented by U. S. Ambassador to Sweden Laurence A. Steinhardt.

DECEMBER BRONZE PLAQUE to George Hunter, Fox Orpheum Theatre, Atchison, Kansas for his campaign on “Theodora Goes Wild,” plaque presented by Gov. Huxman.

Winners by Months—1937


FEBRUARY SILVER PLAQUE to Rex Williams, Hoosier Theatre, Whiting, Ind. for his campaign on Columbia’s “Pennies From Heaven,” plaque presented by Gov. M. Clifford Townsend.

FEBRUARY BRONZE PLAQUE to C. E. McSwain, Granada Theatre, Plainview, Tex. for his campaign on Paramount’s “The Plainsman.”

MARCH SILVER PLAQUE to Russ Hardwick, Plains Theatre, Clovis, N. M. for his campaign on Paramount’s “The Plainsman.”

MARCH BRONZE PLAQUE to J. L. Redmond, Bonham Theatre, Fairbury, Neb. for his campaign on Paramount’s “Maid of Salem.”

APRIL SILVER PLAQUE to Ed McBride, Loew’s State Theatre, Syracuse, N. Y. for his campaign on MGM’s “Maytime.”

APRIL BRONZE PLAQUE to John Tucker, Park Theatre, Roselle Park, N. J. for his campaign on Grand National’s “Great Guy.”

First Mention Certificates 1936

May


SID BLUMENSTOCK, publicist, Warner’s Theatres, Atlantic City, N. J. “Dream.”


MATT SAUNDERS, manager, Majestic, Bridgeport, Conn. “Ziegfield.”

June

BILL HENDRICKS, manager, Warner’s, Memphis, Tenn. “Things to Come.”

July

W. H. MACDONALD, manager, Liberty Great Falls, Mont. “Earthworm Tractors.”

JOHN TUCKER, manager, Park, Roselle, N. J. “Little Lord Fauntleroy.”

L. C. WORLEY, city manager, Great States Madison, Peoria, Ill. “Earthworm Tractors.”

August

LES POLLOCK, manager, Loew’s Rochester, Rochester, N. Y. “Last of the Mohicans.”
Raleigh Sharrock, manager, Palace, Morrilton, Ark. “Rhythm on the Range.”

September

October
Dan Krendel, manager, F-P Tivoli, Toronto, Ont. Can. “My Man Godfrey.”
C. R. Young, general manager, Paramount, Glasgow, Scotland, “Things to Come.”

November
John F. Burhorns, manager, Gayety, Chicago, Ill. “Sudden Death.”
Ben Cohen, manager, College, New Haven, Conn. “Romeo and Juliet.”
Matt Saunders, manager, Poli’s, Bridgeport, Conn. “Tarzan Escapes.”

December
Jack Simons, manager, Loew’s Poli, Hartford, Conn. “Winterset.”
James M. Totman, manager, Warner, Erie, Penna. “Romeo and Juliet.”

January
George Limerick, manager, Yale, Cleburne, Tex. “Plainsman.”
Ted De Grazia, manager, Lyric, Bisbee, Ariz. “Reunion.”

February
H. Arthur Leatherman, manager, Campus, Norman, Okla. “Garden of Allah.”
Allan Robertson, manager, Palace, Athens, Ga. “3 Smart Girls.”

March
Pete Egner, manager, Palace, Calgary, Can. “Silent Barriers.”
William W. Johnson, manager, Opera House, Millinocket, Maine. “Come and Get It.”
James Schlatter, manager, Ted Emerson, Advt. Dir. Omaha, Omaha, Neb. “Waikiki Wedding.”

April
Arlie Crites, manager, Washita, Chickasha, Okla. “Romeo and Juliet.”
David Martin, manager, Liberty, Sydney, Australia. “Show Boat.”

Honorable Mention Certificates—1936

May
Gil Brown, city manager, Irvin, Bloomington, Ill. “Leathernecks.”
Rudy Kuehn, manager, Bob Deitch, publicity, Stanley, Jersey City, N. J. “Mr. Deeds.”
Eugene Lavoy, manager, Dakota, Grand Forks, N. D. “Mr. Deeds.”
Jack Lykes, Loew’s Stillman, Cleveland, Ohio. “Sky Parade.”
Ken C. Mead, manager, Main, Pueblo, Colo. “Cape. January.”
Ernie Petch, manager, F-P Canadian Strand, Brandon, Can. “Rhodes.”
W. W. Risley, manager, RKO Palace, Rochester, N. Y. “Show Boat.”
George Rotsky, manager, F-P Canadian Palace, Montreal, Can. “Under Two Flags.”
Jerry Shimbach, manager, Granada, South Bend, Ind. “Things to Come.”
Jimmy Thames, manager, Ritz, Corpus Christi, Tex. “Mr. Deeds.”
C. R. Young, manager, Paramount, Glasgow, Scotland. “Milky Way.”

June
Lewis Black, manager, Queen, Wilming- ton, Del. “And Sudden Death.”
Harry Botwick, manager, M & P State, Portland, Maine. “And Sudden Death.”
Jerry De Rosa, manager, Perry Spencer, publicity, Loew’s Paradise, Bronx, N. Y. “Show Boat.”
Douglas George, manager, Parker, Darby, Pa. “Pasteur.”
George Irwin, manager, Lyceum, Duluth, Minn. “Show Boat.”
John Judge, manager, Loew’s Lincoln Square, N. Y. C. “Mr. Deeds.”

THE 1937-38 MOTION PICTURE ALMANAC 1039
LOU KUSSNER, manager, Apollo, Martinsburg, West Va. “Mr. Deeds.”
LES POLLOCK, manager, Loew’s Rochester, Rochester, N. Y. “Trouble for Two.”
R. W. RHODES, manager, New Weller, Zanesville, O. “Hit and Run.”
RALEIGH SHARROCK, manager, Malco Palace, Morrilton, Ark. “Mr. Deeds.”
VERN STOUTE, manager, Majestic, Grand Rapids, Mich. “Great Ziegfeld.”
DON WILLIAMS, manager, Colonial, Brooklyn, N. Y. “Under Two Flags.”

July
RALPH H. AYER, manager, Ute, Colorado Springs, Colo. “Great Ziegfeld.”
JACK D. BRAUNAGEL, publicist, Roxy, Logan, Utah. “And Sudden Death.”
LOUIE CHARNINSKY, manager, Capitol, Dallas, Tex. “Parole.”
COLLIS DRUMMOND, publicity, Plaza, Paris, Tex. “Show Boat.”
J. FRANCIS, advertising, Pathe Cinema, Bombay, India. “Lonesome Pine.”
MAX R. GRIFFIN, manager, Dunkin, Cushing, Okla. “Show Boat.”
RUSSEL HARDWICK, manager, Lyceum, Clovis, New Mexico. “Show Boat.”
EDWARD M. HART, manager, Paramount, Plainfield, N. J. “It’s Love Again.”
LLOYD A. HELDMAN, manager, Burns, Newport, Vt. “Earthworm Tractors.”
DAN KRENDEL, manager, Rivoli, Toronto, Can. “Show Boat.”
ED McBRIE, manager, Loew’s State, Syracuse, N. Y. “San Francisco.”
JAMES H. MCCOV, city manager, Paramount Goldboro, N. C. “The King Steps Out.”
MONK MALONEY, manager, Poli, New Haven, Conn. “San Francisco.”
CHUCK SHANNON, manager, Belmar, Pittsburgh, Pa. “Private Number.”
JOE SRIEBLING, manager, Erie, Hugo, Okla. “Custer’s Last Stand.”
FRED WEIMAR, manager, Paramount, Mitchell, S. C. “And Sudden Death.”

August
J. C. CLEMNTS, manager, Egyptian, Sioux City, S. D. “And Sudden Death.”
HORACIO CASTELLO, manager, Imperial, Brazil, S. A. “Modern Times.”
J. remi CRasto, exp. mgr., RKO Radio Pictures, Calcutta, India. “Follow the Fleet.”
ARNOLD GATES, manager, Loew’s Park, Cleveland, Ohio. “San Francisco.”
HAL B. GRADY, manager, Palace, Lubbock, Tex. “Suzy.”
F. M. MURPHY, relief manager, Loew’s State, Syracuse, N. Y. “Last of the Mohicans.”
W. W. RISLEY, manager, RKO Palace, Rochester, N. Y. “Mary of Scotland.”
J. KNOX STRACHAN, manager, Warner’s Lafayette, Portsmouth, O. “And Sudden Death.”
E. WILLIAM SPARK, manager, Bucklen, Elkhart, Ind. “And Sudden Death.”

September
GEORGE BANNAN, manager, Edwards, Easthampton, L. I. “Mary of Scotland.”
RAY BELL, publicity, Loew’s Palace, Washington, D. C. “Gorgeous Hussy.”
SID DANNENBERG, zone publicity, Ed Miller, manager, Warner’s Hipp, Cleveland, Ohio. “Anthony Adverse.”
FRANCIS DEERING, manager, Homer McCallom, publicity, Loew’s State, Houston, Tex. “Last of the Mohicans.”
GLENN FANNIN, manager, Strand Longview, Tex. “Sudden Death.”
JAY GOLDEN, manager, Keith’s, Syracuse, N. Y. “Anthony Adverse.”
SID HOLLAND, city manager, Elco, Elkhart, Ind. “Bengal Tiger.”
LAWRENCE LEHMAN, manager, Lou Mayer, publicity, Main street, Kansas City, Mo. “Swing Time.”
GUY MARTIN, city manager, Colfax, South Bend, Ind. “Texas Ranger.”
DINTY MOORE, manager, Irving Windisch, publicity, Strand, N. Y. C. “Anthony Adverse.”
BILL NASSER, manager, Kroger Babb, advertising director, Murphy, Springfield, O. “Ziegfeld.”
MORRIS ROSENTHAL, manager, Majestic, Bridgeport, Conn. “Girls’ Dormitory.”
HARRY RUBIN, manager, Tivoli, Michigan City, Ind. “Swing Time.”
ARTHUR J. WARSHA, manager, Roxy, La Porte, Ind. “Swing Time.”

October
EWELL BINGHAM, manager, Howard, Taylor, Tex. “Dimples.”
H. F. Borrensen, manager, Strand, Minot, N. D. “Bengal Tiger.”
Louie Charinsky, manager, Capitol, Dallas, Tex. “Nine Days a Queen.”
Ben Cohen, manager, College, New Haven, Conn. “Sing, Baby, Sing.”
Roy Drachman, manager, Fox, Tucson, Ariz. “Gay Desperado.”
Milt Harris, publicity, Loew’s State, Cleveland, Ohio. “Dodsworth.”
John Heinz, manager, John Cassidy, publicity, RKO Alden, Jamaica, L. I. “Swing Time.”
J. A. Sanders, manager, Westex, Olney, Tex. “Texas Rangers.”
Dwight Seymour, manager, Max Griffin, publicity, Dunkin, Cushing, Okla. “Ramona.”
Martin Wade, manager, Majestic, Gainesville, Tex. “Swing Time.”
S. Wexo, manager, F. Herkowitz, publicity, RKO Dyker, Brooklyn, N. Y. “Swing Time.”

November
Artie Cohn, manager, Queen, Wilmington, Del. “Dream.”
Marlowe Conner, manager, Grove, Chicago, Ill. “Sworn Enemy.”
Dave Goodman, manager, Strand, Altoona, Pa. “Cain and Mabel.”
Happy Hasselo, manager, Royal, Le Mars, Ia. “Road to Glory.”
Roscoe Hopkins, manager, Chief, Gallup, N. M. “Charge of the Light Brigade.”
Ted Jones, manager, Yucca, Roswell, N. M. “Ziegfeld.”
Mort Margolius, manager, College, Toronto, Canada. “Ziegfeld.”
Ken Mead, manager, Main, Pueblo, Colo. “Go West, Young Man.”
Ernie Petch, manager, Strand, Brandon, Can. “Valiant is the Word for Carrie.”
Allan Robertson, manager, Palace, Athens, Ga. “Three Men on a Horse.”
Sonny Shepherd, manager, Lincoln, Miami Beach, Fla. “Reunion.”
A. G. Stolte, manager, Paramount, Waterloo, Iowa. “Give Me Your Heart.”
Eric Waighquist, advertising manager, Capitol, Melbourne, Australia. “Give Us This Night.”

December
Russ Bowman, manager, Loew’s Ohio, Columbus, Ohio. “Garden of Allah.”
L. A. Chatham, manager, Sooner, Norman, Okla. “Light Brigade.”
Walter Davis, manager, Capitol, Regina, Sask. Can. “Valiant is the Word for Carrie.”
S. Ganguli, sales manager, Metro Cinema, Calcutta, India. “General Died at Dawn.”
Morris Rosenthal, manager, Majestic, Bridgeport, Conn. “Reunion.”
Boyd F. Scott, manager, Texas, Iraan, Tex. “Ziegfeld.”
Sonny Shepherd, manager, Lincoln, Miami Beach, Fla. “Pennies from Heaven.”
E. A. Steinbuch, manager, Milt Harris, publicity, Loew’s State, Cleveland, Ohio. “Go West, Young Man.”
Lawrence H. Thompson, manager, Loew’s, Canton, Ohio. “Come and Get It.”

Honorable Mention Certificates—1937

January
W. A. Agnew, manager, Pavilion, Barrhead, Renfrewshire, England. “Mr. Deeds.”
Paul Binstock, manager, Republic, Brooklyn, N. Y. “Rainbow on the River.”
Harry Brown, Jr., resident manager, Edward Shea, Jr., house manager, Shea’s Paramount, Newport, R. I.
Charles Burke, advertising manager, Liberty, Cumberland, Md. “Black Legion.”
Gus Carlson, manager, Peoples, Superior, Wis. “One in a Million.”
Eddie Forester, manager, Capitol, Grand Island, Neb. “Plainsman.”
Harry B. Harris, general manager, Exchange Kinema, Lincoln, England. “Show Boat.”
Rudy Kuehn, manager, Bob Deitch, publicity, Stanley, Jersey City, N. J. “Black Legion.”

Seymour Morris, manager, Schine’s State, Cortland, N. Y. “Romeo and Juliet.”
Bob Rusell, manager, Poli, New Haven, Conn. “Pennies from Heaven.”

Chuck Shannon, manager, Belmar, Pittsburgh, Pa. “Charge of the Light Brigade.”
Wayne Sweeney, manager, La Porte, La Porte, Ind. “Romeo and Juliet.”

Charles Taylor, manager, Great Lakes, Buffalo, N. Y. “Plainsman.”

**February**

Lewis S. Black, manager, Aldine, Wilming-ton, Del. “3 Smart Girls.”
Al. Buehrig, Jr., manager, Metro Cinema, Calcutta, India. “Romeo and Juliet.”

Louie Charnisky, manager, Capitol, Dallas, Tex. “Romeo and Juliet.”

Harry Furst, manager, Palace, Lawrence, Mass. “Black Legion.”

Arnold Gates, manager, Loew’s Park, Cleveland, Ohio. “After the Thin Man.”

Walter Hincks, manager, Alex Cinema, Paisley, Scotland. “Mr. Deeds.”

Roscoe Hopkins, manager, Chief, Gallup, New Mexico. “Black Legion.”

Murrary Lafayette, manager, Avon, Utica, N. Y. “You Only Live Once.”

Bert Leighton, manager, Grand, Lancaster, Pa. “3 Smart Girls.”

Ed McBride, manager, Loew’s State, Syracuse, N. Y. “Romeo and Juliet.”


F. G. Nutting, manager, Paramount, Grand Forks, N. D. “Black Legion.”

Al Reynolds, manager, State, Austin, Tex. “You Only Live Once.”


E. L. Weppler, manager, Shea’s State, Conneaut, Ohio. “3 Smart Girls.”

**March**

Ewell Bingham, manager, Howard, Taylor, Tex. “You Only Live Once.”


Marlowe Connor, manager, Grove, Chicago, Ill. “Plainsman.”

Arlie Crites, manager, Washita, Chickasha, Okla. “Green Light.”


Roscoe Drssel, manager, Loew’s, Wilming-ton, Del. “History Is Made At Night.”


Charles E. Fish, manager, Schine’s Palace, Oneonta, N. Y. “Black Legion.”


Roscoe Hopkins, manager, Chief, Gallup, N. M. “3 Smart Girls.”

R. W. Huffman, manager, Uptown, Pueblo, Colo. “Man Who Worked Miracles.”

Mel Lawton, general manager, Prince Edward, Herrmann E. Flynn, Paramount advt. mgr., Sydney, Australia “General Died At Dawn.”

James Reed, manager, La Scala Cinema, Glasgow, Scotland, “Ziegfeld.”

Howard W. Robarge, manager, Cosmo, Merrill, Wis. “Romco.”


Don Williams, manager, Colonial, Brook-lyn, N. Y. “Plainsman.”

**April**

Ivan Ackery, manager, Orpheum, Vancouver, B. C. “Silent Barriers.”

Harold A. Bishop, manager, Capitol, Win-nipeg, Can. “Silent Barriers.”

David Dallas, manager, Grand, Holdenville, Okla. “Waikiki Wedding.”


Doc Elliott, manager, Ohio, Canton, Ohio. “Top of the Town.”

Sam Gilman, manager, Loew’s, Harrisburg, Pa. “Maytime.”

Herbie Hayward, dir. pub., State, Victor Hobler, dir. pub., RKO Theatres, Syd-ney, Australia. “Swing Time.”


Matt Saunders, manager, Poli, Bridgeport, Conn. “Maytime.”

Sonny Shepherd, manager, Lincoln, Miami Beach, Fla. “Wake Up And Live.”


## Round Table Membership

<table>
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<th>Country</th>
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<td><strong>TOTAL MEMBERSHIP</strong></td>
<td><strong>5,007</strong></td>
</tr>
</tbody>
</table>

---

**U. S. POSSESSIONS**

<table>
<thead>
<tr>
<th>Possession</th>
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</thead>
<tbody>
<tr>
<td>CANAL ZONE</td>
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<tr>
<td>CUBA</td>
<td>10</td>
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<tr>
<td>PORTO RICO</td>
<td>8</td>
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<tr>
<td>PHILIPPINE ISLANDS</td>
<td>6</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>28</strong></td>
</tr>
</tbody>
</table>
How the air express blankets the key cities of the United States is shown in the map, prepared by Railway Express Agency, Inc. Direct air express for film is provided by the Agency to 216 cities over 28,000 miles of air lines, overnight delivery from coast to coast and border to border, same-day delivery up to 750 or 1,000 miles, and coordinated service (part air and part rail) over 230,000 miles of railroads. The service is fed through 23,000 Railway Express offices and is handled by 37,000 employees and 10,000 motor vehicles.
british film market

• THE YEAR IN ENGLAND
• FINANCIAL STATEMENTS
• PRODUCTION COMPANIES & STUDIOS
• MISCELLANEOUS COMPANIES
• TRADE ORGANIZATIONS
• IMPORTERS & EXPORTERS
• PROCESSING LABORATORIES

International MOTION PICTURE ALMANAC
YEAR IN ENGLAND

by BRUCE ALLAN

The twelve months past were in many ways the most eventful in themselves, and the most momentous for the future, of any period in the history of the British industry.

The year opened with a production boom. It closed with a production crisis. In its course it witnessed a remarkable box-office revival, traceable to a general improvement in community conditions, to an unusually "bad" summer, and to the continued good effects of the freeing of the low-priced seats from Entertainment Tax. The receipts both of exhibitors and of distributors undoubtedly reached a new high, and by a big margin. Theatre erection proceeded at such a pace that Redundancy,—now officially re-christened by the more intelligible name of Over-building,—became, and remains, a major industry problem.

Plenty of other problems remain for 1937-38. Aside from the question of British production, most of them are rooted in the seller-buyer relation of distributor and exhibitor. That the relations of the Cinematograph Exhibitors Association and the Cinematograph Renters Society are no more cordial than they were in a period of slump underlines the fact that the British exhibitor considers himself seriously injured by trading conditions as they are established. This would not, in ordinary circumstances, perhaps, call for special comment. At this moment the fact that exhibitors are obsessed by the problem of rentals (which range up to 50 per cent of gross) and by allied factors of the trading position, may have a very important bearing on matters with which exhibitors, directly, appear to have no concern. For instance, it may have a very big effect in determining the exact form in which the Government re-enacts the Cinematograph Films Act, due to expire in 1938.

The future of the Films Act has been one of the two front-page stories of the year. The other has been the future of the Gaumont-British Corporation. To neither has the last chapter been written, at this time. When finality is reached the structure of the British industry, and its future for many years, will be profoundly affected, and a somewhat detailed consideration of both developments is therefore inevitable.

The "Moyne Committee"

A Departmental Committee on Cinematograph Films was appointed by the Right Hon. Walter Runciman, president of the Board of Trade, on March 25th, 1936. Its terms of reference were "to consider the position of British films, having in mind the approaching expiry of the Cinematograph Films Act, 1927, and to advise whether any, and if so what, measures are still required in the public interest to promote the production, renting and exhibition of such films." It became known as the Moyne Committee immediately from the name of its chairman, Lord Moyne, DSO. The other members were Mr. Alan Charles Cameron, MC, Mr. Joseph Stanley Holmes, Mr. James Joseph Mallon, the Hon. Eleanor Mary Plumer and Lt.-Colonel Sir Arnold Wilson, KCIE, CSI, CMG, DSO, MP. Mr. Cameron, through his association with the British Film Institute, and Sir Arnold Wilson, a member of the Advisory Committee under the Films Act, were the only members publicly associated with an interest in film matters.

The Committee held its first meeting on May 5, 1936, hearing evidence on that occasion from the Board of Trade, and in subsequent meetings it received formal statements from, and examined representatives of, the Cinematograph Exhibitors Association, the Cinematograph Renters Society, the Film Group of the Federation of British Industries, and from a great number of specialist associations, trade unions and individuals interested in the film from commercial, educational and other aspects. It issued two Bluebooks containing all these statements and a verbatim report of the evidence, and its final Report was presented to the Board of Trade in November.

The "Moyne Plan"

The recommendations of the Committee, on which controversy has ranged ever since, were, translated into non-legal terms, as follows:

1.—The Government should take steps to prevent transfers of controlling interests in British organizations to foreign concerns.

2.—The Government should encourage the formation of financial organizations to finance approved British production units.

3.—The principle of the Quota of British films should continue, as respects both exhibitors and distributors, for a further ten years.

4.—Separate Quotas should be established for features and shorts. British films in each class to be set against imports of the same class. (Under the present Act British feature footage may be used as "cover" for imported shorts).

5.—The opening Quota, for features, in a new Act, to be 20 per cent on distributors and 15 per cent on exhibitors.

6.—The principle of a Variable Quota to be adopted, each year's Quota to be fixed by regard to the actual output of good quality British films in the preceding twelve months. The ultimate aim to be a 50 per cent Quota.
TICKET
REGISTERS

THERE IS NOTHING TO EQUAL
THOSE OF
GENERAL REGISTER CORPORATION
1540 BROADWAY
NEW YORK CITY
U. S. A.

AUTOMATICKET LIMITED
197 WARDOUR STREET
LONDON, W.1
ENGLAND

CONTROLES AUTOMATIQUES S.A.
39 AVENUE GEORGE V
PARIS
FRANCE

CONTROLES AUTOMATIQUES S.A.
150 RUE DE LA LOI
BRUXELLES
BELGIUM

BOX OFFICE CONTROL AT ITS BEST
7.—The opening Quota for shorts to be 15 per cent on distributors, 10 per cent on exhibitors.
8.—Variability to apply to shorts Quota on the same basis as in the case of features.
9.—Quality Test, "based directly on viewing of the film to be provided to all subjects, features or shorts, for which British registration is sought.
10 & 11.—Films not registered, or refused for registration, for distributors' Quota to be available for exhibitors' Quota.
12.—All films to be trade shown before bookings are accepted on them.
13.—Exhibitors' Quota to be computed quarterly, distributors' six-monthly. A default not exceeding 20 per cent in any period to be made good in the next.
14.—A distributor's license to be liable to cancellation on one conviction for Quota default instead of three convictions, as at present.
15.—Provision for exhibition of one copy of a foreign film for twelve weeks, without needing Quota cover. (Meets the case of foreign language films and specialized subjects, unsuitable for general release, but of artistic value.)
16.—Films made in British Dominions to be subject to the Quality Test.
17.—Dominions to be asked, in Quota legislation, to extend to British films the same treatment as is given to Dominion films in England.
18.—The addition of the total length of any British film, or twenty per cent of studio scenes (whichever is the lesser) may be foreign footage without affecting its registration.
19.—Abolition of the stipulation that the scenario writer of a British film must be British.
20.—Newsreels and commercial films excluded from all recommendations as to new legislation.
21.—Distributors to be required to make a statutory declaration in regard to all their films that they have not been blind-booked in contravention of the booking restrictions clauses of the Act.
22.—Penalties for blind-booking offenses to lie against distributors only and to be increased to £250 for each offense; license to be liable to cancellation on a second conviction.
23.—Restrictions on advance booking to be withdrawn.
24.—Block booking to be made a legal offense and an annual statutory declaration to be made by each distributor that he has not forced exhibitors to take unwanted films.
25.—Three "try-outs" to be allowed, with certain safeguards, before the registration of a film.
26.—Injunction of British production to be taken by the Government.
27.—Sub-standard films to be excluded from immediate legislation, but the danger of foreign competition was urged to be watched.
28.—A Films Commission to be set up, for the purpose of administering a new Act and exercising the other recommended executive powers in regard to finance, foreign control, and so forth. To be composed of a chairman and not less than two or more than four other members, entirely independent of the film industry.

Reaction to Proposals

The Report undoubtedly came as a surprise to all sections of the trade. Even producers had not expected anything so drastic as a Quota potentially rising to 50 per cent, and the severe increase in the penalties on distributors and the general suggestion that the provisions of the present Act, as they affect that section of the trade, should be stiffened instead of being relaxed, were commented on adversely even by interests not subject to them. There was an almost universal feeling, at first, that the recommendations were unworkable, and a reaction against the idea of Government interference in the industry which led to discussions, abortive at the time, for the establishment of a ruling body of the trade itself under the presidency of Sir George Cyril Arthur, M.P.

As the three sections of the industry got down to individual discussions of the Report from the standpoints of their separate and selfish interests, it became clear that agreement on one hundred per cent opposition by the trade to the trade the Moyne recommendations would not be established. Eventu¬ally, however, the three associations submitted statements in criticism of the Report to the Board of Trade, which established the following facts:

There was universal opposition to a Films Commission as envisaged in the Report. Producers accepted the idea of a Government body, but wished it to include trade members, to be restrained from interfering with companies' individual affairs and to be guided by a trade Advisory Committee.

Exhibitors asked an official Arbitration Board to consider disputes referred to it by the trade.

Distributors condemned the Commission without reservation.

The CEA and the Film Group accepted Quota differentiation in favor of the exhibitor, the Variable Quota, and the new measures against blind-booking, but producers supported distributors in opposition to the illegalization of block-booking.

The only real point of unanimity was in desiring the retention of the present restriction of advance booking to six months.

Things remained in this position until the annual Banquet of the CEA early in 1937, at which speeches were made by Lord Moyne and by Dr. Leslie Burgin, Parliamentary Secretary to the Board of Trade. Dr. Burgin scoured the industry by an intimation that if the three sections could not agree, the Government would legislate as it thought the situation demanded. Very explicitly he said, "Gentlemen, organize yourselves, or be organized from without."

Intending to act on this suggestion, with some reason, as an order, the CEA and the KRS re-established contact and, announcing preliminary agreement in regard to overbuilding, the Standard Contract and "various contract conditions," invited the Film Group to participate in further discussions of the Quota. At this later meeting the CEA representatives more or less played the part of spectators while producers and distributors discussed the possibility of arriving at a scheme of reciprocity between England and America which would make the present Quota unnecessary. These discussions were still continuing at this writing.

The situation is, that distributors, at whom all the most drastic suggestions in the Moyne Report are aimed, see their most hopeful policy to be an alliance with exhibitors. The exhibitors, who object more to the detail than to the principle of the Report, are conscious of the strength of their position and are quite openly demanding certain concessions which they regard as overdue, in general trading matters, as the price of their support of the KRS. In particular they desire an Arbitration by an official body as a prime measure of protection against what they assert are oppressive trading methods by distributors. They are believed to have obtained the consent of the KRS to this suggestion, together with a promise of relief from
severe credit terms and a revival of the Standard Contract in a form acceptable to theatre men. The reciprocity proposal to have been put forward by the Film Group amounts to a substitution of the existing Quota by a provision that distributors of American films in England shall acquire British films for release in America or provide a "cash equivalent" to the producers.

To this suggestion distributors are opposed in principle, describing it as a system of "forced export." Ostrer further suggests that the distributor be free to produce or acquire five or six good quality British pictures in the year, with safeguards as to cost and quality, in place of acquiring fifteen to eighteen pictures, as at present, in order to meet the existing 20 per cent footage Quota. The big obstacle to acceptance of this proposal by production interests is that a vested interest exists in studios, which obviously will be active in proportion to the "compulsory" footage deemed by law. It is the "footage interest" as opposed to the entertainment interest represented by exhibitors and distributors.

Whether a compromise is arrived at between the three divergent interests represented in the current discussions is a matter of vital importance to the industry. It may be assumed that the presentation of an agreed trade policy to the Board of Trade will include very substantial concessions from the CEA and the Film Group, to the KRS, the trade section most severely hit by the Moyne recommendations in their official form. In the absence of agreement, it must be feared that the Government, if it does not for the present take a course of safety by renewing the existing Act—and I am conscious to think a not impossible procedure—will incline to the nationalist policy championed by the Film Group.

Effect on Americans

In that event the situation may be set up that certain American interests may not find it possible to continue production interests on the present basis. There may be a reduction of American imports, which to the exhibitor, will mean the creation of still further difficulties in regard to production at cost price.

Such a situation would underline a fact basic to all British trade problems but scarcely glanced at in all the lengthy discussions of the Moyne Report. That fact is the absolute dependence of British cinemas on American films and American star values for their continuance as profit-making institutions. This dependence has been established by the support of a box office created and maintained by American values is a sequential fact still less frequently mentioned. Penal legislation against the distributors of American films seems of doubtful wisdom as a political expedient. As a business measure it appears suicidal. As a business measure it appears suicidal. As a business measure it appears suicidal. As a business measure it appears suicidal. As a business measure it appears suicidal.

The Gaumont-British Deals

What the British trade knows as the Gaumont-British deals, but which more accurately would be described in the plural, came into the news in the first week of May, 1936, as a rumor that Twentieth Century-Fox was buying control from the Ostrer brothers. By July, talk of offers of $1,500,000 ($7,500,000) for control from Mr. Joseph Schenck was in the wind. Mr. A. C. Blumenthal came to London in connection with mysterious negotiations, and in due course, after Ostrer visits to the States, agreement between the three brothers and Twentieth-Century-Fox, in combination with Metro-Goldwyn-Mayer, was announced. Statements that British control would be legally conserved did not obscure the fact that the Ostrer-Fox-Metro deal meant, in fact, substantial control of the G-B operation and exhibition through the largest theatre circuit in the country, passing to American interests.

Questions were asked in the House of Commons. The B.B.C. Board of Governors, 

immediately, Mr. Ostrer obtained the B or non-voting shares in Metro-Goldwyn-Mayer for a not impossible procedure—will incline to the nationalist policy championed by the Film Group.

"deadlock.

The position created was one of deadlock, only to be ended, it seemed, by Twentieth Century-Fox coming to terms with Gaumont-British, which increased its ordinary dividend owing to financial difficulties officially ascribed to its indifferent success in the American market, failed to obtain acceptance of its report and accounts by an angry annual meeting, which finally adjourned, by a vote hostile to the directors, for production of a consolidated statement of assets and liabilities. This document was produced at the end of the month later. After another stormy meeting, the report and accounts were accepted. Very vocal at this meeting was Mr. C. L. Nor- don, lawyer spokesman of a group of dissentient ordinary shareholders, who demanded an investigating committee, threatened an extraordinary general meeting, and in general made it plain that a considerable section of G-B shareholders were anxious to replace the Ostrer directorate by another headed by Mr. John Maxwell, a director since the deal with the Ostrers but, as he himself explained on various occasions, without control of G-B policies.

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Questions were asked in the House of Commons. The B.B.C. Board of Governors,
him the control of the company, irrespective of what the Ostrers or F.C. Maxwell had contributed. No payment of the preference dividend would have conferred votes on the holders in six months. The preference dividend, common knowledge, would be used to put the Ostrer alliance well in.

The next announcement was that the preference dividend would be paid on the due date, March 31, 1938. Promptly an open division of the G-B board was advertised. Against the Ostrers and their nominees were ranged Mr. Maxwell and the nominees of Twentieth Century-Fox in a protest against the dividend, the legality of which they, in the first instance, questioned. It was made public that the voting on the payment of the dividend was 5 to 4.

The "GFD Deal"

At about that time the "GFD Deal" began to occupy newspaper space. General Film Distributors, Ltd., founded by Mr. C. M. Woolf, a year previously joint managing director and deputy chairman of G-B, and backed by Lord Portal and Mr. J. A. Rank, both reputed sterilizing millionaires, attracted attention by its purchase into United Artists. It now figured as making an offer for the entire distribution of the G-B group. There were more G-B board meetings, the last of which witnessed agreement between the Ostrer and Woolf interests, against the continued opposition of the Maxwell and American sections of the board. Its effect was that G-B immediately closed down Shephard's Bush studio, the entire selling and distributing section of G-B Distributors, Ltd., and went out of production except as regards eight pictures for which it was contracted and these it planned to make on a fifty-five cash basis with GFD, for distribution by GFD.

Opposition to the deal in the board, on a charge of needless scrapping of assets, was unsuccessful and opposition in the courts was also a failure, the "Nordon" committee being refused an injunction which it sought against the payment of the preference dividend on the grounds that it was being paid out of capital. Future action in the courts by the Nordon group is not ruled out, but the present position is that, through payment of the preference dividend, the Ostrers retain their control of the company. Meanwhile Mr. Maxwell has taken action against them, on the grounds that the sale to him of the Metropolis shares was obtained by misrepresentation; he is asking damages, it is unlikely that the case will be heard until in the fall.

In the meantime trade speculation mainly turns on the exact attitude of Twentieth Century-Fox-Metro (MGM now holders of half of the Fox shares in G-B) in the Ostrer-Maxwell fight for control. American nominees on the board have supported Mr. Maxwell throughout, yet the Fox holding in Metroplex was an original obstacle to Maxwell control of G-B. The probability appears to be that the American companies, which this year received no dividend on their near $20,000,000 investment in G-B are anxious to see Mr. Maxwell in control, but on terms which guarantee their own specific interests, which are concerned with play dates as well as with cash.

Effect on General Situation

The G-B developments have had an important influence. For some time Mr. Isidore Oster's declaration that distribution in America was an uneconomic proposition for British producers was widely publicized. The subsequent abandonments, promptly an open division of the G-B company could be ascribed to plenty of other conditions, and with Mr. Maxwell's opposition, the abandonment of production and distribution to be unnecessary and wasteful.

The G-B move unfortunately coincided with a general production crisis, due to the fact that a great number of ill-founded and worse managed production units had exhausted the patience of their backers. "The distressed American market" was freely used, implicitly or explicitly, by a big percentage of these failures, which in fact, as expressed in film circles, were due mainly to the plainest incompetence. It continues to be used as an explanation of the fact that British studio space, which was at a premium a year ago, is today going begging.

There are good reasons for thinking that British production is fundamentally in a healthier position today than it was twelve months ago. Undoubtedly, British producers have had too much for two or three years. The drying up of the easy money does not mean that backing will not be forthcoming for sound enterprises based on the second best market in the world, in which the native product even now is secured twenty per cent of screen time.

Studio factories are plentiful and efficient. The magnificent Pinewood plant, opened in October, is shortly to be supplemented by the eight-stage Almagamated building at Elstree, while extensions of the Rock and Sound City plants are other developments of the year. What is needed is organization on business-like lines, based on market expectations in which American receipts figure as much, instead of the exceptional scale of that famous "freak," "The Private Life of Henry VIII."

Promises of 1938

Simply because the inefficient are rapidly weeding themselves out, at a painful cost to investors, it is possible to envisage a new start for production in 1938. It is even possible to believe that a majority of British producers, by that time, will have been converted to the belief that, since studio time is an expensive commodity, the most vital work in production must be done before the floor is reached. It is incredible but true that a great percentage of the mushroom concerns now shriveling paid such small regard to scripts that it was the rule rather than the exception to rewrite the story while the camera was waiting.

In the vaults are many interesting specimens of production at its worst which never were completed simply because the patience and the cash of the backers failed before the producers could think of a happier ending. Of the footage, and hundreds of thousands of pounds, wasted because exteriors failed to match interiors, or because a location unit failed without the scene for which it went on location, the stories are legion and some of them are painfully true.

With the cutting out of the deadwood this will cease. British production, for the most part, may be on a more modest scale for a number of years, but there is a real hope that it will be governed by business common-sense. If that is achieved the big pictures, and a small share at least of the American market, will come in due course. It is an important factor of the situation that at least two American companies (New World (Twentieth Century-Fox) at Denham, and Metro-British-Studios, at a studio not yet officially identified, will be making at least one British picture each, if budgeted and produced for the American market.

The Dickey Scheme

First talked of as a theory at the Summer Conference of the M.P.A.A. in July, 1936, co-operative production and distribution by exhibitors, on lines akin to those of the original First Nat-

THE 1937-38 MOTION PICTURE ALMANAC

1051
ional, has now been organized as a formal business plan, known officially as the British Independent Exhibitors (Distribution) Co., Ltd., and informally as "the Dixey Scheme," after its promoter, Captan A. C. N. Dixey. At the time of writing, the company was on the point of taking delivery of its first film and of commencing distribution. It has contracts with various independent producers, including Joe Rock, Ludovico Toezplitz and Gabriel Pascal, which are expected to produce six pictures in the first year.

**Television**

It is a British belief that television is farther advanced in this country than anywhere else in the world, and there is this behind the boast that British Broadcasting Corporation started a daily public service in the Fall of 1936 and has continued it ever since, with the promise of an extra daily hour.

The transmissions come from the Alexandra Palace in North London and are received over a 25-mile area. Plans for provincial stations, linked by cable to London, are in existence. The picture obtainable is roughly one foot wide, but various claims for "cinema screen" television have been made and, in part, substantiated. Baird Television (associated with Gaumont-British) introduced the television as a regular program item at the Dominion, London, on January 4th, 1937, showing a picture approximately 8 ft. by 6 ft., but transmitting by cable from a theatre dressing room.

In February, 1937 the BBC, which up to that time had used the Baird and EMI (Marconi) alternately for its transmissions, switched over to EMI exclusively, the system owing its victory to the virtues of its Emitron camera for direct transmission. Baird employed an intermediate film.

**Organization:**

There were two interesting additions to the already large numbers of societies, associations and organizations connected with, or desiring to influence the industry. Early in March, one hundred representatives of 150 companies concerned with production, in one or other of its branches, met at the offices of the Federation of British Industries and agreed to form the Film Producers Association with five Sections: Producers, Studio Owners, Shorts Producers, Newsreel Producers, Laboratories. It was foreshadowed that the Film Group of the PFI at present the representative body of producers, would become the Producers' Panel of the new body and that Mr. M. Neville Kenney, secretary of the Group, would become secretary of the new organization.

---

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**The 1937-38 Motion Picture Almanac**

1052
GABRIEL  PASCAL
PRODUCER
for
PASCAL FILM PRODUCTIONS, LTD.

Next Production

"PYGMALION"

by

GEORGE BERNARD SHAW

LONDON, ENGLAND
British Productions and Importations Compared

The Board of Trade annually issues official figures showing the numbers of films registered under the provisions of the Cinematograph Films Act, 1927. In the lists below registrations in the period Jan. 1 to Dec. 31, 1936, are compared with the figures for 1935.

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<th>FEATURES: (3,000 feet and upwards)</th>
<th>Subjects</th>
<th>Footage</th>
</tr>
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<tr>
<td>Nationality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>British (1935)</td>
<td>222</td>
<td>1,428,281</td>
</tr>
<tr>
<td>Imported (1935)</td>
<td>198</td>
<td>1,277,857</td>
</tr>
<tr>
<td>SHORTS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>British (1935)</td>
<td>196</td>
<td>213,253</td>
</tr>
<tr>
<td>Imported (1935)</td>
<td>145</td>
<td>165,166</td>
</tr>
<tr>
<td>TOTALS (All Films):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>British (1935)</td>
<td>418</td>
<td>1,641,534</td>
</tr>
<tr>
<td>Imported (1935)</td>
<td>343</td>
<td>1,443,032</td>
</tr>
<tr>
<td>TOTALS (Classified):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Features (1935)</td>
<td>752</td>
<td>4,881,754</td>
</tr>
<tr>
<td>Shorts (1935)</td>
<td>701</td>
<td>4,581,943</td>
</tr>
<tr>
<td>TOTAL FOOTAGE: All Films of All Nationalities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1936</td>
<td></td>
<td></td>
</tr>
<tr>
<td>British Feature Increase in Year</td>
<td>24</td>
<td>150,424</td>
</tr>
<tr>
<td>Imported Feature Increase in Year</td>
<td>27</td>
<td>149,387</td>
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<td>BRITISH PERCENTAGE OF TOTAL FOOTAGE:</td>
<td></td>
<td></td>
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<tr>
<td>All Films</td>
<td>27.9</td>
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<td>Features</td>
<td>29.5</td>
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(Quota requirement of Films Act: 20 per cent.)

BRITISH PRODUCTION OVER FIVE YEARS:

<table>
<thead>
<tr>
<th>Year</th>
<th>Features</th>
<th>Footage</th>
<th>Shorts</th>
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<tbody>
<tr>
<td>1932</td>
<td>1,049,164</td>
<td>156</td>
<td>64</td>
</tr>
<tr>
<td>1933</td>
<td>189</td>
<td>1,202,197</td>
<td>87</td>
</tr>
<tr>
<td>1934</td>
<td>190</td>
<td>1,283,841</td>
<td>145</td>
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<tr>
<td>1935</td>
<td>198</td>
<td>1,277,857</td>
<td>196</td>
</tr>
<tr>
<td>1936</td>
<td>222</td>
<td>1,428,281</td>
<td></td>
</tr>
</tbody>
</table>

T H E 1 9 3 7 - 3 8 M O T I O N P I C T U R E A L M A N A C

1054
Studios' Sound Equipment
And Their Capacities

A brief alphabetical guide to the main British plants. Details of the owning company, personnel, etc., appear under the heading “British Production Companies.”

A. B. P. Elstree
Boreham Wood, Elstree, Herts.
OWNERS—Associated British Pictures Corporation, Ltd.
Sound—Ambiphone (own system).
The original Elstree studio of British International Pictures, Ltd., now absorbed by A.B.P.

Ace Studios
OWNERS—Ace Studios, Ltd.
FLOORS—Two. Total area, 3,900 feet.
SOUND—Visatone. Triple headed dubbing and re-recording and full post-synchronizing.

Amalgamated
Boreham Wood, Elstree, Herts.
OWNERS—Amalgamated Studios, Ltd.
FLOORS—Eight stages and administrative block.
SOUND—Western Electric.
Service studio, planned as the largest in England and still in construction, May, 1937.

Beaconsfield
Beaconsfield, Bucks
OWNERS—British Lion Film Corporation, Ltd.
FLOORS—One, 115 feet by 55 feet.
SOUND—RCA High Fidelity.

British International Pictures
See Associated British Pictures.

British Lion
See Beaconsfield, above.

Bushey
Melbourne Road, Bushey
OWNERS—Bushey Film Corp., Ltd.
FLOORS—One.

Cricklewood
Temple Road, Cricklewood, London, N.W. 2. Eng.
OWNERS—Stoll Picture Productions, Ltd.
FLOORS—Two, 125 feet by 65 feet, 100 feet by 50 feet.
SOUND—Visatone.

Denham
Denham, Uxbridge, Middx., Eng.
OWNERS—London Film Productions, Ltd.
FLOORS—Seven, total area 90,000 sq. ft. One silent stage, area 30,000 sq. ft. Grounds of 165 acres, with garden and river settings.
SOUND—Western Electric. Four Mobile recording trucks. Five-way W. E. dubbing channel.

Fox-British
See Wembley.

Gaumont-British
OWNERS—Gaumont-British Corporation, Ltd.
FLOORS—Six stages. Total area, 90,000 sq. feet. Largest floor, 136 feet by 85 feet, includes tank 45 feet by 20 feet, water capacity 270 tons.
SOUND—British Acoustic, full range.
Other equipment includes two recording trucks, three viewing and one orchestration theatres, full workshop range.

Gainsborough
Peele St., Islington, London, N.
OWNERS—Gaumont-British Corporation, Ltd.
FLOORS—Two.
SOUND—British Acoustic, full range.

Hammersmith
See Riverside.

Highbury
OWNERS—Highbury Studios, Ltd.
FLOORS—Two: 115 feet by 60 feet, 60 feet by 30 feet.
SOUND—RCA and Film Recorders. Three-channel re-recording.

London Film Productions
See Denham.

Marylebone
245 Marylebone Road, London, N. W. 1.
OWNERS—Marylebone Studios, Ltd.
FLOORS—Two, total area 3,600 sq. feet.
SOUND—Plexo Electric Sound.

Nettlefold
Hurst Grove, Walton-on-Thames, Middx.
OWNER—Archibald Nettlefold.
FLOORS—One, 100 feet by 20 feet.
SOUND—RCA High Fidelity and Mobile Unit.

Pathetone
163, Wardour St., London, W. 1, Eng.
OWNERS—Associated British Pictures, Ltd.
FLOORS—One, 50 feet by 50 feet.
SOUND—RCA and Ambiphone.

Pinewood
Iver Heath, Bucks.
OWNERS—Pinewood Studios, Ltd.
FLOORS—Five stages: three each 165 feet by 110 feet; two, 110 feet by 82 feet. Exterior lot, 48 acres.
Riverside
OWNERS—Owning company in liquidation.
FLOORS—Two.
SOUND—British Acoustic full range.

Rock
Boreham Wood, Elstree, Herts.
OWNERS—Joe Rock Productions, Ltd.
FLOORS—Four. Spacious exteriors.
SOUND—RCA Violet Recording and Visatone.

Sound City
Shepperton, Mddx.
OWNERS—Sound City (Films) Ltd.
FLOORS—Seven. Two each 150 feet by 120; two, 120 feet by 100 feet; two, 70 feet by 40 feet; one, 100 feet by 80 feet. Four fitted with tanks. Combination of floors allows a maximum shot of 268 feet. Sixty acres of river and garden
SOUND—Two RCA mobile channels; two Visatone mobile channels.

Stoll
See Cricklewood.

Twickenham
St. Margaret's, Mddx.
OWNERS—Twickenham Film Studios, Ltd. (In liquidation).
FLOORS—One, 130 feet by 80 feet.
SOUND—RCA and Visatone.

Teddington
Broom Road, Teddington, Mddx.
OWNERS—Warner Bros. First National Produc-
FLOORS—Four.
SOUND—Western Electric.

Welwyn
Welwyn Garden City, Herts.
OWNERS—Associated British Pictures Ltd.
FLOORS—Three, 100 feet by 80 feet, 90 feet by 60 feet, 60 feet by 40 feet. Dubbing and back projection facilities. Large outside lot.
SOUND—Ambiphone.

Wembley
Empire Way, Wembley Park, Mddx., Eng.
OWNERS—Fox British Pictures, Ltd.
FLOORS—Two, total area, 12,252 sq. feet.
SOUND—Visatone and Asfi-Tobis.

Worton Hall
Iseworth, Mddx., Eng.
OWNERS—Criterion Film Productions, Ltd.
FLOORS—Three. Dubbing stage. Silent stage.
SOUND—Western Electric Wide Range.

C. DENIER WARREN
Character Actor

STAGE
FILM
RADIO

See
"Who's Who in Theatre"

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Production Companies; Structure, Personnel

Ace Studios, Ltd.
National House
Wardour St.
London, W. 1
Phone: Gerrard 3366-7-8

DIRECTORS
R. A. Hopwood, D. R. Frazer, B. Cazenove, Frank Green
MANAGING DIRECTOR
John H. Taylor
SECRETARY
M. Holman
STUDIO MANAGER
D. R. Frazer

Amalgamated Studios, Ltd.
60 Wardour St.
London, W. 1
Phone: Gerrard 2822

DIRECTORS
S. H. Sorkin
C. H. Bell, O.B.E.
E. A. Stone

Anglia Films, Ltd.
109 Jermyn St.
London, W. 1
Phone: Whitehall 7585

DIRECTORS
A. Nettlefold
E. Anson-Dyer
SECRETARY
G. D. Mingley
PRODUCTION MANAGER
E. Anson-Dyer
STUDIO MANAGER
S. Griffiths

Argyle British Productions, Ltd.
Broadmead House
21 Panton Street
Haymarket
London, S. W. 1

CHAIRMAN OF THE BOARD
F. H. Argyle
PRESIDENT
John F. Argyle
DIRECTORS
John F. Argyle
F. H. Argyle
DATE OF INCORPORATION
Tamworth, Staffordshire, July, 1936.
CAPITAL
£10,000 ordinary shares at £1 each.

Associated British Film Distributors, Ltd.
A. T. P. House
169-171 Oxford Street
London, W. 1, Eng.
Phone: Gerrard 2644 (9 lines)

CHAIRMAN
Basil Dean, M.B.E.
JOINT MANAGING DIRECTORS
Basil Dean
R. P. Baker

Associated Talking Pictures Limited
A. T. P. Studios
Ealing Green
London, W. 5
Phone: Ealing 6761 (9 lines)

CHAIRMAN OF THE BOARD
Basil Dean, M.B.E.
JOINT MANAGING DIRECTORS
Basil Dean
R. P. Baker, F.C.A.
SECRETARY
Gordon W. G. Rayner

DIRECTORS

DATE OF INCORPORATION
May 8, 1929.

A. T. P. Studios, Ltd.
Ealing Green
Phone: Ealing 6761 (9 lines)

CHAIRMAN
Basil Dean, M.B.E.
JOINT MANAGING DIRECTORS
Basil Dean
R. P. Baker, F.C.A.
SECRETARY
Gordon W. G. Rayner

DIRECTORATE

DATE OF INCORPORATION
March 30, 1931, in London.

Capital
Authorized and Issued: 5,000 Ordinary Shares of £1 each.

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FILM EDITORS
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STUDIO MANAGER
Wilson Blake

EDUCATION DEPARTMENT MANAGER
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CAMERAMEN
Jan Stallich, Gordon Dines

MASTER CARPENTER
E. Marlow

SOUND SUPERVISOR
Paul F. Wiser

CHIEF RECORDIST
E. Williams

PUBLICITY MANAGER
Horace Judge

MAKE-UP
H. Wilson

Atlantic Films, Ltd.
34 Maddox Street
London, W. 1, Eng.
Phone: Mayfair 4752

CHIEF OF BOARD
Thomas Dodds

DIRECTORS
Thomas Dodds, Douglas Brown, Jack Jewell

SECRETARY
Douglas Brown

PRODUCER
Alexander Esway

PUBLICITY DIRECTOR
M. W. Packham

DATE AND PLACE OF INCORPORATION

CAPITAL
£30,000, Ordinary, issued.

British and Dominions Film Corporation, Ltd.
Studios: Pinewood Studios
Iverheath, Bucks.
Telephone: Iver 460
and
Imperial Studios
Boreham Wood, Herts.
Telephone: Elstree 1616
Film House, Wardour Street, W. 1
Telephone: Gerrard 7855

CHAUFFEUR
E. Ronald Crammond

MANAGING DIRECTOR
C. M. Woolf

DIRECTORS
H. S. Wilcox, Capt. the Hon. R. Norton, W. H. Cockburn

DATE OF INCORPORATION
February 11, 1928.

CAPITAL
Authorized: £500,000 in £1 shares.

EXECUTIVE DIRECTOR
R. Norton

SECRETARY
A. Ducon
EDMUND GWENN
British National Films, Ltd.
15 Hanover Square
London, W. 1, England
Telephone: Mayfair 0082

DIRECTORS
Lady Yule
John Corfield

SECRETARY
A. G. A. Baring

CAPITAL
£100,000. Private company.

DATE AND PLACE OF INCORPORATION

NUMBER OF SHARES, ISSUED
100,000 at £1

BANKING AFFILIATIONS

British Pictorial Productions, Ltd.
(Producers of Universal Talking News and Empire News Bulletin)
90 Wardour Street
London, W. 1, Eng.
Telephone: Gerrard 3265

MANAGING DIRECTOR
Wm. C. Jepes

STUDIO DIRECTOR
Clifford Jepes

EDITOR
Cecil R. Snape

British Paramount News
10 School Road
North Acton
Telephone: Willesden 5511

EDITOR AND GENERAL MANAGER
G. T. Cummins

TECHNICAL SUPERVISOR
K. F. Hans

NEWS EDITOR
E. J. H. Wright

MAKE-UP EDITOR
W. Mellor

CHIEF CUTTER
E. Lewis

SOUND SYSTEM
Western Electric.

Buckingham Film Productions, Ltd.
293 Regent Street
London, W. 1
Phone: Langham 1851

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Max Schach

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175 Wardour Street
London, W. 1
Phone: Gerrard 7282

MANAGING DIRECTOR
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293 Regent Street
London, W. 1
Phone: Langham 1851

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Criterion Productions, Ltd.
Worton Hall, Isleworth
Middlesex, England
Phone: Hounslow 2323

DIRECTORS
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SECRETARY
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PRODUCER
Marcel Hellman

PUBLICITY DIRECTOR
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Embassy Pictures (Associated) Ltd.
39 Hill Street
London, W. 1
Phone: Grosvenor 1907

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O. King

PRODUCTION MANAGER
Billie Phelps

STUDIO MANAGER
Desmond Tew

FILM DIRECTORS
George King
Milton Rosmer
Redd Davis

Fanfare Pictures, Ltd.
Canada House, Norfolk Street
Strand, London, W.C. 2
Phone: Temple Bar 1104

DIRECTORS
Gordon Wellesley
John G. Saunders

PRODUCER
Gordon Wellesley

PRODUCTION MANAGER
Cecil Dixon

FILM DIRECTOR
Thorald Dickinson

Fox British Pictures, Ltd.
Empire Way
Wembley Park, Middlesex, England
Phone: Wembley 3000

DIRECTORS
E. Gartside, F. L. Harley, Roy Simmonds, W. J. Hutchinson, A. Bryce, N. H. Nesse.

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Roy Simmonds

———

Gaumont British News
Line Grove, Shepherd's Bush
London, W. 12, England
Phone: Shepherd's Bush 1210

EDITOR
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PRODUCTION MANAGER
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ASSISTANT PRODUCTION MANAGER
E. Wyand

NEWS MANAGER
B. Rowlands

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DATE AND PLACE OF INCORPORATION
February 4, 1932, London.

CAPITAL
21,500 £1 "A" (Ordinary) Shares.
25,000 2 Shillings "B" (Preferred) Shares.

———

Gainsborough Pictures (1928) Ltd.
Poole Street, Islington, N. 1.
Phone: Clerkenwell 9100 (7 lines)

Registered Offices: 142-150 Wardour Street

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G. P. O. Film Unit
21 Soho Square
London, W. 1
Phone: Gerrard 2666

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(Founded as the Film Unit of the Empire Marketing Board, now under the control of the Post Office. Produces "documentary" films for official propaganda and also for general release.)

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Grosvenor Sound Films, Ltd.
87 Regent Street
London, W. 1
Phone: Regent 4354

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Harcourt Templeman

FILM DIRECTOR
Sinclair Hill

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Hammer Productions, Ltd.
80-86 Regent Street
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Phone: Regent 7461

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DIRECTORS
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4 St. James's Street
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Phone: Whitehall 4686

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FILM DIRECTOR
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Liberty Films, Ltd.
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THE 1937-38 MOTION PICTURE ALMANAC

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DATE OF INCORPORATION
1911.

Pathetone Studios
103 Wardour Street
London, W. 1, England
Telephone: Gerrard 5701

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RECORDING ENGINEER
J. NEWBURY
ART DIRECTOR
W. S. MACPHERSON
CHIEF ELECTRICIAN
J. WILLIAMSON
CAMERAMEN

Pinewood Studios, Ltd.
Iver Heath
Bucks., Eng.
Phone: Iver 460

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DIRECTORS
SECRETARY
M. KNOPMUS
FILM DIRECTOR
W. V. HANBURY
DATE AND PLACE OF INCORPORATION
May 14, 1936. London.
CAPITAL
£100 in 1,000 Ordinary shares.

SECRETARY
FRANK CARPENTER
DATE AND PLACE OF INCORPORATION
CAPITAL
Authorized and issued: 120,000 shares of £/-
each.
BANKING AFFILIATIONS
Barclay's Bank, Ltd., 54, Lombard St., London,
E. C. 2, Eng.

Metro-Goldwyn-Mayer British Studios, Ltd.
14, Waterloo Place
London, S. W. 1, England
Phone: Whitehall 9788

MANAGING DIRECTOR
Ben Goetz
DIRECTORS
Ben Goetz, Sam Eckman, Jr., James C. Squier, H. Sydney Wright, G. R. Webb.
SECRETARY
G. R. WEBB
PRODUCER
MICHAEL BALCON
PRODUCTION MANAGER
H. G. BOXALL
CAPITAL
£25,000 in £1 Ordinary shares.

Nettlefold Studios
Hurst Grove
Walton-on-Thames, England
Phone: Walton 1460

PROPRIETOR
ARCHIBALD NETTLEFOLD
STUDIO MANAGER
M. C. NICHOLSON
ART DIRECTOR
D. RUSSELL
SOUND ENGINEER
H. FULLER
CAMERAMAN
GEOFFREY FAITHFULL
CHIEF ELECTRICIAN
W. BOWDEN

Widgey R. Newman Productions
60 Wardour Street
Phone: Gerrard 3827

DIRECTOR
WIDGEY R. NEWMAN
SECRETARY
J. HARKER
FILM DIRECTORS
W. R. NEWMAN
K. W. LOTINGA

New World Pictures, Ltd.
Denham Studios
Bucks., Eng.
Phone: Denham 2345

CHAIRMAN OF BOARD
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L. F. BAKER
DIRECTORS
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Sound City, Shepperton, Middlesex

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CHAIRMAN

Major Philip Hanbury

DIRECTORS


SECRETARY

M. Knopmuss

DATE AND PLACE OF INCORPORATION

May 17, 1933, London.

NUMBER OF SHARES

1000 £2/- Ordinary. No preference.

Stafford Studios Limited

Sound City, Shepperton, Middlesex, England

Phone: Chertsey 2291

CHAIRMAN

John Stafford

DIRECTORS

John Stafford, W. V. Hanbury, H. L. M. Cotter, M. Knopmuss.

SECRETARY

H. L. M. Cotter

DATE AND PLACE OF INCORPORATION


NUMBER OF SHARES

1,000 at £1. No Preference.

Standard International Pictures, Ltd.

199, Piccadilly, London, W. 1

CHAIRMAN OF BOARD

Robert B. Solomon

DIRECTORS


PRODUCTION MANAGER

M. Delamar

FILM DIRECTOR

Alfred Zeisler

Strand Film Co., Ltd.

37/39, Oxford Street, London, W. 1

DIRECTORS

Donald F. Taylor, Ralph Keene, C. L. Heseltine, C. H. Clarke.

DIRECTOR OF PRODUCTIONS

Paul Rotha

FILM DIRECTORS

Alexander Shaw, J. B. Holmes, Stanley Hawes.

Technicolor, Ltd.

Bath Road, Harmondsworth

West Drayton, Middlesex

CHAIRMAN OF BOARD

Dr. Herbert T. Kalmus

JOINT MANAGING DIRECTORS

Kay Harrison, Frank R. Oates.

SECRETARY

L. C. Pusey

DIRECTORS

Sir Adrian Baillie, Bart., H. St. George Syms, C. Holmes Brand.

DATE AND PLACE OF INCORPORATION


CAPITAL

Issued, 140,000 £1 shares: 205,000 “A,” 205,000 “B.”

Union Cinemas, Ltd.

Union House

15 Regent Street, London, W. 1, England

Telephone: Whitehall 8484

CHAIRMAN OF BOARD

David Bernhard

MANAGING DIRECTOR

Charles Frederick Bernhard

SECRETARY

Alfred Ernest Davis

DIRECTORS

David Bernhard, C. F. Bernhard, Laurence Joseph Clements.

DATE AND PLACE OF INCORPORATION


CAPITAL

Authorized: £6,500,000 in 2,000,000 Redeemable 6 per cent Cumulative First Preference shares of £1; 1,500,000 Redeemable 6 per cent Cumulative Second Preference shares of £1: 10,000,000 “A” Ordinary shares of ½; 2,000,000 Ordinary of 5/-. Issued: £3,255,025 in 657,406 First Preference, 657,406 Second Preference, 5,839,227 “A” Ordinaries, 1,961,628 Ordinaries.

The company was formed to take over Union Cinemas Co., Ltd., Oxford and Berkshire Cinemas, Ltd., and National Provincial Cinemas, Ltd., and in exchange for the assets of these companies allotted 657,406 each of First and Second Preference shares and 1,960,421 Ordinary shares.

Toepplitz Productions, Ltd.

15, Hanover Square, W. 1.


Telephone: Tel. Mayfair 3614.

CHAIRMAN OF BOARD

Sir Charles Petrie, Bt.

MANAGING DIRECTOR

Ludovico Toepplitz de Grand Ry.

SECRETARY

A. L. Roper

DIRECTORS

Sir Charles Petrie, Bt. (Chairman), Giuseppe Toepplitz, Ludovico Toepplitz de Grand Ry (Managing Director), Major Walton d'E. Williams, Walter Robert Creighton.

FILM DIRECTORS

Kurt Bernhard

PHOTOGRAPHY

Franz Planer

ART DIRECTOR

André Andreyev

PUBLICITY MANAGER

T. Lagard

DATE AND PLACE OF INCORPORATION

London, 1934.

Trafalgar Film Productions, Ltd.

293, Regent Street, London, W. 1

Telephone: Langham 1851

CHAIRMAN

Louis Antoine Neel

JOINT MANAGING DIRECTORS

Max Schach

L. A. Neel

DIRECTORS


SECRETARY

D. R. A. Jones

FILM DIRECTORS

Karl Gruene

Rowland V. Lee

MANAGING DIRECTOR

Sir Harry Brittain, K.B.E., C.M.G., L.L.D.

U. K. Films, Ltd.

91, Regent Street, London, W. 1

Telephone: Regent 7560

CHAIRMAN

John Barter

THE 1937-38 MOTION PICTURE ALMANAC

1070
ALFRED
HITCHCOCK

LONDON

W. P. LIPSCOMB
AUTHOR

"LES MISERABLES"
(SCREEN PLAY AND DIALOGUE)

"A TALE OF TWO CITIES"
(SCREEN PLAY)

"UNDER TWO FLAGS"
(SCREEN PLAY AND DIALOGUE)

"CLIVE OF INDIA"
(PLAY AND SCREEN PLAY)

"THE GARDEN OF ALLAH"
(SCREEN PLAY)

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John Barter, L. G. Hill, N. Loudon.

SECRETARY
A. G. AKKERT

PRODUCTION MANAGER
Wallace Orton

FILM DIRECTORS
John Baxter
Wallace Orton

J. G. & R. B. Wainwright, Ltd.
62, Shaftesbury Avenue, London, W. 1
Phone: Gerrard 4948

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R. B. Wainwright
Andrew Marton
Reginald Denham
PRODUCER
R. B. Wainwright

CASTING DIRECTOR
Weston Drury

SCENARIO EDITOR
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PRODUCTION MANAGER
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H. Powell

PROPERTY MASTER
H. Hanney

BUYER FOR PRODUCTIONS
Jack Gilbert

Herbert Wilcox Productions, Ltd.
Pinewoood Studios, Iver Heath, Bucks.

CHAIRMAN AND MANAGING DIRECTOR
Herbert S. Wilcox

DIRECTOR
J. K. Stephens

SECRETARY
A. L. Dugon, A.C.A.

BANKING AFFILIATION
Westminster Bank, Ltd., Charing Cross Branch.

Wyndham Films, Ltd.
60, Wardour Street, London, W. 1
Phone: Gerrard 6826

CHAIRMAN
Major K. Horan

MANAGING DIRECTOR
F. B. Wyndham

SECRETARY
H. B. Slaughter
<table>
<thead>
<tr>
<th>British Artists' Managers, Agents</th>
</tr>
</thead>
<tbody>
<tr>
<td>[All addresses are London]</td>
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<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allan's Agency, Ltd.</td>
<td>1-2 Wardour St. &amp; 1 Coventry St., W. 1.</td>
<td>GERrard 3473.</td>
</tr>
<tr>
<td>Arcana Star Management, Steinway Hall</td>
<td>W. 1. MAYfair 0252/3.</td>
<td></td>
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<tr>
<td>Arram, David, 80 Regent St., W. 1.</td>
<td>REGent 5638.</td>
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<tr>
<td>Azza, Bert, 22 Charing X Rd., W.C. 2.</td>
<td>TEMple Bar 5047.</td>
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<tr>
<td>Bader, David A., Ltd.</td>
<td>10 Haymarket, S. W. 1.</td>
<td>WHItchell 2875.</td>
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<tr>
<td>Barnes &amp; Smith, Broadmead House, 21, Panton St., S.W. 1.</td>
<td>WHItchell 7424/5.</td>
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<tr>
<td>Bentley's Agency, 62 Shaftesbury Ave., W. 1.</td>
<td>GERrard 6606.</td>
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<tr>
<td>Blackburn, G., 80 Regent St., W. 1.</td>
<td>REGent 6945.</td>
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<tr>
<td>Blackmore, Herbert, &quot;Bloxworth&quot; Ember Lane, Esher, Surrey.</td>
<td>EMberbrooke 1210.</td>
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<tr>
<td>Bloom, Eric, 60 Haymarket, S.W. 1.</td>
<td>WHItchell 6977.</td>
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<tr>
<td>Bloomfield, Jack, 8-10 Charing X Rd., W. C. 2.</td>
<td>WHItchell 1619.</td>
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<tr>
<td>Bolton's Film &amp; Theatrical Agency, 6 Denman St., W. 1.</td>
<td>GERrard 3883.</td>
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<td>Boganny, 19 Charing X Rd., W.C. 2.</td>
<td>TEMple Bar 1619.</td>
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<tr>
<td>Bramlins, Ltd., 17 Shaftesbury Ave., W. 1.</td>
<td>GERrard 4407.</td>
<td></td>
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<tr>
<td>Brady, F. A. Norton, 28 Brewer St., W. 1.</td>
<td>GERrard 3910.</td>
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<tr>
<td>Bright, R. Golding, 20 Green St., W.C. 2.</td>
<td>WHItchell 3619.</td>
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<tr>
<td>British &amp; Continental Plays, Ltd., Remo House, 310 Regent St., W. 1.</td>
<td>LANgham 3383.</td>
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<tr>
<td>Butt &amp; Co (Leo), 91 Shaftesbury Ave., W. 1.</td>
<td>GERrard 2168.</td>
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<td>Cambrose, Herbert, 37 Golden Sq., W. 1.</td>
<td>GERrard 2052.</td>
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<td>Cine Plays, 17 Berkeley Sq., W. 1.</td>
<td>MAYfair 4361.</td>
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<td>Clarbour, Percy, 132 Shaftesbury Ave., W. 1.</td>
<td>GERrard 6156.</td>
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<td>Cliff, Lionel, Imperial House, Regent St., W. 1.</td>
<td>REGent 1838.</td>
<td></td>
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<tr>
<td>Coates, Victor, Imperial House, Regent St., W. 1.</td>
<td>REGent 5833.</td>
<td></td>
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<tr>
<td>Collinson, John, 16 Cliveden Place, S.W. 1.</td>
<td>SLOane 8164/5.</td>
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<td>Conklin's, Ltd., 92 Regent St., W. 1.</td>
<td>REGent 2531/2.</td>
<td></td>
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<tr>
<td>Courtney, Gordon, 24 Haymarket, S.W. 1.</td>
<td>WHItchell 7785.</td>
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<td>Dean, Ralph, 56-58 Whitcomb St., S.W. 1.</td>
<td>WHItchell 3255/6.</td>
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<td>De Leon, Herbert, 91 Shaftesbury Ave., W. 1.</td>
<td>GERrard 0785.</td>
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<td>Equity, 91 Regent St., W. 1.</td>
<td>REGent 2915.</td>
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<td>Ferrier, Charles, 12 Shaftesbury Ave., W. 1.</td>
<td>TEMple Bar 6151.</td>
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<td>Film Artists' Assoc., Kingly Court, Beak St., W. 1.</td>
<td>REGent 5023.</td>
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<td>Film Rights, 24 Whitcomb St., S. W. 1.</td>
<td>WHItchell 8896.</td>
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<td>Finlayson, Robert, Imperial House, Regent St., W. 1.</td>
<td>REGent 4330.</td>
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<td>Graham-Diamond Agency, 5 Green St., W. C.</td>
<td>WHItchell 6010.</td>
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<td>Grindon, John, 106 Regent St., W. 1.</td>
<td>REGent 3970.</td>
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<td>&quot;G-W&quot; Direction, 115 Shaftesbury Ave., W. 1.</td>
<td>TEMple Bar 6915.</td>
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<tr>
<td>Goodheart, 10 Dayley St., W.C. 1.</td>
<td>MUsuem 4063.</td>
<td></td>
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<tr>
<td>Gordon, Harbord, 55 St. Martin's Lane, W. C. 8.</td>
<td>TEMple Bar 8985/6.</td>
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<tr>
<td>Harmans, Victory House, Regent St., W. 1.</td>
<td>REGent 7321/2.</td>
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<td>Harris, Irving, 171 Wardour St., W. 1.</td>
<td>GERrard 5932.</td>
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<td>Italia Conti, 15 Lamb's Conduit St., W.C. 1.</td>
<td>HOLborn 8266.</td>
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<td>I. V. T. A. Agency, 31 Lyle St., W.C. 2.</td>
<td>GERrard 1931.</td>
<td></td>
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<tr>
<td>Heffner, Rosa, 26 Gloucester Mans: Cambridge Circus, W.C. 2.</td>
<td>TEMple Bar 2392.</td>
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<tr>
<td>Hyson, Carl, 11 Wardour St., W. 1.</td>
<td>GERrard 6769.</td>
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<td>King, Nelson, 48 St Martin's Lane, W.C. 2.</td>
<td>TEMple Bar 5186.</td>
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<tr>
<td>Krant, Alexander, 29 High St., New Oxford St., W.C. 2.</td>
<td>TEMple Bar 5252.</td>
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<tr>
<td>Layton, Robert, 1 Long Acre, W.C. 2.</td>
<td>TEMple Bar 9248/9.</td>
<td></td>
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</table>
Lisman, Robert G., 134 Piccadilly, W.1. GROvesnor 2531.
Lowe, Harry, 7 Wardour St., W.1. GERrard 4143.
Lyons, Montagne (Ltd.), Union House, 15 Regent St., S.W.1. WHIttehall 8484.
Mann, Christopher, Sackville House, Piccadilly, W.1.
McCrossan (Film) Agency, 53 Haymarket, S.W.1. WHIttehall 1383.
Mitchell, Michael, Imperial Health, Regent St., W.1. REgent 1761.
Morrell, Graham, 3 Burlington Gds., W.1. REgent 1101.
Morrison’s, Joe (Agency), 18 Charing X Rd., W.C. 2. TEMple Bar 1369.
National Booking Agency, Ltd., 15 Regent St., S.W.1. WHIttehall 8484.
Naughton’s Rex Agency, 115 Shaftesbury Ave., W. C. 2. TEMple Bar 7841.
Norris & Simons, 8-10 Charing X Rd., W.C. 2. TEMple Bar 2983.
O’Bryen, Charles, National House, Wardour St., W.1. GERrard 4042.
O’Bryen, Linnit & Dunfee, 28 Brook St., W.1. MAYfair 0111.
Ormond, Louis, 80 Regent St., W.1. REgent 6880.
Parnell & Zeitlin, 11 Golden Sq., W.1. GERrard 2716.
Pacey’s Agency, Imperial House, 80 Regent St., W.1. REgent 2264.
Pinker, James B. (& Son), Talbot House, Arundel St., W.C. 2. TEMple Bar 7384.
Producers’ & Managers’ Agency, Ltd., 52 Haymarket, S.W.1. WHIttehall 5961.
Reeves & Lampert, Ltd., 14 Regent St., S.W.1. WHIttehall 8296.
Rignold, Harry, 91 Mortimer St., W.1. LANgham 3829.
Schulberg, Ad (Ltd.), 7 Park Lane, W.1. GROvesnor 3095.
Screen Services, Ltd., Victory House, Regent St., W.1. REgent 4826.
Selznick, Myron (London, Ltd.), Byron House, 79 St. James’s St., S.W.1. WHIttehall 9654.
Simons, Elkan, 8 Charing X Rd., W.C. 2. TEMple Bar 2983.
Stage & Screen Bureau, 74a Regent St., W.1. WHIttehall 8761.
Taft, 10 Charing X Rd., W.C. 2. WHIttehall 4440.
Thacker, Audrey, 42 Cranbourne St., W.C. 2. GERrard 4110.
Turner & Schooling, Ltd., 14-16 Regent St., S.W.1. REgent 4414.
Urry, Leonard, 110 Jermy St., S.W.1. WHIttehall 8711/2.
Wardour Agency, Carlton House, Regent St., W.1. WHIttehall 8302.
Whitcomb Variety Agency, 1 Whitcomb Court, Whitcomb St., W.C. 2. WHIttehall 5901.
Wilka, Erika (Agency), 58 Dean St., W.1. GERrard 7363.

Processing Laboratories
(Film Printers)

AUTOMATIC (Barnes, 1932) LTD., National House, Wardour St., W.1. Phone: GERrard 5535-6, and Charles St., Barnes, S.W.13., PROSPECT 1073.
BRENT LABORATORIES (Topical Film Co., Ltd.) North Circular Rd., Cricklewood, N.W.2, GLAdstone 4271.
COMMERCIAL FILMS, Furze Hill Rd., Elstree. ELStree 1296.
DENHAM LABORATORIES LTD., Denham, Bucks. DENham 214.
DUNNING PROCESS (ENGLAND) LTD., 71-73 Whitfield St., W.1. and 10 North Court, Chitty St., Tottenham Court Rd., W.1. MUSEum 0302.
FILM LABORATORIES LTD., 90 Wardour St., W.1. GERrard 3265.

GASPARCOLOR LTD., 3 St. James’s Sq., S.W.1. WHIttehall 8501-2.
HENDERSON’S FILM LABORATORIES, 18 St. Johns Rd., S.W.25, LIVingstone 2256.
HUMPHRIES, GEORGE & CO., (Laboratories), 71-77 Whitfield St., W.1. and 10 North Court, Chitty St., Tottenham Court Rd., W.1. MUSEum 0302.
KAY (West End) LABORATORIES LTD., 22 Soho Square, W.1. GERrard 4092.
Lynes, B. J. LTD., 9a Diana Place, Euston Rd., N.W.1. ESTon 4082.
OLYMPIC KINEMATOGRAPH LABORATORIES LTD., School Rd., N.W.10, WILIesden 7203 & 8182.
STANDARD KINE LABORATORIES LTD., 87 Wardour St., W.1. GERrard 1330 and Ports- mouth Rd., Thames Ditton, EMBerbrooke 2350.
STRANGE, R. E. & CO., LTD., 12 Little Den- mark St., W.C. 2. TEMple Bar 1728.
STUDIO FILM LABORATORIES LTD., 80 Ward- Our St., W.1. GERrard 1363.
TECHNOCOLOR LTD., Bath Rd., Harmondsworth, Mddx. WEST Drayton 2211.
Personnel of British Companies
(Other Than Production)

Associated British Picture Corporation, Limited

Film House
Wardour Street
London, W. 1

CHAIRMAN
John Maxwell

SECRETARY
George Hind Gaunt

DIRECTORATE

DATE OF INCORPORATION
March 20, 1926.

CAPITAL
Authorized: £4,000,000 divided into 2,000,000 6 per cent, first Cumulative Preference Shares of £1 each and 8,000,000 Ordinary Shares of 5s. each.
Issued: 2,000,000 6 per cent, first Cumulative Preference Shares of £1 each fully paid and 6,500,000 Ordinary Shares of 5s. each fully paid.

Automatickett, Ltd.
197, Wardour Street
London, W. 1, England
Phone: Gerard 3482

CHAIRMAN OF BOARD
H. Drummond Black

MANAGING DIRECTOR
Percy Phillipson

SECRETARY
B. L. Blampied

DIRECTORS

CAPITAL
Issued, £353,000 Ordinary. Company incorporated in London.

British Independent Exhibitors
(Distribution) Co., Ltd.

6, Arlington Street
London, S. W. 1
Phone: Regent 7464

CHAIRMAN OF THE BOARD
Capt. A. C. N. Dixey

DIRECTORS
GENERAL DIRECTORS

EXHIBITOR DIRECTORS

SECRETARY
W. M. Campbell, F.C.I.S.

DATE AND PLACE OF INCORPORATION
April 30, 1937. London.

CAPITAL
Authorized: £200,000 in 1,600,000 Ordinary shares of Two Shillings each and 400,000 Franchise shares of Two Shillings each. Franchise shares may only be held by independent exhibitors and confer the right to appoint five Exhibitor Directors against six General Directors. They also give preferential right to produce for and distributed by the company. Issued: On May 10, 1937, the company had issued 100,000 Franchise shares and offered 1,100,000 Ordinary shares for public subscription.

Columbia Pictures Corporation, Ltd.
139 Wardour Street
London, W. 1

MANAGING DIRECTOR
Joe. Friedman

SECRETARY
George J. Maidment, A.S.A.A., F.C.I.S.

DIRECTORATE
Harry Cohn, Jack Cohn, H. Sydney Wright, A. Schneider, G. R. Webb, Max Thorpe and Jos. Friedman.

DATE OF INCORPORATION
September 17, 1929.

CAPITAL
Authorized: £25,000.

Fox British Pictures, Ltd.
Registered Office: Fox Studios
Wembley Park, Middlsex
Phone: Wembley 3000

DIRECTORS
W. J. Hutchinson (American), F. L. Harley (American), E. Gartside, Roy Simmonds, Alex Bryce.

DATE AND PLACE OF INCORPORATION
July 26, 1932, London.

CAPITAL
Authorized share capital 100 at £1 each. Issued 5 at £1 each.

Gasparcolor, Ltd.
3, St. James’s Square
London, S. W. 1, England
Phone: Whitehall 8701

CHAIRMAN OF THE BOARD
Thomas S. Wilding

SECRETARY
H. G. Jessop

DIRECTORS
T. S. Wilding, Imer Gaspar, Adrian B. Klein.

TECHNICAL DIRECTOR
Adrian B. Klein

DATE AND PLACE OF INCORPORATION
London, August 20, 1934.
Gaumont-British Picture Corporation, Ltd.

Film House, Wardour Street
London, W. 1
Phone: Gerrard 9292

CHAIRMAN OF THE BOARD
Isidore Osterr

MANAGING DIRECTOR
Mark Osterr

DIRECTORS

SECRETARY
W. B. Robinson

CAPITAL
£6,250,000. (For details see “Financial Statements of British Companies.”)

G. B. Equipment, Ltd.

142-150 Wardour Street
London, W. 1, England

DIRECTORATE

SECRETARY
H. S. White

DATE OF INCORPORATION
June 9, 1933.

CAPITAL
Authorized and issued: £5,000 of £1 each.

G. B. Screen Services, Ltd.

142-150 Wardour Street
London, W. 1, England

SECRETARY
W. B. Robinson

DIRECTORATE
Mark Osterr, Maurice Osterr, A. W. Jarratt, J. Cremieux-Val, Basil Davies.

DATE OF INCORPORATION
October 31, 1933.

CAPITAL
Authorized and issued: £15,000 of £1 each.

Kodak Limited

Kodak House
Kingsway
London, W.C. 2, England

SECRETARY
William Heatley Faulkner

DIRECTORATE

DATE OF INCORPORATION
November 15, 1898.

CAPITAL
Authorized and issued: 350,000 £1 ordinary shares.

Metro-Goldwyn-Mayer Pictures, Ltd.

19-21 Tower Street
London, W. C. 2, England

MANAGING DIRECTOR
S. Eckman, Jr.

SECRETARY
G. R. Webb

DIRECTORATE

DATE OF INCORPORATION
August 20, 1924.

CAPITAL
Authorized: £200,000, Issued: 100,000 Ordinary Shares of £1 each, and 57,455 7 per cent Preference Shares.

Paramount Film Service, Ltd.

162/170 Wardour Street
London, W. 1, England
Phone: Gerrard 3700

CHAIRMAN OF BOARD
John Cecil Graham

SECRETARY
Edward Ayres

ASSISTANT SECRETARY
William E. L. Molan

DIRECTORS
J. C. Graham, Cecil Frank Karuth, Edward Ayres.

DATE AND PLACE OF INCORPORATION
London, May 22, 1912.

CAPITAL
£20,000, Ordinary.

Provincial Cinematograph Theatres, Ltd.

New Gallery House
123 Regent Street
London, W. 1, England

CHAIRMAN AND MANAGING DIRECTOR
Mark Osterr

SECRETARY
Edmund A. Crisp

DIRECTORATE

DATE OF INCORPORATION
November 12, 1909.

CAPITAL AUTHORIZED AND ISSUED
£3,200,000 divided into 100,000 7½ per cent “A” Cumulative Preference Shares of £1 each.

600,000 7½ per cent “B” Cumulative Preference Shares of £1 each.

2,000,000 7½ per cent Cumulative Participating Preferred Ordinary Shares of £1 each.

1,000,000 Ordinary Shares of 10 each.

Radio Pictures, Ltd.

2, 3 and 4 Dean Street
Soho
London, W. 1, England

CHAIRMAN AND MANAGING DIRECTOR
Ralph Hansbury

SECRETARY
G. W. Dawson

DIRECTORATE

DATE OF INCORPORATION
June 18, 1930.

CAPITAL
Authorized and issued: £10,000 in 10,000 Ordinary Shares of £1 each.

R. C. A. Photophone, Ltd.

Electra House, Victoria Embankment
London, W. C. 2, England
Phone: Temple Bar 2971

MANAGING DIRECTOR
Bernhard Gardner

GENERAL MANAGER AND SECRETARY
A. Collins

DIRECTOR'S
STUNT ARTISTE

EDDIE NEWMAN

"Nothing's Too Dangerous for Eddie!"

WING WALKING, HORSE FALLING, CAR CRASHING, ETC. EXPERT AT BOXING, WRESTLING AND FENCING. ALL TYPES OF CHARACTER ACTING AND DIALECTS.

23 GLOUCESTER PLACE, PORTMAN SQUARE, LONDON, W.1.

WELBECK 3515

WEEK ENDS: BEDFORD 3551
Scophony—World-Wide

DATE OF INCORPORATION
Sept. 10, 1929.
CAPITAL
Authorized and issued, £10,000.

Scophony, Ltd.
Thornwood Lodge, Campden Hill
London, W. 8, England
Phone: Park 8181
CHAIRMAN OF THE BOARD
SIR MAURICE BONHAM CARTER, K.C.B., K.C.V.O.
DEPUTY CHAIRMAN
W. S. VERRELLS
MANAGING DIRECTOR
S. SAGALL
DIRECTORS
SIR MAURICE BONHAM CARTER, K.C.B., K.C.V.O.
W. S. VERRELLS
S. SAGALL
OSCAR DEUTSCH
ARTHUR LEVEY
G. W. WALTON
L. L. WHYTE
E. J. WYBORN
SECRETARY
ALBERT FLETCHER

United Picture Theatres, Ltd.
New Gallery House
123 Regent Street
W. 1.
CHAIRMAN AND MANAGING DIRECTOR
MARK OSTRE
SECRETARY
E. A. CRISP
DIRECTORATE
Mark Ostre, A. W. Jarratt, A. E. de B. Jennings.
DATE OF INCORPORATION
January 12, 1928.
CAPITAL
Authorized: £525,000 divided into 500,000 10 per cent Participating
Preferred Ordinary Shares of £1 each and 500,000 Deferred
Shares of 1s. each.
Issued: 500,000 10 per cent Participating Preferred Ordinary Shares of £1 each and 400,000 Deferred Shares of 1s. each.

Walt Disney Mickey Mouse, Ltd.
62, Shaftesbury Avenue
London, W. 1, England
Phone: Gerrard 7466
MANAGING DIRECTOR
GEORGE KAMEN
SECRETARY
J. MEARS
DIRECTORS
T. SWAN, M.A., L.L.B., W. B. LEVY
DATE AND PLACE OF INCORPORATION
London, July, 1933.

BANKING AFFILIATIONS
Bank of America, 12 Nicholas Lane, E. C. 4.
Midland Bank, Ltd., 50 Shaftesbury Avenue,
W. 1.

Wardour Films, Ltd.
Film House, Wardour Street
London, W. 1, England
Now absorbed by its parent company, Associated
British Pictures Corp., Ltd., and trades as the
Distribution Branch of that company.

Warner Bros. Pictures, Ltd.
Warner House
Wardour Street
London, W.1, England
MANAGING DIRECTOR
MAX MILDER
SECRETARY
W. TURNER
DIRECTORATE
Max Milder, S. E. Morris, D. E. Griffiths, Dr.
E. G. M. Fletcher, J. Walton Brown.
DATE OF INCORPORATION
June 8, 1912, as Vitagraph Co., Ltd.; title
changed November 1, 1926.
CAPITAL
Authorized and issued: £5,000.

Western Electric Co., Ltd.
Bush House
Aldwych, London, W. C. 2, England
Phone: Temple Bar 1001
MANAGING DIRECTOR
W. A. BACH
SECRETARY
J. HENRY SOMAKE
DIRECTORS
W. A. BACH, Whitford Drake, E. M. HALL, J. A.
HALL, H. L. MARSTERSON, J. HENRY SOMAKE,
H. C. HUMPHREY.
DATE AND PLACE OF INCORPORATION
London, April 15, 1929.
CAPITAL
Authorized and issued: £20,000.

World-Wide Pictures, Ltd.
52 Shaftesbury Avenue
London, W. 1, England
Phone: Gerrard 4154
Cable Address: Ukusafilms, London
DIRECTORS
Edward L. Klein, Louis Morris.
International Sales and Distribution of British and
American Motion Pictures.
ERIC MASCHWITZ

Lyrics of "THESE FOOLISH THINGS."
"THE WORLD IS MINE." etc.

Author-Producer of "BALALAIKA" at
His Majesty's Theatre, London

GEORGE POSFORD

COMPOSER
"BALALAIKA"
London's Most Successful Musical Play

"TRANSATLANTIC
RHAPSODY"
Modernistic Tone Poem
Composed in Honour of
Maiden Voyage R.M.S.
Queen Mary

"THE WORLD
IS MINE"
From
"Gay Desperado"
with
Nino Martini
### Financial Statements of British Companies

**ASSOCIATED BRITISH PICTURE CORPORATION, LTD.**

**Consolidated Statement, March 31, 1936:**

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<th>Liabilities</th>
<th>1936</th>
<th>1935</th>
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<td>Issued Capital</td>
<td>2,000,000</td>
<td>1,400,000</td>
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<td>6 per cent First Cumulative Preference Shares, £1</td>
<td>1,550,000</td>
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<td>Ordinary Shares, 5/-</td>
<td>3,550,000</td>
<td>2,950,000</td>
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<td>Debentures, Mortgages and Secured Loans of Subsidiaries</td>
<td>1,134,229</td>
<td>1,419,106</td>
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<td>Creditors</td>
<td>584,749</td>
<td>625,551</td>
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<td>Debentures</td>
<td>1,140,729</td>
<td>865,714</td>
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<tr>
<td>Credit balance from Profit and Loss acct.</td>
<td>632,045</td>
<td>500,000</td>
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<td>Total Liabilities</td>
<td>8,816,787</td>
<td>6,907,111</td>
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<td>Assets:</td>
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<td>Land, buildings, plant</td>
<td>7,945,227</td>
<td>6,870,652</td>
</tr>
<tr>
<td>Film productions</td>
<td>545,973</td>
<td>531,128</td>
</tr>
<tr>
<td>Investments</td>
<td>821,927</td>
<td>681,549</td>
</tr>
<tr>
<td>Stocks</td>
<td>75,886</td>
<td>79,814</td>
</tr>
<tr>
<td>Cash</td>
<td>268,006</td>
<td>269,082</td>
</tr>
<tr>
<td>Total Assets</td>
<td>8,911,000</td>
<td>8,911,000</td>
</tr>
</tbody>
</table>

**Balance Sheet, March 31, 1936:**

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital as above</td>
<td>3,500,000</td>
<td>2,950,000</td>
</tr>
<tr>
<td>Loan capital as above</td>
<td>3,500,000</td>
<td>2,950,000</td>
</tr>
<tr>
<td>Subsidiaries, current and loan accts.</td>
<td>6,090</td>
<td>62,974</td>
</tr>
<tr>
<td>Creditors</td>
<td>10,027</td>
<td>10,132</td>
</tr>
<tr>
<td>Reserve for Depreciation</td>
<td>125,000</td>
<td></td>
</tr>
<tr>
<td>General Reserve</td>
<td>1,000,000</td>
<td>837,194</td>
</tr>
<tr>
<td>Net Profit</td>
<td>639,850</td>
<td>573,733</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>8,816,787</td>
<td>6,907,111</td>
</tr>
<tr>
<td>Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land, buildings, plant, etc.</td>
<td>5,872,188</td>
<td>4,479,544</td>
</tr>
<tr>
<td>Capital of Associated British Cinemas, £2,024,805, less £1,352,068 balance for properties transferred</td>
<td>672,737</td>
<td>671,895</td>
</tr>
<tr>
<td>Shares and Debentures of other subsidiaries</td>
<td>478,330</td>
<td>278,570</td>
</tr>
<tr>
<td>Capital of British International Pictures, Ltd., Wardour Films, Ltd., and British Instructional Films</td>
<td>600,641</td>
<td>590,638</td>
</tr>
<tr>
<td>Current and loan accts. of above</td>
<td>676,747</td>
<td>685,372</td>
</tr>
<tr>
<td>Investments</td>
<td>17,148</td>
<td>11,843</td>
</tr>
<tr>
<td>Debtors</td>
<td>229,671</td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>221,192</td>
<td>180,872</td>
</tr>
<tr>
<td>Proceeds Debenture Stock, Mortgage and Debenture issue expenses</td>
<td>8,459</td>
<td>8,375</td>
</tr>
<tr>
<td>Total Assets</td>
<td>8,816,787</td>
<td>6,907,111</td>
</tr>
</tbody>
</table>

**Profit and Loss Account:**

- Interest on Mortgage and Loans: £86,421
- Interest Fixed Mortgage: £128,804
- Income Tax, balance: £71,405
- Net Profit carried to Balance Sheet: £639,850
- Trading Profit in Year: £926,482
- Dividend on Ordinary Shares: £1,000,000 at 50 per cent

**BRITISH and DOMINIONS FILM CORPORATION, LTD.**

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ordinary Shares, 500,000 at £1</td>
<td>500,000</td>
<td>500,000</td>
</tr>
<tr>
<td>Advances from distributors</td>
<td>16,845</td>
<td>22,500</td>
</tr>
<tr>
<td>Creditors</td>
<td>49,271</td>
<td>92,380</td>
</tr>
<tr>
<td>Overdraft</td>
<td>109,484</td>
<td></td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>566,117</td>
<td>724,364</td>
</tr>
<tr>
<td>Fixed Assets</td>
<td>56,636</td>
<td>165,658</td>
</tr>
<tr>
<td>Floating assets</td>
<td>8,911</td>
<td>35,667</td>
</tr>
<tr>
<td>Western Electric equipment</td>
<td></td>
<td>45,857</td>
</tr>
<tr>
<td>General equipment</td>
<td>662</td>
<td></td>
</tr>
<tr>
<td>Investment in Subsidiary and Debenture</td>
<td>130</td>
<td>119</td>
</tr>
<tr>
<td>Investment in Pinewood Studios: 75,000 £1 shares</td>
<td>75,000</td>
<td></td>
</tr>
<tr>
<td>Current Acct. to be liquidated by allotment of Pinewood shares</td>
<td>70,275</td>
<td></td>
</tr>
<tr>
<td>Total fixed assets</td>
<td>211,606</td>
<td>247,302</td>
</tr>
<tr>
<td>Floating Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>28,906</td>
<td>920</td>
</tr>
<tr>
<td>Trade debitors</td>
<td>34,146</td>
<td>89,100</td>
</tr>
<tr>
<td>Overdue expenses</td>
<td>807</td>
<td>1,849</td>
</tr>
<tr>
<td>Film Productions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Released</td>
<td>31,687</td>
<td>194,112</td>
</tr>
<tr>
<td>Unreleased</td>
<td>80,154</td>
<td>119,141</td>
</tr>
<tr>
<td>Rights, etc.</td>
<td>6,167</td>
<td>7,995</td>
</tr>
<tr>
<td>Advance in respect of production</td>
<td>5,093</td>
<td>5,093</td>
</tr>
<tr>
<td>Stores, work in progress</td>
<td>11,144</td>
<td>7,722</td>
</tr>
<tr>
<td>Commission on underwriting shares, and brokerage</td>
<td>23,725</td>
<td>23,725</td>
</tr>
<tr>
<td>Balance expenses of share issue</td>
<td>1,929</td>
<td>1,929</td>
</tr>
<tr>
<td>Profit and Loss Acct.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deficit Nov. 2, 1935</td>
<td>25,548</td>
<td>25,548</td>
</tr>
<tr>
<td>Loss, Nov. 1935- Oct. 1936</td>
<td>105,599</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>566,117</td>
<td>724,364</td>
</tr>
</tbody>
</table>

**Discretion written off production:**

- Depreciation Fixed Assets, including those affected by studio fire, January 1936: £3,407
- Surplus of Revenue from Studio, including fire claims, 1936: £49,354
- Loss: £37,031

---

**The 1937-38 Motion Picture Almanac**

1080
PETER GAWTHORNE

"EAST MEETS WEST"
"GOOD MORNING BOYS"
"THE AMAZING QUEST"
"MR. STRINGFELLOW SAYS NO"
"GANGWAY"

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LEE GARMES
DIRECTOR-PRODUCER

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"CRIME WITHOUT PASSION"
(Claude Rains-Margo)

AND

"THE SCOUNDREL"
(Noel Coward)

Directed with Dr. Paul Czinner

"DREAMING LIPS"
Starring Elizabeth Bergner

Associate Producer of

"LILAC DOMINO"
(June Knight-Michael Bartlett)

"THE SKY'S THE LIMIT"
Starring Jack Buchanan

MYRON SELZNICK
### BRITISH LION FILM CORPORATION, LTD.

<table>
<thead>
<tr>
<th>Capital:</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorized:</td>
<td>£1,250,000</td>
<td>£1,250,000</td>
</tr>
<tr>
<td>Participating Preferred shares, 10/-</td>
<td>625,000</td>
<td>625,000</td>
</tr>
<tr>
<td>2,500,000 Ordinary shares,</td>
<td>125,000</td>
<td>125,000</td>
</tr>
<tr>
<td>750,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>309,786 Preferred Ordinary, 12/6</td>
<td>191,616</td>
<td>191,616</td>
</tr>
<tr>
<td>983,025 Deferred shares, 4d.</td>
<td>16,383</td>
<td>16,383</td>
</tr>
<tr>
<td>Issued:</td>
<td>210,000</td>
<td>210,000</td>
</tr>
<tr>
<td>232,767 Participating Preferred, 7½ per cent, 10/-</td>
<td>116,383</td>
<td>116,383</td>
</tr>
<tr>
<td>503,230 Ordinary, 1/—</td>
<td>25,161</td>
<td>25,161</td>
</tr>
<tr>
<td>160,000 Preferred Ordinary,</td>
<td>141,545</td>
<td>141,545</td>
</tr>
<tr>
<td>983,025 Deferred, 4d.</td>
<td>141,545</td>
<td>141,545</td>
</tr>
<tr>
<td></td>
<td>16,383</td>
<td>16,383</td>
</tr>
<tr>
<td>6 per cent Convertible Debenture Stock</td>
<td>125,000</td>
<td>125,000</td>
</tr>
<tr>
<td>Interest on above</td>
<td>2,223</td>
<td>2,223</td>
</tr>
<tr>
<td>Loan Acct.</td>
<td>10,000</td>
<td>10,000</td>
</tr>
<tr>
<td>Creditors</td>
<td>45,872</td>
<td>45,872</td>
</tr>
<tr>
<td>Reserve for Income Tax</td>
<td>6,111</td>
<td>6,111</td>
</tr>
<tr>
<td>Balance, Profit and Loss Acct., March 1935</td>
<td>14,355</td>
<td>14,355</td>
</tr>
<tr>
<td>Net Profit of year to date</td>
<td>12,093</td>
<td>12,093</td>
</tr>
</tbody>
</table>

**Total Liabilities:** 340,690

*(There is a contingent liability to deposit £250,000 with Chemical Bank and Trust Company, New York, in connection with the contract with Republic Pictures Corp.)*

**Assets:**

<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>£29,977</td>
<td>£4,047</td>
</tr>
<tr>
<td>Deposit with Chemical and Trust Co., New York</td>
<td>£50,457</td>
<td></td>
</tr>
<tr>
<td>Debtors</td>
<td>£11,773</td>
<td>20,451</td>
</tr>
<tr>
<td>Advances on films</td>
<td>£29,361</td>
<td></td>
</tr>
<tr>
<td>Productions at valuation</td>
<td>£117,813</td>
<td>94,833</td>
</tr>
<tr>
<td>Stocks</td>
<td>£3,009</td>
<td>5,268</td>
</tr>
<tr>
<td>Story rights at cost</td>
<td>265</td>
<td>269</td>
</tr>
<tr>
<td>Studios and equipment</td>
<td>£86,916</td>
<td>88,845</td>
</tr>
<tr>
<td>Sound apparatus</td>
<td>£1,568</td>
<td>3,328</td>
</tr>
<tr>
<td>Cars, vans, etc.</td>
<td>£1,164</td>
<td>936</td>
</tr>
<tr>
<td>Furniture, etc.</td>
<td>£3,593</td>
<td>2,490</td>
</tr>
<tr>
<td>Studio Library</td>
<td>367</td>
<td>400</td>
</tr>
<tr>
<td>Company reconstruction expenses</td>
<td>4,081</td>
<td></td>
</tr>
<tr>
<td><strong>Total Liabilities:</strong></td>
<td>340,690</td>
<td>215,660</td>
</tr>
<tr>
<td><strong>Dividend on Ordinary shares:</strong></td>
<td>Nil</td>
<td>Nil</td>
</tr>
</tbody>
</table>

### GAumont-British Picture Corporation, Ltd.

**Consolidated Statement of Assets and Liabilities of Corporation and 64 subsidiary companies, at March 31, 1936:**

| Share Capital: | 1936 | | |
|---|---|---|
| ½ per cent £1 Cumulative First Preference shares | 3,250,000 | | |

**Ordinary, 10/-, shares:** 2,500,000

**A** Ordinary, 5/-: 250,000

**Total share capital:** 6,250,000

**4½ per cent First Mortgage Debenture Stock:** 5,073,180

**Loan on Mortgage and interest:** 50,428

**Debentures and secured loans of subsidiary companies, and interest:** 1,301,339

**Amounts attributed to shares of subsidiary companies not held within the group:** 5,292,622

**Bank Overdraft, secured by £1,340,000 Debenture Stock:** 1,577,431

**Creditors:** 1,048,758

**Surplus:** 1,130,599

**Total liabilities:** 21,724,357

**Cash:** 431,424

**Debtors:** 374,514

**Investments:** 11,029

**Film productions, less £200,000 reserve for contingencies:** 1,149,785

**Stocks:** 104,788

**Investments in associated companies:** 1,136,539

**Investments in two subsidiaries:** 216,897

**Freehold and leasehold theatres, studios, laboratories, and equipment:** 16,273,149

**Sinking fund policies:** 158,768

**Excess of cost of shares subsidiaries and over valuation (premiums paid on purchase):** 1,638,341

**Total Assets:** 21,724,357

**BALANCE SHEET:**

<table>
<thead>
<tr>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>£29,977</td>
</tr>
<tr>
<td>Creditors, including amounts due to subsidiaries and preference dividend outstanding</td>
<td>422,655</td>
</tr>
<tr>
<td>Interim Ordinary Dividend paid April 8, 1935</td>
<td>69,750</td>
</tr>
<tr>
<td>Reserve for amortization and depreciation of theatres, studios, etc.</td>
<td>302,814</td>
</tr>
<tr>
<td>4½ per cent First Mortgage Sinking Fund</td>
<td>117,697</td>
</tr>
<tr>
<td>Profit and Loss: Balance as per Balance Sheets of March 31, 1935(34), less final Ordinary dividend</td>
<td>150,264</td>
</tr>
<tr>
<td>Balance transferred from Profit and Loss Acct.</td>
<td>196,756</td>
</tr>
</tbody>
</table>

**Assets:**

<table>
<thead>
<tr>
<th>14,219,751</th>
<th>13,745,513</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>35,725</td>
</tr>
<tr>
<td>Film productions and advance expenditure</td>
<td>521,257</td>
</tr>
<tr>
<td>Bills receivable</td>
<td>450</td>
</tr>
<tr>
<td>Stocks</td>
<td>47,107</td>
</tr>
<tr>
<td>Due from subsidiaries, including dividends</td>
<td>1,650,877</td>
</tr>
<tr>
<td>Other debtors</td>
<td>467,617</td>
</tr>
<tr>
<td>Shares in subsidiaries at cost or under cost</td>
<td>5,478,870</td>
</tr>
</tbody>
</table>

THE 1937-38 MOTION PICTURE ALMANAC

1082
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"ALL IN" with Ralph Lynn and "KEEP FIT" with George Formby
Debenture stock of subsidiaries and interest accrued...

Shares and debentures in other companies...

Sinking Fund policy...

Theatres, studios, plant, etc....

---

Profit and Loss Acct.

Income Tax
Reserve for amortization and depreciation of leases
Issue expenses of Mortgage Stock
Interest on Mortgage Stock Stock Sinking Fund
Preference Dividend
Balance carried to Balance sheet

---

Profit, including income from investments...

Ordinary Dividend...

NIL

---

MOSS EMPIRES, LTD.

Liabilities:
 Issued Capital:...
 Cumulative 5 per cent Preference, £ 1...
 Ordinary, £ 1...

Mortgage Debenture Stock, 4 per cent...
 (Balance of £600,000 authorized is held by Bank as a security for overdraft)

Mortgage Debenture Stock 4½ per cent, (Authorized, £600,000)
 Reserve Account...
 Trade creditors...
 Due to subsidiaries...
 Balance from Profit and Loss Acct., less Preference Dividend and Interim Ordinary Dividend...

---

PROVINCIAL CINEMATOGRAPH THEATRES, LTD.

Issued Capital:
 7½ per cent "A" Cumulative Preference shares, £...
 7½ per cent "B" Cumulative Preference shares, £...
 7½ per cent Cumulative Preference shares, Preferred
 Ordinary, £ 1...
 Ordinary, 10/-...

---

Moss Empires, LTD.

Liabilities:

Assets:
  P re e h o l d and leasehold premises...
  Furnishings...
  Debtors...
  Production expenses and other advance payments...
  Investments in allied companies...
  Investments in subsidiaries...
  Stocks...
  Cash...

Dividend on Ordinary Shares 10 per cent 8 per cent

---

UNITED PICTURE THEATRES

Issued Capital:
 Preferred Ordinary, £ 1...
 Deferred, 1/-...

---

THE 1937-38 MOTION PICTURE ALMANAC
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(Appointed Under the Cinematograph Films Act)

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33, Soho Square
London, W. I, England

(A consultant group which gives advice, the loan of directors, etc., individuals or companies producing realist films.)

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(Registered Trade Union)
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London, W. I, England
Phone: Gerrard 2366

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Bonded Film Stores, Ltd.
33/35, Endell Street
London, W. C. 2, England

Phone: Temple Bar 3887

(H. M. CUSTOMS AND EXCISE)

The Films Office, Strand 5th Station of H. M. Customs, (Films), Second Floor, Mill House, 87, Shaftesbury Avenue, London, W. 1, Eng.

Phone: Gerrard 2189.

The above Government Officer supplies all information regarding the import and export of films.

British Actors’ Equity Association
24 Thavies Inn, Holborn

Phone: Central 5622

Cable Address: BRITEQUITY, LONDON

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Phone: Gerrard 1946

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4 Great Russell Street
London, W. C. 1, Eng.
Phone: Museum 0607-8

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Organizations, three by educational organiza-
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The British All-Star Money Makers of 1936

Shirley Temple was the All-Star money maker in British theatre in 1936, as she was in the American poll of Motion Picture Herald. British exhibitors were asked, in the questionnaire of the London offices of the Herald, to name the players from Sept. 1, 1935, to Sept. 1, 1936. The replies gave the following results:

Shirley Temple .......... First Place
Fred Astaire and Ginger Rogers .......... Second Place
Gracie Fields .......... Third Place
Clark Gable .......... Fourth Place
Laurel and Hardy .......... Fifth Place
Jessie Matthews .......... Sixth Place
James Cagney .......... Seventh Place
Wallace Beery .......... Eighth Place
Greta Garbo .......... Ninth Place
Norma Shearer .......... Tenth Place

(*) Designates players appearing in British productions.

15 Honor Stars
*Jack Hulbert
William Powell
*George Formby
*George Murphy
*Robert Donat
Fred Astaire
Dick Powell
*Charles Laughton

Blue Ribbons
Freddie Bartholomew
*Elizabeth Bergner
Joe E. Brown
Claudette Colbert
*Cicely Courtneidge
Joan Crawford
Ray Francis
Jean Harlow
Jack Holt
Leslie Howard
*Sydney Howard
Boris Karloff

Red Ribbons
*Leslie Banks
Lionel Barrymore
Warner Baxter
*Ralph Bellamy
Joan Blondell
*Clive Brook
*Madeleine Carroll
Charlie Chaplin
Jackie Cooper
Hette Davis
Marlene Dietrich
Richard Dix
W. C. Fields
Errol Flynn
*Leslie Fuller
Janet Gaynor
Gary Grant
*Gordon Harker
Katharine Hepburn
Al Jolson
Ruby Keeler
Ruby Keeler and Dick Powell

White Ribbons
Walter Abel
Gita Alpar
*Ambrose
Annabelle
Henry Armetta
Edward Arnold
Jean Arthur
Mary Astor
*Betty Balfour
Monty Banks
John Barrymore
*Richard Barthelmess
Wallace Beery and Jackie Cooper
Jean Bennett
Jack Benny
Mary Boland
John Boles
Charles Boyer
*George Brent
Carl Brisson and Mary Ellis
Herman Brix
*Joe Brown
Burns and Allen
James Cagney and Pat O'Brien
Joseph Calleia
Ruth Chatterton
Virgina Cherrill
Maurice Chevalier
*Wallace Connolly
Donald Cook
Gary Cooper and Marlene Dietrich
Frankie Darro
Jane Darwell
Marlon Davies
Dolores Del Rio
Frances Dee
*Melvyn Douglas
*Robert Douglas
James Dunn
Irene Dunne
Ann Dvorak
Nelson Eddy
Sally Eilers
Madge Evans
*Douglas Fairbanks, Jr.
*Charles Farrell
*Glennda Farrell
*Alice Faye
*Hanan and Allen
Henry Fonda
Dick Powell
Preston Foster
*Leslie French
*Will Fyffe
*Clark Gable and Claudette Colbert
*Clark Gable and Jean Harlow
*William Garson
*John Garritt
*James Gleason
*Sonnie Hale
Ann Harding
*Cedric Hardwicke
*Robertson Hare
*Reynolds Hix
*Valerie Hobson
*Stanley Holloway
*Mirtam Hopkins
*Edward Everett Horton
*Stage Hudson
*Claude Hubert
*Henry Hull

Henry Hull and Band
Walter Huston
Josephine Hutchinson
*Jack Hylton
Sybil Jason
Allen Jenkins
Buck Jones
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Guy Kibbee
*Jan Kiewnara
*Cedric Knight
Otto Kruger
Jack LaRue
*Elissa Landi
*Lupino Lane
*Madison Lang
*Mary Lawrence
Harold Lloyd
*John Lodge
Carole Lombard
Carole Lombard and George Raft
Peter Lawford
Bela Lugosi
*Stanley Lupino
Jeanette MacDonald and Nelson Eddy
Tina Merri
Frank McHugh
Marion Marsh
Mark Brown
*Raymond Massey
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* Players in British productions.

THE 1937-38 MOTION PICTURE ALMANAC
Money Making Stars of 1936
In British Made Pictures

The following results came from a questionnaire on comparative box office receipts of British players in British productions. Sought in this questionnaire was establishment of comparative box office appeal to the British theatre-goer of players in pictures made by British producers. The replies received gave these readings:

Gracie Fields ........................................First Place
Jessie Matthews .....................................Second Place
Jack Hulbert ..........................................Third Place
George Formby .........................................Fourth Place
Robert Donat ..........................................Fifth Place
Jack Buchanan .........................................Sixth Place
Tom Walls and Ralph Lynn ........................Seventh Place
Will Hay .................................................Eighth Place
George Arliss ..........................................Ninth Place
Sydney Howard .........................................Tenth Place

15 Honor Stars
Charles Laughton Gordon Harker Leslie Howard Anna Neagle Leslie Fuller Tom Walls Richard Tauber Madeleine Carroll Elisabeth Bergner Olga Courtenayside Conrad Veidt Paul Robeson Will Fyffe Stanley Lupino Sonnie Hale

Blue Ribbons

Red Ribbons

White Ribbons
Brian Aherne Olga Alpar Chill Boucher Thomas Burke George Carney George Carson Paul Cavanagh Fay Compton Leslie French Jean Gillie Margaret Grahame Judy Gunn Edmund Gewnn Dottie Hale

INTERNATIONAL WINNERS*

Shirley Temple ........................................First Place
Fred Astaire and Ginger Rogers ....................Second Place
Clark Gable ...........................................Third Place
Gracie Fields** ......................................Fourth Place
Robert Taylor ........................................Fifth Place
Joe E. Brown ..........................................Sixth Place
Laurel & Hardy ........................................Seventh Place
Dick Powell ..........................................Eighth Place
Jessie Matthews** ..................................Ninth Place
Joan Crawford .........................................Tenth Place
Claudette Colbert .....................................Eleventh Place


WESTERN MONEY MAKERS

Buck Jones ...........................................First Place
Ken Maynard ........................................Second Place
Tim McCoy ...........................................Third Place
George O'Brien .....................................Fourth Place
John Wayne ...........................................Fifth Place
Dick Foran ..........................................Sixth Place
Tom Mix ..............................................Seventh Place
Randolph Scott ......................................Eighth Place
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Liborio Capitani

**Date of Incorporation**
Sept. 26, 1934.

(Film producers.)

---

**Carroll Musgrove Theatres, Limited**
Castlereagh Street
Sydney, Australia

**Managing Director**
Dan Carroll

**Secretary**
W. Tarleton

**Directors**
G. R. W. MacDonald, T. J. Marks, C. A. Jaques, E. J. Tait, Dan Carroll.

**Date and Place of Incorporation**
May, 1921, Sydney, Australia.

**Number of Shares, Common**
Authorized, issued, par value, 50,000 at £1 each.

**Number of Shares, Preferred**
Authorized, issued, par value, 50,000 at £1 each.

**Banking Affiliations and Addresses**
Bank of New South Wales, Pitt Street, Sydney.

---

**Cinematographers' Union (Trade Union)**
Warsaw, Chmielna 12/5
Phone: 633-32

---

**C. I. N. E. S.**
Via Vejo 51, Rome, Italy

**President**
Cines Modernos, S. A.

V. Carranza, 44, Suite 104
Phone: Ericsson 2-97-78; Mexican G-00-17
Mexico City, Mexico.

PRESIDENT
Isaac Capon

DATE and PLACE OF INCORPORATION
1926, Mexico City, Mexico.

NUMBER OF SHARES, COMMON, AUTHORIZED, ISSUED, par value 250 shares of 100 pesos (about $28, U. S.) each. Capital 250,000 pesos (about $70,000)

Cine Teatro Olimpia, S. A.
Apartado 649
Phone: L-02-30 and 2-02-30
Mexico City, Mexico

PRESIDENT
William R. Jennings

SECRETARY and TREASURER
Mrs. Alice J. Noonan

DATE AND PLACE OF INCORPORATION
May 7, 1928, Mexico City, Mexico.

NUMBER OF SHARES, COMMON
Authorized, issued, par value 750 at 1,000 pesos.

BANKING AFFILIATION AND ADDRESS
National City Bank of New York, Branch Mexico City, Mexico.

Colosseum Films, S. A.
Via XX-Settembre No. 58
Rome, Italy

PRESIDENT and CHAIRMAN OF BOARD
William K. Foschi

MANAGING DIRECTOR
Alfredo Vasola

DISTRIBUTING MANAGER
Alessandro Ghensi

SECRETARY
Manager Comm. Luigi Foschi

DATE AND PLACE OF INCORPORATION
March 15, 1924, Rome, Italy

STOCK
Preferred

BANKING AFFILIATIONS and ADDRESSES
Banca d’Agricoltura, Corso V. Emanuele 287
Rome; Banca ’17’ America and D’Italia, Largo Tritone, Rome.

Columbia Films of China, Ltd.
Capitol Bldg., 142 Museum Road
Shanghai, China
Phone: 14059

GENERAL MANAGER
P. S. Chung

Compañía Argentina de Films Río de la Plata
Uruguay 158
Phone: Mayo 5311
Buenos Aires, Argentina

OWNERS
Jaime Yankelevich
Francisco Canaro
Juan E. Costo

DATE and PLACE OF FORMATION
February, 1934, Buenos Aires.

Daito Eiga, Limited (Producing Firm)
2, 1-Chome, Ginza, Kyobashi-Ku
Tel: Kyobashi 3, 515-3, 540.
Tokyo.

PRESIDENT
Tokusaburo Kawai
EXECUTIVE VICE PRESIDENT
Ryusai Kawai
SECRETARY
Chiyouchi Yamamoto
TREASURER
Miyoshi Terui

DIRECTORS
Tokusaburo Kawai, Kohachi Suzuki, Ryusai Kawai, Tatsugoro Abe, Naozane Tsutano, Magobe Tsuruta, Takasaburo Ohshima, Kakutaro Kawai, Bujo Yokoyama.

Deutsche Kinotechnische Gesellschaft
Bendlerstrasse 32 a/b
Berlin W. 35

PRESIDENT
Dr. Walter Rahts
SECRETARY
Dr. J. Grassmann

Dom Handlowo-Przemyslowy "Sfinks,"
Aleksander Hertz i Ska
Warsawa, Marszałkowska 153
Phone: 628-37, 685-86

CHAIRMAN OF BOARD AND PRESIDENT
Hendryk Finkelstein
EXECUTIVE VICE-PRESIDENT
Michael Hertz
DIRECTORS
Hendryk Finkelstein
Michael Hertz

DATE AND PLACE OF INCORPORATION
1906, Warszawa.

BANKING AFFILIATIONS
Bank Handlowy w Warszawie S. A.
Bank Polski.

Eco Film Sales and Distribution
Company
14, Rakoczi-str
Budapest VII, Hungary

EXECUTIVE VICE-PRESIDENT
Rudolf Farkas

NUMBER OF SHARES, COMMON
500 at 100 Pengo par value.

Importers of foreign films. Produced Hungarian language pictures "Students of Iglo" and "Grandmother" in Budapest.

E. I. A. Consorzio Cinematografico
Via Varese 16b
Rome, Italy
Phone: 44-816

ADMINISTRATORS
Avv. Francesco Scherma
Francesco Penotti

DATE OF INCORPORATION
Oct. 4, 1927.

(E.N.I.C.) Ente Nazionale Industrie Cinematografiche
Via Po 32
Rome, Italy
Phone: 364-351.352.353.354

PRESIDENT
S. E. Marchese Giacomo Paolucci di Carloli Barone
GENERAL MANAGER
Comm. Armando Roncaglia

SECRETARY
Avv. Agostino d'Adamo

DIRECTORS

DATE OF INCORPORATION
Nov. 9, 1935.

(Importer and producer.)

---

Estudios Cinematograficos Argentinos

Side
Campichuelo 553
Phone: Gabalito 3457
Argentina

CHAIRMAN OF BOARD and OWNER
Alfredo P. Murua

DATE OF FORMATION
March, 1934.

Fachschule der Filmtheaterbesitzer von Berlin-Brandenburg
Berlin SW 68, Friedrichstrasse 23
(Instructs and trains cinema proprietors.)

MANAGER
Wilhelm Siegfried

---

Felipe Mier y Hno, A en P
Uruguay 37
Phone: Mexican: L-65-18; Ericsson 2-00-30
Mexico City, Mexico

OWNERS
Felipe Mier
Fernando Mier

DATE and PLACE OF INCORPORATION
November 15, 1934, Mexico City, Mexico.

BANKING AFFILIATIONS and ADDRESSES
Banco Nacional de Mexico, Mexico City.

Distribute foreign and Mexican pictures and cinema equipment.

---

Film Board of Trade of Mexico
V. Carranza No. 48.
Phone: J 4062.
Mexico City

SECRETARY
Enrique Zienert

---

Filmverleih Huschak & Co.
Wien, F. Neubaugasse 25
Tel.: B 34-5-50.
Vienna

BANKING AFFILIATION
Landerbank, Filiale, Wien.

---

Film Writers and Journalists Association
Warszawa Wileza 19/1
Phone: 276-44

PRESIDENT
Tadeusz Koczyc

---

Focus Film Ltd.
Rokk Szilard utca 20, Budapest VIII
Phone: 1-369-42

OWNERS
Akos Rationyi
Gyorgy Engel
Producers of Hungarian speaking films.

---

Fox Film Corporation (A/Sia), Ltd.
97-99 Goulburn Street
Phone: M. 6621-4
Sydney, New South Wales, Australia

CHAIRMAN OF BOARD and MANAGING DIRECTOR
Stanley Sadler Crick

SECRETARY
Elton Wild

DIRECTORS
Stanley Sadler Crick, Clifford Minter, Archibald Adolphus Gregory.

DATE AND PLACE OF INCORPORATION
February 17, 1916, Sydney, N.S.W., Australia.

NUMBER OF SHARES, COMMON
34,939.

BANKING AFFILIATIONS
National Bank of Australasia, Ltd., 342-346 George Street, Sydney, New South Wales, Australia.

---

Fox Film Corporation, S. A. I.
Via Vicenza 5
Phone: 481-197
Rome, Italy

CHAIRMAN OF THE BOARD
Bruno Fux, General Manager

PRESIDENT
Sidney R. Kent

DIRECTORS

DATE OF INCORPORATION
May 12, 1924.

NUMBER OF SHARES, COMMON
2,500 Italian shares at 10 lire each.

---

Fox Film de la Argentina, S. A.
Lavalle 1872/78
Phone: Cuyo 0084
Buenos Aires, Argentina

PRESIDENT
S. R. Kent

FIRST VICE-PRESIDENT
W. J. Hutchinson

SECOND VICE-PRESIDENT
W. C. Michel

RESIDENT DIRECTOR
Dr. Apelles E. Marquez

MANAGING DIRECTOR
Victor J. Schoclet

SUBSTITUTE DIRECTOR
Emilio Cano

DATE OF INCORPORATION
July 15, 1921.

NUMBER OF SHARES, COMMON
2,000, authorized October 6, 1921, issued April 28, 1926. Par value, $1.250 pesos each.

---

Fox Film R. T.
VIII Rakoczi ut 9, Budapest, Hungary
Phone: 1-316-58

MEMBERS OF BOARD
H. I. Gell
Charles Matzner
P. Korets

MANAGING DIRECTOR
Charles Matzner

HEAD OF SALES DEPARTMENT
Kalman Lakos

CHIEF ACCOUNTANT
Simon Takacs

PUBLICITY MAN AND TITLER
Armand Szanto

SECRETARY
Gabor Herczeg
DIRECTORS

DATE and PLACE OF INCORPORATION
October 14, 1932, Sydney, New South Wales, Australia.

NUMBER OF SHARES, PREFERRED
Capital: £50,000, shares of £1 each (not listed on Stock Exchange).

BANKING AFFILIATIONS
The English Scottish & Australian Bank, Ltd.

J.H. HOFFBERG CO., INC.
729 SEVENTH AVE. NEW YORK

DISTINCTIVE AND FOREIGN LANGUAGE
MOTION PICTURES

SERVING THE INDUSTRY 24 YEARS!
German, 7-38 German; Hunnia L. R
RALMANAC
U
Sesamtverband
OWNERS
NUMBER
DATE
ASSISTANT
PRESIDENT
DIRECTORS
SECRETARY
VICE-PRESIDENT
Harmonia
OWNERS
EXECUTIVE
PRESIDENT
Joseph
Gesам+verband
Ferencz
The
Gesам+verband
Capital:
October
H,
Gremium
Stuart
P.
Stuart
P.
Bel
A
Sydney,
Murray.
ON
Place
SHARES,
NUMBER
SHARES,
CAPITAL:
£500,000,
shares
£1
each.
SHARES,
NUMBER
SHARES,
Class
“A”
Class
“C”
(Non-cumulative)
SHARES,
issued,
par
value
£1
each.
SHARES,
issued,
par
value
£1
each.
Hunnia Film Studio Company, Ltd.
GYARMAT-U.,
39
Phone: 1-351-77
GLOBUS FILM LTD.,
ERZSEBET KORST 8,
BUDAPEST VII
OWNERS
Laszló SAS
BELA SAS
KAROLY PALTMI
PRODUCERS AND IMPORTERS
GREATERT UNION THEATRES, LTD.
STATE SHOPPING BLOCK,
49 MARKET STREET
SYDNEY,
NEW SOUTH WALES,
AUSTRALIA
CHAIRMAN OF BOARD
H. Y. RUSSELL
MANAGING DIRECTOR
STUART F. DOYLE
SECRETARY
P. W. DIVE
ASSISTANT SECRETARY
W. SAYLE
DIRECTORS
STUART F. DOYLE,
F. J. SMITH,
H. Y. RUSSELL,
E. GEOCH,
S. J. PERRY,
G. C. ALLAN,
W. G. LAYTON,
T. G. MURRAY
DATE AND PLACE OF INCORPORATION
OCTOBER 15,
1931,
SYDNEY,
NEW SOUTH WALES,
AUSTRALIA
NUMBER OF SHARES,
PREFERRED
CAPITAL:
£500,000,
SHARES OF £1 EACH
(BOTH LISTED
ON STOCK EXCHANGE)
BANKING AFFILIATIONS
THE ENGLISH SCOTTISH & AUSTRALIAN BANK LTD.,
388 COLLINS STREET,
MELBOURNE,
VICTORIA,
AUSTRALIA
Gremium der Lichtspielunternehmer
Osterreichs
(Union of the Austrian Exhibitors)
MARIAHILFSERSTRASSE 88/a,
VIENNA VII
PRESIDENT
THEODOR PETZL
VICE-PRESIDENT
ADOLF HAUSER
TREASURER
CARL FISCHER
Hirsch Lajos and Tsuk Imre, Film Distributors
14,
RAHOCI-UT
PHONE: 1-438-35
BUDAPEST VIII,
HUNGARY
OWNERS
LAJOS HIRSCH
IMRE TSUK
IMPORTERS OF FOREIGN FILMS.
OWNERS OF KAMARA MOTION PICTURE THEATRE.
PRODUCED IN 1936: "MAN OF GOLD."
HOYTS THEATRES, LIMITED
600 GEORGE STREET
SYDNEY,
NEW SOUTH WALES,
AUSTRALIA
CHAIRMAN OF BOARD
S. S. CRICK
MANAGING DIRECTOR
CHARLES E. MUNRO
GENERAL MANAGER
M. G. SLOMAN
SECRETARY
G. A. MCPHER
DIRECTORS
S. S. CRICK,
C. E. MUNRO,
JOHN NOLAN,
CLIFFORD MINTER,
MAURICE G. SLOMAN,
G. ROBINSON,
W. A. INCE
DATE AND PLACE OF INCORPORATION
NOVEMBER 10,
1926,
MELBOURNE,
VICTORIA
NUMBER OF SHARES,
COMMON
500,000,
AUTHORIZED PAR VALUE £1 EACH.
500,000
ISSUED,
PAR VALUE £1 EACH.
NUMBER OF SHARES,
PREFERRED
"A"
400,000
AUTHORIZED,
400,000
ISSUED,
PAR VALUE £1 EACH.
"B"
500,000
AUTHORIZED,
450,000
ISSUED,
PAR VALUE £1 EACH.
"C"
(Non-cumulative)
1,100,000
AUTHORIZED,
935,000
ISSUED,
PAR VALUE £1 EACH.
HUNNIA FILM STUDIO COMPANY, LTD.
GYARMAT-U.,
39
PHONE: 1-351-77
BUDAPEST VII,
HUNGARY
EXECUTIVE MANAGER
JANOS BINGER
MANAGER
GANDOR NAGY
MEMBERS OF BOARD
L. L. KADAR,
KAROLY KADAS,
BARON GYULA WASSLES,
JUN
NUMBER OF SHARES
750
SHARES OF 200
PENGOES EACH PAR VALUE.
ALL SHARES ARE THE PROPERTY OF THE HUNGARIAN STATE.
HUNNIA FILM STUDIOS LEASES STUDIO TO THOSE DESIROUS OF MAKING FILMS IN HUNGARY.
IN 1934 8
HUNGARIAN AND 3 GERMAN;
IN 1936: 12 HUNGARIAN AND 8
GERMAN FEATURE FILMS WERE MADE AT THE HUNNIA STUDIOS.
(I.C.I.) INDUSTRIE CINEMATOGRAFICHE
ITALIANE
VIA DEL TRITONE 87,
ROMA,
ITALY
PHONE: 44261
PRESIDENT
GE. UFF. GIUSEPPE DOMENICO MUSO
DIRECTORS
RAG. ROBERTO DANDI
PROF. MARCELLO PUMA
DATE OF INCORPORATION
APRIL 12,
1933
(Film producer.)
Imperial Film Company

"Green Villa," Kennedy Bridge, Bombay 7, India
Phone: 40537

OWNERS
Khan Bahadur Abdeshir M. Irani
Mr. Abdulla Eussoffally

GENERAL MANAGER
Rustom C. N. Broacha

PUBLICITY MANAGER
Ramnik A. Mehta

DIRECTORS OF MOTION PICTURES
R. Chowdry, Nandal Jashwanthal, Homji Master, Raymingo J. Asher, Moti B. Gidwani, Mr. Gunjal.

DATE OF INCORPORATION 1926.

Imperial Theatres, Ltd. (Liberty Theatre)
232 Pitt Street
Sydney, New South Wales, Australia
Phone: MA6968

CHAIRMAN OF BOARD
David N. Martin

MANAGING DIRECTOR
David N. Martin

SECRETARY
K. B. Thompson

DIRECTORS
David N. Martin (Managing), H. C. McIntyre, Norman L. Cowper.

DATE AND PLACE OF INCORPORATION 1934, Sydney, New South Wales, Australia.

NUMBER OF SHARES, PREFERRED £50,000 (in £1/-/- shares)

BANKING AFFILIATIONS
Union Bank of Australasia Ltd., Castlereagh Street
Sydney, New South Wales.

The Indus Film Corporation Ltd.
Karachi, India

CHAIRMAN OF BOARD
Capt. G. L. Dudani

MANAGING DIRECTOR
The Sind Talkies

SECRETARY
Ramchand Jiwani

OFFICE SUPERINTENDENT
Kodusing Kimatising

DIRECTORS
Lalji Mehrotra, Partabrai Vasumal, Harbux L. Hingorani, Dr. Hoondraj, D. G. Sahbani, Sth Kanayalal Pokards, Daooji Mehrotra.

DATE AND PLACE OF INCORPORATION
Dec. 21, 1934, Bombay, India.

NUMBER OF SHARES
All ordinary 1500 of rs. 1001 each, 5000 of rs. 101 each, all issued.

BANKING AFFILIATIONS
Eastern Bank Ltd., Karachi.
Advance Bank of India Ltd., Karachi.

International Federation of the Cinematographic Press (Fipresci)

PRESIDENT
Jean Chataignier, 21, avenue des Tilleuls, Paris.

VICE-PRESIDENT AND FOUNDER

International Institute of Educational Cinematography
League of Nations
Via Lazzaro Spallanzani, 1 A
Rome, Italy

PRESIDENT
Hon. Prof. Alfredo Rocco

SECRETARY
Jean-Daniel de Montenach

DIRECTOR
Dr. Luciano de Feno

MEMBERS OF GOVERNING BODY
Count H. Carton de Wiart, State Minister, Hon. President of The Child Welfare Committee.
Prof. Henry Focillon, Member of the I.C.I.C., Prof. at the University of Paris.
Louis Lumière, Member of the Institute of France.
Prof. Gonzalez de Reynold, Member of the I.C.I.C., Prof. at the University of Berne.
J. W. Brown, Director, British Film Institute.
Nagendra Nath Gangule, Doctor of Philosophy, Professor of Agriculture and Rural Economy at the University of Calcutta.
Louis Villani, Councillor of the Hungarian Legation.
Rodolfo Llopis, Deputy in the Cortes, ex-General Director of Primary Education at Madrid.
Georges Oprescu, Professor at the University of Bucharest, Member of the Permanent Committee of Letters and Arts of the League of Nations.
Rychard Ordynski, President of the Polish Film Producers' Association.

Inter cine
Monthly publication of the International Institute of Educational Cinematography.
Editorial Committee:
Director: Dr. Luciano de Feno.

J. O. Studio, Limited (Producing Film)
Uzumaga, Ukyo-ku, Kyoto, Japan,
Tel.: Nishijin 4,994.

PRESIDENT
Yoshio Ohzawa

TREASURER
Sadao Morikawa

DIRECTORS
Yoshio Ohzawa, Ushiji Kabayama, Keiji Uyeno, Kyoichi Takema.

BUSINESS ADVISOR
Hiroyo Ikenaga

DATE OF INCORPORATION
December 1, 1934.

NUMBER OF SHARES
10,000, full paid, par value ¥50.

BANKING AFFILIATION
Daiichi Ginko (The First Bank), Kyoto Branch,
Karasumaru-Kudaru, Sanjo, Kyoto, Japan.

Kameradschaft der Deutschen Kunstler
Berlin W 35, Viktoriastrasse 3/4
Phone: Kurfuerst 47-94
(Social organization of artists, composers, etc.)

PRESIDENT
Benno von Arent

Karpot Film Ltd.
Erzsebet korut 8, Budapest VII
Phone: 1-375-70

OWNERS
Istvan Ekeleyi
Mikos Gacs
Producers and importers.

Keleti Film Ltd.
15, Erzsebet-korut
Phone: 434-24
Budapest VII, Hungary
Imported foreign pictures; in 1936 distributed the Hungarian language film, "Sensation."
Kino Film Sales and Distributor, Ltd.
20, Rokk Szilard-U.
Phone: 369-42
Budapest VII, Hungary

OWNER
Imre Beck
Produced in 1935 Hungarian language picture “I Can’t Live Without Music.”

Klangfilm G. m. b. H.
Saarlandstrasse 19
Berlin SW 11.

PRESIDENT
DIREKTOR SCHWAB
VICE-PRESIDENTS
Prof. Dr. Eunop
Dr. Rotthardt
SECRETARY
Dr. Zechel

DATE AND PLACE OF INCORPORATION

Klub für Kam eratechnik e. V.
Berlin-Wilmersdorf, Wittelsbacherstrasse 28
Phone: Wilmersdorf 50-09
(Screen organization for German cameramen.)

MANAGER
Willy Hameister

Latino Films S. A. De Mexico
Av. Juarez 18
Mexico City, Mexico

PRESIDENT AND CHAIRMAN OF THE BOARD
Elias M. Zacarias
EXECUTIVE VICE-PRESIDENT
Ferenc Szigeti
Jeno Varadi
SECRETARY
Daniel L. Garcia
TREASURER
Elias M. Zacarias
DIRECTORS
Elias M. Zacarias, Jorge Trad, Dr. William Jemmal, and Daniel L. Garcia.

DATE AND PLACE OF INCORPORATION
January 10, 1935, Mexico, D. F.
NUMBER OF SHARES, COMMON
100 at $1,000 each.

LEO Film Co. Ltd.
Warszawa, Zlota Street 6 (Warsaw, Poland)

CHAIRMAN OF BOARD, PRESIDENT AND DIRECTOR
Maria Hirszbein

DATE AND PLACE OF INCORPORATION
July 1, 1926, Warszawa.

BANKING AFFILIATIONS
P.K.O. 25,748.

Lessing-Hochschule
Berlin W 62, Keitsstrasse 11
Phone: Barbarossa 90-16
(Institution for training and education of all trade personalities.)

DIRECTOR
Dr. Johannes Eckardt

Loet C. Barnstijn Concern
“Filmstud,” Wassenaar, The Hague
Branches:
Filmfestival (Rep. U.A.)
Standardfirma (Rep. Col.)
Filmproduktien (Domestic production)
Laboratorium (Laboratory)
W.I.C.O. (especially for technical equipment)

CHAIRMAN OF BOARD
Loet C. Barnstijn
DIRECTORS
Kurt Geron
Jaan Speyer
Max Nosseck
CAMERAMAN
Akos Parkas
CUTTER
G. J. Trussemissen
SOUND MANAGER
Dr. G. Goldbaum

BANKING AFFILIATIONS

L.U.C.E. Istituto Nazionale
Via S. Susanna, Rome, Italy
Phone: 48141

PRESIDENT
S. E. Giacomo Paolicci di Calboli Barone

DATE OF INCORPORATION
Nov. 5, 1925.

DIRECTORS
Placed under direct control of the chief of the government.
(Newsreel producer.)

Lux Film Prod. and Distr., Ltd.
8, Erzsebet-borzut
Phone: 431-95
Budapest VII, Hungary

OWNER
Ferenc Szigeti
Je No Varadi

MANAGERS
Zoltan Taubinger
Mihaaly Szalados
Laszlo Huszar

DATE OF FORMATION
1923.

CAPITAL
150,000 pengos.
Makers of Hungarian Newsreels, exhibited by all theaters in Hungary, with price fixed by Hungarian Exhibitors’ Society.
Filmiroda Studios are leased to lesser producers of films. Ten Hungarian feature films were made in 1936.

Magyar Mozgofenyekpuzemengedelyesek
Orszagos Egyesulete
(Union of the Hungarian Exhibitors)
Csalonati uca 10, Budapest, VIII

HONORARY PRESIDENT
Gyula GyJarfas

PRESIDENT
Gabor Bornemissza
MANAGING VICE-PRESIDENTS
Pal Morvay
Izso Segall

Metro-Goldwyn-Mayer
Warszawa, Poland, Marszalkowska 96
Phone: 9-90-70

CHAIRMAN OF BOARD
F. W. N. Becker
DIRECTOR
M. Gojchach

DATE AND PLACE OF INCORPORATION
June 7, 1929, Warsaw.

NUMBER OF SHARES, COMMON
100 shares at 2500 zl ($50,000).

BANKING AFFILIATIONS
Powszechny Bank Kredytowy, Warsaw.

Metro-Goldwyn-Mayer Distrib. Corp.
Magyarorszagi Vezerekpveselete R. t. (Hungarian Branch of MGM)
Sandro ter 3, Budapest VIII
Phone: 1-444-24

MEMBERS OF THE BOARD
L. L. Lawrence, Antal Leheli, Charles Guttmann.

MANAGING DIRECTOR
Charles Guttmann

NUMBER OF SHARES
300 shares, par value, pengoes 500 each.

SALES MEN
Josef Tamassy, Miklos Salamon, Mrs. Bela Andai, Imre Hecht.

CHIEF ACCOUNTANT
Paul Barago.

PUBLICITY MEN AND TITLERS
Benito Err, Istvan Rado.

Metro-Goldwyn-Mayer Filme G. m.b. H.
1, Neubaugasse, Vienna VII
Phone: Nr. B 39-5-95

PRESIDENT
F. W. N. Becker

DIRECTORS
Felix Bernstein

Metro-Goldwyn-Mayer Films S. A. I.
5 Via Maria Cristina, Rome
Phone: 361366-361067

PRESIDENT
Avv. Enrico Giorre della Bitta

GENERAL MANAGER
Cav. Renato Bassoli

BUSINESS MANAGER
Attilio Bruder Jacobi

SALES MANAGER
Dottor Vittorio Mattea

DATE AND PLACE OF INCORPORATION
April 15, 1925.

NUMBER OF SHARES, COMMON
353 at 1000 lire each; total-lire 350,000.

Metro-Goldwyn-Mayer Limited
20-28 Chalmers Street
Phone: M 4291 (6 lines)
Sydney, Australia

MANAGING DIRECTOR
N. Bernard Freeman

SECRETARY AND TREASURER
T. E. Ferguson

DIRECTORS
N. Bernard Freeman, T. E. Ferguson, David Lake.

DATE AND PLACE OF INCORPORATION
Sydney, N. S. W., Australia, June 12, 1925.

NUMBER OF SHARES, COMMON
Authorized 20,000 at £1 each; issued 100,000.

BANKING AFFILIATIONS AND ADDRESSES
Union Bank of Australia Limited.

Metro-Goldwyn-Mayer of China
Embankment Bldg., 400 North Soochow Rd.
Shanghai, China

GENERAL MANAGER
M. Marcus

Metro—Minerva

Mij. tot Exploitatie van het City Theatre
N.V., City Film N.V., Europa Film N.V.
Nieuwstraat 24, The Hague, Holland
Phone: 11727-1

CHAIRMAN OF THE BOARD
B. Wilton

SECRETARY
W. Baron Snouckaert van Schaburg

TREASURER
E. S. Alter

DIRECTORS-MANAGERS
J. M. P. ter Linden
E. S. Alter

PLACE OF INCORPORATION
The Hague.

NUMBER OF SHARES
Dutch fl. 100,000 ($55,000), each share fl. 1,000.

BANKING AFFILIATIONS
Rotterdamse Bank, N. V., The Hague and Rotterdam.

Minerva Film, Societie An.
Head Office: 10 Piazza Cavour
Phone: No. 52829
Rome, Italy
Telegraph: MOGA

PRESIDENT
Antony Mosco

BRANCH OFFICES
Ancona, Via de Pinedo N. 2, Sig. Enrico Borni-saccri.
Phone: 30-93.

VARIETY FILM DISTRIBUTORS
489 Fifth Ave., New York
Cable Address: "Confilm"—New York

Exclusive Foreign distributors
(South America excluded) of:

RELIABLE PICTURE CORPORATION

BOX-OFFICE ACTION WESTERNS
12—Tom Tylers
6—Rin-Tin-Tin
8—Bill Cody
4—Richard Talmadge

MUSICAL WESTERNS
6—Fred Scott
6—Bob Custer

and

KEN MAYNARD BOB STEELE

Also

DRAMAS, MUSICALS, SHORTS
Confidential advisors to Foreign Buyers

TOKYO PARIS CALCUTTA

THE 1937-38 MOTION PICTURE ALMANAC

1105
Bar. Via Martiri Fascisti, 11-13, Sig. Cataldo Fabiani. Phone: 14-076.
Bologna, Via C. Alberto N. 8, Sig. Rag. Mario Tognoli. Phone: 24-197.
Firenze, Via de Pecori N. 1, Adolfo Pintucci. Phone: 26-144.
Genoa, Via XX Settembre, 2, Signora A. Meliani. Phone: 31-392.
Messina, Via Luciano Manara, 5, Sig. Mario Leporino.
Napoli, Galleria Umberto, 1, 27, Sig. Vincenzo Prignano. Phone: 31-392.
Padova, Via Trieste N. 9, Sig. Gennaro Proto. Phone: 23-046.
Rome, Via Curtatone N. 8, Sig. Virgilio Balmas. Phone: 42-219.
Torino, Piazza Bodoni N. 3, Sig. Cav. Luigi Rocchi. Phone: 53-078.
Trieste, Via Giotto N. 3, Sig. Lorenzo Proto. Phone: 61-00.

DATE OF INCORPORATION
June 20, 1931.
NUMBER OF SHARES, COMMON
100 at 500.
BANK AFFILIATION
Credito Italiano.

Motion Picture Council
Warsaw, Widok 22/6
Phone: 236-39

PRESIDENT
Richard Ordynski
VICE-PRESIDENTS
Dr. Leopold Gleisner
Stanislaw Zagrodzinski
TREASURER
Edmund Byczynski
SECRETARY
Mieczyslaw Krawicz
OFFICE MANAGER
Joseph Handt

Mozgokepipari Ltd.
Erzsebet korut 8, Budapest VII

OWNERS
Endre Soltesz
Zoltan Soltesz
Producers of Hungarian films.

Muveszfilm Distributing Company
40 Rakocziút
Budapest, VII

OWNER
Richard Horowitz
Imports and distributes foreign films, and in 1935 produced Hungarian language picture "Adressee Unknown."

Nikkatsu Company
4-11, 3 chome. Kyobashi, Tokyo, Japan
Phone: Kyobashi 2-122-29

PRESIDENT
Sakichi Morita
CHAIRMAN OF THE BOARD
H. Ohara
VICE-PRESIDENT
Sadai Tanaka
MANAGING DIRECTOR
Tsunekichi Ishii
TREASURER
Inosuke Ito
GENERAL MANAGER
Kazuo Yamakawa
DIRECTORS

N. V. "Cinema Royal," Corso Cinema and Luxor Theatre
Nieuwe Nieuwstraat 12, Amsterdam C.
Phone: 44144

PRESIDENT-GENERAL MANAGER
Nathan Bierman
TREASURER
M. de Desmet
PUBLICITY AND ADVERTISING MANAGERS
E. Kaposi (Cinema Royal)
A. Waterman (Corso Cinema)
DELEGATE OF BOARD
D. J. Reyneau
DATE AND PLACE OF INCORPORATION
Dec., 1920, Amsterdam.
NUMBER OF SHARES
Dutch fl. 1,000,000 ($550,000), issued fl. 585,000 ($322,000).
Each share fl. 1,000 ($550).
BANKING AFFILIATIONS
Amsterdamsche Bank, Damrak 95, Amsterdam C.

N. V. TUBEM in foundation
Amsterdam, Reguliersbrugstraat 26/28.
Phone: 32386

DIRECTORS (THEATRE MANAGERS)
A. Tuschinski
J. H. Gerschtanowitz
H. Ehlich
BUSINESS MANAGER
J. van Santen
DATE AND PLACE OF INCORPORATION
Sept. 21, 1936, Amsterdam.
NUMBER OF SHARES
Dutch fl. 500,000 ($280,000), of which issued fl. 100,000 ($56,000).
BANKING AFFILIATIONS
Incassobank N. V., Amsterdam.

Orszagos Magyar Filmegyesulet
(Hungarian Film Society)
Eotvos utca 4, Budapest VII

PRESIDENT
Tibor Tors
ASSOCIATE PRESIDENTS
Janos Bingert
Zoltan Taubinger
VICE-PRESIDENTS
Zsolt Harsanyi
Jeno Torzs
MANAGING VICE-PRESIDENT
Bela Gaal
SECRETARY
Dezso Major
TREASURER
Ferenc Lohr

Orszagos Magyar Mozgokepipari Egyesulet
(Union of the Hungarian Distributors)
Czakouhai utca 10, Budapest, VII

HONORARY PRESIDENTS
Richard Geiger
Mazo Gottmann
PRESIDENT
Frigyes Pogany
ASSOCIATE PRESIDENT
Richard Horowitz
MANAGING VICE-PRESIDENT
N. G. Palugyay
SECRETARY
Dezso Frankl
TREASURER
Ferenc Szegeti

THE 1937-38 MOTION PICTURE ALMANAC

1106
Pallas Film Ltd.
Gyamar utca 39, Budapest XIV
Phone: 2-979-99

MANAGING DIRECTOR
Ferenc Hebour
Producers of Hungarian and German films.

Paramount Filmsforgalmi R.T.
(Hungarian Branch of Paramount)
59 Rakoczi-utca
Budapest, VIII, Hungary

GENERAL MANAGER
N. G. Paluguy
HEAD OF SALES DEPARTMENT
Gabor Koszegi

CHIEF ACCOUNTANT
Menzhert Kuhn

PUBLICITY MAN AND TITLER
Sandro Fodor

SECRETARY
Zoltan Grunberg

MEMBERS OF THE BOARD

FOUNDED
1928.

NUMBER OF SHARES
300 shares at 500 pengoes par value.
Imports and distributes Paramount pictures in Hungary.

Paramount Films
Via Magenta 8, Rome, Italy
Phone: 41972

PRESIDENT
Frederick W. Lange

GENERAL MANAGER
Amerigo Aboaf

DIRECTORS
Carl F. Dixon
Frank Farley

DATE OF INCORPORATION
Feb. 15, 1925 (importer).

Paramount Film Service, Ltd.
66-72 Reservoir Street
Sydney, New South Wales, Australia
Phone: M.4931

CHIEF MANAGER OF BOARD AND MANAGING DIRECTOR
John Edward Kennebeck

SECRETARY AND TREASURER
James Ainsworth Sixsmith

DIRECTORS

DATE AND PLACE OF INCORPORATION
July 15, 1913, Sydney, New South Wales, Australia.

NUMBER OF SHARES, COMMON
Nominal Capital: 10,000 shares issued, par value each one pound.

BANKING AFFILIATIONS
Bank of New South Wales, Head Office, Sydney, New South Wales, Australia and certain branches; The Union Bank of Australia, Ltd., Pitt and Hunter Streets, Sydney, New South Wales, Australia.

Paramount Films Ges. m.b.H.
Vienna VII, Neubaugasse 1.

DIRECTOR
Fred W. Lange, T. X. Jones, Gus J. Schaeffer.

DATE OF INCORPORATION
1928.

BANKING AFFILIATION
Credit-Anstalt Wiener Bankverein Vienna VII. Mariahilferstrasse.

Paramount Films of China, Inc.
Capitol Bldg., 142 Museum Road
Shanghai, China

GENERAL MANAGER
J. E. Perkins

Paramount Films, Ska, z ogr. odp.
Warszawa, Siewna 4
Phone: 546-45

DIRECTORS
G. J. Schaeffer
Fred W. Lange
Carl Dixon

DATE AND PLACE OF INCORPORATION
1928, Warsaw.

NUMBER OF SHARES, COMMON
100 shares, par value 2000 zł each ($40,000).

BANKING AFFILIATIONS

Patria Film Distributing Company
8 Erzsebet-korut, Budapest
Phone: 1-406-25

OWNER
Mano Guttmann
Distributor of RKO films in Hungary.

P. C. L. Eiga-Seisakusho (Film Production), Limited
100 Kitami Seijo, Kinutamura, Kitatamagun, Tokyo Prefecture.
Phone: Aoyama 7430, Setagaya 2418-2928.

Director picture producers, distributors and importers.

CHAIRMAN OF THE BOARD
Tomiji Yamamoto

PRESIDENT
Tajji Uyemura

MANAGING DIRECTOR
Takeo Ohhashi

TREASURER
Gyo Miyazaki

DIRECTORS
Iwao Mori (General Manager), Rin Masutani, Masashige Anami, Shigetomi Fukusuhika, Kingo Uyemura.

ADVISORS
Ichiro Kobayashi, Haruji Sotma, Sumisaburo Uyemura.

DATE OF INCORPORATION
February 5, 1933.

NUMBER OF SHARES
4,000, par value Y50.

BANKING AFFILIATIONS
Daichi Ginko (The First Bank), I, Ichibanchi, Marunouchi, Kojimachi-ku, Tokyo.

Phoebus Distributing and Commercial Company, Ltd.
8 Erzsebet-korut
Budapest VII, Hungary

EXECUTIVE MANAGER
Adolf Fodor

FOUNDED
1923.

NUMBER OF SHARES
5000 at 10 pengoes each par value.

In 1936 produced the Hungarian language picture “River Rendez-Vous.” Imported foreign films.

THE 1937-38 MOTION PICTURE ALMANAC
1107
Polish Association of Exhibitors
Warsaw, Marszałkowska 86/8
Phone: 898-17

President
Stanisław Romuald Zagroń
Vice-Presidents
Franciszek Kiedron
Prof. Henryk Pachonski
Secretary
Joseph Oleśiak

Polish Film Distributors' Association
Warsaw, Widok 22/6
Phone: 245-50

President
Dr. Leopold Gleisner
Vice-President
Mieczysław Czarán
Secretary
Adolph Grünstein
Treasurer
Franciszek Gryba
Member of the Board
Dr. Bogus Jankowiak

Polish Film Producers' Association
Warsaw, Chmielna 21/29
Phone: 616-88

President
Stefan Dziewierz
Vice-Presidents
Mieczysław Krawicz
Joseph Rosen
Secretary
Andrzej Ruszewski

Prabhat Film Company
Prabhat Nagar, Poona 4, India
Phone: 625

Directors
V. Shantaram, V. G. Damle, S. V. Kulkarni,
S. Fattelal, K. B. Dhaibar.

Date and Place of Incorporation
June 1, 1929. Kolhapur, India.

Banking Affiliations
The Imperial Bank of India.
Bank of India.
Poona Branches.

Productora Argentina de Films
(P. A. F.)
Callao 435
Phone: Libertad 5519
Argentina

General Director
Juan La Rosa
Sales Manager
Ernesto Di Pascale
Date of Incorporation
July 1934.

Radio Teatro Internacional, S. A.
Ave. Juares 34
Mexico City, Mexico.

President and Chairman of the Board
Emilio Azcarraga
Secretary
Othon M. Velez
Treasurer
Jose Milmo
Directors
Enrique Contel, Othon M. Velez, Manuel Lombardini, Emilio Azcarraga, Jose Milmo.

PLACE OF INCORPORATION
Mexico, D. F., Mexico.

Number of Shares
2,650, at $250 each. Capitalization is being increased to $1,300,000.00 pesos.

Reflektor Film
4 Sandor-ter
Phone: 1-428-29
Budapest VIII, Hungary

Owner
Mrs. Nicholas Vitez

Reichsfilmkammer
Berlin W 35, Benderstrasse 32 a/b
(Head organization of German film industry.)

President
Prof. Dr. Lehnich
Vice-President
Hans Weidemann

Reichsfilmkammer, Fachgruppe Filmtheater
Berlin W 35, Benderstrasse 32 a/b
(Head organization of German exhibitors.)

Managing Directors
Dr. Th. Quadt
Dr. Diedwich

Reichsfilmkammer, Hauptabteilung III
Berlin SW 68, Friedrichstrasse 210
(Represents everybody engraed in production)

President
Hans Weidemann

RKO-Radio Films Gesellschaft m.b.H.
Wien VII, Neubaugasse 1
Phone: B-35-2-84 B-38-2-87

Manager
Michael Havas
Date and Place of Incorporation
April, 1936. Vienna.

Number of Shares
As 20,000.

Banking Affiliations
Oesterr. Credit-Anstalt-Wiener-Bankverein.

RKO Radio Films International, Ltd.
RKO Radio Films, S. A.
52 Avenue des Champs-Elysées
Paris, France

European Manager
H. W. Leaming
Manager
Clair E. Higbers

RKO Radio Films
130 Marszałkowska
Warsaw, Poland

RKO Radio Films, A. B.
16 Vasagatan
Stockholm, Sweden

Manager
Carl Gerhard Wallman

RKO-Radio Pictures
Peacock Motion Picture Co., Inc., Distributors
Embuenkment Bldg., 400 North Soochow Road
Shanghai, China

General Manager
L. Britton

The 1937-38 Motion Picture Almanac
RKO Radio Pictures (Australasia), Ltd.
Pacific House, 300 Pitt Street
Phones M6777
Sydney, Australia

MANAGING DIRECTOR
Ralph R. Doyle

GENERAL SALES MANAGER
Douglas Lotherington

SECRETARY
Rudolf Brauer

DIRECTORS
Ralph R. Doyle, John W. Forsyth, John I. Watling

DATE AND PLACE OF INCORPORATION
December 17, 1928, Sydney, Australia.

NUMBER OF SHARES, COMMON
5,000 shares par value one pound.

BANKING AFFILIATIONS

S. A. F. I. R.
(Soc. An. Film Italiani Roma)
Via Velluti 10
Phone: 863,073
Rome, Italy

PRESIDENT
Col. Camillo Bosio

EXECUTIVE VICE-PRESIDENT
Avv. Antonio Reggiani

DIRECTOR
Dr. Gastone Bosio

DATE OF INCORPORATION
July 24, 1933.

NUMBER OF SHARES
Society with limited capital.

BANKING AFFILIATIONS
Credito Italiano, Rome, Italy.

Sagar Movietone
68 Napean Sea Road, Bombay

OWNERS
Chimanlal Desai
Dr. A. U. Patel

FILM DIRECTORS
Sarveottam Badami, K. P. Ghose, Chimanlal Luhar, Mr. U. Huddoo.

S. A. I. Fono Roma
Via Maria Adelaide 7
Rome, Italy

CHAIRMAN OF BOARD
Dott. Salvatore Persichetti

Shinko Cinema Company, Limited
(Producing Company)
3, 2-Chome, Hatchobori, Kyobashi-ku,
Tel.: Kyobashi 5, 171 to 5, 174
Tokyo, Japan.

DIRECTORS
Shintaro Shirai (Managing Director), Momota Yoshimura, Shuichi Yamasaki, Shiro Kido, Fukusaburo Fukui, Takahashi, Shichi Tanaka, Kozaburo Miyagawa, Tadasuke Machida, Shigemasa Inouye.

DATE OF INCORPORATION
June 31, 1931.

NUMBER OF SHARES
87,500, par value, Y20.

BANKING AFFILIATIONS
Sanwa Ginko, Kyoto Branch, 3-Chome, Kyobashi, Kyobashi-ku, Tokyo, and Kawasaki Dainihaku Ginko Shinkawa Branch, Shinkawa-cho, Kyobashi-ku, Tokyo, Japan.

Shochiku Company, Ltd.
1-5, 3-chome, Shintomi-Cho, Kyobashi-ku
Phone: Kyobashi 4, 131 to 38
Tokyo, Japan

PRESIDENT
Takijiro Ohtani

EXECUTIVE VICE-PRESIDENT
Shintaro Shirai

MANAGING DIRECTOR
Shiro Kido

TREASURER
Ginjiro Takanu

DIRECTORS
Takasuke Machida, Isaharu Inouye, Yoshitaro Yamamoto, Hiroshi Ohtani, Shigemasa Inouye, Royzo Mishima.

DATE OF INCORPORATION
Feb. 1, 1937.

NUMBER OF SHARES
748,025 per value Y50 (approximately $14.00).

BANKING AFFILIATIONS
Mitsubishi Bank, Tokyo.

Shigemasa Bank, Tokyo.

Nippon Trust Bank, Tokyo.

Sociedad Anonima Radio Cinematografica Argentina "Lumiton"
Cangallo 2186
Buenos Aires, Argentina

Studies: Munro, F.C.C.C.

PRESIDENT
Dr. Enrique T. Sussini

EXECUTIVE VICE-PRESIDENT
Enrique Garcia Mercado

MANAGER
Julio Lopiego

SECRETARY
Cesar Jose Guerrics

DIRECTORS
Lucas F. Romero, Carlos Alfredo Forquin, Samuel Ortiz Basualdo.

DATE AND PLACE OF INCORPORATION
Oct. 25, 1933, in Buenos Aires.

NUMBER OF SHARES, COMMON
Authorized, 25,000. Issued 10,000. Value $20-pesos each.

Sociedad de Empresarios de
Cinemrafilos
(Film Exhibitors' Association)
Avocacho 290

Buenos Aires

PRESIDENT
Francisco Ibarra

VICE-PRESIDENT
Luís Bellini

SECRETARY
Santiago Lopez

ASSISTANT SECRETARY
Enrique Popolizio
TREASURER
DOMINGO DI FIORE
ASSISTANT TREASURER
JOAQUIN A. LAUTARET

Societa Anonima "Effebi"
Via Curatone 8
Phone: 480,897
Rome, Italy

ADMINISTRATOR
GIUSEPPE COLLINI
DIRECTOR
FERNANDO BOROTTI
DATE OF INCORPORATION
October 21, 1929-VII.
BANKING AFFILIATIONS
C/C: Banco Roma
Sub Agency ANCONA per Marche Abruzzo.

"STAR"-Filmverleih Ges. m.b.H.
Wien VII, Neubangasse 3
(Distributors of Columbia Pictures, Ltd., N. Y.)
MANAGERS
FRITZ WEIT
ERICH KESSLER
SECRETARY
WILHELM KURT SILBERSTEIN
DATE AND PLACE OF INCORPORATION
Sept. 11, 1936, Vienna.
BANKING AFFILIATIONS
Wiener Creditanstalt-Wr. Giro u Kassenverein.

Stylus Film Industries Company, Ltd.
8 Erzsebet-borut
Phone: 1-442-59
EXECUTIVE MANAGER
EUGENE DEAK
FOUNDED
1927
CAPITAL
50,000 pengoes.
In 1936 produced the Hungarian language picture "Pagans."

Syndikat Film G. m.b.H.
Hedemannstrasse 21
Berlin, S. W., Germany
PRESIDENT
DR. HANS HENCKEL, Berlin W. 8.
DIRECTORS
GUSTAV BERLCGER
DR. ALEXANDER MEIER
DATE AND PLACE OF INCORPORATION
September 29, 1933.
NUMBER OF SHARES, COMMON
Reichsmark 200,000.
Company Limited.
BANKING AFFILIATIONS
Berlin W. 8.

Terrafilm Ges. m.b.H.
Neubangasse 12
Wien VII, (Vienna) Austria
DIRECTORS
FRITZ BRAUN
JOSEF SINGER
DATE AND PLACE OF INCORPORATION
July 2, 1934, Vienna.
BANKING AFFILIATIONS
Mercurbank, Wollzeile 17, Wien I.

Terra-Film Verleih G. m.b.H.
Kochstrasse 73
Berlin S. W. 68, Germany
PRESIDENT
DR. KARL JIRA
SECRETARIES
BERNARD BONKHOFF
FRIEDRICH WICKE
TREASURER
R. OTTO
ASSISTANT TREASURER
HANSEMANN
DIRECTORS
WILHELM STOFPLER
AND
BISCHOFF
BOARD
Edwin Scotoni, Dr. Hoffmann-Burges, Dr. Jira,
Freiherr von Richtzglen, Max Brumann.
DATE AND PLACE OF INCORPORATION
Nov. 18, 1920, Berlin.
NUMBER OF SHARES, COMMON
Nr. 1-300 at 100 Reichsmarks each. Total—
300,000 Reichsmarks.
BANKING AFFILIATIONS
Commerz-und Privatbank A. G., Berlin. Dres-

Theatre Mij. van de Nederlandsche
Bioscoop Trust
The Hague, Bezuidenhout 18
Phone: 772040-772041
CHAIRMAN OF THE BOARD
L. BOUMSN
DELEGATE OF BOARD
ED. SIEM, JR.
DATE AND PLACE OF INCORPORATION
NUMBER OF SHARES, COMMON
Dutch fl. 450,000 ($250,000), each share fl.
1,000.
NUMBER OF SHARES, PREFERRED
Dutch fl. 315-750 ($175,000).

Tiberia Film
Salita San Nicola de Tolentino 1 bis, Rome, Italy.
Phone: 45-766
ADMINISTRATOR
CAY. GINO MARCHIORI
DATE OF INCORPORATION
May 15, 1935 (producer).

Tobis-Cinema A.G.
Berlin W. 8, Mauersstr. 43
Phone: 12-6243
CHAIRMAN OF THE BOARD
FRITZ LANGENSCHEIDT
PRESIDENT
DR. EMM. SCHIEFLE
MEMBERS OF THE BOARD
DR. ERNST SIEGLER, DR. HANS HENCKEL.
DATE OF INCORPORATION
August, 1933, Berlin.
AUTHORIZED CAPITAL
200,000 Reichsmarks.
**Tobis-Magna Filmproduktion G.M.B.H.**

_Berlin SW 68, Friedrichstr. 224_  
_Phone: A9-7878_

**PRESIDENT**  
K. J. Fritzschke

**DATE OF INCORPORATION**  

**AUTHORIZED CAPITAL**  
100,000 Reichsmarks.

**Tobis-Rota Film A.G.**

_Berlin W 8, Mauerstr. 83_  
_Phone: 116631_

**CHAIRMAN OF BOARD**  
Fritz Kaelber  
Dr. Hermann Schwerin

**PRESIDENT**  
Dr. Hans Henkel

**EXECUTIVE VICE-PRESIDENT**  
Fritz Mainz

**VICE-PRESIDENTS**  
Kurt Richter  
Karl H. Geyer

**DATE AND PLACE OF INCORPORATION**  

**NUMBER OF SHARES, COMMON**  
500,000 marks.

**BANKING AFFILIATIONS**  
Hardy and Co., Berlin, Markgrafenstrasse 36.

**Tobis Sascha Filmindustrie Aktiengesellschaft**

_Vienna VII, Siebensterngasse 31_  
_Phone: U 315.40_

**EXECUTIVE VICE-PRESIDENT**  
Dr. Hans Henkel, Berlin.

**SECRETARY-MANAGER**  
Ing. Albert Gorling

**DIRECTORS**  
Fritz Hirt, Vienna.  
Ing. Hans von Becker

**DATE AND PLACE OF INCORPORATION**  
Sept. 10, 1918. Vienna.

**BANKING AFFILIATION AND ADDRESS**  
Oesterr Creditanstalt-Wiener Bankverein, Vienna.

**Tobis Tonbild-Syndikat A.G.**

_Berlin W 8, Mauerstrasse 43_  
_Phone: A-2-6242_

**CHAIRMAN OF BOARD**  
Ferdinand Bauback

**PRESIDENT**  
Dr. Hans Henkel

**EXECUTIVE VICE-PRESIDENT**  
Sigmund Jung

**VICE-PRESIDENT**  
Fritz Mainz

**ADVISORY COMMITTEE**  

**FINANCIAL ADVISOR**  
Dr. Georg von Strauss

**DIRECTORS**  
Fritz Mainz, Dr. Scheffler, Sigmund Jung.

**DATE AND PLACE OF INCORPORATION**  

**NUMBER OF SHARES, COMMON**  
5,400,000 Reichsmarks.

**NUMBER OF SHARES, PREFERRED**  
540,000 marks.

**BANKING AFFILIATIONS**  
Reichskreditgesellschaft, Berlin.

_Tokyo Takarazuka Gekijo Company, Ltd._  
12-1, Yurakucho, Kojimachi-ku, _Tel.: Marunouchi 3, 585_  
_Tokyo, Japan_

**PRESIDENT**  
Ichiro Kobayashi

**TREASURER**  
Toyoichi Hata

**DIRECTORS**  

**DATE OF INCORPORATION**  
August 12, 1932.

**NUMBER OF SHARES**  
222,000, par value Y20, fully paid.

**BANKING AFFILIATIONS**  
Sanwa Bank, Marunouchi, Tokyo.

_Towarzystwo Filmowe Universal Pictures Corp. Sp. z ogr. odp._  
_Warsaw, Poland, Aleja Jeruzolimiska 35_  
_Phone: 9-7730, 9-9958, 9-8758_

**DIRECTORS**  
J. Cheever Cowdin  
R. H. Cochran  
William M. Levy

**DATE AND PLACE OF INCORPORATION**  
Nov. 1925. Warsaw.

**NUMBER OF SHARES, COMMON**  
500 shares Zl. 500 each ($50,000)

**BANKING AFFILIATIONS**  
P.K.O. Warsaw.  
Powszechny Bank Kredytowy w Polsce, Warsaw.

_Towarzystwo Kinematograficzne Patria-Film_  
_Warsaw, Moniuszki 4_  
_Phone: 263-02_

**DIRECTORS**  
F. Grynaier  
A. Leri

**DATE AND PLACE OF INCORPORATION**  

**NUMBER OF SHARES, COMMON**  
21 each zl. 200.

**BANKING AFFILIATIONS**  
Powszechny Bank Zwiazkowy, Warsaw.

_Twentieth Century-Fox Fed. Inc., U.S.A._  
_Capitol Bld., 142 Museum Road_  
_Shanghai, China_  
_Phone: 17350_

**GENERAL MANAGER**  
L. C. Paulson

_Twentieth Century Fox Film Corporation G.m.b.H._  
_Neubaugasse 2 Vienna VII_  
_President: Sidney R. Kent_  
_Treasurer: Sidney Towell_
Vienna

MANAGER FOR CENTRAL EUROPE
Harry I. Geil

DATE AND PLACE OF INCORPORATION
1923, Vienna.

BANKING AFFILIATIONS AND ADDRESSES
Credit Anstalt-Wien, Bankverein

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UFA—

THE

1912

MANAGER

DIRECTORS

Bertold von Theobald
Richard Strauss

DATE AND PLACE OF INCORPORATION
June, 1923, Vienna.

NUMBER OF SHARES
10,000.

BANKING AFFILIATIONS
Mercurbank.

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Unafil

Piazzale Giulio Cesare 18
Milan, Italy

PRESIDENT
Dr. Ettore Margadonna

EXECUTIVE VICE PRESIDENT
Johannes Hanau

BANKING AFFILIATIONS
Banca Commerciale Italiana.

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United Artists Corporation
General Film Exchange, Inc., Agents
Capitol Bldg., 142 Museum Road
Shanghai, China

President:
Dr. Gilbert M. J. Wharton

EXECUTIVE VICE PRESIDENT
Dr. James J. Smeal

SECRETARY
Dr. James J. Smeal

TREASURER
Dr. James J. Smeal

BOARD OF DIRECTORS
Dr. Gilbert M. J. Wharton
Dr. James J. Smeal
Dr. James J. Smeal
Dr. James J. Smeal
Dr. James J. Smeal

DIRECTORS
Dr. Gilbert M. J. Wharton
Dr. James J. Smeal
Dr. James J. Smeal
Dr. James J. Smeal
Dr. James J. Smeal

DATE AND PLACE OF INCORPORATION
July 13, 1918, Sydney, N. S. W., Australia.

NUMBER OF SHARES
3,500 at £1 each.

BANKING AFFILIATIONS
Union Bank of Australia Limited.

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Universal Film R. T.
(Hungarian Branch of Universal)
Nepzsinbaz uza 21, Budapest VII

HEAD OF SALES DEPARTMENT
Ferenc Safrany

DATE OF INCORPORATION
June 30, 1923.

NUMBER OF SHARES
2,000 shares at Péneges 25 each.

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Universal Pictures Corporation of China
Embankment Bldg., 400 North Soochow Road
Shanghai, China

GENERAL MANAGER
L. K. Brauer

---

Universal Pictures Ges. m.b.H.
Neubaugasse 1, Vienna VII

GENERAL MANAGER
L. K. Brauer

---

Universum Film Aktiengesellschaft (UFA)
Berlin S. W., 19
Kranzen Street 38-39

Chairman of the Board
Dr. Georg von Strauss

Production Supervisor
Karl Ritter

Board of Directors
Dr. Georg von Strauss
Dr. Johannes Kiehl
Dr. Alexander Kreuter
Dr. Joseph Schilling
Professor Carl Froelich
Paul Hartmann
Eugene Klopper
Dr. Hans Pfeifer
Karl Ritter
Hans Weidemann
Mathias Wieman

DATE AND PLACE OF INCORPORATION
1918, Berlin.

NUMBER OF SHARES, COMMON
30,000 at 100 Reichsmarks each, 19,218 at in Reichsmarks each, 27,469 at 1,000 Reichsmarks each, Class A.

NUMBER OF SHARES, PREFERRED
11,250.

BANKING AFFILIATIONS
Deutsche Bank and Diskonto-Gesellschaft, Berlin.

---

Verleih Der United Artists
Dr. Hauser and Company, G. m. b. H.
Neubaugasse 38
Vienna VII, Austria

DIRECTORS
Dr. Arnold Hauser
Oskar Mezei

DATE OF INCORPORATION
May, 1926

NUMBER OF SHARES
20,000

BANKING AFFILIATIONS
Credit Anstalt Miriahifl.
Warner Brothers-First National
Via Palestro 68, Rome, Italy
Phone: 485 205

PRESIDENT
Robert Schless

GENERAL MANAGER
Cav. Mario Zama

DATE OF INCORPORATION
April 13, 1933.

(Film importers.)

Warner Bros.-First National Films
G.m.b.H.
Mariahilferstrasse 71 Vienna VI, Austria
Phone: A-36-0-14

MANAGER
Willy Simmenauer

DATE AND PLACE OF INCORPORATION
July 1, 1935. Vienna.

NUMBER OF SHARES
Three shares together Schilling 100,000.

BANKING AFFILIATIONS
Credit Anstalt Wiener Bankverein Filiale Mariahilf.

Warner Bros.-First National Films
Spolka Akcyjna
Aleja Jerzego im. 51, Warsaw, Poland
Phone: 8-25-55, 8-25-87, 8-52-83, 7-25-45

PRESIDENT
Robert Schless

DIRECTORS
Robert Schless
René Slesin

MANAGER
Dr. Boris Jankolowicz

DATE OF INCORPORATION
Feb. 6, 1935.

NUMBER OF SHARES, COMMON
250 each zl. 1,000 (500,000).

BANKING AFFILIATIONS
Bank Francusko Polski, Czackiego 4, Warsaw.

Warner Bros.-First National Pictures, Inc.
Embankment Bldg., 400 North Souchow Road
Shanghai, China
Phone: 42346

GENERAL MANAGER
R. E. Bins

Warner Bros.-First National-
Vitaphone Pictures
Magyarorszagi Kepviselete R. T.
(Hungarian Branch of Warner-First National)
30-32 Jozsef Jorut
Phone: 1-325-90
Budapest VIII, Hungary

MANAGING DIRECTOR
Karl Bergas

HEAD OF SALES DEPARTMENT
Blanka Vidranyi

---

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Imports and Exporters (New York)

Ameranglo Corp., 1600 Broadway. Circle 6-4848. Importers, exporters, world.


Amkino Corp., 723 Seventh Ave. BRyant 977680. Importers, exporters, Russian.


Auten, Arno.

Casino Celebrity Film, 220 W. 42nd St. Wisconsin 7-2152. Exporters, Scandinavia.


Criterion Film, 6-4848. Exporters, world.

Dey, Dezso Gyula Importers, 9-4312. Exporters, importers.


Empire Exchange, Inc., 9-4369. Exporters, domestic, other countries.

French Films, especiallyimporters.

Gateway Pictures Corp., 1270 Sixth Ave. CO- lumbus 5-6744. Exporters, importers.

Motion Picture Export Corp. (Universal), 30 Rockefeller Plaza, Circle 7-7100. Importers, Exporters.

Modern Film Corp., 729 Seventh Ave. BRyant 9-9435. Exporters, world.

Montefiore Pictures Corp., 1270 Sixth Ave. CO- lumbus 5-6744. Exporters, importers.


Protex, Trading Corp., 42 East 58th St. VOlun- teer 5-3529. Importers, German, French.

Radar Cinema Bureau, 723 Seventh Ave. MEdal- lion 3-1347. Exporters, domestic, Latin America.

Reliable Film Export Co., 130 W. 46th St. Medal- lion 3-0436. Exporters, importers, especially Spanish.


RKO-Export Corp., 1270 Sixth Ave. Columbus 5-6590. Importers, exporters.


Spanish-Mexican Film Export Co., 723 Seventh Ave. MEdal- lion 3-5377. Exporters, South America.

Twentieth Century-Fox Film Corp., 444 W. 56th St. Columbus 5-3330. Importers, exporters.

Ufa Films, Inc., 729 Seventh Ave. BRyant 9-7890. Importers, German, French, Czechoslovakian.


Universal Film Exchanges, Inc., 1250 Sixth Ave. Circle 7-7100 Importers, exporters.

Variety Film Distributors, 489 Fifth Ave. MUr ray Hill 2-4529. Exporters, world.


White, Peter H., Co., 729 Seventh Ave. BRyant 9-5926. Importers, exporters.

World Pictures Corp., 729 Seventh Ave. MEdal- lion 3-2044. Importers, exporters.

Yi Hwa Motion Picture Co.

1109 Connaught Road, Shanghai
Phone: 22585

CHAIRMAN OF BOARD AND PRESIDENT

T. D. Nygren

EXECUTIVE VICE-PRESIDENT

U. Z. Nygren

VICE-PRESIDENTS

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SECRETARY

Y. S. Lou

DIRECTORS

F. Naou, S. L. Zee, T. L. Wang, K. S. Cheng,
F. L. Foong, C. Wong, P. T. Lee, N. O. Lieu.
The Foreign Market

The quickened motion picture consciousness of other countries, both as an economic and a propagandistic medium, is evidenced in a resume of the news and statistical developments of the past year.

A twofold objective has been gaining momentum in foreign seats of government, and the two aims are closely allied in steps taken to carry them to fruition. One purpose is to lend every assistance possible to the building of a domestic industry of the motion picture, for the revenue to be obtained if successful. The other goal is a self-sustaining vehicle for national propaganda.

Governmental action to accomplish these ends follows two general courses. One is to restrict importations of product, and in practically every instance that means specifically American studios' product. The other is to enter into direct competition with Hollywood by making pictures that will be acceptable as entertainment by the American public.

Restrictive measures are largely in the form of Quotas or Kontingents, requiring that American companies purchase a number of the nation's own pictures in proportion to the total of American films admitted. Other forms of this are requirements of a guaranteed American market, or cash equivalent, for a stated number of pictures made in the other country, and demands that Americans produce a certain amount of product in the foreign land. There is also the device of limitation of the amount of money that may be exported from the country, thus forcing the distributor either to expend the money there or hold it idle in a foreign bank.

In the following pages the foreign situation is presented in epitome, in alphabetical sequence of countries for ready reference. The compilations were made by Nathan D. Golden, Chief of the Motion Picture Section of the Electrical Division of the Department of Foreign and Domestic Commerce at Washington, from reports to the section by attaches in the foreign fields.

ALBANIA

Although there exists no censorship law in Albania, films are censored by a commission consisting of representatives of the Ministry of Education, the police, the Court, the Press Bureau and the Prefecture. Films are censored from moral and political points of view.

The United States and Germany have almost equal shares of the Albanian market; France and Italy together account for only about 10 per cent. The Albanian public shows a considerable liking for German films because they are generally musical comedies, while American films are mostly melodramas. German films have always been less expensive than American films and American films are progressively increasing in price.

Taxes include:
(1) Customs Duties: Films imported into Albania and which are to be re-exported within 45 days pay customs duty of 20 gold francs for 100 kilograms.
(2) Municipal Taxes: (a) Annual tax of 300 to 500 gold francs, according to importance, (b) amusement tax of 6 gold francs daily.
(3) Ministry of Finance Income Tax (not fixed).
(4) Miscellaneous stamp taxes.
There are 14 theatres, all wired for sound.

ARGENTINA—(See special article by Natatio Bruski, Almanac correspondent, elsewhere in this section).

AUSTRALIA—(See special article by Cliff Holt, Almanac correspondent, elsewhere in this section).

AUSTRIA

The system of issuing "Vormerkscheine" to pay for presentation permits issued by the provincial authorities did not change in Austria with regard to sound feature films ("Stammmfilme") or sound shorts during 1936. Film imports and exhibition permits thus remained subject to Vormerkscheine (contingent) control. To stimulate domestic production, local suppliers of sound film recording apparatus receive as a bonus ten Vormerkscheine for every Austrian feature sound film (up to ten) of a specified standard and produced under various detailed conditions. If domestic film apparatus is used in the production of sound features, three additional Vormerkscheine are issued. Vormerkscheine are allotted for a limited number of shorts. One producer only (Selenophon) makes shorts in Austria and at present for 40 per cent of the shorts released receives from one to three Vormerkscheine depending on length and type.

Domestic sound films of all kinds are granted presentation permits without submitting Vormerk scheine. For foreign films, except news reels, and cultural shorts recognized by the Ministry of Trade and Communications and the Ministry of Education, Vormerkscheine (or fractions, depending on the type of film) are required in order to receive presentation permits. Their value in 1936 was fixed at 1,200 schillings.

The system also applies to sound equipment. Film distributors who import more than ten features a year are compelled by the Film Bureau of the Vienna Chamber of Commerce to purchase one or two, cultural shorts per year (at 4,150 schillings apiece) for obligatory exhibition. Exhibitors are also required to show one Austrian official news reel at each performance and at controlled rentals.

Producers of foreign language versions of Austrian-made features receive permission for the free presentation of one sound film from the country to which the foreign version feature was first sold. This privilege may be increased if the version in question contains propaganda for travel in Austria.

The price of permits for the presentation of films
of all kinds produced in countries which handicap the distribution of Austrian films by import embargoes, payment restrictions, censor of scenarios, regulations regarding employment of actors, and so forth, can be increased to 1,000 per cent of the normal amount.

Three Vormerkscheine are required for any number of copies of foreign features imported in the German territory or original or dubbed. For each copy of a foreign language sound film under 350 meters 10 presentation permits are received for each Vormerkscheine; for a film 350 to 700 meters, 5 permits; for a film 700 to 1,000 meters, one permit; two Vormerkscheine are required for each copy of a film 1,000 to 1,500 meters and three permits per each over 1,500 meters.

An understood agreement not stated in the law provides that every fifth feature imported will have text and titles inserted in Austria, in which case an extra premium of 50 schillings per 1,000, 1,500, and 3,000 schillings. Vormerkscheine were not needed as a medium of exchange in this transaction.

Distributors who can prove that they have gone to certain expenditures for the dubbing or synchronization of films in Austria receive two Vormerkscheine. Such films are also admitted free of charge for presentation in Austria.

The Film Bureau is authorized, in case a producer presents a feature film which it considers a reasonable price into foreign customs territory, or otherwise shows it abroad, to issue as an export premium such number of additional Vormerkscheine as is due over the Ministry of Kulturere. These Vormerkscheine remain under control of the Film Bureau and can be used only for obtaining permits for films imported from the same foreign territory or language. Used Vormerkscheine can be made only once for each sound feature film.

In case of a disparity between Vormerkscheine-issued and used, the Ministry of Commerce can alter any of the foregoing regulations, effective immediately.

The Austrian film industry depends, to a large extent, on the German market. Some 75 per cent of production costs of an Austrian film are covered by its sale to Germany. Receipts from domestic showings only cover 10 to 15 per cent of these costs.

The Austro-German film agreement which has been in force for several years and nominally should not expire until July, 1939, probably will be continued in some form. Due to exchange and transfer difficulties and the expatriate, non-Aryan character of important German producers now turning out Austrian films, mutual quotas have temporarily broken down. According to the old agreement, 120 German feature films without regard to existing contingents are annually exchangeable against 12 Austrian films at a ratio of 10:1. If either party to the agreement is unable to export up to the full number agreed upon, this does not restrict the fixed total of the other. For example, if Germany is only able to export 10 features during the year in question, Germany is, nevertheless, eligible to ship up to 120 features to Austria free from contingent encumbrances. All additional features beyond the limit set are subject to the ratio of 10:1, thus, Austria in 1936 sent 14 features to Germany and the importation of the two additional per cent was subject to the acceptance of 140 features from Germany. The exchange of news reels, educational and other short films is also fixed at the ratio of 10:1.

The French trade treaty also provides for the contingent free import of various films. Relatively few, however, are shown in Austria.

Local film censorship was in effect in 1936 for the territory of the City of Vienna and in two other provinces. Posters and circulations of the local material are also subject to censorship. Censorship in Vienna and in the two provinces of Austria is not handmade, but film-tested. The other provinces have no local censorship requirements. Perceptible censorship exists to a slight degree and is exercised by the Ministries of Education and of Trade and Commerce. The former requests films for eligibility for exhibition to juveniles and the latter Ministry exercises control from the political or economic angle through its power to withhold import and exhibition in Vienna. Local and federal censorship in Austria, however, is not rigid and is no practical obstacle to the importation of foreign features and juveniles under 16 years are admitted only to films bearing the approval of the Ministry of Education. In no case can they attend performances finishing after 9:00 p.m.

The regulations for the distribution in Austria greatly improved their position in 1936 from the standpoint of volume and turnover. Profits were scanty, however, owing to the high cost of Vormerkscheine (which German films are exempt) and the necessity of buying one or more expensive Austrian "culture" films each year. The distribution of American films in Austria, on the other hand, is based on a socialist basis. In 1936, American films were shown in good volume, especially in the large first-run houses in Vienna. Local profits are not great. German films, although not greater in number, enjoy more preference through foreign language or special head (no Vormerkscheine required) is much less.

(For totals of releases see special article elsewhere in this section).
BANANA

The Commandant of Police has charge of censorship. No gangster films are permitted. The Censorship Act of 1912 (Bermuda Laws, Chapter 12) forbids the presentation or exhibition of "any picture, drawing, print, film or representation of any kind, of a treasonable, seditious, profane, lewd, lascivious, immoral, indecent or obscene character." Of the films shown in the Bahamas, 90 per cent are of American production, the remaining 10 per cent being British. There is no production whatever. Taxes are considered moderate. The five theatres are wired for sound.

BARBADOS

On Jan. 1, 1936, there was put into effect a compulsory British exhibition quota of 20 per cent on feature and 50 per cent on newsreels, the former increasing in the second year to 25 per cent. Due to the lack of British and other foreign films, not being available, the American importations were not affected and consequently increased.

There are no censorship laws in Barbados. However, there is an Act which requires the appointment of censors fully authorized to reject or change any film received, and their decision cannot be questioned. Local censorship is not considered strict, though a considerable portion are "cut." Ninety-five per cent of all the films shown are of American make.

There is no admission tax. A Parochial Trade Tax of 8.5% on net profits and a Colonial Income Tax on net profits amounting to 2/6 on the pound are levied. These taxes may vary slightly from year to year.

There is no production. The three theatres all air wired. The range of admission prices is 12 to 48 cents for first-run theatres and 6 to 24 cents in the second-run. The average motion picture program consists of a short newsreel, comedy and a feature. One theatre, however, shows double feature programs on week ends. Musical comedies are preferred.

Imports from U.S.: 1935—Positive sound 9,597 ft. $144

BELGIUM

The serious agitation for local synchronization of foreign pictures has abated, since the various organizations which at one time in 1935 were active for governmental intervention in behalf of the Belgian studios failed to establish their demands, and later disagreed among themselves as to the plan of operation for "dubbing." The result has been the disorganization of local syndicates. At the moment the American distributors are cooperating with a union of local exhibitors, producers, and other importers and distributors, while refusing to unite with them in a single corporate body.

The only censorship is by the "Commission de Contrôle" which decides whether a film can be played, children admitted or not. This formality is not obligatory and if a distributor does not care to have his picture approved for projection before children under sixteen years of age, he has the right not to present it at all before the commission. During the 1935-36 season, 473 sound films were released.

Outstanding episodes in scenes to which the Belgian control takes exception are gun play, gambling, kidnapping, extortion, and intimidation. Therefore the attitude of the committee on control toward Wild West pictures is usually to order them so cut as to destroy the continuity.

Sound film distribution is as follows:

American German French Others

Copyright relations were established by Presidential Proclamation on July 1, 1931, extended April 9, 1919 and July 14, 1911.

Two sound films in Flemish and three in French were produced during the 1935-36 season.

Taxes levied on the price of seats in cinemas at present are as follows:

(a) Establishments where the admission price has not exceeded 8 francs during the fortnight collection period taken into consideration:

Seats not exceeding 4 frs., 4% plus 10% of 4% crisis tax plus 25% of 4% town tax, 5.49%.

Seats between 4 and 5 frs., 6% plus 10% of 6% crisis tax plus 25% of 6% town tax, 8.10%.

Seats between 5 and 8 frs., 10% plus 20% of 10% crisis tax plus 25% of 10% town tax, 14.50%.

(b) Establishments where the admission price exceeds 8 francs:

Seats up to 5 frs., 6% plus 10% of 6% crisis tax plus 25% of 6% town tax, 8.10%.

Between 5 and 8 frs., 10% plus 20% of 10% crisis tax plus 25% of 10% town tax, 14.50%.

Between 8 and 12 frs., 12% plus 30% of 12% crisis tax plus 25% of 12% town tax, 18.60%.

Above 12 frs., 15% plus 30% of 15% crisis tax plus 25% of 15% town tax, 22.75%.

There are 800 theatres, 740 wired.

Negotiations for commitments are still very difficult, due to exhibitors being very cautious and unwilling to engage themselves for a long period, as they do not know what the general situation of the Belgian market will be in the political situation.

Imports from U.S.: 1935—Positive sound 2,459,347 ft. $45,227

Negative sound 70,392 ft. 4,383

1936—(First 10 months) Positive sound 1,904,830 ft. $35,800

Negative sound 1,728 ft. 107

BERMUDA

There are no censorship regulations in Bermuda and such regulations as do exist are purely voluntary between the manager of the theatre company
and the Board of Education. If there is any feeling on the part of the management that objections might be found with any picture, members of the Board of Education and the Clerk of the Colony are invited to see it at a private showing.

One hundred and seventy-four pictures were contracted for in 1936; of these, 120 were American and 24 were British films. American films are popular in the Colony both with the local population and American and Canadian visitors, and it is believed that the future only British films of exceptional quality will be used. In 1935 the total number of films shown was 160, of which 36 were British.

There are no film studios in the Colony. On rare occasions portions of American films are made here.

No amusements taxes are levied in the Colony by the Bermuda Government.

Motion picture films, excluding undeveloped films of British origin, are subject to an import duty of one pence, approximately two cents, per 100 feet. Films not of British origin are subject to an import duty of six pence, approximately 12 cents, per 100 feet, plus a surtax of 25 per cent.

There are but two important theatres in the Colony and both are in Hamilton, where shows are given nightly except Sundays. At Somerset and St. George's theatres shows are given, and weekly shows are given at Bailey's Bay, Prospect, the Dockyard and Southampton, a total of eight houses throughout the Colony. The houses in the City of Hamilton have seating capacity of 395 and 400. The seating capacity at St. George's is 325, at Somerset 225, at Bailey's Bay 250, at Dockyard 200 and at St. George's 150. Admission prices have remained unchanged for several years, and range from 25 cents to 75 cents person, with 50 cents being the regular price for admission to evening shows. Prices for matinees are 25 cents and 35 cents per person. A price of 75 cents per person is occasionally charged for special pictures.

Eight theatres are wired for sound.

Imports from U. S.:
1935—Positive sound........ 1,988,304 ft. $38,839
1936—(First 10 months) Positive sound........ 1,507,024 ft. $39,562

BOLIVIA

The only legislative restriction is on transmitting films abroad.

The Government Decree of Feb. 22, 1926, forbids admission of children under 12 years to picture houses on week days. Censorship is executed by the various municipalities on moral, religious and political standpoints. It is not strict. Ten pictures were refused release in 1934. These were war pictures and most of them since have been released.

Ninety-eight per cent of films shown are American.

There are no copyright relations with the United States.

No films were produced in the past year. There are no studios in Bolivia.

In Bolivia there are the following national taxes collected in all parts of the country: 10% of gross receipts; stamp tax of from Bs. 0.02 to Bs. 2.20 per ticket according to price. In La Paz there is a 4% municipal tax on outside advertisements, an annual municipal license tax of Bs. 2,000 for first class theaters, and Bs. 1,000 for second class theaters. In the other principal cities of the country, there are, in addition to national taxes, departmental taxes of from 6 to 10% of gross receipts and annual municipal license taxes of B$ 1,000 for first class theaters, and B$ 500 for second class theaters.

Of the 19 theaters in Bolivia three are in La Paz, two in Sucre, one in Cochabamba and one in Oruro may be considered relatively important. All 19 are wired for sound.

Admission prices range between Bs. 2.50 and Bs. 3.00. Various negative prints of films reach Bs. 4.00 for outstanding films. Sometimes prices are reduced to Bs. 1.00 for films already shown several times. The low price, however, consists of partial re-rent, comedy and feature. Most exhibitions run three times a week. Films preferred by the natives are musical comedies and thrillers. English language films enjoy a general following over European.

Imports from U. S.:
1935—Positive sound ......... 6,021 ft. $ 120
1936—(First 10 months) Positive sound ......... 81,299 ft. $1,163
Negative sound .......... 

BRASIL

A law requiring exhibitors to show a minimum of 100 meters (328 feet) of domestic film with each program continued to sustain the thirty or more producers of newsreels and short subjects. The action of the Federal Government in offering an annual cash premium for the best picture of this type produced has done much to improve the quality of domestic shorts. Despite this, however, most foreign films are shown.

Brazilian censorship laws are regarded as reasonable and their application appears to be uniformly fair. Decree No. 21240 of April 4, 1932, sets forth reasons for the rejection of a picture by the Board of Censors:

Offense to public decency; Suggestive of crime or other conventional acts; Conveying illusions which are prejudicial to international relations; Insulting to race, collective groups or religious sects; Offensive to National dignity or provocative of defame-worthy sound.

During the ten months from January to October of 1936 a total of 1,215,574 meters (3,899,561 feet) of film was submitted for censorship, of which only 10,700 meters (34,325 feet) or less than 1% was rejected by the censors.

According to the records of the Federal Censorship Bureau of the Ministry of Justice, 80% of all features submitted for censorship in ten months of 1936 were of American origin.

Copyright protection is afforded titles which have been duly registered with the Censorship Board of the Ministry of Justice.

In 1936 a total of 231,000 feet of motion pictures was produced in this country at an approximate cost of Bs. 1,000. Of this total 1,400 motion picture houses in Brazil at the close of 1936, only 30 dark. Rio de Janeiro and Sao Paulo have 90 and 60 houses, respectively, in operation. One thousand, one hundred seventy-three theaters are wired for sound. The aggregate seating capacity exceeds 645,000.

Imports from U. S.:
1935—Positive Sound........ 11,491,663 ft. $244,397
Negative sound .......... 77,006 ft. 2,728
1936—(First 10 months) Positive sound........ 10,408,169 ft. $302,431
Negative sound........ 21,531 ft. 506

BRITISH MALAYA

The agitation for more British films has almost completely died out. The wave of sentiment is now for quality. Films earning the largest gross revenue in 1936 were American.

There was a general improvement in the class
of British films shown during 1936, and some attracted large audiences.

There was no need to cut or ban any film which reflects on the prestige of the white race. Murder, gangster, excessive gun play, false imprisonment and films are banned, with some concessions to period plays.

The censor fee on newly imported films of 100 feet silent or sound, is $11.20, copies 30 (Stratals) cents per 100 feet. If the film is shown in the premises, the fee is $81.00. If the appeal is approved the reviewing fee for the whole film is $810. If the Appeal Board sustains the censor's ban the charge is $810 per reel for the first five reels and $85 per subsequent reel.

The light comedy produces more money than any other class of films and pictures sold in newspapers. It is considered sufficient protection to the owner to publish a declaration of ownership in the local newspapers. Other than some wild animal and native life pictures made in Borneo, no pictures were produced.

There is no taxation on theatres in Malaya. The police however, have a license fee, according to seating capacity. If the Malayan rates fees are 200, the fee is $22 a performance; seating not less than 299, $24; seating not more than 399, $24; seating 400 and over, $25. For second and subsequent performances on the same day half of these fees is charged.

There were 122 theatres operating, 96 wired. Two new theatres were opened in Kuala Lumpur and one in Butterworth. Another was under construction at Ipoh. Two open air theatres had obtained permission to operate in Singapore, but it was generally believed that only one would materialize.

Economic conditions of the masses in British Malaya are continuing to improve. This condition has been reflected in increased box office receipts. There is no reason why American films should not continue to dominate the market.

Imports from U. S.:

1935—Positive sound.... 2,637,960 ft. $56,004
Negative sound.... 20,500 ft. 374

1936—(First 10 months) Positive sound.... 2,344,119 ft. $49,471
Negative sound.... . . . .

CEYLON

There are no quotas or other restrictions other than the preferential import duty which is two-thirds of one rupee cent per foot in the case of films of British origin and one rupee cent per foot for films of foreign origin.

Films shown in Ceylon practically all come from India where they have been censored. Police have general control of all public performances.

Sixty per cent of pictures shown are American. There is no local production. Exhibitors are obliged to pay a yearly assessment tax based on seating capacity.

Only 13 of the 18 theatres show regularly; 14 are wired. Eight theatres are in Colombo, two in Kandy and one each in Negombo, Galle, Matara, Sekaram, Kotte, Madogalle and Galle. Three of the eight in Colombo exhibit, almost exclusively, Indian films in the Tamil, Hindustani and Gujarati languages.

The price of admission varies from 50 rupee cents ($0.18) to Rs. 3.00 ($1.14).

Imports from U. S.:

1935—Positive sound.... 86,500 ft. $1,150
Negative sound.... . . . .

1936—(First 10 months) Positive sound.... 41,034 ft. $1,241
Negative sound.... . . . .

CHILE

The continued control of exchange operations has made difficult the importation of foreign films, most of which are supplied by the United States. Late in 1936 motion picture films were classified as luxuries, for which only gold exchange, at the rate of 35 pesos to 1 dollar, may be used.

The Censorship Board is considered very liberal. The representatives of one American film company advised that in the last five years only two of its films have been censored, one for moral, the other for political reasons.

Each film when passed by the board is classified as follows: 1) Suitable for children; 2) Suitable for children over 15 years old, and 3) Not recommended for young girls.

The censorship fee is 140 pesos for each feature, and, in the Municipalities of Santiago, Valparaiso and Concepcion, there is a charge of 40 pesos a week for the first showing. It is left to each municipality to determine the amount of this fee.

According to Decree Law 558 of Sept. 26, 1925, twenty pesos of each fee go to the National Library for books for its children's section and 20 pesos to a fund for children's playgrounds and popular theatres.

Distribution is estimated as follows: American, 80%; British, 5%; French, 5%; German, 3%; Argentine, 2%; Spanish, 5%.

Spanish language talks have never been successful in Chile, the general preference being for talking pictures in English with superimposed subtitles.

The types of pictures preferred vary in different sections. Musical productions and society plays are more popular in the downtown theatres of the three chief Chilean cities, whereas the neighborhood houses prefer adventure films. Least popular are those pictures in a foreign language with a great deal of conversation.

Copyright Decree Law No. 345 of March 17, 1925 still applies.

There is no national production, excepting a few shorts of Chilean scenes and industries made under Government subsidies.

Municipal taxes vary according to location and classification of the theatre. Decree Law 245 of May 15, 1931, established a scale of fees, ranging from 100 to 1,300 pesos per annum for legitimate theatres, and motion picture houses. These fees were increased 15% in 1936. The municipal license fee charged film distributing organizations is high, amounting in the case of one American company to 3,025 pesos per annum. There are also charges for posters and electric signs.

Government taxes include an admission tax of 10%; income tax of the third category according to which 6% is paid on an income of less than 10,000 pesos; 8% on income between 10,000 and 50,000 pesos, and 10% on income over 50,000 pesos, and a sales tax of 25% net income.

According to Anuario Cinematografico early in the year there were 208 theatres operating in
China—Cuba

Chile, since which time six modern houses have been added in Santiago.

Movie pictures are very popular in Chile and this is especially true of Santiago.

Of the 214 theatres, 189 are wired for sound. Santiago has 58, all wired; Valparaso 15, all wired except 1; Vina del Mar, 5, all wired. About 70 of these sound installations were locally assembled, 84 were supplied by two American manufacturers under the supervision of several American and European manufacturers.

Imports from U. S.: 1935—Positive sound... 3,076,243 ft. $117,538

Negative sound... ..... 230,202 450

CHINA

See special article by J. P. Kocher, Almanac correspondent, elsewhere in this section.

urtles 1935—Positive sound... 3,076,243 ft. $117,538

Negative sound... ..... 230,202 450

COLOMBIA

Censorship comes under the direct control of the National Government. Boards in each departmental capital consist of three members and three alternates (5 members and alternates in the City of Bogota). Once a picture has been passed by two major departmental boards of censors the law prescribes that it may be exhibited throughout the Republic without further censorship. However, in practice certain departmental boards of censors insist upon showing a previously censored picture before allowing it to be shown in the district under their jurisdiction. Censorship is not strict.

Approximately 80% of the features released are American made. During the past five years there has been a considerable increase in the number of British features displayed, and also some increase in the number of French, German and Mexican pictures.

Colombia's basic copyright law dates from 1886 and subsequent laws do not specifically deal with motion pictures. Present copyright laws are considered inadequate. Colombia is not a member of the International Convention.

There are no studios in Colombia, production being limited to occasional news reels and advertising films.

The National Defense Tax of 10% on gross receipts, established by Law 10 of 1932, was modified by Presidential Decree effective as of March 1, 1935, as follows: 5% on tickets up to and including 20 centavos; 10% from 21 to 30 centavos; 7% from 31 to 40 centavos; 8% from 41 to 60 centavos; 10% on tickets of over 60 centavos.

This reduction represents a saving of about 3.5% of the former tax, and lowers direct taxes on the exhibitor to about 20% as compared to 23.5%.

Poster taxes are: for one sheet posters, 0.80 centavos per set of 30; for two sheets, 1.60 centavos per set of 30; for three sheet, 2.40 pesos per set of 30. (Peso valued at approximately $0.57 U. S.)

Approximately 210 theatres in Colombia, with a total seating capacity of 40,000, include 130 wired and 30 others supplied with portable sound.

There has been a steady increase in the number of non-African films shown. Most competition is from European produced pictures, but films of Latin-American origin also are being marketed. British made films represent the most important competition, both from a quality and numerical standpoint.

Imports from U. S.: 1935—Positive sound... 1,313,891 ft. $65,270

Negative sound... 236,399 891

1936—(First 10 months)

Positive sound... 2,640,754 ft. $38,950

Negative sound... 36,362 891

COSTA RICA

There is a Government censor, appointed by the Governor of San Jose, but the secretary for the interior is the final judge.

During 1936, out of 484 films shown in Costa Rica, 449 were American. No films are produced in Costa Rica.

Copyrights are exchanged.

A tax is imposed by the National Government of 5% of gross receipts. Another tax of 5% is imposed on the net receipts (income tax).

The theatres, all but one wired, seated 20,727.

Theatres present shows daily at 3, 7 and 8:30 p.m. and on Sundays and holidays give additional exhibitions. Taxes are similar to those in the United States, with addition pictures in demand. American stars and American pictures in general, with super-imposed titles in Spanish, are preferred.

This is a general objection to dubbed Spanish films.

Imports from U. S.: 1935—Positive sound... 52,095 ft. $6,610

Negative sound... 155,302

1936—(First 10 months)

Positive sound... 335,206 ft. $3,948

Negative sound... 7

CUBA

In the Gaceta Oficial of June 10, 1936, Extraordinary Edition No. 190, there appeared Decree No. 1556 signed by the President and the Secretary of Interior on June 8, 1936, creating a Cuban Board of Motion Picture Censors in the City of New York. After protests of double censorship the New York board was dropped and censorship was returned to the Havana Censorship Board.

A bill introduced in the Cuban Senate provided for creation of an organization to be known as the Patronato de la Cinematografia Nacional (National Motion Picture Board), to supervise and otherwise assist the development of a motion picture industry on the Island.

The proposed legislation would create an Academia de Cinematografia which would engage the services of cameramen, makeup artists, electricians, and so forth, and organize a section for declamation for motion picture work and provide dancing masters.

This Board would lend financial assistance to Cuban producers.

Funds would be raised by an emission of postage stamps not exceeding a total face value of 100,000 pesos. A special drawing of the National Lottery also was proposed in the bill.

Regulations governing the censorship of films provide for inspection of films by the Film Censorship Board under the jurisdiction of the Department of the Interior (Gobierno Nacional). Reorganization in August, 1936, is composed of the Secretary of the Interior and five members.

The Secretarí as of Government (Department of the Interior), which is charged with the censorship of motion pictures exhibited in Cuba, verbally requested the distributors of news reel films to make an effort to eliminate from such films all scenes showing salutes of the factions engaged in the Spanish civil war.

Films shown are 80 to 85 per cent American.

The remaining business is divided among Great Britain, Spain, France, Germany, Mexico and Argentina.

Copyright Act 1909 by Presidential Proclamation, November 17, 1909, was extended April 9, 1910 and Dec. 9, 1920. The new Patent and Trade Mark Law of 1936 gives special protection to motion picture films apart from that under copyright law.

The first name of manufacturer or producer must be registered prior to application for registration of film. Application must be held by producer or assignee in Cuba.
There is a bit of production from time to time of news film shots.

Distributors in Habana are subject to a munici-
pal tax of 15%. They are also subject to the Cuban Government tax of 3% on gross receipts and a tax of 1½% on gross sales. In addition, there is a scaled stamp tax on the face of contracts signed by exhibitors and distributors; 14% remittance tax, and Maternity Tax of 1½% of gross payroll.

About 350 theatres are in operation, 300 wired.

Imports from U. S.: 1935—Positive sound... 5,107,132 ft. $97,827 Negative sound... 1,006 ft. 20
1936—(First 10 months) Positive sound... 4,500,179 ft. $89,123 Negative sound... 21,328 ft. 216

**CZECHOSLOVAKIA**

American producers resumed distribution on Feb. 8, 1935, after concessions from the instruction of the Ministry of Commerce as of Nov. 16, 1934.

An instruction of the Ministry of Commerce, effec-
tive Nov. 16, 1934.

On Jan. 14, 1935, an agreement was reached with the Czechoslovak authorities, providing basically for an exchange, as of November, 1936, and procuring a valuable concession which enables them to bring in without payment of the regular 20,000 crowns registration fee one picture dubbed in German for every eight sound features imported.

The companies are permitted to distribute the dubbed film in sections where English sound features are shown, as a consequence of the agreement, that is, in certain districts specifically design-
ated by the local authorities where the majority of the population is German. The granting of this concession, which was important since probably six to eight American films were shown in the American market, is unique opportunity of amortizing German dubbed films which they are obliged to produce in Ger-
many and Austria in order to remain in those markets, assured the return of American companies.

A total of 16 such dubbed films were brought in under this arrangement during 1935, and about 14 in the first 10 months of 1936.

Feeling that the voting power which they had in the Czechoslovak Association of Motion Picture Industry and Trade was not commensurate to their importance as distributors, the five branches of American film distributors stepped out of the Association in November, 1936, and established an independent organization known as the Federation of Film Import and Trade in the Czecho-

**DENMARK**

Motion pictures in 1936 were not affected by the Danish import control system which has severely reduced the importation of most other commodities, especially American. However, since July, 1936, import permits have been required for importation of exposed films with Danish text, and as a result some films are now provided with Danish text locally by such firms as Nordisk Films Company A/S, Frederiksborgade 25, and Jøn. Ankerstjerna, Lygten 49, Copenhagen. A proposal for a new foreign exchange control law was under con-
sideration by the legislature which would extend the system until the end of 1938, but so far as could be ascertained this would not operate to restrict the importation of films.

The supreme court in Denmark on Oct. 14, 1934, sustained a decision of a lower court granting an interment to Nordisk Films Company A/S, Copen-
hagen, forbidding the showing in Denmark of American pictures using the so-called “noiseless intensity system” which is the ground that films use infringing the Fetersen & Poulsen patents held by Nordisk Films Company A/S.

Two American film companies refused to sign the agreement, claiming that their films, which are re-
recorded on special equipment, are not covered by the Nordisk Film Patent. The lower court in these cases was reversed by the supreme court, which held that re-recorded films without payment of a license fee and the case was appealed to the supreme court which in the early part of 1936 affirmed the de-

8. 1935. In 1934 only 25 American features had been authorized for showing. Preliminary returns for the first 10 months of 1936 showed that 111 sound features (including 14 German versions) out of a censored total of 250 features were American.

Reciprocil copyright declarations were exchanged April 27, 1927. Citizens of one country are assured full copyright protection in the territory of the other country. This went into effect March 1, 1927, under United States Copyright Act of March 4, 1926 and the Argentine Convention of Nov. 1929. 1936 and amendment made thereto in Law of April 24, 1936.

During 1935, a total of 24 sound features were produced, of which 12 were in English and 3 in other languages (German and French). In addition 6 versions of Czech films were made. In the first nine months of 1936, 19 features produced in Czecho-
slovakia were passed by the censors.

The A-B Motion Picture Studios showed a net profit of 282,435 crowns from 1935 operations as against 234,304 crowns in 1914. Czechoslovakia's second studio, the "Host", which was in financial difficulties since it was opened in 1934 procured a Government guarantee of credits in an amount of 3,500,000 crowns in October 1936. A third film studio and a color film laboratory were reported as projected.

Taxes are very high. The municipal entertain-
ment taxes average 85% of gross receipts in sound theatres and 25% in silent theatres. The Ministry of Interior prepared a draft of a law which would lower these taxes to about 20% and 15%, respect-
ively, and in addition establish differential tax rates for films rated according to cultural value.

There are 1,833 theatres (290 showing daily, 715 two to six days weekly, and 728 one to two days) as against 1,955 at the close of 1933. The total seating capacity was 578,877 persons.

Of all theatres, 1,343 were wired for sound and had a seating capacity of 454,676 with representing an increase of 325 theatres in the last two years.

Imports from U. S.: 1935—Positive sound... 1,292,182 ft. $36,725 Negative sound... 52,770 ft. 2,160
1936—(First 10 months) Positive sound... 1,523,912 ft. $29,349 Negative sound... 16,172 ft. 202

1937-38 Motion Picture Almanac
The Danish film censoring bureau in the fiscal year 1935-36, ended March 31, reviewed a total of 2,187 films (including copies and/or excertings) having a length of 1,715,120 meters as compared with 1,884 films with a total length of 1,446,140 meters the year before.

Of the 2,187 films (including copies), 1,079 having a total length of 973,940 meters were American (corresponding figures for the previous year were 881 and 740,000), 279 totaling 260,340 being in Danish (194 and 278,840); 253 totaling 265,770 meters were German (163 and 192,110); 61 totaling 66,245 meters were Swedish (57 and 56,840); totaling 72,000 meters were British (46 and 49,085).

No dubbed films were exhibited in 1936. All films shown publicly in Denmark must be censored by Statens Films-censor (The Government Film Censor), Frederiksholmskanal 27, Copenhagen, under the jurisdiction of the Ministry of Justice. In 1935-36 the censor gave approval to 2,092 films, including copies having a length of 999,410 meters as opposed to 1,750 films, including copies, having a length of 1,152,055 meters in 1934-35.

Sixteen millimeter films became more popular in 1935-36, and 120 of them were shown.

In 1936 there were 410 producers, each one producing an average of 16 cinematographs per year. In all, 13,967 feature films were released in the first 9 months of 1936 as compared with 285 during the same months of 1935. American leadership made further advance on a percentage basis, from 59% of all films shown in 1935, up to 64% in 1936. Of the total releases through September, 1936, 147 were American as against 170 in the corresponding period of 1935. Domestic producers increased their participation from 40 films in 1935 to 41 in 1936, or from 14% to 18%. British releases dropped from 30 in 1935 to 11 in 1936, or from 10% to 3%.

Two American historical films were especially well received.

Copyright relations, established by Presidential Proclamation May 9, 1893, were extended April 9, 1910, and Dec. 9, 1920.

Production

Nordisk Films Company A/S, Frederiksgade 25, Palladium A/S, Aselborg, and Teatrenes Filmkontor (Asa Film) Jernalenbangade 4, all of Copenhagen, are the only Danish producers of features. The other companies specialize in advertising films or short subjects.

Each of these producers owns one sound studio. The studio owned by Nordisk Film Company A/S has four stages and one sound recording apparatus, a Danish Petersen & Poulsen recorder. The Palladium A/S studio has two stages and a Rafa sound system (made by Bang and Olufsen, Struer, Denmark). Teatrenes Filmkontor (Asa Film) has one stage, and a German Bauer sound apparatus.

Only 6 features were released by Danish producers in 1936 as compared to 10 in 1935. Three were produced by Palladium, two by Teatrenes Filmkontor, and one by Nordisk Films Company. No films were produced in cooperation with Swedish or other foreign producers in 1936.

The Danish film industry claims that the existing amusement tax of 40 per cent of box office receipts is too heavy in view of the limited size of the market for Danish films, and has petitioned the government for relief.

The tax was relieved by Palladium in 1935 were "Smusnarahere" (The Prying Fellows), "Millomordrenegen" (The Millionaire Boy), and "Panerbase" (The Cop). The two films released by Teatrenes Filmkontor were "Svendier Dansken" (Sunshine over Denmark) and "Cirkus Revuen" (The Circus Revue), while the title of the only film produced by Nordisk Films Company A/S in 1936 was "O Traekning" (Sixth Lottery Drawing).

Taxes

Exhibitors in Denmark are burdened with a 40% tax on receipts.

In the fiscal year 1934-35 ended March 31 (the latest year for which statistics are available), the amusement tax on films yielded 6,491,728 kroner (5,909,975 kroner in 1933-34). Of this amount 3,378,879 kroner was returned by Copenhagen theaters (5,123,426 kroner in 1933-34).

The total box office turnover at all Danish motion picture theaters was approximately 14,775,000 kroner in 1933-34 and 16,230,000 kroner in 1934-35. Films of special social or educational value may be exempted from tax by the Ministry of Justice. Four or five films are granted this privilege each year.

On April 1, 1936, there were 352 theaters in Denmark as against 340 the year before. The generally improved business conditions in 1936 benefited owners of theaters, and receipts from ticket sales, particularly in the urban districts, are estimated to have been above those for 1935.

American productions strengthened their foothold as did other foreign films, and Danish films continued to exercise great drawing power, but because their market is limited to one small country it is difficult to keep a high artistic standard and at the same time make a profit. Competition among local firms was enhanced by the establishment of several new offices.

Most important of the new are the theaters "Bella Bio" in Copenhagen with about 900 seats (German Bauer sound installation) and "Slotso biografen" in Randers with about 500 seats (Danish Bofa sound installation). One establishment with 2,187 seats in the first run. A number of older theaters were reconstructed, particularly in the provinces.

No theaters are owned by foreign producers or distributors, and there are no chain theaters, both such forms of ownership being impossible under provisions of the Danish motion picture law.

The table which follows lists Danish cinemas according to seating capacity, number of performances given yearly and the annual license fee to which they are subjected.

<table>
<thead>
<tr>
<th>No. of Theatres</th>
<th>Seats</th>
<th>Performances Annually</th>
<th>License Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>111</td>
<td>Up to 500</td>
<td>Up to 151</td>
<td>Kr. 0</td>
</tr>
<tr>
<td>47</td>
<td>500</td>
<td>300</td>
<td>150</td>
</tr>
<tr>
<td>25</td>
<td>500</td>
<td>&quot; 400</td>
<td>300</td>
</tr>
<tr>
<td>33</td>
<td>500</td>
<td>&quot; 500</td>
<td>400</td>
</tr>
<tr>
<td>30</td>
<td>800</td>
<td>&quot; 850</td>
<td>800</td>
</tr>
<tr>
<td>14</td>
<td>1,000</td>
<td>&quot; 1,200</td>
<td>1,800</td>
</tr>
<tr>
<td>8</td>
<td>1,200</td>
<td>&quot; 2,000</td>
<td>2,500</td>
</tr>
<tr>
<td>4</td>
<td>Unlimited</td>
<td>Unlimited</td>
<td>5,000</td>
</tr>
</tbody>
</table>

Greater Copenhagen (including suburbs) with a population of 900,000 had 44 theaters on Jan. 1, 1936, with a total seating capacity of 26,874 as against 26,758 a year previous.

Statistics pertaining to greater Copenhagen indicate that attendance increased from 10,081,000 in 1934 to 11,030,000 in 1935, a gain of 947,000 or about 9%. This does not include the ticket sales in Copenhagen proper continued in 1936, its cinema having sold 5,127,931 tickets in the first eight months of 1936 as compared with 4,973,884 tickets in the same months of 1935, a gain of 152,091 or 3%.

Practically all theaters are now wired for sound.
DOMINICAN REPUBLIC

 Laws affecting the motion picture industry are confined to those imposing taxes on undertakings and admission prices and such as restrict the admission of minors.

 Censorship is exercised by a municipal commission. While there is no national law in regard to censorship, the municipal ordinance of Santo Domingo or a practically identical one has been adopted by the other municipalities. Censorship is very strict. In 1936 the censors forbade the showing of at least two pictures.

 Ninety-five per cent of the films shown are American, the other 5% British. The title of each film might be registered under the Dominican trade mark law, but no occasion has yet arrived to resort to this recourse. There is no production in this market.

 There are 13 theatres, in addition to the regular property taxes assessed against real estate of any class, must pay a special tax of 4 cents per annum for each admission. The tax on admission is 2 cents per admission up to 20 cents and 10% of the admission price above 20 cents.

 There are 23 theatres, all wired. Two new sound houses were installed in 1936, one additional theatre was opened in Santiago, and one was closed in Moca. The total seating capacity of the 23 theatres is 4,435.

 The range of admission prices is reported from 5 and 10 cents up to 40 cents for specials. Programs consist of a feature and a comedy or cartoon.

 Imports from U. S.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>3,764,943 ft.</td>
<td>$75,713</td>
</tr>
<tr>
<td>1936 (First 10 months)</td>
<td>1,600 ft.</td>
<td>$3</td>
</tr>
<tr>
<td>1936 (Positive sound)</td>
<td>3,464,941 ft.</td>
<td>$69,596</td>
</tr>
<tr>
<td>Negative sound</td>
<td>101,752 ft.</td>
<td>1,635</td>
</tr>
</tbody>
</table>

EAST AFRICA

 The Film Censorship Board has wide powers over silent and sound films, and posters and advertising material.

 There are censorship boards at Nairobi, Kenya Colony; Dar-es-Salaam, Tanganyika Territory; Kampala, Uganda Protectorate; and Zanzibar. Gauger films seldom are passed. This is especially true in the Uganda Protectorate. Most films shown are American, at least 75%. With the improved quality of British films, the number exhibited has greatly increased.

 There is no production in East Africa. Taxes are very moderate. The theatre at Eldoret, Kenya Colony, burned down, and one theatre at Kampala, Uganda Protectorate, and another at Nairobi, Kenya Colony, equipped for sound, were not operating. Of a total of 13 theatres in East Africa, all sound, 11 were operating as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Town</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenya:</td>
<td>Nairobi</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Mombasa</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Nakuru</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Tanga</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Kampala</td>
<td>1</td>
</tr>
</tbody>
</table>

There were two portable sound outfits in Kenya Colony.

It is possible that in 1937, four more theatres equipped for sound will be constructed; at Mombasa, Kenya Colony; Tanga and Mwanza, Tanganyika Territory, and Kampa, Uganda Protectorate.

Imports from U. S.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>203,795 ft.</td>
<td>$2,574</td>
</tr>
<tr>
<td>1936 (First 10 months)</td>
<td>46,387 ft.</td>
<td>$930</td>
</tr>
</tbody>
</table>

Ecuador

A decree of Aug. 8, 1887, known as the law of Authors' and Artists' Proprietary Rights (Ley de Propiedad Literaria y Artística) protects writers, composers, and artists, but this law is antiquated and its provisions do not cover the rights of producers and exhibitors. Consequently the laws make it impossible to enforce exclusive rights to films by punishing the showing of them by unauthorized concerns, and do not give any protection to the rights of producers. It is understood, however, that each individual film can be registered, and in that way the exclusive right to show that particular film in Ecuador can be obtained.

Difficulties are still encountered by most distributors in obtaining foreign exchange for payment of rentals of films, although film imports have been exempt from the principal provisions of the control of foreign exchange established by an executive decree of July 30, 1936.

A board of censors, established in each province by executive order, is responsible for the presentation of prepared films or those receiving special permission may be shown for children. However, the law is not enforced.

American pictures are 85% of those shown. It is reported that there has been a slight increase in the showing of foreign films because of the advent of low-priced Mexican films circulating at the lesser theathres. No German, Dutch, British, Italian, Mexican, and two Argentine pictures were exhibited in the first ten months of 1936. Quito appears to be a better market for foreign films than Guayaquil. The competition of foreign films in Ecuador cannot be regarded as significant but it is the opinion of one distributor that this is partly due to lack of efficient distribution.

Copyright relations were determined by the Inter-American Copyright Convention at Buenos Aires, Aug. 10, 1935.

No moving pictures, either silent or sound, were produced in Ecuador. The small market would not warrant a domestic studio. A number of scientific and semi-scientific expeditions have been taking pictures in Ecuador, especially in the Oriente region.

In accordance with an executive decree of Jan. 30, 1926 (Registro Oficial No. 170, Feb. 2, 1926 and No. 345, Aug. 19, 1926), the municipal authority is authorized to collect up to 10 per cent on the gross receipts of theatres. In Guayaquil this tax is 10 per cent; Quito 8 per cent, and in other cities it ranges from 5 to 7 per cent. A tax of 10 centavos for national defense is collected on all admissions except for the cheaper seats.

There are 34 theatres, seating 40,765 and all sound-equipped. These do not include the various projection rooms generally in club buildings in a dozen towns and villages. Total shows were approximately 240 a month. Total seating capacity is estimated at 6,000.

An important development in 1936 was the establishment of a circuit service, with portable equipment, which covers the small villages on the railroad line of Guayaquil to Riobamba, the chief centers being Alausi and Haigua, important railroad stations where there are school buildings and club houses of the railroad workers.

THE 1937-38 MOTION PICTURE ALMANAC
Egypt—Estonia

Imports from U. S.:

1935—Positive sound 43,170 ft. $631
Negative sound

1936—(First 10 months) Positive sound 26,388 ft. $381
Negative sound

EGYPT

Nationalistic propaganda is fostering the development of local sound film production in Arabic, since most Egyptians are not acquainted with foreign languages. A proposal has been made to the Egyptian Government by the local film industry for a or the film use of a quota of Egyptian films in relation to foreign films.

The sole effective propaganda against foreign films is being conducted by Jewish sympathizers against films produced in Germany. Not more than three German films have been shown in Egypt since the anti-Semitic movement began in that country.

By decree which appeared in the Journal Oficial No. 54 of May 7, 1936, the Egyptian Government promulgated the International Convention of October, 1923, to facilitate the circulation of educational films.

By decision of the Ministry of Interior, films produced locally should be accompanied by a certificate issued by the Censorship Office of that Ministry.

Every film must be submitted for approval to a censorship committee, with a fee of five shillings a film, except for short comedies or reviews of world news, musical extracts, cartoons, educational or cultural subjects, or any film taken in Cyprus of less than 6 mm. in width.

Posters and advertising matter also are subject to censorship, with exemption for "any slide, handbill or leaflet which displays only the title and class of the production" and "any locally produced program, handbill or leaflet relating to a film which has been approved by a Censorship Committee or the Board."

Seventy-eight per cent of pictures shown are American, 16% French, 8% British, 4% Egyptian and all other countries.

The Mixed Tribunals deal with infringement of trade-marks, copyrights and patents under the principles of general law and rules of equity. There are no specified laws regarding this.

Egypt's motion picture industry has made some progress since its establishment in 1927. The production of films, however, consists mainly of Arabic films, the 1936-37 season only five films were made and five others were in the cutting room, in comparison with 13 films produced in the 1935-36 season. Most of the films are made for account of individuals who pool their capital as a speculative venture. These films enjoy long runs generally in native theatres in Egypt and in nearby Arabic-speaking countries.

There are six studios operating intermittently in Egypt, and their equipment is relatively unimportant. The only large and up-to-date studio, inaugurated in October, 1936, is that of the Societe Misr pour le Theatre et al Cinema. The company so far has produced one musical melodrama and 6 or 7 newsreels, but plans to work out an extensive production program including a regular weekly news service and shorts on tourist propaganda.

The Egyptian Government has been induced to modify the amusement tax of Dec. 11, 1933, which worked out roughly on a 10 per cent scale, but with a minimum of P. T. 5 (approximately 25c) per seat on tickets for theatres in other public places of amusement in Cairo, Alexandria and their environs. This tax has a serious effect on second and third run houses, as in many cases the P. T. 5 minimum represents a tax of 15 to 30 per cent, considering the very low price of tickets.

EL SALVADOR

Censorship is very strict. A board exists which reviews all pictures. Pictures are banned on the request of foreign ministers accredited to the Government of El Salvador. Communist and socialistic films are closely watched.

Ninety per cent of pictures shown is American. Mexican, Spanish-speaking pictures are popular with the masses. Copyright relations were determined by the Convention at Mexico, Jan. 27, 1902. The one producing company formerly operating, principally on newsreels, has gone out of business.

Taxes on admissions are as follows: Tickets of 15 to 24 centavos, tax one centavo; of 25 to 49, 2 centavos; of 50 to 99, three centavos; of 1 colon and over, five centavos. (Two and a half centavos equal one U. S. cent.)

On performances the taxes vary with time of performance and locality. Maximum $12 ($4.80); minimum $3.50 ($1.40).

Of the 29 theatres, seating 36,000, all but two are wired for sound.

The advantage program consists of a long feature, occasional comedy, newsreel, a usual total of 10 reels. There are about 5 releases each week, 3 to 5 performances daily in San Salvador. Films ordinarily are given one Sunday feature showing. American stars are preferred, speaking the English language. Spanish talkers are second. Dubbed films are rarely well received.

Imports from U. S.:

1935—Positive sound 1,335,901 ft. $24,370
Negative sound

1936—(First 10 months) Positive sound 1,055,125 ft. $23,993
Negative sound

ESTONIA

Fewer American pictures are being shown according to the import quotas the Government allotted to distributors for the year ending June 30, 1937. The quotas of the three principal distributors of American films were reduced by from 20 to 30 per cent, although the total of all quotas remains about the same (220, for the 1936/37 year; 226 for the preceding 12 months).

The aim of the Government, it appears, was not
so much to reduce imports as to get distribution into the hands of Estonians. This does not mean merely Estonian citizens, but also persons of the Estonian race. The principal distributors in Estonia of American films are Estonian citizens, but their racial origin is not Estonian.

Censorship is under the film inspector of the Ministry of Education. Films approved by him are further passed upon by the Estonian Ministry of Education and Social Welfare, for admittance of minors. Advertising carries an announcement whether in the cinemas are attended by minors.

American product is 35% of all shown; German, 44%.

Estonia is a member of the Berne Copyright Union.

The one film laboratory is operated by the endowment "Eesti Kulturfund" at Tallinn. Local production is mostly news reels and educational films. Taxes are high. The tax on film imports is computed on the basis of the data relating to the length of films as contained in the shipping documents accompanying the imported films. Pictures which are not admitted shall be taxed at the rate of one-quarter of a cent per meter length for control expenses.

The tax, in case of foreign made films, shall be payable at the time of the importation of such films when applying for the grant of the import license, and, in the case of foreign films exhibited in Estonia, at the time of presentation of such films for registration.

There are the 58 theaters in operation in Estonia, 55 have sound.

Imports from U. S.:
1935—Positive sound 93,678 ft. $1,554
1936—Positive sound 105,108 ft. $1,500

FINLAND

Censorship is provided for by three decrees issued by the Government on Oct. 30, 1935. The first decree fines the importation of films which shall not be approved for exhibition. The second decree provides for appointment by the Ministry of Education of a Government Film Censorship Bureau consisting of one film censor and three assessors who are charged with reviewing films intended to be exhibited publicly and stipulating the class of amusement taxes applicable when the film is exhibited. All expenses of the Censorship Bureau are borne by the Finnish Cinema Association. The third decree provided for formation of a Government Film Commission (in Finnish, Valtion Filmintutakunta) of five persons appointed by Ministry of Education to render final judgment, at the request of the owner of the film and at the owner's expense, on any film prohibited by the Censorship Bureau from being exhibited.

During 1935 of the features shown, 65 per cent were American, short subjects 55% American, 30% domestic.

Copyright laws were enacted in Finland on June 3, 1927, and modified by the law of Jan. 31, 1930.

Finland entered into reciprocal copyright relations with the United States on Dec. 8, 1934, effective Jan. 1, 1929. On April 1, 1928, Finland became a member of the Berne copyright convention of Nov. 13, 1908.

Six features and 186 short subjects were produced in 1935, eight features in 1936.

According to the decree of Dec. 21, 1932, effective Jan. 15, 1933, films exhibited in Finland are subjected to the following taxation: Art films, 15% of admission charge; other films, 30%.

If a minimum of 60% of a domestically produced film is exhibited at a performance the tax shall be reduced by 5%. In practice, therefore, exhibitions of films in the art class are taxed 10 per cent and other films 25 per cent, as 200 meters of Finnish film usually are shown at every performance.

Of the 220 theaters, all but 10 are wired. There are also 7 mobile theaters.

Imports from U. S.:
1935—Positive sound 743,134 ft. $15,037
Negative sound 46,210 ft. 1,466
1936—First 10 months Positive sound 686,330 ft. $15,872
Negative sound 14,300 ft. 300

FRANCE

(Also see special article, elsewhere in this issue, by Pierre Blum, correspondent in Paris.)

Of outstanding importance in the legislative field was the completion of the Franco-American trade agreement which went into effect on June 15, 1936. In signing this agreement the French Government abandoned the proposals made earlier in the year to control and restrict the trade in foreign films and the exhibition of foreign films in France. Under the trade agreement American film interests are protected to the extent that the present treatment was guaranteed and assurance was given that no new measures would be taken to place American films in a less favorable position. Assurance was further given that the import duty, together with the valuations upon which the ad valorem duty was assessed, should not be increased. The reduction of the import tax from 6% to 2% also was applied to motion picture films.

A proposal in 1937 by the Cinema Workers' Syndicate called for the placing of complete government control over the industry, with higher pay, shorter hours, and practically complete restriction of production to France.

A decree of May 7, 1936, established an export control over films in that it required that all films for export should receive the certificate of export issued by the Cinema Control Service. The authorities were given the power to refuse this special export visa to any film whose presentation in foreign countries might be considered prejudicial to the French national interests.

This export control measure was vigorously opposed by the French producers as well as by the American distributors, most of whom use Paris as a distributing center for Europe. The combined opposition was so strong that the export control section of the decree soon was suspended.

During the year a very comprehensive report on the film situation was presented to the National Economic Council. This report contained recommendations for reorganization of the motion picture industry in France which, if adopted, would cause considerable difficulties for American film interests.

The French industry, at the urgent instance of the Blum cabinet, organized in a fairly effective fashion. The new organization, known as the Conféderation Générale de la Cinématographie, included representatives from the principal groups representing all branches of the industry—production, distribution, technical, and manufacturers and exhibitors. There were, of course, still a few independents, but the Confederation, grouping the following organizations, included the larger part of the industry, as follows:

1. Chambre Syndicale des Industries Techniques de la Cinématographie—Includes all the technical branches of the industry, particularly the manufacture of raw film.
2. Chambre Syndicale de la Production de Films—French film producers.
3. Chambre Syndicale des Distributeurs de Films—The United States exhibitors are represented by this body.
4. Union des Chambres Syndicales des Theatres Cinematographiques—The exhibitors’ group.
There was no change during the year in the regulations covering non-inflammable films.

Censorship Consolidated
A decree of May 7, 1936, consolidated the censorship powers held by the French Government. The decree included a provision whereby foreign producers and distributors risked the loss of their French market if any of their films (even though exhibited outside of France) should not meet with the approval of the French censorship board.
Another feature of the decree was that it required that films be submitted for the approval of the Cinema Control Commission at least eighty days before their public presentation. In the past the French authorities often allowed insufficient time to review a film before its presentation.
The censorship regulations also were applied to news reels, the police power having previously been exercised by the Ministry of the Interior.
Representatives of the leading ministries reviewed the pre-release and made suggestions for cuts. There were occasions when, after the newsreels had been released and the reaction of the public to certain items had been unfavorable, further cuts were obtained by the interested ministries.
American films still lead all other foreign films here in popularity, with a preference for original versions (with sub-titles) in the first-run theatres of Paris and in a few of the resort centers. Dubbed versions, however, are generally used in the provincial houses.
German films have lost ground very rapidly; only rarely is a real German film seen even in Paris. A few Austrian films (original versions) have been shown with varying success. There is a growing tendency throughout France to put on double-feature programs. This is generally not the case with the first-run houses, but in the second-run theatres of Paris, and very generally throughout the provinces, two features are shown on each program, and very often newsreels as well.
Copyright relations are governed by the bilateral treaty of 1918.
Production of motion picture films in France in 1936 approximated 125. In addition to the films entirely produced here, it was estimated that 188 foreign films were dubbed into French.

Decree on Taxes
The following is the text of decree concerning taxes:

ARTICLE 1. The rates of the tax on moving picture theatres as fixed by Article 88 of the decree of codification of December 28, 1926, and by the Law of April 16, 1930, are amended as follows:
2% up to 10,000 francs net monthly receipts.
5% above 10,000, and up to 30,000 francs net monthly receipts.
10% above 30,000, and up to 50,000 francs net monthly receipts.
15% above 50,000, and up to 100,000 francs net monthly receipts.
20% above 100,000 francs net monthly receipts.

ARTICLE 2. The second paragraph of Article 90 of the decree of codification of Dec. 28, 1926, modified by Article 40 of the decree of July 5, 1934, concerning fiscal adjustments, is redrafted as follows:
"Tax rates are reduced 50% for music halls, bicycle races, moving picture shows with the exception of the receipts included in the first category of taxes, cafes-concerts, dance halls at fairs, merry-go-rounds and shooting galleries at fairs, operated or organized outside Paris, and, in all localities, for amusement parks to which a general entrance fee is charged in addition to the side-shows, as well as for concerts not given daily by musical associations on behalf of societies subsidized by the State, by departments or by communes to give concerts of classical music." Which means cinemas outside Paris pay only 50 percent (half) of the above taxes and rates of the Article One.

ARTICLE 3. Municipal towns will be allowed to reduce the so-called "Pauper taxes" on all kinds of entertainments provided they find some other way of getting the same money.

ARTICLE 4. From the date of promulgation of the foregoing law, any contracts having as object the showing in public of motion pictures or motion pictures joining to become binding upon the parties thereto only after the expiration of a 48-hour delay following the trade showing and the first public showing of such film.
There are approximately 4,100 motion picture theatres in France, all but 200 of them wired for sound.

FRENCH WEST INDIES
There appears to be no censorship practiced in this Colony although by decree of the President of France dated May 16, 1935, and published in the Journal Official of Martinique of June 15, 1935, there was established a censorship of films and a commission composed of the Secretary General of the Colony, or his delegates; the Prosecutor of the Colony or his delegate; a representative of the Commandant of the troops; a representative of the Chief of Public Instruction; and the President of an organization known as the "Syndicat d’Initiative." There is no record extant of any films being refused censorship, and children of all ages are admitted to theatres at any time.

French and American films predominates.
French copyright laws apply in the West Indies.

There is no production in Martinique or the island colony of Guadeloupe.
Taxes are moderate and vary according to locality, city and town.
There are 11 theatres in Martinique, seated 8,000, These are in the following cities: Fort-de-France, 3; Lamentin, 2; Vincin, 2; Trinité, 2. All other towns on the island have two buildings where pictures are shown. All theatres have two or three showings a week, and no theatres are properly wired for sound. Admission prices in the
The industry continued under about the same regulations as during the previous year: 1. The Film Bank continued as part of the Film Chamber. 2. The single feature show is now general. 3. Fixation of minimum entrance prices was for elimination of cutthroat competition and to provide preferential admissions for members of the uniformed ranks, the unemployed, and so on. 4. Exhibitors remained organized in a single body within the Film Chamber, which has accomplished much to correct earlier social practices and irregularities. 5. Theaters are obliged to show together with every standard feature one "culture" film of at least 300 meters. 6. The Reichsfilmkammer has ruled that one-half of film production must be completed by the beginning of the film season (July) and the other half by the beginning of October.

New Contingent Regulations

On July 1, 1936, new contingent regulations were issued. On the whole, the wording of these is practically the same as that of the old ones, but the few alterations made are of great importance. Although the United States is not explicitly mentioned in these regulations, they are undoubtedly directed against the American film industry. It will be recalled that foreign features are admitted into Germany either against internal contingent licenses or external contingent licenses. The first are earned by distributors in proportion to domestic production released, and the second by producers in proportion to the receipts from German films shown abroad. Internal licenses are non-transferable, while the export licenses may be transferred. After considerable effort on the part of American film companies, the Ministry of Propaganda lowered the price for export contingent licenses in 1935 from RM 20,000 to RM 10,000. A further reduction is granted if a foreign feature is dubbed in Germany, the price of the contingent license being decreased according to the dubbing costs (the latter including actors' salaries, studio costs, costs of renting equipment, etc.). The price of RM 20,000 of dubbing costs the license price will be lowered by RM 1,000, and for every additional RM 5,000, by another RM 1,000. When the contingent certificate is issued, the company has to pay, the seller of the license RM 5,000, the balance being determined with the Contingent Office. Petitions have been pending before the courts for years, but the Contingent Office has not yet fixed the price of the certificate. In a few exceptional cases, especially where films are either technically interesting or for political reasons suitable for Germany, the Ministry of Propaganda has the right to grant the foreign film producers an import license without fee.

Censorship

In order to meet the demands of the Nazi moral code, censorship has been greatly intensified and is now vexatious to film importers, particularly to Americans. As has been officially declared, the aim of German film politics is to import American "super" films but exclude average American films from competition with the German product. The pre-censorship, under the direction of the Ministry of Propaganda, through the inspection of films prior to submittal to the Board of Censorship, or the reading of manuscripts or scenarios by the Film Chamber, or the mere declaration of the Film Chamber. The Ministry is considered in the trade to have slowed up the machinery of production, the more so as it serves to increase the Ministry's arbitrary control. Sometimes, however, it is advantageous in that it obviates difficulties with the Board of Censors by aiding producers and distributors to determine the types of film and story that the German public may be expected to appreciate, and, consequently, the German censors to approve. The apparent severity of the censorship policy would indicate a market supply of domestic films of distinctly national character.

Under the film law, censorship is now centered in Berlin alone, instead of Berlin and Munich. Contingent licenses are no longer issued when films to which they were applied are rejected by the censors.

Comparative Distribution

On the basis of official censorship figures, 201 features were shown in 1935, of which 94 were German, 50 American and 67 other foreign films. Of the German films shown abroad, 122 German, 37 American and 37 "other foreign" films. Thus during 1935, foreign films accounted for 53.2 per cent of the total market supply as against 27.6 per cent during the previous year.
Germany

In the 1935-36 film season, there were 187 first-runs in Berlin, as against 188 in the previous season. Of the 1935-36 total, 108 included films of German origin, 35 of American origin and 44 of "other foreign" origin. As compared with the previous season, there was an increase of 4 in German first-runs and a decline of 5 in American. It is noteworthy that domestic production made up 57.7% of the Berlin first-run market in 1935-36. American features 18.7 per cent and "other foreign" 23.6 per cent. The only requirements for standard features approximate 250. In consequence of both decreased domestic production and import difficulties, this normal need has not been satisfied since 1935.

Copyrights

Anticipated Government action in regard to copyrights had not been taken when this report was written. It appears, however, that no important changes in existing law and practice are to be expected. The committee to consider the principles involved and make recommendations, has concluded that:

1. Only the author is entitled to copyright, and according to the general principle of German copyright the author is the one who wrote the story.
2. On the other hand, the film, including reproduction, distribution, public performance, translation, synchronization, and so on, is held to belong exclusively to the producer.

This is in accordance with regulations already in force, but in the new interpretation the producer's right is based, not as hitherto on copyright, but on a newly defined right of exploitation ("Verwertungssrecht") which is exercised against persons who through alteration, mutilation or insertion spoil the film, formally to the author, but in practice would be actually exercised by the producer.

As compensation for the rights of the composer of the musical score, an amount is to be paid, according to the seating capacity of the theatre, of between RM 0.90 and RM 1.30 per seat per annum, or about 1 per cent of gross receipts.

Production

Production during the past two years compares as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Features</th>
<th>Shorts and educational films</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>129</td>
<td>1,891</td>
</tr>
<tr>
<td></td>
<td>314,345</td>
<td>554,007</td>
</tr>
<tr>
<td>1936</td>
<td>2,020</td>
<td>868,352</td>
</tr>
<tr>
<td></td>
<td>315,510</td>
<td>509,127</td>
</tr>
<tr>
<td></td>
<td>2,072</td>
<td></td>
</tr>
<tr>
<td></td>
<td>824,617</td>
<td></td>
</tr>
</tbody>
</table>

The number of film producers declined from 83 in 1928 to 49 in 1933, and the number of distributors from 41 to 22. This decrease was due partly to the elimination of "non-Aryan" films. During the past season the program of eliminating from the German film industry all persons classified as "unreliable" or "un-German" was brought to completion and, as a result, membership in the distributors' association was reduced to two-thirds that of the previous year and other branches of the industry were similarly affected.

Production costs, including the cost for culture film and news reel, though difficult to determine, are estimated to have reached RM 50,000,000 (about $20,000,000 at RM 2.50) as against an estimated total of RM 30,000,000 (about $12,000,000) in 1933. In 1935 the average production cost of a feature is said to have been $160,000 as against $120,000 in 1934. In exceptional cases, however, especially if the film is destined for export, production costs are as much as $320,000. Star salaries, in general, do not exceed 25 per cent of the total production costs.

German film producers suffer from a lack of sufficient capital. In most cases, the producer himself has to provide a small part of the money necessary and the means of the Film Credit Bank are not sufficient to cover his need. The producer, therefore, must rely more and more on the financial support of wealthy persons, who may have to borrow some of the money required from the theatre owners. Thus it happens that distributors, as well as theatre owners, have gained a tremendous influence over the production of films and the selection of actors.

Production costs average RM 160-180 a meter of copy for feature and about RM 10 a meter for cultural films. During the past two or three years production costs have increased 70 to 80 per cent, while domestic receipts have risen only 30 to 40 per cent and export income has heavily declined. This has resulted in a serious decrease in the earning power of the whole German film industry, in consequence of which there was a deficit for the past season estimated at between RM 8,000,000 and RM 10,000,000.

Distributors' turnover in 1935 amounted to $28,000,000, and RM 25,000,000 in 1936.

The output of German copying studios during the season 1935-36 was estimated at about 10,000,000 meters of negatives and 60,000,000 meters of positives of standard films, to which must be added a narrow gauge film for educational purposes and for amateurs, a field growing in importance.

American production in Germany was practically nil. It's efforts for the most part being confined to dubbing.

Distribution is usually made on a percentage basis with a minimum guarantee. The average amount 30 to 35 per cent of gross receipts less compensation tax and no distinction is made between the German and the foreign films. In exceptional cases, films have been purchased at a reduced price, especially to very small cinema owners.

Taxes in Germany

The so-called amusement tax makes up 15 per cent of the entrance fee and is generally absorbed by the film renter. For a film that has been qualified as "valuable from a cultural or political viewpoint," this tax is reduced by the proportion which the qualified film strip bears to the total length of all films shown. As in every performance a qualified culture film has to be shown, the tax is reduced in any case to at least 12 per cent. When the film is shown on 15 and the negatives are also qualified, the tax is further diminished and may even be entirely eliminated. During the past season the average tax averaged about 7.5 per cent of receipt.

The box office receipts were estimated at RM 250,000,000 and the amusement tax at RM 17,000,000. For the preceding year the respective figures were RM 265,000,000 and RM 15,000,000.

5,273 Theatres

According to the latest statistical compilation there were 5,273 film theatres with a total of 1,933,859 seats in Germany at the beginning of the film season 1936-37. Of the 5,273 theatres, 2,227 had a seating capacity of 250 or less; 2,127 theatres a capacity of from 500 to 900, and 194 theatres of more than 900 seats. The capacity of the German film theatres appears to be very high. For the average audience about one-third, in spite of the increase in the number of visitors. The number of persons employed in the trade was estimated at 50,000, of whom about 29,000 are employed in production, 3,500 in distribution, import and export, and 19,000 in cinemas. The capital invested in German film theatres is
GREECE

Motion picture films had been one of the few items of interest to the United States exempt from quotas and other import restrictions and American films had accounted for only 7% per cent of the total Greek film imports in 1936. An end to this freedom was made by the import regulations which became effective on Jan. 1, 1937.

The new regulations limit film imports to 210 complete pictures every six months; 150 of these are to be pictures suitable for exhibition in first-run houses in Athens and the remaining 60 are to be "action" films (mystery, detective, cowboy) suitable for exhibition in second-run or "popular" theaters charging low admission fees. The 210 feature films will be distributed among dealers, and the film importers on the basis of their average annual importations from May, 1936, through May, 1936.

News reels and shorts of not more than 150 meters in length are unrestricted and remain on the free list.

An additional burdensome requirement placed on local exhibitors is that in clearing passage through customs they will be required to file with the authorities a declaration stating the name of the theatre for which the film is intended. This requirement not only eliminates the possibility of importing films and then negotiating the sale of their exhibition rights but also places film importers more or less under the control of the theatre owners, inasmuch as no films may be imported unless previously contracted for.

The new system also affects adversely the business of film exchanges established recently, because of the requirement that average 1932-36 imports are to be used as a basis of allocating the quota of 210 pictures. Newly established but promising firms on this basis will receive only a small share while older and somewhat moribund importers will be favored.

For films imported from countries such as Germany, which have official clearing arrangements with Greece and a trade balance in favor of the latter, the payment of royalties and prints is therefore without difficulty. In the case of the United States and England, foreign exchange in settlement of the value of imported films (including royalties available in two ways) is provided for by the Foreign Exchange Act of 1934. On film purchased outright and imported by local exchanges for their own account, payment for prints and distribution rights in foreign currency may be effected either by means of a letter of credit or by sight draft attached to shipping documents and presented through a local bank. In the case of films imported by the local branches of foreign producing or distributing organizations, where the royalties are determined by the proceeds from the exhibition of each individual film, remittances in foreign currency (authorized upon application after the books of the local branch have been audited by the Bank of Greece. Due consideration is given to these parking agreements between local branches and their head offices in the matter of royalty payments.

Foreign shippers are required to sign and mail direct to the Film Exchange Commission at the Greek port of destination the original invoice covering each shipment to be cleared through Greek customs.

Censorship is controlled by the Public Morals Division of the Police Department. Regulations provide that no film may be admitted unless the film shown has been approved by the censors as suitable for children and adults. However, this regulation almost never is strictly enforced. Censorship is particularly rigid on communist propaganda.

American films control about 70 per cent of the Greek trade. This includes films imported or produced in the European studios of American producers.

During the 1933-36 season (October-May) a total of 323 feature films were released in Greece and 123 of these 323 (77%) were American, 43 (13%) German and 32 (10%) French.

Under the reciprocal copyright protection agreement signed between Greece and the United States on January 27, 1932, American films receive full protection.

In September, 1935, the Greek Government ratified the International Convention on Educational Films whereby customs franchise is extended to films used for instruction.

Production is confined to news and advertising reels. There are no studios.

Taxes on tickets costing up to 8 drachmas are 25 per cent; over 8 drachmas, 30 per cent. (The drachma is valued at $0.009.)

The import duty on positive films, including all surtaxes, amounts to 87½ drachmas per kilogram or approximately $2.40 per reel. In addition there is a 1½ per cent turnover tax payable at the time of entry, which is calculated on the basis of (1) the landed cost of prints (including import duty and surtaxes) and (2) the royalty value or distribution rights.

For the assessment of the turnover tax the distribution rights have been fixed by ministerial decision at 1,800 centimes or $1,690 for features intended for exhibition for the first time and at 100 gold dollars ($160) for less expensive films generally exhibited in "popular" or second and third-run houses.

According to a census taken in March, 1936, there were 153 theatres in operation, 140 wired for sound. During the hot summer months all indoor theatres close down for lack of air-conditioning facilities, while at the same time a large number of outdoor theatres are started. The aggregate seating capacity of all the regular theatres is estimated at 70,000. There are nine first-run houses in Athens totaling 13,000 seats, three built in 1936.

Imports from U. S.:

1935—Positive sound 1,219,861 ft. $30,115
Negative sound 63,747 ft. 1,419.50
1936 (First 10 months) Positive sound 1,134,006 ft. $25,381
Negative sound 80,000 ft. 2,000

GUATEMALA

There is no censorship board acting in Guatemala, although the Chief of Police reserves the right to prohibit the showing of any picture.

Seventy-five to eighty per cent of the films shown in Guatemala are American.

There is no copyright protection in Guatemala.

Fifteen per cent of gross theatre receipts are turned over to the Government for public charities under the Beneficencia Publica.

There are theatres (25 sound-equipped) operating in Guatemala with a seating capacity of 18,000. Admission prices range from ten to fifty cents.

Distributors of American films in Guatemala continue to complain of the competition from Spanish speaking pictures. It is reported that American films are being shown illegally in all of the smaller towns, now that Mexican pictures are be-
HAITI

According to the censorship law of July 12, 1935, those pictures which are found to be inadmissible to children less than 18 years of age must be so advertised on the motion picture billboard. The Department of Interior is given the power to censor films considered immoral or dangerous to the maintenance of internal order. Anyone who does not comply with the regulations laid down is subject to a fine of from $100 to $500.

Forty per cent of the product shown is American; 60 per cent French. French Pictures have gained immensely in this market. In value, the proportion is about 20% American, 80% French. There is no objection to dubbed films if they are in French.

Copyright protection is not available in Haiti. There never has been any production in Haiti. A tax of 10 per cent is imposed on theatre admissions.

The eight theatres have an admission price range of 10 to 60 cents. Six of the theatres have sound apparatus.

Melodramas are preferred, but musical comedies are also well received. American "slapstick" comedy is neither understood nor appreciated.

HONDURAS

Executive Resolution No. 1960 of March 29, 1928, provides that the Governor of each Department of the Republic shall have a board of censors to operate in his jurisdiction. The regulation is closely followed in most districts.

Fifteen per cent of the motion pictures exhibited are Mexican and European and the remainder American.

Copyright relations are according to the Inter-American Copyright Conventions, Mexico City and Buenos Aires, Jan. 2, 1910, and Aug. 11, 1910. Ratified July 13, 1914, and April 9, 1914.

No pictures are made in Honduras.

Municipal taxes vary from 5 to 10 lempiras per day whether the theatre has one or more performances.

There are 29 theatres in Honduras, all of which are wired for sound, although only 21 were in operation.

Imports from U. S.:

1935—Positive sound .......... 800,915 ft. $5,183
Negative sound ............. 289,247 ft. $2,625
 Negatives ........................

HUNGARY—(See special article by Endre Hevesi, Almanac correspondent, elsewhere in this section.)

INDIA

The failure which met the Indian section of the Cinematograph Congress in its agitation against construction of the Metro Theatre in Bombay (First Time) to dismantle the spirits of the Motion Picture Society of India, Bombay, a body representing the independent industry. As soon as the news of projected construction of another Metro theatre in Bombay reached their ears, the members staged an even stronger campaign of agitation, but the petition was taken out of their hands and that they could not interfere with fair and legitimate trade competition.

In the year several representations were made to the Board of Film Censors, as a result of which the foreign film industry was not only able to get from the Board assurances of cooperation but that a Special Committee had been formed to examine pictures. This Committee was empowered to impose a 10% tax on foreign films.

In that period 1,198 films representing 3,562,022 feet were certified by the Bengal Board, representing 641 films with 1,528,085 feet American; 408 films and 688,880 feet British; 8 foreign with 10,055 feet, and 141 Indian films measuring 1,135,022 feet.

The new bill to amend the Cinematograph Act, to include the censorship of cinema posters was still before the Government.

About 73 per cent, by footage, of the imported pictures were American. The figure is an estimate as inaccuracies are found in import statistics due to reimportation of American films from Ceylon.

The distribution arrangements for British pictures continued to improve and British pictures accounted for 24 per cent.

25 Major Producers

There is no organization, official or private, which assembles data relative to the production of Indian films. According to the trade, there are in India 25 major India producing companies. There are also 40 to 50 small producing concerns which may exist today and discontinue operations on the next year, despite the locallcd Censor Committee and the discerning attention of Europeans in India.

During the period January to October, 1936, a total of 396 Indian pictures with a total footage of 2,087,344 feet were examined by the Bombay and Calcutta boards. During the same period of 1935 a total of 346 Indian pictures with a total footage of $1,131,541 were examined. Most were in sound.

Customs Duty Increases

During the year under review, the Government of India withdrew the drawback of 3½ per cent Customs duty which the foreign film industry had considered the fair and reasonable privilege. The Kinematograph Renters Society made representations to the Government, supported by statistics, appealing for reconsideration of their decision, but to no avail. This action on the part of the Government, which the Motion Picture Society calls directly due to their initiative, is regarded as an additional imposition placed on the distribution of foreign films, including the existing excessive tariffs.

The present rate of customs duty should be seven annas per foot on foreign exposed films.

The foreign film industry submitted a second
petition to the Government seeking at least a small measure of relief from the existing excessive tariffs.

There are 670 theatres now operating in India, 600 equipped for sound, 150 showing exclusively American, British and Continental pictures, 120 showing mixed foreign and Indian films and the remaining 330 showing exclusively Indian films.

Imports from U. S.: 1935—Positive sound 4,939,945 ft. $94,802 Negative sound 42,272 ft. 900 1936—(First 10 months) Positive sound 3,948,597 ft. $77,036 Negative sound 4,375 ft. 247

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\text{JAMAICA} \\
\text{Films are censored in Kingston for showing in the whole Island under Jamaican Law 14 of 1913, which has been effective since 1925. About 3 per cent of the pictures submitted are rejected each year. Pictures showing drunkenness or unconventional frivosity on the part of whites will not pass the censor. This is because of the large Negro population. Pictures showing robberies and hol?ups are banned. From 75 to 85 per cent of films shown come from the United States, the remaining 15 to 25 per cent from England. There is no production in Jamaica.}
\]

**General property taxes and income taxes are imposed on theatres. There are no taxes on admissions. The 15 theatres in Jamaica, all sound-equipped, have 12,500 seats. Admission prices range from 6 pence ($0.12J^) to 1 shilling 6 pence ($0.36J$).

Imports from U. S.: 1935—Positive sound 3,423 ft. $1,116 Negative sound 2,126 ft. 107 1936—(First 10 months) Positive sound 116,116 ft. $1,043 Negative sound 10,000 ft. 150

\[
\text{LATVIA} \\
\text{The Latvian Government's project to establish a film import monopoly was not abandoned. The production of sound films in the Lettish language has been increasing, and the product is made wholly in Latvia. The Latvian authorities appear determined to develop such production. By special instructions issued by the Latvian Film Censoring Board all texts, advertisements and other printed matter must be in the Lettish language only, instead of Lettish, German and Russian, as formerly. No foreign language is permitted except in sound. This places American films at a disadvantage since the local population does not generally understand English, and certain sections of the population do not understand Lettish and used to depend on the printed accompanying text, each racial subdivision of the population reading its own language. The percentage of American films imported into Latvia in 1935 amounted to 43.3 per cent of total imports.}
\]

The Latvian Government adheres to the Berne Convention of 1886, revised in Rome in 1928, and effective in Latvia May 15, 1937.

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\text{Production types compared as follows in total imports for 1935:}
\]

<table>
<thead>
<tr>
<th>Type</th>
<th>Length in Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodramas</td>
<td>1,215</td>
</tr>
<tr>
<td>Comedies</td>
<td>159</td>
</tr>
<tr>
<td>Newsreels, Landscapes</td>
<td>14,681</td>
</tr>
<tr>
<td>Scientific</td>
<td>1,530</td>
</tr>
<tr>
<td>Educational</td>
<td>7,638</td>
</tr>
<tr>
<td>Advertising</td>
<td>1,092</td>
</tr>
</tbody>
</table>

\[
\text{Total} \quad 112,250
\]

The turnover tax payable, for tickets up to Lats 1.20 is 25 per cent; tickets sold for 1.21 to 2.00 Lats, 30 per cent. When programs consist exclusively of educational films, the tax levied is 15 per cent of the admission price. The tax levied on tickets in provincial theatres averages 20 per cent of the cost of tickets, which for educational films is reduced to 15 per cent. Importers of films pay a special tax of 0.15 Lats per meter for the benefit of the Culture Fund.

There are 98 theatres in Latvia, of which 37 are in Riga. All are equipped for sound.

Imports from U. S.: 1935—Positive sound 301,884 ft. $4,633 Negative sound 1936—(First 10 months) Positive sound 361,034 ft. $5,593 Negative sound

\[
\text{LITHUANIA} \\
\text{There are no Quota or Contingent laws. Regulations governing the importation of cinema films into Lithuania were promulgated on Nov. 19, 1932, retroactive to Sept. 1, 1932, by the Minister of Finance, in agreement with the Minister of the Interior, on the basis of Paragraph 101 (1) of the Customs Statutes, as amended on Sept. 1, 1932, and contain the following provisions:}
\]

After the Kaunas customs officer has inspected the film and received the assessed customs duty as a deposit from the owner, or the forwarding agent, it shall submit it to the film censor for inspection. Cinema films shall be submitted to the censor in sealed. Films prohibited demonstration by the censor shall be returned to the Kaunas customs-house sealed; shall be re-exported and the deposit made by the film owner shall be returned to him.

By an extension of the Lithuanian import license system effective Feb. 15, 1936, cinema films were included in the list of products for the import of which a license is required.

According to an amendment of the censorship law, effective April 15, 1935, permits must be procured for the exportation of films produced in Lithuania. The same amendment also provides that for the production of newsreels in Lithuania a permit has to be obtained from the Ministry of Interior.

On Dec. 22, 1934, the Minister of the Interior issued instructions for the censorship of films on the basis of Article 10 of the Censorship Law of Sept. 1, 1932, the most important provisions of which are:

In order to obtain a license, a petition must be submitted to the Film Censor.
All subtitles and texts written in a foreign language must be removed from the film before it is censored, and, where necessary, replaced by Lithuanian subtitles and texts.
Subtitles on films or slides must correspond with the context.
Films imported from abroad must be censored not later than 15 days after they are released by the customs authorities, or be liable to confiscation by the censor, and to re-exportation at the owner's expense.

The number of films prohibited demonstration in 1935 was 12, of which 4 were of American pro-

\[
\text{THE 1937-38 MOTION PICTURE ALMANAC}
\]

1131
Netherlands

The 1937-38 Motion Picture Almanac

In the first seven months of 1936 a total of 4,364 films, having a length of 504,693 meters, were censored. Of this number 204 films, having a length of 29,528 meters, were American produced; 117 films, with a total length of 170,443 meters, of German production; 31 films, with a total of 95,191 meters, of Austrian production; 25 films, with a total of 94,034 meters of Lithuanian production.

According to a reliable individual in Lithuania, as well as officials of the Film Censoring Section of the Ministry of Interior, approximately 30 per cent of films exhibited in Lithuania in 1933 were of American origin, followed by German (about 35 per cent), French, Soviet Russian, Czechoslavak and Polish films. About 30 per cent of American films were dubbed in the German language.

Approximately 60 per cent of films exhibited in Lithuania were of American origin. In the first eight months of 1936 approximately 60 per cent prohibited were of American origin.

A monopoly for the production of newsreels in the Netherlands for a period of 5 years was granted in April, 1935, to Jurgis Lanartas, who later established the firm Musu Lietuva (Our Lithuania). This company is producing principally newsreels depicting Lithuanian life, but of a very poor quality. During the first 10 months of 1936 Musa Lietuva produced 75 newsreels. It purchased equipment for the taking of sound-on-film newsreels.

The current amusement tax law became effective Aug. 1, 1932, and taxes on admissions are: on tickets up to Lits 1.00, 20 per cent; from Lits 1.00 to Lits 2.00, 30 per cent; over Lits 2.00, 40 per cent. Of the 64 theatres, 44 are wired for sound.

According to unofficial information, the average gross receipts of the four principal theatres in Kaunas, the capital of Lithuania, in 1935, were Lits 500,000, compared to Lits 400,000 in 1934. Net receipts averaged about 25 per cent less than gross.

Owners of the larger theatres in Kaunas receive films either on a rental or percentage basis or both. The net profit usually varies between 30 and 50 per cent of the net receipts.

In conformity with the Cinema Law, effective Sept. 1, 1932, films of Lithuanian life are required to be shown daily. The usual program order in local theatres is advertising of local commercial and industrial institutions, local newsreels of 120 to 150 meters, foreign (usually American) weekly newsreels 300 to 350 meters; a comedy or scenic film of 150 to 300 meters and then the feature.

Imports from U. S.: 1935—Positive sound 36,793 ft. $504 Negative sound 1936—First 10 months Positive sound 111,991 ft. $2,812 Negative sound ▽

MEXICO—(See special article by James Lockhart, Almanac correspondent, elsewhere in this section.)

▽

NETHERLANDS

A most important development in September, 1936, was the action taken by the Netherlands Government to deprecate (in 1.85) the value of the guilder. Prior to Sept. 26, 1936, the exchange value of the dollar in the Netherlands had been stable for some time at about Fl. 1.85. Since the change exchange rates have fluctuated considerably and there is no assurance that the current rate will be maintained. In October, 1936, the local exchange value of the dollar was slightly above Fl. 1.85. The exchange value of the dollar appreciated approximately 37 guilder cents or about 25 per cent during October.

There can be no immediate increase in the guilder rentals or royalties on American films exhibited in the Netherlands so that American producers must accept a loss in dollar returns from the local exhibitions of their films; they accepted an increase in the number of dollar returns. The depreciation of the dollar in 1933 was not accompanied by any decrease in guilder charges locally. The dollar value of some of the fixed charges of distribution in the Netherlands, such as import duties and censorship fees, which are at specific footage rates, will be reduced.

Censorship is quite strict. Under the law of May 14, 1926, (S. 118) power is vested in a Central Commission of sixty members at the Hague, from which reviewing boards are appointed. Films are placed in one of three classes: (1) "long" (feature) films; (2) "cultural" and "scientific" films, usually short, but feature films occasionally are so classified; (3) "short" films, including newsreels. Each film is given one of four ratings: (a) suitable for all ages; (b) not to be shown to children under fourteen years of age; (c) not to be shown to persons under eighteen years of age; (d) no serious objection.

The censorship fees are Fl. 0.053 per meter for features and Fl. 0.001 per meter for cultural and scientific films.

A Catholic censorship must review and pass all films rated "C" by the National Board before they may be exhibited in 28 municipalities of the provinces Limburg and North Brabant. There is no fee for this censorship.

Any mayor may forbid the showing of any film in his community; that action is rare. The City of Nijmegen requires approval by a local censorship board; no censorship fee is charged.

During the first 10 months of 1936 the National Board passed, "A," "B," or "C," 389 long feature films, 456 feature films with 344 in the corresponding period of the previous year. During the 1936 period 27 features were proscribed, 10 passing subsequent reviews. In the 1936 period 16 features had been proscribed without passing subsequent reviews.

Films are barred which are believed apt to incite disorder or immorality or to have objectionable political, religious, or moral content. American gangster pictures usually are rejected.

In recent years the dominant position of American features has improved, while German films have declined in popularity, there is no serious competition from Dutch producers. The following table gives the nationality of the long feature, or cultural, films passed by the censors' board:

<table>
<thead>
<tr>
<th>January 1 to October 31</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
</tr>
<tr>
<td>1936</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nationality</th>
<th>No.</th>
<th>Per Cent</th>
<th>No.</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>American</td>
<td>186</td>
<td>54.8</td>
<td>212</td>
<td>54.9</td>
</tr>
<tr>
<td>German</td>
<td>62</td>
<td>18.0</td>
<td>67</td>
<td>17.2</td>
</tr>
<tr>
<td>French</td>
<td>30</td>
<td>8.7</td>
<td>35</td>
<td>9.0</td>
</tr>
<tr>
<td>Czech</td>
<td>16</td>
<td>4.6</td>
<td>5</td>
<td>1.3</td>
</tr>
<tr>
<td>Austrian</td>
<td>17</td>
<td>4.9</td>
<td>16</td>
<td>4.1</td>
</tr>
<tr>
<td>English</td>
<td>18</td>
<td>5.2</td>
<td>26</td>
<td>6.6</td>
</tr>
<tr>
<td>Netherlands</td>
<td>6</td>
<td>1.7</td>
<td>13</td>
<td>3.3</td>
</tr>
<tr>
<td>Hungarian</td>
<td>2</td>
<td>0.6</td>
<td>4</td>
<td>1.0</td>
</tr>
<tr>
<td>Italian</td>
<td>3</td>
<td>0.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian</td>
<td>1</td>
<td>0.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td>1</td>
<td>0.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Belgian</td>
<td>1</td>
<td>0.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td>6</td>
<td>1.9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Netherlands is a member of the Berne Convention. Present copyright laws are dated Sept. 23, 1912. Copyright continues, with some exceptions, 50 years after author's death.

Only two studios, Barnstijn at Wassenaar and Cinetone at Amsterdam, are used for regular production. There are no producers working on regular schedules; nine producing companies are listed, but some of them have not produced a picture in
the past year. Nine Netherland features were released in the first ten months of 1936. Import duties are fixed at F1. 0.04 per meter, to which must be added a compensatory duty of 1% and a sales tax of 6%. Amusement taxes vary with municipalities, but are generally "reasonable."

It is customary for American films to be released in the Netherlands for first runs on a percentage basis, usually 25 per cent of the net profit. American films usually are released for second runs on a right for regular rental on the 25% basis, all but a few operated regularly. On Oct. 31, 1936, there were 297 wired for sound; 90 installations for sound on film and 207 installations for film and disc.

Imports from U. S.
1935—Positive sound ........ 3,802,697 ft. $70,149
Negative sound ........ 6,413 ft. 61
1936—First 10 months
Positive sound ........ 3,436,539 ft. $60,011
Negative sound ........ 41,650 ft. 1,973

NETHERLAND INDIA

American pictures are popular and the official attitude towards them is favorable. Censorship remains strict on all subjects involving racial or religious differences, sex, labor unrest, mob disorders, violence and cruelty. Censorship from the point of view of sex is as strict as ever, but American films are now encountering little difficulty in that respect. The number of American films banned is steadily decreasing, the percentage of American films rejected for showing having been 12% in 1933, 10% in 1934 and 5% in the first half of 1936. In 1936, up to October 31, thirteen American features had been banned.

American films made up 68% of all films reviewed by the Censorship Commission in the first half of 1936, as against 64% in 1935, indicating an increasingly dominant position. German and Dutch films lost ground, making up respectively 8.4% and 4% of the total for the first half of 1936. British films showed a slight gain, accounting for 4.5%. The remaining 15% was divided among the products of 10 different countries.

The outlook for American films appears to be good, and the decreasing popularity of German films is diminishing their local importance as the chief competitors. Copyright laws of the Netherlands apply. Despite the formation of a new company to produce films locally the total local production is negligible and it is highly unlikely that it will obtain more than 5% of the local market for 1936. During the first half of last year 16,170 meters of locally produced film were reported as having been reviewed, of which 7,112 meters were silent. Taxes include an import duty of 15 guilder cents per meter of film. An amusement tax on admissions is levied by cities and towns and averages 22½%.

There were 143 theatres estimated to be regularly open for daily performances, and 55 others for occasional shows; 172 were sound-equipped, at least 10% of these closed for several years. Many "theatres" in the rural districts are little more than barns, sound equipment being moved from one building to another. Some estimates place the number of buildings available and suitable for motion picture exhibition as high as 250.

Imports from U. S.
1935—Positive sound ........ 1,883,440 ft. $36,103
Negative sound ........ 1,600 ft. 53
1936—First 10 months
Positive sound ........ 2,085,152 ft. $35,456
Negative sound ........ 4,126 ft. 123

NETHERLAND WEST INDIES

Under block booking there have been protests against many American films and all subject which deal with Negro life to the disparagement of the white race, or vice versa, or because of dealing with a subject of no possible interest to local people.

It is possible for the so-called Board of Censors to require the cutting out of any part or parts of a film, or even the entire film, continuously or occasionally, if objectionable, with especial attention being paid to pictures depicting class strife, political activities and morals. Whether a picture is suitable for both minors and adults continues to be of especial interest to the censors. American films accounted for fully 95 per cent of all films shown. Newsreels from the Netherlands and British films offered the principal competition.

Copyright laws of the Netherlands apply to the Netherland West Indies. If a film is copyrighted in the Netherlands, it is protected in the Netherlands West Indies by virtue of such copyright. There is no provided list of films for which taxes are imposed upon theatres or admissions.

There are six theatres, all wired, an increase of one from the last report, but this theatre (Theater Brión) in no employment, as it is used entirely as a moving picture house. Price of admission are (current rate of exchange = 1.85 florins to the dollar) $0.13 to $0.65.

Imports from U. S.
1935—Positive sound ........ 892,041 ft. $7,723
Negative sound ........ 10,535 ft. 267
1936—(First 10 months)
Positive sound ........ 986,801 ft. $14,767
Negative sound ........ 2,119 ft. 63

NEW ZEALAND

(Also see special article by Citt Holt, Almanac correspondent in Melbourne.)

Under the powers conferred by the Board of Trade Act, the New Zealand Film Licensing Board decreed that all future applications for exhibitors' licenses will be carefully considered and that no license will be renewed if it is decided that either (a) undue hardship would result to the community, or (b) unreasonable economic waste would result. A feeling persists among distributors and in the community generally that New Zealand is already over-supplied with theatre facilities. During the year ended March 31, 1936, a total of 2,060 films of all classes, of a total length of 5,142,540 feet, were examined by the censors. Eleven (8 American) were rejected, 91 were passed after cutting, and 153 were recommended as more suitable for adult audiences than for children. The figures compare with those of the year previous: 28 rejected, 140 cut, and 227 recommended for adults.

British quota films totaled 107, with a length of 767,620 feet, and non-quota films 374, of 384,520 feet. Foreign quota films totaled 576, with a length of 2,799,595 feet, and non-quota films 1,393, with a length of 1,239,540 feet. The grand total consisted of 435 quota films with a length of 3,518,170 feet, and 1,577 non-quota films, of a total length of 1,624,070 feet. The total of non-quota films decreased by 11%, while there were two fewer quota films shown. The countries of origin of the quota films were as follows: United States, 75% (an increase of 19); Great Britain, 104 (a decrease of 9); Australia, 1; New Zealand, 2; Germany, 1; Spain, 1; Italy, 1.

The Copyright Act of 1909, by proclamation Feb. 9, 1917, was extended May 25, 1922. A fee of 1d. per New Zealand ft. of theatre revenues is paid by New Zealand exhibitors to the local representatives of the Australian Authors Rights Protective Association. Those exhibitors who are members

THE 1937-38 MOTION PICTURE ALMANAC

NETHERLANDS—NEW ZEALAND
of the New Zealand Motion Picture Exhibitors Association, which was 20 per cent.

A total of 86,036 feet of film, valued at New Zealand £1,927, was produced in New Zealand and exported therefrom in the calendar year 1935. Three films were produced and exhibited in New Zealand — "Phar Lap's Son," "The Friendly Road," and "Romantic New Zealand." The last-named film was produced by the New Zealand Tourist and Publicity Department, an independent Government department which had taken over at Miramar, Wellington. The Government intends to film a series of educational and scenic films of New Zealand during the coming year.

Under the Cinematograph Films Act, 1928, the taxable income derived by any person from the business of renting films shall be deemed to be 12½ per cent of the gross receipts. This became operative as of April 1, 1928. The rate payable is on a sliding scale, the maximum now being 4s. 6d. in the £1 of gross receipts. In September, 1939, the Film Hire Tax was passed. Gross receipts from the renting of foreign films, after allowing a deduction in expenses paid in New Zealand and an amount equal to 12½ per cent of the gross receipts derived from the renting of sound films, were taxed 25 per cent. The rate of British films was 10 per cent. A duty of 1d. per foot, payable on all foreign imports of films, was cancelled as from July 1, 1930. The advantages of this system of taxation were:

(a) was directly in proportion to the net receipts from and therefore the value of film,

(b) It did not restrict the importation of film in any way,

(c) It was payable only after the monies were received by the renter, and thereby reduced the actual capital required for the operation of the business.

(g) It came into immediate operation and the Government derived revenue from the films already imported which otherwise would have escaped tax. It is necessary to get a renter's license to operate in New Zealand.

The only change made by the recently enacted legislation in the method of taxation was that fixing 12½ per cent to the gross receipts of renters as an income for taxation purposes. Heretofore, the taxable income was to be less than 12½ per cent of the gross receipts, and in some cases renters were charged at a higher rate than this percentage.

The total film hire tax for the year ended March 31, 1936, was New Zealand £60,657. Recent increases in film rentals indicate that the total collected for the next fiscal year may exceed New Zealand £70,000.

A total of 410 exhibitors' licenses were issued during the year ended Sept. 30, 1934. In addition, licenses were issued to 25 cinema exhibitors, and to 14 film exchanges. All 410 theatres are wired for sound.

Exhibitors argue that more theatres should be licensed, that in the smaller towns the public is not able to witness many of even the higher quality films due to lack of exhibiting facilities. The distributors argue that even now some of the smaller theatres are unable to earn enough money due to meager attendance.

The New Zealand Licensing Board was under-stood to have recommended that two technical advisors, one from the distributors and one from the exhibitors, shall assist it in passing on future applications for theatre licenses.

Imports from U. S.:

1935—Positive sound ....... 3,646,599 ft. $70,374

Negative sound ....... 39,771 ft. 686

1936—(First 10 months)

Positive sound ....... 3,341,830 ft. $58,938

Negative sound ....... 50,083 ft. 891

NICARAGUA

There are no quota or contingent laws, inimical to the interests of American films.

Censorship is not strict. Few films are cut and there is no specific control by any authority.

Ninety-five per cent of films shown are American, the remainder from Mexico, Germany, and Great Britain.

The Inter-American Copyright, Convention, Mexico City and Buenos Aires, Jan. 27, 1902 and Aug. 11, 1910, was modified by the Havana agreement of Feb. 25, 1918.

There is no film production in Nicaragua.

Taxes are high. Theatres pay local taxes and import duty.

The 25 theatres, all wired, seat 20,000.

The average range of admission prices is from 10 to 50 centavos, while the average program consists of a feature, one feature, and one short film. Programs are changed daily. The lower classes appear to like "Wild West" pictures, while the better educated classes prefer melodrama.

American stars are decidedly preferred. There is a very pronounced objection to American stars with native language dubbed in. Spanish dialogue is preferred.

V

NORWAY

The government gives no aid to Norwegian film producers. It has become the policy to organize a new company when a film is to be made, thus obviating the necessity of raising the funds needed, and due to the small amount allowed for each picture (approximately Kr. 100,000 in comparison with Swedish films of about Kr. 500,000) a Norwegian picture has little, if any, chance of becoming wholly satisfactory. The studio built at Jar, outside of Oslo, has not provided the desired incentive, and although there is still a certain amount of agitation for governmental assistance, the Norwegian public itself seems to have lost interests in film making.

NORWAY does not lack for enthusiasm over new Norwegian releases, no doubt caused by the low standard of films produced in this country.

The censorship plan has remained unchanged except for increased efforts to restrict the showing of gunplay and gangster films.

American films are very popular in Norway. There is, and always will be, a certain amount of criticism with regard to American pictures, many of them being so entirely foreign to the Norwegian trend of thought. However, there is no doubt that American films are preferred, even though European pictures perhaps are more readily understood.

In 1933 there were released in Oslo 269 films, of which 169 were American, 41 German, 18 Swedish, and 16 British.

In the first half of 1936 there were released in Oslo 281 films, an increase of 17 over the last half of 1935. American films numbered 88, or 65% of the total, and German 13, or 10%. As compared with the first half of 1935, there was an increase of 4% in the number of American films shown, and a decrease of 7% in German pictures.

The improved economic condition of Norway is reflected in the attendance and box office receipts of Norwegian capital. There has been a steady increase in both for each six month period.

Copyright relations, with legal rights and restrictions, are specified in the royal decree of July 1, 1905, amended by the decrees of April 9, 1910 and June 14, 1911.

"Morderen Uten Ålsikt" (The Murderer Without a Face) was released in 1936. A/S Merkur Film was organized to produce this film, and possibly more.

Ten per cent of the gross receipts are collected...
as tax. Films of Norwegian production are taxed 5 per cent.

There are 240 motion picture theatres in Norway, all wired. It is expected, however, that this number will gradually increase as the popularity of neighborhood theatres becomes more apparent. This is, of course, particularly true in the suburbs of Oslo. In the past year a few districts near Oslo built small motion picture theatres, most popular with the younger generation. As in the United States, these houses usually show second-run pictures.

The rental of first-run foreign films remains at 30% of the gross receipts and films produced in this country at 40%. Second-run foreign films are rented at 26% of the gross receipts and Norwegian at 33%, as heretofore. Imports from U. S.:

1935—Positive sound 1,425,334 ft. $29,741
Negative sound 1,893 ft. 19

1936—First 10 licenses:
Positive sound 1,198,036 ft. $32,104
Negative sound 1,598,400 ft. 21

PALESTINE

Censorship is very strict. The Central Censorship Board, appointed by the High Commissioner, consists of nine members, including the High Commissioner, Jerusalem District, as chairman; representatives of the Inspector General of Police and Prisons, of the Director of Education and of the Assistant District Commissioner, Jerusalem District; an assistant secretary from the Chief Secretary’s Office, and the Government Welfare Inspector.

No film may be exhibited without first obtaining the required governmental authorization. The fees, prescribed by regulation, are:

For news films or advertisements, L.P. 0.100 each.
For other films, L.P. 1.000 each.
A fee is prescribed of L.P. 0.250 payable to each member for each film reviewed. This fee, however, is paid by the Government itself.

The rate of exchange as of Dec. 12, 1936: $4.50

Palestine pound is the same as the pound sterling of Great Britain.

Product shown is American, Austrian, English, Russian, Czechoslovakian, French, Polish, Egyptian and domestic.

Three Jewish companies include one producing newsreels with text in Hebrew and English, two producing sound pictures in Hebrew.

The Government fees for the issuance of a license to exhibit or produce films in Palestine are as follows:

Annual licenses: 1 to 100 seats—L.P. 10; 101 to 200 seats—L.P. 20; over 200 seats—L.P. 30.

Occasional license: All classes—L.P. 0.500 per day.

The Government imposes a revenue tax on all theatre and cinema tickets, varying according to the price of the ticket, as follows: 50 to 99 mls, 5 mls; 100 to 200 mls, 10; 200 to 500 mls, 20; 500 to 1,000 mls, 30; 1,000 and up, 50.

The city of Tel Aviv is the only municipality in Palestine imposing a municipal tax on theatre or cinema tickets. This tax (which is in addition to the Government tax) also varies according to the price of the tickets, as follows:

Tickets costing 1 to 50 mls, 2 mls; 50 to 85, 4; 85 to 125, 8; 125 to 150, 16; 150 to 200, 24; 200 to 250, 34; 250 to 450, 50; 450 to 1,000, 100 mls.

The 28 theatres (one in Trans-Jordan), all are equipped for sound. (One in Trans-Jordan).

Imports from U. S.:

1935—Positive sound 529,140 ft. $9,152
Negative sound 245 ft. 15

1936—(First 10 months)
Positive sound 241,976 ft. $3,981
Negative sound 253,100 ft. 29

PANAMA

Panama has no contingent laws.

The Administrative Code, Article 1221 through 1327, regulates public performances, but there is no mention of censoring motion picture films nor any mention of any federal censorship committee. In practice, the Censorship Committee for the City of Panama more or less acts for the entire Republic. As a rule, if the Panama City authorities have a picture selected for exhibition, the acceptance of the picture is a matter of prestige for the country. Municipal Law No. 38 of 1928 provides for creation of a censorship committee.

The Panama city has not had a Censorship Committee. Every picture permitted to be exhibited in the United States is shown in the Canal Zone. Both the Army and Canal Zone theatres have a clause in their contract whereby they may eliminate a certain part of any film if deemed advisable. Panama, like all other Latin American countries, is extremely sensitive about any picture or newsreel that may be considered to discredit her national honor.

American films are in the greatest demand. An occasional German, Mexican and English film is exhibited, and the better type ones are fairly well received. Spanish pictures made in Spain and Argentine pictures have found favor.

All copyrights are paid for in the United States before entering Panama.

There are no producing companies.

The only federal tax on motion pictures is assessed against tickets. Tickets that cost up to 20 cents pay a tax of ½ cent. Those that cost up to 40 cents pay 1 cent. Tickets that cost up to 60 cents pay 2 cents, all in excess of 60 cents, five cents each.

Motion pictures produced in a foreign language, and where titles are not superimposed in Spanish, pay double this rate.

Theatres pay a municipal license tax which varies according to the city, classification of theatre, gross income. For example, in Panama City the municipal tax is divided into five categories, first class houses pay a monthly license tax of $175; second class, $190; third class, $100; fourth class, $90; fifth class, $40, and sixth class, $30.

Theatres

The Republic of Panama has 23 theatres, all wired, The Canal Zone (including Bureau of Playgrounds, Army, Navy, and YMCA) 24, all sound equipped. Operated by Bureau of Clubs and Playgrounds, 10; Army, 10; Navy, 2; YMCA, 2.

The average program consists of one feature of 7 to 8 reels, one single reel news, one 2-reel or two 1-reel comedies or a travel or educational short. Programs for first-run houses in the Republic of Panama consist of approximately 9 reels. There is usually one 7-reel feature and one-reel or two single-reel shorts.

In the Republic of Panama programs are changed four times each week. The Army theatres in the Canal Zone change seven times each week or once every day. The Bureau of Clubs and Playgrounds change programs six times each week. The drawing capacity is quite limited, which explains why programs are changed so often, particularly in the Canal Zone. In the first-run houses in Colon and Panama City an exceptionally good picture will draw a full house for two and sometimes three days, but in the Canal Zone attendance is always less the second day regardless of the success of the picture.

Admission prices vary considerably. Army theatres charge only 15 cents, except for civilian Government employees, who pay 25 cents each. Those operated by the Bureau of Clubs and Playgrounds charge 40 cents admission when featuring first-run pictures, on other occasions 30 cents. First-run houses in Panama City and Colon, for week day

T H E  1 9 3 7 - 3 8  M O T I O N  P I C T U R E  A L M A N A C  1135
matinees from 1:00 to 3:00 p. m., charge 15 cents for children and 30 cents for adults; after 3:00 p. m. 20 and 3:00 p. m. Sundays in 1:00 to 3:00 p. m., 20 and 30 cents; third-class theatres charge from 10 to 15 cents.

The Panamanian market is decidedly in favor of American films. Newsreels are usually in the English language. The Canal Zone represents approximately 50 per cent of the market for films. The public objects to American made films with Spanish dubbed in. Prutchi, a reputable Panamanian reads in writes and understands the English language almost as well as an American or Englishman.

The public likes any type of picture that goes over well in the United States. The same situation is true in the Canal Zone. Newsreels are exceptionally popular in the Canal Zone. The Army and Bureau of Clubs and Playgrounds theatres receive newsreels about seven or eight days after they are released in New York.

In the interior films made in the Spanish language are fairly popular, principally because many of the laborers are unable to read and write, but the Interior is a very small part of the market.

Imports from U. S.: 1935—Positive sound...... 9,944,990 ft. $183,362
1936—(First 10 months) Positive sound...... 8,494,873 ft. $105,647
Negative sound...... 8,404 ft. 111

PARAGUAY

There is no quota or contingent. There are no censorship laws, but the municipality takes the right to refuse censorship. It is very seldom that the municipality requests to see a picture.

Ninety-five per cent of pictures shown are American.

There is no production of films. Taxes are moderate. There is a city tax of 1 peso (5/12 of one United States cent) on each admission. There is also a tax imposed on theatres to receive their license.

There are six theatres in Paraguay, all sound-equipped.

The average program consists of one feature and one or two short subjects, such as newsreels or comedies. Musical comedies are the favorite type of picture. Almost any kind is accepted, with one exception—short dramas. There is too much of the serious in the real life in Paraguay. American stars are preferred without a doubt and the language has very little importance. Very few Paraguayan films are produced, but as long as the sub-titles are used there is no objection. Nor is there objection to American stars with native language dubbed in.

PERU

Complaints by importers of films and cinema owners regarding unjust censorship and other irregularities in film legislation in Peru resulted in a decree dated Dec. 27, 1935, supplementing and modifying former ones on this subject. This decree, in turn, were supplemented by Decrees of Jan. 9, 1936, and Feb. 19, 1936.

All films (features, shorts and trailers) must be introduced through Callao Custom House and film entering through other ports will be forwarded to the Custom House for clearance. Fifty per cent of duties paid will be refunded on pictures rejected by the Board of Censors.

Exhibitors of films is not to be allowed unless they have first been approved by an individual censor, a special censorship body called Patronato Nacional de Censura and by the Ministry of Justice in cases where it may be so decided. This censorship body is composed of the youngest district attorney of the Lima Superior Court of Justice, as chairman, the Director of Education and three officials representing the Departments of Government, Commerce and Social Prevision, a member of the Provincial Council of Lima appointed by the Council, and the Municipal Inspector of Shows. All these officials serve without compensation. The treasurer of this body also acts as secretary and submits his accounts monthly to the Department of Justice who in turn passes them on to the Council.

The Film Censorship Office depends directly from the Director of the Department of Justice, and has its own staff. The Patronato depends from the Minister.

Censorship duties at the rate of 3 centavos per meter are collected on sound films and 20 soles for films in recommendation of polian license. These charges have been in effect since 1930. Silent films pay two centavos per meter and ten soles for films under 500 meters.

Other provisions of the decree cited regulating the censorship of films, provide that shows be classified as follows: Proper for adults (dulitos); young women (senoritas) and children (menores). The term "menores" is used to designate children under 18 years; "senoritas" for young women of more than 18 years and "adultos" for men above 18 years.

Children under 18 years shall not be admitted to shows considered improper. One classification is "Not Recommended for Girls," Another classification is "Appropriate for boys and girls over 15 years." These last two classifications are contained in the Supreme Decree of Feb. 19, 1936.

In shows approved for minors it is prohibited to show newsreels, cartoons, or trailers not previously qualified as suitable for minors.

Boys and girls under 18 years will not be admitted to any show approved only for adults even though accompanied by their parents.

Penalties for infringement range from 20 to 1,000 soles, according to the gravity of the offense and the recommendation of police for enforcement. Outside of Lima censorship is exercised by Municipal Councils. Members of censorship committees have free entry to all cinematographic shows.

A Ministerial Resolution dated January 3, 1936, stated that the special function of Peruvian censorship is to scrutinize the morality of cinematographic shows throughout the Republic, prohibit exhibition of immoral, anti-nationalist and other pictures which may incite crime or delinquency or which may injure the dignity of foreign countries.

The Board will study all applications for reconsideration from film agents and exhibitors when these are not satisfied with the censors' decision.

Applications requesting action of the Board shall be sent with the film to be reviewed one week in advance. Newsreels, animated cartoons, and instructive films receive priority, that is, they do not have to be forwarded in advance or taken in turn.

In 1935, ninety per cent of pictures shown were American. Now the percentage is 70 per cent American in playing time and 80 per cent of pictures exhibited. Dominance of the Peruvian cinema market by American productions is said to be threatened by Mexican, Argentinian and European films. "Help Me to Live" (Ayudama a Vivir), an Argentinian feature exhibited in second and third run theatre shows the potential danger as it is said to have grossed over $4,000 in three days, exceeding returns for the same period on several leading American features advertised in the best manner possible.

American pictures are losing ground daily. Most Peruvians prefer pictures in their own tongue and the Mexican and Argentinian pictures, as poorly executed as they are, "reach the soul" (Ilegan al alma), as the expression goes, of the bulk of the
ports of machinery, apparatus and material for the industry until June 4, 1937.

Censorship, exercised in Portugal by the "Inspeccao dos Espectaculos," Ministry of the Interior, has had little effect. However, due to the militant antagonism of the Government toward communism, and to the conservative Catholic nature of the people, films considered of a communistic or anti-religious nature are very apt to meet with disapproval.

American films continued to dominate the local market and again accounted for more than 50 per cent of the total distribution. Other leading suppliers were France, Great Britain and Germany.

Copyright relations are under Governmental Proclamation of July 20, 1893.

In 1936, two ten-reel sound feature films were completed by Portuguese companies, and production was begun on two others, for completion in 1937. "O Trevo das Quatro Folhas" (The Four Leaf Clover), produced by Tobis Portugal, at a cost of approximately 2,200,000 escudos (about $90,000), was released in June and was exhibited for two months at one of the leading theatres in Lisbon, but was understood not to have been a financial success.

The film "Bocage" (concerning the life of a popular Portuguese poet by that name), was released on December 2, and still is being exhibited. The cost of production is estimated to have been 2,500,000 escudos ($102,500), including a Spanish version. "Cancao da Terra" (The Song of the Earth), produced by Continental Filmes Ltda., at an estimated cost of 2,000,000 escudos, and "Revolução de Maio" (The May Revolution), produced by the Government Bureau of Propaganda, at an estimated cost of 1,500,000 escudos, had indoor scenes and sound effects taken at the Lumiar Studios of Tobis Portuguesa, the only sound studios in Portugal.

There were no changes in taxation, but the Government still had under consideration the petition of the Portuguese Industrial Association presented in 1935, requesting the use of box office receipts rather than seating capacity as a basis for taxation.

There are 210 theatres, wired for sound, 10 installations having been made in 1936.

Imports from U. S.: 1935—Positive sound, 1,360,324 ft. $36,236

1936—Positive sound, 1,127,664 ft. $30,475

Negative sound, 7,659 ft. 534

PUERTO RICO

There are no censorship laws in Puerto Rico and no laws prohibiting minors from admission.

Ninety-nine per cent of films shown are American.

Taxes are very high. The following taxes are paid by theatres: income, excise tax on posters, insurance for employees, municipal excise tax based on volume of business.

There are 100 theatres on the island of Puerto Rico. 92 wired and 92 open. The combined seating capacity totals 53,694 and the average cost of admission is 15 cents. Programs usually consist of a feature and a short subject. First-run houses change their programs three times a week while others change daily.

The favorite types of picture are the sentimental melodramas and musical comedy films. American stars are preferred. Some distributors add superimposed Spanish titles, and not Spanish dubbed films, are preferred.

Imports from U. S.: 1936—(First 10 months): Positive sound, 2,437,255 ft. $51,694

Negative sound, 36,035 ft. $89
RUMANIA

Although there have been certain deviations and alterations in the foreign trade regime adopted by Rumania on Dec. 1, 1935, the general objectives remained the same, namely, expansion of exports, and contraction of imports. There is also an exchange premium, since December, 1935, charged by the National Bank of Rumania on all foreign exchange released for paying commercial debts abroad.

For a time in 1936 films and advertising materials could be imported outside the framework of the import quota system through extraordinary compensation trading (barter) permits, but by a Royal Decree of the Council of Ministers of Nov. 6, 1936 (No. 2,377), such operations were terminated on Feb. 1, 1937.

On the other hand, importing films and advertising materials under the normal quota permit system was somewhat easier during 1936 and local distributors appeared to feel fairly optimistic.

The greatest problem yet unsolved was the transfer of old commercial debts accumulated before 1935 and considered as arrears. Except in the case of countries with payment agreements arrears payments are not permitted to burden current trade. In fact the National Bank appeared to be waiting for a favorable trade balance with the United States before making any effort to liquidate such arrears due there. Some of those old debts were liquidated through the costly and illegal black market but considerable sums were understood to be still awaiting transfer.

Censorship

Control over moving pictures is exercised by the Commission of Control and Censoring of Motion Pictures of Rumania, a ministry established by Royal Decree on April 30, 1936, (Royal Decree No. 971 of April 7, 1936). The principal change was the transfer of control to the Ministry of the Interior, Office of Radiophonic and Cinematographic Emissions. On October 14, 1936, through Royal Decree No. 2233, motion picture control was transferred again, this time to the National Tourist Office, another dependency of the Ministry of Interior.

Films submitted for censorship are divided into three categories:

(a) diverting films—those which tend to amuse the public with subjects taken from novels, stories, plays, special cinematographic scenes, with contents which neither have the faults enumerated below nor in their concentration of interest the qualities indispensable for classification as educational films;

(b) educational films, including historical films, geographical pictures, films popularizing science and technology; films with special educational subjects such as hygiene and prevention of social diseases, social foresight and economy, development of the spirit of sportmanship, expansion of understanding of art, national and international events of general interest; and finally cinematographic scenes which combine artistic execution with a moral and educational background.

"Injurious" films are those which present crimi-
nial actions showing the technique of delinquency and the school of crime, political actions against public and social order, actions which may conceal propaganda, episodes which may hurt the honor of the cinema business or of other nations, actions critical of authority or of the fundamental institutions, any scenes of a nature to injure the morals of society and the standing discipline of the family, scenes of brutality, pretended historical films, the contents of which are evidently exaggerated.

The Minister of the Interior, or the Under Secretary of State or Secretary General of this Department acting for him, is not permitted to is-
sue exhibition permits for films refused authori-
ization by the Board of Censors. Title, texts, postcards, programs and posters must be approved by the Censor; the title and the written texts, as well as advertising posters and the printed programs, must be in Rumanian language. This eliminates the use of Hungarian or German in titles and advertising of the protective titles on American films. Children under 16 may attend only educational programs or programs diverting films specialty approved for children.

While the previous regulation required the ex-
hibition of educational films only, prior to 8 p.m. every Sunday and holiday, this provision in fact never was respected because of the shortage of such films and the new regulation omits this re-
quirement but provided that on Sundays only edu-
cational films be exhibited prior to 1 p.m.

Local distributors complained against the attitude of the censors towards certain categories of pic-
tures, which, although classified as injurious, are always rejected. Films portraying gangsters, police and historical subjects unfavorable to the monarchical regime are refused authorizations.

Approximately 80 per cent of the films shown in American, the remainder are divided among Ger-
man, French, British, Austrian and Russian in the order given.

Rumania is a member of International Copyright Union, by Presidential Proclamation on May 14, 1928.

In 1936 there was no local production except for shorts and newsreels issued by the National Tourist Office in a very irregular manner and of no particular interest. Since then, for the 1936-1937 season no production was planned. Some local authorities have tried, in the last 10 years, to estab-
lish a local film industry but the results have been nil. The Council of Ministers issued a decree May 18, 1934 (Monitorial Official May 18, 1934) es-
tablising a so-called National Cinematography Fund. This local press and the cinematographic circles have often attacked the establishment and the management of this Fund. Although collec-
tions are estimated to have surpassed 70,000,000 lei, no real steps have been taken towards creat-
ing a national industry. The annual revenue of this Fund is estimated at some 40,000,000 lei. The fact that on Oct. 14, 1936, the management of this Fund was transferred to the National Tourist Of-

cice indicated that the Government had decided that the fund could be used by the Tourist Of-

cice for foreign propaganda work to better advant-

gage.

Exhibition Taxes

Laws passed by the Parliament for establishing the Cinematography Fund provide a tax of 10 lei per meter for film passed by the Censor; 1 leu on each ticket and 2.40 lei per meter on films pre-

sent for censorship to cover the administrative expenses of the Board of Censors. Besides these taxes there is a 10 cent tax (per ticket) and 1 leu for the Aviation Fund collected on each admission. These taxes are looked on with great hostility by local importers and distributors.

The taxes and expenses which have to be paid by exhibitors are: 25 per cent of the gross receipts to the State, 25 to 40 per cent for film rentals, 10-12 per cent for publicity and administrative exp-
enses, 1 leu from each admission for the National Cinematography Fund. 2 lei from each ticket for avar-Semitism, 1 leu per ticket for the Aviation Fund. In addition, a tax varying from 200 to 6,000 lei per month must be paid for musical rights to the Rumanian Composers Association.

Receives from Dec. 1, 1935, to May 31, 1936, under the new import and exchange regime, all imported merchandise is subject to a new 12 per cent ad valorem tax, col-
lected with other existing duties at the point of entry. A further increase in the turnover tax also was effec-
ted Dec. 1, 1935, by the adoption of new norms for determining average values. It raised T H E  1 9 3 7 - 3 8  M O T I O N  P I C T U R E  A L M A N A C

1138
the "established value" on films from 1,500 lei to 100 kilometers to 2,100 lei, at which rate the regular 12.50 per cent ad valoreum turnover tax also is assessed. The 350 motion picture halls, 52 in Bucharest. Almost all are wired for sound.

Imports from U. S.
1935—Positive sound...... 1,520,842 ft. $30,183
Negative sound....... 7,681 ft.  225
1936—(First 10 months) Positive sound...... 1,505,160 ft. $36,766
Negative sound...... 1,226 ft.  29

\[ \text{\( \checkmark \)} \]

UNION OF SOVIET SOCIALIST REPUBLICS

The foreign trade of the Soviet Union is a monopoly of the Government. All contracts made abroad for exportation of goods from that country are made by agencies of the People's Commissariat for Foreign Trade, or under authorization of that Commissariat. Foreign trade transactions are entered into, as a general rule, through representatives of State economic and commercial organizations authorized to enter directly into foreign trade transactions under the general supervision of the People's Commissariat for Foreign Trade. In the United States, the principal purchasing and selling agency is Amterg Trading Corporation, 261 Fifth avenue, New York City.

The agency through which motion picture films are imported and exported is the Intержинго, Maly Gnedzinskiy Pereulok No. 7, Moscow. The agency in the United States of this organization is 231-233 Seventh Avenue, New York City.

The Intержинго, in purchasing foreign films, no longer adheres to a policy of exchange to the same degree as before and has purchased several films from foreign companies which have not purchased Soviet films in exchange.

Censorship is very strict. Product shown is almost entirely Soviet films.

The following pictures were produced and exhibited in the 1935-36 season:

<table>
<thead>
<tr>
<th>Sound pictures</th>
<th>Silent pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pictures instructive in technical hygiene and school subjects:</td>
<td></td>
</tr>
<tr>
<td>(a) Sound</td>
<td>62</td>
</tr>
<tr>
<td>(b) Silent</td>
<td>30</td>
</tr>
<tr>
<td>Current Events</td>
<td>29</td>
</tr>
<tr>
<td>Pictures instructive in military subjects</td>
<td>3</td>
</tr>
<tr>
<td>Animated pictures</td>
<td>1</td>
</tr>
</tbody>
</table>

Intержинго is not a purchasing organization. It exports films produced by other organizations operating under the supervision of the Chief Administration of the Motion Picture Industry of the USSR.

Taxes are high.

Moving picture theatres in the Soviet Union are estimated at a total of 34,990 of all kinds, 2,285 sound-equipped.

Imports from U. S.
1935—Positive sound...... 62,052 ft. $3,950
Negative sound....... 8,660 ft.  229
1936—(First 10 months) Positive sound...... 21,226 ft. $716
Negative sound...... 35,699 ft.  2,133

\[ \text{\( \checkmark \)} \]

SOUTH AFRICA

There has been a complete absence of any legislation on films during the last year. Standards of entertainment are quite high; in fact, the trade considers local standards well above the average, and good entertainment is demanded, irrespective of country of foreign. There are no quotas or contingent laws on American films.

The Board of Censorship has power to approve or reject film unconditionally, or subject to a condition that it shall be shown only to a mass of persons specified by the Board or after specified portions have been cut. The Board shall not approve any film that prejudicially affects the safety of the State, is calculated to disturb peace or good order, prejudices the interest of welfare or be offensive to decency. Invariably decisions of the Board are upheld upon appeal. Censorship is so strict that distributors often turn down pictures and newsreels that have been passed in other countries. There is a national sympathetic feeling for British films, but the amount shown remains fairly constant at approximately 15% of the total. Service by airmail gives British newsreels an advantage in timeliness on American newsreels.

Local production by African Film Productions is of a high standard, but in the past has been restricted, with several exceptions, to topical and scenic productions very well received both here and in connection with publicity work abroad. Gaumont British filmed exteriors of "King Solomon's Mines" in South Africa.

Local production could be benefited by the introduction of a quota system in the schools by the Film Division of the Union Education Department.

Taxation has remained high. In the Transvaal province, however, the two-year admissions of one shilling and less has been removed. High taxation prevents a more rapid increase in the number of theatres, but as indications are that the present prosperity of the country will be sustained, it is not much chance of importations decreasing.

There are about 300 theatres, 250 of them wired. A new theatre seating 2,000 was built in Durban, and plans for one were under consideration in Capetown. One of the largest in Johannesburg was opened in the fall of 1936.

Imports from U. S.
1935—Positive sound...... 4,419,599 ft. $87,995
Negative sound....... 11,362 ft.  959
1936—(First 10 months) Positive sound...... 5,611,985 ft. $70,920
Negative sound...... 220

\[ \text{\( \checkmark \)} \]

SPAIN

According to the Spanish revolution, more than anything else, prevented establishment of a motion picture in Spain in 1936. The proposed law in part contained the following proposals:

Protection and encouragement of national motion picture production were the aims set forth in the decree project, which provided for an exhibition contingent and assurance of exportation through application of "contingents of compensation."

The Consejo de Cinematografica (Motion Picture Council) would be empowered to issue regulations for enforcement of the decree.

Encouragement also would be given to development of equipment and film manufacturing activities and obligatory distribution and the showing of educational films.

The importer of foreign films which are not dubbed in Spanish in national studios would be required to assign 12 per cent of his gross receipts to the purchase or production of film entitled to be classified as nationally produced.

Importers of foreign films dubbed in Spanish in national studios would be required similarly to give 8 per cent of his receipts to Spafilm to such purchase or production.

It is provided that rental contracts should not apply to more than a single production, the title of which is mentioned in the contract. Rental contracts would be made on an official model of the Ministry of Agriculture, Industry and Commerce, and a separate agreement would be required for each theatre in which the film would be shown.

A license of importation would be required to be obtained through the Ministry of Agriculture, Industry and Commerce, and distributors would

THE 1937-38 MOTION PICTURE ALMANAC 1139
be obliged to obtain authorization from the Ministry. The percentage of nationally produced films which would be obligatorily exhibited in return for the right to exhibit foreign films varies, but one suggestion was said to provide for an initial quota of two Spanish films for each 10 foreign films. Ratification of the agreement entered into by exchange of notes between Spain and Peru on films consisting of either party by either party was made by a decree of May 29, 1936. Each government contracts to prohibit the exhibition within its territory of films having reference to the other party and considered offensive by the latter. Censorship is officially applied at Madrid in the office of the Director-General of Public Safety. Few films, however, are officially barred. Films may be withdrawn on protest of foreign embassies in Madrid, and the Civil Governor of each province may ban the showing of a film deemed objectionable on instruction from the Ministry of the Interior. Approximately 50 per cent of the films shown are of American make. Accurate figures are officially lacking. Customs statistics give only weight in kilograms of imported films which are subject to a duty of 25 gold pesetas per kilogram weight when imported from the United States, and 15 gold pesetas per kilogram when imported from France and a number of other European countries. The Spanish Society of Authors (Sociedad de Autores) protects the musical works of Spanish authors used in foreign films. The fee charged is 3 per cent of the total potential maximum seat sale of the theatre. Production was greatly curtailed as the result of a construction strike at Madrid and the unsettled political situation. Total full-length film production for 1936, it was estimated in the trade, was about 32 to 40 as compared to 50 last year. The capacity of Spanish studios is placed at 90 full-length films annually. On entering the motion picture field in Spain an exhibitor finds himself ensnared by a maze of taxes. The principal State taxes are: The real estate tax (contribucion territorial), the industrial tax (contribucion industrial) and the worker’s retirement (retiro obrero). There are approximately 3,500 theatres in Spain, 4,000 wired for sound. Imports from U. S., 1935—Positive sound……. 11,172,223 ft. $368,692 Negative sound……. 601,609 ft. 19,277 1936—(First 10 months) Positive sound…… 5,357,848 ft. $105,333 Negative sound…… 468,181 ft. 16,016

SWEDEN
There are no quota or contingent laws. As a rule films showing suicides, terrifying scenes, and crimes contrary to general law and morals, as well as acting that may have a bad influence, are forbidden. However, there seems to be no hard and fast rule. Children under 15 years may attend the showing of certain films only. During 1935 the Swedish Film Censoring Bureau examined a total of 5,924 films (including copies) having a length of 4,304,887 meters. Of these 2,067, with a length of 1,876,538 meters, were American; a length of 1,083,620 meters, Italian; 892, having a length of 738,729 meters, were from other countries. Of the total number of 5,924 films, with a length of 966,283 meters, were news reels and so-called nature or travel films, comedies and other "shorts." During the first six months of 1936 (latest available figures) the total number of films (including copies) censored was 2,811, having a length of 2,104,215 meters. Of these 987, with a length of 976,014 meters were American; 1,441, with a length of 757,995 meters, were Swedish; and 383, with a length of 720,236 meters, were French. Of the total, 1,651 films with a length of 404,954 meters, were news reels and other "shorts." All pictures, except a few educational and "nature" films, were with sound. About 50 percent of the films shown are of American make. Certain relations were established by Royal Decree No. 381, dated May 30, 1919, and amended by Royal Decree No. 74, dated April 24, 1931. There were 27 features produced in Sweden in 1935. Aktie Svensk Filmindustri, Stockholm, made 12 features in its own studio in 1935, the same number as in 1934. In addition, this company produced a large number of short subjects and news reels in 1936. The 1935 number of feature films made by the other Swedish companies, all of which are in Stockholm, is given below:

Name of Company | Number
--- | ---
Wivefilm | 3
Irénfilm | 2
Ayrénfilm | 2
Triangelfilm | 1
Anglofilm | 1
S. B. D. | 1
Svensk Tonfilm | 1
Swedish, Nordisk, and Denmark, | 1

In 1935, taxes levied on tickets sold by motion picture houses in town and cities in Sweden (for rural districts no statistics were available), amounted to 3,949,717 kroner (today’s rate of exchange: Swedish kronor, 3.97 to $1.00 U. S. currency), against 3,050,599 kroner in 1934. The total amount of tickets sold in town and cities in 1935 was 12,067,760. (This figure is an estimated only as the exact amount cannot be calculated.)

Taxes are governed by Royal Decrees of May 30, 1935, No. 296, and July 16, 1919, No. 529, and are levied as follows:

**Price of Tax**

<table>
<thead>
<tr>
<th>(Sw. Crowns)</th>
<th>(Sw. Crowns)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tax</td>
<td>Negative sound</td>
</tr>
<tr>
<td>0.50</td>
<td>17.210</td>
</tr>
<tr>
<td>0.50 to 1.00</td>
<td>516</td>
</tr>
<tr>
<td>1.00 to 1.50</td>
<td>30.20</td>
</tr>
<tr>
<td>1.50 to 2.00</td>
<td>0.30</td>
</tr>
<tr>
<td>2.00 to 2.50</td>
<td>0.40</td>
</tr>
<tr>
<td>2.50 to 3.00</td>
<td>0.50</td>
</tr>
</tbody>
</table>
| About 1,620 theatres were listed at the end of 1935; 1,641 on Oct. 1, 1936. All were wired for sound. Approximately 400 of the total number of cinemas operate only from one to three times a week.

**Imports from U. S., 1935—Positive sound……. 4,337,197 ft. $97,136 Negative sound…… 17,210 ft. 516 1936—(First ten months) Positive sound…… 3,458,341 ft. $71,814 Negative sound…… 4,043 ft. 79

SWITZERLAND
In 1936 a Committee was appointed by the Ministry of the Interior to look into the feasibility of establishing a domestic producing industry. The principal advocates were the tourist associations. The location for a new Swiss film studio, to be constructed with the aid of government subsidies, narrowed down to Zurich and Montreux. A sharp dispute between these two cities. The Commission which had advised the establishing of a large domestic studio reversed its previous decision that the federal government should abstain from granting a subsidy for this purpose under the present condition.

In order to prevent new cinemas from being opened, the Swiss Association of Cinema Owners put a ban on new members. Because, by agreement with the film rental agencies, only member theaters may rent films, it was practically
impossible for a new exhibitor to be certain of a constant supply of films. There was no federal censorship, control being vested in the individual Cantons. While the authorities are generally liberal, restriction is more marked in the French-speaking section, especially in the Cantons of Valais, Vaud, and Fribourg. Films are imported from German, and recently Austrian, films constitute an important source of competition to American films. French pictures rank third in popularity, also are being shown in German-speaking Switzerland in the original version, while Italian pictures are exhibited only in a comparatively small area, chiefly the Canton of Ticino.

The copyright convention adhered to on June 14, 1934, between the "Societe des Auteurs, Compositeurs et Editeurs de Musique," Paris, and representatives of Swiss cinemas, continues in force. The convention is retroactive to July 1, 1933.

Production is limited chiefly to advertising media and educational films, aerial views of the Alpine regions, and skiine contests. The leading producer of such short films is the Præsens Film A. G., Zurich. Attempts to establish a domestic film industry producing features have thus far been unsuccessful.

Amusement taxes are fixed by the various Cantons, averaging from ten to fifteen percent of the price of the ticket. The practice of taxing theatre tickets more has persisted the last two or three years; at present only the Cantons of Schaffhausen, Glarus, Aarau, and Thurgau do not impose amusement taxes.

Restrictions against construction of new theatres have been tightened and, as a result, the number of theatres and their combined seating capacity declined in 1936. There are 334 cinemas in Switzerland with a combined seating capacity of 128,800, distributed as follows:

<table>
<thead>
<tr>
<th>Seating Theatres</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>German and Italian Switzerland</td>
<td>213</td>
</tr>
<tr>
<td>French Switzerland</td>
<td>119</td>
</tr>
<tr>
<td></td>
<td>334</td>
</tr>
</tbody>
</table>

There are 328 theatres wired for sound.

Imports from U. S.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>1,391,017 ft.</td>
<td>$27,566</td>
</tr>
<tr>
<td>1936</td>
<td>21,322 ft.</td>
<td>818</td>
</tr>
</tbody>
</table>

Positive sound | 983,604 ft. | $18,691 |
Negative sound | 1,380 ft.   | 138   |

SYRIA

American motion pictures are enjoying increasing popularity. News reels are being severely censored and scenes of the Abyssinian War, Spanish revolution, Fascist demonstrations are cut. Under the law, no moving pictures shall be produced in the States under French mandate for public exhibition on paid tickets or invitation without prior authorization from the High Commissioner.

A foreign company can no longer take pictures in Syria and ship its undistributed negative capacity, since it has to exhibit them before the Censorship Commission. There are not in Spain up-to-date studio-laboratories, such a company would have to either arrange for the local development of its films or renounce its local production.

Beirut is the only port through which films may be imported. Films may not be cleared through custom unless a special permit is first secured from the Surete Generale (French Police). A commission established by the French High Commission previews the films, censoring them as to morals, public security, respect of religions and races, and political propaganda. The censorship fee is Syrian piaster 0.32 per meter.

According to importers the proportion of American pictures shown in 1936 was approximately the same as during 1935, namely, 23 percent. A Syrian and an Italian established a motion picture studio under the name Societe de Cimentographie Luminar. They produced a sound Arabic picture (Dans les Ruines de Baalbeck). A small sketch produced by this company was shown in Beirut. The sound was fairly good, but the photography and acting were called poor.

The 10 percent gross receipts tax has been replaced by the following:

- Syrian piasters 0.60 per seat at every performance in first class theatres: 0.30 in second class: 0.05 in third class.

Censorship tax: 35 Syrian piasters per 100 linear meters of silent film: 25 per 100 of sound.

There are 24 theatres, all wired for sound.

French is the language of the talking films in Syria, although Arabic is the language of the population. From time to time English talking films are shown, but unless the picture is remarkably good, receipts are far less than those of a French talking picture.

Imports from U. S.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935—Positive sound</td>
<td>465,126 ft.</td>
<td>$6,586</td>
</tr>
<tr>
<td>1936—First 10 months</td>
<td>408,579 ft.</td>
<td>$4,819</td>
</tr>
</tbody>
</table>

TRINIDAD

Returns from exhibitors for the year 1935 showed that the requirement of the Cinematograph (British Films) Ordinances of 1932 and 1934 have not been complied with. At Port of Spain, against the British Feature Quota of 25%, about 5% actually were shown, and of the 25% quota of British short subjects about 4% were shown.

The unpopularity of such British films as had been obtainable and the prohibitive cost of the class of British films which could compete with good foreign films were given as the reasons for noncompliance.

On Dec. 17, 1936, the Governor issued a Proclamation amending the Cinematograph Ordinance of 1932, in which the following quotas for British films were fixed:

<table>
<thead>
<tr>
<th>British news films</th>
<th>British total films to be exhibited</th>
<th>B. W. l. news films</th>
<th>B. W. l. total films to be exhibited</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Annual Period</td>
<td></td>
<td>Annual Period</td>
</tr>
<tr>
<td></td>
<td>(Excluding new films)</td>
<td></td>
<td>(Excluding new films)</td>
</tr>
<tr>
<td>1937</td>
<td>15</td>
<td>50%</td>
<td>10%</td>
</tr>
<tr>
<td>1938</td>
<td>7.5%</td>
<td>25%</td>
<td>10%</td>
</tr>
<tr>
<td>Subsequent years, 20 %</td>
<td>30%</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Censorship

Public criticism of the censorship system resulted in appointment by the Government of a Board of Censors with 10 members. In 1935 there were 8 entire rejections, 16 deletions and 21 restricted to adult attendance.

Ninety per cent of the films shown are American. A small number of newsreels were produced. No special taxes are imposed on exhibitors, and there is no tax on theatre admissions. The exhibitors continue to pay a censorship fee of $1.00 for each reel of sound film up to 1,000 feet and 12 cents for each additional 100 feet or fraction thereof. This fee also applies to trailers.

There are 19 theatres, all sound, in the Crown Colony of Trinidad: 6 in Port of Spain, 3 in San Fernando, 1
Turkey—Venezuela

in Scarborough, Tobago, and one each in 8 smaller towns in the Colony.

We christened first with a large percentage of the population, with musical comedies running a close second. Several of the outstanding hits of the season have been shown at capacity houses.

The bringing in of the higher class of pictures can be dated from the time of the forming of two new companies in Trinidad, which operate a circuit of theatres in Port of Spain as well as in the country districts. When the theatres were controlled by one company, the pictures shown were years old and the equipment was deplorable.

There are two shows daily at the principal theatres, at 4:30 and 8:30 p.m. Juvenile matinees on Saturday mornings were started in several Port of Spain theatres.

The usual daily program consists of one newsreel, either American or British, one short, several trailers, and one feature.

Imports from U. S.: 1935—Positive sound 2,177,815 ft. $32,555
Negative sound 910 ft. 90
1936—(First 10 months)
Positive sound 1,193,963 ft. $18,621
Negative sound 1,532 ft. 19

\[\text{TURKEY}\]

In the first ten months of 1936 five foreign films were cut and the exhibition of two foreign and one local film was prohibited by the local board of censorship.

At the instance of the Minister of Interior the Council of Ministers approved on July 29, 1936, Decree No. 2/592, which provides that the Board of Censors shall be composed of a delegate from the Chief of Staff, the Director General of the Post Office, the Secretary of the Ministry of Interior and the Ministry of Education. It also provided that films shall be reviewed at Ankara if upon an unfavorable decision by the Board in Istanbul the exhibitors make an appeal.

Article 8 of the new law prohibits projection of films embodying political propaganda, vilifying or reflecting unfavorably upon any nation or race, presenting one and all people and countries as being savage or primitive, films contrary to good manners and morals or tending to dishonor the army, tending to encourage crime, containing religious propaganda, and films in such worn conditions as likely to be injurious to the eyesight.

All titles and explanatory matter must be in the Turkish language only and shall be correctly worded and well written.

During the first ten months of 1936 a total of 112 feature sound films were exhibited in Turkey—56 American, 27 French, 22 German, 4 English, 2 Austrian, and 1 Russian. Of the 56 American films, 14 were exhibited in the English version, 2 in original French and 7 dubbed in Turkish. Of the remaining 33 American films, 31 were exhibited in dubbed French, 1 in dubbed Spanish, and one was a silent film. In addition 52 American newsreels in French and Turkish versions were released.

American features continued to retain their popularity.

French films released were much better than those exhibited in 1934 and their popularity grew. German musical comedies and operettas continued to retain their popularity although the German language was an adverse factor.

Films in the English language fail to draw large audiences unless they are features of unusual interest.

Exhibitors report that the public is becoming increasingly particular in its selection of features.

The public continued to show decided preference for good color comedy films and for films dramatizing well known historical incidents. Preference for films with a happy ending continued to prevail.

Turkey is not a signatory of the Berne Convention for the protection of artistic and literary rights. The Minister of Education, and the principal exhibitors in Istanbul have an agreement whereby they forego exhibition of pirated films.

There are two studios in Istanbul equipped to produce sound films. During the year one of the local studios produced a film picturing national scenery, but the picture, costing $40,000 and two years in the making, did not meet with approval of the Government and the censorship authorities and its exhibition was prohibited, the bar later being lifted.

The two local studios dubbed into Turkish the Gaumont-British "Chu Chin Chou," the German film "Artisten," and six American pictures.

It is believed that there are 121 active theatres (92 wired), seating 46,600 to 49,000, and including 30 provincial theatres exhibiting silent pictures.

Imports from U. S.: 1935—Positive sound 649,114 ft. $15,573
Negative sound
1936—(First 10 months)
Positive sound 646,640 ft. $16,289
Negative sound

\[\text{UNITED KINGDOM}\]

(See Special Section on British Market.)

\[\text{URUGUAY}\]

Since the beginning of 1936 importers have been granted free controlled exchange (dirigido) without any restrictions.

The Theatre Inspection Department of the Montevideo City Government maintains a censorship board which, however, has failed to function for years.

Eighty per cent of product shown is American. American Convention held at Buenos Aires Aug. 11, 1910, and ratified July 13, 1914, is the basis of copyright application.

Local production is restricted to occasional newsreels.

A municipal tax of 6% is collected on admissions in Montevideo.

Of the estimated 128 theatres, 124 are wired for sound. Seventy theatres are listed in Montevideo with 38,190 seats. One company said 58 theatres were actually in operation in other parts of the country with 24,510 seats.

Imports from U. S.: 1935—Positive sound 2,122,791 ft. $40,022
Negative sound
1936—(First 10 months)
Positive sound 2,565,045 ft. $45,674
Negative sound 1,668 ft.

\[\text{VENEZUELA}\]

There is no national censorship law. Pictures are supposed to be censored in each State in which they are released, but generally the original censoring if made in Caracas is sufficient. As a rule, the censorship is less strict regarding morality than regarding communistic propaganda. Very few, if any, pictures are refused censorship.

Ninety-one per cent of product shown in 1935 was American; the remaining nine per cent was distributed among Germany, England, France and Spanish-speaking countries, in the order named.

The Venezuelan copyright law (Official Gazette of Aug. 12, 1928) makes provision for the copyrighting of motion pictures along with other "Intellectual Property." There is no regular production. A few small en-
The 1937-38 Motion Picture Almanac

Yugoslavia

Under regulations prescribed by the Minister of Commerce and Industry of Yugoslavia, the management and control of production, import and trade in motion pictures, has been placed in the hands of a State Film Central, whose duties include also the sponsoring of domestic production and the aiding of educational and propaganda pictures.

Registration fees are collected by the Central as follows: (a) For pictures of foreign origin for amusement, as well as for advertising all films, an amount corresponding to one-half of the censor fees; (b) for all cultural pictures and domestic pictures, one-fourth. In effect, registration fees will amount to approximately $8 for each American feature brought on the Yugoslav market.

Theatres are obliged to show at every performance one or more films of a cultural nature. They must also show domestic pictures of at least 5 per cent of the total length of programs shown quarterly. For theatres giving daily shows and which change programs less than six times monthly, this percentage is increased to 10. To ascertain whether these obligations have been fully complied with, the Central issues forms to cover each performance.

The State Film Central collects for these forms 25 dinars each for films up to 600 meters in length, and 50 dinars each for films exceeding that length. Yugoslav censorship is, for political reasons, very strict. This censorship is in the hands of the Ministry of Commerce and Industry, control of the State Film Central having been transferred to that Ministry.

Sixty-five per cent of the films shown are American.

One hundred films, consisting of cultural, news and advertising films were produced in 1935.

A special tax is assessed on films imported or produced in the country, as follows: (1) on cultural films, 1.50 dinars per meter; (2) on the other films, 3.00 dinars per meter. Films produced in the country pay one-half of these taxes until the expiration of the term of ten years.

For the examination of films, either foreign or domestic, 0.45 dinars per meter, and for other expenses, 0.10 dinars per meter, aggregating 0.55 dinars per meter.

Of the 318 theatres in Yugoslavia, 263 are wired for sound.

Imports from U. S.:

1935—Positive sound ........... 819,393 ft. $18,256
Negative sound ............

1936—(First 10 months):
Positive sound ........... 625,936 ft. $11,729
Negative sound ............
### Exports - Total Cameras

**Department of Commerce Estimate for the Calendar Year 1936**

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>Total photographic and projection goods</th>
<th>Total scientific and professional instruments and supplies</th>
<th>Motion-picture, standard gage (35 mm)</th>
<th>Motion-pictures, standard gage (less than 35 mm)</th>
<th>Parts of cameras except lenses</th>
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<td>Number</td>
<td>Dollars</td>
<td>Number</td>
<td>Dollars</td>
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(Continued on following page)
<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>Total photographic and projection goods</th>
<th>Total scientific and professional instruments and supplies</th>
<th>Motion-picture, standard gauge (35 mm)</th>
<th>Motion-pictures substandard gauge (less than 33 mm)</th>
<th>Parts of cameras except lenses</th>
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<tr>
<td>Haiti, Republic of.................</td>
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THE 1937-38 MOTION PICTURE ALMANAC

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Positive, Exposed Film Exports

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Positive, Exposed Film (Continued)

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(Continued on following page)
### Unexposed Film Totals (Continued)

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by NATALIO BRUSKI

in Buenos Aires

In Motion Picture Almanac of 1936-37 we mentioned that the year 1935 would be remembered outstandingly in Argentine motion picture history, because of the record number of releases, 504 features. In 1936 this amount again was surpassed, reaching to a total of 517 features originated in 15 different countries, including Argentina, which produced 17 pictures.

In accordance with the working schedule adopted by several producing companies, 17 features of local origin were released the past season, as against the 12 in 1934.

National production is patronized by tolerant public, and the press has constantly encouraged it with amiable criticism of obvious inaccuracies. Nevertheless, progress is not what should have been expected in view of the potential market and the encouragement given. Only recently has been established the Instituto Cinematográfico Argentino (Argentine Film Institute), which is dedicating itself to a study of measures to improve the business.

The product nevertheless has achieved a notable commercial success. In the suburban houses and in the interior it immediately won the audiences and the exhibitors have allotted Saturdays and Sundays to local films.

Acquisition of new equipment promises an impetus this year. Several new studios have been opened and the construction of more is underway. Pictures of foreign origin are presented in their original language. There have been, so far, no restrictive measures.

In 1936 Metro-Goldwyn-Mayer imported several pictures dubbed into Spanish. A survey in the Cine Florida showed that two of every three spectators preferred the system of film dubbing. These pictures had been dubbed in Barcelona (Spain), and the outbreak of the Civil War in that country frustrated the initiative. In consequence, all films imported are exhibited in their original language, with Spanish titles superposed.

A group of local producers established a defensive association. The first steps in this direction were taken in the year 1934. This association practically disappeared.

In 1936 in view of the ever increasing Argentine production, the producers again established the basis of an organization named, as before, Asociación de Produtores de Películas Argentinas (Argentine Film Producers Association).

The fundamental objects of the APPA are: ample publicity for the local industry, soliciting in that direction the contributions of all the propaganda institutions; assistance of the proper authorities for anything that might encourage the Argentine industry.

While these projects were in progress, by decree and in accordance with the dispositions of Article 69 of the Literary and Intellectual Property Law, there was created the Instituto Cinematográfico Argentino (Argentine Film Institute), the technical management of which was placed in the hands of Carlos Alberto Pessano, who, in conjunction with the president of the National Culture Commission, Dr. Matias Sanchez Sorondo, national senator, was to devise the organization, regulation and functioning of the institute, to determine the method of intervention by the state in cinematographic activities, and the measures pertaining to fiscalization of show business and protection of the national industry.

In 1936, for the first time, American companies signed agreements with local producers for distribution of their product. Paramount Pictures has distributed for the AIA the film "Radio Bax." United Artists is distributing four films produced by Porteña Films, and Warner Brothers three, which will be produced by Pampa Films.

Seventeen domestic features were released in the Argentine, as follows: "Amalia" (Argentina Sono Film), "Ayudame a Vivir (SIDE), "Canillica".

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**CLASSIFICATION OF FILMS BY COUNTRY OF ORIGIN**

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TOTAL          | 45  | 28  | 36  | 52  | 37  | 43   | 46   | 41  | 44   | 49  | 47  | 48  | 516   

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THE 1937-38 MOTION PICTURE ALMANAC
Argentine Producing Companies


Studies


Motion Picture Trade Publications


Laboratories

The Tom White Laboratory is the most up-to- date laboratory in Argentina. It is equipped with two fully automatic developing machines built in Hollywood from the Paramount design. The ca- pacity of the two machines is 2,400 meters per hour. The address is Calle Tucuman 2172, Buenos Aires.

Alex Laboratory is equipped with two small de- veloping machines, copied after the DeBrie ma- chine, with a capacity of about 200 meters per hour. The address: Calle Sarmiento 2174, Buenos Aires. Estudios Cristiani is equipped with an auto- matic development machine of local manufacture, claiming a capacity of 450 meters per hour. Ad- dress: J. E. Urbizu 460, Buenos Aires.

Lumiton S. A. (Argentina Cinematográfica Argentina) has automatic development machines and claims a capacity of 350 meters per hour. Address: Corrien- tes y Bmé Mitre, Munro.

Tecnofilm has a home-made developing machine, capacity of about 200 meters per hour. Address: Cervino 4431, Buenos Aires.

SIDE has a development machine made locally, capacity about 150 meters per hour. Address: Campichuelo 553, Buenos Aires.

Cinematografía Valle is rack and tanks. Ad- dress: Gavilán 1079, Buenos Aires.

Sound and Projection

In the Argentine Republic there are 1,500 motion picture houses, 100 of them not operating in ser- vice. Of the 1,400 operating, Western Electric sound equipment is installed in 70 houses; RCA Photophone, 120; Aristófón (Argentine manufacture), 200; Klang Film, 30; Philips, 20; Pacent, 150; Dítil (Dilev- sen), 200, and of varied Argentine manufacture, 700. Only 15 per cent have modern projection equipment.

Censorship

We have in the city of Buenos Aires a Censor- ship Committee of "ad-honorem" nature, formed by representatives of national and municipal en- tities. Always, have displayed excellent judgment. Last season the Argentine Catholic Bureau of Morals sent a circular to the film distributing companies and requested their cooperation in elin- inating any passages to which the Bureau's pre- views objected. The Church through its own pub- lications passes upon films.

The foregoing applies to the films already pro- duced. On future productions the Instituto Cine- matográfico Argentino (Argentine Film Institute) decrees a sort of censorship.

Newspapers and Critics

La Prensa—Critique: Horacio Silvetti, Av. de Mayo 575, Buenos Aires.


Critic—Ulyses Petit de Murat and Rolando Fusi- ñana, Av. de Mayo 1333, Buenos Aires.


La Razon—Jose B. Cairola, Av. de Mayo 729, Buenos Aires.

Ultima Hora—Amelia Monti, Cangaño 1141, Buenos Aires.

La Vanguardia—Antonio Rodriguez, Rivadavia 2150, Buenos Aires.


Fan Publication

Foreign Productions
In 1936 there were 499 foreign pictures released, of which 365 came from the United States. This figure indicates a reduction from 1935, in which year 400 American films were shown, constituting 79.36 per cent, as against 70.74 per cent in 1936.

Columbia Pictures released its product in the Opera Theatre and Cine Suipacha.

Twentieth Century-Fox, with release through the Broadway Cine, reported 30 per cent improvement over 1935. Victor J. Schochet is director.

Metro-Goldwyn-Mayer released through the Cine Ideal and Ambassador.

In September, 1936, Stuart Dunlap was appointed directing manager for South America. In Argentina, Metro-Goldwyn-Mayer is handled by Onofre Moner.

Paramount’s Argentine director, John B. Nathan, said the year 1936 was very satisfactory and that the building of modern theatres in Buenos Aires was very encouraging. Paramount released through the Cine Astor.

RKO-Radio exhibited its films through S. A. Radiolux in the Cine Ideal and Ambassador. The first managing director is Kat Libeskind.

Universal, under the management of Monroe Isen, dean of the managers of the American distributors in this country, moved into its new premises in Calle Lavalle 1860, Buenos Aires. Releases were made through the Opera and Suipacha.

Warner Bros. also dedicated new premises at Calle Tucuman 1938, Buenos Aires. Harry Novak is the manager.

CLASSIFICATION OF FILMS BY DISTRIBUTING COMPANIES

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Note: Among the “American” films are included some European, distributed by American companies.
ACTIVITIES IN AUSTRALIA

by CLIFF HOLT

in Melbourne

More than 1,400 wired theatres are now operating in Australia to an estimated weekly attendance of two millions, and since the total population of the Commonwealth is short of seven millions, it is not surprising that Australians are described as being among the most picture-minded in the world.

Gross receipts in Australian motion picture houses are computed at $33,800,000 annually and as much as $250,000 has been grossed in this market by one picture.

American product still holds pride of place so far as the number of releases is concerned and this also applies to box-office performance. In the latest annual censorship report it is shown that out of a total importation of 1,684 films of all classes, 1,084 came from the United States and 489 from the United Kingdom. Of the features imported, 348 were American and 103 British. The proportions are almost exactly those of the preceding year.

As a producing country serving its own market, Australia offers no competition whatever to overseas producers and probably never will; but it seems that the local producing industry is at last establishing itself on solid foundations, and within the next two or three years it probably will settle down to production of about 30 worthwhile features per annum.

The State Government of N.S.W. passed a Quota Act which was designed to speed up production developments, but after twelve months of operation the Quota has failed to fulfill its purpose. It is very obvious that the advance that has been made would have been accomplished had the New South Wales Quota Act not been created, since only one producer was available which were actually shooting film before the quota was passed are still doing so. The difficulty facing the protagonists of Quota in this country is that it can be made a Commonwealth measure only after each individual State has legislated for it, because complete film powers are vested in the States, and the Federal Government has no constitutional powers over films, except in relation to censorship and tariffs. The result is that as long as the other States refuse to introduce Quota, the incidence of the N.S.W. Quota is restricted in its benefits to producers to about 25 per cent of the total Australian market.

The formation of the Film Board of Trade was one of the important recent developments here. Its personnel is made up of distributor and exhibitor representatives, and its purpose is to settle trade disputes which hitherto have remained unsettled or have been taken either to the Government or to court. The Board has not been functioning long enough to either prove or disprove itself, but there appears to be no reason why it should not be a success and thereby overcome many disputes which formerly would have involved one section or another in unnecessary and expensive litigation.

By the time this edition of Motion Picture Almanac is off the presses, the Catholic Film Censorship system will very likely be in full operation. This is also an important phase of Australia's film news of the year under review. The keynote of the plan is that every Catholic in the Commonwealth (numbering more than one million) will be required to take a yearly pledge to stay away from pictures which come under the Catholic Central Film Committee's ban. In its classification of films the Committee will be guided by the findings of the American Legion of Decency and also the Australian Censorship Board.

The primary objects the Committee will set out to achieve are officially stated to be as follows:

1. To insure that at children's matinees only "approved" pictures are shown. Any picture classified A by the Legion of Decency in America, and subsequently passed by the Australian Federal Censor as "suitable for general exhibition," would be "approved." Other imported or local films would be approved separately.

2. To insure that the censorship classification shall be prominently displayed on every poster advertisement, and on every film presented or about to be presented in Australian exhibition in a form easily distinguishable by intending patrons.

3. To secure censorship over all films which are outside the scope of the present censorship.

Theatre building has proceeded space the last few months to an extent which is possibly unparalleled since the days when the theatre-building "war" between Union Theatres and Hoyts was at its height. For instance Hoyts has increased its expenditure to £150,000 on new theatres and the reconstruction of existing houses. MGM is building in Brisbane and the independent exhibitors of the Sydney and Melbourne suburbs are going almost step by step with the circuits. If the rate is maintained, it will not be long before the number of cinemas in the Commonwealth reaches 1,500, a phenomenal total measured in terms of numbers.

At the moment of writing there are indications that the five-year "working agreement" between Hoyts and Union Theatres Corporation, which expires on Jan. 1, will be continued for several years, and possibly for as long as 20 years. Hoyts and Union are the principal circuits on the Australian market, Hoyts has city interests in all capitals, namely Sydney, Melbourne, Brisbane, Adelaide and Perth and large suburban interests in Sydney and Melbourne. The company also controls a few country situations, totaling a circuit of approximately, 70 theatres. In addition to these there are another 40 houses which are interested with Hoyts in pooling arrangements. Union also has city interests in each capital and further holdings in Hobart and Launceston (Tasmania), and in Newcastle, a city in New South Wales.

General Theatres Corporation is virtually the holding company for an amalgamation of each company's city assets and has no financial connection with the suburban houses conducted by Hoyts: but its effect is felt insofar as, by buying through the corporation, Hoyts and Union are able to get more attractive rentals for their neighborhood circuits. Accordingly the continuance or otherwise of GTC is of minor importance to all distributors.
operating in the market, and without exception they would be pleased to see Hoyts and Union enter into active competition again and the existence of GTC come to an end.

Following is a statistical summary of the film industry in Australia:

Population of Australia: 6,705,677

Number of Theatres (Wired): 1,420

Estimated Weekly Attendance at Theatre: 1,950,000

Average Admission Price: 15 Pence

Gross Receipts in Picture Theatres Annually: $33,800,000

Persons per Theatre: 4,950

Seating Capacity: 825,000

Estimated Capital Invested: $125,000,000

Estimated Persons Employed: 20,000

Record Hiring Rental: $275,000

Average Hiring Rental (programme feature): $25,000

Average Hiring Rental (floater): $50,500

Features annually imported into Australia compare in totals as follows for the last four years:

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<th>1935</th>
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<td>353</td>
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Estimated annual advertising

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Quota Percentage—(New South Wales and Victoria only):

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<tr>
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<td>2nd</td>
<td>5%</td>
<td>7%</td>
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<td>3rd</td>
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<td>15%</td>
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<tr>
<td>Other States</td>
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Tariffs:
- Dramatic films (foreign) for exhibition and not for copying: 4 pence per line or foot
- Dramatic films (foreign) for copying: 8 pence per line or foot
- British (all classes): Free

These statistics were from data of the Commonwealth Bureau of Statistics, the Motion Picture Distributors' Association, the Censorship Department and original sources.
AUSTRIA AND ITS PRODUCT

by HANS LORANT

in Vienna

Twenty-one feature pictures were produced in Austria in 1936. Twenty of these were admitted to Germany, but one picture ("Fräulein Lilly") was refused the German import permit because it did not fulfill requirements of the Aryan paragraph.

These films were made in three Vienna studios. Two of the studios are owned by the biggest Austrian producing and distributing company, Tobis-Sascha. One is in Sievering and the second in Rosenhugel, both suburbs of Vienna. The Rosenhugel studio is the largest in Austria, consisting of three shooting rooms and a synchronizing room equipped with a modern laboratory. The third studio, the Selphon in Schönbrunn, is smaller than the others. In this studio are made the official Austrian newsreels, the short films and educational films, the release of which is obligatory for every Austrian theatre. Selphon owns the synchronizing studio on Rennweg, where the German dubbing of foreign films is done. All three studios use Tobis-Klangfilm sound apparatus.

Mayer's Film Bureau is the only studio which makes colored films, with the Gasparcolor or the Agfa-Bipack system. Colored industrials and educational films, which are very popular in Austria, are made in this studio.

The production expenditures of feature films made in Austria varied between 500,000 and 1,200,000 schillings. The production costs were covered chiefly by bookings in Germany, which averaged 500,000 schillings for each film. According to the film agreement made between the Austrian and the German trade in April, 1936, fourteen Austrian films might be imported into Germany annually without permit tickets. These films enjoyed all the privileges and advantages granted to German-made films. Naturally these privileged fourteen films, in fact, had to answer the requirements of the Aryan paragraph. Owing to currency difficulties, the Austrian producers were unable to get money out of Germany and were compelled to purchase raw material out of their blocked assets, also to engage German talent and German technical staffs in order to make use of money which they could not get across the border. It is evident from all this that the Austrian film industry is largely dependent on Germany and is increasingly so in 1937. Independent Austrian film production, called "emigrant production" because it often engages talent and technical staffs banished from Germany, is almost completely at an end. Producers found that it did not pay them to make films with high production costs if the German market was lost to them. Eight such independent pictures had been made in 1935, but only one was produced in 1936, and even this one picture, "Fräulein Fabress," starring Franciska Gaal, a most popular star on the Continent and now contracted to Hollywood, was a disastrous failure. Producers drew the conclusion that it was impossible to make films pay without the German market. This means that 1937 probably will see final extinction of that part of Austrian film production which cannot count on distribution in Germany.

The fourteen films admitted to Germany annually were not enough to occupy the three Austrian studios throughout the year. There were great gaps in production work at each of the studios in 1936, and the Tobis-Sascha studios were unoccupied for several months towards the end of the year. The institution of the highest authority in the trade, the Österreichische Filmkongress, with Dr. Lanske as president, grew alarmed and started negotiations with German film authorities. The Austrians wanted to raise the figure of their import quota to Germany. They also demanded that the film business should be managed in a private clearing system and not by the official clearing procedure which took endless time to settle the currency transfer affairs. The Germans demanded that Austria import more films than hitherto.

The Austrians were unable to attain what they wanted. It was decided that the Austrian import quota should not be raised. No more than 14 privileged Austrian films may be exported to Germany in the future. The Germans granted a small concession regarding the Austrian producers' blocked money. Accordingly, film debts are being settled by private clearing system, in such a way that the Austrian producers will get about 30 per cent of the sums due to them in cash, and, for the rest, will have to buy raw material in Germany and engage German talent. They may also buy German films for Austria.

In the summer of 1936, Dr. Lanske visited the United States and discussed with Will H. Hays the possibilities of increased exportation of Austrian films to America. He also negotiated for film production in Austria by American companies. But no agreement was reached.

While, in the previous years, 70 to 120 American films were imported to Austria, this figure jumped to 155 in 1936. Then the government raised the price of the contingent tickets for American films from 3,600 to 4,500 schillings. This was a great blow to American companies and may have serious consequences. Some American film companies were thinking of closing down their Austrian branches. Profits, already on the decline, went down nearly to zero. RKO alone decided voluntarily to have a feature, "Mary of Scotland," synchronized in German in Austria. On its success or failure depends the decision of other American companies whether or not to synchronize part of their production in Austria. MGM and Twentieth Century-Fox have part of their production synchronized in Germany, and these get 35 per cent better sales than the original English-speaking films. On the other hand, pictures dubbed in German in Austria are not allowed to be imported into Germany and Czechoslovakia, so that the expenses of synchronization must be covered entirely by the comparatively small Austrian and Swiss markets, and perhaps one or two
other small countries where the population is more familiar with German than with English.

In spite of the great increase in the number of imported American films, the financial results are far less satisfactory than in previous years. Added to this is the fact that, in the case of most American films, only one or two copies were shown at a time because the permit ticket for films running in less than three copies is much cheaper than that of films running in three or more copies. Among the 155 American films released in 1936, 65 were released with one copy, 54 with 2 copies, 18 with 3 copies, 6 with 4 copies, 4 with 5 copies, 4 with 6 copies, 1 with 7 copies, two with 8 copies and 1 with nine copies. Comparing this with the statistical data of 112 imported German films: 41 were exhibited in 5 copies, 17 in 6 copies, 16 in 4 copies, 15 in 3 copies, 4 in 7 copies, 6 in 8 copies and only 8 in one copy and 5 in 2 copies. Of

locally-made films, 10 were shown in 7 copies, 6 in 8 copies, 3 in 6 copies, 2 in 5 copies, 1 in 4 copies and 1 in 3 copies, in the country.

In this way, although a greater number of American films were released than locally made and German-made films put together, their financial results were not as high. Only a comparatively small fraction of the public likes English-speaking pictures. Those who do, belong mostly to the audiences of the smart Vienna deluxe theatres, which release English-speaking films the greater part of the year. In subsequent-runs and in theatres in country towns and villages, American films have very little chance of success except when shown in German versions. Under the circumstances, it is natural that American films, which practically are flooding the Austrian market, have no chance of being properly exploited. De-

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**Pictures Released in Austria And Country of Their Origin**

<table>
<thead>
<tr>
<th>FEATURES</th>
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<th>1933</th>
<th>1934</th>
<th>1935</th>
<th>1936</th>
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<td>110</td>
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<td>119</td>
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<td>116</td>
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<td>Germany</td>
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<td>8</td>
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<td>Poland</td>
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<tr>
<td>Russia</td>
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<td>Total</td>
<td>277</td>
<td>249</td>
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**SHORT SUBJECTS**

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</tr>
<tr>
<td>Poland</td>
<td>8</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russia</td>
<td>1</td>
<td>1</td>
<td></td>
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</tr>
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<td></td>
</tr>
<tr>
<td>Various</td>
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<td>Total</td>
<td>594</td>
<td>521</td>
<td>527</td>
<td>563</td>
<td>650</td>
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</table>

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**THE 1937-38 MOTION PICTURE ALMANAC**

1160
luxe exhibitors booked such a great number of American films that they could not retain them for a long run in case of a success. Even the best features had no chance of a long run.

That is why several American companies were not as averse to the government's proposition of reducing the contingent quota to 70 films a year as might have been expected. As matters stood at the beginning of 1937, the total profits, of the 155 imported films were much lower than the profits reached by the 70 or 130 pictures imported annually in the previous years. The distributors made, on an average, about 20,000 schillings ($4,000) on American pictures favorably received by the public. German-speaking films yielded at least three or four times as much, even if they did not meet with the public's approval. The highest takings that might be attained by an American film would be from 80,000 to 100,000 schillings ($16,000 to $20,000), but the film would have to be a tremendous hit to get that much for the distributor. Such success is rare; no American film has achieved it in Austria for years. The most successful film in 1936 was Columbia's "Mr. Deeds Goes to Town," which brought the distributor about 50,000 schillings ($10,000). This was nearly a record. The total takings of "Romeo and Juliet," for example, were only 1,200 schillings on the first day in a theatre where previously a German-speaking film had made at least 3,000 schillings daily. All the local branches of American companies put together will not be able to send more than $50,000 to their head offices as the total profit made on American films in Austria in 1936. A few years ago this sum was as high as $100,000.

In 1936 many American films were shown here which were quite foreign to the tastes of local audiences and they failed absolutely. On the other hand, the quality of German films, at a very low standard in the previous years, showed considerable improvement in 1936. A great part of the public, which hitherto had gone only to see American films, took to viewing German pictures in 1936.

Two American companies, Columbia and RKO, opened local branches in Vienna last year, and both reported themselves satisfied with the business results of 1936. Both adhered to the policy of importing comparatively few features, only about 15 a season, but very carefully chosen ones, all to suit the tastes of the Austrian public.

In 1936, world premières of two American films were held for the first time at Salzburg during the festival week. The two films shown were "The Great Ziegfield" and "Romeo and Juliet."

The Filmbeugutachtungsstelle (Film Censorship Office), working jointly with the Ministry of Education, viewed 240 films last year, and passed 24 as "valuable from a cultural point of view" and 28 as "commendable from an artistic point of view." Among the films admitted, 8 were Austrian, 18 German, 4 English and 14 American. The American films included "It Happened One Night," "Little Lord Fauntleroy," "Romeo and Juliet," "Mr. Deeds Goes to Town," "Louis Pasteur" and "Three Three.

The accompanying statistical report on Austria's film trade was published by the Chamber of Commerce and Industry in Vienna:

<table>
<thead>
<tr>
<th>Country of Origin</th>
<th>Films</th>
<th>Copies</th>
<th>Average</th>
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<tbody>
<tr>
<td>Austria</td>
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</tr>
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<td>United States</td>
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<td>327</td>
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</tr>
<tr>
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<td>44</td>
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<tr>
<td>Italy</td>
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<td>12</td>
<td>4</td>
</tr>
<tr>
<td>Sweden</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Switzerland</td>
<td>1</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>8</td>
<td>29</td>
<td>3.6</td>
</tr>
<tr>
<td>Hungary</td>
<td>10</td>
<td>36</td>
<td>3.6</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3</td>
<td>4</td>
<td>1.3</td>
</tr>
<tr>
<td>Total</td>
<td>343</td>
<td>1142</td>
<td>3.3</td>
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</tbody>
</table>
PROBLEMS IN CHINA

by J. P. KOEHLER
in Shanghai

The year 1936 started promisingly for foreign films, but in the second half of the year receipts fell off decidedly, with a corresponding increase in exhibition of native product.

The total net return to all foreign film distributors was probably not much over Ch. $1,500,000 (U. S. $477,300) while the Government collected about Ch. $62,000 (U. S. $18,300) in censor fees. Foreign film distributors paid in addition approximately Ch. $22,000 (U. S. $6,350) for translations and other expenses in connection with Chinese Government censorship. Ninety per cent of this outlay was borne by the eight large American distributors (including a few British films released through United Artists), while direct British imports took only about 3 per cent of the total, the balance being taken up by the USSR (2.75 per cent), French, German and one or two other European films.

Chinese native product is gradually increasing in distribution, both in China and for export. Increasing also is the number of cinemas devoting full time to native productions. The average first run playing time for a Chinese feature is eight to ten days, and for foreign films about four days. There are 240 known exhibition outlets in China (including Hongkong-Kowloon and Macao), fitted with some sort of sound-on-film equipment and served either full or part time by foreign films. Apparently this is an increase over previous years, but reports now seem more nearly in line with the existing situation than heretofore. Exhibition centers, according to number of cinemas, are:

<table>
<thead>
<tr>
<th>City</th>
<th>Cinema Centers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shanghai</td>
<td>42</td>
</tr>
<tr>
<td>Hongkong</td>
<td>28</td>
</tr>
<tr>
<td>Canton</td>
<td>22</td>
</tr>
<tr>
<td>Tientsin</td>
<td>21</td>
</tr>
<tr>
<td>Peiping</td>
<td>12</td>
</tr>
<tr>
<td>Nanking</td>
<td>10</td>
</tr>
<tr>
<td>Macao</td>
<td>5</td>
</tr>
<tr>
<td>Soochow</td>
<td>5</td>
</tr>
</tbody>
</table>

Between the main centers, distribution is by rail or express. Steamship lines are used for seaport cities. Airplane distribution can be but seldom used, due to high charges, but it has served in emergency, as a film can be sent by air in 3½ hours that would take 3 or 4 days by steamer or rail. Telegraphic facilities are good, and radio telephone is available for fast communication between the Hongkong-Canton area and the Shanghai-Nanking territory.

Main distribution offices are in Shanghai, with branch exchanges for the large distributors in Hongkong and Tientsin. These three cities serve all of the country.

New construction was practically negligible in 1936, but early in 1937 there were several new projects underway in Shanghai and outports. New construction is using air-conditioning refrigeration, modern equipment and good design, but lacks the finish and "touch" of modern European and American motion picture theatres. Operation of best first-runs still lacks many things needed for first-class theatres. The best example of new construction is the State theatre, Nanking, seating 1,800 and modern in every respect.

Foreign investment in exhibition is negligible, though cinemas controlled by American or British registered companies are situated in Shanghai, Hongkong, Tientsin and a few other locations. Not more than 10 per cent of the total are under foreign registry, and of these practically all are investments of Chinese capital.

Hongkong, Macao, Shanghai International Settlement and Shanghai French Concession maintain separate censorship boards. In all of Shanghai films must have both the local and Chinese government censorship certificates. Nanking (Central government) censorship certificates are now required in all parts of China, as Canton relinquished local censorship when the southwestern government handed over control to Nanking in 1936.

Censorship fees for foreign films are as follows:

Shanghai (International Settlement and French Concessions): Nil.

Hongkong: Hk. 4.00 (U.S. $.112) per reel.

Nanking government censorship fees are as follows:

Fee, Ch. 83.00 (U.S. $.60) per 500 meters.

License certificate and tax, Ch. $.10 (U.S. $.97) for each item.

License certificate is issued for three (3) years.
only. Extension fees are double the original fee, that is, Ch. $40.00 (U. S. $12.00) per 500 meters. 
Each item on a program must bear a photo-
graphic reproduction of the Chinese license cer-
tificate on the film and be screened at each show-
ing, and the exhibitor must show the original cer-
tificate to any inspector present.

Heavy Penalties
A minimum fine of Ch. $300.00 (U. S. $89.90) is assessed for exhibition without a license certificate. A minimum fine of Ch. $60.00 (U. S. $17.00) is stipulated for first offense of advertising any film before it has been approved by the Nanking cen-
sors, the fine to be doubled for each succeeding offense.
Films banned must be re-exported through the Chinese Post Office (to the country of origin only) under bond of Ch. $600.00 (U. S. $170). Foreign films showing Chinese in any form of menial work or in crime or gambling are subject to rejection and confiscation of print.

 Fees on Chinese Product
A fee of Ch. $15.00 (U. S. $4.47) for features and Ch. $5.00 (U. S. $1.50) for short subjects is paid. Total Chinese censorship fees paid in 1936 were very small compared with foreign film payments.
Five Chinese major studios produced 39 features and 17 shorts. Approximately 70 per cent of Chi-
inese product was sound on film, 15 per cent syn-
chronized and 15 per cent silent.

Prospects for 1937-38
Chinese productions stand to have a prosperous year if technical quality, at present far below standard, is improved.
Foreign product of American origin will hold its own for the present, but the invasion of cine-
mas by Chinese product is increasing. Censorship of foreign film conditions may improve in certain phases. More USSR films are expected for 1937-38, though these at present have small outlet in the foreign controlled areas, due to political consider-
ations and probably in the interests of public peace.
There is a small but profitable demand for goodserials.
The extent of distribution of Chinese product is seen in the number of print copies for which extra Chinese license certificates are issued. Foreign films seldom use more than one print, some two, but rarely three or four prints. Chinese films use many prints, eight to twelve copies not uncom-

Educational Efforts
Approximately 100 portable sound-on-film projec-
tors are being used by the Chinese Govern-
ment for widespread mass educational efforts, teaching good government, civic pride, health and sanitation, and political propaganda.
The Government's Central Studios in Nanking also turn out a considerable quantity of educational films.
Foreign educational films can be used, but the financial return may not make such importations worthwhile, unless something can be done about bringing in such films free of duty and censorship.
Theatre taxation disputes in China continue to be a source of irritation to exhibitors. There is no standard tax except the Government stamp tax on all tickets sold. Local "business taxes," police fees, taxes for each showing, and so on, have been instrumental in preventing any substantial re-
duction in admission charges. While exhibitors in many cases blame lack of success on the high costs of foreign films, theatres in general are in a run-
down condition owing to poor management and heavy taxation.
China is becoming increasingly "sports conscious." New stadia, outdoor and indoor sports, swimming pools, riding, golf and tennis, bear heavily against box-office receipts on occasion and season. Native stage shows, commonly known as "Chinese opera," draw heavily.
In Shanghai a new huge sports center, six stories high, involving gymnasiums, swimming pool, ice-
skating, boxing, bowling, billiards, ice-hockey, bas-
et-ball accommodations, and to cost U. S. $500,000, is planned for 1938.
The Year in France

by PIERRE AUTRE

in Paris

I.—FILMS SHOWN IN FRANCE
447 pictures of more than five reels released. 116 French, 230 American, 41 German, 32 British.

II.—FRENCH PRODUCTION
117 features produced in French studios contrasting with 115 in the calendar year 1935. French production is still a matter of independent producers, but quality has largely improved. Fifty pictures produced in the first five months of 1936. Double billing has restricted short subject production.

III.—QUOTA AND CENSORSHIP
No change in the Quota: 94 dubbed pictures still allowed for each six months and original versions unlimited in number but cannot be shown in more than 15 French cinemas each. Censors received strict orders against gangster and murder pictures.

IV.—EXHIBITION
American pictures very successful in their original speaking versions in the 30 Paris and provincial specializing theatres. Ordinary cinemas of general exhibition showing mainly French pictures. Receipts have increased.

V.—TRADE ORGANIZATIONS
The industry is now organized in one solid unit: the General Confederation of the Cinema, including four branches: Technical Industries, Production, Distribution, Exhibition.

VI.—NEW PROBLEMS
New social laws, the 40-hour week in the studios and the theatres, application of collective contracts, increased wages and higher cost of living have made the situation very difficult. Threats of nationalization from the trade unions are a danger to existing concerns.

FILMS SHOWN IN FRANCE IN 1936

As the accompanying table shows, 447 pictures of over five reels were shown in France in 1936, contrasted with 463 in 1935, 441 in 1934, 418 in 1933, and 457 in 1932. Actually, 390 were available for general exhibition. The others, 117 foreign talkers shown in original version, could be exhibited in only 15 cinemas—five in Paris and ten in the Provinces—under the Quota law. The exporting countries and pictures are:

<table>
<thead>
<tr>
<th>Country</th>
<th>General Exhibition</th>
<th>Restricted Exhibition (not dubbed later)</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>134</td>
<td>76</td>
<td>210</td>
</tr>
<tr>
<td>Germany</td>
<td>29</td>
<td>12</td>
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<tr>
<td>Great Britain</td>
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<td>3</td>
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</table>

The American films included 154 dubbings and 195 original versions of which 119 were also shown in dubbed versions which makes for the actual totals 230 American films.

FOUR YEARS COMPARISON OF SOURCE OF FEATURES

<table>
<thead>
<tr>
<th>Features</th>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Germany</td>
<td>13</td>
<td>13</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>Hungary</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Italy</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>United States</td>
<td>0</td>
<td>2</td>
<td>2</td>
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</tr>
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</table>

Total.................. 141 132 149 169

FOREIGN PICTURES DUBBED IN FRENCH

<table>
<thead>
<tr>
<th>Country</th>
<th>1936</th>
<th>1934</th>
<th>1935</th>
<th>1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>American</td>
<td>154</td>
<td>193</td>
<td>118</td>
<td>105</td>
</tr>
<tr>
<td>British</td>
<td>17</td>
<td>19</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>Czechoslovakian</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>German</td>
<td>16</td>
<td>25</td>
<td>15</td>
<td>24</td>
</tr>
<tr>
<td>Italian</td>
<td>0</td>
<td>6</td>
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<td>0</td>
</tr>
<tr>
<td>Polish</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Austrian</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Hungarian</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Spanish</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>U. S. S. R.</td>
<td>2</td>
<td>3</td>
<td>1</td>
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</table>

Total.................. 189 251 156 142

PICTURES IN FOREIGN LANGUAGE

<table>
<thead>
<tr>
<th>Country</th>
<th>1936</th>
<th>1934</th>
<th>1935</th>
<th>1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>American</td>
<td>195</td>
<td>177</td>
<td>157</td>
<td>122</td>
</tr>
<tr>
<td>British</td>
<td>25</td>
<td>14</td>
<td>19</td>
<td>11</td>
</tr>
<tr>
<td>German</td>
<td>23</td>
<td>34</td>
<td>19</td>
<td>39</td>
</tr>
<tr>
<td>Czechoslovakian</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Italian</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>U. S. S. R. (Russian)</td>
<td>14</td>
<td>5</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Austrian</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Swedish</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Others</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Total.................. 253 237 195 159

PICTURES RELEASED IN BOTH ORIGINAL VERSIONS AND DUBBINGS

(to be deducted)

<table>
<thead>
<tr>
<th>Country</th>
<th>1936</th>
<th>1934</th>
<th>1935</th>
<th>1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>447</td>
<td>463</td>
<td>441</td>
<td>418</td>
</tr>
</tbody>
</table>

FRENCH PRODUCTION

In the calendar year 1936, fourteen French studios (85 companies) produced 117 features, two more than in 1935 and three more than in 1934. The year definitely showed the supremacy of French production on the French market.

Following is a table of total French production, by studio, for two years.

<table>
<thead>
<tr>
<th>Studio</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pathe Cinema</td>
<td>28</td>
<td>26</td>
</tr>
<tr>
<td>Paris Studios</td>
<td>16</td>
<td>21</td>
</tr>
<tr>
<td>Paramount Studios</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>G. F. F. A. Studios</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>Eclair Studios</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>Francois Ier Studios (Paris)</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>Photosonor Studios</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>Neuilly Studios</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>G. F. F. A. (Gaumont)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Place Clichy Studios</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

THE 1937-38 MOTION PICTURE ALMANAC

1164
Chief French Producers

(All in Paris)

Agiman et Sassoon, 122 Champs Elysées.
Albatros (Films), 7 avenue Vion, Whitcombe.
A. D'Agnier, 5 rue d'Aumale.
Alliances-Cinematographique Européenne, 56 rue de Bassano.
Arsy Film, 78 Champs Elysées.
Atlantic Film, 36 avenue Hoche.
A. V. Productions, 40 rue du Colisée.
Benoit-Levy (Jean), 18 rue Troyon.
Bernard (Films J/C), 16 Blvd. Gouvion St.-Cyr.
Berton (Films Jean), 40 avenue du Colisée.
Cahiers (Productions), 49 avenue Bosquet.
Cammage (Maurice), 18 rue du Bois, Chichy (Seine).
Cinematographic-Champs Elysées.
Cesar Film, 44 Champs Elysées.
Compagnie Francaise Cinematographique (C. F. C.), 40 rue François ler.
Consortium Cinematographique Francais, 5 rue du Cardinal Mercier.
Consortium Continental Cinematographique (Cor- miglion Molinier), 25 rue d'Astorg.
Daven (Productions André), 21 rue de Berri.
Eclair Journal, 9 rue Lincoln.
Eden Productions, 44 rue Vauvenargues.
Epoc (Films), 5 rue Lincoln.
Essor (Films), 1 bis rue Gounod.
Fiat Film, 13 rue Villeneuve, Chichy (Seine).
Flora Film, 95 Champs Elysées.
Film d'Art, 63 Champs Elysées.
F. C. L. (Productions), 21 rue de Berri.
Forrester Parent, 150 Champs Elysées.
France Actualites (Gaumont Weekly newsreels),
33 rue du Plateau.
France Europe Film, 120 rue de la Boetie.
Franco London Film, 41 Blvd. Haussmann.
F. U. (Films), 14 bis rue Rachel.
France-Univers Film, 68 Champs Elysées.
G. G. Film, 36 avenue Hoche.
Gandera (Productions Felix), 175 rue de Courcelles.
Gaumont-France-Film-Aubert (G. F. F. A.),
35 rue du Plateau.
General Productions, 26 rue Marbeuf.
Gray Film, 5 rue d'Aumale.
Herant Film, 122 Champs Elysées.
Hugon (Films André), 9 rue Vernet.
Imperia Film, 46 rue Pierre Charron.
Inter Production, 26 rue de la Pépinière.
Lanzin (Albert), 61 rue de Chabrol.
London Film, 61 avenue Victor Emmanuel III.
Lutece Film, 49 avenue Montaigne.
Luc (C. F.), 26 rue de la Bienfaisance.
Marquis (Films), 43 avenue de l'Opéra.
Mega Film, 5 rue Lincoln.
Metropa Film, 31 avenue George V.
Mito Film, 67 Champs Elysées.
Nero Film, 44 Champs Elysées.
Osso (Films), 7 bis rue de Théran.
Pagnol (Films Marcel), 17 rue Fortuny.
Paris Film Production, 79 Champs Elysées.
Pathé Cinema, 6 rue Francœur.
Pellegrin (Productions) 4 rue Puteaux.
Poirier (Films Léon), 32 avenue du Chateau Belle- vue (Seine et Oise).
Prima Film, 97 rue de Rome.
Raisonne, 26 rue Cardinal Mercier.
R. A. C. (Réalisations d'Art Cinematographique),
19 rue de Lisbonne.
Richebe (Films Roger), 39 Blvd. Malesherbes.
Rivers (Films Fernand), 26 rue de Bassano.
Regina Films, 44 Champs Elysées.
Sedif, 1 rue Lincoln.
Sigma (Productions), 14 bis avenue Rachel.
Societe Nouvelle de Cinematographie (S. N. C.),
5 rue Lincoln.
Solar Film, 78 Champs Elysées.
Sefert (Films), 31 Blvd. de Bonne-Nouvelle.
Tabis (Films sonores), 44 Champs Elysées.
Vandal (Marcel), 60 Champs Elysées.

QUOTA AND FILM REGULATION

The regulations concerning importation and exhibition of foreign films in France since 1932 were extended on May 27, 1936, for another year, until June 30, 1937. At the time of writing, it was probable that they will remain the same until June 30, 1938.

The main provisions of these regulations, so called "Contingrement" (quota) are:

1. Release of only 94 dubbed films permitted in France for each six months (pictures exceeding three reels).
2. The dubbing must be done in studios in the French territory.
3. Foreign films in their original speaking versions, with the exception of animated cartoons, may be shown only in five cinemas in Paris, and ten in the Provinces, but exceptions may be accorded by the Minister of National Education.

CENSORSHIP

Censorship is still managed by the Minister of National Education. No changes since 1936 except very strict measures against gangster films. American films were the first affected. French censorship is above all political.

There is no official censorship for newsreels but they can be banned by simple order of the Police.

NEWSREELS IN FRANCE

There are five newsreel organizations, three French and two American, all weekly, as follows:


International Metrotone News and Universal News have no distributing organizations in France and Exchange with French newsreels: Eclair and France Actualités.

Since January, RKO Radio has distributed a French edition (with commentary in France) of March of Time (under the name La Marche Du Temps). There is one issue per month.
### GENERAL TABLE OF FEATURE PICTURES TRADE SHOWN AND RELEASED IN FRANCE DURING THE CALENDAR YEAR 1936

<table>
<thead>
<tr>
<th>ORIGIN COUNTRIES</th>
<th>IN FRENCH DIALOGUE (For General Exhibition)</th>
<th>FOREIGN SPEAKING TALKERS (Exhibition restricted to 15 theatres)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FRENCH TALKERS</td>
<td>FOREIGN DUBBED FILMS</td>
</tr>
<tr>
<td>FRANCE</td>
<td>116</td>
<td></td>
</tr>
<tr>
<td>UNITED STATES</td>
<td>154</td>
<td>154</td>
</tr>
<tr>
<td>GREAT BRITAIN</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>GERMANY</td>
<td>13</td>
<td>16</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>BELGIUM</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>ITALY</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>CZECHOSLOVAKIA</td>
<td>1.5</td>
<td>5</td>
</tr>
<tr>
<td>U. S. S. R.</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>MISCELLANEOUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>141</td>
<td>189</td>
</tr>
</tbody>
</table>

**NOTE I.**—The above table includes only pictures over 1 hour projection time.

**NOTE II.**—Some foreign pictures (146) have been exhibited together in both original speaking version and dubbed version. They have been counted in each of their categories but only once in the general and final totals of the last column at the right of the table.

### EXHIBITION IN FRANCE

As an effect of the quota system pictures exhibited in France are divided in two categories:

1. Pictures of general exhibition, French talking pictures made in French or foreign studios, and foreign pictures dubbed in French.

2. Pictures of restricted exhibition, foreign talkers shown in their original version with French subtitles.

Pictures of restricted exhibition (263 in 1936, including 195 American, 25 British and 25 German) are shown mainly in the 30 specializing theatres of Paris. Twelve show the original versions first-run, the others second-run.

There are also some specializing theatres in the main towns of the Provinces, as Bordeaux, Mar-selles, Lyons, Nîmes, Toulouse.

With the exception of the first-run theatres in Paris and in the main French towns, cinemas of general exhibition show double bill programs, composed of one French feature and an American dubbed film in support, or two dubbed American films.

There are now 4,701 theatres in France and North Africa (Algeria, Morocco and Tunisia), 3,457 wired, 775 silent.


The 15 new Paris cinemas included five newsreel cinemas, and four first-runs. The main one is the Normandie.

**Receipts**

In spite of difficulties met by exhibitors in the first six months of 1936 due to social troubles and the depression, general receipts increased in the past year. The total receipts for the French territory are estimated at 850 million francs ($37,000,000). The average admission price is 5.50 francs (21 cents).

Following is a comparison of receipts and averages for ten years.

<table>
<thead>
<tr>
<th>Years</th>
<th>Gross receipts (million francs)</th>
<th>Theatre average (francs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1926</td>
<td>146</td>
<td>895,000</td>
</tr>
<tr>
<td>1927</td>
<td>177</td>
<td>1,073,000</td>
</tr>
<tr>
<td>1928</td>
<td>204</td>
<td>1,171,000</td>
</tr>
<tr>
<td>1929</td>
<td>230</td>
<td>1,324,000</td>
</tr>
<tr>
<td>1930</td>
<td>308</td>
<td>1,804,000</td>
</tr>
<tr>
<td>1931</td>
<td>360</td>
<td>1,839,000</td>
</tr>
<tr>
<td>1932</td>
<td>359</td>
<td>1,719,000</td>
</tr>
<tr>
<td>1933</td>
<td>338</td>
<td>1,483,000</td>
</tr>
<tr>
<td>1934</td>
<td>320</td>
<td>1,285,000</td>
</tr>
<tr>
<td>1935</td>
<td>313</td>
<td>1,105,000</td>
</tr>
<tr>
<td>1936</td>
<td>330</td>
<td>1,107,000</td>
</tr>
</tbody>
</table>

The 1936 admission prices have been slightly increased. The range of prices in Paris first-runs is 15 to 20 francs, in the districts and provinces 5 to 10 francs.

**Circuits**

The main circuits are:

- Circuit Pathé—About 50 theatres, 33 in Paris.
- Circuit Paramount—Three modern theatres: Le Paramount, Paris (1,000 seats); Opéra, Rheims (1,518); Familia, Lille (1,189).
- Cineac Circuit—A circuit of 19 newsreel cinemas, owned and managed by the late Reginald Ford.
These theatres are in Paris, Brussels, Nice, Marseille, Toulouse, The Hague, Amsterdam, Liège, Lille and even Athens.

Theatre Taxes

Cinema exhibitors must pay the following "entertainment taxes":
1. Pauper tax: 10 per cent on the net receipts (the pauper tax in Paris was reduced to 8.75 per cent March 28, 1937).
2. State tax (from 2.50 to 25 per cent on net receipts).
3. Municipal taxes (from 1.25 per cent to 6.25 per cent on net receipts).
4. Authors copyrights (music and non-synchronized records): from 1.10 per cent to 3.30 per cent on net receipts.

TRADE ORGANIZATIONS

The French Cinema Industry completed reorganization in the last months of 1936. It is now headed by the Conférence Générale de la Cinématographie, of which the president is Jules Demaria. This Confederation includes the following branches:
2. Chambre Syndicale Française de la Production du Film (French Syndical Chamber of the Film Production). President, Félix Gandéra.
3. Chambre Syndicale Française des Distributeurs de Film (Film Distributors). President, Louis Météayer.
4. Union des Chambres Syndicales des Motion Picture Theatres (Exhibitors association). President, Raymond Lussiez.

PUBLICATIONS
1.—Professional and Trade Publications

(1) TECHNICAL:
(2) TRADE PUBLICATIONS:
(a) National:
18 bld. Montmartre, PARIS (IX); Agence D'Information Cinématographique (daily), 51 rue St. Georges, Paris (IX).

REGIONAL:

BORDEAUX: Bordeaux Ciné, weekly, 82 rue du Loup.
LILLE: Ecran du Nord, fortnightly, 25 Place de Béthune.
LYONS: Ecran Lyonnais, 10 rue Juliette Récamier, weekly; Le Film de Lyon, fortnightly, 10 rue Juliette Récamier.
MARSEILLES: Cinéma Spectacles, weekly, 31 rue Senac; Revue de l'Ecran, twice a month, 49 rue Edmond Rostand.
STRASBOURG and METZ: Cinéma d'Alsace-Lorraine, monthly, 11 rue des Clercs, Metz.
ALGIERS: Cinéasfric, monthly, 5 rue Lulli, Algiers.

II.—Amateur Cinema Publications
(on sub-standard size films)

III.—Catholic Cinema Reviews

IV.—Fan Publications

V.—Annual Publications
Le Tout Cinema, 19 rue des Petits Champs, Paris (I).}

VI.—Belgian Cinema Publications
IMPORTS INTO HOLLAND

by PH. DE SCHAAP

in Amsterdam

In 1936 there was 1,312,692 meters of censored film imported into the Dutch Indies, of this 1,280,136 meters in sound and 32,556 silent. The figures in 1935 were: total imports, 1,228,627 meters, sound 1,188,840 meters, silent 39,787 meters.

The quantity offered for approval by the Dutch-East-Indian censors increased 6.8 per cent over 1935. Taking the figure of 100 as an index figure for the year 1931, the import figures for sound and silent pictures were as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Sound</th>
<th>Silent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1931</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>1932</td>
<td>103</td>
<td>103</td>
</tr>
<tr>
<td>1933</td>
<td>105</td>
<td>105</td>
</tr>
<tr>
<td>1934</td>
<td>107</td>
<td>107</td>
</tr>
<tr>
<td>1935</td>
<td>110</td>
<td>110</td>
</tr>
<tr>
<td>1936</td>
<td>113</td>
<td>113</td>
</tr>
</tbody>
</table>

Imports classified according to country of origin, compared as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>1931</th>
<th>1932</th>
<th>1933</th>
<th>1934</th>
<th>1935</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>America</td>
<td>69.1</td>
<td>35.1</td>
<td>38.1</td>
<td>37.3</td>
<td>34.1</td>
<td>38.4</td>
</tr>
<tr>
<td>Australia</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
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</tr>
<tr>
<td>Belgium</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
</tr>
<tr>
<td>British India</td>
<td>6.7</td>
<td>6.7</td>
<td>6.7</td>
<td>6.7</td>
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<tr>
<td>China</td>
<td>9.1</td>
<td>9.1</td>
<td>9.1</td>
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<td>13.9</td>
<td>13.9</td>
<td>13.9</td>
<td>13.9</td>
<td>13.9</td>
<td>13.9</td>
</tr>
<tr>
<td>Egypt</td>
<td>1.3</td>
<td>1.3</td>
<td>1.3</td>
<td>1.3</td>
<td>1.3</td>
<td>1.3</td>
</tr>
<tr>
<td>England</td>
<td>1.6</td>
<td>1.6</td>
<td>1.6</td>
<td>1.6</td>
<td>1.6</td>
<td>1.6</td>
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<tr>
<td>France</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
</tr>
<tr>
<td>Hungary</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Dutch Indies</td>
<td>5.2</td>
<td>5.2</td>
<td>5.2</td>
<td>5.2</td>
<td>5.2</td>
<td>5.2</td>
</tr>
<tr>
<td>Holland</td>
<td>1.7</td>
<td>1.7</td>
<td>1.7</td>
<td>1.7</td>
<td>1.7</td>
<td>1.7</td>
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<tr>
<td>Austria</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Russia</td>
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<td>0.1</td>
<td>0.1</td>
<td>0.1</td>
<td>0.1</td>
</tr>
<tr>
<td>Taezechoslovakia</td>
<td>0.2</td>
<td>0.2</td>
<td>0.2</td>
<td>0.2</td>
<td>0.2</td>
<td>0.2</td>
</tr>
<tr>
<td>Sweden</td>
<td>...</td>
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<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>100.0</td>
<td>61.8</td>
<td>65.6</td>
<td>59.3</td>
<td>53.8</td>
<td>57.5</td>
<td>57.5</td>
</tr>
</tbody>
</table>

Production in the Dutch Indies increased 50 per cent over 1935, and this figure certainly will be still higher in the future, with ANP newsreel showing weekly in Holland, and giving more details of life in the Dutch Indies.

America delivers about 67 per cent of all pictures shown in the Dutch East Indies, and as in preceding years the number of pictures admitted for children increased, while the total of rejected films decreased, for there is a conscious purpose of view the quality of American product showed further improvement in 1936.

Importation of German films diminished.

The managing board of the Dutch Motion Picture Federation is composed as follows:

President, D. Hamburger, Jr., Utrecht, exhibitor; Vice-president, C. S. Roen, The Hague, from Profilm's home office, Amsterdam, exhibitor; Treasurer, W. W. van Royen, Amsterdam, exhibitor; Delegate, D. van den Berg, Amsterdam, rom Bergfilm, and these members: I. Cohen Barnstijn, Utrecht, exhibitor; L. Groen, Amsterdam, manager Fox; M. P. M. Vermin, Maagricht, exhibitor; J. Wessel, Bloemendaal, manager Golden Bros.

The general manager of the Federation is A. de Hoop. Office: Amsterdam, Achtergracht 19. Phone 32453.

Other departments of the Federation are these:

A. Distributors—department: President, D. van den Berg, Bergfilm;

B. Local departments of the Federation: Amsterdam;

Additional departments and their presidents: Centrum (Center), I. Cohen Barnstijn; Noorden (North), G. P. Mills; Oosten (East), J. W. Miedema; Westen (West), J. van Bomvelli; Zuiden (South), W. P. Peters.

Film Distributing Offices

American branch offices:

Metro-Goldwyn-Mayer Film Mij., N.V., *Damrak 49, Amsterdam C.
Warner Bros.-First National, Keizersgracht 778, Amsterdam C.

30th Century-Fox, Rokin 38, Amsterdam C.
Paramount Films N.V., Keizersgracht 399, Amsterdam C.

Representatives of other American companies:

Cronje & Bosman N.V., Nieuwe Doelenstraat 8, Amsterdam (Universal).
Film N.V., Prinsengracht 530, Amsterdam C.
Loet C. Barnstijn's Standardfilms N.V., Wassenaar (Columbia).
Loet C. Barnstijn's Filmverzetsst. N.V., Wassenaar (United Artists).

Profiti, The Hague (Republic).
Lumina Film, Nes 21-25, Amsterdam C.
Filmsrembrandt Nederland N.V., sole concessionaires for Gaumont-British, Dam 2a, Amsterdam.
Nova Film N.V., Dam 2a, Amsterdam C.
International Tobis Cinema N.V., Jan Luijkenstraat 2, Amsterdam M.
Tobis Film Distributie N.V.
UFA Mij. voor Film en Bioscoopbedrijf N.V., Heerengracht 590-592, Amsterdam C.

Domestic Production

Loet C. Barnstijn's Filmstudio en Laboratorium N.V., Wassenaar.
Cinetone (Marconi N.V.) Duivendrechtsschakkel 83-85, Amsterdam C.

Newseel Production

Polygoon Filmfabriek N.V., Koudenhorn 8, Haarlem.

THE 1937-38 MOTION PICTURE ALMANAC
by ENDRE HEVESI

THE YEAR IN HUNGARY

in Budapest

Of all sound pictures shown in Hungary in 1936, 17 per cent were locally made. This means a 6 per cent increase over production of 1935, and proves the steady growth of the activity which started in the year 1934. Naturally the branches of American film companies have been severely affected by this rise of the Hungarian industry.

From January 1, 1936, to the end of February, 1937, twenty-three full-length Hungarian-speaking features, 3 Hungarian "film-sketches" (films combined with stage shows, with the personal appearance of the screen actors) and 8 German-speaking pictures were produced in Hungary. Of this total of 34 films, 23 Hungarian features, 3 film sketches and 3 Hungarian made German films were released in Hungarian theatres by the end of February.

The audiences of Budapest first-run houses have shown growing interest in Hungarian films, and since theatres in country towns, despite two or three changes a week, use mostly Hungarian pictures, very little time is left for the release of foreign films.

But the decrease in imports is also due to the one-feature system, brought into practice August 1, 1936.

Double Features Barred

The government edict enforcing this measure was issued after violent altercations. Budapest first-run exhibitors had complained against the neighborhoods' double features. First-runs countered by issuing half-rate tickets for matinees, beginning at 4 p.m. on workdays and at 2 o'clock on Sundays. Then the small-theatre exhibitors complained. Finally the Ministry for Home Affairs intervened and issued a decree which, to all appearances, was to the advantage of first runs.

This edict ruled that theatres must not show more than one feature above the length of 1,200 meters (3,933 feet) in a program. The program of first-run and second-run deluxe theatres may not run more than a total of 3,800 meters (13,803 feet), including shorts, educational and newsreels. The program of the subsequent neighborhood theatres may not be longer than 3,400 meters (12,405 feet). This decree put an end to the two-feature system, but it also stopped the cut-rate matinee tickets in the first-runs.

The same edict also regulated the number of performances held per day. First-runs may not give more than three performances on week days, and four on Sundays; neighborhoods may give four and five respectively. The minimum price of tickets also was regulated for each category.

Time proved that the new decree was much more to the advantage of neighborhood exhibitors who had fought it. Patrons of first-runs who formerly visited matinees at half-price, now patronize neighborhoods. Patrons in the neighborhoods decided that they were given much better projection, all the footage of the feature and several interesting shorts.

The booking prices of films have been only slightly raised.

Country town theatres had played only one full-length film anyway.

For distributors, however, the new system was a heavy blow. The 65 subsequent runs of Buda-pest paid approximately as much for a foreign film as all the 348 theatres in country towns together. When these 65 abruptly began to release one feature in a program, many distributing companies were unable to sell some of their imported films. In many cases they helped themselves somewhat by cutting down full-length features to 1,200 meters (3,933 feet) and selling them as accompanying shorts.

Greater Selectivity

Owing to these conditions, in the last months of 1936 every branch used great caution in importing foreign films. Competition grew so keen that only really first-class foreign films had chances of being released in Hungarian theatres. By careful selection the branches of American companies did quite good business in 1936, in spite of all drawbacks.

Perhaps the greatest drawback is the problem of the subsequent release. A committee, recruited of members of the branches, the distributors' unions, decides every week which films should be shown in the Budapest neighborhood theatres. Six films which have finished their runs in deluxe theatres are chosen and the small exhibitor may pick any or all of these. Hungarian films may be shown simultaneously. Thus if two successful Hungarian films happened to be among the six, even the four imported films had very little chance of being released. Hence the greatest problem for American branches was to get subsequent runs.

Independents' Problems

The position of independent Hungarian distributors is very difficult, too. All of them have taken to producing at least one original Hungarian film a year, but exhibitors no longer can be compelled to buy second-rate imported films along with a Hungarian one. So independent distributors have taken to importing fewer but more carefully chosen films, and rental prices have dropped. Furthermore, independent exhibitors have found there are few really good foreign films not handled by the branches or representatives of American companies. Among the German films only the UFA products come into consideration, and these are distributed here through UFA's local branch. Austrian film production has deteriorated greatly. British pictures are not popular at all in Hungary. French films have risen in popularity, but only few are suited to the tastes of the Hungarian public, and these, owing to the demand, are very expensive.

Increased Production

No wonder, under the circumstances, that many independent distributors decided to reduce or to cease entirely their importation of foreign films and to invest their entire capital in Hungarian production. In 1937 this decision already is showing its effect. About 30 Hungarian films are planned for production in 1937 and independent distributors will reduce the number of their imported films accordingly.

This decrease of imports will be to the advantage of American companies which have local branches here, but the new pushing forward of
Films Censored in 1936 in Hungary
According to Country of Origin

<table>
<thead>
<tr>
<th>Country</th>
<th>No. of Films</th>
<th>Total</th>
<th>Length of Meters</th>
<th>Percentage of Total Meters</th>
<th>Total Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>Sound 440</td>
<td>441</td>
<td>419.269</td>
<td>45</td>
<td>420.052</td>
</tr>
<tr>
<td></td>
<td>Silent 1</td>
<td>1</td>
<td>783</td>
<td>4</td>
<td>821</td>
</tr>
<tr>
<td>Germany</td>
<td>Sound 199</td>
<td>206</td>
<td>163.146</td>
<td>17.5</td>
<td>180.666</td>
</tr>
<tr>
<td></td>
<td>Silent 7</td>
<td>7</td>
<td>2.920</td>
<td>0.5</td>
<td>3.420</td>
</tr>
<tr>
<td>France</td>
<td>Sound 66</td>
<td>67</td>
<td>70.267</td>
<td>7.5</td>
<td>77.767</td>
</tr>
<tr>
<td></td>
<td>Silent 1</td>
<td>1</td>
<td>300</td>
<td>3</td>
<td>330</td>
</tr>
<tr>
<td>Italy</td>
<td>Sound 10</td>
<td>10</td>
<td>9.842</td>
<td>1</td>
<td>10.982</td>
</tr>
<tr>
<td></td>
<td>Silent 1</td>
<td>1</td>
<td>300</td>
<td>3</td>
<td>330</td>
</tr>
<tr>
<td>England</td>
<td>Sound 23</td>
<td>23</td>
<td>31.900</td>
<td>3.4</td>
<td>35.394</td>
</tr>
<tr>
<td></td>
<td>Silent 1</td>
<td>1</td>
<td>1.764</td>
<td>0.2</td>
<td>1.938</td>
</tr>
<tr>
<td>Austria</td>
<td>Sound 28</td>
<td>29</td>
<td>51.953</td>
<td>5.6</td>
<td>57.509</td>
</tr>
<tr>
<td></td>
<td>Silent 1</td>
<td>1</td>
<td>1.764</td>
<td>0.2</td>
<td>1.938</td>
</tr>
<tr>
<td>Various</td>
<td>Sound 22</td>
<td>22</td>
<td>28.003</td>
<td>2.5</td>
<td>30.503</td>
</tr>
<tr>
<td></td>
<td>Silent 42</td>
<td>42</td>
<td>13.473</td>
<td>1.5</td>
<td>15.000</td>
</tr>
<tr>
<td></td>
<td>Silent 52</td>
<td>52</td>
<td>19.240</td>
<td>2.0</td>
<td>21.280</td>
</tr>
<tr>
<td>Hungary</td>
<td>Sound 203</td>
<td>203</td>
<td>158.533</td>
<td>17</td>
<td>175.466</td>
</tr>
<tr>
<td></td>
<td>Silent 42</td>
<td>42</td>
<td>13.473</td>
<td>1.5</td>
<td>15.000</td>
</tr>
<tr>
<td></td>
<td>Silent 52</td>
<td>52</td>
<td>19.240</td>
<td>2.0</td>
<td>21.280</td>
</tr>
<tr>
<td>Total</td>
<td>Sound 991</td>
<td>991</td>
<td>932.913</td>
<td>952.153</td>
<td>1,025.306</td>
</tr>
<tr>
<td></td>
<td>Silent 99</td>
<td>99</td>
<td>19.240</td>
<td>2.0</td>
<td>21.280</td>
</tr>
</tbody>
</table>

The Hungarian National Bank gives 5 pengos for a dollar. The export of certain articles, however, could not be made to pay if the dollar would be exchanged at the rate of 5 pengos only, so the exporter refrains from exporting.
rather than do it at a loss. The National Bank, however, insists on increasing Hungarian exports as far as possible. So, in cases when it would not pay to export goods for a price paid in foreign currency and exchanged at the official rate, the Bank allows private compensation. It permits the exporter to find someone who has blocked money accumulated in the country and to sell to this person or company his foreign currency assets at a higher rate of exchange than the National Bank is prepared to pay. The exporter’s bank, for instance, looks for a partner who has blocked money in this country, in this case the local branch of an American film company.

For example, the bank acting for a manufacturer of furniture proposes to the local office of an American picture company to buy his outstanding foreign claims, worth $5,000.

The manufacturer and the manager of the film branch come to a free agreement as to the price for which the outstanding foreign debts in Hungarian currency are to be redeemed. The film office will have to pay about seven pengos instead of the official rate of exchange for a dollar, but it pays the price because this is the only way in which it can transfer money to America.

More Theatres in Hungary

The number of motion picture theatres in Hungary increased in 1936. From 426 theatres active in the whole country in 1935, the figure jumped to 487 in 1936. There is not one silent theatre in Hungary now.

The old Corso theatre, seating 300, was rebuilt into a beautiful, modern first-run theatre holding 800. Permits have been issued for several new smart theatres to be built in Budapest.

Changes are expected in the management of Budapest first-run theatres, especially in the Gero circuit. This circuit controls eight of Budapest’s 15 deluxe theatres, partly by being in partnership with several permit holders and partly by supplying them with films. Gero’s contract with the permit holder of his leading theatre expires this year and will not be renewed, says the Minister for Home Affairs. Gero plans to include very influential individuals in his company in order to win a renewal of this contract. If Gero does not succeed in this, several theatres will leave Gero and work independently, to the great joy of distributors and exhibitors.

Modern and Inexpensive Studios

The two Budapest studios, Hunnia and Filmiroda, were modernized in 1936. A third studio has been built on the Hunnia premises. Hunnia is now the biggest and most modern studio in Central Europe. The two Budapest studios are equipped to make 40 films a year. Owing to the continuous production work in the studios, production expenses have dropped so that Budapest is the least expensive city in Europe for film production. That is why several foreign producers came here in 1936 to make films in Budapest.

Pictures Produced

The following films were produced in Budapest from January 1, 1936, until the end of February, 1937, the language and producer also being named:

"Donauwelodien" (German), Cinéphon, Berlin; "Be True Unto Death" (Legy jó mindhalálig, Hungarian), Lux; "Café Moskow" (Hungarian), Patria; "Man Under the Bridge" (Ember a hid alatt, Hungarian), Sonor; "Two Hundred A Month" (Havi 200 fáx, Hungarian), Mozgósépípáci; "Madonna in Warehaus" (German), Atlantis-Thekla; "I Did It" (En voltam, Hungarian), Ufa; "Mávchenpensionat" (German), Atlantis, Vienna; "Wo die Lerche singt" (German), Atlantis-Thekla; "Mirela" (German), Rora, Vienna; "Foreign Traffic" (Forog az idegen—film sketch in Hungarian with screen and stage parts), Antal; "Sensation" (Szenzáció, Hungarian), Filmiroda; "Cobweb" (Pökhaló, Hungarian), Bioscoop; "Exception to the Rule" (Tisztelet a kivételnek, Hungarian), Focus; "High-Born Lady" (A méltóságos kisasszony, Hungarian), Mozgósépípáci; "Anniversary" (Evforduló, Hungarian), Reflektor; "Half-Price Honeymoon" (Nászut féláron, Hungarian), Lux; "Gloomy Thursday" (Szomorú esőtörték, film sketch in Hungarian with screen and stage parts), Lakner; "Son of the Puszta" (Sárga csikó, Hungarian), Bioscop; "Sporting, Love" (Sportszerelem, Hungarian), Mozgósépípáci; "Pagans" (Pogányok, Hungarian), Stylus; "Man of Gold" (Aranyember, Hungarian), Hirsch and Tsuk; "Three Spinsters" (Három sárkány, Hungarian), Harmonia; "River Rendez-Vous" (Dunaparti randevu—Hungarian), Phoebus; "Storm on the Plain" (Zivatar Kemenespuszta, Hungarian), Koacs; "Sister Maria" (Maria nővé, Hungarian and German), Pallás; "Tomy" (Hungarian), Körpät; "Affair of Honor" (Lovagias így, Hungarian), Allianz; "Once a Week" (Hetenként egyszer, Hungarian), Góbus; "Pay Up, Madame" (Fizessen nagysád, Hungarian), Focus; "Mysterious Stranger" (Titokzatos idegen, Hungarian), Mozgósépípáci; "Take Charge of My Wife" (Rád bizom a feleségem, Hungarian), Opus; "Eine Insel Wird Entdeckt" (German), Berna, Bern.

*Ten per cent out of these twenty may be imported films dubbed into Hungarian; but since synchronized films are not at all popular in Hungary, foreign films are not dubbed.
LEGISLATION IN ITALY
by VITTORIO MALPASSUTI
in Rome

Intervention of the State in the motion picture industry in Italy, although started only two years ago, already has given results which are satisfactory in every national sense, and on the basis of the new organization, cinematography is out to reconquer the European primacy it once held.

In the legislative field, motion pictures have been the subject of a number of measures all aimed at the common purpose of improving the national industry.

Among the most important legislative provisions by the Italian Government are those regarding the State credit and that of the banks. Such provisions constitute a concession on the part of the State of advances in favor of the producers of national films and authorize establishment at the Banca del Lavoro (Work Bank) of an autonomous section, for motion picture credit, to make loans for Italian film production.

Another provision is that of inauguration of the Ente Nazionale delle Industrie Cinematografiche (E.N.I.C.), authorized to assume and transfer actionary participations in motion picture concerns.

The activity of this organization gives in the motion picture field an impartial exploitation of national product in its natural market.

Another provision in favor of national production is that to every producer of a national film there is granted for every film exemption of the dubbing tax for three foreign films. If it is considered that such tax is L.30,000 for every foreign film the advantage offered to the producer amounts to Lit.90,000.

The Italian Government has fixed the annual sum of two million lire to be distributed as prizes to the producers of the best films of the year.

The following prizes have been assigned for the best national films of the year 1935-36:

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of Days Shown</th>
<th>Net Receipts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casta Diva</td>
<td>3,698</td>
<td>L. 5,954,656</td>
</tr>
<tr>
<td>Merry Widow</td>
<td>2,918</td>
<td>5,440,975</td>
</tr>
<tr>
<td>Aldebaran</td>
<td>2,035</td>
<td>4,084,748</td>
</tr>
<tr>
<td>Conte di Montecristo</td>
<td>2,535</td>
<td>4,159,572</td>
</tr>
<tr>
<td>Curly Top</td>
<td>1,360</td>
<td>3,941,177</td>
</tr>
<tr>
<td>Little Colonel</td>
<td>2,240</td>
<td>3,746,226</td>
</tr>
<tr>
<td>Resurrection</td>
<td>2,552</td>
<td>3,611,418</td>
</tr>
<tr>
<td>David Copperfield</td>
<td>1,768</td>
<td>3,555,038</td>
</tr>
<tr>
<td>Anna Karenina</td>
<td>1,643</td>
<td>3,475,809</td>
</tr>
<tr>
<td>Scarpe al Sole</td>
<td>2,248</td>
<td>3,360,097</td>
</tr>
<tr>
<td>Passetto Rosso</td>
<td>2,356</td>
<td>3,181,336</td>
</tr>
<tr>
<td>Non ti Conosco Piu'</td>
<td>1,670</td>
<td>3,552,998</td>
</tr>
<tr>
<td>Fiat Voluntas Dei</td>
<td>2,527</td>
<td>3,142,928</td>
</tr>
<tr>
<td>Aria Del Continente</td>
<td>1,626</td>
<td>3,152,961</td>
</tr>
<tr>
<td>Re Burlone</td>
<td>1,930</td>
<td>3,040,777</td>
</tr>
</tbody>
</table>

Of the 15 films cited, 8 are Italian and 7 American. Bearing in mind that the 8 Italian films represent 25 percent of the productive output, while for the same period the American films reach 4 percent of the foreign imported and shown films, it can be deduced that as a percentage advantage on the block of films presented the Italian occupy first place.

With institution of the General Direction for Cinematography at the Ministry for Press and Propaganda the Italian cinematographic production has been considerably increased and is becoming better year by year.

In fact, against a production of 32 films during 1934-35 and 35 during 1935-36, in the season of 1936-37 about 66 films are being made, of which 32 have been finished, 10 are being made and about 24 already planned and approved.

With such production, the increase and improvement of which will certainly not be delayed, Italy hopes to be able to launch an output of films suitable for the foreign markets also, besides having for herself a sufficient number of films to sustain to a great extent her own needs.

From the indexes of importation for the current year it appears that out of 236 films from abroad 102 are American, 52 German, 20 French, 8 Austrian, 7 English, 4 Hungarian, and 1 Russian.

Metro-Goldwyn-Mayer heads the list of companies importing films with 40, Fox follows with 30, Paramount 10, Warner 8, I.C.I. 7, United Artists 5, Minerva and E.I.A. 1 each.
Handicapped, yet making fast progress from the start, Japan's motion picture industry is striving hard to find its way out of unbusinesslike procedure and operation.

Particularly in the last year, with the advent of the "Shochiku" (called "Toho," in brief) interest controlled by Ichizo Kobayashi, leading businessman, other large film companies began to apply modern principles of operation. In the producing and distributing fields, the year 1936 saw the door thrown open to resuscitation of old film interests to meet the challenge of Toho.

Small independent concerns found that their salvation lay in mergers.

Some of our leading actor-producers, such as Minoru Takata, Tsumasaburo Bando, Takako Iriye, who had owned their own studios, joined Toho under new contracts to work as actors in its regular employ.

Nikkatsu was about to identify itself with Toho-PCL-J.O. Studio coalition, already existing as a triple producing-distributing unit, when there came an abrupt setback to Nikkatsu in an embezzlement case involving K. Hori, managing director, and several other executives. Soon afterwards, Nikkatsu was thrown into a financial crisis. Uzumasa Hassel immediately took mandatory control of Nikkatsu, and it required a half year to get the company back to its normal operating basis.

Meanwhile Toho-PCL-J.O. Studio went on strengthening its united forces.

Then Mr. Kobayashi, head of Toho, who first had tried to finance Nikkatsu back to financial stability, was superseded by T. Ohtani, president of Shochiku Company, who took on himself the liabilities of 2,500,000 Yen which Nikkatsu had owed to Chiba-Godo Bank.

Thus the tables were turned. Nikkatsu ever since has cast its lot with the Shochiku-Shinko bloc, though ostensibly holding its own under new management and its long-standing firm title of Nikkatsu.

Today distribution of Japanese pictures divides into two groups, the one the Toho-PCL-J.O. Studio, the other the Shochiku-Shinko-Nikkatsu. Yesterday's competitor is today allied with Shochiku and now is expected a furious fight for supremacy between the two triple alliances, and the Japanese film enterprise is improved thereby, because of the availability of larger capital.

Shochiku planned to build a magnificent theatre at Shibuya, Tokyo, with the capital of 500,000 Yen, while Toho was trying to acquire the Toyoko theatre in the same town. A similar competitive fight for big theatre construction started in Osaka, Kobe and Kyoto.

With the growth of Toho, Shochiku undertook consolidation of Shochiku Show Company with Shochiku Cinema. Out of this, on October 30th, there appeared Shochiku Company, the biggest stage-play and cinema company in Japan, with a capital of 37,000,000 Yen.

Shochiku at first did not necessarily turn out as outstanding pictures, from its studios at Oitama, as those produced while the studios were at Kamata. Now, however, the studios have been improved in all departments for large-scale production.

Shinko, an affiliate of Shochiku, experimented with one system and management after another the whole of the year. The succession of Chiyoko Production and Rengo Eiga (United Films) was a serious reverse to Shinko, then hurrying along its 1936-37 production schedule. To crown all, Shinko severed relations with Minoru Takata and Tsunasaburo Bando, who long had identified themselves with Shinko as producer-actors.

New enlisted under the banner of Shochiku Shinko is expected to aim at production of the same class and caliber as Makino or Daito product which is popular, particularly among the mass film-going public.

The second class producing-distributing companies, Daito, Makino, Kyokuto and Zenso, were active in their fight for theatre control in the past year. Daito, Kyokuto and Zenso vied for predominance in the silent product field, but Daito, which produced 127 silent pictures last year, is turning to sound this year.

To summarize, following are other outstanding events of 1936 in our film industry, in chronological sequence, follows:

**Edict to Raise Korea Quota**

The cinema control plan in force in Korea since 1935 stipulates that one-third of the pictures in a theatre program must be Japanese product. The Korean Government, however, declared early last year that commencing Jan. 1, 1937, this ratio should be revised from one-third to more than one-half. Despite conferences at Keyo in which foreign companies' protests were heard, opinion was that efforts should be made to elevate the quality of Japanese pictures before eliminating foreign pictures. Not only in Korea, but also in Japan Proper, movements with similar purposes were reported as inevitable to protect the Japanese motion picture market.

**Studio Talent's Associations**

The Cameramen's Association initiated an effort to enlarge its organization under the new title of Japanese Association of Motion Picture Technicians. The enlarged association includes not only cameramen but developing and sound recording engineers among its 200 members.

Following establishment of the Japanese Association of Motion Picture Technicians, associations of directors and scenarists were formed.

**Cultural Films Popular**

The Japanese Motion Picture Association presented a petition to the government for compulsory exhibition of cultural pictures. In keeping with this move, most studios established cultural picture departments.

On the other hand, the leading newspaper offices, such as Tokyo Asahi, Tokyo Nichi-nichi, Osaka Mainichi and Yomiuri, began devoting their production efforts largely to production of newsreels, as well as cultural pictures.

To a survey made by Kokusai Eiga Shimbun
among typical theatres, of all classes, 99 per cent replied that their programs had room for cultural pictures, while the remaining one per cent said they used newsreels on current events.

All agreed that producers should do their part to meet the demands of general exhibitors by supplying such productions made on a high standard of educational content.

An Ultimatum on Product

Restriction of foreign motion pictures was broached in an abrupt action by the Shochiku and Toho companies. The two concerns called the sales managers of ten foreign units to a gathering at Tokyo Kukan, and gave them a joint statement that although they formerly contracted for one or more additional program pictures with each special feature, they henceforth would not contrato for any pictures beyond the practical need for first run release.

This move was a matter for serious consideration by distributors, particularly such as Paramount, P. O. and Towa Shoji, which had made block contract arrangements.

Since early last fall, most of the large foreign productions imported have been released almost without a hitch, while program pictures have received comparatively scant attention.

Joint Censorship System

The Home Office of Japan finally set up a "joint censorship" system at an inter-office conference under the direction of Minister Ushio, Vice-ministers Yuzawa and Nabeshima, Councillor Kimitoshi, Director Kayaba of the Police Bureau.

Hereafter a picture shall be censored first by all the designated censors in charge before final permission is granted or a ban proclaimed. Importation is to be barred to any pictures (1) divulging the interior of the royal palace, (2) featuring the military in comic cinematization, and (3) having too many scenes of suggestive kissing.

Pictures rejected under enforcement of this new censorship method included Warner’s "Sons O’ Guns" and Columbia’s "King Steps Out." "Things to Come" was about to feel the ax but finally was released at Taisho-Kan and Nippon Gekijo of Tokyo. Paramount’s "Princess Comes Across" was passed after additional cutting. The new principle is to lay stress upon the theme rather than scenes.

Taxes Protested

A nationwide movement for the abolition of show taxes gathered pace.

The government last year approved the taxation increase and reform plan of Dr. E. Baba, minister of finance. As the plan included abolition and certain other items of local miscellaneous taxes including the show tax, it at first was generally acceptable, but when it was made clear that the ministerial authorities of finance and of the interior were disposed to allow the local governments to establish taxes on film attendance in order to cover up the loss accruing from the show taxes being abolished, the exhibitors raised strong objections. The Japanese Association of Motion Pictures petitioned the tax bureau of the Finance Office to disapprove of the attendance tax.

"The New Earth" in Japan

In February, 1936, Dr. Arnold Faueck, German director, arrived in Japan at the invitation of N. Kawakita, head of Towa Shoji, Y. Osawa, head of J. O. Studio Ltd. and C. Kabayama, to produce Japan’s export picture "The New Earth," a story of the Japan of today and of yesterday, which took the year to produce, with an expense of over $60,000 Yen.

For the heroine he chose Setsuko Haru, 17, of the Nikkatsu Studio, and for the male lead, Isamu Uchida, an idol of Japanese movie-goers. Among supporting players were Susse Hayakawa, Ruth Eweler, German actress, and Haruyo Ichikawa. Location trips were taken to almost every part of Japan. This film marks the beginning of a new era in the Japanese industry.

Control in Manchukuo

The national cinema control, initiated by the Manchukuo Government, included establishment of a new national film company with a capital of $5,000,000 Yen, half undertaken by the government, half by the South Manchurian Railway Company, and with full control over all fields of the business in Manchukuo, and including production, distribution, exportation and importation of pictures, promotion of sales in foreign countries, dissemination of propaganda, establishment of theatre circuits, guidance of children, compulsory exhibition of cultural pictures, increase and control of theatres.

Statistics of Japanese Production

Shochiku—Total 99: Ofuna Studio, 50; Shimokano, 35; Uta Production, 3; Daiichi Eiga, 11. Nikkatsu—Total 90: Tamagawa Studio, 37; Kyoto, 30; Uzumasa Hassei, 10; Chiyoe Production, 7; Tokyo Hassei, 6. Shoko—Total 93: At Ohizumi Studio, 38; Kyoto, 30; Kanjuro Production, 11; Bantasuma Production, 7; Takata Production, 7. Toho—Total 29: By P.C.L., 26; J. O. Studio, 3. Daiato—Total 106: Silent, 60; Sound, 46.

Other Producing Units—Total 114: Makinu, 46; Koyo Eiga, 16; Koyuko Eiga, 36; Zenko Kinema, 11.

The grand total is 531 productions.

In 1936 there was an increase of 87 productions over the 444 for 1935, and 132 more than the 399 for 1924.

American European Releases

The total number of American and European pictures released in Japan in 1936 was 343, an increase of 39 over the 304 for 1935. There were 20 released through the first-runs of Shochiku circuit and 138 in Toho theatres.

<table>
<thead>
<tr>
<th>Distributor</th>
<th>1935</th>
<th>1936</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>57</td>
<td>41</td>
</tr>
<tr>
<td>Paramount</td>
<td>42</td>
<td>41</td>
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<tr>
<td>Towa Shoji (European product)</td>
<td>36</td>
<td>33</td>
</tr>
<tr>
<td>M-G-M</td>
<td>35</td>
<td>41</td>
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<tr>
<td>20th Century Fox</td>
<td>32</td>
<td>27</td>
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<tr>
<td>Warner</td>
<td>28</td>
<td>20</td>
</tr>
<tr>
<td>Universal</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>RKO</td>
<td>22</td>
<td>26</td>
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<td>18</td>
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<tr>
<td>Sanyesha</td>
<td>12</td>
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</tr>
<tr>
<td>Chidori Kogyo</td>
<td>12</td>
<td>2</td>
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<tr>
<td>Milki Shoji</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Ohbei Eiga</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>F. Kobayashi</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Empire</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

434 | 304

Paramount, Warner, RKO and Universal formed one group to sell their pictures to Toho. MGM, 20th Century-Fox, United Artists, Towa Shoji and
Sanyei-sha were working on an agreement to sell to Shochiku. Columbia was selling to either circuit. Following is a comparative table covering the number of European pictures imported by a dozen domestic and foreign distributors:

<table>
<thead>
<tr>
<th>Distributor</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Towa Shoji</td>
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<tr>
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<tr>
<td>T. Kobayashi</td>
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</tr>
<tr>
<td>Mitsuba Trading</td>
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<td>-</td>
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<tr>
<td>Empire</td>
<td>1</td>
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<tr>
<td>Metropolitan</td>
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<tr>
<td>Daiido Shoji</td>
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<td>-</td>
</tr>
</tbody>
</table>

Total 73 63

Countries of origin of the imported product were:

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<tr>
<th>State</th>
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<td>Germany</td>
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<tr>
<td>France</td>
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<td>20</td>
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<tr>
<td>England</td>
<td>14</td>
<td>12</td>
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<td>Austria</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Soviet Russia</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Hungary</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Mexico</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Italy</td>
<td>1</td>
<td>-</td>
</tr>
</tbody>
</table>

Total 73 63

Ten Japanese and ten foreign pictures, as “best sellers” for 1936 in the Japan market, were selected by Japan’s 42 leading film critics in a poll inaugurated by Movie Times.

"Ten Best" Foreign Films


Japanese "Best Ten"

Gion no Shiamai (Sisters of Gion), (Daiichi Eiga) Jinsei Gekijo (Stage of Human Life), (Nikkatsu) Naniwa Hika (Naniwa Elegy), (Daiichi Eiga) Hitori Musuko (An Only Son), (Shochiku) Akanishi Kakita (Chiyo Production) Kazoku Kaigi (Family Conference), (Shochiku) Ani Imohto (Brother and Sister), (P.C.L.) Hikoroku Ohini Warau (Hikoroku Bursts Out Laughing), (P.C.L.) Jonekuro no Shijin Takuboku (Takuboku, the Passionate Poet), (Nikkatsu) Hikyo Nekka (Secret Land, Nekka), (South Manchuria Railway Co.)
Things have brightened up noticeably for the industry in Mexico after a speckled period in 1936. The industry was weighed down at the outset of last year by a strike started in 1935 against the eight large American companies doing business in this country. But there was a good and rapid comeback. American films profited, for the public was more eager than ever for Hollywood product after the four months famine which the strike had occasioned.

Productions from the United States films continued to be far ahead of any others on the Mexican market. Their ratio last year, according to the Mexican Motion Picture Producers Union, was 580 to 20 domestic films, with European product trailing.

The strike had another beneficial result: it put an end to general labor troubles. About the only difficulty of that kind was the walkout of employees of National Motion Picture Production Company, maker of Mexico's first talking picture. The company's studio was still closed as this was written. But it had not seriously affected domestic production. Other studios in Mexico City were busy. There was no menace of labor troubles for the industry at this writing, though several other activities, such as petroleum and sugar, were not getting along so very well with their workers.

There was a sentiment that, as things now stood, Americans considered Mexico far too profitable a field to quit cold.

The past year witnessed abandonment by Mexican producers of short subjects, except those sponsored by the government or great commercial companies. This action was prompted by the policy of Hollywood virtually to give away shorts in Latin America for advertising purposes. The federal government made several short subjects of a scenic and folklore nature last year as part of its program to win foreign tourists. It was continuing that work this year and was in addition sponsoring a series of shorts depicting the highlights of leading Mexican industries, for exhibition at home and abroad. The National Railways of Mexico, this country's greatest railroad, also was making films of beauty spots for its foreign tourist drive. General Motors of Mexico spent $80,000 to make 20,000 feet of travelogue of the international highway between Mexico City and Laredo, Texas, places of interest along it and high spots of the Mexican capital.

Home production in 1936 was about 20 pictures, all features. The most prominent was "Alia en el Rancho Grande" (Way Down on the Rancho Grande), easily the best by Mexicans. It had an excellent reception at home and abroad. The 1937 schedule for domestic makers was from 30 to 40 films. Mexican producers were looking more to foreign markets. Practically all new films have titles in English. Some of them have captions in German and French.

The home industry suffered some loss from the liquidation of Cinematografica Latino Americano, S.A. (CLASA) which had made a pretentious start in 1934. It was able to complete and distribute only one of the several features it had planned to make—"Vamonous Con Pancho Villa" ("Let's Go With Pancho Villa"). A syndicate was formed early in 1937 to rehabilitate CLASA and resume production.

There was government aid for the domestic industry, though it was not as extensive as the industry had asked. A proposition to fix exhibition quotas on the ratio of at least one home made subject for five imported, to limit importations of films and forbid a distributor from representing more than one company, was tabled because of the diversity of opinion in the industry.

The cinemas that present stage shows for ten consecutive days each month were allowed a reduction in the tax on their daily gross from the ordinary 13 per cent, to 8 per cent during the period of the shows.

A law caustically criticized by leading Mexico City newspapers demands that cinemas must exhibit at least two made in Mexico pictures, features or shorts, a month.

The Mexico City municipal government rejected the plea of the Mexican Producers Union that it act toward getting the domestic industry more cinemas, and even theatres, in which to show their wares, and grant them preferential tax rates. However, the industry in the national capital was allowed exemption from fiscal taxes for five years, starting January 1, 1937.

What promises to be a new era for Mexican producers opened with the making of their first picture in color, "Novillero" ("Novice Bull Fighter"). The picture is based upon a popular Mexican song of the same name and features a star matador.

Conditions in the situation was manifested by the opening of five high class cinemas in 1936, the starting of work on three others and the formulation of plans to build a de luxe downtown theatre and a high grade neighborhood house this year.

by JAMES LOCKHART
in Mexico City

THE 1937-38 MOTION PICTURE ALMANAC
The motion picture year in Poland divides into three periods: first, from the 1st of January to the 1st of May; second, from the 1st of May to the 1st of September, and third, from September until the end of December. The summer "quiet season" was very uninteresting. In the first period of 1936 the cinemas and distributors were doing good business, in the third period receipts went down as in the times of the most severe crisis.

Several new theatres were opened in 1936. There are now 70 in Warsaw alone. The first-run houses in Warsaw were hit hardest by the slump. In the second-run cinemas a picture is shown for 8-12 days and on good terms, which enables the exhibitor to charge low admission prices. They in this way become keen competitors to the first-run houses. The big cinemas now often demand a longer interval between the first and second release of the film.

The third period was just as bad for the distributors. American pictures which had the biggest success during that period were "Mr. Deeds Goes to Town!" (Columbia), and "The Charge of the Light Brigade" (Warner). In the provinces the following pictures were among the outstanding successes: "Rose Marie" (Metro), "Under Two Flags" (20th Century-Fox), "San Francisco" (MGM), "Story of Louis Pasteur" (Warner), and the Shirley Temple films. Among the French films "Mayerling" was a big draw. However, many of the important pictures, like "Romeo and Juliet," "Swing Time," "Born to Dance" and "Man of the Moment," failed to meet expectations.

The future of the distributors does not look too well. The local distributing offices are turning their attention to Polish pictures. Poland produced 21 features. The biggest hits were: "Social Leper," "Barbara Radziwillowska" and "Yiddle With His Fiddle" (in Yiddish, starring Molly Picon).

The cost of production of a Polish film approximates Zlotys 100,000 ($30,000). While this cost is very low, the producers' earnings are negligible, as the market is very small and there are few export possibilities. The majority of Polish films are shown in the Polish colonies in the United States and in Palestine.

Film Imports

There were 488 films imported into Poland in ten months, their total footage amounting to about 578,832 meters. Seventy per cent consists of American films. Metro-Goldwyn-Mayer, Warner Bros. and 20th Century-Fox brought over up to 40 full-length pictures each. Second place on the import list was taken by Germany. French production was third.

Censorship

Censorship is under the Home Office. The chief censor is Józef Relidzynski and the office-manager Felix Wotoysiak. There is no official prohibition of Russian films, but a quiet understanding exists between the importers and official circles. The fear of the Russian influence is so great that any film with a strong social tendency, even not a Russian one, is invariably banned. Besides, the Polish Board of Censors bans gangster pictures, films dealing with the subject of revolution and those thought to ridicule the military forces. MGM's "Born to Dance" was forbidden, because a naval officer was considered the subject of ridicule. Only by insertion of a title to the effect that everything in the film is pure fiction and that the action takes place in an imaginary country was the film passed.

Censorship is very severe toward home production as well. Some of the Polish films had great difficulties, for example "Wierna Rzeza" (The Faithful River), based on the story by the late famous Polish writer Stefan Zeromski.

Publications

There are three trade magazines published in Warsaw and one in Lwów, as follows:

- Film, Mazowiecka 11, Warsaw. Phone 212-85. Editor: Józef Reichman; Assistant editor: St. Ostrezki.
- Wiadomosci Filmowe, Aleja Jerozolimska 43, Warsaw. Phone 810-81. Editor: Witko Brumer. Publisher: I. Rojstalt-Mastecki. Mr. Mastecki also publishes "Polish Film Annual."


Taxes

The cinemas in Poland pay the following taxes: 1. Municipal Tax (Entertainment Tax). In large towns up to 30 per cent of the entire turnover, in smaller towns 20, 15 or 10 per cent, according to population. The so-called classification of films has been abolished and the tax is unified irrespective of the films' artistic value.

- 2. Income Tax.
- 3. Turnover Tax.

The distributing offices, in addition to duty on films imported, must pay income tax and the turnover tax. There are also other less important taxes, like the house tax and winter help tax. Polish films pay 5 per cent municipal tax; sometimes are free of tax.

German Activities

One of the German companies representing UFA has bought the cinema Filharmonia in Warsaw. Now another German company has opened in Warsaw under the name Polish Tobis and hired the cinema Studio to show German pictures only. Also some German productions are the Hollywood and the Roma. Besides, Polish Tobis is making a film in Poland under the title "Diplomatic Wife."

In some parts of the country (Poznan, Pomorze and Malopolska districts) the cinemas are in the hands of exhibitors who do not care for any kind of boycott. This is the German-speaking area and therefore English talkers are not liked. The little business which the American films have been doing since September, 1936, is being used as an argument by competitors. Such films as "Romeo and..."
Films Made in Poland in 1936

"Wacek na Froncie," Rex-film.
"His Great Love," Blok-Muzafilm.
"Pan Twardowski," Ultra.
"Bohaterowie Sybiru," Urania.
"Róża," Libkow-film.
"Little Sailor," Arte.
"Mystery of Miss Brinx," Gulanicki.
"Jadzia," Blok-Muzafilm.
"Bolek i Lolek," Rex-film.
"Fredek uszczesliwi swiat," Varsavia.
"Two Days in Heaven," Urania.
"Faithful River," Orfilm.
"Ada, to nie wypada," Feniks.
"Barbara Radziwillowna," Del-film.
"30 karatów szczescia," Rex-film.
"Bedzie lepiej," Feniks.
"Amerykańska Awantura," Ordynski.
"Social Lear," Sfinks.

Only 12 films were produced in 1935.

Leading Distributors and Producers.

Producers Are Designated By Asterisks

- Sfinks—Marszalkowska.
- Muza—Widok 23. Phone 524-34.
- Patria—Moniuszki 4. Phone 263-02.
- RKO—Marszalkowska 130. Phone 255-47. The Manager is Mr. Havas.
- Polski Tobis—Plac Napoleon 9, 507-00.
- Parlo-film—Marszalkowska 118. Phone 283-36.
- Age-film (Del-film)—Marszalkowska 111. Phone 538-78.
- Polska Spółka Filmowa—Plac Trzech Krzyzy 18. Phone 713-85.
- Polonia-film—Al. Jerozolimskie 43. Phone 805-02. President, Mr. Chamiec; Manager, Mr. Poplawski.
- Selecta (Columbia)—Sienna 4. Manager, Mr. Wundheiler.
- Feniks—Zlota 15. Phone 543-69.
- Libkow-film—Marszalkowska 94. Phone 903-44.
- Urania-film—Marszalkowska 132.
- Stanowi—Widok 23.

All these companies have their offices in Warsaw.
theatre equipment

• manufacturers
  territorial dealers
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>City, State</th>
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<td>Acme Stage Equipment Co.</td>
<td>191 Lafayette Street, New York City</td>
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<td>Frank Adam Electric Company</td>
<td>3650 Windsor Place, St. Louis, Mo.</td>
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<tr>
<td>Addressograph Multigraph Corporation</td>
<td>Euclid Post Office, Cleveland, Ohio</td>
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<tr>
<td>Adler Sign Letter Co.</td>
<td>720 South Dearborn Street, Chicago, Ill.</td>
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<tr>
<td>Adsign Studios</td>
<td>118-12 Queens Blvd., Forest Hills, N. Y.</td>
<td></td>
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<tr>
<td>Advance Manufacturing Co.</td>
<td>6324 St. Louis Avenue, St. Louis, Missouri</td>
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<tr>
<td>Air Controls, Inc.</td>
<td>1933 West 114th Street, Cleveland, O.</td>
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</tr>
<tr>
<td>Allied Seating Co.</td>
<td>358 West 44th Street, New York City</td>
<td></td>
</tr>
<tr>
<td>American Blower Corporation</td>
<td>6000 Russell Street, Detroit, Mich.</td>
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Manufacturers of stage equipment.
Manufacturers of P-A Major system lighting control switchboards, panelboards and cabinets, plugging panels, switches and allied electrical supplies.
Manufacturers and distributors of name and data writing, duplicating and folding machines: addressograph, speedograph, graphotype, multigraph, multigraph, multilith, compo-type and folding machines.
Manufacturers of composition for cracked concrete and chair parts.
Manufacturers of Sirocco fans, air washers, air conditioning equipment, Ventura fans, Sirocco utility blowers.
Manufacturers of French fried popcorn machines, popcorn candy machines, display peanut warmers, frankfurter steamers, grills and sandwich toasters.
Manufacturers of Rex-airate air circulators and Rex A. C. blowers.
Manufacturers of Tingalo air circulators and Rex A. C. blowers.
Manufacturers of Tingalo air circulators and Rex A. C. blowers.
American—Artcraft

American Display Co., Inc.
525 W. 43rd St.
New York City
Manufacturers of lobby displays.

PRESIDENT
HARRY A. SAMWICK
VICE PRESIDENT AND GENERAL MANAGER
CHAS. L. CASANAVE

American Ladder Company
3700 W. 38th Street
Chicago, Ill.
Manufacturers of electricians' stepladders, extension ladders; painters' trestles; extension planks; scaffolds, and Miller Safety Platform Step Ladders.

PRESIDENT
E. C. WINTER

American Mat Corp.
1717 Adams St.
Toledo, Ohio
Manufacturers of Ezy-Rug, a colored rubber link matting; Air-Tred, a sponge rubber matting used in place of carpets; Amatico, a wide ribbed corrugated matting; floor mats of every type.

PRESIDENT
E. M. BEKNAK
TREASURER
W. F. MILLER
ASSISTANT TREASURER
IRA L. HOUGHTON
SECRETARY
D. W. MOORE, Jr.

American Polytec Corporation
84 University Place
New York, N. Y.
Manufacturers of plastic paint.

PRESIDENT
HERBERT E. FEIST
SALES MANAGER
SOL ABRAMS

American Radio Speaker Corp.
443 Hudson Avenue
Brooklyn, N. Y.
Manufacturers of speakers.

American Seating Company
Ninth and Broadway
Grand Rapids, Mich.
Manufacturers of theatre furniture.

PRESIDENT
H. M. TALLAFERRO
SECRETARY
V. L. WILLS
TREASURER
E. W. MOSSEY

The American Sign Co.
1940 Riverside Drive
Cincinnati, Ohio
Manufacturers of theatre marquees and signs.

PRESIDENT
G. M. REININGER
GENERAL SALES MANAGER AND ADVERTISING MANAGER
R. W. TUSCH

American Tile & Rubber Co.
Perrine Avenue
Trenton, N. J.
Manufacturers of flooring, tiling and rubber mats.

American Transformer Company
178 Emmet Street
Newark, N. J.
Manufacturers of transformer and reactors for use in audio, filter and power circuits of amplifiers used in connection with sound motion pictures.

Amperex Electronic Products, Inc.
79 Washington Street
Brooklyn, N. Y.
Manufacturers of charger bulbs, exciter lamps, photo cells and heavy duty tubes.

Amperite Co.
561 Broadway
New York City
Manufacturers of microphones.

The Ampro Corporation
2839 N. Western Ave.
Chicago, Ill.
Manufacturers of 16mm motion picture equipment.

PRESIDENT AND TREASURER
A. MONSON
VICE-PRESIDENT, SECRETARY AND GENERAL MANAGER
H. MONSON
ASSISTANT SECRETARY
L. HAVALSEN

The A. H. Andrews Co.
59 East Monroe St.
Chicago, Ill.
Manufacturers of theatre chairs.

PRESIDENT AND TREASURER
W. F. MEYER, JR.
SECRETARY AND GENERAL MANAGER
HENRY J. MEYER
SALES MANAGER
B. M. ALTMIRE

S. Appel & Co., Inc.
1418 Fulton Street
New York City
Manufacturers of uniforms.

Armstrong Cork Products Co.
Lancaster, Pa.
Manufacturers of linoleum, asphalt tile, Linotile, cork tile and rubber tile, Linowall and Corkoustic. Also corkboard insulation, Temlok fibreboard insulation, wallboard, acoustical materials, and cork cushions for absorbing vibration.

Art Flag Co., Inc.
449 West 42nd Street
New York City
Manufacturers of banners, flags, valences and advertising novelties.

The Artkraft Sign Co.
Lima, Ohio
Manufacturers of theatre signs and marquees.

VICE PRESIDENT AND GENERAL MANAGER
DELMER J. RAMER
VICE PRESIDENT AND SALES MANAGER
MORTON L. CLARK
SECRETARY AND TREASURER
MELVIN C. LIGHT
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Nature spent centuries on the process of creating the miracle of Old Faithful.

E.R.P.I. spent years in the commercial adaptation of a revolutionary principle of sound reproduction known as MIRROPHONIC. Like Old Faithful, MIRROPHONIC is a product of time—it is a result of long research by Bell Telephone Laboratories and Western Electric in perfecting a reproducing system first conceived in the form of Stereophonic or "third-dimensional" sound.

MIRROPHONIC is the direct commercial outgrowth of the historic Stereophonic principle—first publicly demonstrated four years ago in Philadelphia, later in New York, Hollywood, and recently, in Miami.

MIRROPHONIC is readily adaptable to future advances in the art. If you now have Western Electric, it may be installed on a convenient step-by-step modification plan.

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THE NEW Western Electric MIRROPHONIC SOUND SYSTEM
THE STANDARD OF THE WORLD

Old Faithful Geyser, nature's headliner in Yellowstone National Park, puts on a four-minute show and repeats it exactly every 67 minutes. It has been doing this for at least 100 years. During its brief act this miracle of nature hurls more than 200,000 gallons of boiling water into the sky for a distance of over 150 feet.
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Index to Special Articles in Motion Picture Herald

Washington seethes with charges of chicanery in "Political" films; June 20, page 18.

Film exhibitors organizations reported to Congress; June 27, page 13.

William Fox says his millions are gone, now he must borrow; June 27, page 29.

Radio is threatened with "Decency Cleanup"; July 4, page 18.

Television "Arrives"; given public test; July 4, page 25.

The Encyclical, its significance to the motion picture and the industry, by Terry Ramsaye; July 11, page 13.

$20,000,000 gain made in value of film stocks; July 11, page 64.

New deal screen activity scrutinized by industry; July 18, page 13.


Taxes "Freeze" admission prices, exhibitors find; August 1, page 13.

Pathé, only newsreel bidder, gets W.P.A. award; August 1, page 15.

U.S. and courts eye unfair trade practices; August 1, page 25.

Hitler makes U.S. Olympic films advertise Germany, by James P. Cunningham; August 8, page 13.

Producers aim classics at 36,000,000 audience; August 15, page 13.

800 negro theatres in 32 states point to growing demand; August 15, page 27.

Classroom films opening new $10,000,000 market; August 22, page 13.

51 million for talent is radio reply to theatre; September 5, page 13.

Hollywood writes half of nation's song hits; September 5, page 14.

Labor to use $250,000 to force music on theatres; September 12, page 13.

Thalberg dies and Hollywood wonders about heir to crown, by Terry Ramsaye; September 19, page 17.

Marked trend toward reissues and repeats; September 26, page 13.

A poet revolutionizes British film publicity, by Bruce Allan; September 26, page 17.

10,097 projectors for 17 million students; October 3, page 13.

95 circuits contract for 17,646 playdates in 3,700 theatres; October 10, page 13.

70% of grosses comes from 52% of theatres; October 27, page 13.

Exhibitors resisting politicians' efforts to use screen in campaign; October 31, page 13.

Spain's revolt laid to minority despite gains made by labor, by Harry Chapin Plummer; November 2, page 27.

"Fan Clubs" costing American public over $1,000,000 a year; November 21, page 35.

 Allied asks fall terms for producer-exhibitors; November 28, page 13.

Radio's plan for broadcasting rights to fill star roster dies aborning, by Gus McCarthy; November 28, page 16.

Chicago stores fight $6,000,000 chance games; December 5, page 13.

Exhibitors now taking to radio to sell shows; December 26, page 13.

Higher grosses, earnings presage great year ahead; January 2, page 15.

Adele Zukor, an appreciation on his twenty-fifth anniversary in motion picture production, by Terray Ramsaye; January 2, page 19.

The Elizabethan Era, and its new course of industry; by A1 Lichtman; January 2, page 27.

"Queen Elizabeth"—as it might have been reviewed in 1912, by Gus McCarthy; January 28, page 58.


Chance games in legal tangle in half of states; January 16, page 15.

46 cents of Hollywood's high bracket salaries go to taxes; January 16, page 19.

Martin Johnson's death takes maker of wild animal films; January 16, page 27.

900 more film accounts on books than year ago; January 23, page 13.

100 newsreel cameramen cover inaugural for nation's screen; January 23, page 15.

Radio paying $3,000,000 yearly for film talent, by James P. Cunningham; January 23, page 33.

Film companies blanket radio with exhibitor aids; January 30, page 13.

300 theatres are closed by flood in five states; January 30, page 15.

German film industry is pushed further toward "Guerra"; January 30, page 63.

"Good Earth" opens East and West after four years in the making, by Terry Ramsaye; February 6, page 19.

95,576 ships in world, 55,563 houses are wired; February 6, page 32.

"B" films become issue of studio and theatre; February 13, page 13.

Majors favor 66% of trade practice program; February 13, page 15.

278 features delivered by eleven distributors; February 20, page 13.

Death of J. J. McCarthy takes "Discoverer" of Colleen Moore, by Terry Ramsaye; March 6, page 19.

Miracle in Academy Awards: most of Hollywood agrees; by Gus McCarthy; March 13, page 60.

Films bear the burden of ad rate increases; March 27, page 13.

Virginia ham and caviar blend musically in "Maytime," by Joseph O'Sullivan; March 27, page 15.

Quigley Grand Award winners for 1936 are named by executives; April 10, page 13.

First "preview" of '37-'38 production plans of twenty companies; April 17, page 13.

Nazis, Italy and Japan allied for film "war"; April 17, page 23.

Sex lure looms again, by Terry Ramsaye; April 24, page 14.

Governments aim quota arrows at Hollywood; May 1, page 19.

Cecil B. De Mille presents Quigley Awards to winners in Hollywood; May 8, page 15.

40 per cent of all seats in 25 largest cities: one for nine persons; May 8, page 51.

Large circuits add 100 houses in new expansion; May 15, page 13.

Stage looks to technique of Hollywood for resuscitation, by Frederick W. Ayer; May 29, page 29.

Belgian theatre owners seek protection against building, by Pierre Autre; May 29, page 33.

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1206
radio

- personalities on air and screen

International MOTION PICTURE ALMANAC
The Radio and the Screen; Personalities on the Air

Radio continues to draw nearly all of its "big name" performers, for commercial programs and otherwise, from the motion picture talent rosters of Hollywood. Virtually every important Hollywood star or featured player now appears on the air, for a price, either in a series of programs or, more frequently, as "guest star." Typical of film player, or film executive, appearances on the air at the end of the 1936-37 season, are those which follow, bearing in mind, of course, that many of Hollywood’s screen players also appear either on the stage or in concerts—radio takes them all.

CODE: All air performances following were by actors or actresses, unless otherwise specified. (G) means Guest Appearance, and (S) indicates where the player is appearing in a series of broadcasts. Next appears the name of the air program, the name of the advertiser or program sponsor, and then the product being advertised by the program. At the end of each listing, the NBC means National Broadcasting network, CBS indicates Columbia Broadcasting System, MBS stands for Mutual Broadcasting, and individual single-station appearances are identified by the station’s call letters.

Abel, Walter (Stage-Films)—Rudy Vallee’s Variety Hour (G). Standard Brands. Fleischmann’s Yeast. NBC.

Allen, Fred (Radio-Films)—Town Hall Tonight (S). Bristol-Myers. Ipana Toothpaste. NBC. Nellie Revell Hour (G). NBC.


Amelche, Don (Films)—First Nighter (S). Campbell Sales. Skin Lotion. NBC. Chase and Sanborn (S). Standard Brands. Chase & Sanborn Coffee. NBC. Annual Radio Artists’ Show (G). (Sustaining.) Radio. MBS.

Archainbaud, George (Film Director)—Paramount on Parade (G). (Sustaining.) Paramount Pictures. NBC.

Arden, Elaine (Radio-Films)—Show Boat (G). General Foods. Coffee. NBC.

Arnold, Edward (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Arnold, John (Film Cameraman and Pres. of ASC) —Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Astaire, Fred (Films)—Fred Astaire Program. (S). Packard Motors. Automobiles. NBC.

Ates, Norman (Films)—Cabin in the Pines (G). WCBS.

Atwill, Lionel (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Auer, Mischa (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.

B

Bainter, Fay (Stage-Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Baker, Belle (Stage-Radio-Films)—Nash Speed Show (G). Nash Motors. Automobiles. CBS.

Baker, Phil (Stage-Radio-Films)—Phil Baker Program (S). Gulf Refining. Gasolene. CBS.


Barrie, Wendy (Films)—Hollywood in Person (G). General Mills. Flour. NBC.

Barrimore, John (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.

Bartholomew, Freddie (Films)—Music Hall (G). Kraft-Phenix. Cheese. NBC.

Beale, John (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Benchley, Robert (Writer and Film Actor)—Jack Oakie’s College (G). R. J. Reynolds. Camel Cigarettes. CBS.

Bennett, Richard (Stage-Films)—Royal Gelatin Program. Standard Brands. Royal Gelatin Pudding. NBC.


THE 1937-38 MOTION PICTURE ALMANAC 1207
Butterworth, Charles (Films)—Fred Astaire Program (G). Packard Motor. Automobiles. NBC.
Byington, Spring (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Byron, Arthur (Films)—Radio Harris’ Movie Club. WHN.

C

Canova, Judy (Radio-Films)—Rippling Rhythm Revue. WOR. NBC.
Cantor, Eddie (Stage-Films)—Eddie Cantor (S). Texas Company. Texaco Gasoline. CBS.
Bowes’ Grand Opera (Sustaining). NBC. Ben Bernie and Lads (G). American Can. Tin Cans. NBC.
Bowes, Major Edward (Radio-Film Theatre Exec.)—Major Bowes’ Amateur Hour (S). Chrysler. Automobiles. CBS.
Bader, Helen (Stage-Films)—Twins (S). National Biscuit. Crackers. CBS.
Buck, Gene (Ascap)—Testimonial Dinner (G). Ascap. (Sustaining). WOR.
Burr, George (Radio-Films)—Magic Key of RCA (G). Radio Corporation. NBC. Bide
Burns, Bob (Radio-Films)—Kraft Music Hall (S). Kraft-Phenix. Cheese. NBC.
Burns, George (Radio-Films)—Burns and Allen (S). Campbell Soup. Canned Foods. CBS.
Crawford, Jesse, Mr. & Mrs. (Theatre Organists)—Ben Berrie and His Lads (G). American Can. Tin Cans. NBC.
Crawford, Joan (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Gable, Clark (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Gallagher, Skeets (Films)—Gangplank (G). WMCA.
Gargan, William (Films)—Hollywood in Person (G). General Motors. Flour. NBC.
Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.
Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.
Garland, Judy (Films)—Jack Oakie's College (S). R. J. Reynolds. Camel Cigarettes. CBS.
Gaynor, Janet (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
George, Grace (Stage-Films)—Kate Smith's Bandwagon (G). A. & P. Tea. Foods. CBS.
Gillette, "Jolly" (Radio-Films)—Community Sing (S). Gillette Razor. Razors. CBS.
CBS Hollywood Studio Dedication (G). Columbia Studio. CBS.
Gish, Lillian (Stage-Films)—Shell Chateau (G). Shell Petroleum. Gasoline. NBC.
Givet, George (Stage-Radio-Films)—Ben Bernie and Lads (G). American Can. Tin Cans. NBC.
Gosch, Martin (Films) Do You Want to be An Actor? (S). Standard Brands. Chase & Sanborn Coffee. NBC.
Graham, Sheila (Film News Commentator)—Magazine of the Air (G). H. J. Heinz. canned Foods. CBS.
Grant, Cary (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS. Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.
Grant, Kimboi (Radio-Films)—Hollywood Extra (G). KFI.
Granville, Bonita (Films)—Hollywood Hotel (G). Campbell Soup. Canned Food. CBS.
Gravet, Fernand (Stage-Films)—Magic Key of RCA (G). Radio Corporation. Radios. NBC. Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
Gray, Alexander (Radio-Films)—House That Jack Built (G). Duff-Norton. NBC.
Green, Mitzi (Stage-Films)—Jimmy Melton's Sat. Night Party (G). Nat'l Dairy. Dairy Products. NBC.
Haley, O'Clock Revue (G). Schaefer Beer. WOR.
Guilfoyle, Paul (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Hale, Binnie (Stage-Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC. (From London).
Hale, Creighton (Films)—Gas Light Theatre (G). Mutual Broadcasting. (Sustaining). MBS.
Hall, Wendell (Films)—Annual Radio Artists' Show (G). (Sustaining). Radio. MBS.
Harding, Ann (Films)—Chase and Sanborn (G). Standard Brands. Chase & Sanborn Coffee. NBC.
Hardwicke, Sir Cedric (Stage-Films)—Vallee Fleishman Hour (G). Standard Brands. Fleishman Yeast. NBC.
Hardy, Oliver (Films)—Banquet (G). U. S. Jr. Chamber of Commerce. (Sustaining). MBS.
Harris, Phil (Stage-Radio-Films)—Jack Benny Program (S). General Foods. Jello Pudding. NBC.
Harris, Radie (Film News Commentator)—Radio Harris' Movie Club. WHN.
Hart, Lorenz (Composer, Stage-Films)—Chase and Sanborn (G). Standard Brands. Chase & Sanborn Coffee. NBC.
Hayward, Louis (Stage-Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Henie, Sonja (Films)—Parade of Sports (G). KMTR.
Chase & Sanborn (G). Standard Brands. Chase & Sanborn Coffee. NBC.
Hilliard, Harriet (Stage-Radio-Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.
Hinsdell, Oliver (Film Talent Scout)—Hollywood in Person (G). General Mills. Flour. NBC.
Holmes, Phillip (Films)—Kate Smith's Band Wagon (G). A. & P. Tea. Foodstuffs. CBS.
Hopkins, Miriam (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.
Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Hopper, Hedda (Films)—Hedda Hopper Program (S). Mayo-Oil. Food Oil. NBC. Movie Magazine (S). National Broadcasting. NBC.
Horton, Edward Everett (Films)—Fleischmann's Yeast (S). Standard Brands. Fleischmann's Yeast. NBC.
Jack Oakie's College (G). R. J. Reynolds. Camel Cigarettes. CBS.
Howard, Leslie (Stage-Films)—Will Rogers Memorial Program (G). Rogers Memorial Committee. Memorial Fund. NBC. Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.
Howard, Tom (Stage-Radio-Films)—Jas. Melton's Sun. Night Party (S). NBC.
Hudson, Rochelle (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Hughes, Howard (Film Producer)—Advertising Chb Luncheon (G). MBS.
Hull, Henry (Stage-Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
Hunter, Ian (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Hutton, Walter (Stage-Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Inescroft, Frieda (Films)—Hollywood Hotel (G). Campbell Soups. Canned Food. CBS.
Jaffe, Sam (Stage-Films)—Kitchen Cavalcade (G). NBC.
Sports Parade (G). WMCA.
JAYNES, Betty (Films)—Kraft Music Hall (S). Kraft-Phenix. Cheese. NBC.

Jessel, George (Stage-Radio-Films)—Jack Oakie's College (G). R. J. Reynolds. Camel Cigarettes. CBS.

Johnson, Mrs. Martin (Films-Explorer)—Magazine of the Air (G). H. J. Heinz. Canned Foods. CBS.

Jolson, Al (Stage-Radio-Films)—Al Jolson's Cafe Trocadero (S). Lever Brothers Lifebuoy Soap. CBS.


K

Karns, Roscoe (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.


Ken, Barbara (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Kenyon, Doris (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.


L

Lahr, Bert (Stage-Radio-Films)—Manhattan Merry-Go-Round (S). Sterling Products. Dr. Lyons Toothpowder. NBC.

Lake, Florence (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.


Landi, Elissa (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.

Lang, June (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.


Laughton, Charles (Films)—Royal Gelatin Program (S). Standard Brands. Royal Gelatin Pudding. NBC. (From London).

Lawrence, Gertrude (Stage-Films)—Nine O'Clock Revue (G). WOR. Maxwell House Showboat. General Foods. Maxwell House Coffee. NBC.

Leonard, Robert Z. (Film Director)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Lesser, Ted (Film Talent Scout)—Hollywood in Person (G). General Mills. Flour. NBC.


Lloyd, Frank (Film Director)—Elza Schallert Program (G). NBC.

Logan, Elia (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Lombard, Carole (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.

Chase & Sanborn (G). Standard Brands. Chase & Sanborn Coffee. NBC.

Lorre, Peter (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Louise, Anita (Films)—Hollywood Hotel (G). Campbell Soup. Canned Food. CBS.

Love, Montagu (Films)—Warren Stevens' Pick of the Pictures (G). KEHE.

Lowry, Ed (Films)—Banquet (G). U. S. Jr. Chamber of Commerce. (Sustaining). MBS.

Lucas, Nick (Radio-Films)—Watch The Fun Go By (S). Ford Motors. Automobiles. CBS.

Lucas, Wilfred (Films)—Gas Light Theatre (G). Mutual Broadcasting. (Sustaining). MBS.

Luddy, Barbara (Radio-Films)—First Nighter (S). Campana Sales. Skin Lotion. NBC.

Luke, Keye (Films)—Eddie Martin Program (G). KMPC.

Lupino, Ida (Films)—Paramount on Parade (G). (Sustaining). Paramount Pictures. NBC.

Lyons, Collette (Films)—Paramount on Parade (G). (Sustaining). Paramount Pictures. NBC.

Lytell, Bert (Stage-Films)—Kate Smith's Band Wagon (G). A. & P. Tea. Foodstuffs. CBS.

M

McCrea, Joel (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

McLaglen, Victor (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.


Mackail, Dorothy (Films)—Movie Club (G). WHN.

MacMurray, Fred (Films)—Hollywood Hotel (S). Campbell Soup. Canned Foods. CBS.

Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Madden, Jeanne (Films)—Powell Clark (G). WMCA.

March, Fredric (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

March of Time (Magazine Newsreel)—Time Marches On (S). March of Time. Time Magazine and March of Time. CBS.

March of Time (Magazine Newsreel)—Time Marches On (S). Servel Electrolux. Refrigerators. CBS.

Marsh, Marian (Films)—Banquet (G). U. S. Chamber of Commerce. (Sustaining). MBS. Elza Schallert Program (G). NBC.

Marshall, Everett (Stage-Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.

Marshall, Herbert (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Martini, Nino (Concert-Films)—Kostelanetz Orchestra (S). Liggett and Myers. Chesterfield Cigarettes. CBS.

Massey, Raymond (Films)—Salute to George VI (G). National Broadcasting. (Sustaining). NBC.

THE 1937-38 MOTION PICTURE ALMANAC

1211
Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Shell Chateau (G). Shell Petroleum. Gasoline. NBC.
A Salute to Youth (G). YAMCA. Nat'l Boy and Girl Week. NBC.
Mayfair, Mitzi (Stage-Films)—Hammerstein Music Hall (G). Kolynos Sales. Toothpaste. CBS.
Means, Chas. (V. P., Eastman Kodak)—American Banks (G). Association of Banks. Banking. CBS.
Menjou, Adolph (Films)—Ben Bernie and His Lads (G). American Can. Tin Cans. NBC.
Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Meredith, Burgess (Stage-Films)—Banquet (G). N. Y. Drama Critics Circle. (Sustaining). NBC.
(Sustaining)-(G). Shakespeare Society. Shakespeare's Birthday. CBS.
McRae, Ethel (Stage-Radio-Films)—Saturday Night Party (G). Sealtest Systems. Milk. NBC.
Mix, Tom (Films)—Tom Mix Program (S). Ralston-Purina. Wheat Cereal. NBC.
"Molasses 'n January" (Radio-Films)—Show Boat (S). General Foods. Coffee. NBC.
Moore, Grace (Concert-Films)—Nash Speedshow (S). Nash Motors. Automobiles. CBS.
Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Moore, Victor (Stage-Films)—Vick's Open House (S). Vick Chemical. Vapo-Rub for Colds. CBS.
Murray, Ken (Stage-Radio-Films)—Laugh with Ken Murray (S). Campbell Soup. Canned Foods. CBS.
Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Muse, Clarence (Films)—Paducah Plantation (S). Olds Motor Works. Automobiles. NBC.
Muse, Clarence (Films)—Annual Radio Show (G). Columbia Broadcasting. Radio. CBS.
Myers, Carmel (Films)—Rubinoff Program (G). Chevrolet Motors. Automobiles. CBS.

N
Nagel, Conrad (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.
Niblo, Fred (Film Director)—Professional Parade (S). NBC.
Niesen, Gertrude (Stage-Radio-Films)—(Sustaining)-(G). City of Chicago. Chicago Charter Jubilee Celebration. CBS.
Hollywood Hotel (G). Campbell Soups. Canned Foods. CBS.
Ed Wynne, The Perfect Fool (G). Axton Fisher. Spud Cigarettes. NBC.
Niven, David (Films)—Salute to George V (G). National Broadcasting. (Sustaining). NBC.
Nolan, Lloyd (Films)—Paramount on Parade (G). (Sustaining). NBC.
Nugent, Elliott (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Oakie, Jack (Films)—Jack Oakie's College. R. J. Reynolds. Camel Cigarettes. CBS.
Annual Radio Artists' Show (G). Sustaining. Radio. MBS.
Lux Hollywood Studio Dedication (G). Columbia Broadcasting. CBS.
O'Brien, Pat (Films)—Jack Oakie's College (G). R. J. Reynolds. Camel Cigarettes. CBS.
O'Keefe, Walter (Stage-Films)—Town Hall Tonight (G). Bristol-Myers. Ipana Toothpaste. NBC.
Saturday Night Party (S). Sealtest. Milk. NBC.
Maxwell House Showboat (G). General Foods. Maxwell House Coffee. NBC.
Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
Overman, Lynne (Films)—Paramount on Parade (S). (Sustaining). Paramount Pictures. NBC.

P
Pantages, Lloyd (Film News Commentator)—Lloyd Pantages Covers Hollywood (S). CBS.
Parker, Frank (Stage-Radio-Films)—(G). Cycle Trades of America. Bicycles. NBC.
"Parksyakarkus" (Radio-Films)—Al Jolson's Cafe Trocadero (S). Lever Brothers. Lifebuoy Soap. CBS.
Annual Radio Artists' Show (G). (Sustaining). Radio. MBS.
CBS. Hollywood Studio Dedication (G). Columbia Broadcasting. CBS.
Eddie Cantor Program (G). Texas Company. Texaco Gasoline. CBS.
Parsons, Louella (Film Critic)—Hollywood Hotel (G). Campbell Soups. Canned Foods. CBS.
CBS. Hollywood Studio Dedication (G). Columbia Broadcasting. CBS.
Patterson, John (Films)—Hollywood in Person (G). General Mills. Flour. NBC.
Peabody, Eddie (Stage-Radio-Films)—Annual Radio Show (G). Columbia Broadcasting. Radio. CBS.
Pearl, Jack (Radio-Films)—Will Rogers Memorial Program (G). Rogers Memorial Committee Memorial Fund. CBS.
Pelswick, Rose (Film Critic)—Day Line Movie Pilot (G). Hudson River Day Line. Transportation. NBC.
Penner, Joe (Radio-Films)—Joe Penner Program (S). R. B. Davis. Cocomalt. CBS.
Jack Oakie's College (G). R. J. Reynolds. American Tobacco. CBS.
Annual Radio Show (G). Columbia Broadcasting. Radio. CBS.
(Sustaining)-(G). Nat'l Child Health Assoc. Child Health. CBS.
Pickford, Mary (Films)—John Nesbitt's Passing Parade (G). NBC.
Pidgeon, Walter (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Pons, Lily (Concert-Radio-Films)—Kostelanetz Orchestra (S). Liggett and Myers. Chesterfield Cigarettes. CBS.
General Motors Promenade (G). General Motors. Automobiles. NBC.
Powell, Dick (Films)—Will Rogers Memorial Program (G). Rogers Memorial Committee. Memorial Fund. CBS.
Power, Tyrone (Films)—Fleischmann Variety Hour (G). Standard Brands. Yeast. NBC.
Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

THE 1937-38 MOTION PICTURE ALMANAC

1212
R

Raft, George (Films)—Shell Chateau (G). Shell Petroleum Gasoline. NBC.
Rains, Claude (Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC. Shell Chateau (G). Shell Petroleum. Gasoline. NBC.
Raepe, Erno (Orchestra Director, Music Hall Theater)—General Motors Concert (S). General Motors. Automobiles. NBC.
Rathbone, Basil (Stage-Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC. George Fisher's Hollywood Whispers (G). MBS.
Raye, Terry (Radio-Films)—Hollywood in Person (G). Gene Autry. Flour. NBC.
Raymond, Gene (Films)—Hollywood Whispers (G). Mutual Broadcasting. (Sustaining). MBS.
Regan, Phil (Stage-Radio-Films)—Ed Wynne, the Perfect Fool (G). Axton Fisher. Spud Cigarettes. NBC. Radie Harris' Movie Club (G). WHN.
Revell, Nellie (Theatrical-Films Press Agent)—While the City Sleeps (S). Bowey's Desserts. NBC.
Richman, Harry (Stage-Films)—Gangplank (G). WMCA.
Riskin, Robert (Film Writer)—Gangplank (G). WMCA. John Nesbitt's Passing Parade (G). NBC.
Roberti, Lyda (Films)—Banquet (G). U. S. Jr. Chamber of Commerce. (Sustaining). MBS.
Rodgers, Richard (Composer, Stage-Films)—Chase and Sanborn (G). Standard Brands. Chase & Sanborn Coffee. NBC.
Rodgers, Buddy (Films)—Twin Stars (S). National Biscuit. Crackers. CBS.
Rodgers, Ginger (Film)—John Nesbitt's Passing Parade (G). Duart Co. Cosmetics. NBC.
Schallert, Elza (Film News Commentator)—Elza Schallert Program (S). NBC. (Sustaining). Scott, Randolph (Films)—Paramount on Parade (G). (Sustaining). Paramount Pictures. NBC. Seymour, Anne (Radio-Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC. Shaw, Oscar (Stage-Films)—Broadway Varieties (S). Fox Film Co. Company. (For Indulgences). CBC. Shea, Billy (Studio Film Cutter)—Jimmy Van dever's Roving Reporter (G). KHJ. Shelton, George (Stage-Films)—All Star Varieties (G). WOR. Jas. Melton's Sun Night Party (S). NBC.
Shutta, Ethel (Stage-Films)—Ben Bernie and Lads (G). American Can. Tin Cans. NBC.
Silvers, Sid (Composer, Stage-Films)—Al Jolson (S). Lever Brothers. Lifebuoy Soap. CBS. Jack Oakie's College (G). R. J. Reynolds. Camel Cigarettes. CBS.
“Sisters of the Skillet” (Stage-Radio-Films)—Sisters of the Skillet (S). NBC.
Smart, Jack (Stage-Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Smith, C. Aubrey (Films)—Salute to George VI (G). National Broadcasting. (Sustaining). NBC. Smith, Kate (Radio-Films)—Kate Smith's Bandwagon (S). A. & P. Tea Co. Food. CBS. Kate Smith (S). General Foods. Calumet Baking Powder and Swanadown Cake Flour. CBS. Sondergaard, Gale (Films)—Music Hall (G). Kraft-Phenix. Cheese. NBC. Radie Harris' Movie Club (G). WHN.
Stander, Lionel (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.
Starr, Martin (Film Commentator)—Gangplank (G). WMCA.
Stevenson, Margot (Stage-Radio-Films)—Aunt Jenny Series (S). Lever Brothers. Spry Cleaner. CBS.
Stone, Dorothy (Stage-Films)—Cabin in the Pines (G). WOR.
Swarthout, Gladys (Continued)—Magic Key of RCA (G). Radio Corporation. Radio and Ford Tubes. NBC.

Swe—Zuk

Tallichet, Margaret (Films)—Bide Dudley's Theatre Club of the Air (G). WOR.

Taylor, Estelle (Stage-Films)—Paramount Professional (G). WMCA.

Taylor, Paul (Films)—Music Hall (G). Kraft-Phenix. Cheese. NBC.

Taylor, Robert (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Thomas, Lowell (Radio-Newscasts)—Moments You Never Forget. WOR.


Tone, Francho (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Tracy, Lee (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.

Travis, June (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.

Vallee, Rudy (Stage-Radio-Films)—Fleischmann Variety Hour (S). Standard Brands. Yeast. NBC.

Vegetable Gelatin Program (S). Standard Brands. Royal Gelatin Pudding. NBC.

Velez, Lupe (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Venuta, Benay (Stage-Radio-Films)—Rubinoff's Musical Moments (G). Chevrolet Motors. Automobiles. MBS.


Wadsworth, Henry (Films)—Radio Harris' Movie Club (G). WHN.

Walsh, Raoul (Film Director)—Paramount on Parade (G). (Sustaining). Paramount Pictures. NBC.

Ward, Polly (Stage-Films)—"1937 Radio Show" (G). MBS.

Waters, Ethel (Stage-Radio-Films)—Fleischmann's Yeast Program (G). Standard Brands. Fleischmann's Yeast. NBC.

Wellman, William (Film Director)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

White, Lew (Theatre Organist)—Morning Almanac (S). WABC.

Whitney, Claire (Radio-Films)—Gas Light Theatre (G). Mutual Broadcasting. (Sustaining). MBS.

Whitney, Eleanor (Films)—NBC Jamboree (G). NBC.

Wilcoxon, Henry (Films)—Elza Schallert (G). NBC.

Wilson, Lois (Stage-Films)—Bide Dudley's Theatre Club of the Air (G). MBS.


Winninger, Charles (Stage-Radio-Films)—Show Boat (S). General Foods. Maxwell House Coffee. NBC.

Winninger, Charles (Stage-Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Winslow, Thura Santer (Film Writer)—Radio Harris' Movie Club (G). WHN.

Wray, Fay (Films)—George Fisher's Hollywood Whispers (G). MBS.

Wyatt, Jane (Stage-Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.
pictures
International MOTION PICTURE ALMANAC
PICTURES: 1936 and 1937

KEY TO ABBREVIATIONS

"The Cutting Room"—Department in Motion Picture Herald giving advance outlines of production.

(S) signifies release date.

[S R] indicates picture was discussed in "Showmen's Review" Department, formerly "Passing in Review" (P R).

Number opposite title is running time in minutes.

ABSENT WITHOUT LEAVE .................................................. 71
COLUMBIA, Dolly Haas.

ABSOLUTE QUIET ............................................................ 71

ACES AND EIGHTS .............................................................. 62

ACES WILD ................................................................. 6 reels
COMMODORE. (R) January 2, 1936. Harry Carey.

ACCUSED ................................................................. 86

ACCUSING FINGER ............................................................. 62

ACROSS THE Aisle ......................................................... 70

ADVENTURE IN MANHATTAN ................................................. 73

ADVENTUROUS ROGUE ...................................................... 73
RAY KIHKWOOD. (R) January 3, 1937. Bobbe Nuton, Donald Neff.

AFFAIRS OF CAPPY RICKS, THE ........................................ 112
PUBLIC. (R) May 24, 1937. Walter Brennan, Marjorie Rambeau.

AFTER THE THIN MAN ..................................................... 112

ALCATRAZ ................................................................. 69

ALL AMERICAN CHUMP .................................................... 64

ALONG CAME LOVE ....................................................... 66
PARAMOUNT. (R) November 6, 1936. Irene Dunne, Charles Starrett. (SR) February 20, 1937.

AMATEUR GENTLEMAN, THE ........................................... 100

AMAZING QUEST, THE .................................................... 70

AMBUSH VALLEY ............................................................ 56
RELIABLE. (R) November 1, 1936. Bob Oster.

AMOK ................................................................. 84
DU WORLD. (R) October 15, 1936. Marcel Chantal.

AMPHITRYON ............................................................. 103

AND SO THEY WERE MARRIED .......................................... 75

AND SUDDEN DEATH ..................................................... 68

ANGEL ................................................................. 71
PARAMOUNT. Marlene Dietrich. (SR)

ANGEL'S HOLIDAY ....................................................... 75

ANGELS IN WHITE ........................................................ 139
ZEIDMAN. Tala Birell. (See "In the Cutting Room." February 29, 1936.)

ANGLE SHOOTER .......................................................... 73
WB. Joan Blondell, Pat O'Brien.

ANNÁ ................................................................. 95

ANOTHER DON'T ....................................................... 139

ANTHONY ADVERSE .................................................... 139

ANYTHING FOR A THRILL ............................................... 92
AMBASSADOR-CONN. (R) June 15, 1937. Frankie Darro, Kane Richmond.

ANYTHING GOES ........................................................ 92

APEACHE TRAIL .......................................................... 82
RELIABLE. Bob Custer.

APRIL ROMANCE ....................................................... 82

ARIZONA DAYS ........................................................... 52
GN. (R) January 30, 1937. Tex Ritter, Eleanor Stewart.

ARIZONA MAHONEY ..................................................... 58
PARAMOUNT. (R) May 6, 1936. Larry Crabbe, Joe Cook. (See "In the Cutting Room," November 7, 1936.

ARIZONA RAIDERS, THE ............................................... 57

ARMORED CAR ........................................................... 68
UNIVERSAL. Robert Wilcox, Judith Barrett.

ARSON RING, THE ...................................................... 68
GALMONT-BRITISH. Leslie Banks.

ARTISTS AND MODELS .................................................. 68
PARAMOUNT. Jack Benny, Gall Patrick, Errol Flynn.

AS GOOD AS MARRIED .................................................. 81

A STAR FELL FROM HEAVEN ............................................ 70
ASSOCIATED BRITISH. (Pierne McKinney. (SR) June 27, 1936.

ASTERO ............................................................... 80
FRANK BAY. (R) February 1, 1936. Miss Kyrell.

ASY YOU LIKE IT ........................................................ 96

AUGUST WEEK-END ..................................................... 67
GRAND NATIONAL DISTRIBUTING CORP. (R) April 10, 1936. Valerie Hobson, C. P. Huntley, Jr.

AURORA LIGHT ........................................................ 56
WORLD. Italian feature.

AVENGING WATERS .................................................... 56

AWFUL TRUTH, THE ................................................... 56
COLUMBIA. Irene Dunne, Cary Grant.

B

BACKSTAGE ............................................................. 78

BACK TO NATURE ........................................................ 56

BANJO ON MY KNEE ...................................................... 95

THE 1937-38 MOTION PICTURE ALMANAC

1215
BANK ALARM
GN. Conrad Nagel, Eleanor Hunt. (R) May 29, 1937.

BARRIER, THE
PARAMOUNT. (R) July 23, 1937. Chas. Rich- 
mom, John Auer.

BAR Z BAD MEN
REPUBLIC. (R) January 20, 1937. Johnny 

BATTLE OF GREED
CRESCENT. (R) January 18, 1937. Keene, 
French. (SR) January 9, 1937.

BEETHOVEN CONCERTO
20TH-CENT. FOX (R) March 25, 1937. V. Gardin. 
(SR) April 19, 1937.

BE GOOD UNTIL DEATH
EMPIRE. (R) September 16, 1936. (Hun- 
garian Dialogue.) Cortos-Devenev.

BEHIND THE HEADLINES
20TH-CENT. FOX. (R) May 14, 1937. Lee Tracy, 
Diana Gilson.

BELIEVED ENEMY
UNITED ARTISTS. (R) December 25, 1936. 
Maurice Chevalier. (SR) September 29, 1936.

BELOW THE DEADLINE
COLUMBIA. (R) June 1, 1936. Cecilia 
Parker, Russell Hopton.

BENGAL KILLER, THE
COLUMBIA. (R) December 14, 1936. Maurice 
Chevalier. (SR) September 29, 1936.

BENGAL TIGER, THE
WARNER BROS. (R) September 9, 1936. 
Barton MacLane, June Travis. (SR) July 11, 
1936.

BEWARE OF LADIES
WILLIE BROWN. Barton MacLane, June Travis. 
(SR) October 9, 1936. Jack Benny, 

BIG BROTHER AND THE OUTLAW
PARAMOUNT. (R) October 9, 1936. Jack Benny, 

BIG BUSINESS
20TH-CENT. FOX. (R) July 23, 1937. Jed 
Dowling, Jeanne Basinger, Byington. 
(SR) April 17, 1937. (SR) April 11, 1936.

BIG GAME, THE
RKO-FOX. (R) October 9, 1936. June Travis, 

BIG NOISE, THE
WARNER BROTHERS. (R) June 27, 1936. Guy 
Kibbee, Frank Hall. (SR) April 25, 1936.

BIG SHOW, THE
REPUBLIC. (R) November 18, 1936. Gene 
Arky, Kay Hughes.

BILL CRACKS DOWN
UNIVERSAL. Bonita Granville, Kay Linsker.

BLACK ACES
COLUMBIA. Jack Holt, Mae Clarke.

BLACK GOLD
ARMOUR. (R) January 26, 1936. Frankie Darro, 
Berton Churchill.

BLACK LEGION
PARAMOUNT. (R) January 30, 1936. 
H. O'Neal, E. O'Brien-Moore. (SR) January 9, 
1937.

BLACKMAILER
COLUMBIA. Ray Milland, Florence Rice. 
("In the Cutting Room," March 23, 1937.

BLACK TORRENT
COLUMBIA. Jack Holt, Mae Clarke.

BLAZING BARRIERS
MONOGRA M. F. Cochran, P. McKinney.

BLAZING SIXES
WARNER BROTHERS. (R) June 12, 1937. 
Dick Foran, Helen Walks.

BLOOD AND LILIES
WARNER BROTHERS. Patricia Ellis, Dennis 
Moore.

BLUE DANUBE ROMANCE

BOHEMIAN GIRL, THE
METRO-GOLDWYN-MAYER. (R) February 
18, 1936. Laurel and Hardy. (SR) March 7, 
1936.

BOILED CABALLERO, THE
REPUBLIC. (R) January 18, 1937. Bob 
Livingston, Heather Angel. (SR) December 5, 
1936.

BOOTHILL BRIGADE
REPUBLIC. (R) August 5, 1937. Johnny Mack 
Brown.

BORDER CABALLERO
PURITAN, (R) March 1, 1936. Tim McCoy, 
Lois Carroll. (SR) August 2, 1936.

BORDER CAFE
RKO-RADIO. (R) June 25, 1937. Joan Heal, 
Armand.

BORDER FLIGHT
PARAMOUNT. (R) May 25, 1936. John Howard, 
Francis Ford. (SR) April 22, 1936.

BORDERLAND
PARKE. (R) January 18, 1937. Tesoro, 

BORDER PATROLMAN
20TH-CENT. FOX. (R) June 21, 1936. 
O'Brien, Polly Ann Young. (SR) June 27, 1936.

BORDER PHANTOM
REPUBLIC. (R) December 28, 1936. Bob Steele, 
Hartley Wood.

BORN RECKLESS
20TH-CENT. FOX. Rochelle Hudson, Brian 
Deneen.

BORN TO DANCE
METRO-GOLDWYN-MAYER. (R) November 27, 
1936. Elissa Landi, James Stewart. (SR) 
November 21, 1936.

BORN TO FIGHT
AMERICAN-CON, (R) November 3, 1936. 
Frankie Darro, Jack La Rue.

BOWED TIME
AMERICAN-CON, (R) November 3, 1936. 
Back Jenes, Mariel Evans.

BOSS RIDER OF GUN CREEK
COLUMBIA. (R) November 1, 1936. Back 
Jenes, Mariel Evans.

BOULDER DAM
WILLIE BROWN. (R) November 3, 1936. 
Ross Alexander, Patricia Ellis. (SR) April 4, 
1936.

BOY OF THE STREETS
MONOGRAM. Jack Cooper.

BRAVE BROTHERS
SUPREME. (R) August 15, 1936. Bob Steele.

BREEDING HOME
RKO-FOX. (R) January 3, 1936. Claude 
Collbert, Fred MacMurray. (SR) November 23, 
1935.

BRIDE COMES HOME, THE
WARNER BROS-IMPERIAL. (R) November 1, 1936. 
Oselow Stevens, Dorothy Tree.

BRILLIANT MARRIAGE
AMERICAN-CON, (R) November 1, 1936. 
Dayl Williams. (SR) June 6, 1936.

BROKEN COIN
JEFI-FOX. (R) June 23, 1936. Earle Doug- 
las.

BROTHERS OF THE WEST
CENT.-FOX. (R) June 30, 1937. Tom Tyler.

BULLDOG DRUMMOND ESCAPES
PARAMOUNT. (R) January 13, 1937. Ray Mil-

BULLDOG EDITION
REPUBLIC. (R) September 21, 1936. Ray 
Walker, Evalyn Knapp. (SR) September 28, 
1936.

BULLETATOR
DONALDSON. (R) December 5, 1936. 
Raymond Hatton. (R) February 14, 1936.

BUNKER BEAN
RKO-FOX. (R) June 26, 1936. Owen Davis, 
Jr., Louise Latimer.

C

CAFÉ METROPOLIS
20TH-CENT.-FOX. (R) May 7, 1937. Loretta 

CAIN AND MABEL
WARNER BROTHERS. (R) September 26, 1936. 
Martha Scott, Clarke Gable. (SR) October 31, 
1936.

THE 1937-38 MOTION PICTURE ALMANAC

1216
DAY AT THE RACES... METRO-GOLDWYN-MAYER. (R) June 25, 1937. Made on location.
DEATH TAKES A CRUISE... GRAND NATIONAL
DEEP RED... WARNER BROTHERS. Gloria Dickson, Claude Rains.
DEER-HUNTER... IMPERIAL
DEPRESSED IS OVER... FRANK NORTON. (Greek Dialogue-English titles) (R) January 15, 1936. Beatrice Emanuell.
DER COPPER... AMKINO. (R) September 9, 1938, L. Lebovitz
DESSERT GOLD... PARAMOUNT. (R) March 27, 1936. Larry Grable, Marcha Hunt. (SR) August 8, 1936.
DESSERT GUNS... MITCHELL, LEICHTER-REAUlONT. (R) January 20, 1936. Shea Pearle.
DESSERT SONG... WARNER BROTHERS. Frank McHugh.
DESH... PARAMOUNT. (R) February 28, 1936. Marlene Dietrich, Gary Cooper. (SR) February 8, 1936.
DEVIL'S DIAMOND, THE... WARNER BROTHERS. Desi Arnez. (R) January 1, 1936. Kane Richmond, June Gale.
DEVIL IS A SISY, THE... METRO-GOLDWYN-MAYER. (R) September 18, 1935. Freddie Bartholomew, Jackie Cooper. (SR) September 12, 1936.
DEVIL ON HORSEBACK, THE... COLUMBIA Richard Dix, John Perry. (*"In the Cutline Room," February 27, 1937."
DEVIL ON HORSEBACK, THE... 70% GRAND NATIONAL. (R) October 11, 1936, Lil Darma, Fred Keating. (SR) October 8, 1936.
DEVIL'S GOLD... MITCHELL, LEICHTER-REAUlONT. Convoy Trudie.
DEVIL PLAYGROUND... COLUMBIA. (R) January 24, 1936. Dolores Del Rio, Richard Dix. (R) February 27, 1937.
DEVIL'S GARBLE LEGION, THE... FIRST NATIONAL Dick Foran, Anne Nael.
D DATE: 1937-38 MOTION PICTURE ALMANAC

DANCE, CHARLIE, DANCE... WARNER BROTHERS. Stuart Erwin, Jean Muir. (SR) May 1, 1937.
DANGEROUS HOLIDAY... REPUBLIC. (R) May 31, 1937. William Bakewell, Lynn Roberts.
DANGEROUS INTREPID... COLUMBIA. (R) January 4, 1936. Ralph Bellamy, Gloria Shea.
DAREDEVIL OF THE EAST... REGAL. (R) January 1, 1936. Ida Lupino, Cyril McLaglen.
DARK HOUR, THE... GRAND NATIONAL DISTRIBUTING CORPORATION. (R) January 15, 1936. Ray Walker, Irene Ware.
DARK JOURNEY... UNIVERnSAL. Vivien Leigh, Conrad Veidt. (SR) March 6, 1937.

THE 1937-38 MOTION PICTURE ALMANAC

1218
DOOMED AT SUNDOWN

REPUBLIC. (R) July 6, 1937. Bob Steele, Lorraine Haynes.

DOOMED CARGO


DOUGLASS, PATRICK

PARAMOUNT Bing Crosby, Mary Carlisle.

DOUGHNUTS AND SOCIETY

MAYHEW. (R) March 27, 1936. Louise Fazenda, Maude Earlim.

DOWN THE STRETCH

PIERCE. (R) July 18, 1936.

DOWN TO THE SEA


DRACULA'S DAUGHTER


DRAEGERMANN, COURAGE


DRAG NET, THE


DRAKE THE PIRATE

GRAND NATIONAL DISTRIBUTING CORPORATION. (R) April 1, 1936. Matheson Lang, John Loder. (SR) April 1, 1936.

DREAMING LIPS


DREAMS OF LOVE

DANZER. (R) Jan. 3, 1937. Frank Traylor.

DRIFT FENCE


DRUMS OF DESTINY

CRESCENT. (R) June 12, 1937. Tom Keene, Edna McConnell.

DUBROVSKY


DUCHESS, THE

PARAMOUNT. George Raft, Dolores Costello Barrymore.

DUSKY ERMINE


E

EARLY BIRD, THE


EARLY TO BED


EARTHWORMS TRACTORS


EAST MEET WEST


EASY GOING

ROKO. (R) July 30, 1937. Jean Arthur, Edward Arnold.

EASY LIVING

PARAMOUNT. (R) July 30, 1937. Irene Dunne, Steven Keene, Kay Linaker. (SR) July 11, 1936.

EASY TO TAKE


EDUCATING FATHER


ELEPHANT BOY


EL JUSTICIA

RAY KIRKWOOD. (R) January 3, 1937. Ernesto Finzi.

ELLIS ISLAND

INVISIBLE. (R) November 5, 1936. Peggy Shannon, Edward Corby, Patricia Ratcliffe.

EMPEROR'S CANDLES, THE


EMPTY HOLSTERS

FIRERELAND. William Powell, Patricia Wathall.

EMPTY SADDLES


END OF THE TRAIL


EROS


ETERNAL MAIDEN


EVER SINCE EVE

W.B. Marion Davies, R. Montgomery. "In the Cutting Room," May 1, 1937.

EVERYBODY DANCE


EVERYBODY'S OLD MAN


EVERYMAN'S LAW


EVEN SATURDAY NIGHT


EVERYTHING IS RHYTHM

ASSOCIATED BRITISH. Harry Roy. (SR) June 27, 1936.

EVERYTHING IS THUNDER

GB PICTURES. (R) October 1, 1936. Constance Bennett, Oscar Homolka. (SR) September 12, 1936.

EXCLUSIVE

PARAMOUNT. (R) July 16, 1937. F. MacMurray, Frances Farmer.

EXCLUSIVE STORY


EX-MRS. BRADFORD, THE


EXO FTÖHEA

FRANK NORTON. (R) September 28, 1936. B. Arroyo.

FACE IN THE FOG, A

VICTORY. (R) February 1, 1936. June Collyer, Lloyd Hughes.

FACE THE FACTS

CN. Stuart Erwin.

FAIR WARNING


FAMILY AFFAIR, A


FAR FROM THE CROWD

FRANK NORTON. (R) March 7, 1937. Mary Taugson.

FARMER IN THE DELL

RKO RADIO. (R) May 9, 1936. Fred Stone, Jean Parker. (SR) March 14, 1936.

FATAL LADY


FEDERAL AGENT, THE

REPUBLIC. (R) April 10, 1936. William Boyd, Irene Ware.

FEUD OF THE WEST

GRAND NATIONAL DISTRIBUTING CORPORATION. (R) April 15, 1936. Hoot Gibson, Joan Barclay.

15 MAIDEN LANE


FIFTY ROADS TO TOWN


FIGHTING TEAM, THE


FIGHTING VAMPIRES

RAY KIRKWOOD. (R) February 19, 1937. Bobby Nelson, Donald Reed.

FINAL HOUR, THE

COLUMBIA. (R) June 30, 1936. Ralph Bellamy, Marguerite Churchill.

FIND THE WITNESS

<table>
<thead>
<tr>
<th>MOVIE TITLE</th>
<th>YEAR</th>
<th>STUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRELY, THE</td>
<td>1936</td>
<td>MGM</td>
</tr>
<tr>
<td>FIRE OVER ENGLAND</td>
<td>1936</td>
<td>UA</td>
</tr>
<tr>
<td>FIRE TRAP, THE</td>
<td>1936</td>
<td>RKO</td>
</tr>
<tr>
<td>FIRST BABY, THE</td>
<td>1936</td>
<td>M-G-M</td>
</tr>
<tr>
<td>FLASHING MALLET</td>
<td>1936</td>
<td>RKO</td>
</tr>
<tr>
<td>FLASHING SKATES</td>
<td>1936</td>
<td>RKO</td>
</tr>
<tr>
<td>FLEET, THE</td>
<td>1936</td>
<td>United Artists</td>
</tr>
<tr>
<td>FIVE VICTORYOURS</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>FOR LOVE OF YOU</td>
<td>1936</td>
<td>RKO</td>
</tr>
<tr>
<td>FRANKIE A D JOHNNIE</td>
<td>1936</td>
<td>Republic</td>
</tr>
<tr>
<td>FRASQUITA</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>FREQUENT LOVE</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>FRIENDLY EXPRESSION</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GALLIPOLI DYNAMITE</td>
<td>1936</td>
<td>Ambassadors-Cohn</td>
</tr>
<tr>
<td>GAMBLING TERROR, THE</td>
<td>1936</td>
<td>Republic</td>
</tr>
<tr>
<td>GARDEN CASE, THE</td>
<td>1936</td>
<td>Republic</td>
</tr>
<tr>
<td>GARDEN MURDER CASE, THE</td>
<td>1936</td>
<td>Republic</td>
</tr>
<tr>
<td>GENERAL</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GENTLEMAN FROM LOUISIANA, THE</td>
<td>1936</td>
<td>Republic</td>
</tr>
<tr>
<td>GHOST TOWN</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GHOST TOWN IN THE WEST, THE</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GHOST PATROL</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIRL FROM MANDALAY, THE</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIRL FROM MAYS</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIRL FROM THE TRIBE</td>
<td>1936</td>
<td>MGM</td>
</tr>
<tr>
<td>GIRL IN THE OZARKS, THE</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIRL IN THE FRONT PAGE, THE</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIRL IN THE HANDBAG</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIRLS CAN PLAY</td>
<td>1936</td>
<td>Columbia</td>
</tr>
<tr>
<td>GIRLS' DORMITORY</td>
<td>1936</td>
<td>Universal</td>
</tr>
<tr>
<td>GIT ALONG LITTLE DOGGIES</td>
<td>1936</td>
<td>Republic</td>
</tr>
<tr>
<td>GLAMOROUS NIGHT</td>
<td>1936</td>
<td>Metro-Goldwyn-Mayer</td>
</tr>
</tbody>
</table>
HIS MAJESTY, BUNKER BEAN
RKO RADIO. Owen Davis, Jr., Louise Latimer.

HISTORY IS MADE AT NIGHT
RKO. (R) February 2, 1937. Charles Boyer, Joan

HIT THE ROAD, THE HONEYMOON, THE
REPUBLIC. (R) April 26, 1937. Frances Longford,
Phil Roger. (SR) April 10, 1937.

HIT THE SADDLE
REPUBLIC. (R) March 3, 1937. Bob Lavin-

HITTIN' THE TRAIL
GN. (R) April 3, 1937. Tex Ritter, Jerry
Tregler.

HOLLYWOOD BOULEVARD
PARAMOUNT. (R) August 25, 1936. John
Halliday. (Isn't Cummings. (SR) November 22,
1936.

HOLLYWOOD COWBOY
RKO-RADIO. (R) May 25, 1937. George
O'Brien, Cecilla Parker. ("Looking for Trou-
ble," "In the Cutting Room," April 5, 1937.)

HOT TERROR, THE
COLORADO. (R) June 4, 1937. Leo Carrillo,
Marie Doro.

HOT MONEY
WARNER. July 18, 1936. Ross Alexander,
Harley Earl. (SR) August, 1936.

HOUSE OF SECRETS
CHESTERFIELD. (R) October 26, 1936. Leslie
Farnsworth. ("In the Cutting Room," November 7.)

HOUSE OF A THOUSAND CANDLES...
REPUBLIC. (R) April 6, 1936. Mae Clarke,

HUMAN ADVENTURE, THE
EDUCATIONAL. (R) October 16, 1936. W. G.

HUMAN CARGO
20TH CENT.-FOX. (R) May 29, 1936. Claire
Trevor, Brian Donlevy. (SR) April 25, 1936.

HUNGARIAN (English Titles)
DANUBIA. (R) March 15, 1936. Travelogue.

HUNGARIAN VILLAGE

HURRICANE
UA. Dorothy Lannon, Jon Hall. I

I CONQUER THE SEA...
GRAND NATIONAL DISTRIBUTING CORPORATION.
(R) February 9, 1936. Steff Duna. (SR) August 8,
1936.

I COVER CHINATOWN.
STEINER. (R) November 18, 1936. Norman
Peters.

I COVER THE WAR
UNIVERSAL. John Wayne, Gwen Gaze.

I DEMAND PAYMENT
IMPERIAL. Betty Burgess, Jack LaRue.

I MARRY A DOCTOR.
WARNER BROS. (R) April 25, 1936. Pat
O'Brien, Josephine Hutchinson. (SR) April 4,
1936.

I MET HIM IN PARIS...
PARAMOUNT. (R) May 28, 1937. Claudette
Colbert, M. Douglas. (See "In the Cutting Room,
April 3, 1937.

I'D GIVE MY LIFE
PARAMOUNT. (R) August 14, 1936. Sir
Guy Standing, Frances Drake. (SR) August 20,
1936.

I'LL NA
PURITAN. (R) April 27, 1936. Ralph Forbes,
Martha Scott. (SR) February 20, 1936.

INCERTIDUMBRE
UA. (R) September 19, 1936. Hilda Moreno.

INDEPENDENCE
FRANK CORTON. (Greek Dialogues-English-
Titles.) (R) February 19, 1936. Philip Alex-
ander.

IN HIS STEPS
GRAND NATIONAL. See "Sins of Children."
In 1937.

MARY LOUISE WARNER PARAMOUNT REL. 2TH PARADISE.

WARNER 2T)TH PARADISE.

PARAMOUNT. (R) April 19, 1936. Antonio Gandusio.

MILKY WAY. (SR) April 25, 1936.


RELIABLE. (R) March 14, 1936. Bryant Washburn, Betty

MILLIONS FOR ACADEMY.


MARCH TATTOO. (R) July 15, 1936. Taras Kono.

MARIE WALEWSKA MGM. Greta Garbo, Charles Boyer.


MARRY THE GIRL WITH THE HUGO. "In the Cutting Room." (R) February 13, 1937.

MASKED DEVIL THE KAY KIRKWOOD. (R) April 4, 1937. Bobby Nelson, Donald Reed.


MEET THE BOY FRIEND REPUBLIC. Geraldine Fitzgerald, David Carlyle.


MERRY EXILE FN. (R) April 1, 1937. Richard Purcell, June Travis. ("In the Cutting Room." Nov. 21, 1936).

MERCY KILLER THE 20TH CENT-FOX. (R) July 17, 1936. Gloria Stuart, Robert Kent.


MICHAEL D'HALLORAN REPUBLIC. (R) May 15, 1937. Wayne Gibson, Warren Hull. ("In the Cutting Room." April 10, 1937.


MIDNIGHT POSTER 2T)TH PARADISE. (R) July 2, 1937. Warren William, Mady Correll.


MILKY WAY. (SR) April 25, 1936.


MOTHER OF THE WORLD CHESTERFIELD.

MOTOR MADNESS COLUMBIA. (R) April 3, 1936. Nelson MacKinnon, Keith Allen Brook. ("Speed Mad." "In the Cutting Room." February 26, 1937)


MOUNTAIN MUSIC PARAMOUNT. (R) June 18, 1936. Bob Burns.

PHANTOM OF DEATH VALLEY
AMBIASSADOR-CONN. (R) May 15, 1936.
Prairie Darro, Kane Richmond.

PHANTOM OF SANTA FE, THE
MURDOUGH, WARREN (R) January 1, 1937.
Nina Quartero, Norman Kerry.

PHANTOM OF THE RANGE
VICTORY. (R) November 28, 1936. Tom Tyler.
Beth Marlon.

PHANTOM PIRATE
AMBASSADOR-CONN. (R) October 30, 1936.
Kernis McWard, Joan Barclay.

PHANTOM RIDERS
UNIVERSAL. Buck Jones, Martha Shelhan.

PHANTOM SHIP

PHOTO FINISH
GRAND NATIONAL.

PICCADILLY JIM
METRO-GOLDWYN-MAYER. (R) August 14, 1936.

PICK A STAR
METRO-GOLDWYN-MAYER. (R) May 21, 1937.
Clark Harlow, Marjorie Reynolds.

PIGSKIN PARADE
COLUMBIA. (R) October 23, 1936.
Stuart Erwin, Patsy Kelly. (SR) October 23, 1936.

PINTO BUSTLERS
RELIABLE. (R) May 14, 1936. Tom Tyler.

PLAINSMA
PARAMOUNT. (R) January 1, 1937.

PLOT THICKENS, THE
RKO-RADIO. (R) December 11, 1936.
James Gleason, Glenda Farrell. (SR) November 21, 1936.

POUCH AND THE STARS
RKO-RADIO. (R) January 1, 1937.

POLICEMAN
CHESTERFIELD.

POLO JOE
WARNER BROTHERS. (R) December 5, 1936.
Joe E. Brown, Carol Hughes. (SR) September 28, 1936.

POOR LITTLE RICH GIRL, THE
TENTEENTH-CENTURY-FOX. (R) July 24, 1936.
Shirley Temple, Alice Fare. (SR) June 6, 1936.

POPPY

POSTAL INSPECTOR

PRAIRIE TERROR
RELIABLE. Bob Custer.

PRENZER GARDE A LA PEINTURE
FRENCH. (R) August 1, 1936. Simone Simon.

PRESIDENT'S MYSTERY, THE

PREVIEW MURDER MYSTERY

PRIDE OF THE MARINES

PRINCE AND THE PAUPER, THE

PRINCE OF WALES, THE
GAUMONT-BRITISH.

PRINCESS COMES ACROSS, THE

PRISONER OF SHARK ISLAND, THE

PRISONER OF ZENDA
UNITED ARTISTS. (R) January 6, 1936.

PRISON SHADOWS

PRIVATE NUMBER
TENTEENTH-CENTURY-FOX. (R) June 5, 1936.

PRIVATE WIVES
BRITISH LION. Claude Allister, Betty Astell.
PROFESSIONAL SOLDIER

PUBLIC ENEMY'S WIFE
TRUE CONFESSIONS. (R) March 14, 1936. Pat O'Brien, Margaret Lindsay. (SR) June 27, 1936.

PUBLIC NUINCE NO. 1

PUBLIC NUINCE NO. 1
TENTH CENTURY-FOX. Jane Withers, William Cobin.

PURPLE AND FINE LINEN
WILDER BROTHERS. Jane Wyman, William Hopper.

PYGMALION
FILMEX-VINCENTE, Lily Busweater. (SR) April 17, 1937.

Q

RACLE BLOOD
AMMANN-CONN. (R) November 15, 1936. Frankie Darro, Kane Richmond.

RACLE BLOOD

RACKETEER'S EXILE

RADIO JAMBOREE
FIRST NATIONAL. Dick Foran, Jane Wyman.

RAGGED LADY

RAINBOW ON THE RIVER

RAMONA
20TH CENT.-FOX. (R) September 25, 1936. Loretta Young, Don Ameche. (SR) September 19, 1936.

RANGE DEFENDERS
REPUBLIC. (R) June 30, 1937. Bob Livingston, Roy Corrigan.

RAIDER IN THE RANGE
COLUMBIA. (R) October 31, 1936. Robert Allen, Martha Titebett.

RAW TIMBER
CRESNEST. (R) July 6, 1937.

RAZUMOV

READY, WILLING, AND ABLE

REBELLION
CRESNEST. (R) October 27, 1936. Tom Keene, Charley Grapewin, (SR) October 17, 1936.

RE BURLONE

RECKLESS RANGER

RECKLESS ROMANCE
REPUBLIC. (Monogram). Robert Armstrong, William Cagney.

RECKLESS WAY, THE
PURITAN. (R) April 29, 1936. Marian Nixon, Kane Richmond.

RED LIGHTS AHEAD
CHISUMFILM. (R) December 29, 1936. Andy Clyde, Lucille Gleason.

RED RIVER VALLEY
REPUBLIC. (R) March 4, 1936. Gene Autry, Frances Grant.

RED ROPE, THE
REPUBLIC. (R) July 19, 1937. Bob Steele.

REMBRANDT

RENDIEVOUS

RENDIEVOUS IN THE ALPS

RENFEW OF THE MOUNTED
REGENCY.

RESCUE SQUAD
HOBBER. (R) February 19, 1937. Ralph Gleason, Amelia Terry.

REST CURE
GRAND NATIONAL. ("We're in the League"

RETURN OF JIMMY VALENTE, THE

RETURN OF SOPHIE LANG, THE

REUNION

REVOLT OF THE DEMONS
ACADEMY. (R) May 29, 1937. Dorothy Stone, Dean Jagger. (SR) June 13, 1936.

REVOLT OF THE ZOMBIES
See "Revolt of the Demons."

REVOLUTIONISTS
AMKINO. (R) December 20, 1936. V. V. Schukin. (SR) February 6, 1937.

RHOES, THE DIAMOND MASTER

RHODES, THE CLOUDS OF
REPUBLIC. (R) June 14, 1937. Warren Hall, Patricio Ensemble.

RHODES, THE RANGE

RICH RELATIONS
IMPERIAL. (R) February 1, 1937. Ralph Roberts, Frances Grant.

RIDE 'EM COWBOY

RIDE, RANGER, RIDE

RIDERS OF THE ROCKIES
GRAND NATIONAL. Tex Ritter, Roy Barcroft.

RIDERS OF THE WHISTLING SKULL
REPUBLIC. (R) January 4, 1937. Robt. Livingstone, Roy Corrigan.

RIDING AVENGER

RIDING ON
RELIABLE. (R) February 29, 1936. Tom Tyler, Rex Lease.

RIDING ON AIR
RKO-RADIO. (R) June 18, 1937. Joe E. Brown, Florence Rice. ("All is Confusion," "In the Cutting Room."

RIGHT TO CALL THE SHOTS
CRESNEST. (R) May 12, 1937. Tom Keene, June Gale.

RING AROUND THE MOON

RIO GRANDE RANGER
COLUMBIA. (R) December 11, 1936. Bob Allen, Barbara Meers. ("In the Cutting Room." November 7, 1936.

RIO GRANDE ROMANCE

RIP ROARIN' BUCKAROO
VICTORY. (R) October 15, 1936. Tom Tyler, Toby Wing.

RIVER OF UNREST

ROAD BACK, THE
UNIVERSAL. (R) June 29, 1937. Harry Blake, John Kiou.

ROAD GANG

ROAD TO GLORY, THE
ROAMING LADY ........................................ 69

COLUMBIA (R) May 18, 1936. Ralph Bellamy. ("In the Cutting Room," April 7, 1936).

ROAMING WILD ........................................ 55

RELIABLE, (R) March 30, 1936. Tom Tyler, Carol Wynn.

ROARIN' GUNS ........................................ 67

PURITAN, (R) January 27, 1936. Tim McCoy, Rollo Bridge.

ROARING LEAD ........................................ 53


ROARING TIMBER ..................................... 125


ROBBERS SYMPHONY, THE ............................ 125

CONCORDIA. George Graves. (SR) May 9, 1936.

ROBIN HOOD, JR. ...................................... 84

AMAZING TAVERN, (R) June 1, 1936.

ROBIN HOOD OF EL DORADO ......................... 86

METRO-GOLDWYN-MAYER. (R) April 17, 1936. Warner Baxter, Ann Blyth. ("In the Cutting Room," March 7, 1936.)

ROGUE OF THE RANGE ................................ 58

SUPREME. John M. Simmons. 1936.

ROUGES TAVERN, THE ............................... 61

PURITAN. (R) March 1, 1936. Wallace Ford, O. P. Heggie.

ROMANCE AND RICHES ............................... 58

GRAND NATIONAL, (R) March 6, 1936. Cary Grant, Mary Brian. (SR) August 28, 1936. (Reviewed under the title, "The Amazing Pharaoh.")

ROMANCE IN THE HOUSE OF HAPSBURG, A ... 81


ROMANCE ON THE RIO ................................ 39

GRAND HILLMAN ENTERPRISES.

ROMANCE RIDES THE RANGE ....................... 59


ROME AND JULIET ..................................... 127


ROSE MARIE ........................................... 113


ROSE OF THE RANCHO ................................ 82


ROOTIN' TOOTIN' RHYTHM ......................... 60


ROSE BOWL ............................................ 80


ROUNDTOWN TIME IN TEXAS .................. 58

REPUBLIC. (R) February 2, 1936. Autry, Smiley Burnette.

ROYAL WALTZ TIME ................................. 81


RUSTLER'S VALLEY .................................. 111

PARAMOUNT. (R) July 23, 1937. William Boyd, George Hayes. ("In the Cutting Room," May 15, 1937.)

SA

SABOTAGE ............................................. 82

GAUMONT-BRITISH. ("The Woman Alone.")

SALARY $200 MONTHLY ......................... 82


SANFORD ............................................. 58


SAN FRANCISCO ............................... 111

METRO-GOLDWYN-MAYER. (R) June 26, 1936. Clark Gable, Jeanette MacDonald, Spencer Tracy.

SAN FRANCISCO NIGHTS ......................... 65

COLUMBIA. Marguerite Churchill, Ralph Bellamy. 1936.

SAN QUENTIN ................................. 65


SANTA FE BOUND .............................. 56

RELIABLE. (R) August 15, 1936. Tom Tyler, Jeanne Martell.

SANTA FE RIDES .................................. 58


SARATOGA ............................. 118

METRO-GOLDWYN-MAYER. (R) October 23, 1936.

SARGOS AND THE EAGLE ......................... 74

FRANK NOROTN. (R) August 8, 1936. Warren William, Bertee Davis. ("Men on Her Mind." "In the Cutting Room," January 11, 1937.)

SCOTCHMAN IN HUNGARY ....................... 95

DANUBIA. (R) April 12, 1937. Rade, Orel.

SCOTLAND YARD COMMANDS .............. 61


SCREAM IN THE DARK ............................ 83

5 reels.

COMMODORE. Lon Chaney, Jr.

SCROGGE .......................................... 75

PARAMOUNT. (R) December 20, 1936. Seymour Hicks, Donald Calhoun. (SR) December 21, 1936.

SEA DEVILS ....................................... 88


SEA SPOILERS ..................................... 63


SECOND BUREAU ................................. 59

WORLD. Jean Murat, Diana Korena.

SECOND CHOICE ................................. 59

IMPERIAL. Betty Burgess, Lloyd Hughes.

SECOND WIFE ..................................... 59


SECRET AGENT ................................... 83


SECRET OF SCOTLAND YARD ............. 60

ACADY.

SECRET PATROL .................................. 60

COLUMBIA. (R) May 29, 1936. Charles Starrett, Finis Barton.

SECRET VALLEY ................................ 57


SENIOR JIM ...................................... 75


SENSATION .............................. 75

WARBOUR. (R) Leslie. (SR) January 29, 1937.

SEVEN SINNERS ......................... 67

GAUMONT-BRITISH. ("Doomed Cargo.")

SEVENTH HEAVEN ............................. 102


SHADOW, THE ........................... 65

GRAND NATIONAL. Rod LaRocque, Lynn Anders.

SHADOWS OF THE ORIENT .................. 65


SHAKEDOWN ...................................... 57


SHALL WE DANCE ....................... 120


SHE-DEVIL IS DANGEROUS .............. 63

GRAND NATIONAL. (R) June 1, 1936. C. Guererro, J. J. Martinez Casade.

SHE HAD TO EAT ............................. 107

20TH CENT.-FOX. (R) July 2, 1937. Rochelle Hudson, Jack Haley. (See "In the Cutting Room," March 27, 1937.)

SHE'S DANGEROUS ......................... 128

UNIVERSAL. (R) January 24, 1937. Cesar Romero, Tallulah Bankhead.

SHE SHALL HAVE MUSIC ................. 110


THE 1937-38 MOTION PICTURE ALMANAC

1229
SPEED REPORTER. (R) May 14, 1936. Richard Todd, Linda Walters. 56
SPEED TO SPARE. (R) April 1, 1936. Colonel Cannon, Charles Quigley. ("Racing Luck," "In the Cutting Room," February 13, 1937.) 60
SPENGO. PARAMOUNT. (R) July 10, 1936. Henry Fonda, William B. Warn. (SR) June 20, 1936. 77
SPY OF NAPOLI. GRAND NATIONAL. R. Barthelmess, D. Haas. (SR) October 1936. 96
SPY 77. GRAND NATIONAL DISTRIBUTING CORPORATION. (R) January 15, 1936. Greta Nissen, Don Alvarado. (SR) February 29, 1936. 77
SQUADRIN "B"! ADVANCE. Ralph Graves. 91
STANPEDE. COLUMBIA. (R) June 8, 1936. Charles Starrett, Pints Barton. 56
STAR IS BORN, A. UNITED ARTISTS. (R) April 30, 1937. Janet Gaynor, Fredric March. (SR) May 1, 1937. 111
STARS AND STRIPES. GRAND NATIONAL. Diana. 1936. 3
STELLA DALLAS. UNITED ARTISTS. Barbara Stanwyck, John Badley. 69
STEP LIVELY, JEANNE. 20TH CENTURY-FOX. (R) April 9, 1937. Arthur Treacher, Patricia Ellis. (SR) January 30, 1937. 69
STOWAWAY. 20TH CENTURY-FOX. (R) December 25, 1936. Shirley Temple, Robert Young. (SR) December 26, 1936. 86
STRAIGHT FROM THE SHOULDER. PARAMOUNT. (R) August 29, 1936. Ralph Bellamy, Katharine Hepburn. (SR) August 22, 1936. 71
STRANGERS ON A HONEYMOON. GAUMONT-BRITISH. December 15, 1936. C. Cummings, Noah Beery. (SR) January 9, 1937. 67
STREET WITHOUT A NAME. WORLD. Constant Kresy, Pola Negri. 63
STRIKE! GAUMONT-BRITISH. Leslie Banks, Carol Dempster. 100
STRIKE ME PINK. UNITED ARTISTS. (R) January 21, 1936. Eddie Guttman, Ethel Merman. (SR) January 25, 1936. 109
SUNDOWN SAUNDERS. SUNDOWN SAUNDERS. (R) March 25, 1936. Bob Steele. 82
SUNSET OF POWER. UNIVERSAL. (R) December 23, 1933. Buck Jones, Dorothy Dix. 25
SUPER SLEUTH. RKO-RADIO. Jack Oakie, Ann Sothem. 95
SUTTER'S GOLD. UNIVERSAL. (R) April 13, 1936. Edward Arnold, Leo Tracey, Dinah Barne. (SR) March 28, 1936. 95
SUZY. METRO-GOLDWIN-MAYER. (R) September 14, 1936. Jean Harlow, Franchot Tone. (SR) July 28, 1936. 95
SWEETHEART OF THE NAVY. GRAND NATIONAL. Erle Linden, Cecilia Parker. 4
SWEET STEPMOTHER. DUNAUBA. (R) September 15, 1936. Maria Ouspenskaya. 90
SWING HIGH, SWING LOW. PARAMOUNT. (R) March 12, 1937. Carole Lombard, MacMurphy. (SR) March 29, 1937. 97
SWING TIME. RKO-RADIO. (R) September 4, 1936. Fred Astaire, Ginger Rogers. (SR) August 29, 1936. 103
SWORN ENEMY. METRO-GOLDWIN-MAYER. (R) September 11, 1936. George Montgomery, Florence Rice. (SR) July 11, 1936. 78
SYLVIA SCARCE. RKO-RADIO. (R) January 4, 1936. Katherine Hepburn, Cary Grant. (SR) January 18, 1936. 94
TAKER THE HEAV. RKO-RADIO. Guy Kibbee, Cora Witherspoon. 70
TALENT SCOUT. FIRST NATIONAL. Donald Woods, Jeanne Madden. 70
TALK OF THE DEVIL. GAUMONT-BRITISH. Ricardo Cortez, Sally Eilers. (R) June 13, 1937. 76
TAMING THE WILD. VICTORY. (R) February 15, 1936. Rod La Rocque, Maxine Doyle. 86
TANGO. GRAND NATIONAL DISTRIBUTING CORPORATION. (R) January 10, 1936. Marian Nixon, Charlie Claudel. 70
TARZAN ESCAPES. METRO-GOLDWIN-MAYER. (R) November 8, 1936. Johnny Weiselli, Maureen O'Sullivan. (SR) November 7, 1936. 89
TAXI WAR. COLUMBIA. Robert Keith. ("In the Cutting Room," May 1, 1937.) 78
TENDERFOOT WESS, A. PARAMOUNT. (R) October 15, 1936. Jack Terry, Russell Gleason. 62
TENTH MAN, THE. T. GAUMONT-BRITISH. (R) May 15, 1937. John Lodge, Bette Davis, Henry Fonda. 62
THAT AMERICAN TO. AMERICAN TOBIS. (R) April 26, 1937. Jan Kiepura. (R) May 1, 1937. 85
THAT CERTAIN WOMAN. WARNER BROTHERS. Bette Davis, Henry Fonda. 105
THAT GIRL FROM PARIS. RKO-RADIO. (R) January 22, 1937. Lily Pons, Gene Raymond. (SR) December 19, 1936. 24
THAT I MAY LIVE. 20TH CENTURY-FOX. (R) April 30, 1937. Roselie Hudson, Red Skelton. (SR) March 4, 1937. 70
THAT MAN'S HERE AGAIN. FIRST NATIONAL. (R) April 17, 1937. Mary Maguire, Tom Brown. (SR) March 27, 1937. 60
THEODORA GOES WILD. COLUMBIA. (R) November 19, 1936. Irene Dunne, Melvyn Douglas. (SR) November 14, 1936. 95
THESE THREE. UNITED ARTISTS. (R) April 10, 1936. Miriam Hopkins, Merle Oberon, Joel McCrea. (SR) February 29, 1936. 93
THERE GOES MY GIRL. RKO-RADIO. (R) May 4, 1937. G-nne Raymond. ("In the Cutting Room," April 17, 1937.) 105
THERE ON THE BIG RANCH. BUSTAMENTE. Tito Guizar. (SR) November 1, 1936. 100
THEY GAVE HIM A GUN. METRO-GOLDWIN-MAYER. (R) May 14, 1937. S. Terence O'Shaughnessy, P. Latchford. (SR) May 15, 1937. 94
THEY MET IN A TAXI. COLUMBIA. (R) September 1, 1936. Chester Morris, Pay Wray. (SR) August 8, 1936. 70
THEY WANTED TO MARRY. RKO-RADIO. (R) February 5, 1937. Gordon Jones, Bette Davis. (SR) December 28, 1936. 90
THINGS TO COME. UNITED ARTISTS. (R) April 24, 1936. Raymond Massey. (SR) May 7, 1936. 99

THE 1937-38 MOTION PICTURE ALMANAC

1231
THIN ICE. 20TH CENT.-FOX. (R) January 22, 1937. 65
THINK FAST, MR. MOTO. 20TH CENT.-FOX. Peter Lorre, Virginia Field. (R) January 20, 1937. 65
THIRTEENTH HOUR. PARAMOUNT. (R) March 27, 1936. Mac Murdock. (SR) May 21, 1936. 77
THIRTEENTH WEEKEND. PARAMOUNT. (R) May 28, 1935. Barbara Stanwyck, Robert Taylor. ("In the Cutting Room"). March 29, 1937. 80
THIS JULY WE'LL MEET AGAIN. PARAMOUNT. (R) April 17, 1936. Herbert Marshall, Greta Gynt. (SR) April 11, 1936. 72
THIS IS MY AFFAIR. 20TH CENT.-FOX. (R) May 28, 1935. Barbara Stanwyck, Robert Taylor. ("In the Cutting Room"). March 29, 1937. 65
THREE BEAUTIFUL LADIES. 20TH CENT.-FOX. (R) July 24, 1936. Brian Donlevy, Gloria Stuart. (SR) August 29, 1936. 65
THREE CHEERS FOR LOVE. PARAMOUNT. (R) July 17, 1936. Eleonore Whitney, Robert Cummings. (SR) July 4, 1936. 64
THREE GENTLEMEN. METRO-GOLDWYN-MAYER. (R) March 8, 1937. Franchot Tone, Irene Hervey. (SR) February 22, 1937. 82
THREE HEARTS. GENERAL. (R) June 15, 1937. Robb, Recommended. (SR) March 27, 1937. 61
THREE MARRIED MEN. PARAMOUNT. (R) September 11, 1936. Linne Springer, William air. (SR) September 5, 1936. 61
THREE MARRIAGES. PARAMOUNT. (R) September 11, 1936. Lonnie Overman, William air. (SR) September 5, 1936. 61
THREE'S A CARD. REPUBLIC. (R) September 21, 1936. Robb, Livingston, Kay Hughes. (SR) September 12, 1936. 87
THREE OF A KIND. GRAND NATIONAL DISTRIBUTING CORPORATION. (R) May 26, 1936. Jack Chandler, Evalyn Knapp. (SR) July 4, 1936. 75
THREE ON THE ASTEROIDS. PARAMOUNT. (R) April 21, 1937. Betty Balfour, Jimmy Edmondson. (SR) April 18, 1937. 67
THREE SMART GIRLS. UNION. (R) December 14, 1936. deserted, Ray Milland. (SR) January 30, 1927. 84
THREE'S A COMPANY. DANUBIA. (R) December 1, 1936. Emile Marquis, Raymaji. (SR) December 30, 1936. 75
THREE WISE GUYS. METRO-GOLDWYN-MAYER. (R) May 15, 1935. Robert Young, Betty Furness. (SR) May 16, 1935. 75
TIME FOR ROMANCE. PARAMOUNT. (R) April 17, 1936. Herbert Marshall, Greta Gynt. (SR) April 11, 1936. 72
TIME OUT FOR ROMANCE. 20TH CENT.-FOX. (R) March 19, 1937. Claire Trevor, Michael Siler. 1937. 65
TOAST OF NEW YORK. RKO. (R) August 1, 1935. Edward Arnold, Frances Farmer. ("In the Cutting Room"). March 20, 1937. 82
TO MARY—WITH LOVE. 20TH CENT.-FOX. (R) August 1, 1936. Myrna Loy, Frances Dee. (SR) July 25, 1936. 74
TOO MANY ADVENTURES. PARAMOUNT. (R) March 20, 1936. Frances Dee, Frank Morgan. (SR) March 14, 1936. 72
TOO MANY WIVES. IMP. (R) April 6, 1937. Anne Shirley, John Morley. (SR) April 17, 1937. 61
TOO MUCH BEEF. GRAND NATIONAL DISTRIBUTING CORPORATION. (R) April 20, 1936. Rex Bell, Connee Bosley. 59
TOP OF THE TOWN. UNIVERSAL. (R) April 18, 1937. George Murphy, Doris Nolan. (SR) April 3, 1937. 66
TOPPER. METRO-GOLDWYN-MAYER. (R) July 9, 1937. Preston Foster, Ginger Rogers. 77
TOUGH GUY. METRO-GOLDWYN-MAYER. (R) January 21, 1936. Jackie Cooper, Joseph Callela. (SR) February 8, 1936. 77
TOUGHEST HAND. AMBASSADOR-CONNECTICUT. (R) March 24, 1937. Frank Darro, Kane Richmond. 77
TRAIL IN WEST. PARAMOUNT. (R) December 11, 1936. Wm. Boyd, Jimmy Ellison. (SR) January 22, 1937. 77
TRAILIN' WEST. FIRST NATIONAL. (R) September 5, 1936. Duane Bennett, Cary Grant. (SR) May 28, 1936. 56
TRAIL OF VENGEANCE. GRAND NATIONAL. (R) September 29, 1937. Johnny Mack Brown, I. Meredith. 54
TRAITOR, THE. PURITAN. (R) August 29, 1936. Tim McCoy, Frances Grant. 55
TRASH. COLUMBIA. (R) March 15, 1937. Charles Starrett, Peggy Stewart. 55
TRAPPED BY TELEVISION. COLUMBIA. (R) June 15, 1936. Lyle Talbot, Mary Astor. (SR) August 8, 1936. 65
TRIO. TERROR AND USEFUL. WORLD. (R) December 25, 1936. Italian feature. 56
TROUBLE AHEAD. ATLANTIC. (R) September 17, 1936. Charles Farrell. (SR) September 28, 1936. 75
TROUBLE IN TEXAS. GRAND NATIONAL. (R) February 27, 1937. Tex Ritter. (SR) March 13, 1937. 63
TROUBLE MAKERS. COLUMBIA. (R) June 29, 1936. Brian Donlevy, Glenda Farrell. 69
TRUSTED OUTLAW, THE. RKO. (R) February 1, 1937. Bob Steele, Lee Lawrence. 52
TUGBOAT TRUSTED. PARAMOUNT. (R) April 15, 1936. Walter C. Kelly, Edith Fellows. 69
TUNDELA. BURROUGHS-TAURAN. (R) August 29, 1936. 78
TUNES FROM THE MOON. PARAMOUNT. (R) May 14, 1937. Chali Bunnies, Eleanor Whitney. ("In the Cutting Room"). April 17, 1937.
TWO IN A CROWD 82
TWO IN REVOLT 65
TWO IN THE DARK 74
COLUMBIA. (R) December 21, 1935.
TWO MINUTES TO PLAY 68
TWO OF US 64
GAUMONT BRITISH. Jack Hulbert, Gina Malo.
TWO'S COMPANY 64
TZAR TO LEINEN 68
KENTUCKY INTERNATIONAL. (R) March 6, 1937. (SR) March 27, 1937.

UNCLE FROM AMERICA 90
HOFFBERG. (R) December 15, 1936. Czech Film.
UNDERCOVER MAN 56
UNDER COVER OF NIGHT 72
UNDER STRANGE FLAGS 68
COLUMBIA. (R) April 12, 1937. Tom Keene, Allen Reynolds.
UNDER THE LILACS 82
UNDER TWO FLAGS 110
UNDER THE SIEGE 63
UNGUARDED HOUR. THE 88
METRO-GOLDWYN-MAYER. (R) April 30, 1936. Loretta Young, Franchot Tone. (SR) April 4, 1936.
UNKNOWN RANGER, THE 58
COLUMBIA. (R) September 15, 1936. Robert Allen, Martha Tibtett.

V-W
VALIANT IS THE WORD FOR CARRIE 109
VALLEY OF TERROR 69
VALLEY OF THE LAWLESS 88
VARSIETY SHOW 56
FIRST NATIONAL. Dick Powell.
VENGEANCE OF RANNAH 56
RULING. (R) November 8, 1936. Kin-Tin, Jr., Bob Custer.
VENUS MAKES TROUBLE 58
COLUMBIA. (R) May 14, 1937. Patricia Ellis. ("In the Cutting Room," April 1937.)
VIENNESE LOVE SONG 72
DU DE WORL PICTURES. Maria Jeritza.
VIVACIOUS LILY 68
RKO-RADIO. Ginger Rogers, James Stewart.
VOGUES OF THE 58
UNITED ARTISTS. Warner Baxter, Sally Eilers.
VOICE OF BUGLE ANN, THE 72
VOICE OF INDO 1937 76
HOFFBERG. (R) November 1, 1936. Hoeffer Expedition.
VOSKOPOULA 95
FRANK NORTON. (Greek Dialogue-English Titles.) (R) January 5, 1936. Sophia Danagouli.
WAIIKIKI WEDDING 85
WAKE UP AND LIVE 54
WALKING DEAD, THE 76
WALKING ON AIR 60
WALT DISNEY'S MAGIC MIKE 44
UNITED ARTISTS. (R) June 18, 1937.
WALTZ FOR YOU 94
CASSIOPEA. (R) September 23, 1936. Graveue. (SR) October 8, 1936. (Reviewed under the title "Back to Paris")
WANTED: JANE TURNER 67
WANTED MEN 62
HOFFBERG. September 1, 1936. Charles Lannibon, Dorothy Gibson.
WAR LORD 62
WAVE ON AIR 60
WAVE OF THE GARRISON 60
WAY OUT WEST 64
WE ARE FROM KRONSTADT 83
WEDDING MARCH, THE 92
WEDDING OF PALO, THE 85
WEDDING PRESENT 81
WEEK-END MILLIONAIRE 64
GAUMONT BRITISH. (R) September 19, 1936. Buddy Rogers, Mary Brian. (SR) April 4, 1936. (Reviewed under the title "Once in a Million.")
WEE WILLIE WAKING 68
20TH-CENTURY-FOX. (R) July 30, 1937. Shirley Temple, Victor McLaglen. ("In the Cutting Room," March 5, 1937.)
WE HAVE OUR MOMENTS 85
WE'RE IN THE LEGION NOW 64
REGAL. (R) September 11, 1936. Reginald Denny, Esther Ralston. (SR) February 15, 1936. (Reviewed under the title "Rest Cure.")
WE'RE ON THE ANCHOR 71
WESTBOUND LIMIT 64
UNIVERSAL. Lyle Talbot, Polly Bowles.
WESTBOUND MAIL 64
WEST OF NEVADA 59
RULING NATIONAL. (R) June 22, 1936. Rex Bell.
Sound Films Before Calendar Year 1936

Abdul the Damned—Associated British.
Abie’s Irish Rose (C-PT)—Paramount.
Above the Clouds—Columbia.
Abraham Lincoln (D-AT)—United Artists.
Accent on Youth—Paramount.
Ace of Aces—RKO Radio.
*Acquitted (D-AT)—Columbia.
Across the Atlantic (M)—Warner Brothers.
Across the Line—Artelas Pictures.
Across the World with Mr. and Mrs. Martin Johnson (Trav-PT, M)—Talking Picture Epics.
Addressed Unknown—Hungary.
Adieux Les Beaux Jours—UFA.
Adventures of Don Juan—Radio .
Adventure Girl—RKO Radio.
Advice to the Lovelorn—United Artists.
Affairs of a Gentleman—Universal.
Affairs of Cellini, The—United Artists.
Affairs of Susan, The—Universal.
Afghanistan (E)—Amkino.
Aggie—Radio.
Against the Grain—Universal.
Africa Speaks (AT)—Columbia.
After Office Hours—Metro-Goldwyn-Mayer.
After the Ball—Fox.
After the Dance—Columbia.
After the Verdict (ME)—International Photoplays.
After Tomorrow—Fox.
After Tonight—RKO Radio.
Against the Law—Columbia.
Age of Love, The—United Artists.
Age of Consent, The—RKO.
Age of Indecision—Metro-Goldwyn-Mayer.
Age of Innocence, The—RKO.
Aggie Appleby, Maker of Men—RKO.
Ah! Wilderness—Metro-Goldwyn-Mayer.
Air Circus, The (CD-FTME)—Fox.
Air Eagles—Big Productions Film.
Air Hawks—Columbia.
Air Hostess—Columbia.
Air Mail—Universal.
Air Police—Sono Art World Wide.
Alexander Hamilton—Warner Brothers.
Alias Bulldog Drummond—Gaumont British.
Alias Fritz—Mel (D-AT)—Radio.
*Alias Jimmy Valentine (Mel-AT)—MGM.
Alias Mary Dow—Universal.
Alias Mary Smith—Mayfair.
Alias the Bad Man—Tiffany.

KEY TO SYMBOLS

C—Comedy
D—Drama
CD—Comedy drama
P—Parody
F—Farce
M—Melodrama
My—Mystery
Trav—Travel
W—Western
S—Singing

EXAMPLE: C-AT, all-talking comedy. FMY-AT, all-talking farce mystery. CD-AT, S, comedy drama, all-talking with singing.

Asterisk preceding title indicates there was also a silent version.

Alias the Doctor—First National.
Aliibi—Gaumont-W. & F.
Aliibi (Mel-AT)—United Artists.
Aliibi Ike—Warner Bros.
Alice Adams—RKO Radio.
Alice in Wonderland—Unique Photo Film.
Alice in Wonderland—Paramount.
Alimony Madness—Mayfair.
All American, The—Universal.
All Men Are Enemies—Fox.
All of Me—Paramount.
All Quiet on the Western Front (D-AT)—Univ.
All Quiet on the Western Front (Reissue)—Univ.
All the King’s Horses—Paramount.
Alma de Gauche—Edward L. Klein.
Almost a Divorce—Gaumont-W. & F.
Almost Married—Fox.
Aloha—Tiffany.
Along Came Sally—Gaumont British.
Along Came Youth (CD-AT)—Paramount.
Always Good to Talk—Universal.
Amateur Daddy—Fox.
Ambassador Bill—Fox.
American Madness—Columbia.
American Tragedy—Paramount.
Among the Missing—Columbia.
Andere, Der—Tobis.
Animal Crackers (MC)—Paramount.
Animal Kingdom—RKO Radio.
Ann Carver’s Profession—Columbia.
Anna Christie (D-AT)—Metro-Goldwyn-Mayer.
Anna Karenina—Metro-Goldwyn-Mayer.
Annabelle’s Affairs—Fox.
Annapolis (PT)—U.S.
Annapolis Farewell—Paramount.
Anne of Green Gables—RKO Radio.
Annie Oakley—RKO Radio.
Another Face—RKO Radio.
Another Language—MGM.
A Nous La Liberte—Harold Auten.
Anybody’s Blonde—Mayfair Pictures.
Anybody’s War (C-AT)—Paramount.
Anybody’s Woman (D-AT)—Paramount.
Appause (D-AT)—Paramount.
April Blossoms—British International Pictures.
Aren’t We All?—Paramount.
Are These Our Children?—RKO Radio.
Are We Civilized?—Raspin.
Are You a Mason?—M. J. Kandel.
Are You Listening?—Metro-Goldwyn-Mayer.
Are You There?—Fox.
*Argyle Case, The (Mel-AT)—Warner Brothers.
Arizona—Blue Ribbon.
Arizona (changed to “Men Are Like That”)—Col.
*Arizona Kid, The (W-AT)—Fox.
Arizona to Broadway—Fox.
Arizona, The—RKO Radio.
As Husbands Go—Fox.
As the Devil Commands—Columbia.
Arizona Terror, The—Tiffany.
Arm of the Law—Monogram.
*Around the Corner (C-AT)—Columbia.
Around the World in 80 Minutes—United Artists.
*Around the World Via Graf Zeppelin (Trav-ME)—Talking Picture Epics.
Arrowsmith—United Artists.

THE 1937-38 MOTION PICTURE ALMANAC
Arsene Lupin—Metro-Goldwyn-Mayer.
As the Earth Turns—Warner Brothers.
As You Desire Me—Metro-Goldwyn-Mayer.
As You Want Him—Curtain World Wide.
Atlantic (D-AT)—British International Pictures.
Atlantic—Columbia.
Atlantic Adventure—Columbia.
Atlantic Motion Picture Corporation—Columbia.
Auctioned Off—Artclass Pictures.
Auto in Zoo—Frank Norton.
Autumn Crocus—Associated Talking Pictures.
Away in a Blizzard—Paramount.
Avenger, The—Monogram.
Aviator, The (CD-AT)—Warner Brothers.
Awakening, The (ME)—United Artists.
Awakening of Jim Burke—Columbia.
Awful Truth, The (CD-AT)—Pathe.

B
Babbitt—First National.
Baboon—Fox Films.
Baby Face—Warner Brothers.
Baby Face Harrington—Metro-Goldwyn-Mayer.
Baby Take a Bow—Fox Films.
Bachelor Apartment—Radio.
Bachelor Bait—RKO Radio.
Bachelor Girl (D-EME)—Columbia.
Bachelor Father, The—Metro-Goldwyn-Mayer.
Bachelor of Arts—Fox.
Bachelor Mother—Goldsmith.
Bachelor's Affairs—Fox.
Bachelor's Folly—World Wide.
Bachelor's Secret, A (AT)—Pathe.
Back Pay (D-AT)—First National.
Back Street—Universal.
Bad Boy—Twentieth Century-Fox.
Bad Company—RKO Pathe.
Bad Girl—Fox.
Bad Man, The (WCD-AT)—First National.
'Bad One, The (CD-AT)—United Artists.
Bad Sister—Universal.
Badge of Honor—Mayfair.
Bal—Le—Protex Trading.
Bali—J. C. Jackson.
Barbary Coast—United Artists.
Barberina, the King's Dancer—Capital.
Bargain, The—First National.
Barker, The (D-PTME)—First National.
Bar L Ranch (W-AT)—Big 4.
'Barnum Was Right (F-AT)—Universal.
Baroud (See "Love in Morocco")—GB.
Barretts of Wimpole Street—M-G-M.
Bars of Hate—Victory.
Bar 29 Rides Again—Paramount.
Battle, The (See "Thunder in the East").
Battle of the Sexes (ME)—United Artists.
Bat Whispers, The—United Artists.
Be Mine Tonight—Universal.
Beast, The—RKO Radio.
Beast of Borneo—Superior.
Beast of the City, The—Metro-Goldwyn-Mayer.
'Bear Bandit (CD-PTM)—Radio.
'Beau Ideal (M-AT)—Radio.
Beautiful Maneuver Time—World's Trade.
Beauty and the Beast—Warner Brothers.
Becky Sharp—RKO Radio.
Bed of Roses—RKO Radio.
Bedside—First National.
Bedtime Story, A—Paramount.
Before Dawn—RKO Radio.
Before Midnight—Columbia.
Beggars in Ermine—Monogram.
Beggars of Life (M-ATPM)—Paramount.
Beggars Opera—First National.

Behind Jury Doors—Mayfair.
Behind Office Doors—Radio.
Behind Stone Walls—Mayfair.
Behind the Last Curtain (M-AT)—Fox.
Behind the Evidence—Columbia.
Behind the German Lines (D-VM)—Paramount.
Behind the Green Lights—Mascot.
Behind the Makeup (D-AT)—Paramount.
Behind the Mask—Columbia.
Behind My Wife—Paramount.
Bella Donna—Gaumont-British.
Beloved Trial, The (AT)—MGM.
Belle of the Nineties—Paramount.
Beloved—Universal.
Beloved Bachelor, The—Paramount.
Below the Deadline—Chesterfield.
Below the Sea—Columbia.
Benson Murder Case, The (My-AT)—Paramount.
Berkley Square—Fox.
Best of Enemies—Fox.
Best Man Wins, The—Columbia.
Betrayal (D-EME)—Paramount.
Between Fighting Men—World Wide.
Beware of Bachelors (M)—Warner Brothers.
Beware of Married Men (CD-M)—Warner Bros.
Beyond Bengal—Showmen's Pictures.
Beyond the Law—Columbia.
Beyond the Law (W-AT)—Syndicate.
Beyond the Rio Grande (W-AT)—Big 4.
Be Yourself (CD-AT)—United Artists.
Big Attraction, The—Bavaria Film.
Big Boy (MC)—Warner Brothers.
Big Brain, The—RKO Radio.
Big Broadcast—Paramount.
Big Broadcast of 1936, The—Paramount.
Big Business Girl—First National.
Big Cage, The—Universal.
Big Calibre—Commodore Pictures.
Big City Blues—Warner Brothers.
Big Drive, The—First Division.
Big Executive—Paramount.
Big Fight, The—Sono Art-Wide World.
Big Gamble—RKO Pathe.
Big-Hearted Herbert—Warner Brothers.
Big House, The (D-AT)—Metro-Goldwyn-Mayer.
Big Money (C-AT)—Pathe.
'Big News (MY-AT)—Pathe.
Big Parade—Metro-Goldwyn-Mayer.
Big Party, The (CD-AT)—Fox.
Big Pond, The (C-AT)—Paramount.
Big Race, The—Showmen's Pictures.
Big Shakedown, The—First National.
Big Shot—RKO Pathe.
Big Stampedes—Warner Bros.
'Big Time (D-AT)—Fox.
Big Time or Bust—Tower.
Big Timer, The—Columbia.
Big Trail, The (D-AT)—Fox.
Bill of Divorcement—RKO Radio.
Billion Dollar Scandal—Paramount.
Bilby the Kid (M-AT)—Metro-Goldwyn-Mayer.
Biography of a Bachelor Girl—MGM.
Bird in the Hand, A (AT)—Paramount.
Bird of Paradise—RKO Radio.
Bishop Misbehaves, The—MGM.
'Bishop Murder Case, The (M-AT)—MGM.
Bitter Sweet—United Artists.
Black Beauty—Monogram.
Black Camel—Fox.
Black Cat, The—Universal.
Black Coffee—Twickenham Films.
Black Fox—First National.
Black Fury—First National.
'B Black Magic (D-VM)—Fox.
Black Moon—Columbia.
Black Pearl, The (MY-VM)—Ray.
Black Sheep—Fox Films.
BLACK WATCH, THE (D-AT)—Fox.
Black Waters (AT)—W.W.
Blackmail (My-AT)—Sono Art-World Wide.
Blame the Woman—Fox.
Barney Kiss, The—Principal.
BlaZe o’ Glory (CD-AT)—Sono Art-World Wide.
Blazed Trails—Big 4.
Blessed Event—Warner Bros.
Blind Adventure—RKO Radio.
Blind Date—Columbia.
Blindfold, The (D-M)—Fox.
Blind Husbands (D-AT)—Universal.
Blockade—RKO.
Blonde Captive, The—Capital Films.
Blonde Crazy—Warner Brothers.
Blonde Venus—Paramount.
Blondie Johnson—First National.
Blondie of the Follies—Metro-Goldwyn-Mayer.
Blood Money—United Artists.
Blossom Time—Wardour Films.
Blue Angel, The—Paramount.
Blue Candles—Frank Norton.
Blue Danube—W. & F. Film Service.
Blue Light—Du World.
Blue Skies (M)—Fox.
Blue Steel—Monogram.
Body and Soul—Fox.
Boiling Point—Allied Pictures.
Bolero—Paramount.
Bombay Mail—Universal.
Bonshells—Metro-Goldwyn-Mayer.
Bondage—Fox.
Bonnie Scotland—Metro-Goldwyn-Mayer.
Border Brigands—Universal.
Border Devils—Artclass.
Border Law—Columbia.
Border Legion, The (W-AT)—Paramount.
Border Romance (W-AT, S)—Tiffany.
Bordertown—Warner Brothers.
Born for Glory—Gaumont British Pictures.
Born Reckless (D-AT)—Fox.
Born to Be Bad—United Artists.
Born to Be Kissed: See “Girl From Missouri.”
Born to Gamble—Liberty Pictures.
Born to Hang—Goldsmith Productions.
Born to Love—RKO Pathe.
Born to the Saddle (W-ML)—Universal.
Borrowed Wives (CD-AT)—Tiffany.
Bottom of the World—Talking Picture Epics.
Bottoms Up—Fox.
Boudoir Diplomat, The (CD-AT)—Universal.
Bought—Warner Brothers.
Bowery, The—United Artists.
Boys Will Be Boys—GB Pictures.
Branded—Columbia Pictures.
Branded Men—Tiffany.
Brand of Hate—Commodore Pictures.
Brain Knuckles (M)—Warner Brothers.
Brat, The—Fox.
Break of Promise—World-Wide.
Break of Hearts—RKO Radio.
Breath of Life—Talking Picture Epics.
Breed of the Border—Monogram.
Breed of the West (W-AT)—Big 4.
Brewster’s Millions—United Artists.
Bride of Frankenstein—Universal.
Bride of the Lake—Ameranglo.
Bride of the Regiment (O)—First National.
Bridalgreen For Two—B. I. P. America.
Brides of Sulia—Exploration Pictures.
Bridesmaid—Artclass Pictures.
Bridge of San Luis Rey, The: (D-PT-M-E)—MGM.
Brief Moment—Columbia.
Bright Eyes—Fox.
Bright Lights—First National.
Bright Lights (CD-AT)—First National.
Bring ‘Em Back Alive—RKO Radio.
Britannia of Billingsgate—Gaumont British.
British Agent—First National.
Broadminded—First National.
Broadway (D-AT)—Universal.
Broadway Babies (D-TME)—First National.
Broadway Bill—Columbia.
Broadway Carol—Warner Brothers.
Broadway Hoofer—Columbia.
Broadway Legion—First National.
Broadway Melody, The (MC)—MGM.
Broadway Melody of 1936—MGM.
Broadway Scandals (D-AT)—Columbia.
Broadway Through A Window—United Artists.
Broken Dreams—Monogram.
Broken Lives—Majestic.
Broken Lullaby—Paramount.
Broken Melody—British.
Broken Rosary, The—Butcher-British.
Broken Shoes—Amskino.
Broken Wing, The—Paramount.
Brotherly Love (CD-PTe)—MGM.
Brothers (D-AT)—Columbia.
Brown on Resolution: (See “Born for Glory.”)
Bulldog Courage—Puritan.
Bulldog Drummond (M-AT)—United Artists.
Bulldog Drummond Strikes Back—United Artists.
Bulldog Jack—Gaumont British.
Bureau of Missing Persons—First National.
Buried Alive—Majestic.
Burn ’Em Up Barney—Mascot.
Burning Gold—Republic.
Burning Up (CD-AT)—Paramount.
Burning the Wind (W-AT)—Universal.
Business and Pleasure—Fox.
But the Flesh Is Weak—MGM.
By Appointment Only—Chesterfield.
By Candlelight—Universal.
By Rocket to the Moon—UA.
By Whose Hand?—Columbia.
By Your Leave—RKO Radio.

C
Caballero de Frac—Paramount.
Cabin in the Cotton—First National.
Cactus Kid—Commodore.
Cadet, The—Film Exchange.
Cain—Talking Picture Epics.
Cain and Artem—Sovkino.
Calendar, The—Gaumont W. & F.
California Trail, The—Columbia.
Call Her Savage—Fox.
Calling All Cars—Empire Films.
Calling of Dan Matthews, The—Columbia.
Call It Luck—Fox.
Call of the Flesh (D-AT)—MGM.
'Call of the West (D-AT)—Columbia.
Call of the Wild—United Artists.
Call Yourself a Knuckle—Goldwyn-Mayer.
Camels Are Coming—Gaumont British.
Cameo Kirby (D-AT)—Fox.
Camille—Du World.
Cannonball Express, The—Sono Art-World Wide.
Canyon Hawks (W-AT)—Big 4.
Cappy Ricks Returns—Republic.
Captain Applejack—Warner Brothers.
Captain Hates the Sea, The—Columbia.
Captain Hurricane—RKO Radio.
Captain Lash (D-MF)—Fox.
Captain of the Grid (MC)—Universal.
Captain of Keopencin, The—Kinematrade.
Captain Swagger (D-ML)—Pathé.
Captain Thunder (CD-AT)—Warner Brothers.
Captured!—First National.
Caravan—Fox.
Cardinal Richelieu—United Artists.
Careers (D-TME)—First National.
Careless Age, The (CD-PT, ME)—First National.
Careless Lady—Fox.
Carmen—B.I.P. America.
Carnation Kid, The (C-PT)—Paramount.
Carnival—Gaumont W. & F.
Carnival—Columbia.
Carnival Boat—RKO Pathe.
Carnival Lady—Hollywood.
Car of Dreams—Gaumont British.
Carolina—Fox.
Case of the Curious Bride—First National.
Case of the Howling Dog, The—Warner Brothers.
Case of the Lucky Legs—First National.
Case of the Missing Man, The—Columbia.
Case of Sergeant Grischa (D-AT)—Radio.
Cassino Murder Case—Metro-Goldwyn-Mayer.
Cat Creeps, The (Mel-AT)—Universal.
Cat and the Fiddle, The—Metro-Goldwyn-Mayer.
Catherine the Great—United Artists.
Catspaw, The—Fox.
Cauth—Paramount.
Caught Cheating (C-AT)—Tiffany.
Caught Plastered—Radio.
Caught Short (C-AT)—Metro-Goldwyn-Mayer.
Caught in the Fog (PT-M)—Warner Brothers.
Cavalcade—Fox.
Cavaller, The (ME)—Tiffany-Stahl.
Cavaller of the West—Artclass.
Central Airport—First National.
Central Park—First National.
Chained—Metro-Goldwyn-Mayer.
Champagne for Breakfast—Columbia.
Chance at Heaven—RKO Radio.
Chance La—Paramount.
Chances of a Night Time—Gaumont-W. & F.
Chances—First National.
Chandu, The Magician—Fox.
Change of Heart—Fox.
Channel Crossing—Gaumont British.
Charlatan, The (D-T-ME)—Universal.
Charley's Aunt (F-AT)—Columbia.
Charlie Chan Carries On—Fox.
Charlie Chan in Egypt—Fox.
Charlie Chan in London—Fox.
Charlie Chan in Paris—Fox.
Charlie Chan in Shanghai—Twentieth Century—Fox.
Charlie Chan's Chance—Fox.
Charlie Chan's Courage—Fox.
Charlie Chan's Greatest Case—Fox.
Charlie Chan’s Secret—Twentieth Century—Fox.
Charlotte Lowenskold—Scandinavian.
Charming Deceiver, The—Majestic.
Charming Sinners (CD-AT)—Paramount.
*Chasing Rainbows—(CD-AT)—MG.
*Chasing Through Europe (D-PT, ME)—Fox.
Chasing Yesterday—RKO Radio.
Chatterbox—RKO Radio.
Cheat, The—Paramount.
Cheaters—Liberty.
Cheaters at Play—Fox.
Cheating Blondes—Eagle.
Cheating Cheaters—Universal.
Check and Double Check (C-AT, S)—Radio.
Cheers of the Crowd—Monogram.
Cheer Up and Smile (CD-AT, S)—Fox.
Chess Player, The—Unusual Pictures.
Cheyenne Kid—RKO Radio.
Child of Manhattan—Columbia.
Children of Dreams—Warner Bros.
*Children of Pleasure (CD-AT)—MG.
*Children of the Ritz (CD-ME)—First National.
China Seas—Metro-Goldwyn-Mayer.
Chinatown After Dark—Mayfair.
Chinatown Nights (AT)—Paramount.
Chinatown Squad—Universal.
Chloe—Pinnacle Productions.
Christian (D-PT)—Fox.
Christopher Strong—RKO Radio.
Chu Chin Chow—Gumshoe.
Church Mouse—Warner Bros.

Cimarron—Radio.
Circumstantial Evidence—Chesterfield.
Circus RH (Mel-PTME)—RKO Radio.
Circus Queen Murder, The—Columbia.
Cisco Kid, The—Fox.
City Girl (D-AT)—Fox.
City Lights—United Artists.
City Limits—Monogram.
City Park—Chesterfield.
City Streets—Paramount.
Clairvoyant, The—GB Pictures.
Clancy in Wall Street (C-AT)—Aristocrat.
Clue (C-AT)—Warner Brothers.
Clear the Decks (CD-TME)—Universal.
Clearing the Range—M. H. Hoffman, Jr.
Clockwork—Paramount.
Climax, The (D-AT)—Universal.
Close of India—United Artists.
Close Harmony (AT)—Paramount.
Clothes (AT)—Pathé.
Cock of the Air—United Artists.
Cock of the Walk (CD-AT)—Sono Art-World Wide.
Cockeyed Cavaliers—RKO Radio.
Cockeyed World, The (CD-AT)—Fox.
Cocktail Hour—Columbia.
Cocoon, The (AT-MS)—Paramount.
Cod of Honor (WAT)—Syndicate.
Code of the Mounted—Ambassador.
Cohens and Kellys in Africa—Universal.
Cohens and Kellys in Atlantic City—Universal.
Cohens and Kellys in Scotland (F-AT)—Universal.
Cohens and Kellys in Trouble—Universal.
Coffin Pour Damned—Paramount.
College Boys of Iglo—Danubia.
College Coach—Warner Bros.
College of Notre Dame—Columbia.
College Humor—Paramount.
College Love (D-AT)—Universal.
College Lovers (CD-AT)—First National.
College in Shanghai—Paramount.
College Scandal—Paramount.
Collegeiate—Paramount.
Come Across (M-TME)—Universal.
Come On Danger—RKO Radio.
Come on, Marines—Paramount.
Come on, Torzan—World Wide.
Cocks Out of the Pantry—United Artists.
Coming Out Party—Fox.
Command Performance, The (D-AT)—Tiffany.
Common Clay (D-AT)—Fox.
Common Law—RKO Pathe.
Complete Surrender—Metro-Goldwyn-Mayer.
Compromised—First National.
Comrades of 1918—Porebnim.
Comradeship—Associated Cinemas.
Condemned (D-AT)—United Artists.
Condemned to Death—First Division.
Condemned to Live—Grand National.
Confessions of A Co-Ed—Paramount.
Confidential—Artclass Pictures.
Confidential—Mascot.
Congorilla—Fox.
Congress Dances—United Artists.
Connecticut Yankee, A—Fox.
Conquering Harde, The—Paramount.
Conquerors, The—RKO Radio.
Conquest (D-AT)—Warner Bros.
Consolation Marriage—RKO Radio.
Conspiracy (D-AT)—Radio.
Constant Nymph, The—Fox.
Contraband—Hoffberg.
Convention City—First National.
Convict Girl—First Division.
Convict's Code, The—Syndicate Pictures.
Devil Dogs of the Air—Warner Bros.
Devil Is A Woman—The Paramount.
Devils Driving, The—Paramount.
Devil May Care (D-AT)—Metro-Goldwyn-Mayer.
Devil On Deck—Sono Art-Wide World.
Devil Tiger—Fox.
Devil to Pay—United Artists.
Devils With Women, A (D-AT)—Fox.
Devil's Holiday, The (D-AT)—Paramount.
Devil's In Love, The—Fox.
Devil's Lottery—Fox.
Devil's Mate—Monogram.
Devil's Pit, The (ME)—Universal.
Devil's Playground, The—Principal.
Devotion—RKO Pathé.
Devour Mat Diasy—MGM-British.
Diamond Jim—Universal.
Diamond Trail, The—Monogram.
Diary Of A Revolutionist—Amkino.
Dick Turpin—Gaumont-British.
Die Feuerst Christil—Trans-Ocean Film.
Die Grosse Chance—8th Street Corp.
Die Unschuld Vom Lande—8th Street Corp.
Die Vom Niederrhein—8th Street Corp.
Digging Deep—British Lion.
Dinky—Warner Bros.
Dinner At Eight—Metro-Goldwyn-Mayer.
Dinner Party—Invincible.
Diplomaniacs—RKO Radio.
Dirigible—Columbia.
Dirty Work—Gaumont-British.
Discarded Lovers—Tower.
Disgraced—Paramount.
Disgrace, The—Paramount.
Disorderly Conduct—Fox.
*Disraeli (D-AT)—Warner Bros.
Disraeli (Reissue)—Warner Bros.
Divine Light (D-AT)—First National.
Divorce in the Family—Metro-Goldwyn-Mayer.
Divorce Among Friends (D-AT)—W. B.
Divorcee, The (D-AT)—Metro-Goldwyn-Mayer.
Dixiana (O)—Radio.
Dizzy—Dumont.
Docks of Hamburg—UFA.
Docks of New York (M)—Paramount.
Docks of San Francisco—Mayfair.
Doctor Build Fox.
Dr. Jekyll and Mr. Hyde—Paramount.
Dr. Monica—Warner Bros.
Dr. Socrates—Warner Bros.
Doctor's Orders—British International.
Doctor's Secret, The (D-AT)—Paramount.
Doctors' Wives—Fox.
Dr. X—First National.
Dog of Flanders—RKO Radio.
Dog of the Regiment, A (M)—W. B.
Dolly Gets Ahead—UFA.
Domestic Trouble (C-M)—W. B.
Don Juan—Warner Bros.
Don Quixote—British-U. A.
Don Quixote—Du World.
Donovan Affair, The (D-AT)—Columbia.
Donovan's Kid—RKO Radio.
Don't Bet on Blondes—Warner Bros.
Don't Bet on Women—Fox.
Don't Gamble With Love—Columbia.
Don't Tell Me Who You Are—Interworld.
Doomed Brawl—Universal.
Door Opens, A—Protest.
Doorway to Hell (D-AT)—Warner Bros.
Double Door—Paramount.
Double Cross Roads (D–AT)—Fox.
Double Harness—RKO Radio.
Double Sixes—Arclight Pictures.
Doubling Thomas—Fox.
Dough Boys—(C-AT)—Metro-Goldwyn-Mayer.
Down Our Street—Paramount-British.
Down to Earth—Fox.
Down to Their Last Yacht—RKO Radio.
Downstairs—Metro-Goldwyn-Mayer.
Dracula—Universal.
Drag (D–AT)—First National.
Drag Patrol—Mayfair Pictures.
Dragon Murder Case, The—Warner Bros.
Drake Case, The (D-AT)—Universal.
Dream of My People—Dutch World.
Dream of Schoenbrunn—Europa Film.
Drei Von Der Kavallerie—8th Street Corp.
Dressed to Thrill—Twentieth Century-Fox.
Dreyfus Case—Columbia.
Driving Demons—Big Four.
Drum Taps—World Wide.
Drums of Jeopardy—The—Tiffany.
Dry Martini (M)—Fox.
Du Barry, Woman of Passion (D-AT)—U. A.
Duck Soup—Paramount.
Dude Bandit, The—Allied.
Dude Ranch—Paramount.
Dude Ranger, The—Fox.
Dude Wrangler, The (WC-AT)—Sono Art-World Wide.
Dugan of the Badlands—Monogram.
Duke Steps Out, The (CD-ME)—MGM.
Dumbbells in Ermine (CD-AT)—Warner Bros.
Dumonde, The (M–AT)—Paramount.
Dynamite (D-AT)—Metro-Goldwyn-Mayer.
Dynamite Danny—Mayfair.
Dynamite Ranch—World Wide.

Eagle and the Hawk, The—Paramount.
Eagle's Brood, The—Paramount.
East is West (CD-AT)—Universal.
East Lynne—Fox.
East Side (D-AT)—Universal.
East of Fifth Ave—Columbia.
East of Java—Universal.
Easy Going (C-AT)—Metro-Goldwyn-Mayer.
Easy Millions—Freuler Film.
Easy to Love—Warner Bros.
Eat 'Em Alive—First Division.
EddieTes—Paramount—British.
Eight Bells—Columbia.
Eight Girls in A Boat—Paramount.
Else Freundin So Goldig Wie Du—Tobis.
Eleventh Commandment—Allied.
Elmoro Norton—Fox.
Elisabeth Von Osterreich—Tobis.
Elmer and Elsie—Paramount.
Elmer of the Grit—First National.
Embarrassing Moments (PT)—Universal.
Embarrassing Moments (C-AT)—Universal.
Emergency Call—RKO Radio.
Emile and The Detectives—UFA.
Emma—Metro-Goldwyn-Mayer.
Emperor Jones—United Artists.
Employees' Entrance—First National.
Empress and A Soldier—Danubia.
Enchanted April, The—RKO Radio.
Enchanted Escape—Protex.
End of the Trail, The—Columbia.
Enemies of the Law—Capitol Film Exchange.
Enlighten Thy Daughter—Exploitation Pictures.
Enter Madame—Paramount.
Escape—Metro-Goldwyn-Mayer.
Escape (D-AT)—Radio Pictures.
Escape from Devil's Island, The—Universal.
Escape Me Never—United Artists.
Eskimo—Metro-Goldwyn-Mayer.
Eskimo Perils—Amer-Argo.
Eternal Jewish—United Pictures.
Eternal Love (D–ME)—United Artists.
Evangelina (D–Synchronized)—United Artists.
Evening For Sale—Paramount.
Evensong—Gaumont-British.
Evergreen—Gaumont-British.
Every in My Heart—Warner.
Ever Since Eve—Fox.
Every Night at Eight—Paramount.
Everything for the Woman—Danubia.
Everything Rosie—SKG Radio.
'Evidence (D-PT)—Warner Bros.
'Exalted Flapper, The (CD-ME)—Fox.
Ex-Boy—Universal.
Ex-Flame—Liberty.
Ex-Lady—Warner Bros.
Excess Baggage (D-ME)—Metro-Goldwyn-Mayer.
Ex-Girl—Warner Brothers.
Expert, The—Warner Brothers.
Explorers of the World—Rasad Productions.
Express 13—UFA.
Extravagance (D-AT)—Tiffany.
'Eyes of the Underworld (W)—Universal.
'Eyes of the World (Mel-AT)—United Artists.

Face in the Sky—Fox.
Face on the Barroom Floor, The—Invincible.
Fair Warning—Fox.
Faithful Heart—Gainsborough-Gaumont.
Faithless—Metro-Goldwyn-Mayer.
Fall Guy, The (C-AT)—Radio.
Fall of Eve (CD-AT)—Radio.
Falling for You—Gaumont-British.
False Faces—World Wide.
False Madonna, The—Paramount.
False Pretenses—Grand National.
Family Man: see "His Greatest Gamble."
Famous Ferguson Case, The—First National.
Fancy Baggage (CD-PYME)—WB.
Fang and Claw—RKO Radio.
Fanny Foley Herself—RKO Radio.
Fanny Hawthorne—Excellent.
Fantomas—Du World.
Flag Call, The (ME)—Fox.
Farewell to Arms, A—Paramount.
Farewell to Love—Madison Pictures.
Fargo Express—World Wide.
Farmer Takes A Wife, The—Twentieth Century-Fox.
Fascination—B.P. America.
Fashions in Love (D-AT)—Paramount.
Fashions of 1934—First National.
Fast and Loose (C-AT)—Paramount.
Fast Companions—Universal.
Fast Company (CD-AT)—Paramount.
Fast Life (A)—First National.
Fast Life (PT)—Metro-Goldwyn-Mayer.
Fast Workers—Metro-Goldwyn-Mayer.
Fate—Universal.
Father and Son (D-TME)—Columbia.
Father and Son (AT)—Gotham.
Father Brown, Detective—Paramount.
Father Knows Best—Dundonald.
Father's Day (CD-AT)—Metro-Goldwyn-Mayer.
Father's Son—First National.
Faxil (MO—Fox.
Feather in Her Hat, A—Columbia.
Feet First (C-AT)—Paramount.
Female—First National.
Ferocious Pal, The—Principal.
Fiddlin' Buckaroo—Universal.
Fifteen Wives—Invincible.
Fifty Fathoms Deep—Columbia.
Fifty Million Frenchmen—Warner Bros.
Figaroo—Franco-American.
Fighting Caravans—Paramount.
Fighting Champ, The—Monogram.
Fighting Code—Columbia.
Fighting Coward—Victory.
Fighting Fool, The—Columbia.
Fighting Judge—Columbia.
Fighting for Justice—Columbia.
Fighting for the Fatherland (ME)—Sono Art World Wide.
Fighting Fury—Regal.
Fighting Gentleman, The—Freuler Film.
Fighting Gloves—Big Four.
Fighting Legion, The (WCD-AT)—Universal.
Fighting Marshal, The—Columbia.
Fighting Playboy—Hoffberger.
Fighting President, The—Universal.
Fighting Ranger, The—Columbia.
Fighting Ring, The—Mayfair.
Fighting Shadows—Columbia.
Fighting Sheriff, The—Columbia.
Fighting Texans—Monogram.
Fighting to Live—Universal.
Fighting the White Slave Traffic (E)—Bertrand.
Fighting Through (W-AT)—Tiffany.
Fighting Trapeze, The—Ambassador.
Fighting Youth—Universal.
File 113—Allied Pictures.
Film Parade—General Pictures.
Finger Points, The (D-AT)—First National.
Finishing School—RKO Radio.
Finn and Hattie—Paramount.
Fire in the Opera—Capital.
Fire Trap—Empire.
Firebird, The—Warner Bros.
Firebrand Jordan (W-AT)—Big Four.
Fireman, Save My Child—First National.
Fires of Fate—British International.
First A Girl—GB Pictures.
First Aid—All Art World Wide.
First Auto, The (MO—Warner Bros.
First Mrs. Fraser, The—Sterling Films.
First World War, The—Fox Films.
First Year, The—Fox.
Five and Ten—Metro-Goldwyn-Mayer.
Five Star Final—First National.
Flag Lieutenant—British and Dominions.
Flames—Monogram.
Flaming Gold—RKO Radio.
Flaming Gun—RKO Radio.
Flaming Signal, The—Invincible.
Flashing—Metro-Goldwyn-Mayer.
Flirtation—First Division.
Flirtation Walk—First National.
Flirting Widow, The (D-AT)—First National.
Flirting with Danger—Monogram.
Flood, The—Columbia.
Floradora Girl, The (C-AT, S)—MGM.
Florentine Dagger, The—Warner Bros.
Flower Lady of Lindenau—Protex Trading.
Flute Concert of Sanssouci—FUA.
Flying Devils—RKO Radio.
Flying Down to Rio—RKO Radio.
Flying Fool, The (D-AT)—Pathé.
Flying Fool—B.P. America.
Flying High—Metro-Goldwyn-Mayer.
Flying Lariats—Big Four.
Flying Marine (D-PT, ME)—Columbia.
Flying Squad, The—British Lion.
Fog—Columbia.
Fog Over Frisco—First National.
Folies Bergere—United Artists.
Follow the Leader (C-AT)—Paramount.
Follow Thru (MC)—Paramount.
Fool's Advice, A—Frank Fay.
Foolish Girls—Artclass Pictures.
Footlight Parade—Warner Bros.
Footlights—Metro-Goldwyn-Mayer.
Footlights and Fools (D-AT)—First National.
For the Defense (D-AT)—Paramount.
For the Love o' Lil (CD-AT)—Columbia.
Forbidden, Columbia.
Forbidden Company—Chesterfield.
Forbidden Heaven—Republic.
Forbidden Territory, The—Gaumont British.
Forbidden Trail—Columbia.
Forced Landing—Republic.
Forest People (E)—Amkino.
Forgotten—Chesterfield.
Forgotten Commandments—Paramount.
Forgotten Men—Jewel Productions.

THE 1937-38 MOTION PICTURE ALMANAC
<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Golden West</td>
<td>Fox</td>
</tr>
<tr>
<td>Goldie</td>
<td>Fox</td>
</tr>
<tr>
<td>Goldie Gets Along</td>
<td>RKO Radio</td>
</tr>
<tr>
<td>Good Bad Girl</td>
<td>Columbia</td>
</tr>
<tr>
<td>Good Companions</td>
<td>Fox Gamut-British</td>
</tr>
<tr>
<td>Good Date</td>
<td>Paramount</td>
</tr>
<tr>
<td>Good Fairy</td>
<td>The-Universal</td>
</tr>
<tr>
<td>Good Intentions</td>
<td>Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>Good News</td>
<td>Film Exchange</td>
</tr>
<tr>
<td>Good Sport</td>
<td>Fox</td>
</tr>
<tr>
<td>Good Time Charley</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>Goodbye Again</td>
<td>First National</td>
</tr>
<tr>
<td>Goodbye Kiss</td>
<td>The-(CD-ME)</td>
</tr>
<tr>
<td>Greek Love</td>
<td>RKO Radio</td>
</tr>
<tr>
<td>Goona Goona</td>
<td>Isle of Bali-First Division</td>
</tr>
<tr>
<td>Goose and the Gander</td>
<td>First National</td>
</tr>
<tr>
<td>Gorilla, The</td>
<td>(My-C-AT)-First National</td>
</tr>
<tr>
<td>Gorilla Ship</td>
<td>Mayfair</td>
</tr>
<tr>
<td>Gov</td>
<td>First National</td>
</tr>
<tr>
<td>Graf</td>
<td>Universal</td>
</tr>
<tr>
<td>Grand Canyon</td>
<td>Fox</td>
</tr>
<tr>
<td>Grand Exit</td>
<td>Columbia</td>
</tr>
<tr>
<td>Grand Hotel</td>
<td>Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>Grand Old Girl</td>
<td>RKO Radio</td>
</tr>
<tr>
<td>Grand Parade</td>
<td>The-(D-AT, S)-RKO Pathe</td>
</tr>
<tr>
<td>Grand Slam</td>
<td>First National</td>
</tr>
<tr>
<td>Great Defender</td>
<td>The-Wardon Films</td>
</tr>
<tr>
<td>Great Divide</td>
<td>The-(Mel-AT)-First National</td>
</tr>
<tr>
<td>Great Expectations</td>
<td>Universal</td>
</tr>
<tr>
<td>Great Flirtation</td>
<td>The-Paramount</td>
</tr>
<tr>
<td>Great Gabbo</td>
<td>(D-AT)-Sono Art-World Wide</td>
</tr>
<tr>
<td>Great Gay Road</td>
<td>The-Butchers Film Service</td>
</tr>
<tr>
<td>Great God Gold</td>
<td>Republic</td>
</tr>
<tr>
<td>Great Hotel Murder</td>
<td>Fox Films</td>
</tr>
<tr>
<td>Great Impersonation</td>
<td>The-Universal</td>
</tr>
<tr>
<td>Great Jaser</td>
<td>The-RKO Radio</td>
</tr>
<tr>
<td>Great Lover</td>
<td>The-Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>Great Meadow</td>
<td>The-Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>Great Passion</td>
<td>The-Tobis</td>
</tr>
<tr>
<td>Great Power</td>
<td>The-(D-PT)-Syndicate</td>
</tr>
<tr>
<td>Great White North</td>
<td>(M)-Fox</td>
</tr>
<tr>
<td>Greeks Had a Name for Them</td>
<td>United Artists</td>
</tr>
<tr>
<td>Green Eyes</td>
<td>Columbia</td>
</tr>
<tr>
<td>Green End</td>
<td>Chesterfield</td>
</tr>
<tr>
<td>Green Goddess</td>
<td>The-(Mel-AT)-Warner Bros</td>
</tr>
<tr>
<td>Green Hat</td>
<td>See &quot;Outcast Lady&quot;</td>
</tr>
<tr>
<td>Green Pack</td>
<td>British Lion</td>
</tr>
<tr>
<td>Green Spot Mystery</td>
<td>The-Mutual London</td>
</tr>
<tr>
<td>Greene Murder Case</td>
<td>The-(My-AT)-Paramount</td>
</tr>
<tr>
<td>Greenwich Village</td>
<td>Columbia</td>
</tr>
<tr>
<td>Greenwich Village Follies</td>
<td>(M)-Pathe</td>
</tr>
<tr>
<td>Greyhound Limited</td>
<td>The-(D-M-E-PT)-W. B.</td>
</tr>
<tr>
<td>Gridiron Flash</td>
<td>RKO Radio</td>
</tr>
<tr>
<td>Grief Street</td>
<td>Chesterfield</td>
</tr>
<tr>
<td>Grit Wins</td>
<td>(W-ME)-Universal</td>
</tr>
<tr>
<td>Grosse Sehnsucht</td>
<td>Die-Tobis</td>
</tr>
<tr>
<td>Grumpy</td>
<td>(C-AT)-Paramount</td>
</tr>
<tr>
<td>Guard That Girl</td>
<td>Paramount</td>
</tr>
<tr>
<td>Guardsman, The</td>
<td>The-Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>'Guilt ?</td>
<td>(D-AT)-Columbia</td>
</tr>
<tr>
<td>Guilty as Hell</td>
<td>Paramount</td>
</tr>
<tr>
<td>Guilty Generation</td>
<td>Columbia</td>
</tr>
<tr>
<td>Guilty Hands</td>
<td>Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>Guilty or Not Guilty</td>
<td>Monogram</td>
</tr>
<tr>
<td>Gun Justice</td>
<td>Universal</td>
</tr>
<tr>
<td>Gun Law</td>
<td>Majestic</td>
</tr>
<tr>
<td>Gun Smoke</td>
<td>Paramount</td>
</tr>
<tr>
<td>Guns and Saddles</td>
<td>Big Four</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half a Sinner</td>
<td>Universal</td>
</tr>
<tr>
<td>Half Marriage</td>
<td>FBO (Radio)</td>
</tr>
<tr>
<td>Half-Baked Truth</td>
<td>RKO Radio</td>
</tr>
<tr>
<td>Half Shot at Sunrise</td>
<td>Columbia</td>
</tr>
<tr>
<td>'Half Way to Heaven</td>
<td>(D-AT)-Paramount</td>
</tr>
<tr>
<td>Hallelujah</td>
<td>(D-AT, S)-Metro-Goldwyn-Mayer</td>
</tr>
<tr>
<td>Hallelujah, I'm a Bum</td>
<td>United Artists</td>
</tr>
<tr>
<td>Handle With Care</td>
<td>Fox</td>
</tr>
<tr>
<td>Hands Across the Table</td>
<td>Paramount</td>
</tr>
<tr>
<td>Handy Andy</td>
<td>Fox Films</td>
</tr>
<tr>
<td>Happiness Ahead</td>
<td>First National</td>
</tr>
</tbody>
</table>

**Happiness C.O.D.** | Grand National |
| Happy Days | (MC)-Fox |
| Happy Landing | Monogram |
| Hard Hombre | Allied Pictures |
| Hard to Get | (CD-AT)-First National |
| Hard to Handle | Warner Bros |
| Hardboiled Rose | (CD-PTE)-WB |
| Hard Rock Harrigan | Fox |
| Harmony at Home | (CD-AT)-Fox |
| Harmony Lane | Mascot |
| Harold Teen | Warner Bros. |
| Harvest of Hate | (W-ME)-Universal |
| Hat Check Girl | Fox |
| Hat, Coat, and Glove | RKO Radio |
| Hatchet Man | The-First National |
| Haunted Gold | Warner Bros. |
| Haunted House | The-(Mel-ME)-FN |
| Havana Widows | First National |
| Have a Heart | MGM |
| Hawley's High Street | BIP |
| He Couldn't Take It | Monogram |
| He, King of Virtue | First National |
| He Knew Women | (Mel-AT)-Radio |
| He Was Her Man | Warner Bros. |
| Headin' for Trouble | Big Four |
| Headin' North | (W-AT)-Tiffany |
| Headline Shooters | RKO Radio |
| Headline Woman | Mascot Pictures |
| Heads Up | (MC)-Paramount |
| Healer, The | Republic |
| Heart of New York | The-Warner Brothers |
| Heart Punch | Mayfair |
| Heart Song | Universal |
| Heart Specialist | Hungary |
| Hearts and Models | Excellent |
| Heartbreak | Fox |
| Heart's Desire | Associated British |
| Hearts in Dixie | (D-AT)-Fox |
| Hearts in Exile | (D-AT)-Warner Bros. |
| Heart's Melody | UFA |
| Hearts of Humanity | Majestic |
| Heat Lightning | Warner Bros. |
| Heaven on Earth | Universal |
| He Learned About Women | Universal |
| Hei Tiki | Principal |
| Heir to Trouble | Columbia |
| Hell and High Water | Paramount |
| Hell Below | Metro-Goldwyn-Mayer |
| Hell Below Zero | Talking Picture Epics |
| Hell Bent for *Frisco* | Sono Art-World Wide |
| Hell Bent for Love | Columbia |
| Hell Bound | Tiffany |
| Hell Cat | Columbia |
| Hell Divers | Metro-Goldwyn-Mayer |
| Hell Fire Auds | Universal |
| Hell Harbor | (D-AT)-United Artists |
| Hell in the Heavens | Fox Films |
| Hell on Earth | Aeholian Pictures |
| Hellorado | Fox Films |
| Hellion's Last Cruise | Big Productions Film |
| Hello Everybody | Paramount |
| Hello Paris | Du World |
| Hello Sister | Fox |
| Hello Sister (CD-ME) | Sono Art-World Wide |
| Hello Trouble | Columbia |
| Hell's Angels | (D-AT)-United Artists |
| Hell's Cargo | See "Below the Sea" |
| Hell's Headquarters | Mayfair |
| Hell's Highway | RKO Radio |
| 'Hell's Heroes | (D-AT)-Universal |
| Hell's Holiday | Superb Pictures |
| Hell's House | B. F. Zeidman |
| Hell's Island | (D-AT)-Columbia |
| Hell's Valley | Big Four |
| Her Bodyguard | Paramount |
| Her First Mate | Universal |
| Her Forgotten Past | Mayfair |
| Her Lover's Brother | Art-World Wide |
| Her Mad Night | Mayfair |
| Her Majesty Love | First National |
| Her Man | (D-AT)-RKO Pathe |
Her—

Her Private Affair (D-AT)—Pathé.
*Her Private Life (D-AT)—First National.
Her Radio Romeo—Powers Pictures.
Her Resume Value—Mayfair.
Her Secret—Ideal.
Her Splendid Folly—Progressive.
Her Sweetheart, Christopher Bean—MGM.
Her Strange Desire—Powers Pictures.
Her Trust Child (D-AT)—First National.
Her Wedding Night (CD-AT)—Paramount.
Here Comes Cookie—Paramount.
Here Comes the Band—Metro-Goldwyn-Mayer.
Here Comes the Groom—Paramount.
Here Comes the Navy—Warner Bros.
Here Is My Heart—Paramount.
Here's George—P.D.C.—British.
Here's to Romance—Twentytieth Cnt.—Fox.
Heritage of the Desert—Paramount.
Heroes All—Imperial Films.
Heroes for Sale—First National.
Heroes of the Arctic—Amkino.
Heth's Awakening—Protex.
Herzblut—Pitagula.
Hi Gauche—RKO Radio.
Hi, Nellie!—Warner Bros.
Hidden Gold—Universal.
Hidden Valley—Monogram.
Hindle Wakes—Gaumont-Gainsborough.
Hips, Hips, Hooray—RKO Radio.
Hired Wife—Pinnacle.
Hijack Secret (D-PT)—First National.
His Double Life—Paramount.
His Family Tree—RKO Radio.
His Fighting Blood—Ambassador.
*His First Command (D-AT)—RKO Pathe.
*His Glorious Night (D-AT)—MGM.
His Greatest Gamble—RKO Radio.
His Grounds for Divorce—UFA.
*His Lucky Day (CD-TME)—Universal.
His Majesty, King Ballyhoo—Capital.
His Night Out—Universal.
His Private Secretary—Showmen's Pictures.
His Woman—Paramount.
Hit of the Show (PT-M)—PBO.
Hit the Deck (MC)—Radio.
Hitch Hike Lady—Republic.
Hitch-Hike to Heaven—Grand National.
Hitler's Reign of Terror—Jewel.
High School Girl—Bryan Foy.
His Fighting Blood—Ambassador Pictures.
Hold 'Em Yale—Paramount.
Hobson's Choice—B.I.P. America.
Hold 'Em Jail—RKO Radio.
Hold 'Em Yale (reissue)—Paramount.
*Hold Everything (MC)—Warner Brothers.
Hold Me Tight—Fox.
Hold That Girl—Fox.
Hold the Press—Columbia.
*Hold Your Man (C-AT)—Universal.
Hold Your Man—Metro-Goldwyn-Mayer.
*Hold the Major (D-AT)—Paramount.
Holiday (CD-AT)—RKO Pathe.
Hollywood Revue, The (AT-S)—MGM.
Hollywood Speaks—Columbia.
Holy Terror—Fox.
Home on the Range—Paramount.
Home Towners (AT)—Warner Brothers.
*Homecoming (D-ME)—Paramount.

Homely Girl—Danubia Pictures.
Homicide Squad—Universal.
Honey (CD-AT)—Paramount.
Honeymoon Lane—Paramount.
Honeymoon Limited—Republic.
Hong Kong Nights—First Division.
Honky Tonk (CD-AT)—Warner Brothers.
Honoring Long Lovers—Paramount.
Honor Among Thieves—Danubia Pictures.
Honor of the Family—First National.
Honor of the Mounted—Monogram.
Honor of the Press—Mayfair.
Honor of the Range—Universal.
Honours Easy—Associated British.
Hook, Line and Sinker (C-AT, M)—Radio.
Hoopla—Fox.
Hooray for Love—RKO Radio.
Hooiser Schoolmaster—Republic.
Hopalong Cassidy—Paramount.
Horse Feathers—Paramount.
Horse Play—Universal.
Horseholes—Arctclass Pictures.
Hot and Bothered (AT)—Pathé.
*Hot Curves (C-AT)—Tiffany.
*Hot for Paris (CD-AT, S)—Fox.
Hot Heiress, The—First National.
Hot Off the Press—Victory.
Hotel Continental—Tiffany.
Hot Pepper—Fox.
Hot Saturday—Paramount.
Hot Stuff—Warner Brothers.
Hot Tip—RKO Radio.
Hotel Variety—Screencraft.
Hotshot, The (CD-AT)—Warner Bros.
House of the Baskervilles—First Division.
House Divided, A—Universal.
House of Death—Amkino.
House of Greig—Amkino.
*House of Horror (MyC-MF)—First National.
House of Mystery, The—Monogram.
House of Rothschild, The—United Artists.
House of Secrets (D-AT)—Chesterfield.
House of Strangers—Invincible.
House on 56th Street, The—Warner Brothers.
Housewife—Warner Bros.
How to Change a—Fox—British.
Huckleberry Finn—Paramount.
Huddle—Metro-Goldwyn-Mayer.
Human Side, The—Universal.
Human Targets—Big Four.
Humority—Arctclass Pictures.
Humority—Fox.
Hungarian Secret Voice of Hungary)—Danubia.
Hungarian Rhapsody (D-AT, S)—Paramount.
Hunting Tigers in India (Trav-PT, M)—TPE.
Hurricane (D-AT)—Columbia.
Hurricane Rider, The—Arctclass Pictures.
Husband’s Holiday—Paramount.
Hush Money—Fox.
Hussar Romance (Hungarian Dialogue)—Danubia.
Hypnotized—World Wide.

I

I Accuse—Arctclass Pictures.
I Am a Fugitive from a Chain Gang—W.B.
I Am a Thief—Warner Bros.
I Am Suzanne!—Fox.
I Believed in You—Fox.
I Cannot Live Without Music—Hungaria.
I Cover the Waterfront—United Artists.
I Dream Too Much—RKO Radio.
I Fought to Win—Stella Parish—First National.
I Give My Heart—Associated British.
I Give My Love—Universal.
I Hate Women—Goldsmith Productions.
I Have Lived—Chesterfield.
I Kiss Your Hand, Madame—Stanley.
I Like It That Way—Universal.
I Like the Nerve—Mayfair.
I Live for Love—Warner Bros.
I Live My Life—Metro-Goldwyn-Mayer.

T H E 1 9 3 7 - 3 8  M O T I O N  P I C T U R E  A L M A N A C

1244
I Lived with You—Gaumont-British.
I Love That Man—Paramount.
I Loved a Woman—First National.
I Loved You Wednesday—Fox.
I Will Anything—First National.
I Take This Woman—Paramount.
I Was a Spy—Fox (Gaumont-British).
Iceberg Fisherman—Du World.
Ida Red (AF)—Radio.
If I Had a Million—Paramount.
If I Were Free—RKO Radio.
If I Were Single (M)—Warner Bros.
If You Could Only Cook—Columbia.
Iglou—Universal.
I'll Do It—Paramount.
I'll Fix It—Columbia.
I'll Love You Always—Columbia.
I'll Tell the World—Universal.
Illicit—Warner Bros.
Illusion (AT)—Paramount.
Illustrious Corpses, The—Tiffany.
Imitation of Life—Universal.
Immortal Vagabond (D-AT, S)—UFA.
I'm No Angel—Paramount.
Impatient Maiden—Universal.
Important Witness—Tower.
In a Monastery Garden—Associated Producers & Distributors of America.
In Caliente—First National.
In Dalarna and Jerusalem—Ernest Mattsson.
In Gay Madrid (CD-AT)—Metro-Goldwyn-Mayer.
In Line of Duty—Monogram.
In Love with Life—Invincible.
In Old Arizona (W-AT)—Fox.
In Old California (D-AT)—Audible Pictures.
In Old Cheyenne—Sono Art World Wide.
In Old Kentucky—Twentieth Century-Fox.
In Old Santa Fe—Mascot Pictures.
In Person—RKO Radio.
In Spite of Danger—Columbia.
In the Money—Invincible.
India Speaks—RKO Radio.
Indiscreet—United Artists.
Infernal Machine—Fox.
Information Kid—Universal.
Inside the Lines—RKO Radio.
Inspiration—Metro-Goldwyn-Mayer.
In the Days of the Crusaders—Monopole.
In the Headlines (D-AT)—Warner Bros.
In the Next Room (My-AT)—First National.
Informer, The—RKO Radio.
Innocents of Paris (D-AT, S)—Paramount.
Inside the Lines (D-AT)—Radio.
Insult—Paramount-British.
Interference (D-AT)—Paramount.
International House—Paramount.
Intruder, The—Allied.
 Invisible Man, The—Universal.
Invitation to the Waltz—Associated British Prod.
Irish in Us, The—First National.
Iron Man—Danubia Pictures.
Iron Man, The—Universal.
Iron Mask, The (D-PT)—United Artists.
Iron Master, The—Allied.
Is Everybody Happy? (D-AT, M)—Warner Bros.
Is My Face Red?—RKO Radio.
Is There Justice?—Sono Art World Wide.
Island of Lost Souls—Paramount.
Isle of Paradise—Invincible.
It Ain't No Sin. (See "Belle of the Nineties").
It Happened One Night—United Artists.
It Happened One Night—Columbia.
Italy E Mamma—Claudio.
Italy Speaks—Enrico Cutili.
It Can Be Done (CD-PT, ME)—Universal.
It Pays to Advertise—Paramount.
It's a Bet—British International.
It's a Boy—Gaumont-British.
It's a Gift—Paramount.
It's a Great Life—Paramount.
It's a Small World—Fox Films.
It's Tough—First National.
It’s a Wise Child—Metro-Goldwyn-Mayer.
It’s Great to Be Alive—Fox.
It's in the Air—Metro-Goldwyn-Mayer.
I’ve Been Around—Universal.
I've Got Your Number—Warner Bros.
Ivy Handled Gun—Universal.
J
Jack Ahoy—Gaumont-British.
Jack’s the Boy—Gaumont-Coansoph.
Jade Casket, The—Gaumont.
Jane Eyre—Monogram.
Java Head—Grand National.
Jaws of Hell—Sono Art World Wide.
Jaws of Justice—Principal.
Jaws of Steel (M)—Warner Bros.
Jazz Age, The (D-M)—FOO (Radio).
Jazz Cinderella, The (D-AT)—Chesterfield.
Jazz Singer, The (PT-M)—Warner Bros.
Jealousy—Columbia.
Jealousy (AT)—Paramount.
Jennie Gerhardt—Paramount.
Jew at War, A—Ukraine.
Jewel Robbery, The—First National.
Jews Without Luck—Worldkino.
Jimmy the Gent—Warner Bros.
Jimmy and Sally—Fox.
Josser on the River—BIP.
Justice's End (D-AT)—Tiffany.
Joy Ride—RKO.
Joy Street (CD-ME)—Fox.
Judge Priest—Fox Film.
June Moon—Paramount.
Jungle Bride—Monogram.
Jungle Gigolo—Principal.
Jungle Kill—Invincible Productions.
Junco and the Paycheck (D-AT)—B.I.P.
Just for a Song—Sono Art World Wide.
Just Imagine (CD-AT, M, S)—Fox.
Just My Luck—British and Dominions.
Jut Smith—Gaumont-British.
Justice of the Range—Columbia.
Justice Takes a Holiday—Mayfair.
K
Kaiserliebchen—Tobis.
Kansas City Princess—First National.
Karamosov—Tobis Kobenhavn.
Keep 'Em Rolling—First National.
Keeper of the Bees, The—Republic.
Kennel Murder Case—Warner Bros.
Kentucky Breeze—Paritans.
Kentucky Kendals—RKO Radio.
Kep Husbands—Radio.
Kettle Creek (W-AT)—Universal.
Key, The—Warner Bros.
Keyhole—Warner Bros.
Kibitzer (CD-AT)—Paramount.
Kick In—Paramount.
Kid Courageous—Commodore Pictures.
Kid From Spain, The—United Artists.
Kid Gloves (PT-M)—Warner Bros.
Kid Millions—United Artists.
Kiki—United Artists.
Killing to Live—Amkino.
Kind Lady—Metro-Goldwyn-Mayer.
King for a Night—Universal.
King Kelly—First National—Monogram.
King Kong—RKO Radio.
King Murder—Chesterfield.
King of Jazz (MC)—Universal.
King of Jazz (reissue)—Universal.
King of Kings (D—Synchronized)—Pathe.
King of the Arena—Universal.
King of the Campus (CD-AT)—Universal.
Kin—Lit

King of the Jungle—Paramount.
King of the Ritz—Gaumont-British.
King of Wild Horses—Columbia.
King Solomon of Broadway—Universal.
King's Vacation, The—Warner Bros.
Kindergarten—First National.
Kiss, The (D-ME)—Metro-Goldwyn-Mayer.
Kiss and Make Up—Paramount.
Kiss Before the Mirror—Universal.
Kiss Me Again—First National.
Kiss Me Goodbye—Columbia.
Kiss of Araby—Fucrerl Film.
Kitty (PT)—*W.W.
Klou (The Tiger)—Bennett Pictures.
Klondike—Monogram.
Koch, Lubi Szanuie (Polish)—Du World.
Kongo—Metro-Goldwyn-Mayer.
Kuhle Wampe: Whiter Germany?—Kinemadrome.
La Crise est Finie-European Films.
Laddie—RKO Radio.
Ladies in Love (CD-AT)—Chesterfield.
Ladies Love Brutes (D-AT)—Paramount.
Ladies Love Danger—Fox Films.
Ladies Must Love—Universal.
Ladies Must Play (CD-AT)—Columbia.
Ladies of Leisure (D-AT)—Columbia.
Ladies of the Big House—Paramount.
Ladies of the Jury—RKO Radio.
Ladies Should Listen—Paramount.
Ladies They Talk About—Warner Brothers.
Lady Beware—Columbia.
Lady and Gent—Paramount.
Lady by Choice—Columbia.
Lady for a Day—Columbia.
Lady in Danger—Gaumont-British.
Lady Is Willing, The—Columbia.
Lady Killer—Warner Brothers.
Lady of Chance (M)—Metro-Goldwyn-Mayer.
Lady of Scandal, The (CD-AT)—MGM.
Lady of the Lake, The (E)—FitzPatrick.
Lady of the Night (La Donna d'une Notte)—Italian—Portale Pictures.
Lady of the Pavements (D-S-PT)—United Artists.
Lady Refuses, The—Radio Pictures.
Lady Surrenders, A (CD-AT)—Universal.
Lady Tubbs—Universal.
Lady Who Dared—First National.
Lady with a Past—RKO Pathe.
Lady's Morals, A (D-AT)—MGM.
Lady's Profession, A—Paramount.
L'Agonie des Aigles—Du World Pictures.
La Memorie-Metropolitan—First National.
Land of Missing Men, The (W-AT)—Tiffany.
Land of Promise, The—Zionist Organization of America.
Land of the Silver Fox (PT-M)—WB.
Land of Wanted Men—Monogram.
Lasca of the Rio Grande—Universal.
Lash, The—Radio.
Lash, The (D-AT)—First National.
Last Company, The (D-AT)—UFA.
Last Days of Pompeii, The—RKO.
Last Days of Pompeii, The—Trans-America.
Last Flight—First National.
Last Gentleman—United Artists.
Last Man, The—Columbia.
Last Mile, The—Tiffany.
Last of Mrs. Cheyney, The (D-AT)—MGM.
Last of the Duanes (Mel-AT)—Fox.
Last of the Lone Wolf (D-AT)—Columbia.
Last of the Pagan—Metro-Goldwyn-Mayer.
Last Outpost, The—Paramount.
Last Parade, The—Columbia.
Last Performance (D-AT)—Universal.
Last Ride—Universal.
Last Round-Up, The—Paramount.

Last Trail, The—Fox.
Last Warning, The (My-D-M-PT)—Universal.
Last Wilderness, The—Du World.
Latin Love—Mayfair.
Laugh and Get Rich—RKO Radio.
Laughing at Life—Mascot.
Laughing Boy—Metro-Goldwyn-Mayer.
Laughing Lady, The (D-AT)—Paramount.
Laughter (CD-AT)—Paramount.
Laughter in Hell—Universal.
La Vie Parisienne—Grand National.
La Woe—Majestic.
Law and Lowliness—Universal.
Law and Order—Universal.
Law Beyond the Range—Columbia.
Lawful Lascery—RKO Radio.
Law of 45's—Grand National.
Law of the North—Monogram.
Law of the Sea—Monogram.
Law of the Tong—Willis Kent.
Law of the West—Sono Art-World Wide.
Lawless Frontier—Monogram.
Lawless Range—Republic.
Lawless Riders—Columbia.
Lawless Woman—Chesterfield.
Lawyer Man—Warner Brothers.
Lawyer's Secret, The—Paramount.
Lawyer's River—Metro-Goldwyn-Mayer.
Leap Year—British and Dominions.
Leatherneck, The (D-PT)—Pathes.
Leathernecking (MC)—Radio Pictures.
Lester Ladies—Tiffany.
Legong: Dance of the Virgins—Du World.
Lemon Drop Kid—Paramount.
Lena Rivers—Tiffany.
Les As Du Turf—Paramount.
Les Miserables—United Artists.
Let 'Em Have It—United Artists.
Let Us Be Gay (CD-AT)—Metro-Goldwyn-Mayer.
Let's Be Richy—Universal.
Let's Fall in Love—Columbia.
Let's Go Native (C-AT, S)—Paramount.
Let's Live and Laugh—Wardour Films.
Let's Live Tonight—Columbia.
Let's Talk It Over—Universal.
Let's Try Again—RKO Radio.
Letter, The (D-AT)—Paramount.
Letty Lynton—Metro-Goldwyn-Mayer.
Life Begins—First National.
Life Begins at 40—Fox Films.
Life Goes On—Paramount-British.
Life in the Congo—Kinemadrome.
Life in the Raw—Fox.
Life of the Party, The (C-AT)—Warner Brothers.
Life of Virgie Winters—RKO Radio.
Light Fingers (D-AT)—Columbia.
Light of New York (AT)—Warner Brothers.
Light of Western Stars, The (W-AT)—Para.
Lightnin' (CD-AT)—Fox.
Lightnin' Smith Returns—Standard.
Lightning Flyer, The—Columbia.
Lightning Strikes Twice—RKO Radio.
Lilac Time (D-ME)—First National.
Lilies of the Field (D-AT)—First National.
Lilliem (D-AT)—Fox.
Liloom (Remake)—Fox Films.
Lily Turner—First National.
Lily Christine—Paramount.
Limeshouse Blues—Paramount.
Lispector Man, The—Powers Pictures.
Linda (ME)—First Division.
Lion and the Lamb—Columbia.
Lion and the Mouse (PT-M)—Warner Brothers.
Little Accident (C-AT)—Universal.
Little America—Paramount.
Little Big Shot—Warner Brothers.
Little Caesar—First National.
| New Morals for Old— Metro-Goldwyn-Mayer. |
| New Orleans (PT-M)— Tiffany-Stahl. |
| New Year’s Eve (D-M)— Fox. |
| New York Nights (D-AT)— United Artists. |
| New My Rich— Paramount. |
| Nice Women— Universal. |
| Night at the Opera, A— Metro-Goldwyn-Mayer. |
| Night at the Ritz, A— Warner Bros. |
| Night After Night— Paramount. |
| Night Alarm— Majestic. |
| Night and Day— Gaumont British. |
| Night Angel— Paramount. |
| Night Beat— Mayfair. |
| Night Club Lady— Columbia. |
| Night Court, The— Metro-Goldwyn-Mayer. |
| Night in Paradise, A— Kinematograph. |
| Night is Young, The— Metro-Goldwyn-Mayer. |
| Night Life in Reno— Artclass. |
| Night Like This, A— British and Dominions. |
| Night Mayor, The— Columbia. |
| Night Nurse— Warner Bros. |
| Night of June 13— Paramount. |
| Night of Terror— Columbia. |
| Night Parade— RKO Radio. |
| Night Raid— Proctor Trading. |
| Night Ride (D-AT)— Universal. |
| Night Rider, The— Artclass. |
| Night Watch, The (D-ME)— First National. |
| Night Work (C-AT)— RKO Pathé. |
| Night World— Universal. |
| Nightstick (AT)— United Artists. |
| Nine Till Six— Associated British Radio. |
| 1914— Capital. |
| Ninth Guest, The— Columbia. |
| Nitwits, The— RKO Radio. |
| *Nix on Damocles— Fox. |
| *No Defense (D-AT)— Warner Bros. |
| *No Funny Business— Ferrone Productions. |
| *No Greater Glory— Columbia. |
| *No Greater Love— Columbia. |
| *No Lady— Gaumont British. |
| *No Limit— Paramount. |
| *No Living Witness— Mayfair. |
| *No Man of Her Own— Paramount. |
| *No Marriage Ties— RKO Radio. |
| *No More Orchids— Columbia. |
| *No More Women— Paramount. |
| *No, No Nanette (MC)— First National. |
| *No One Man— Paramount. |
| *No Other Woman— RKO Radio. |
| *No Ransom— Liberty Pictures. |
| *Noah’s Ark (D-PT ME)— Warner Bros. |
| *Nobody’s Children (M)— Fox. |
| *Noisy Neighbors (CD— Synchronized— Pathe. |
| Necah O’Neal— Du World. |
| Northern Frontier— Ambassador. |
| Not Against Flesh— General Foreign Sales Corp. |
| Not Damaged (D-AT, M)— Fox. |
| Not Exactly Gentlemen— Fox. |
| *Not Quite Decent (D-TME)— Fox. |
| *Not So Dumb (CD-AT)— Metro-Goldwyn-Mayer. |
| *Nothing But the Truth (CD-AT)— Paramount. |
| Notorious Affair, A (CD-AT)— First National. |
| Notorious But Nice— Chesterfield. |
| Notorious Gentleman, A— Universal. |
| Notorious Sophie Lang— Paramount. |
| November Night (Polish)— Capital. |
| Now and Forever— Paramount. |
| Now I’ll Tell— Fox. |
| Numbered Man (D-PT)— First National. |
| Nur Am Rhen— Foreign Talking Pictures. |
| Nut Farm, The— Republic. |

**Office Wife, The (D-AT)— Warner Bros.**

**Office O’Brien (D-AT)— RKO Pathé.**

**Office 113— Allied.**

**Oh! Daddy— Gaumont British.**

**Oh, For a Man! (CD-AT)— Fox.**

**Oh Sailor Behave! (C-AT)— Warner Bros.**

**Oh, Yeah! (C-AT)— Pathé.**

**Oil Lamps of China— First National.**

**Oil Raider, The— Mascot.**

**Okay America— Universal.**

**Oklahoma Cyclone, The (W-AT)— Tiffany.**

**Oklahoma Jim— Monogram.**

**Old Bill— Du World.**

**Old Curiosity Shop— Grand National.**

**Old Dark House, The— Universal.**

**Old English (D-AT)— Warner Bros.**

**Old-Fashioned Way, The— Paramount.**

**Old Homestead, The— Liberty.**

**Old Man’s Journey— RKO Radio.**

**Oliver Twist— Monogram.**

**Olsen’s Big Moment— Fox.**

**On the Level (CD-AT)— Fox.**

**One A.M.— Warner Bros.**

**On With the Show (MC)— Warner Bros.**

**On Your Back (D-AT)— Fox.**

**Once a Gentleman (C-AT)— Sono Art— World.**

**One— Paramount.**

**Once a Lady— Paramount.**

**Once a Sinner— Fox.**

**Once in a Blue Moon— Paramount.**

**Once in a Lifetime— Universal.**

**Once to Every Bachelor— Liberty.**

**Once to Every Woman— Columbia.**

**One Unembarrassing Night (C-AT)— MGM.**

**One Exciting Adventure— Universal.**

**One Frightened Night— Mascot.**

**One Heavenly Night— United Artists.**

**One Hour Later— Paramount.**

**One Hour With You— Paramount.**

**One Hysterical Night (C-AT)— Universal.**

**One in a Million— Invincible.**

**One Man’s Life— Columbia.**

**One Mad Kiss (D-AT, M)— Fox.**

**One Man Law— Columbia.**

**One Murderer— Warner Bros.**

**One More River— Universal.**

**One More Spring— Fox Films.**

**One New York Night— Metro-Goldwyn-Mayer.**

**One Night at Susie’s (C-AT)— First National.**

**One Night of Love— Columbia.**

**One Rainy Night (PT)— Universal.**

**One Romantic Night (C-AT)— United Artists.**

**One Stolen Night— Warner Bros.**

**One Sunday Afternoon— Paramount.**

**One Sundown Afternoon— Hungary.**

**One Way Passage— Warner Bros.**

**One Way Ticket— Columbia.**

**One Way Trail— Columbia.**

**One Woman Idea, The (D-CAT)— Fox.**

**Only Saps Work (C-AT)— Paramount.**

**One Year Later— Allied.**

**Only the Brave (D-AT)— Paramount.**

**Only Yesterday— Universal.**

**Operator Thirty— Metro-Goldwyn-Mayer.**

**Orchid Woman, The— Excellent.**

**Orchids to You— Fox Films.**

**Orders is Orders— Gaumont British.**

**Orient Express— Fox.**

**O’Shaughnessy’s Boy— Metro-Goldwyn-Mayer.**

**Other Men’s Women— Warner Bros.**

**Other Tomorrow (D-AT)— First National.**

**Our Better— RKO Radio.**

**Our Blushing Brides (CD-AT)— MGM.**

**Our Daily Bread— United Artists.**

**Our Dancing Daughters (D)— MGM.**

**Our Little Girl— Fox Films.**

**Our Modern Maidens (D-PT)— MGM.**

**Our Outfit— Universal.**

**Our Outfit (D-ME)— First National.**

**Our Outcast Lady— Metro-Goldwyn-Mayer.**
Outlaw Justice—Majestic.
Outlaw Law—Puritan.
Outlaw Tamer, The—Empire.
Outlawed Guns—Universal.
Out of Singapore—Goldsmith Pictures.
*Outside the Law* (D-AT)—Universal.
Outside the—Metro-Goldwyn-Mayer.
*Outward Bound* (D-AT)—Warner Bros.
Over the Hill—Fox.
Over the Seven Seas—Vanderbilt.
*Overland Bound* (D-AT)—Top syndicate.

P
Paddy, the Next Best Thing—Fox.
Pagan Lady—Columbia.
Page Miss Glory—Warner Bros.
Pagliacci—Audio Cinema.
Paid (Mel-AT)—Metro-Goldwyn-Mayer.
*Painted Angel* (D-AT)—First National.
*Painted Desert*, The—RKO Pathe.
*Painted Faces* (CD-AT)—Tiffany.
*Painted Woman*—Fox.
Palm Days—United Artists.
Paloona—United Artists.
*Passion*—RKO Pathe.
Parachute Jumper—Warner Bros.
*Parade of the West* (WC-AT)—Universal.
Paradise Canyon—Republic.
Paramount on Parade (E)—Paramount.
Pardon My Gun (WC-AT, M)—RKO Pathe.
Pardon Us—Metro-Goldwyn-Mayer.
Paris Bound (D-AT)—RKO Pathe.
Paris in Spring—Paramount.
Parisian Romance, A—Allied.
Parlor, Bedroom and Bath—MGM.
Parole Girl—Columbia.
Part Time Wife (MC-AT)—Fox.
Partners—RKO Pathe.
Partners of the Trail—Monogram.
Party Does Not Answer—Capital.
Party Girl (D-AT)—Tiffany.
Party Husband—First National.
Party Wife—Columbia.
Party’s Over, The—Columbia.
Passing of the Third Floor Back—GB Pictures.
Passing Shadows—Fox.
Passion Song—Excellent Pictures.
Passionate Plumber—Metro-Goldwyn-Mayer.
Passport to Hell, A—Fox.
Passport to Paradise—Maya.
Past of Mary Holmes, The—RKO Radio.
Patrol, The (D-M)—Paramount.
Patritos, The—Aminko.
Pay Off, The (Mel-AT)—Radio.
Payment Deferred—Metro-Goldwyn-Mayer.
Payoff, The—First National.
Peach O’Reno—RKO Radio.
Peacock Alley (D-AT)—Tiffany.
Peacock Fan, The—Chesterfield.
Peasants—Aminko.
Peeck’s Bad Boy—Fox.
Peg O’ My Heart—Metro-Goldwyn-Mayer.
Peg of Old Drury—B and D.
Penal Code, The—Freuler Film Associates.
Penny Princess—Excellent.
Penrod and Sam—First National.
Penthouse—Metro-Goldwyn-Mayer.
People Will Talk—Paramount.
People’s Enemy—RKO Radio.
Perfect Clue, The—Majestic.
Perfect Crime, The (Mel-PTE)—FBO (Radio).
Perfect Understanding—United Artists.
Personal Maid—Paramount.

Personal Maid’s Secret—Warner Bros.
Personality (CO-AT)—Columbia.
Personality Kid, The—Warner Bros.
Peter Ibbetson—Republic.
Peter Vinogradov—Aminko.
Petersburg Nights—Aminko.
Petterson and Bendel—Scandinavian Talking Pic.
Phantom, The—Artclass.
Phantom Broadcast—Monogram.
Phantom Express, The—Majestic.
Phantom Film, The—Olympic.
Phantom Light, The—Gaumont British.
Phantom of Crestwood—RKO Radio.
Phantom of the Desert (W-AT)—Syncticate.
Phantom of the Opera (My-PT)—Universal.
Phantom President, The—Paramount.
Phantom Thunderbolt—World Wide.
Pickadilly (D-ME)—Sono Art-World Wide.
Pick Up—Paramount.
Picture Brides—Allied.
Picture Snatcher—Warner Bros.
Pilgrimage—Fox.
Piri Knows All—Arkay Film.
Plastered in Paris (M)—Fox.
Platinum Blonde—Columbia.
Play Girl—Warner Brothers.
Playboy of Paris (M)—Paramount.
Playing Around (L-AT)—First National.
Playthings of Desire—Pinnacle.
Pleasure—Artclass.
Pleasure Crazed (D-AT)—Fox.
Pleasure Cruise—Fox.
Pledge, The—Protest.
Pocatello Kid—Tiffany.
Pointed Heels (D-AT)—Paramount.
Police Call—Showmen’s Pictures.
Police Car 17—Columbia.
Police Court—Monogram.
Politics—Metro-Goldwyn-Mayer.
Polly of the Circus—Metro-Goldwyn-Mayer.
Poor I.F.A.
Port of Lost Dreams—Invincible.
Possessed—Metro-Goldwyn-Mayer.
Post Mortems (AT)—Paramount.
Potemkin—Kinemacolor.
Powder My Back (M)—Warner Bros.
Powder Smoke Range—RKO Radio.
Power—Gaumont British.
Power and the Glorv, The—Fox.
Prep and Pep (CD-M)—Fox.
Prescott Kid, The—Columbia.
President Vanishes—Paramount.
Premiere—RKO Pathe.
Pride of the Legion—Mascot.
Primrose Path—Hollywood Films.
Prince of Arcadia—Gaumont British.
Prince of Diamonds (AT)—Columbia.
Princess and the Plumber, The (CD-AT)—Fox.
Princess Charming—Gaumont British.
Princess O’Hara—Universal.
Prisoners (D-TME)—First National.
Private Detective 62—Warner Bros.
Private Jones—Universal.
Private Life of Don Juan, The—United Artists.
Private Scandal—Paramount.
Private Scandal, A—Headline Pictures.
Private Secretary—Twickenham.
Private Worlds—Paramount.
Prizefighter and the Lady, The—MGM.
Probation—Chesterfield.
Professional Sweetheart—RKO Radio.
Prosperity—Metro-Goldwyn-Mayer.
Protection (Mel-Ne)—Fox.
Public Defender—Radio Pictures.
Public Enemy—Warner Brothers.
Public Hero No. 1—Metro-Goldwyn-Mayer.
Red Wagon—Grand National.
Red Wine (M)—Fox.
Redeeming Sin, The—(D-PTME)—WB.
Redemption—Columbia.
Redemption (D-AT)—Metro-Goldwyn-Mayer.
Redskin—D-ME—Paramount.
Reform Girl—Tower.
Repealed Nurese—First National.
Remember Last Night?—Universal.
Rendezvous at Midnight—Universal.
Renegades (D-AT)—Fox.
Renegades (D-AT)—RKO Radio.
Reno (D-AT)—Sono Art-World Wide.
Reno Divorce, A (M)—Warner Brothers.
Reserved for Ladies—Paramount.
Resurrection—Universal.
Return of Casey Jones—Monogram.
Return of Bulldog Drummond—BIP.
Return of Chande—Principal.
Return of Dr. Fu Manchu, The—(My-AT)—Para.
Return of Nathan Becker—Worldkino.
Return of Peter Grimm, The—RKO Radio.
Return of Sherlock Holmes, The—(D-AT)—Para.
Return of the Terror—First National.
Reunion in Vienna—Metro-Goldwyn-Mayer.
Revenge (ME)—United Artists.
Revenge at Monte Carlo—Mayfair.
Revenge Rider—Columbia.
Reversal of Wild Horses (See "King of the Wild Horses")—First National.
Rich Are Always With Us—First National.
Rich Man's Folly—Paramount.
Rich People—(CD-AT)—RKO Pathe.
Rich Uncle, The—Metropolis.
Richest Girl in the World—RKO Radio.
Richest Man in the World, The—(D-AT)—MGM.
Riddle Ranch—Mitchell Leichter-Beaumont.
Ride Him Cowboy—Warner Brothers.
Rider of Death Valley—Universal.
Rider of the Law, The—Commodore.
Riders of Destiny—Monogram.
Rider of the Plains, A—Syndicate.
Riders of the Cactus—Big 4.
Riders of the Desert—World Wide.
Riders of the Golden Gulch—West Coast Studios.
Riders of the North—Syndicate.
Riders of the Purple Sage—Fox.
Ridin' Fool—Tiffany.
Ridin' for Justice—Columbia.
Ridin' Law (W-AT)—Big 4.
Ridin' Through—Commodore.
Ridin' Tornado, The—Columbia.
Riding Wild—Columbia.
Riffraff—Metro-Goldwyn-Mayer.
Right of Way, The—First National.
Right to Live, The—(W-AT)—Pathe.
Right to Romance, The—RKO Radio.
Riley the Cop (M)—Fox.
Ringer, The—First Division.
Rinty of the Desert (Mel-M)—Warner Brothers.
Rio Grande Raiders—Big 4.
Rio Rita (AT-S)—FBO (Radio).
Rio Rito, The (Mel-R)—Fox.
Rip Roaring Broncs—Big 4.
Rip Roaring Riley—Puritan.
Riptide—Metro-Goldwyn-Mayer.
River, The—(D-PT) ME—Fox.
River of Romance, The—(CD-AT)—Paramount.
River Pirate, The—(Mel-M)—Fox.
River Woman, The—(D-E)—Gotham.
Riding Dad—(D-AT)—Warner Brothers.
Road to Hell—Public Welfare Films.
Road to Paradise—(D-AT)—First National.
Road to Life—Amko.
Road to Reno—Paramount.
Road to Ruin—First Division.
Sin Takes a Holiday (D-AT)—RKO Pathe.
Sin's Pay Day—Mayfair Pictures.
Sing and Like It—RKO Radio.
Sing and Sing Nights—Monogram.
Sing, Sinner, Sing—Majestic.
'Singer of Seville, The (D-AT)—MGM.
Singing Fool, The (CP-PTM)—WB.
Singing Troubadour—Danny.
Single Handed Sanders—Monogram.
Single Sin, The—Tiffany.
'Single Standard, The (D-ME)—MGM.
Sins of the Children (Mel-W)—Warner Brothers.
Sins of the Fathers (D-M)—Paramount.
Sister to Judas—Mayfair.
Sisters (D-AT)—Columbia.
Sisters Under the Skin—Columbia.
Sitting Tight—Warner Brothers.
Sitting Pretty—Paramount.
6 Cylinder Love—Fox.
Six Day Bike Rider—First National.
Six Hours to Live—Fox.
Six of a Kind—Paramount.
Sixteen Fathoms Deep—Monogram.
Skin Deep (D-PT, ME)—Warner Brothers.
Skin Game—Powers Pictures.
' Skinner Steps Out (AT)—Universal.
Skippy—Paramount.
Skybound—Furian.
Sky Bride—Paramount.
Sky Devils—United Artists.
Sky Hawk (D-AT)—Fox.
Sky Raiders—Columbia.
Sky Spider, The—Mayfair.
Skyline—Fox.
Skyway—Monogram.
Sleepers East—Fox.
Sleeping Car—Gaumont British.
Sleepless Nights—Remington.
Slightly Married—Chesterfield.
Slightly Scarlet (D-AT)—Paramount.
Slightly Used (M)—Warner Brothers.
Slums of Tokio—Moviegraphs.
Smart Girl—Paramount.
Smart Money—Warner Brothers.
Smart Woman—Radio Pictures.
Smartly—Warner Brothers.
'Smiling Irish Eyes (D-AT)—First National.
Smiling Lieutenant, The—Paramount.
Smoke Bellew—First Division.
Smoke Lightnin’—Fox.
Smokey Smith—Commodore.
Smoking Guns—Universal.
Smoky—Fox.
Sniper, The—Amkino.
So Big—Warner Brothers.
So Long Letty (D-AT)—Warner Brothers.
So Red the Rose—Paramount.
So This Is Africa—Columbia.
So This Is Arizona—Big 4.
So This Is College (C-AT)—MGM.
So This Is London (C-AT)—Fox.
So You Won’t Talk—First National.
Sob Sister—Fox.
Social Lion, The (C-AT)—Paramount.
Social Roses—Columbia.
'Society Doctor—Metro-Goldwyn-Mayer.
Society Fever—Grand National.
Society Girl—Fox.
Soldiers of the Storm—Columbia.
'Soldier’s Plaything, A (CD-AT)—WB.
Soldiers and Women (D-AT)—Columbia.
Solitaire Man—Metro-Goldwyn-Mayer.
Sombras de Gloria—Sono Art-World Wide.
Son Daughter—Metro-Goldwyn-Mayer.
Son of a Sailor—First National.
Son of India—Metro-Goldwyn-Mayer.
Son of Kong—RKO Radio.
Son of Oklahoma—World Wide.
Son of the Border—RKO Radio.
Son of the Gods (D-AT)—First National.
Son of the Plains, A—Syndicate Pictures.
Song of Happiness—Amkino.
Song of Kentucky, A (D-AT)—Fox.
Song of Life—Tobis.
Song of Love (D-AT)—Columbia.
Song of My Heart (D-AT, S)—Fox.
Song of Songs—Paramount.
Song of the Eagle—Paramount.
Song of the Flame (D-AT)—First National.
Song of the West (O)—Warner Brothers.
Songs of Steel—Chesterfield.
Songs of the Saddle (W-AT)—Universal.
Song You Gave Me, The—Columbia.
Sonny—Paramount.
*Sophomore, The (C-AT)—Pathé.
Sorrel and Son—United Artists.
S. O. S. Iceberg—Universal.
Soul of the Shums—Mayfair Pictures.
Soup to Nuts (C-AT)—Fox.
South of Panama—Chesterfield.
South of Sante Fe—Sono Art-World Wide.
South Sea—Columbia.
South Sea Adventures—Principal Distrib. Corp.
South Sea Rose (D-AT)—Fox.
Soviet China Through the Eyes of an American—Imperial.
Soviet Russia Today—Amkino.
Soviet Youth—Mayfair Pictures.
Soviet on Parade—Kinematrex.
Spanish Cape Mystery, The—Republic.
Speak Easily—Metro-Goldwyn-Mayer.
Speakeasy (CD-AT)—Fox.
Special Agent—Warner Brothers.
Splecked Band, The—First Division.
Speed Demon—Columbia.
Speed Madness—Mercury.
Speed Wags—Columbia.
Speedway (CD-ME)—Metro-Goldwyn-Mayer.
Spell of Tatra—the—Metro-Goldwyn-Mayer.
Spider, The—Monogram.
Spider, The—Fox.
Spieler, The (PT)—Pathé.
Spirit of Notre Dame—Universal.
Spirit of the West—Allied Pictures.
Spite Marriage (C-ME)—Metro-Goldwyn-Mayer.
Spitefire—RKO Radio.
Splendor—United Artists.
Splinters in the Navy—Gaumont-W. & F.
Spoilers (D-AT)—Paramount.
Sporting Chance—Peerless.
Sport Parade—RKO Radio.
Spring Is Here (MC)—First National.
Spring Tonic—Twentieth Cent.—Fox.
Sprinftime for Henry—Fox.
Spy, The—Fox.
*Squall, The (D-AT)—First National.
Square Shooter—Columbia.
Square Shoulder (Mel-PT)—Pathé.
Squealer, The (D-AT)—Columbia.
Stage Mother—Metro-Goldwyn-Mayer.
Stamboul—Paramount-British.
Stamboul Quest—Metro-Goldwyn-Mayer.
Stand Up and Cheer—Fox.
Star of Midnight—RKO Radio.
Star Packer, The—Monogram.
Star Witness—Warner Brothers.
Stark Mad (Mel-AT)—Warner Brothers.
Stars Over Broadway—Warner Brothers.
State Fair—Twentieth Cent.—Fox.
State Street Sadie (PT-M)—Warner Brothers.
State Trooper—Columbia.
State’s Attorney—RKO Radio.
Steady Company—Universal.
Steamboat Round the Bend—Twentieth Cent.—Fox.
Stepping Out—Metro-Goldwyn-Mayer.
Stepping Sisters—Fox.
Stingaree—RKO Radio.
Stoker, The—Allied Pictures.
Stolen Harem—Paramount.
Stolen Heaven—Paramount.
Stolen Kisses (C-PTME)—Warner Brothers.
Stolen Sweets—Chesterfield.
Stone of Silver Creek—Universal.
Storm, The (D-AT)—Universal.
Storm at Daybreak—Metro-Goldwyn-Mayer.
Storm Over the Andes—Universal.
Stormy—Universal.
Story of Temple Drake, The—Paramount.
Stowaway—Universal.
Straight from the Heart—Universal.
Straightaway—Columbia.
Stranded—Warner Brothers.
Strange Adventure—Monogram.
Strange Cargo (D-AT)—Pathé.
Strange Case of Clara Deane, The—Paramount.
Strange Interlude—Metro-Goldwyn-Mayer.
Strange Justice—RKO Radio.
Strange Love of Molly Louvain—First National.
Strange People—Chesterfield.
Strange Wives—Universal.
Stranger in Town—Warner Brothers.
Strangers All—RKO Radio.
Strangers in Love—Paramount.
Strangers May Kiss—Metro-Goldwyn-Mayer.
Strangers of the Evening—Tiffany.
Straw’s Great Waltz—Tom Arnold.
Strawberry Roan—Universal.
Streamline Express—Mascot.
Street Angel (D-PTME)—Fox.
Street Girl (AT-S)—FBO (Radio).
Street of Chance (D-AT)—Paramount.
Street of Shadows—Big Productions.
Street of Women—Warner Brothers.
Street Scene—United Artists.
Strictly Dishonorable—Universal.
Strictly Dynamite—RKO Radio.
Strictly Illegal—Gaumont British.
Strictly Modern (CD-AT)—First National.
Strictly Personal—Paramount.
Strictly Unconventional (CD-AT)—MGM.
Strong Boy (D-M)—Fox.
Struggle, The—United Artists.
Struggle for Life—Fox.
Student Days—Paul Heinz.
Student Tour—Metro-Goldwyn-Mayer.
Student’s Romance, The—Associated British.
Student’s Secret—Heinz.
Studio Murder Case, The (My-AT)—Paramount.
Study in Scarlet, A—World Wide.
Submarine (ME)—Columbia.
Substitute Wife, The—Columbia.
Subway Express—Columbia.
Success at Any Price—RKO Radio.
Successful Calamity—A—Warner Brothers.
Successful Failure—A—Monogram.
Such Is Life—Frank Norton.
Such Men Are Dangerous (D-AT)—Fox.
Such Women Are Dangerous—Fox.
Sucker Money—Hollywood.
Suicide Flight—RKO Pathe.
Suicide Squad—Furitas.
Sunday Night When the Village Band Plays—Casino.
Sundown Rider—Columbia.
Sundown Trail—RKO Pathe.
Sunny (D-AT, S)—First National.
*Sunny Side Up (D-AT)—Fox.
Sunny Skies (CD-AT)—Tiffany.
Sunny Youth—Ankino.
Sunrise (M)—Fox.
Sunrise Trail, The—Tiffany.
Sunset of Power—Universal.
Sunset Pass—Paramount.
Sunset Range—First Division.
Sunset Trail—Tiffany.
Sunshine Susie—Gainsborough.
Supernatural—Paramount.
Superspeed—Columbia.
Sure Shot Dick—RKO Radio.
Surrender—Fox.
Susan Lenox, Her Fall and Rise—MG-MGM.
Susanne Macht Ordnuung—Foreign.
Svengali—Warner Brothers.
Swann River—Sono Art-World Wide.
Sweden, Land of the Vikings—Assoc. Cinemas.
Svedenhielm—Scandinavian.
Sweepings—RKO Radio.
Sweepstakes—Liberty.
Sweepstakes—RKO Pathe.
Sweet Adeline—Warner Brothers.
Sweet Kitty Bollais (CD-AT)—Warner Brothers.
Sweet Mama (CD-AT)—First National.
Sweet Music—Warner Brothers.
Sweet Stepmother—Danaubia.
Sweet Surrender—Universal.
Sweetheart of Sigma Chi, The—Monogram.
Sweethearts and Wives (D-AT)—First National.
Sweethearts on Parade (CD-AT)—Columbia.
Sweetie (CD-AT)—Paramount.
Swell Head—Columbia.
Swellhead (CD-AT)—Tiffany.
Swifty—Grand National.
Swing High (CD-AT, S)—RKO Pathe.
Symphony for Living—Invincible.
Symphony in Two Parts—Sono Art-World Wide.
Symphonie of Six Million—RKO Radio.
Synchroncope—RKO Radio.
'Synthetic Sin (D-ME)—First National.

T

Ta Galazia Keria—Frank Norton.
Tabu—Paramount.
Talor Made Man, A—MGM.
Take a Chance—Paramount.
Take the Heir (C-ME)—Big 4.
Take the Stand—Liberty Pictures.
Talk of Hollywood (CD-AT)—Sono Art-W. W.
Taming of the Shrew (C-AT)—United Artists.
Taming the Jungle—Invincible.
Tangled Destiny—Mayfair.
Tangled Fortunes—Big Four Film Corp.
Tanned Legs—RKO Radio.
Tarnished Lady, The—Paramount.
Tarzan and His Mate—Metro-Goldwyn-Mayer.
Tarzan the Fearless—Principal.
Taxi—Warner Brothers.
Taxi 13—RKO.
Telegraph Trail, The—Warner Brothers.
Tell Tale Heart—Du World.
Tempest OfE—United Artists.
Tempest, The—UA.
'Temple Tower (Mel-AT)—Fox.
Temptation (D-AT)—Columbia.
Temptation's Workshop—Mayfair.
Ten Cents a Dance—Columbia.
Ten Dollar Raise—Fox Films.
Ten Minute Alibi—British Lion.
Ten Nights in a Barroom—Goetz.
Tenderfoot, The—First National.
Tenderloin (PT-M)—Warner Brothers.
Terra Madre—Transcontinental.
Terror, The (AT)—Warner Brothers.
Terror Aboard—Paramount.
Terror of the Plains—Commodore.
Terror Trail, The—Universal.
Tess of the Storm Country—Fox.

Texan, The (D-AT)—Paramount.
Texan, The Bad Man—Universal.
Texas Buddies—World Wide.
Texas Cyclone—Columbia.
Texas Gun-Fighter—Tiffany.
Texas Pioneers—Monogram.
Texas Ramblers, The—Spectrum.
Texas Ranger—Columbia.
Texas Terror—Republic.
Thanks a Million—Twentieth Century-Fox.
Thack—British and Dominions.
That Blonde (PT)—Universal.
That's Gratitude—Columbia.
That's My Boy—Columbia.
Theft of the Mona Lisa—Tobis.
Their Big Moment—RKO Radio.
Their Mad Money—Fox.
Their Own Desire—MGM.
There Goes the Bride—Gaumont British.
There's Always Tomorrow—Universal.
These Charming People—Paramount.
This Is Looking Up—Gaumont British.
They Call It Sin—First National.
They Had to See Paris (CD-AT)—Fox.
They Just Had to Get Married—Universal.
They Never Come Back—Artclass.
Third Alarm, The (Mel-AT)—Tiffany.
Thirteen Women—RKO Radio.
Thirteenth Chair (Mel-AT)—MG-MGM.
Thirteenth Guest—Monogram.
Thirty Day Princess—Paramount.
Thirty Days—Patricia.
Thirty-Nail Steps, The—Triumph Pictures.
This Day and Age—Paramount.
This Is Heaven (D-ME)—United Artists.
This Is the Life—Twentieth Cent.-Fox.
This Is the Night—Paramount.
This Mad World (D-AT)—Metro-Goldwyn-Mayer.
This Man Is Mine—RKO Radio.
This Modern Age—Metro-Goldwyn-Mayer.
This Reckless Age—Paramount.
This Side of Heaven—Metro-Goldwyn-Mayer.
This Sporting Age—Columbia.
This Thing Called Love (CD-AT)—RKO Path.
This Week of Grace—Radio.
This Woman Is Mine—Paramount.
Thoroughbred (AT)—Tiffany.
Those Three French Girls (C-AT, S)—MGM.
Those We Love—Tiffany.
Those Who Dance (Mel-AT)—Warner Brothers.
$1,000 a Minute—Republic.
Three Castles—Allied Pictures.
Three Cornered Moon—Paramount.
Three Faces East (D-AT)—Warner Brothers.
Three From Filling Station—UFA.
3 Girls Lost—Fox.
365 Nights in Hollywood—Fox Films.
Three Kids and a Queen—Universal.
Three Live Ghosts (CD-AT)—United Artists.
Three Loves—Warner Brothers.
Three Men Under the Snow—Hungaria.
Three on a Honeymoon—Fox.
Three on a Match—First National.
Three Passions (D-ME)—United Artists.
Three Sisters (D-AT)—Fox.
Three Songs About Lenin—Ankino.
Three Wise Girls—Columbia.
Three Who Loved—RKO Radio.
Thrill Hunter, The—Columbia.
Thrill of Youth—Chesterfield.
Through a Glass Darkly—First Division.
Through Different Eyes (D-AT)—Fox.
Through the Centuries—Beacon.
Throwback, The—Universal.
Thunder Below—Paramount.
Thunder Good—Crescent.
Thunder in the East—United Artists.
Thunder in the Night—Twentieth Cent.-Fox.

1256

THE 1937-38 MOTION PICTURE ALMANAC
Trigger Tricks (W-AT)—Universal.
Triumph of Sherlock Holmes—Gaumont British.
Troopers Three (D-AT)—Tiffany.
Trouble Busters—Majestic.
Trouble in Paradise—Paramount.
True Heaven (D-M)—Fox.
True to the Navy (CD-AT, S)—Paramount.
Trumpet Blows, The—Paramount.
Trusty Triggers—Artclass.
Truth About Youth (D-AT)—First National.
Tugboat Annie—MGM.
Tumbling Tumbleweeds—Republic.
Turkey Time—Gaumont British.
Turn Back the Clock—Metro-Goldwyn-Mayer.
Turn of the Tide—British National.
Twentieth Century—Columbia.
Twenty-four Hours—Paramount.
Twenty Million Sweethearts—First National.
20,000 Years in Sing Sing—First National.
*Twix Beds (C-PT, ME)—First National.
Two Husbands—Invincible.
Two Against the Wind—Warner Brothers.
Two Alone—RKO Radio.
Two Fisted—Paramount.
Two-Fisted Justice—Monogram.
Two-Fisted Law—Columbia.
Two for Tonight—Paramount.
Two-Gun Man, The—Tiffany.
Two Heads on a Pillow—Liberty.
Two Hearts in Harmony—Associated British.
Two Hearts in Waltz Time—Assoc. Cin. of Amer.
Two Hearts That Beat As One—UFA-Protex.
Two Kinds of Women—Paramount.
Two Lovers (ME)—United Artists.
Two Men and a Maid (PT)—Tiffany-Stahl.
Two O’clock in the Morning (My-At)—Syndicate.
Two Orphans, The—Blue Ribbon Photoplays.
Two Seconds—First National.
Two Sinners—Republic.
Two Souls—Titan Films.
Two Weeks Off (CD-ME)—First National.
Two White Arms—MGM-British.
Two Worlds—E. A. Dupont.
Unashamed—Metro-Goldwyn-Mayer.
Uncertain Lady—Universal.
Uncle Moses—Universal Talking Pictures.
Uncle Tom’s Cabin—Universal.
Under a Texas Moon (F-AT, S)—WB.
Under Cover Man—Paramount.
Under Eighteen—Warner Brothers.
Under Montana Skies (CD-AT)—Tiffany.
Under Pressure—Fox Films.
Under Suspicion—Fox.
Under Texas Skies (W-AT)—Syndicate.
Under the Pampas Moon—Fox.
Under the Tonto Rim—Paramount.
Undertow (D-AT)—Universal.
Unexpected Father—The Universal.
Unfaithful—Paramount.
Unfinished Symphony—Gaumont British.
Unholy Garden—United Artists.
Unholy Love—Allied.
Unholy Three, The (Mel-AT)—MGM.
Union Depot—First National.
Unknown Blonde: See “Broken Lives.”
Unknown Soldier Speaks, The—Lincoln Prods.
Unknown Valley—Columbia.
Unknown Woman—Columbia.
Untamed (D-AT)—Artclass.
Untamed (D-AT)—Metro-Goldwyn-Mayer.
Untamed Africa—Warner Brothers.
Unwelcome Stranger, The—Columbia.
Unwritten Law, The—Majestic.
Up and Up, The (D-AT)—Universal.
Up for Murder—Universal.
Up for the Cup—Gaumont British.
Upland Rider, The (W)—First National.
Up Pops the Devil—Paramount.
Upward Bound—Warner Bros.
Upright Sinner, The—European Films.
Up the Congo (Trav-PT)—Sono Art-World Wide.
Up the River (C-AT)—New York Daily Mirror.
Uptown New York—World Wide.

*Utah Kid, The (W-AT)—Tiffany.

V
Vagabond King, The (D-PT, ME)—Paramount.
Vagabond Lady—Metro-Goldwyn-Mayer.
Vagabond Lover—RKO Radio.
Valiant, The (AT)—Fox.
Valley of Wandering Men—Ambassador Conn.
Vampire Bat, The—Majestic.
Vanishing Frontier—Paramount.
Vanishing Men—Monogram.
Vanishing Riders, The—Spectrum.
Vanity Fair—Allied Pictures.
Vanity Street—Columbia.
Varity (D-PTME)—Paramount.

*Veiled Woman, The (D-M, S)—Fox.

*Vengeance (D-AT)—Columbia.

*Venus (ME)—United Artists.

Very Honorable Gentleman—First National.
Very Idea, The (AT)—FBO (Radio).
Via Pony Express—Majestic.
Vice Squad, The—Paramount.
Victims of Persecution—Rid Pollard.
Victor and Victoria—UFA.
Victoria and Her Husar—Kinematographe.
Victoria, The—Warner Bros.
Viking, The (D-ME)—Metro-Goldwyn-Mayer.
Viking, The—J. D. Williams.
Village Tale—RKO Radio.

*Virginian, The (D-AT)—Paramount.

*Virgins of Bali—Principal.

Virgin—Columbia.

*Virtuoso of the Band (CD-AT)—Universal.

Victor's Sin, The (D-AT)—Paramount.
Viva Villa—Metro-Goldwyn-Mayer.
Voice of the Night—Colombia.

*Voice of the City, The (D-AT)—MGM.

Volga Volga—Kinematographe.
Voltaire—Warner Bros.

W


*Wagon Master, The (W-ME)—Universal.

Wagon Wheels—Paramount.
Wake Up and Dream—Universal.

Wall Street (D-AT)—Columbia.

Walls of Gold—Fox.
Waltz by Strauss, A—Capital Films.
Waltz Time—Gaumont British.
Waltz Time—UFA.
Wandering Jew, The—JA. (R) October 20, 1933.

*Wanderer of the Wasteland—Paramount.
Wanted: See “Elinor Norton.”

War Correspondent—Columbia.
War is a Racket—Eureka Productions.

War Nurse (D-AT)—Metro-Goldwyn-Mayer.
War of the Range—Freuler.
Warming Up (D-ME)—Paramount.
Warrior's Husband, The—Fox.

War's End—Capitol.

Washington Merry Go Round—Columbia.

Water Gypsies—Stanley.

Waterfront (CO-ME)—First National.

Waterfront Lady—Mascot.

Waterloo Bridge—Universal.
Way Back Home—RKO Radio.
Way Down East—Twentieth Century-Fox.

Way for a Sailor (CD-AT)—MGM.
Way of All Men, The (D-AT)—First National.

Way Out West (C-AT)—Metro-Goldwyn-Mayer.
Wayward—Paramount.
We Live Again—United Artists.

Western Rider (Mel-TME)—First National.
Wedding Bells (D-AT)—First National.

Wedding March, The (D-ME)—Paramount.

Wedding Night, The—United Artists.
Wedding Rehearsal—Du Film.

Wedding Rehearsal—London Film. August 13, 1922.

Wednesday's Child—RKO Radio.
Week-End Marriage—First National.
Week Ends Only—Fox.

Welcome Danger (C-AT)—Paramount.
Welcome Home—Twentieth Century-Fox.
We're in the Money—Warner Bros.

We're Not Dressing—Paramount.

We're Out of Human—RKO Radio.

We're Rich Again—RKO Radio Pictures.

Werewolf of London—Universal.

West of Broadway—Metro-Goldwyn-Mayer.

West Cheyenne—Syndicate.

West of Singapore—Monogram. (R) January 31, 1933.

Betty Compton. (SR) April 15, 1933.

West of the Divide—Monogram.

West of the Pecos—RKO Radio Pictures.

West Point of the Air—Metro-Goldwyn-Mayer.

Western Code, The—Columbia.

Western Courage—Columbia.

Western Frontier—Columbia.

Western Justice—Commodore.

Western Nights—United, The—Monogram.

Westerner, The—Columbia.

Westward Bound—Syndicate.

Westward Ho—Republic Pictures.

Westward Passage—RKO Pathe.


Wharf Angel—Paramount.

What a Man Can (CD-AT)—Sono Art-World Wide.

What a Widow (CD-AT)—United Artists.

What Every Woman Knows—MGM.

What Men Want (CD-AT)—Universal.


What Price Decency?—Equitable.


What's the Matter with Your Man?—Columbia.

What's Your Racket?—Mayfair.

Wheel of Life (D-AT)—Paramount.

Wheels of Destiny—Universal.

When a Feller Needs a Friend—MGM.

When a Man Rides Alone—Freuler.

When a Man Sees Red—Universal.

When a Man's a Man—Fox.

When Caesar Ran a Newspaper (AT)—Paramount Pictures.


When Strangers Marry—Columbia.

When Strangers Meet—Liberty.

When You Give Your Heart Away (CD-AT)—UFA.

Where Are Your Children?—Artclass.

Where East is East (D-PT)—MGM.

Where Sinners Meet—RKO Radio.

While Paris Sleeps—Fox.

While the City Sleeps (MD)—MGM.

While the Patient Slept—First National.

Whip, The (D-ME)—First National.

Whipsaw—Metro-Goldwyn-Mayer.

Whirlpool—Columbia.

Whirlwind, The—Columbia.

Whispering Smith Speaks—Twentieth Cen.-Fox.

Whispering Winds (D-PTS)—Tiffany.

*Whispers—United Artists.

Whistlin' Dan—Tiffany.

Whistling in the Dark—Metro-Goldwyn-Mayer.
White Cockato—Warner Bros.
*White Devil—UPA.
White Eagle—Columbia.
White Face—Gainesborough-British.
White Heat—J. D. Top.
White Hell of Pitz Palu (D-AT)—Universal.
White Lies—Columbia.
White Outlaw (WC-ME)—Universal.
White Parade, The—Fox.
White Renegade—Artclass Pictures.
White Shadows in the South Seas (Mel-PTME)—Metro-Goldwyn-Mayer.
White Shoulders—RKO Radio.
White Woman—Paramount.
White Zombie—United Artists.
Whole Town’s Talking, The—Columbia.
Whom the Gods Destroy—Columbia.
Whoopedi (MC)—United Artists.
Why Be Good? (ME)—First National.
Why Bring that Up (CO-AT)—Paramount.
Why Leave Home (MC)—Fox.
Wicked Fox.
Wicked Angel, The—Columbia.
*Wide Open (CD-AT)—Warner Bros.
Widow from Chicago, The (D-AT)—FN.
Widow in Scarlet—Mayfair.
Wien Du Stadt Der Lieder—Protex Films.
Wild Boys—Gaumont British.
Wild Boys of the Road—First National.
Wild Cargo—RKO Radio.
Wild Company (Mel-AT)—Fox.
Wild Girl—Fox.
Wild Gold—Fox.
Wild Horse—Allied Pictures.
Wild Horse Mesa—Paramount.
Wild Men of Kilibari Trav.PT.—TPE.
*Wild Orchids (D-ME)—Metro-Goldwyn-Mayer.
Wild West Whoopie—Allied.
Wilderness Mail—Ambassador.
Win that Girl (CD)—Fox.
Wind, The (D)—Metro-Goldwyn-Mayer.
Wings, Women and Song—E. Chadwick.
Wings (D-ME)—Paramount.
Wings in the Dark—Paramount.
Wings of Adventure (Mel-AT)—Tiffany.
Wings Over Ethiopia—Paramount.
Wings Over Everest—Gaumont British.
Winner Take All—Warner Brothers.
Wiser Sex, The—Paramount.
Witching Hour, The—Paramount.
With Byrd at the South Pole (Trav-PT) Para.
With William Of the Sea—Principal.
Without Children—Liberty.
Without Honors—Artclass.
Without Regret—Paramount.
Wives Beware!—Regent.
*Wolf at Wall Street, The (D-AT)—Paramount.
Wolf Riders—Commodore.
Wolf Song (CD-PT)—Paramount.
Wolves of the Underworld—Regal.
Woman Accused, The—Paramount.
Woman Between—RKO Radio.
Woman Commands, A—RKO Radio.
Woman Condemned—Marcy Pictures.
Woman Decides, The—Yours.
Woman Disputed, (ME)—United Artists.
Woman from Hell (M)—Fox.
Woman from Monte Carlo—First National.
Woman from Moscow (ME)—Paramount.
Woman Hungry—First National.
Woman I Stole, The—Columbia.
Woman in Chains—Associated Radio-British.
Woman in Command, The—Gaumont British.
Woman in Red, The—First National.
Woman in Room 13—Fox.
Woman in the Chair, The—Majestic.
Woman in the Dark—RKO Radio.
Woman of Affairs (M)—Metro-Goldwyn-Mayer.
Woman of Experience—RKO Pathe.
Woman Racket, The (D-AT)—MGM.
*Woman to Woman (D-AT)—Tiffany.
Woman Trap (AT)—Paramount.
Woman Unafraid—Goldsmith.
Woman Wanted—Metro-Goldwyn-Mayer.
Woman’s Man—Monogram.
Women Everywhere (Mel-AT, S)—Fox.
Women Go on Forever—Tiffany.
Women Love Once—Paramount.
Women Must Dress—Monogram.
Women of All Nations—Fox.
Women They Talk About (PT-M)—WB.
Women Who Play—Paramount-British.
Women Won’t Tell—Chesterfield.
Wonder Bar—First National.
Wonder of Women, The (D-AT, ME)—MGM.
Words and Music (CD-AT)—Fox.
Working Girls—Paramount.
Working Man, The—Warner Bros.
World and the Flesh—Paramount.
World Changes, The—First National.
World Gone Mad, The—Majestic.
World in Revolt, The—Du World.
World Moves On, The—Fox.
*Worst Woman in Paris?—Fox.
Would You Believe It (C-ME)—Big 4.
*Wrecker, The (D-ME)—Tiffany.
Wrecker, The—Columbia.
Wreckers, The—Excellent.

X
X Marks the Spot—Tiffany.

Y
Yankee Don—Richard Talmadge Productions.
Yellow Ticket—Fox.
Yes Mr. Brown—United Artists.
Yiddish Mama—Judea Films.
York—Protex.
You Belong to Me—Paramount.
You Can’t Buy Everything—MGM.
You Can’t Buy Love (PT)—Universal.
You Made Me Love You—Majestic.
Young America—Fox.
Young and Beautiful—Mascot.
Young As You Feel—Fox.
Young Blood—Monogram.
Young Bride—RKO Pathe.
Young Desire (D-AT)—Universal.
Young Eagles (D-AT)—Paramount.
Young Forest—Golden State.
Young Man of Manhattan (CD-AT)—Paramount.
Young Nowhers (D-AT)—First National.
Young Sinners—Fox.
Young Woodley (D-AT)—B.I.P.
Younger Generation, The (PT-ME)—Col.
You Said a Mouthful—First National.
Your Uncle Dudley—Twenty-First Century—Fox.
You’re Telling Me—Paramount.
Youth of Maxim, The—Aminko.

Z
Zappatore—Napoli.
Zigeunerbluth—66th Street Corp.
Zoo in Budapest—Fox.
Stories and Plays Bought In Thirteen Months

Producers' purchases of published and original stories, novels and plays beginning with April, 1936, and up to May, 1937, are listed on the following pages, by titles:


ACCIDENTS WILL HAPPEN, original, by Paul A. A. Anderson and Arthur Herman, purchased by Chesterfield-Invincible, for Onslow Stevens, Kay Linaker and Noel Madison; production by Lon Young; supervision by Maury Cohen.

ACCUSED, original, purchased by Criterion Films (United Artists), for Douglas Fairbanks, Jr., and Dolores Del Rio; direction by Thornton Freeland; production by Douglas Fairbanks, Jr.

ACROSS THE AISLE, original, by W. R. Burnett, purchased by Twentieth Century-Fox, for Michael Whelan and Gloria Stuart; production by Sol Wurtzel; screen play by Lew Breslow.

ACTION FOR SLANDER, novel, by Mary Borden, bought by Alexander Korda for production by London Films.

ADA BEATS THE DRUM, play, by John Kirkpatrick, purchased by MGM.

ADVENTURE IN MANHATTAN, story, by May Edginton, with screen adaptation by Jack Kirkland, acquired by Columbia Pictures to star Jean Arthur with Joel McCrea.

ADVENTURE'S END, original story, by Ben Ames Williams, adapted for the screen by Scot Dowling, acquired by Universal.

ADVENTURES OF TOM SAWYER, novel, by Mark Twain, purchased by David O. Selznick of Selznick-International.

AH, MISS KEANE, magazine story, by Grace Sarwell Mason, purchased by Paramount for Virginia Weidler and Billy Lee; production by A. M. Botsford.

AIR MINDED, original, by Eddie Moran, purchased by Radio; screen play by Eddie Moran.

ALCAZAR, original story, by John Wayne and I. Carter Herman, based on the siege of the Spanish fortress, acquired by Trem Carr for production by Universal, starring John Wayne.

ALGERIA, operetta, by Victor Herbert and the late Glen MacConaugh, bought by MGM.

ALL SCARLET, original by Damon Runyon, purchased by Radio.

ALL STEAMED UP, novel, by David Garth, bought by MGM.

ALL THE BROTHERS WERE VALIANT, novel, by Ben Ames Williams, bought by MGM.


ALL TO YOU, original, purchased by Leichter Productions, for Margaret Morris.

AMERICAN LEGION, original story, by Martin Mooney, bought by Columbia.

AMERICAN PLAN, play by Manuel Seff, bought by Universal.

AND SUDDEN DEATH, book and magazine article (title purchased only), taken by Paramount, for Frances Drake, Randolph Scott and Charles Quigley.

ANGEL, original story, by Melchoir Lenzgyl, acquired by Paramount to star Marlene Dietrich. Screen play by Samson Raphaelson. Producers: Ernst Lubitsch.

ANGEL MAKING MUSIC, novel, by Ferenc Molnar, bought by Samuel Goldwyn.


ANOTHER BOSS, original, purchased by Leichter Productions, for Conway Tearle.

APACHE TRAIL, original story, by Tom Gibson, bought by Reliable Pictures.

APPLE A DAY, AN, original story, by Jerry Wald and Bert Granet, bought by Radio.

ARIZONA MAHONEY, written by Joe Cook as an original, acquired by Paramount to star Robert Cummings under direction of James Horne.

ARM OF THE LAW, original by Bert Glennon, cameraman under contract to Twentieth Century-Fox.

ARMORED CAR, original story, by William A. Fierce, dealing with the transportation of gold bullion, bought by Universal.

ARMORED TAXI, original story, by Jack Andrews, purchased by Twentieth Century-Fox.

AROUSE AND BEWARE, novel, by MacKinley Kantor, bought by MGM.

AS BEFORE BETTER THAN BEFORE, play, by Luigi Pirandello, bought by Universal.

ASCENDING DRAGON, THE, play, by Frederick Jackson, bought by Paramount for production by B. P. Schulberg.

AS GUINNESS WAS MARRIED, original, by Norman Kravens and Eddie Buzzell, purchased by Universal; production and direction by Lynn Starling; screen play by Mr. Buzzell and Mr. Starling.

ASIA ROARS, original story, by Clyde E. Elliott, who will produce in conjunction with Burroughs-Tarzan.

ASSASSINS, original (known as "Flirting with Fate," as a silent production), purchased by Radio, for Joe Penner and "Parkyakarkas."
AT YOUR SERVICE, MADAME, magazine story, by Jack O'Dibbell, purchased by Paramount, for production by William LeBaron.

AULD LANG SYNE, original, purchased by FitzPatrick Pictures.

AWFUL TRUTH, THE, play, by Arthur Richman, bought by Columbia.

AY TANK AY GO, original, story, by John Grey, bought by Columbia to star El Brendel.

B ABOVE C, original, by Arthur Sheekman and Dalton Trumbo, bought by MGM.

BABY MINE, play, by Margaret Mayo, bought by Metro-Goldwyn-Mayer.

BACKFIRE, story by Peter B. Kyne, acquired by Maurice Conn for Conn Studios, to star Frankie Darro and Kane Richmond.

BAD MAN'S TERRITORY, original story, by Marion Jackson, bought by Warners to star Dick Foran and Linda Perry.

BALLYHOO ARTIST, original story, by Arthur T. Hornman, bought by Radio.

BARD OF AVON, original, based on the life of Shakespeare, purchased by FitzPatrick Pictures.

BARELY A LADY, original by Lawrence Saunders, purchased by Paramount.

BARRIERS BURNED AWAY, original story, adapted from "Chicago Fire," by E. P. Roe, bought by Twentieth Century-Fox.

BEAUTY AND BRAINS, original story, from the pen of Felix Jackson, acquired by Universal.

BEAUTY, INCORPORATED, original, by M. Coates Webster and Clarence Upson Young, purchased by Radio.

BEAUTY RACKET, novel, by Charles S. Strong, acquired by Imperial Pictures.


BEHOLD THE BRIDEGROOM, play, by George Kelly, purchased by Radio for Herbert Marshall and Barbara Stanwyck; production by Robert Sisk.


BELLS OF ST. MARY'S, original, purchased by FitzPatrick Pictures.

BELOVED, novel by Gasior Owski, purchased by MGM, to star Greta Garbo and Charles Boyer.

BENEDICT ARNOLD, original, by Albert Shelby Levinsohn, purchased by Paramount, for Claudette Colbert and Randolph Scott; production and direction by Wesley Ruggles.

BENGAL KILLER, original, by Earl Fenton, purchased by Warners, for Barton MacLane.

BETTING FEVER, original story, by Charles Lederer and Edwin Gelsey, acquired by Paramount.


BICYCLE MADE FOR TWO, original purchased by London Films (United Artists), for Ralph Richardson and Lawrence Olivier; production by Alexander Korda; direction by Rene Clair.

BIG, magazine story, by Owen Francis, purchased by Universal, for Victor McLaglen; screen play by Owen Francis and Louis Foster.

BIG GAME, original, by Francis Wallace, purchased by Radio; production by Pandro Berman; screen play by Irwin Shaw.

BILLY THE KID, original, purchased by Republic.

BIRTH OF A HERO, magazine story, by Alice Duer Miller, purchased by Columbia.

BLACK LEGION, original, purchased by Warners.

BLIND DATE, original story, by Leona Dalrymple, bought by Monogram.

BLOOD LINES, original, purchased by Warners, for Patricia Ellis and Donald Woods; direction by William Clemens.

BLUE BLOOD, original story, by Myles Connolly, bought by MGM.

BODY SNATCHER, magazine story, by Theodore Tinsley, purchased by Columbia.

BOOLOO, original story, by Walter Post, acquired by Paramount for production by Clyde E. Elliott in the Malayan Peninsula with Colin Tapley starred, others in cast to be natives.

BOOTS AND SADDLES, story, by Zane Grey, bought by Principal Pictures, for release through Twentieth Century-Fox.

BORDER PATROLMAN, original by Dan Jarett and Ben Cohen, purchased by Columbia.

BORN LUCKY, original story, by Arthur T. Hornman, bought by Invincible Pictures.

BORN TO DANCE, original musical, by Jack McGowan and Sid Silvers, purchased by MGM, for Eleanor Powell; direction by Roy Del Ruth; music by Nacio Herb Brown and Arthur Freeland.

BORROWED TIME, original story, by Martin Mooney and Arthur T. Hornman, acquired by Universal.

BOY BLUE, original story, by Lorlen Brent, Los Angeles school teacher, to Sid Lesser as a starring vehicle for Bobby Breen.

BOY MEETS GIRL, current Broadway legitimate theatre hit, by Sam and Bella Spewack, bought by Warners.


BRIDE FOR HENRY, A, magazine story, by Josephine Bentham, bought by Monogram.

BRIDGE IN THE SKY, original, by Grace Horton, acquired by Radio as a possible starring vehicle for Katharine Hepburn.


BRISTOL, THE BLUNDERER, magazine story, acquired by George Hirliman for release through Radio.

BROADWAY AFTERNOON, magazine story, by Matt Taylor, purchased by Paramount, for Akim Tamiroff, Kent Taylor and Terry Walker; production by A. M. Botsford.

BROADWAY CHISELERS, original story, by Andrew Stone, acquired by Grand National.

BULLDOG DRUMMOND, by H. C. McNeile, rights to three novels acquired by Paramount.

BULLDOG EDITION, newspaper background story, acquired by Republic to star Ray Walker under Charles Lamont's direction.

BUT IT'S MY TOWN, original story, by Milton Gross and Charles Sherman, acquired by 20th Century-Fox.
BY THE DAWN'S EARLY LIGHT, original, by Gene Markey, purchased by Radio, for Joan Bennett and Fred Stone; production by Edward Kaufman.

CALL IT A DAY, play, purchased by Warners.

CALL IT A NIGHT, original, purchased by Loechter Productions, for Margaret Morris.

CALL ME ARIZONA, acquired by Grand National for production, by Edward Finney, starring Tex Ritter. Purchased by John F. McCarthy.

CAN THIS BE DIXIE, acquired by Paramount to star Jane Withers.

CAPTAIN'S TABLE, original, purchased by FitzPatrick Pictures.

CARER IN C MAJOR, novel, by James M. Cain, bought by Twentieth-Century-Fox.

CARER WOMAN, original, by Gene Fowler, bought by 20th Century-Fox to star Claire Trevor.

CARELESS RAPTURE, original story, by Edwin Justus Mayer and Franz Shulz, acquired by Paramount.

CASE OF THE CARETAKER'S CAT, by Erle Stanley Gardner, acquired by First National.

CASE OF THE CONSTANT GOD, Cosmopolitan Magazine story by Ruaus King, acquired by Universal to star Boris Karloff under the direction of Lewis R. Foster.

CASE OF THE DANGEROUS DOWAGER, original by Erle Stanley Gardner, writer of Perry Mason mystery stories, bought by Warners.

CASINO, original story, by Denison Clift, bought by Warners to star Edward G. Robinson and Ruby Keeler.

CASTLES IN SPAIN, original, by Clifford Odets and Lewis Milestone, bought by Walter Wanger, to star Madeleine Carroll.

CAVALIER OF TENNESSEE, by Meredith Nicholson, bought by Columbia.

CAVIAR FOR HIS EXCELLENCY, unpublished novel by Charles G. Booth, bought by Paramount.

CERTIFIED, original story, by Willoughby Speyers, bought by Radio.

CHAINED LIGHTNING, acquired by Metro-Goldwyn-Mayer, cast includes Betty Furness, Stuart Erwin, Edmund Gwenn and Robert Armstrong.

CHALK DUST, play purchased by Columbia.

CHAMPAGNE WALTZ, original (formerly known as "Opera versus Jazz"), by Frederick Hazlett Brennan, purchased by Paramount, for Gladys Swarthout; production by Harlan Thompson, with Betty Field and Jack Oakie supporting Miss Swarthout; screen play by Don Hartman and Frank Butler.

CHANNEL CROSSING, original story, by Verne Whitehead, bought by Universal.

CHARLIE CHAN AT COLLEGE, original, by Helen Logan, bought by Twentieth Century-Fox for production by Sol Wurtzel, starring Warner Oland.

CHARLIE CHAN ON BROADWAY, original, by Helen Logan, obtained by Twentieth Century-Fox, to star Warner Oland in another of the series.

CHEYENNE RIDES AGAIN, original, by Basil Dickey, acquired by Sum Katzman of Victory Pictures as the third of a series starring Tom Tyler.

CHINA BANDIT, original story, by Crane Wilbur, bought by Warners, to star Boris Karloff, Ricardo Cortez and Beverly Roberts.

CHINESE ORANGE MYSTERY, book, by Ellery Queen, purchased by Republic.

CHOPIN, story, by Sidney Buchman, to Columbia as a Frank Capra vehicle.

CIRCUS LADY, magazine story, by Llewellyn Hughes, bought by Monogram.

CITY OF CONQUEST, book, by Aben Kandel, purchased by Columbia as producing vehicle for Frank Capra.

CLASS PROPHECY, magazine story, by Eleanor Grimm, purchased by Universal, as starring vehicle for Jane Wyatt.

CLUTCHING HAND, book, by Arthur B. Reeve, purchased by Stage and Screen Productions, for production under Louis Weiss's supervision and Albert Herman's direction, as a serial.

COAST GUARD, original, purchased by Radio, for Barbara Stanwyck and Preston Foster; production by Edward Small; screen play by Frank Wead.

COINS FOR CANDLES, original story, by Josephine Tey, bought by Gaumont British.

COME CLOSER FOLKS, story of sidewalk pitchmen, by Aben Kandel, purchased by Columbia to star James Dunn. Harry Lachman, director.


CONVENTION IN CUBA, original story, by Franklin Coen, bought by Radio.

CONVENTION IN PARIS, story about American mayors convening abroad, bought by Edward Small to produce for Radio.

COP, THE, original story, by Kubec Glasman, bought by Universal.

CORAZON DE MUJER, original story, by Don Taylor, bought by Hispano Films. English title tentatively set at "A Woman's Heart."


COUNTRY GENTLEMAN, original, purchased by Republic.

COURTHOUSE SQUARE, novel, by Hamilton Basso, bought by Metro-Goldwyn-Mayer.

COVENANT WITH DEATH, original, by John Balderston, purchased by Samuel Goldwyn (United Artists), for Merle Oberon.


CRAIG'S WIFE, play, by George Kelly, purchased by Columbia, for direction by Dorothy Arzner.

CRAZY PEOPLE, original, by Jefferson Parker, purchased by Radio.

CRIME WOMAN, original, by Norman Burnstine, acquired by Paramount.

CRIMINAL LAWYER, original story, by Thomas Lennon, bought by RKO to star Walter Abel. Cliff Reid will produce.

CROSS COUNTRY, original story, by Fred Kundsten, purchased by Paramount.

CUBAN CAVALIER, original story by Tom Kilpatrick and Nan Blair, acquired by Radio to star John Boles.

CURTAIN CALL, original story, by Howard J. Green, bought by Radio.

DAMSEL IN DISTRESS, novel, by P. G. Wodehouse, acquired by Radio as a vehicle for Fred Astaire.
DANCING FOR LOVE, original story from playwright William Anthony McGuire, bought by Universal for Doris Nolan and George Murohy.

DANGER, MEN WORKING, mystery-comedy original, written by Manfred Lee and Fred Dannay, who collaborate under the name of Ellery Queen, bought by Paramount.

DANGEROUS NUMBER, original story, by Leona Dairymple, bought by MGM.

DANIEL BOONE, original, purchased by George Hirshman (Radio release), for George O'Brien; direction by David Howard.

DANTON, original, based on the life of George Jacques Danton, to be written by Sheridan Gibney and Abem Finkel, purchased by Warners; production by Max Reinhardt.

DAVID LIVINGSTONE, original, purchased by FitzPatrick Pictures.

DAVY CROCKETT, original based on the life of Davy Crockett, acquired by Sol Lesser for release through Twentieth Century-Fox.

DEAD MAN'S ISLE, novel, by James Oliver Curwood, bought by Republic.

DEAD YESTERDAY, novel, by Mignon Eberhardt, acquired by 20th Century-Fox.

DEATH IN PARADISE CANYON, book, by Philip Wylie, purchased by Twentieth Century-Fox.


DEATH ON THE EIGHT SIX, original, by Philip Wylie, purchased by Columbia.

DEATH TRAIL, THE, original story, by Philip Convoy bought by Columbia.

DELAY IN THE SUN, novel, by Anthony Thorne, bought by Universal for Alice Brady, Charles Winninger, Wendy Barrie, Cesar Romero and Louis Hayward.

DEPTHS BELOW, original story, by Norman Stringer, acquired by Columbia to star Dolores Del Rio with Richard Dix and Chester Morris.

DEVIIL IS A SISsy, original, by Roland Brown, purchased by MGM, for Freddie Bartholomew, Jackie Cooper and Mickey Rooney, production by Frank Davis and Bernard Hyman; adaptation by Richard Schayer.

DIAMOND RUSH, original, by William Rankin, purchased by Paramount, for Gary Cooper and Carol Lombard; production and direction by Wesley Ruggles; screen play by William Rankin and Philip MacDonald.

DIAMONDS VS. BULLETS, original story, by Peter R. Kyne, bought by Corin Studios, to star Frank Darro and Kane Richmond.

DICK TRACY, cartoon strip, acquired by Republic Pictures for production as a 15-chapter serial.

DISCIPLES, original story, by Leon Gordon and Charles Vidor, bought by Twentieth Century-Fox.

DOCTOR'S DIARY, original, by Samuel Ornitz, acquired by Paramount.

DOCTOR'S WIFE, original, by Julian Street, purchased by Paramount.

DOMBEY AND SOn, one of Charles Dickens' greatest stories, bought by Warner.

DON'T FORGET TO REMEMBER, original story, by David Garth, bought by Radio for Gene Raymond.

DON'T TURN 'EM LOOSE, original, by Ferdinand Reyher, bought by Radio.

DORA ALGAR, novel, by Paul Armont, bought by Metro-Goldwyn-Mayer.

DRAegermann COURAGE, original, purchased by Warners.

DOUBLE DUMMY, play, with a contract bridge background, by Doty Hobart and Thomas McNeil, bought by MGM.

DOUBLE OR NOTHING, original, by M. Coates Webster, purchased by Paramount, for production by Benjamin Glazer.

DREAMING LIPS, starring Elisabeth Bergner, to be produced in England under the direction of Paul Czinner for release by United Artists.

DRUMS ALONG THE MOHAWK, original story bought by Twentieth Century-Fox.

EATL OF ICUHIC, novel, by Brock Williams, bought by David Selznick, for release through United Artists.

EASY GOING, original story, by Edward Peple, bought by KKO Radio as a vehicle for Bert Wheeler and Robert Woolsey.

EASY LIVING, story, by Vera Caspary, bought by Paramount, to star Jean Arthur.

EASY TO LOVE, original, purchased by MGM, for Eleanor Powell, James Stewart, Frank Morgan, Una Merkel and Sid Silvers.

ELSIE DINSMORE—25 of the "Elise Dinsmore" books, written by Martha Finley, purchased by Paramount.

THE EMPEROR'S CANDLESTICKS, novel, by Baroness Orczy, bought by MGM.

EMPTY HOISTERS, original story, by Ed Earl Repp, bought by Warners for Nick Foran.

ENCHANTED VOYAGE, novel by Robert Nathan, acquired by Twentieth Century-Fox.

END OF A WINTER, original, purchased by Leichter Productions, for Conway Tearle.

ENEMY TERRITORY, story, by Margaret Cukin Banning, bought by Columbia.

ESPIONAGE, original, by Walter Hackett, purchased by MGM; production by Harry Rapf.

EVEN STEPHEN, original, by Gerald Beaumont, purchased by Warners.

EVER SINCE EYE, original story, by Gene Baker and Margaret Lee, bought by Warners, to star Marion Davies.

EVERYBODY SINGS, original, by Edward Grant, purchased by Universal, for Victor McLaglen; direction by Ralph Murray; production by Lou Burch.

EVERYBODY WAS VERY NICE, magazine story, by Stephen Vincent Benet, bought by Warners.

EVERYBODY'S SWEETHEART, original, by Gerald Beaumont, purchased by Warners, for Syd Jenson.

EVERYMAN, famous medieval morality play, bought by Warners.

EVERYTHING FOR SALE, original, by Dore Schary, purchased by Paramount; production by A. M. Botsford; supervision by Dan Keefe; direction by Paul Sloane; screen play by Joseph M. March.

EXPOSURE, original story by Dr. Frank J. Clancy and William I. Murhy, dealing with medicine, acquired by Metro-Goldwyn-Mayer.

FACE THE FACTS, magazine story, by Clarence Budington Kelland, bought by Douglas MacLean for Grand National release.

FALSE COLORS, magazine story, by James Edward Grant and Lew Lipton published in the
"Saturday Evening Post" under the title of "Off Color," acquired by Sterling Pictures.

FALSE DREAMS, FAREWELL, play, by Hugh S. Stange, purchased by MGM.

FEDERAL BULLETS, novel, by Major George Fielding Elliot, bought by Monogram.

FIFTEEN MAIDEN LANE, original story by Paul Burger, bought by Twentieth Century-Fox.

FIFTY ROADS TO TOWN, book, by Louis F. Nebel, purchased by Twentieth Century-Fox.

FIFTY-SECOND STREET, original, by Gene Town and Graham Tucker, bought by Walter Wanger for release through United Artists.

FIGHT FOR YOUR LADY, original story, by Jean Negulesco and Isabel Leighton, bought by Radio for Katharine Hepburn.

FIGHTING IRISH, original, by Leo McCarthy, purchased by Republic Pictures.

FIGHTING THE UNDERWORLD, original story, written by Philip S. Van Cise, Denver lawyer, bought by Universal.

FIREFLY, THE, operetta, by Rudolf Friml, bought by MGM, to star Jeanette MacDonald.

FIRE OVER ENGLAND, from the novel by A. E. W. Mason, bought by Alexander Korda for release through United Artists.

FIRST LADY, Broadway stage success, by George S. Kaufman and Katherine Dayton, purchased by MGM.

FIRST PRIZE, novel, by Dora Scharey, bought by Republic.

FIVE LITTLE HEIRESES, original, by Alice Duer Miller, purchased by Columbia.

FIVE LITTLE PEPPERS AND HOW THEY FIGHT Foe GLORY, original story, by Robert Andrews, bought by Radio.

FLIRTING WITH FATE, original story, bought by David L. Loew, as a vehicle for Joe E. Brown for Radio release.

FLYING ORDERS, original story, by William Noble, bought by Sterling Pictures.

FIVE WOMEN WALKED, original, by Greta Gould, purchased by Warners (Cosmopolitan), for Marion Davies.

FOLLOW YOUR HEART, original (from Dana Burnett’s "Spotlight"), purchased by Republic for Marion Talley; direction by Aubrey Scott; scenario by Leonard Fields, Lester Cole and Nathaniel West.

FOLLY AND FAREWELL, original story, by Richard Sherman, author of "To Mary—with Love," bought by Samuel Goldwyn to star Merle Oberon.

FOR TONIGHT ONLY, original story, by Ted Peckham, bought by Columbia.

FLASH CASEY, magazine stories on the adventures of a newspaper cameraman, by George Harmon Cox, purchased by Grand National.

FLIGHT SURGEON, original, by Stuart Lake, bought by Universal.


FLOOD CREST, original story, by John Klorer, bought by Paramount.


FLY AWAY BABY, original story, by Dorothy Kilgallen, reporter who flew around the world for the New York "Evening Journal," based on the flight, bought by Warner.

FLY BY NIGHT, magazine story by Eric Hatch, bought by Paramount to star Bing Crosby.

FLYING HOSTESS, story, by George Sayre, acquired by Universal for direction by Ralph Murphy as an Edmund Grainger production.

FLYING THE REST OF YOUR NATURAL LIFE, book, by James Oliver Curwood, purchased by Victory Pictures.

FOREST LEGION, original story, by Charles Logue, acquired by Universal.

FORTUNE HUNTER, play, by Winchell Smith, purchased by Warners, for Ruby Keeler and Dick Powell.

FORTY-FIVE FATHERS, novel, by Mary Bichel and Ethel Sparks, bought by Twentieth Century-Fox, to star Jane Withers.

FOUNDRY, novel, by Albert Halper, acquired by MGM to star Wallace Beery and Spencer Tracy.

FOUR BLACK ACES, original story, acquired by Universal, to star Bert Lehr, Billy House, Mischa Auer and Jimmy Savo.

FOUR DAYS WONDER, mystery story by A. A. Milne, bought by Universal to star Jeanne Dante.

THE FOUR MARYS, novel, by Fanny Henslip Lea, acquired by MGM.

FOUR MEN AND A PRAYER, book, by David Garth, purchased by Twentieth Century-Fox; screen play by Sonya Levien.

FREE WOMAN, "Red Book" magazine story by Katherine Brush, bought by Paramount.


FUGITIVE SHERIFF, original, by Nate Gatzert, purchased by Columbia for Ken Maynard, Beth Marion, Walter Miller, Hal Price and John Elliott; direction by Spencer Gordon Bennett; screen play by Nate Gatzert.

FUGITIVES, THE, play, by Walter Hackett, bought by Twentieth Century-Fox, to star Lorena Young with Don Ameche.

FUGITIVES FOR JUSTICE, original story, by W. T. Ballard, purchased by Grand National.

FULL LIFE, THE, original story, by George Bricker, bought by Warners.

GAL CALLED CHIP, original, by Roy and Marjorie Chanslor, purchased by Universal.

GAMBLER'S MAXIM, original story, by Howard K. Koch, bought by Paramount.


GANG'S ALL HERE, THE, magazine story, by Maurice Hanline, bought by Republic.

GANGS OF NEW YORK, book, by Herbert Asbury, purchased by Republic; screen play by Endre Gohe.

GANGWAY, original, by Lesser Samuels, bought by Gaumont British, to star Jessie Matthews.

GENERAL DELIVERY, original, by John Twist, purchased by Radio; production by Ciff Reid.

GENERAL ROBERT E. LEE, original story, by George Waggner, bought by General Pictures.

GENIUS AND THE MODEL, play, by William C. and Cecil B. DeMille, bought by MGM.

GENTLEMAN FROM KIMBERLY, THE, original story, bought by Warners, to star Anita Louise.
GENTLEMAN FROM MISSISSIPPI, play, by Tom Wise, purchased by Twentieth Century-Fox.

GEORGE LOVELACE, TOLPUDDLE MARTYE, novel, by Peter Eben Ward, bought in London by Max Schach of Capital.

GET IT FIRST, original story, by Harry Hirschfield, bought by Warners.

GETTYSBURG, original, by Mackinley Kantor, bought by Paramount to star Fred MacMurray.

GILBERT MEETS SULLIVAN, original stage play from the pens of Marion Dixon and Lesser Samuels, bought by Gaumont British.

GIRL OF THE GOLDEN WEST, play, by David Belasco, produced on Broadway some years ago, bought by MGM, for Nelson Eddy and Jeanette MacDonald.

GIRLHOOD OF A QUEEN, play by Sil-Vara, bought by Gaumont British, to star Nova Pilbeam.

GLORY COMMANDS, THE, original story, dealing with the United States Naval Academy, acquired by Radio, to star John Beal and Joan Fontaine.

GLORY TRAIL, original, by John T. Neville, purchased by Crescent, for Tom Keene; production by E. B. Derr; direction by Lynn Shores; screen play by John Neville.

GOGETTER, THE, a Cappy Ricks story, written by Peter B. Kyne, bought by Warner, starring George Brent and Ricardo Cortez.

GOING STRONG, original, purchased by Leichter Productions, for Conway Tearle.

GOLD, magazine story, by Clarence Budington Kelland, purchased by Paramount.

GOLD BULLETS, epic story of Death Valley, by Charles G. Booth, bought by Paramount.

GOLD IS WHERE YOU FIND IT, magazine story, by Clements Ripley, purchased by Warner Brothers.

GOLD SHIP, book, by James Oliver Curwood, purchased by Victory Pictures.

GOLDEN HONEYMOON, magazine story, by Ring Lardner, purchased by Columbia, for Walter Conolly.

GONE TO EARTH, novel, by Mary Webb, bought by Twentieth Century-Fox to star Simone Simon.

GONE WITH THE WIND, novel, by Margaret Mitchell, purchased by David O. Selznick.

GOOD JUSTICE, original, purchased by Leichter Productions, for Conway Tearle.

GORGEOUS, original, from an idea by Marc Lachmann, purchased by Grand National.

GORGEOUS HUSsy, book, by Samuel Hopkins Adams, purchased by MGM, for Joan Crawford and Robert Taylor; production by Joseph Mankiewicz; direction by Clarence Brown.

GOVERNMENT AGENT, original, by Philip Evans, bought by Condor Productions, for release through Grand National.


GRAND GESTURE—TEN GRAND, magazine story, by Alex Rackowe, bought by Columbia.

GRAND PASSION, original by Norman Krasna and Zeppo Marx, bought by Mervyn LeRoy as his first picture as an independent producer. Fernand Gravet.

GRAY PARROTT, THE, sea story by Vivian Gaye, bought by Paramount to star Akim Tamiroff and John Howard.


GREAT DAY, play, by Vincent Youmans, purchased by MGM, for Nelson Eddy and Jeanette MacDonald.

GREAT GARRICK, THE, original story, acquired by Mervyn LeRoy, for release through Warners.

GREAT GUNS, original, by Jack McGowan and Sid Silvers, purchased by MGM, for Eleanor Powell; music by Cole Porter.

GREAT LAUGHER, story by Fanny Hurst, acquired by Metro-Goldwyn-Mayer.

GREAT LOVE, play, by Ferenc Molnar, bought by MGM.

GREEN GROW THE LILACS, play, by Lynn Riggs, acquired by MGM from Radio to star Franchot Tone.

GREW, novel, by Margaret Sidney, acquired by B. F. Zeidman of Zeidman Productions for release through Grand National.

GRIM ROCK, original story, by Crane Wilbur, bought by Warners. Idea for film suggested by Alcatraz Prison.

GUN FOR SALE, book, by Graham Greene, purchased by Paramount, for release as "This Gun for Hire"; production by A. M. Botsford; screen play by Dore Schary.

HAUL FROM HEAVEN, original, by Everett Freeman, bought by Republic.

HALFWAY HOUSE, novel, by Ellery Queen, purchased by Metro-Goldwyn-Mayer.

HAPPY FELLOW, original, by Allan Scott, bought by Radio.

HAPPY GO LUCKY, original story, acquired by Republic Pictures for Phil Regan.

HAPPY-GO-LUCKY, original, by Booth Tarkington, purchased by Principal Productions (Sol Lesser), for Bobby Breen; direction by Kurt Neumann.

HAUL YOUR FREIGHT, original, purchased by Chesterfield-Invincible.

HAVANA, original story, bought by Paramount, to star Dorothy Lamour and Leif Erickson.

HE MEETS A GIRL, original, purchased by Leichter Productions, for Margaret Morris.

HEAD OF THE HOUSE OF COOMBE AND ROBIN, book, by Frances Hodgson Burnett, purchased by Warners, for Olivia de Havilland, Sybil Jason and Patric Knowles; screen play by Casey Robinson.

HEADING FOR THE RIO GRANDE, original by Robert Emmett, acquired by Ed Finney, as a western vehicle for Tex Ritter in the series he is making for Grand National release.

HEADLINE HUNTERSS, original story, by Lilian Worth and Edythe Zell. 20th Century-Fox. by Twentieth Century-Fox.

HEADQUARTERS, original story, by Arthur Arthur, bought by Twentieth Century-Fox.

HEART FLUSH, original by William R. Lipman and Houston Branch, acquired by Columbia.

HEATHER OF THE HIGH LAND, novel, by Arthur Spring, bought by Universal.

HEAVEN ON WHEELS, original, by Harry Selby, about life in an automobile trailer town, bought by Samuel Goldwyn.

HEIDI, original story, by Johanna Spyri, acquired by Twentieth Century-Fox.

HELENE WILFLUER, book, by Vicki Baum, purchased by French Motion Picture Company, for production abroad by Jose Marquis Films.
HELL IS ABOVE, original, by Robertson White and Ben Grauman, dealing with airships and zeppelins, bought by Warners to star Boris Karloff.

HELL SHIP, original story, by Herbert Bradlord, dealing with conditions on prison ships, acquired by W. Ray Johnston.

HELL'S SADDLE LEGION, original, by Ed Earl Kepner; acquired by Warners for Nick Foran.


HIGH, WIDE AND HANDSOME, musical drama, by Oscar Hammerstein II, and Jerome Kern, acquired by Paramount to star Irene Dunne.

HIGHWAY TO ROMANCE, novel, by H. L. Gates, bought by Radio.

HIPPODROME, original, by Garrett Fort and Ralph Murphy, purchased by Universal; production by Charles R. Rogers; advisor, R. H. Burnside; direction by Ralph Murphy.

HIS ARABIAN NIGHTS, original story, by Gene Fowler; purchased by Twentieth-Century-Fox.

HIS STAGE WIFE, original, by Ernest Vadjia; purchased by Radio.

HIS WIFE'S SECRETARY, original, by Robinson White and Ben Grauman, bought by Warners to star Margaret Lindsay, Anita Louise and George Brent.

HISTORY IS MADE AT NIGHT, original, by Gene Towne and Graham Baker, bought by Walter Wanger.

HOBOTHEIMEIRIEST, THE, original story, by Robertson White, bought by Warner.

HOLLYWOOD BOULEVARD, original, by Robert Florey; purchased by Paramount, for John Halliday; direction by Robert Florey; screen play by Maguerite Roberts.

HOLY LIFE, play, purchased by Twentieth Century-Fox, for Arline Judge and Claire Trevor; direction by Lew Seiler; screen play by Frances Hyland and Saul Elkins.

HOLY TERROR, an original story, by Lew Breslow and John Patrick; acquired by Twentieth Century-Fox for Jane Withers.

HOMECOMING, magazine story, by Thomas Walsh; purchased by Radio.

HONEY, original, by Paul Gallico; purchased by Columbia.

HONEYMOON IN RENO, magazine story, by Virginia Kellogg; purchased by Samuel Goldwyn to star Miriam Hopkins. Release through United Artists.

HONEYMOON PILOT, original story, by Jack Cooper, Twentieth Century-Fox publicity writer; bought by Columbia.

HONOLULU HONEYMOON, original story, by Armin von Tempski; bought by Grand National.

HOT OIL, original story, by Layne Britton and George D. Smeth; bought by Grand National as the second James Cagney picture.

HOTEL HAYWIRE, original, by Preston Sturges; purchased by Paramount, for Charlie Ruggles, Mary Boland and Burns and Allen.

HOUSE IN THE COUNTRY, play, by Melvin Levy; bought by Radio.

HOUSE OF MORGAN, book, by Lewis Corey; purchased by Paramount, for production by B. P. Schulberg.

HUDSON'S BAY COMPANY, original, Arthur Arthur and Richard Collins, bought by Twentieth Century-Fox.

I COVER THE WAR, original, by Bernaud McConville, bought by Trem Carr to star John Wayne.

I HATE HORSES, original story, by Finley Peter Dunne; purchased by Universal.

I, JAMES LEWIS, book, by Gilbert Gabriel; purchased by Paramount, as a possible vehicle for Claudette Colbert.

I LEAVE IT TO YOU, original, by Grant Garrett; purchased by Paramount.

I MARRIED AN ARTIST, magazine story, published in the "Saturday Evening Post," and written by Avery Strakosch, bought by Columbia.

I PROMISED TO PAY, original, by Lionel Houser; purchased by Columbia, for Leo Carrillo, Marian Marsh and George Bancroft.

ICE FOLLIES OF 1937, original, by Warren Duiff and Sig Herzig, based on Bess Ethrurts ice carnival which recently toured the country, in Alexander Korda; purchased by Warners.

IDIOT'S DELIGHT, Robert E. Sherwood's Pulitzer Prize Play of long Broadway run, starring Alfred Lunt and Lynn Fontanne, bought by Metro-Goldwyn-Mayer.

IMMORTAL LOVE, original story, by John Rich; bought by Universal.

IMPERFECT HUSBAND, original, purchased by Paramount, for Charles Ruggles and Mary Boland; direction by Elliott Nugent.

IN HIS STEPS, novel, by Charles Monroe Sheldon, bought by Grand National to star Cecil Parker and Eric Linden.

INNOCENTS AT LARGE, magazine story, by Doris Peel, purchased by Columbia.

INTERLUDE, original story by Robert Riskin; acquired by Columbia to star Grace Moore.

INTERNES CAN'T TAKE MONEY, magazine story, by Max Brand; purchased by Paramount; production by Benjamin Glazer.

I SERVE, original, by A. E. W. Mason; purchased by London Films (United Artists), for Fos Robson and Lawrence Olivier; production by Alexander Korda; supervision by Erich Pommer; direction by William K. Howard.

IRENE, musical comedy, by Harry Tierney and Joseph McCarthy, produced by the late Flores Ziegfield on Broadway and as a silent film starring Colleen Moore, bought by Radio for Ginger Rogers.

ISLAND IN THE SKIES, magazine story, by Leonard Lee; purchased by Twentieth Century-Fox.

IT HAPPENED IN HOLLYWOOD, original, by William A. Wellman and Robert Carson; bought by Selznick-International.

IT HAPPENED IN PARADISE, original, by Don Hartman and Karl Freund; purchased by Paramount; production by Arthur Hornblow; screen play by Arthur Sheekman and Nat Perrin.

IT HAPPENED OUT WEST, original story, by Harold Bell Wright, bought by Sol Lesser, to star Richard Arlen. Release through Twentieth Century-Fox.

IT'S ALL FREE, original story by Jerry Horwin, dealing with modern gypsies of the gasoline trails, acquired by Paramount.

JEAN, play, by Ladislaus Bus-Fekete; bought by Twentieth-Century-Fox.
JEZEBEL, play, by Owen Davis, Sr., bought by Warners, to star Bette Davis.

JOAN OF ARC, from an original script prepared by M. Litvak in France dealing with the story of the Maid of Orleans, bought by Warners.

JOE AND ASBESTOS, newspaper cartoon script by Ken Kling, purchased by MGM.


JOHN HALIFAX—GENTLEMAN, purchased by Fitzpatrick Pictures.

JOHNNY GETS HIS GUN, magazine story, by Lucian Gary, purchased by Paramount, either for Bennie Bartlett or David Holt; production by A. M. Botsford; supervision by Sid Brod.

JOY OF LIVING, THE, original story, by Herbert Fields, acquired by Radio to star Irene Dunne.

JUMP FOR GLORY, from the novel of the same name, bought by Criterion Films in London.

JUNIOR G MEN, original, by Martin Mooney, bought by Radio.

JUST ANOTHER NIGHT, original story, by Ridgeway, Cahill, bought by Burroughs-Tarzan Pictures to star Donald Novis.


KATINKA, operetta, by Arthur Hammerstein, bought by Metro-Goldwyn-Mayer.

KID GALAHAD, magazine story, by Francis Wallace, purchased by Warners.

KILLER AT LARGE, comedy drama story, by Carl Chauson, acquired by Columbia to star Betty Compson, George McKay with Mary Brian and Russell Hardy.

KILLER OF THE SEA, original story, by Frederick Wagner, bought by Grand National for production by Raymond Friedgen.

KING AND THE CHORUS GIRL, THE, bought by Mervyn LeRoy for his first vehicle as an independent producer releasing through Warners.

KING OF THE ROYAL MOUNTED, story by Zane Grey, acquired by Twentieth Century Fox. Robert Kent, star.


KING SOLOMON'S MINES, book, by Sir H. Rider Haggard, purchased by GB Pictures, for Roland Young and Paul Robeson.

KISS IN THE SUN, original, by Frank R. Adams, purchased by Paramount; direction by Leo McCarey; screen play by Frank Adams.


LADIES AND GENTLEMEN, original comedy-melodrama, written by Ernest Vaida, bought by Mervyn LeRoy for release through Warner Brothers-First National.

LADY AVERAGE, original story, by Jack Goodman and Albert Leventhal, purchased by RKO Radio to star Victor Moore and Helen Broderick.

LADY BE CAREFUL, original, by Harry Ruskin, purchased by Paramount, as a possible starring vehicle for George Raft; production by Benjamin Glazer; screen play by Harry Ruskin.

LADY OF LA PAZ, current London stage hit, purchased by Gaumont British to star Nova Pilbeam.

LADY OF SONG, original by Houston Branch and Gene Markey, acquired by MGM.

LADY WHO PLAYED FIDELA, original, by Gerald Beaumont, purchased by Warners.

LARGER THAN LIFE, stage play, by Joseph Schrank and Ben Grauman Kohn, bought by Warner Brothers.

LAST BAD MAN, original story, by Marion Jackson, acquired by Warner to star Dick Foran.

LAST HAND, THE, original, by Richard Carlton, bought by Republic.


LAST TRAIN FROM MADRID, original, acquired by Paramount.

LAST YEAR'S KISSES, original story, by Gregory Ratoff, to Twentieth Century-Fox.

LEGAL HOLIDAY, original, by Dorothy Parker and Alan Campbell, purchased by Paramount, for Claudette Colbert and Gary Cooper.

LEGION OF MISSING MEN, original story of the Foreign Legion, by Walter Bateman, bought by W. Ray Johnston for Sterling Pictures.

LET ME LIVE, original story, by William A. Wellman and Clarence Sinclair Bull, bought by David O. Selznick, of Selznick-International.

LET'S ALL SING, based on the current community singing vogue in radio, acquired by General Pictures.

LET'S PRETEND, original, purchased by Warners, for James Melton.

LIFE AND LOVES OF VICTOR HERBERT, original story, by Gilbert Gabriel, bought by Paramount.

LIFE OF ALFRED NOBEL, novel, by Rolf Pusser, Czechoslovakian writer, acquired by Universal.

LIFE OF DR. WILLIAM GORGAS, book, by Marie Gorgas, purchased by Warners; screen play also by Marie Gorgas.

LIFE OF JESSE JAMES, original treatment by Rosalind Schaffer, bought by Twentieth Century-Fox.

LIFE OF WILD BILL HICKOK, original, purchased by Columbia.

LIN McLEAN, first of the series of stories, by Owen Wister, acquired by Paramount Pictures.

LION OF MAYFAIR, original, by Frederick Lonsdale, purchased by London Films (United Artists), for Charles Laughton; production by Alexander Korda.

LIVE ALONE AND LIKE IT, novel by Marjorie Hillis concerning the story of an unmarried woman living in New York, purchased by Universal.

LIVES OF A TEXAS RANGER, by Bernard McConville, for Republic Pictures under the direction of Joseph Kane.

LOAN SHARK, original, by Lionel Houser, purchased by Columbia.

LONDON BRIDGE IS FALLING, original story, by Mary and W. E. Flannery, bought by Universal.

LORDS OF THE LAND, original story, by Anthony Coldeway, dealing with the plight of the sharecroppers of the South, acquired by Warners.

LOSER'S END, novel, by Matt Taylor, bought by Metro-Goldwyn-Mayer.
LOTHARIO ABBROAD, original, by Estes Farmer, purchased by Carl Brisson.

LOUDSPEAKER LOWDOWN, original, purchased by Warners, for Jane Froman, Glenda Farrell and Craig Reynolds; direction by William Clemens.

LOVE AND LAUGHTER, original story by Austin Strong, who wrote "Seventh Heaven," acquired by Richard A. Rowland for release through Paramount.

LOVE BELOW FREEZING, original musical comedy, by Dana Burnet, acquired by Radio.

LOVE DREAM, original, purchased by FitzPatrick Pictures.

LOVE FLIGHT, original story by Frances Hyland and Saul Elkins, acquired by Twentieth-Century-Fox to star Lawrence Tibbett. Music and lyrics are by Howard Dietz and Arthur Schwartz. Cast includes Pauline Frederick, Wendy Barrie and Gregory Ratoff.

LOVE IN THE MUD, novel, by Richard Wormser, bought by Universal.

LOVE INSURANCE, book, by Earl Derr Biggers, purchased by Universal; screen play by A. E. Thomas.


LOVE IS SOMETHING FUNNY, original story, by Alfred Fuller and Earl S. Pearsall, bought by Universal.

LOVE LIKE THAT, original, by David Garth, purchased by Radio; production by Edward Kaufman; direction by Stephen Roberts.

LOVE OF MIKE, original, by Leonard Lee, purchased by Columbia.

LOVE TAKES FLIGHT, original, by Anne Morrison Chapin, bought by George Hirliman to be the basis of two independent productions.

LOVE TRAP, THE, original story, bought by B. P. Schulberg for Paramount release.

LOVE ON THE RUN, magazine story by Alan Green and Julian Brodie, bought by MGM for production by Joseph Mankiewicz.

LOVERS ON PAROLE, original, by Adelaide Heilbron, purchased by Columbia.


MAD ABOUT MUSIC, an original, by Frederick Künler and Marcella Burke, to Universal.

MADAME CURIE, book, by Mlle. Eve Curie, purchased by Universal, for Irene Dunne.

MADAME WALEWSKA, novel, by Waclaw Gasirowski, bought by MGM, to star Greta Garbo and Charles Boyer.

MAID OF SALEM, original, by Bradley King, purchased by Paramount; production by Frank Lloyd; screen play by Durward Grinstead.

MAIDEN VOYAGE, original story by Ernest Vajda, bought by Metro-Goldwyn-Mayer.

MAKE A WISH, original, by Alice D. G. Miller and Philip Epstein, purchased by Radio, for Harriet Hilliard; production by Lee Marcus; direction by Leigh Jason.

MAKING OF O'MALLEY, original, by Gerald Beaumont, purchased by Warners, for Pat O'Brien and Sybil Jason.

MAN AND A WOMAN, A, acquired by B. P. Schulberg to produce for Paramount and to star Gladys George and El Brendel.

MAN I MARRIED, THE, novel, by M. Coates Webster, purchased by Universal.

MAN IN EVENING CLOTHES, play, by Andre Picard and Yves Mirande, bought by Emanuel Cohen. Release through Paramount.

MAN IN POSSESSION, play, by H. N. Harwood, acquired by MGM.

MAN OF A GHOST, THE, original, by Percival C. Wren, bought by MGM.


MAN MUST LIVE, original, by Ben Graumau Kohn and Jerome Horwitz, purchased by Radio; direction by Charles Vidor.


MAN WITH A YOUNG WIFE, original, by Ols. H. F. Garrett, purchased by Selznick International (United Artists), for Edward Arnold; screen play by Mr. Garrett.

MARCH OR DIE, original story, by Kyrill de Shismareff, former member of the Foreign Legion in Morocco, dealing with the Spanish branch of the Legion, acquired by Warner.

MARIE BASHKIRTSCHOFF, play, by Lajois Balint and Emo Anday, purchased by Radio, for Katharine Hepburn; screen play by Anthony patchy.

MARIE OF THE CIRCUS, Viennese musical comedy, by Al E. Jos. Morajdi, bought by Paramount.

MARIE WALEWSKA, novel by Gasior Owski, acquired by MGM.

MARINES ARE HERE, original, by Gerald Hickson, bought by Monogram.

MARKED WOMAN, original story, acquired by Warner to star Bette Davis.

MARY ROSE OF MIFFLIN, novel, by Frances Roberta Sterret, bought by MGM.


MASTER SKYLARK, novel, by John Bennett, bought by Radio to star Bobby Breen.

MAYTIME, operetta, by Sigmund Romberg, purchased by MGM, for Jeannette MacDonald and Nelson Eddy.

MAZIE KENYON, play, by Bayard Veiller, bought by MGM, to star Gloria Swanson.

MEET THE GIRLS, original unpublished story, by Albert Reynor and Jeff Moftit, bought by Twentieth-Century-Fox.

MEN ARE SUCH FOOLS, book, by Faith Baldwin, purchased by Warners, for Bette Davis.

MEN BEHIND, original, by Warners.

MEN FROM GUIANA, original story, by Robert Theoren, bought by MGM.

MEN IN EXILE, original story, by Houston Branch and Marie Baum, bought by First National.

MEN WITH WINGS, original story, by James Norman Hall and Jeff Lazarus, acquired by Paramount.

MERCHANT OF VENUS, original story by H. W. Witwer, Jr., acquired by Warner to co-star Marie Wilson and Carol Hughes.

MURDER ON THE MISSISSIPPI, original by Arthur Fred Maclsaac, acquired by Universal.


MY GIRL FRIDAY, original story, by Bill Thomas and Maxwell Shane, bought by MGM.

MYSTERY IN THE AIR, original, by Bernard McConville, purchased by Fanchon Royer.

NANCY STEELE IS MISSING, original story, by Charles Francis Coe, to Twentieth Century-Fox to star June Lang and Robert Kent.

NATIVE SON RETURNS, original, by Ida M. Evans, purchased by MGM.

NAVY BLUE AND GOLD, magazine story, by George Bruce, bought by MGM.

NAVY SPY, original story, by Crane Wilbur, acquired by Pacific Productions for release through Grand National.

NEGLECTEE, novel, by Gladys Sloan, dealing with the "strip-tease," acquired by Imperial Distributing Corporation.

NEW DIVORCE, original, by Laura and S. J. Perleman, purchased by Paramount, for Gladys Swarthout; production by Albert Lewis; musical score by Sam Coslow and Frederick Hollander.

NEW FACES, original story, by Nat Perrin, acquired by Radio for production as a musical, by Edward Small. Title taken from recent Broadway hit.

NEW INSPECTOR, original, purchased by Leichter Productions, for Conway Tearle.

NEW ORLEANS, original story, by Jean Negulesco, bought by Universal.

NEW TRAIL AHEAD, A, original story, by Norman Sheldon, bought by Columbia, to star Charles Starrett.

NIGHT MUST FALL, play, by Emlyn Williams, bought by MGM.

NIGHT OF CRIME, novel, by Armstrong Livingston, bought by Imperial Pictures.

NIGHT OPERATOR, magazine story, by Lucille Selk Edgerton, purchased by MGM.

NIGHT PATROL, magazine story, by Kimball Herrick, bought by Universal.

NIGHT WAITRESS, original, by Golda Draper, purchased by Radio; screen play by Henry Johnson.

THE NIGHTINGALE COMES HOME, original, by Rupert Hughes, acquired by Columbia to star Grace Moore.

NINE OFFICERS, play, bought by Carl Laemmle, Jr., for release through United Artists.

NINE OLD MEN, novel, by Drew Pearson and Robert Allen, on the United States supreme court; bought by Condor Pictures.

NO GROOM TO BRIDE HER, original story, by George Beck, bought by Radio.

NO GOLD MEDAL, magazine story, by Leonard Lee, purchased by Columbia.

NON-STOP NEW YORK, original story, by Derek Twist and Kurt Siodmak, bought by Gaumont British.


NORTH OF NOME, original, acquired by Columbia to star Jack Holt and Evelyn Venable.

NUMBERED WOMAN, original story, by Harrison Jacobs, bought by W. Ray Johnston, for Sterling Pictures.
ODDS AGAINST HONOR, book (published as "Big Game"), by Francis Wallace, purchased by Radio.

OF GREAT RICHES, novel, by Rose Franken, bought by David O. Selznick for release through United Artists.

OF LENA GEYER, original, by Marcia Davenport, bought by Columbia.

OFF COLOR, "Saturday Evenung Post" story, acquired by I. E. Chadwick for Buster Keaton.

OH, DOCTOR, novel, by Harry Leon Wilson, bought by Universal to star Edward Everett Horton.

OLD SOAK, THE, play, by Don Marquis, bought by MGM, to star Wallace Beery under Walter Wanger.

ON THE AVENUE, musical, by Irving Berlin, acquired by 20th Century-Fox to star Dick Powell and Alice Faye.

ON WITH THE DANCE, original, suggested by George Raft, and written by CharlesBrackett and Billy Wilder, acquired by Paramount.

ON YOUR FEET, original, purchased by Leichter Productions, for Conway Tearle.

ONCE A DOCTOR, original story by Frank Daugherty and Paul Perez, acquired by First National, to star Donald Woods and Richard Purcell, opposite Jean Muir.

ONCE OVER LIGHTLY, stage comedy, by George Holland, purchased by RKO-Radio to star Fred Stone.

ONCE UPON A TIME, novel, by Fannie Hurst, bought by MGM.

ONE CAME HOME, original, by Grace Norton, purchased by MGM.

ONE GOOD MONTH, original, purchased by Leichter Productions, for Margaret Morris.

ONE IF BY LAND, original story, by Winston Miller, bought by Republic.

ONE IN A MILLION, original musical, by Mark Kelly and Leonard Praskins, acquired by 20th Century-Fox to star Sonja Henie, figure-skating champion.

ONE MAN'S BONUS, original story, by Lawrence Pohle and Thomas Ahern, bought by Paramount.

ONE MAN'S FAMILY, NBC radio script by Carleton Morse, bought by Paramount.

ONE MILE FROM HEAVEN, original story, by Justin Ben Lindsay, bought by Twentieth Century-Fox, to star Claire Trevor.

O'REILLY OF NOTRE DAME, book, by Francis Wallace, purchased by Paramount.

OUTLAW RIVER, original, by Tom Gibson, bought by Republic.

OVER THE WALL, original by Warden Lewis E. Lawes of Sing Sing Prison, acquired by First National.

OUTCASTS OF POKER PLAT, book, by Bret Harte, purchased by Radio; production by Robert Sisk; screen play by Niven Busch.

PAID HUNTER'S DEBT, original, purchased by Leichter Productions, for Conway Tearle.

PAIR OF SIXES, play, by Edward Peple, acquired by RKO Radio to star the team of Bert Wheeler and Robert Woolsey.

PALS IN ADVENTURE, novel, by Peter B. Kyne, bought by Columbia.

PARADISE ISLE, original, by Sidney Brentwood, bought by Monogram.

PARIS ADVENTURE, original, acquired by Paramount to star Carole Lombard.

PARK AVENUE DAME, original story, by Robert T. Shannon, to Columbia.

PARK AVENUE LOGGER, Saturday Evening Post story, by Bruce Hutchinson, bought by United Artists, to star Bette Davis and George O'Brien.

PAROLE, original, by Al Martin, purchased by Mercury Pictures, for Eddie Nugent; production by Sam Katzman; direction by Robert F. Hill.

PEACH EDITION, original, by Mark Kelly, purchased by Twentieth Century-Fox, for Sonja Henie.

PENNIES FROM HEAVEN, original, purchased by Columbia, for Bing Crosby; production by Emanuel Cohen.

PENROD AND SAM, novel, by Booth Tarkington, bought by Warner.

PERFECT HARMONY, original, by Jacques Thiery, acquired by Samuel J. Briskin as a co-starring vehicle for Fred Astaire and Ginger Rogers.


PERIL RANGE, magazine story, by Austin Corcoran and Myrtle Corey, bought by Warner.

PERSONAL HISTORY, novel, by Vincent Sheean, dealing with a war correspondent in Morocco, China, and Palestine, acquired by Walter Wanger for release through United Artists.

PICCADILLY JIM, book, by P. G. Wodehouse, purchased by MGM for Robert Montgomery; direction by Robert Z. Leonard; production by Harry Kurn.

PIGSKIN PARADE, original by Mark Kelly, acquired by Twentieth Century-Fox.

PILOT X, acquired by Fanchon Royer, to star John Carroll and Lona Andre.

PIN KERTON MAN, original story, by John W. Considine, acquired by 20th Century-Fox.

PIN KERTON THE DETECTIVE, original, by William Rankin, purchased by Paramount, for production by B. P. Schulberg.

PIRATE'S LADY, THE, original story by John Francis Larkin, bought by Samuel Goldwyn for release through United Artists.

PIT AND PENDULUM, novel, by Edgar Allen Poe, acquired by Warners.

PLAYBOY, original, by Richard Connell, purchased by Paramount, for George Raft.

PLUMBER'S PUDDLING, story, by Gene Markay, bought by Douglas McLean as the fourth production on his Grand National program.

POKER FACE, original, by Carl Clausen, purchased by Columbia.

POLO JOE, original, purchased by Warners, for Joe E. Brown and Gaby Fay; direction by William McGann.

PORT OF MISSING GIRLS, original story, by Howard Estabrook, bought by Monogram from Brenda Pictures Corporation.


POST OFFICE INSPECTOR, original, by Mortimer Braus, purchased by Columbia.

POSTAL INSPECTOR, original, by Robert Dillon and Kay Morris, purchased by Universal, for Ricardo Cortez, Patricia Ellis and Bela Lugosi; direction by Otto Brower; screen play by Horace McCoy and Robert Presnell.
PRAYER FOR MY SON, A, novel, by Hugh Walpole, bought by Warners, to star Kay Francis and Mauch twins.

PRESIDENT'S MYSTERY STORY, magazine story, in which the following collaborated: Rupert Hughes, Samuel Hopkins Adams, Anthony Abbott, Rita Weiman, S. S. Van Dine and John Erskine; from a mystery plot suggested by Franklin Delano Roosevelt to Fulton Oursler, purchased by Republic.

PREVENTER OF ACCIDENTS, magazine story, by Clarence Burlingon Kelland, purchased by Columbia.

PRICE HE PAID, original, purchased by Leichter Productions, for Conway Tearle.

PRIDE AND PREJUDICE, Helen Jerome's dramatization of the Jane Austen classic, acquired by Metro-Goldwyn-Mayer to star Clark Gable and Norma Shearer.

PRINCE AND THE PAUPER, novel by Mark Twain, bought by Warners to star the Mauch Twins.

PRINCE OF PILSEN, operetta, by Frank Pikelv and Gustave Enders, acquired by Metro-Goldwyn-Mayer.

PRIVATE ENEMY, original story, bought by Twentieth Century-Fox for Don Ameche, Victor McLaglen and Sidney Blackmer also named for the cast.

PROFESSIONAL ESCORT, original story, by Sam Engel, bought by 20th Century-Fox.


PURITAN AT LARGE, novel, by I. A. R. Wylie, bought by Universal.

PURPLE AND FINE LINEN, book, by May Edington, purchased by Columbia, for Jean Arthur; direction by Edward Ludwig.

PUZZLE FOR FOOLS, original, by Patrick Quen tin, bought by Radio.

QUEEN OF THE JUNGLE, original story by Max Marcin, bought by Paramount.


QUESTION OF HONOR, original story, by Peter B. Kyne, acquired by Columbia.

QUINTUPLETS TO YOU, original story, by Olga Moore, acquired by Robert Sisk for release through RKO Radio. Screen play written by Maxwell Shane.

QUO VADIS, book, by Henryk Siemkiewicz, purchased by MGM.

RACE THE SUN, novel, by Dale Collins, bought by MGM.

RACKETEERS IN EXILE, original, by Harry Nulber, bought by Columbia to star George Bancroft.

RADIO CITY REVELS, musical comedy, the first Jesse L. Lasky production for release through RKO Radio. Alex A. Aarons, Broadway stage producer, assigned to assist with the screen production.

RADIO PATROL, original story, by Eddie Sullivan and Charles Smith, acquired by Universal.

RAIDERS OF THE SPANISH PEAKS, book, by Zane Grey, purchased by Paramount, for Buster Crabbe; production by A. M. Botsford; screen play by John Kraft.

RAINBOW OVER THE RIVER, acquired by Sol Lesser for release through RKO Radio, with Bobby Breen in the leading role.

REAL GLORY, THE, novel, by Charles Clifford, bought by Samuel Goldwyn to star Gary Cooper for release through United Artists.

RED LIGHTS AHEAD, original story, by Robert Ellis and Helen Logan, acquired by Chesterfield for release through Republic, with Luella Gleason and Roger Imhoff heading the cast and Rowland Lee directing.

RED MILL, operetta, by Victor Herbert, purchased by MGM.

REGENCY, novel, by D. L. Murray, acquired by Charles Chaplin as a vehicle for Paulette Godard.

REMEMBER WHEN, original, by Robert Arthur, bought by Republic.

REMOTE CONTROL, Cosmopolitan Magazine story, by Alfred Kalberer, bought by Universal.

RENDEZVOUS WITH LOVE, A, original, by William Anthony McGuire, to MGM.

RETURN ENGAGEMENT, unproduced musical comedy, bought by Mervyn LeRoy for release through Warners. Nancy Hamilton, James Shute and Rosemary Casey are the authors.

RETURN FROM LIMBO, magazine story, by A. H. Carr, purchased by Warners, for Kay Francis.


RETURN OF RAFFLES, original story, by E. W. Hornung, bought by Maury Cohen of Invincible Pictures.

RETURN OF THE SHEIK, by Max Magnus, acquired by Universal.

RETURN OF THE THIN MAN, original story, by Albert Hackett and Frances Goodrich, acquired by MGM, as another of the "Thin Man" series.

RIDDLE OF FORTY NAUGHTY GIRLS, THE, original mystery story, by Stuart Palmer, bought by Radio to star James Gleason and Zasu Pitts.


RIGHT IN YOUR LAP, original story with a radio broadcasting studio as background, acquired by Paramount to star Mary Ruth Kizziar, child prodigy pianist.

RINGS ON HER FINGERS, original, by Eric Simonson (Lawrence Kirk), purchased by Twentieth Century-Fox.

RIO GRANDE RANGER, original story, by Jacques and Cella Jadac, bought by Columbia to star Bob Allen.

RIO GRANDE ROMANCE, book, by Peter B. Kyne, purchased by Victor Pictures; direction by Robert Hill; featured, Eddie Nugent and Maxine Doyle.

RIVALS, THE, comedy by Richard Brinsley Sheridan, bought by Warners for Hugh Herbert.

ROAD SHOW, novel, by Eric Hatch, purchased by Hal Roach, to stars Patsy Kelly and Lyda Roberti, MGM release.

ROAD TO NOWHERE, original, acquired by Columbia to star Jack Holt.
ROAD TO RENO, novel, by I. A. R. Wylie, bought by Universal.
ROAMING AROUND, musical, by Lew Brown, acquired by Edward Small as a starring vehicle for Joe Penner.
ROBIN HALE, novel, by James Oliver Curwood, bought by Republic.
ROBINSON CRUSOE, book, by Daniel Defoe, purchased by Republic.
ROMANCE BY REQUEST, original, by Jerry Wald and Philip and Julius Epstein, bought by Republic.
ROUND THE TOWN, musical, by Lew Brown, Rian James and Paul Yawitz, acquired by Radio to star Joe Penner.
ROSE BOWL, original, by Francis Wallace, purchased by Paramount; production by A. M. Botsford; featured, Nick Lukats, Jane Rhodes, Robert Cummings and Johnny Downs.
ROSE OF ALGERIA, operetta, by Victor Herbert, purchased by MGM.
ROSE OF TRALEE, original, purchased by Fitz-Patrick Pictures.
RULER OF THE SEA, original story, acquired by Paramount.
SAID WITH SOAP, original, by Gerald Beaumont, purchased by Warners.
SAINT ELMO, original and modern version of the novel by Augusta Evans Wilson, bought by Grant National.
SAINT IN NEW YORK, novel, by Leslie Charteris, purchased by Radio for starring of Barbara Stanwyck.
SALESGLADY, novel, by Harold Morrow, bought by Monogram.
SALLY, IRENE AND MARY, Broadway musical hit of seasons back, acquired by Twentieth Century-Fox.
SAN FRANCISCO NIGHTS, original, purchased by Columbia for Ralph Bellamy and Marguerite Churchill; direction by D. Ross Lederman.
SAN QUENTIN, original story, by John Bright and Robert Tasker, bought by Warner to star Pat O'Brien.
SAND FLOW, novel, by Cherry Wilson, bought by Buck Jones for early production.
SAPPHIRE, novel, dealing with modern New Orleans, by Norman Reilly Raine, bought by Paramount to star George Raft.
SARATOGA, original story, by Anita Loos and Robert Hopkins, acquired by MGM, to star Clark Gable and Joan Crawford.
Satisfaction Guaranteed, original, by Richard English, purchased by Radio, for Owen Davis, Jr.
SCATTERED SEEDS, play, by Pauline Brooks and Burnet Hershey, purchased by MGM.
SCAVENGERS OF BROADWAY, original story, by Betty Laidlaw and Bob Lively, bought by Conn Studios.
SCOOP, original, by Vee Teryrs Perlman and Joseph Fulling Fishman, newspaper story, bought by Universal.
SEA OF GRASS, novel which appeared in "The Saturday Evening Post" from the pen of Conrad Richter, now on the writing staff of Metro-Goldwyn Mayer, acquired by that company.
SEAL POACHER, original story, by Norman Reilly Raine dealing with the Alaskan seal industry, purchased by Warner Bros.-First National.
SECOND MAN, THE, play, by S. N. Behrman, which was produced by the New York Theatre Guild, starring Alfred Lunt and Lynn Fontanne, bought by KKO Radio.
SECOND MRS. DRAPER, THE, novel, by Noel Pierce, bought by Columbia.
SECOND WIFE, based on the play "All the King's Men," acquired by Radio to star Walter Abel and Gertrude Michael.
SECRET GARDEN, based on Frances Hodgson Burnett's original story, bought by Paramount to star Virginia Weidler.
SECRET MARRIAGE, book, by Kathleen Norris, purchased by Columbia.
SECRET OF TREASURE ISLAND, original, by Ron Hubbard, bought by Columbia.
SEE HOW THEY RUN, original story, by Robert Andrews, bought by David L. Loew, to star Joe E. Brown.
SERENADE ON THE SEINE, original musical, by Franz Schulz, and Jay Gorney, purchased by Radio, for Ann Sothern and Smith Ballew; production by Samuel Briskin and Cliff Reid.
SERVICE DE LUX, original, by Vera Caspary, purchased by Universal, which assigned the author to write the adaptation.
SHADOW, THE, character, from the magazine stories by Maxwell Grant, acquired by Alexander Brothers for release through Grant National. Four stories were bought by the brothers to be used as material for a like number of features.
SHE DIDN'T WANT A SHEIK, original story, by Adele Buffington, bought by Republic.
SHE'S GOT THAT SWING, original story, by Joseph Hoffman and Monroe Shaff, bought by Radio for Ann Sothern.
SHE, MARRIED FOR MONEY, original, by Thomas Williamson, bought by Radio.
SHE MARRIED THE PRINCE, magazine story, by Alice Duer Miller, purchased by Columbia.
SHE SANG FOR HER SUPPER, original story, by Ann Jordan, purchased by Radio to star Anne Shirley.
SHE WALKED A CROOKED MILE, original story, by Jack McDermott, bought by Republic, to co-star Alison Skipworth and Polly Moran.
SHIP MASTER, original, by Boris Ingster, purchased by Twentieth Century-Fox.
SHOESTRING, magazine story, by George Bradshaw, published in the "Saturday Evening Post," bought by Universal.
SHORT HAUL, original story, by Herman Boxer, bought by Universal to star John Wayne.
SHOW BUSINESS, original, by Lew Lipton and Bartlett Cormack, purchased by Paramount to star Gladys Swarthout, Jack Benny, Fred MacMurray, Cary Grant and Akim Tamiroff.

SHOW SHOP, book, by James Forbes, purchased by MGM.

SHRINKING VIOLET, original, by George Bricker, purchased by Warners.

SIEGE OF THE ALCAZAR, THE, original story, by Sonya Levien, bought by Twentieth Century-Fox.

SILENT NIGHT, play in Hungarian, by Eugene Ieltai, bought by MGM.

SILENT KNIGHT, play by Jeno Heltai, acquired by MGM.

SIMON, original, purchased by Walter Wang- ner (Paramount release); starring Charles Boyer; direction by Anatole Litvak.

SINGAPORE, original, by Paul Burger and David Silverstein, bought by 20th Century-Fox.

SINGING MARINE, original story, by Delmar Davis, bought by Warners as a musical for Dick Powell, Olivia deHAVilland and Lee Dixon.

SISTER ACT, unpublished novel, by Fannie Hurst, bought by Warners.

SISTERS, THE, novel, by Myron Brinig, bought by Warners.

SIX GIRLS AND DEATH, story, by Mark Hel- linger. New York columnist, bought by Twentieth Century-Fox.

SKIDDING, former Broadway legitimate success, by Aurania Roureyyol, has been bought by MGM.

SKY FEVER, original, by George Sayre, pur- chased by Universal; production by Edmund Grainger; scene play by Ben Markson.

SKY GIRL, novel, by Nellie Graf, bought by Universal. Story deals with hostesses of air lines.

SLIM, novel by William Wister Haines, purchased by Warner to star Pat O'Brien and Henry Fonda.

SMILE OF MONA LISA, original, by William Wilder, purchased by Pioneer Pictures; pro- duction, in Technicolor, by Merian C. Cooper.

SMILING CORPSE, THE, anonymous novel, bought by Warners.

SMOKE TREE RANGE, novel, by Arthur Henry Gooden, bought by Buck Jones for Universal release.

SNOW COVERED WAGONS, novel, by Julia Cooley Altrocchi, bought by Grand National as the company's first color production.

SOLDIER OF FORTUNE, by George Atwill, pur- chased by Imperial Distributing Corporation.

SON OF THE GODS, Rex Beach's story of an American child reared by the Chinese, bought by Warners.


SONG OF THE ANDES, original, by Crane Wil- bur, purchased by George Hirliman; screen play by Crane Wilbur.

SONG OF THE CITY, original, by Michael Fess- ion, to MGM, to star Margaret Lindsay.

SOPHISTICATED LADY, original, by Dorell and Stewart McGowan, purchased by Chesterfield-Invincible.

SOULS AT SEA, original by Ed Hale, bought by Paramount to star Carole Lombard and Gary Cooper.

SOUND OF YOUR VOICE, original musical, by Stephen Morehouse Avery, acquired by Colum- bia as the next Grace Moore picture.


SPARKENBROKE, novel by Charles Morgan, optioned by MGM.

SPLINTER FLEEET, original, by William Faulk- ner, dealing with the navy's wartime submarine chasers, bought by Twentieth Century-Fox.

SPRING DANCE, New York legitimate hit, by George Biliam and J. B. Priestly, bought by MGM.


STAGE DOOR, current Broadway play, by George S. Kaufman and Edna Ferber, bought by Radio as a co-starring vehicle for Katharine Hepburn. Ginger Rogers and Burgess Meredith.

STAIRS OF SAND, book, by Zane Grey, pur- chased by Paramount, as a probable vehicle for Larry Crabbe, Glen Erikson, Marsha Hunt and Raymond Hatton; scene play by Robert Yost and Stuart Anthony.

STAND-IN, novel, by Clarence Budington Kel- land, bought by Walter Wanger, for release through United Artists.

STAND UP AND FIGHT, original, by Forbes Par- khill, bought by Metro-Goldwyn-Mayer.

STAR OF EMPIRE, original story, dealing with the entrance of Nevada into the Union, bought by Crescent Pictures.

STATE LINE, original, by Houston Branch, bought by Republic.

STEPPING TOES, original, by Leo Loeb and Harold Buchman, acquired by Radio to co-star Fred Astaire and Ginger Rogers.


STORM IN A TEACUP, original, by James Bridle, purchased by Victor Saville Productions (United Artists).

STRANGERS IN THE NIGHT, original police story, by Harold Sturm, acquired by Monogram for its 1937-38 program.

STRICKLY ACCIDENTAL, original, by Richard English, bought by Radio.

STRIP TEASE, original story, by Leston Huntley and Albert Barker, dealing with burlesque thea- tres, bought by Republic.

SUBMARINE 262, original, by Commander Frank Wead, purchased by Warners, for Pat O'Brien and George Brent.

SUMMER HAIL, book, by Valerie Savage, pur- chased by Radio, for Ginger Rogers; screen play by Edith McGuire.

SUMMER LIGHTNING, novel, by Allene Cornell, bought by Walter Wanger, for release through United Artists.

SUMMER ROMANCE, original story, by Lilly Anderson, bought by Paramount.

SUPER-SLEUTH, original story, by Harry Se- gal, bought by Radio to star Jack Oakie. Ed- ward Small, producer.

SUSANAH OF THE MOUNTAINS, novel, by Muriel and Marril Danison, bought by Twentieth Century-Fox to star Shirley Temple.

SWEET ALOES, play, by Joyce Carey, pur- chased by Warners, for Kay Francis and George Brent.

SWEET SIXTEEN, original story, by Norma Young, bought by W. Ray Johnston for Sterling Pictures.
SWEETHEARTS OF THE NAVY, original, by Dorothy Bennett, acquired by Grand National.

SWEETHEARTS OF BERETTA, by Victor Herbert, purchased by MGM.

SWING HIGH, SWING LOW, original story, by Marcella Burke, to Paramount to star Carole Lombard and Fred MacMurray.

SWORN ENEMY, original, purchased by MGM, for Reconstruction, direction by Edwin L. Marin.

SYNTHETIC GENTLEMAN, magazine story, by Channing Pollock, bought by Universal to star John Wayne in a Trem Carr production.

TABLECLOTH, story, by Patterson McNutt. Gene Fowler, Grover Jones and Nunnally Johnson.

TAKE A NUMBER, magazine story, by Richard Macaulay, purchased by Radio; production by Sid Rothell; screen play by Houston Branch.

TAKE IT EASY, original story, by Francis and Marion Cockrell, bought by Radio. Joe Penner in the lead.

TAKE THE HEIR, original story, by Thomas Ahern and Lawrence Pohle, bought by Radio.

TALENT SCOUT, original, by George Bilson, based on the recent air tour of the flying Warner "Gold Diggers of 1927" troupe, acquired by Warner.

TARZAN'S PRISONER. TARZAN'S FOLLY. TARZAN'S SECRET. TARZAN'S REVENGE. TARZAN'S LAST CALL. acquired by Sol Lesser of Princpal Pictures from Edgar Rice Burroughs for release through Twentieth Century-Fox.

TELEPHONE OPERATOR, original story, by Frederick Hawthrey, bought by W. Ray Johnston of Sterling Pictures.

TEMPERAMENTAL LADY, magazine story, by Julian Fields, purchased by Republic.

THAT CERTAIN WOMAN, original story, by Edmund Goulding, bought by Warners to star Bette Davis.

THAT I MAY LIVE, original, by David Linsom, purchased by Twentieth Century-Fox.

THEODORA GOES WILD, original, by Mary McCarthy, purchased by Columbia, for Irene Dunne.

THERE GOES THE BRIDE, original by Octavius Rovn Cohen, purchased by Columbia for Chester Morris and Fay Wray.

THERE IS A SANTA CLAUS, original story, by Martin Mooney, has been bought by Invincible.


THEY DIDN'T WANT LOVE, original, by Adele Buffington, published in "Time-Out.

THEY GAVE HIM A GUN, original story, by William Cowen, bought by MGM.

THEY HAD TO SERVE CHARLIE, original, by M. John Bronson, bought by Radio.

THIEF OF TAOS, original, by Allen Vaughn Elston, bought by Grand National.

THIN ICE, original story, by Melville Baker, acquired by Twentieth Century-Fox as a starring vehicle for Sonja Henie.

THIRTEENTH BED IN THE BALLROOM, original, by Esther Haver Fonseca, bought by Paramount.

THIRTEENTH MAN, original, by Raymond Ray, acquired by W. Ray Johnston of Sterling Pictures.

THIS BREED OF MEN, original, by Waldemar Young and Jeanie Macpherson, purchased by Paramount for production by Cecil B. DeMille, to star Gary Cooper; dialogue by Harry Lamb.

THIS GUN FOR HIRE, novel, by Graham Greene, bought by Paramount, to star Akim Tamiroff.

THIS WAY, PLEASE, original story about modern motion picture palaces, by William Thomas and Maxwell Shane, acquired by Paramount.

THORNS AND ORANGE BLOSSOMS, Bertha M. Clay's old classic, has been bought by Monogram for 1937-38 release.

THOU SHALT NOT COVET, book, by James Oliver Curwood, purchased by Victory Pictures.


THREE BAD MEN, original story, by David Bader, bought by National and Provincial in London.

THREE COMRADES, novel, by Eric Maria Remarque, author of "All Quiet on the Western Front," acquired by MGM.

THREE LEGIONAIRES, Foreign Legion story, acquired by General Pictures.

THREE LITTLE SISTERS, original, by Adele Commandini, purchased by Universal; production by Joseph Pastorack; direction by Henry Koster.

THREE MARRIED MEN, original, by Owen Davis, Jr., purchased by Paramount, for William Frawley, Roscoe Karns and Lynne Overman; production by Arthur Hornblow, Jr.

THREE ON A LATCHKEY, original story, by Joseph Santley, bought by Radio for production as an elaborate musical.

THREE ROOMS IN HEAVEN, based on Katherine Brush's novel, Mannqnin, bought by Metro-Goldwyn-Mayer for Joan Crawford.

THREE TIME LOSER, original, by Gene Towne and Graham Baker, purchased by Walter Wanger (United Artists), for Sylvia Sidney.

THUNDER OVER THE CITY, original, by Robert E. Sherwood, acquired by Columbia to star Edward G. Robinson.

TIGHTWAD, magazine story, by Paul Gallico, purchased by Paramount.

TILLER GIRLS, original, purchased by Fitz-Patrick Pictures.

TIM TYLER'S LUCK, original story, by Lyman Young, bought by Universal as another of the Tim Tyler stories.

TIME OUT OF MIND, novel by Rachel Field, bought by Universal.

TIME OUT FOR ROMANCE, original, by Eleanor Griffin and William Rankin, purchased by Twentieth Century-Fox.


TO MARY—WITH LOVE, original, purchased by Twentieth Century-Fox, for Warner Baxter, Myrna Loy, Claire Trevor and Jean Dixon; production by Kenneth Macgowan; direction by John Cromwell.

TOINETTE'S PHILIP, from the estate of the late Mrs. C. V. Jambon, by Sol Lesser for Bobby Breen; for release through RKO Radio.

TOM AND JERRY, original story, by Stanley Garvey, Bought by Radio.

TOM SAWYER, DETECTIVE, book, purchased by Paramount, for Benne Bartlett and Virginia Weidler; production by A. M. Botsford; screen play by Sam Mintz.
TOMORROW'S HEADLINES, original story, by Thomas Ahearn, bought by Radio. The story deals with the broadcasting of news via radio.

TOO YOUNG TO DIE, comedy, by Lewis R. Foster, bought by Paramount to star Mary Roland and Charles Ruggles.

TOP OF THE TOWN, musical, by Lou Brock, for Universal, starring Hugh Herbert, Charles Winninger, Gertrude Niesen, Jack Smart, Ella Logan and others.

TOVARICH, London and New York legitimate theatre production by Jacques Deval, acquired by Warners.


TRIAL HORSE, original by Edward Flanagan, purchased by Warners; production by Bryan Hoy.

TROUBADOUR IN TROUBLE, original, by Franz Schulz and Jay Gourlay, purchased by MGM.

TRUE CONFESSION, taken from French novel, bought by Paramount, to star Carole Lombard.

TRUNK MURDER MYSTERY, original, by Harry Hamilton, purchased by Banner Pictures, for Norman Foster; direction by Norman Foster.

TRUTH IS ON THE MARCH, novel, by Emilie Zola, concerning the author's famous light on behalf of Captain Alfred Dreyfus, bought by Warners.

TUCKER DURKEE BUYS IN, original, by Rolf Passer and Lytord Moore, to Republic.


TURNING POINT, original, by John Bright and Robert Tasker, purchased by Paramount.


TWENTIETH AMENDMENT, original, by Lee Brodu, bought by Paramount.

TWENTY-FOUR HOURS A DAY, novel, by Faith Baldwin, has been bought by Universal.

TWINS FOR HER MAJESTY, original, by Lou Heifitz and Herbert Klein, bought by MGM.

TWO SHALL MEET, original story, by Karl Brown and Hinton Smith, bought by Grand National for production by B. F. Zeidman.

UMBRELLA, THE, unproduced play, by Will Scott, bought by MGM.

UNCROWNED EMPEROR, original story, planned by Warner, based on the life of the late Sir Basil Zaharoff, munitions king.

UNTITLED ORIGINAL, Hindenburg Zeppelin, purchased by Radio, for John Beal.

UNTITLED ORIGINAL, by Ernest Pagano, purchased by Radio, for Victor Moore and Helen Broderick; screen play by Charles Belden.

UNTITLED ORIGINAL, British army life, purchased by GH Pictures; direction by Raoul Walsh.

UNTITLED—three original stories, by Peter B. Kyne, purchased by Victory Pictures.

UNTITLED ORIGINAL, Zoe Akins, purchased by Columbia, for Grace Moore.

UNTITLED ORIGINAL, life of the late Will Barber, war correspondent, purchased by Radio, for Gene Raymond; production by Lou Lusty.

UNTITLED ORIGINAL, Bert Kalmar and Harry Ruby, purchased by MGM, for the four Marx brothers; production by Irving Thalberg.

UNTITLED ORIGINAL, Norman Krasna, purchased by Universal, for Eddie Buzzell's direction.

UNTITLED ORIGINAL, written by Hans Kraly, bought by Universal to star Deanna Durbin.

UNTITLED ORIGINAL, purchased by GL Pictures, for Peter Lorre.

UNTITLED ORIGINAL, by John Farrow, Peter Milne and Frank Dougherty, based on the life of the late Hetty Green, financial wizard, acquired by Warner.

UNTITLED ORIGINAL, musical, by Vincent Youmans, acquired by Paramount.

UNTITLED ORIGINAL, by Henri Bernstein, French author and playwright, acquired by Douglas Fairbanks, Jr.'s Criterion Pictures of London.

UNTITLED ORIGINAL, by Ferdinand Bruckner, bought by B. P. Schulberg to star Sylvia Sidney.

UNTITLED ORIGINAL, for starring of Eleanor Powell, Virginia Bruce, James Stewart, Frances Langford, Buddy Ebsen, Una Merkel and Sid Silvers, acquired by Metro-Goldwyn-Mayer.

UNTITLED ORIGINAL, by Viola Brothers Shore and Lawrence Pohle bought by Radio to star Ginger Rogers and Jack Oakie.

UNTITLED ORIGINAL, bought by Rufus LeMaire for Eddie Garr as his first production for Universal.

UNTITLED ORIGINAL, by Rupert Hughes, bought by Selznick International for United Artists release.

UNTITLED ORIGINAL, by Dorothy Kilgallen, newspaper reporter who flew around the world, bought by Warners.

UNTITLED ORIGINAL, by Mrs. Irene Castle, for Radio, in the dancing career of Irene and Vernon Castle.

UNTITLED ORIGINAL, by Paul Schofield and Ralph Scott, for Paramount, dealing with the northern frontier between 1783 and 1821 and with individual trappers, the Northwestern Fur Company and the Hudson's Bay Company.

UNTITLED ORIGINAL, by Dan Jarrett and Ewing Scott, for George Hirliman production, starring George O'Brien.

UNTITLED ORIGINAL, by Moss Hart, for production by MGM as a musical.

UNTITLED ORIGINAL, by Alfred Hitchcock, for Gaumont British.

UNTITLED ORIGINAL, by Henry Ducoin, acquired by Universal for Danielle Darieux.

UNTITLED ORIGINAL, by Dick Rogers and Larry Hart, musical comedy writers, acquired by Warners to star Ethel Merman.

UNTITLED ORIGINAL, by Henry Myers, for Universal.

UNTITLED ORIGINAL, by Cy Barlett and Charles Grayson, acquired by Universal to star Boris Karloff.

UNTITLED ORIGINAL, by David Levy and David Adams, bought by Condor Productions for release through Grand National.

UNTITLED ORIGINAL, by David Wallerstein, bought by Paramount.

UPSEY DAISY, original story, by Peter B. Kyne, bought by Columbia.
WE WILLIE WINKIE, based on the Rudyard Kipling rhymes, bought by Loew, to star Shirley Temple.

WEeping IS FOR WOMEN, new novel, by Donald Barr Chidsey, bought by Metro-Goldwyn.

WE'VE HAD OUR MOMENTS, original story, by Charles F. Belden and Frederick Stephani, bought by Universal.

Wells Fargo, original story, by Frank Lloyd and Howard Estabrook, acquired by Paramount.

WEST COAST LIMITED, magazine story, by Wadsworth Camp, bought by Universal.

West side Miracle, "Collier's Magazine" story by Quentin Reynolds, bought by Universal.

WHAT HO, original, by Richard Cornell, acquired by Emanuel Cohen, for release through Paramount, Gary Cooper.

WHEN THE DEVIL DRIVES, original, by Myles Connolly, bought by Metro-Goldwyn-Mayer.


WHISPERING SMITH—12 "Whispering Smith" originals, by Frank Spearman, purchased by Principal Pictures (Sol Lesser).

WHISPERING WINDOW, magazine story, by Cortland Fitzsimmons, purchased by MGM.

WHISPERS, INC., original, by Harold Tarshis and John Rawlins, purchased by Columbia.

WHite BANNERS, novel, by Lloyd C. Douglas, adapted of "Magnificent Obsession" and "The Green Light," has been acquired by Warner.

White heat, original, by Dorrell McGowan and Stuart Edward McGowan, purchased by Radio.

White Horse Inn, play, by Erik Charell, purchased by Warners.

White Rajah, original, by Errol Flynn and William Ullman, purchased by Warners.

Who's that Man, original, purchased by Leichter Productions, for Margaret Morris.

Wicked Eyes, original, purchased by Leichter Productions, for Margaret Morris.


The Wild Catter, original story, by John Van Dyke, bought by Universal.

Wilderness, original, by Chester Franklin, purchased by Paramount.

William the Second Comes HOME, original, by Owen Francis, purchased by Republic.

Wine Agent, original, by William Rankin, purchased by B. P. Schulberg.

Wings over Honolulu, Mildred Cram's current "Red Book" novel dealing with naval aviation in the Hawaiian Islands, purchased by Universal.

Wings of Mercy, original, by Alice F. Curtis, bought by RKO Radio.

With Banners Blowing, novel by Barry Benafield, acquired by Paramount.

With Love and Kisses, original story, by Al Martin and Sherman Lowe, bought by Television Pictures. Pinky Tomlin and Toby Wing.

Without Orders, magazine story, by Peter B. Kyne, purchased by Radio.

Without the Net, magazine story, by Frank R. Adams, purchased by Republic.

Wives Never Know, original, by Dorothy Bennett, purchased by Paramount.

WOMAN INTERNE, "Cosmopolitan Magazine" story, by Faith Baldwin, bought by Paramount.

WOMAN OF DESTINY, play, by Sam Warshawsky, purchased by Pickford-Lasky (United Artists), for Francis Lederer.

WOMAN'S TOUCH, THE, original story, by Sam and Bella Spewack, purchased by Samuel Goldwyn.

WOMEN, THE, Broadway stage play, by Claire Booth Luce, bought by Max Gordon Plays and Pictures Corporation, headed by Harry M. Goetz.

YEARS ARE SO LONG, THE, novel by Margaret Lawrence, acquired by Paramount.


YELLOWSTONE OR BUST, original, by Maurice Rapf and Richard Maibaum, purchased by MGM.

YES, MY DARLING DAUGHTER, current Broadway stage success, by Mark Reed, bought by Warners, to star Olivia de Havilland and Lucille Watson.

YESTERDAY'S CHEERS, original, by Albert Shelby Levino, bought by Paramount to star Lew Ayres and Mary Carlisle.

YOU AND ME, original, by Norman Krasna, bought by Paramount to star Arline Judge.

YOU CAN'T BEAT LOVE, original story, by Olga Moore, bought by Radio.

YOU CAN'T TAKE IT WITH YOU, current Broadway hit, by George Kaufman and Moss Hart, bought by Columbia.

YOU'RE ALL I WANT, original, by Katherine Brush, purchased by Warners, for Kay Francis.

YOURS FOR THE ASKING, original, purchased by Paramount for George Raft, Dolores Costello and Jeanne Perkins.

YOU'LL BE MARRIED BY NOON, original story, by Harry Ruskin, bought by MGM.
Deaths of the Year


ALTHAUSER, FRED: President of Local 5 of the Stage Employees Union. Had been stagewear at the Slubert and Strand theatres 30 years. Cincinnati, May, 1936.


CAPLAN, MAURICE J.: 47. President of the Metropolitan Motion Picture Co. Detroit, April 18, 1937.

CARLISLE, ALEXANDRA: 50. Screen and stage actress. In 1934 on screen in "Half a Sinner." New York City, April, 1936.


CROSCHILD, ALAN: 42. Director of "The Jazz Singer," "The Sea Beast," "The Case of the Care-


DUHAIME, ALBERT L.: Theatre manager, Mystic, Conn. 25 years. Providence, R. I., May, 1936.


FIELD, JAMES: Head of the RKO theatre legal department. New York, Jan. 24, 1937.


FRIEDLANDER, AL: 46. President of Fortune Film. New York, May 12, 1937.


GILLETTE, WILLIAM: 47. Stage actor and dramatist, also creator of the role of Sherlock Holmes. Hartford, April 29, 1937.

GOBEL, PETER: 82. Director of the Brown Theatrical Co. Zanesville, Ohio, August, 1936.


HAMLIN, THOMAS: 60. Publisher and editor of The Film Circular. New York, Aug. 29, 1936.


HIGLEY, CHARLES W.: 70. Former director of Fox Film Corporation. Member of the board. 1930. New York City, April, 1936.

HOPE, FREDRIC: Associate art director at MGM. Hollywood, April 20, 1937.

HORN, EDWARD: Cameraman and partner in the former Tremont Film Laboratories. Miami, March 26, 1937.


KAHN, JOE: 64. For more than 40 years connected with Memphis theatres. Memphis, Tenn., Dec. 5, 1936.


LA PORTE, NORMAN M., DR.: Research department head in the east for Paramount. Saranac, N. Y., August, 1936.


LOCHBAUM, OTTO: Theatre veteran. Handled roadshow and special film presentations, and at one time was an independent distributor. San Francisco, April, 1936.

LOMB, HENRY C.: 64. President of Waverly Novelty Company, Jersey City. Son of Henry Lomb, one of the founders of Bausch and Lomb, Rochester optical company. New York City, March 17, 1937.


MARCUS, LOUIS: Mayor, and Paramount theatre partner. Salt Lake City, July, 1936.


MAYS, RAYMOND B.: 70. Formerly connected with the Labor Grand Opera House. Denver, October, 1936.


OWSLEY, MONROE: 35. Actor. Appeared in "Goin' to Town," Paramount; "Remember Last Night?". Universal, California, June 8, 1937.


PEARSON, HUMPHREY: 43. Scenario writer. Last writing was "Palm Springs." Shot. February 25, 1937.


ROESSNER, CLARENCE: 46. Sales manager of Dalite Screen Co. Heart attack. Chicago, June 20, 1936.

ROSENBH, MURRAY: President, National Studios, Inc. September, 1936.


RUDOLPH, WILLIAM: 60. Publicity agent for Clara Kimball Young and other stars of silent films. New York City, January, 1936.


RYDER, JACK: 64. Veteran baseball writer and occasional reviewer of pictures. Cincinnati, June, 1936.


SKELLY, JOSEPH P.: Manager of exchange operations for RKO. St. Louis, March 8, 1937.


THALBERG, IRVING GRANT: 37. MGM producer. Was private secretary to Carl Laemmle, general manager at Universal before reaching the


THOMSON, ROGER: Paramount salesman in Omaha and Salt Lake City. Columbia, S. C., April, 1936.

THORNTON, JAMES: Operator of the Palace, Majestic and Gem theatres at Arctic, R. I. Providence, Jan. 27, 1937.


VERSCHLEISER, BEN: 49. Film supervisor and producer. Hollywood, April, 1936.


WEED, JAMES L.: 63. City manager, RKO, and manager of Keith’s Theatre. Dayton, Ohio, August, 1936.


YOUNG, AUSTIN: 38. Former vocalist with popular bands and master of ceremonies. Tuberculosis. Columbus, June, 1936.

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REAL SCREEN FUN: Editor, Franklyn Lippincott, 114 E. 47th Street, New York City.


SCREEN GUIDE: Editor, Ernest V. Heyn, 551 Fifth Avenue, New York City.


SCREEN ROMANCES: Editor, May Ninomiya, 149 Madison Avenue, New York City.

SCREENLAND MAGAZINE: Editor, Delight Evans, 45 West 45th Street, New York City.

SILVER SCREEN MAGAZINE: Editor, Eliot Keen, 45 West 45th Street, New York City.

STAGE: Editor, John Hanrahan, 50 E. 42nd Street.

NATIONAL BOARD OF REVIEW OF MOTION PICTURES

The National Board of Review of Motion Pictures, a volunteer citizen body, was organized in 1909 by the People’s Institute of New York City. The National Board activity is carried on through the following groups: General committee; Executive committee, chairman, Dr. George W. Kirchwey, director of the Department of Criminology, New York School of Social Work; Membership committee; Review committee; Committee on Exceptional Photoplays; The Young Reviewers and the 4-Star Club, which have their own monthly bulletin, the 4-Star Final, National Advisory committee; National Motion Picture Council—the Community Organization Department. Publications include the National Board of Review Magazine, the Weekly Guide to Selected Pictures, and the Weekly Official Bulletin. An annual “Selected Pictures Catalog” and an annual “List of Selected Book-Films” are prepared. A general course on motion pictures is given under the joint auspices of the National Board of Review and the School of Education of New York University.

Wilton Barrett is executive secretary. Chosen by the Committee on Exceptional Photoplays as the “Ten Best Films” of 1936 were:

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

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

The "Ten Best" of 1936 in Film Daily Poll
Mutiny on the Bounty
Mr. Deeds Goes to Town
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San Francisco
Dodsworth

The Story of Louis Pasteur
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The Green Pastures
A Midsummer Night’s Dream

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PROFESSIONAL MOTION
PICTURE PUBLICATIONS

1. General Technical Publications and Reference Works

(The following compilation by G. E. Matthews, Kodak Research Laboratory, Rochester, N. Y., is in part from his paper, "The Literature of the Motion Picture Industry." This article appeared originally in the Journal of the Society of Motion Picture Engineers.)


Abstract sections containing papers referring to motion pictures may also be found in the following publications: Journal of the Society of Motion Picture Engineers, La Technique Cinématographique, Kinotechnik, Filmtechnik, Photographische Industrie, Il Progresso Fotografico.

A section of the Chemical Abstracts (Amer. Chem. Soc.) is devoted to photography. This section has been included since 1907 when the first volume appeared and motion picture references are given. Abstracts of papers on chemical aspects of photography may be found in this publication as well as in British Chemical Abstracts, "A" Pure Chemistry and "B" Applied Chemistry (issued by the Bureau of Chemical Abstracts). E. 3. (1931-37) Finsbury Square, London, E. 2. 2. Chemisches Zentralblatt (German), 200 R. M. (other countries, I. S. O. R. M.), Steisundstr. 4 Berlin W. 35. Abstracts of papers on physical aspects of photography may be found in Physikalische Berichte (German), 100 R. M. F. Vievey & Sohn, Akt. Ges., in Brannwieg, and Science Abstracts, Series A (British) 35s. yr. (U. S. A. $9 yr.). Spon & Chamberlin, 120 Liberty St., New York.

General technical publications devoted exclusively to motion pictures, arranged according to countries, are, as follows:

FRANCE

La Technique Cinématographique.—Technical articles, trade notes, and technical abstracts. Monthly, 60 francs yr. ($3.50 in U. S. A.) 34 Rue des Londres, Paris (9 e).

La Gazette Cinématographique—monthly, 189 rue Saint Jacques, Paris V.

Technique Et Matériel, monthly supplement to La Cinématographie Française, 29 rue Marsoulan, Paris 12.

La Cinématographie Française, weekly, special quarterly editions and supplements—Director Manager: P. A. Harlé—Managing Editor: Marcel Colin-Reval—29 rue Marsoulan, Paris 12e. 120 fr. (U. S. A. 220 fr.)

GERMANY


INDIA

Journal of the Motion Picture Society of India.—Official publication of the Motion Picture Society of India. Monthly, 2/8 rupees yr. Kitab Mahal, 192, Hornby Road, Fort, Bombay.

UNION OF SOVIET SOCIALIST REPUBLICS

Soviet Kino-Photo Industry.—In Russian. 15 rubles a year. Kinophotoisdat, Kuznetzki Most 22, Moscow.

UNITED STATES

Journal of the Society of Motion Picture Engineers.—Official publication of the Society of Motion Picture Engineers. Monthly. $5 a year to non-members: $5.00 to members (included in yearly dues). Editorial office: Hotel Pennsylvania, New York, N. Y.

The following publications occasionally contain technical articles of cinematographic interest:

FRANCE


Revue Francaise de Photographie et de Cinématographie.—Twice monthly. Practical and technical articles; minutes of meetings; new apparatus; brief abstracts. 30 fr. yr. (U. S. A. 60 fr. yr. ). 189 Rue S. Jacques, Paris (5e).

Science et Industries Photographiques.—Monthly. Technical papers related to photography and cinematography; technical notes and news; articles; copyright covering articles and patents. 96-140 fr. yr. 165 Rue de Sèvres, 3 and 5 Boulevard Pasteur, Paris (15e).

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GREAT BRITAIN

Journal of Scientific Instruments.—Monthly. Papers dealing with the science and manufacture of instruments for accurate measurement. 30s. yr. Institute of Physics, 1 Lowther Gardens, Exhibition Road, London, S. W. 7.


The following publications are not of direct motion picture interest but deserve mention:

Light and Lighting.—Monthly. Technical papers and trade notes on applications of various types of lighting; abating; book reviews. 10s. 6d. yr. 32 Victoria St., London, S. W. 1.


Television.—Monthly. Technical papers and trade news dealing with television; minutes of the Television Society (British); workshop hints; correspondence section; notes on new apparatus. 13s. 6d. yr. (U. S. A. $5.00 yr.). J. R. James Publications, Ltd., 38 Chancery Lane, London W. C. 2.


UNITED STATES
Bell Laboratories Record.—Monthly. Official publication of Bell Laboratories. Abridgments of technical papers; business developments; news notes. $2.00. 463 West St., New York.


Electrical.—Monthly. Radio, sound, and industrial application of electron tubes; their design and manufacture; new products and patents. $5.00 yr. 330 42nd St., New York.

Journal of the Acoustical Society of America.—Quarterly. Official publication of the Acoustical Society of America. Technical papers on all phases of acoustical problems; news and notes. $6.00 yr. (members $4.00 yr.). American Institute of Physics, 175 Fifth Avenue, New York 10, N. Y.

Journal of the Biological Photographic Association. Quarterly. Technical and practical articles on biological photographic technique and description of new equipment; news; book reviews; and abstracts. $3.00 yr. Mt. Royal and Guilford Aves., Baltimore, Md.

Journal of the Franklin Institute.—Monthly. Official publication of the Franklin Institute. Technical papers on physics, engineering, and related sciences; abstracts; news and notes. $6.00 yr. (foreign postage additional). Franklin Institute, Philadelphia, Pa.

Journal of the Optical Society of America.—Monthly. Official publication of the Optical Society of America. Vols. 1 to 19, incl. (1922-29) included. Review of Technical papers related to all branches of optics. Review of Scientific Instruments included as part of this journal until 1930. $6.00 (U. S. and Canada), $6.60 (foreign), yr. American Institute of Physics, 175 Fifth Avenue, New York, N. Y.

Proceedings of the Institute of Radio Engineers.—Monthly. Official publication of the Institute of Radio Engineers. Technical papers and news notes relating to radio engineering; patents and book reviews. $10.00 yr. to non-members. 310 West 42nd Street, New York.

Radio Engineering.—Monthly. Technical and practical articles; news; new equipment. $2.00 yr. ($3 in Canada and foreign countries). 19 East 47th St., New York.

The Review of Scientific Instruments.—Monthly since 1930. Previous to 1930 combined as part of Journal of the Optical Society of America. Papers on instruments of all kinds for research, instruction, and industrial purposes; titles of physics papers in current literature. $3.00; foreign $3.50. American Institute of Physics, 175 Fifth Avenue, New York, N. Y.

Scientific American.—Monthly. Technical and practical articles on new developments in all branches of science and engineering; occasional notes relating to motion pictures. $4.00 yr. (foreign $5.00 foreign). 24 West 40th St., New York.

Transactions of the Illuminating Engineering Society.—Monthly, except August and October. Technical papers and news notes; descriptions of new installations. $7.50 yr., foreign. $8.00. 29 West 39th St., New York.

II. Publications Related To Production

CZECHOSLOVAKIA
Studio.—Monthly. 6 Parkynova ul. Prague 11.

FRANCE
Agence d'Information Cinématographique.—Daily. 51, rue St.-Georges, Paris (IX).

GERMANY
Filmtechnik.—Twice monthly. Official publication of several German and Austrian cameramen's and sound technicians' societies. (26 R. M. yr. less 25 per cent.) Mühlweg 19, Halle.

GREAT BRITAIN
The Journal of the Association of Cine-Technicians.—Monthly official publication of the Association of Cine-Technicians' articles of technical, historical and general interest. News and notes
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* BETTER THEATRES edited and printed as a separate publication, is circulated as Section Two of Motion Picture Herald, with a net paid circulation blanketing the industry, as attested by the Audit Bureau of Circulations.

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III. Publications Related To Exhibition

ARGENTINA


AUSTRALIA

Everyone’s.—Weekly. A periodical devoted to the interests of the motion picture and theatrical industries. 102 Sussex St., Sydney. The Film Weekly.—Trade news relating to exhibition. 198 Pitt St., Sydney.

AUSTRIA

Der Gute Film.—Organ des Institute für Filmkultur. Neubaugasse 60, Vienna VII. Mein Film.—Wipplingerstrasse 32, Vienna I. Österreichischen Filmzeitung.—Neubaugasse 25, Vienna VII.

BELGIUM


CANADA

Canadian Motion Picture Digest.—Weekly. News notes; Reviews of current pictures. $5.00 yr. 259 Spadina Ave., Toronto.

CZECHOOSLOVAKIA

Český Filmový Úpravodaj (Czech Film Bulletin).—Weekly. Maceškuv Palac, Fochova tr., Prague XII.


DENMARK

Bogpræst-Bladet.—Issued by the Joint Association of Danish Exhibitors. Twice monthly. Nygade 3, Copenhagen.

ESTONIA

Filmilist.—Junnuga 1, Tallinn. Film, Mood, Tants.—Aia 19, Tartu.

FRANCE


FINLAND


GERMANY

Teatro Al Día is the only Spanish language publication of its kind in the world. Its circulation assures advertisers of complete coverage in the following export markets:

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Kino.—Weekly. Strastnaya Place 2/42, Moscow.

UNITED STATES OF AMERICA

Teatro al Dia.—Publication dealing with theatre architecture, maintenance and equipment in Spanish-speaking countries. A Quigley Publication. Rockefeller Center, New York. (Circ 7-3100.)

Daily Publications

Film Daily.—Trade news of studios and theaters; reviews of current pictures; also foreign news notes; descriptions of new apparatus. $10 yr. ($15 foreign) both including copy of Year Book. 1501 Broadway, New York.


Motion Picture Daily.—Business transactions; news of studios and theaters; reviews of current pictures; short technical notes on new apparatus. $6 yr. A Quigley Publication. Rockefeller Center, New York. Circle 7-3100.

Weekly Publications

Associated Publications.—In 1933 the 11 publications comprising this group were merged into one, "Hollywood," which is now published in seven sectional editions, namely, Eastern, New England, Midwest, Central, Midwest, Western and Southern. 4704 East 9th Street, Kansas City, Mo. (Circ: 18,000.)—(Weekly publication.) P. O. Box 1911, Hollywood, Calif.

Film Curb.—Regional trade notes. RKO Building, Radio City, New York.

Film Mercury.—National trade news of studios and laboratories. 7556 Melrose Avenue, Hollywood, Calif.

Greater Amusements.—Regional trade news. Lumber Exchange Bldg., Minneapolis, Minn.


Harrison's Reports.—National trade news. 1440 Broadway, New York.


Hollywood Inside Facts.—West Coast trade news. 515 Lillian Way, Los Angeles, Calif.

Hollywood Screen World.—Bi-weekly publication. 6404 Sunset Boulevard, Hollywood, Calif.

Motion Picture Herald.—News concerning all branches of the industry; market reports; box-office returns; brief technical notes, particularly on production; reviews of current pictures; general interest notes on picture exploitation. Special section issued monthly on theatre construction and maintenance. $3 yr. Rockefeller Center, New York.

The Studio News.—Trade notes of West Coast production and exhibition. 624 Guaranty Bldg., Hollywood, Calif.

Monthly Publications (also Fortnightly)

Better Theatres.—Published monthly in connection with Motion Picture Herald. Rockefeller Center, New York City. Circle 7-3100.

Cine-Mundial.—Published monthly for distribution in Spanish-speaking countries. 516 Fifth Avenue.

Jay Emanuel.—This company publishes three trade periodicals bi-weekly. Main address: 219 N. Broad St., Philadelphia, Pa. The publications are: The Exhibitor the National Exhibitor, The New York State Exhibitor.

International Projectionist.—Technical and practical articles on all aspects of projection; trade news; apparatus notes. $2; foreign, $2.50 yr. Absorbed Projection Engineering (N. Y.), April, 1933. 580 Fifth Avenue, New York.

Miniature Movies.—Official monthly publication of the Miniature Movies Institute and 16 MM Board of Trade. 1944 Coney Island Avenue, Brooklyn, N. Y.

Publications Not Directly Related to Motion Pictures but Containing Some Trade News of Motion Picture Interest


Zit's Theatrical Newspaper.—Weekly. Semi-trade news about films, vaudeville, and drama. 254 West 54th Street, New York.

IV. Miscellaneous Publications

FRANCE

Le Cineope.—Monthly. Trade news and notes on studios, theatres, and educational uses of pictures. 35 yr. (U. S. A., 60 fr.) 73 Boulevard de Grenelle, Paris (16e).


La Critique Cinematographique.—Weekly. Editor: Pierre Heuze, 7 avenue Frochot.

L'LOCAL

Cinejournal Cinematographique.—Weekly. 39 Boulevard Magenta, Paris X.

Cinédia.—21 Boulevard des Bagaudes, St. Maur Des Fosses (Seine). Weekly.

Le Film.—Monthly. 19 rue des Petits Champs, Paris, I.


"Bordeaux Culte."—Weekly. 82 rue de Loup, Bordeaux.

"Ecran du Nord."—Twice a month, 25 Place de Béthune, Lille.


Le Film de Lyon.—Same address.

Cinéma.—Monthly. 31 rue Senne, Marseilles.

Effort Cinématographique.—Twice a month. 7 rue de la République, Marseilles.

"Revue de L'Ecran."—Twice a month. 49 rue Edmond Rostand, Marseilles.

Cinema D'Alsace-Lorraine.—Monthly. 11 rue des Cleres, METZ.

Ciné-drag.—5 rue Luil, Aligres.

La Documentation Cinematographique.—(Catholic review). Monthly. 12 bis rue de l'Isly, Paris XIX.

Le Film dans l'Eau.—Monthly. (Catholic review). 5 rue Bayard, Paris 8*.

FAN PUBLICATIONS

Cinémovies.—Weekly. 144 Champs Elysées, Paris, S.

Ciné Miroir.—Weekly. 18 rue d'Enghien, Paris 10.

Mon ciné.—Monthly. 43 rue de Dunkerque, Paris 10.

Mon Film.—Weekly. 10 rue du Croissant, Paris 2.

Mon Vois.—Weekly. 100 rue Réaumur, Paris 2.

GERMANY

Film und Bild.—Monthly. Official publication of the Reichsstelle fur Unterrechtsfilm. Contains...
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GREAT BRITAIN

Sight and Sound.—Quarterly. Official publication of the British Film Institute. General educational articles, critical reviews of professional films, notes and news of the British film industry. 2 s. 6 d. 4 Great Russell Street, London, W. C. 1.

JAPAN


UNION OF SOVIET SOCIALIST REPUBLICS

Proletarskaya Kine (Proletarian Cinema).—A review of the social, political, and scientific progress made by the Russian workers in the cinema industry. (In Russian.) Tverskaya 35, Moscow 9.

UNITED STATES OF AMERICA

Educational Screen.—Monthly, except July and August. Reports on the uses of different visual aids in schools and colleges; news and notes on the cinema in education; appraisals of current pictures. $2 yr. (Canada $2.25; foreign $3). 64 East Lake St., Chicago.

AMATEUR PUBLICATIONS

I. Amateur Cine Publications For Dealers

Only one publication is known which is devoted exclusively to the ciné amateur trade, namely:
The Ciné Kodak Salesman.—Published monthly by the Eastman Kodak Co., Rochester, N. Y. The following publications contain items on amateur ciné equipment.

De Fotohandel.—Twice monthly. Issued by publishers of Focus. Deals chiefly with photographic and ciné apparatus. 2.5 florins, N. V. Focus, Bloemendaal N. Holland.

II. Amateur Cine Publications For Customers

A. Publications Devoted Wholly to Amateur Cinematography

Amateur Cine World.—Monthly. Contains articles of general interest dealing with many aspects of amateur cinematography. 7s. 6d. yr. Foreign 8s. 6d. Link House, 4-8 Greville Street, London, E. C. 1.

The Ciné Kodak News.—Bi-monthly, by Eastman Kodak Co., Rochester, N. Y.

Cinema Privé.—48 rue de Romainville, Paris 19.


Film für Alle.—Monthly. Technical notes and hints on making better pictures. 10 R. M. yr. Friedrichstr. 204, Berlin S. W. 68.

Filmo Topics.—By Bell & Howell Co., Chicago. III.

Het Veewerken Maandblad voor den Kinomaker.—Monthly official organ of the Netherlands Small Film League. 3 florins yr. N. V. "Focus" Bloemendaal, N. Holland.


L'Écran Catholique.—Monthly. 15 rue Ville-neuve, Clichy (Seine).


Pocket Photo Monthly.—Monthly. Practical articles on motion picture and miniature camera work. Descriptions of new equipment. $1.20 yr. (Foreign $2.00 yr.). Fomo Publishing Co., 111 Harrison Ave. N. W., Canton, Ohio.

The Screen.—Monthly. Society news; hints on play production; reviews of current pictures. 7s. yr. 37 Furnival St., London, E. C. 4.

B. Publications Containing a Section or Occasional Articles Related to Amateur Cinematography

FRANCE


La Photo pour tous.—Monthly. 40 fr. yr. (U. S. A. 60 fr. yr.). 39 Rue Lafayette, Paris (9e).

Photo Revue.—Twice monthly. 21 fr. yr. (U. S. A. 45 fr. yr.). 118 Rue d'Assas, Paris (6e).


GERMANY

Filmtechnik.—Twice monthly. 16.80 R. M. yr. W. Knapp, Mühlweg 19, Halle (S).

Fotografische Rundschau.—Twice monthly. 0.60 R. M. per issue. Mühlweg 19, Halle (S).

Photo-Woche.—Twice Monthly. 9 R. M. yr. (Foreign postage additional.) Arrianstrasse 139, Berlin S. 42.

GREAT BRITAIN

Amateur Photographer and Cinematographer.—Weekly. 17s. 4d. yr. United Kingdom and Canada (other countries 19s. 6d. yr.). Dorset House, Stamford St., London, S. E. 1.

British Journal of Photography.—Weekly. 17s. 4d. yr. United Kingdom and Canada (other


IRELAND

The Camera.—Monthly. 8s. 6d. yr. Brit. Empire (U. S. A. $5). 2 Crow St., Dublin.

ITALY

Il Corriere Fotografico.—Monthly. 30 L. (60 L. U. S. A.), via Stampatori 6, Turin.  

NETHERLANDS

Focus.—Fortnightly. 10 florins yr. Bloemen-dal, N. Holland.

UNITED STATES

American Cinematographer.—Monthly. $2.50 yr. (3.50 in Canada and abroad). 1782 N. Orange Drive, Hollywood, Calif.  
American Photography.—Monthly. $2.50 yr. (Can. $3.50 yr.). 428 Newbury St., Boston, Mass.

Camera.—Monthly. $2.50 U. S. A. and possessions and Canada; in Pan-American Postal Union $3.00. All other countries $3.50. 636 Franklin Street, Philadelphia, Pa.  
Camera Craft.—Monthly. $2.50 (U. S. and Canada) foreign $3.00. 425 Bush Street, San Francisco, Calif.  
Journal of the Society of Motion Picture Engineers.—Monthly. Occasional technical articles on motion picture apparatus and application of amateur cine equipment. $8 annually to non-members; $5 to members. Editorial Office: Hotel Pennsylvania, New York, N. Y.

BIBLIOGRAPHY

Reviews of progress in the motion picture industry are published semi-annually by the Progress Committee of the Society of Motion Picture Engineers. These contain references to the major portion of the technical papers and patents issued relating to all branches of the industry. The annual review of photographic progress published by the Society of Chemical Industry (British) in their volume, Reports of the Progress of Applied Chemistry, contains many references to cinematography.  

Abstracts of all papers published in the Transactions and in the JOURNAL OF THE SOCIETY OF MOTION PICTURE ENGINEERS from 1916 to June, 1930, are given in a volume entitled Aims and Accomplishments of the Society of Motion Picture Engineers. A subject and index of all papers published 1930-1935 (incl.) in the J. S. M. P. E. has appeared.

Historical


A Million and One Nights—The History of the Motion Picture. 2 Vols., by Terry Ramsaye. Simon and Schuster, New York, 1926.  


Annals, General Texts, and Compilations

Jahrbuch für Photographie by J. M. Eder. W. Knapp, Halle. Issued since 1887. Recent volumes include data on motion pictures.


The Box Office Check-Up.—Quigley Publications, Inc., Rockefeller Center, New York.  


Year Book of Motion Pictures. Film Daily, New York, N. Y.


Film Daily Directors' Annual and Production Guide. Issued since 1920. Film Daily, New York, N. Y.


Der Film und Seine Welt. German Film Almanac. Photokino Verlag, Berlin.

Soviet Photo Almanac. Edited by Soviet Photo, Ogonyok, Ltd., Moscow. Usually contains several technical articles of interest to motion picture technicians.

Proceedings of the International Congress of Photographers. Issued about one year after the meeting. Usually contains several papers dealing with motion pictures. Information on the Congress may be obtained by addressing the Secretary Royal Photographic Society, 35 Russell Square, London, W. C. 1.

Abridged Scientific Publications from the Kodak Research Laboratory. Issued biennially. Each volume contains several papers on motion picture technology. 16 volumes published to 1934. Eastman Kodak Co., Rochester, N. Y.

Veröffentlichungen des Wissenschaftlichen Zentral-Laboratoriums d er Photographischen Abteilung Agfa. Original papers from the Agfa Research Laboratory. 4 volumes since 1930. S. Hirzel, Leipzig.

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Der Kinematograph by C. Forch. Hartlebens Verlag, Leipzig, 1913.
Handbuch der praktischen Kinematographie by F. P. Liesegang. E. Liesegang, Düsseldorf, 1912.
Der Film in der Technik by R. Thun. V. D. Verlag, G. m. b. h., Berlin, 1925.
See and Hear by W. Hays. Motion Picture Producers & Distributors of America, Inc., New York, 1929.

La Cinematsografi per Tutti by E. Cuda. A. C. L. E. P., Rome, 1931.
Bild und Film im Dienst der Technik by A. Kassally. W. Knapp, Halle, 1931.
(Printed in Russian.)
Theater and Motion Pictures, by various authors. Encyclopaedia Britannica, New York.
Tout Camera.—(Published by Filma), 19 rue des Petits Champs, Paris I. (Owned by Clément Guillhama.)
Annaire General de la Cinematographie, 9 rue Lincol, Paris 8.
Il Cinematografo al Servizio della Scienza.—Quadranote, Rome.

Camera Work and Studio Technic

Hilfsbuch für den Kameramann, W. Knappe, Halle, 1926.
The Motion Picture Camera Man by E. G. Lutz. Chas. Scribner’s Sons, New York, 1927.
A Commercial Film by G. Seебer. Lichtbildbühne, Berlin, 1927.
Filmmycks and Trickfilm by A. Stüler. W. Knappe, Halle.

Scenario Writing


Motion Picture Direction and Acting


Art in Cinematography


Sound Technic—Recording and Reproduction

Der törende Film by J. Engl. F. Vieweg & Son, Braun Nachwieg, 1927.


Cinematografia Sonora; Elementi teorico-pratici by E. Cauda. Ulrico-Hoepli, Milan, 1930.


Encyclopedia on Sound Motion Pictures by J. R. Cameron. Cameron Publishing Co., Manhattan Beach, N. Y., 1930.


Modern Tonfilm-Reproduktion Anlagen by F. O. Rothy. Philips Radio G. m. b. h., Vienna, 1931.


Tonfilmwiedergabe by R. Dahlgreen. Union Deutsche Verlags, Berlin.


Motion Picture Projection and Sound Pictures by J. R. Cameron and others. Cameron Publishing Co., Woodmont, Conn. 5th Edition 1933.


Film Processing


The Development of Motion Picture Film by the Rack and Reel Systems by J. I. Crabtree. Eastman Kodak Co., Rochester, N. Y., 1927.


Fotografische Entwickleren by M. C. F. Beukers. Waltham, Jr., Delft, Holland.

Motion Picture Laboratory Practice—Eastman Kodak Co., Rochester, N. Y., 1936.

Photometry, Sensitometry, and Densitometry


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Projection


Anleitung zur Projection photographischer Aufnahmen und lebender Bilder by H. Schmidt, G. Schmidt, Berlin, 1901.


Theorie der kinematographischen Projectionen by K. Marbe, A. Barth, Leipzig, 1910.


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<thead>
<tr>
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<tr>
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BUFFALO
Kodascope Libraries, Inc., 228 Franklin St. WASHINGTON 5840. G. W. Linden, manager.
United Projector & Film Corp., 228 Franklin St. WASHINGTON 5840. G. W. Linden, manager.

CANADA
Associated Screen News, Tivoli Theatre Building, Toronto. WAverley 3703, F. O'Byrne, manager.
Associated Screen News, 5271 Western Ave., Montreal, Que. DEXter 1186. B. E. Norrish, managing director.
Canadian Government Motion Picture Bureau, Department of Trade & Commerce, Ottawa, Ont. F. C. Badgley, director.

CINCINNATI
Church & School Film Service, 1635 Central Parkway. Stanford Remington, manager.
Eastman Kodak Co., 24 W. 4th St. K. M. Johnson, manager.
Huber Art Co., 124 W. 7th St. Jos. Huber, manager.
Kodascope Co., 24 W. 4th St. K. M. Johnson, manager.

CLEVELAND
Home Movies Studio, Inc., 2025 Euclid Avenue. CHerry 1500. Eli Freidman, president.

COLORADO SPRINGS
Alexander Film Corp., 3200 North Nevada Avenue. Phone No. 4200.

DENVER
Foto-Film, Inc., 719 West 8th Avenue. Phone TAbor 5082.

DETROIT
J. L. Hudson Company, 1201 Farmer Street. CH. 5100.
Kodascope Libraries, 1306 Woodward. CA 7879.

HOLLYWOOD
Bell & Howell, 716 N. La Brea Ave. J. H. McNabb, President.


HOUSTON
Bob Bailey, Guaranty Building, Cecil M. Thompson, Milam Bldg. PReson 0950.

LOS ANGELES
Dennis, Wm. F., Film Libraries, 2506½ W. 7th St. Wm. F. Dennis, owner.
Kodascope Library of Los Angeles, 643 S. Hill St. Eastman Kodak Co., owner.
Los Angeles Film Library, 832 Wilshire Blvd. David Dorsman, owner.
National Film Library, 837 S. Flower St. WM. Steeg, owner.

NEW ORLEANS
Harcol Motion Picture Industries, 600 Baronne Street, Abraham Harrison, president; Alf W. Harrison, vice-president; Mrs. Hilda Harrison, secretary-treasurer.

NEW YORK CITY
Dorothy Stone Film Library, 444 West 56th Street. Circle 7-2980.
Films, Inc., 330 West 42nd Street. MEDallion 3-5190.
Miles Film Library, 729 7th Ave. BRYant 9-5600.
Mogull Film Library & Camera Shop., 1944 Boston Rd., Bronx. KIPer 5-4706.
Pictorial Film Library, 130 West 46th Street. BRYant 9-2996.
Progress Films, Inc., 729 7th Ave. BRYant 9 5600.
Seiden Sound Library, 33 West 60th Street. COLUMbus 5-1469.
Valentino, Thomas J., Sound Effects, 729 7th Ave. BRYant 9-5543.

PHILADELPHIA
Kodascope Libraries, Inc., 1020 Chestnut St. and 117 So. 16th St. Eastman Kodak Co., owner.
MacCallum Stores, 1600 Sansom St. & 4729 Ludlow St. Richard Pough and Harold Pough, owners.

PITTSBURGH
(Same as film laboratories).

SAN FRANCISCO
Motion Picture Service Company, 125 Hyde Street. Ordway 9162. G. S. Karaski, manager.

ST. LOUIS
Midcontinent Pictures Corporation, 4327 Duncan Ave. Newstead 2312.
Schweig Motion Pictures Productions, 4927 Delmar Blvd. Rosedale 3000.
Commercial Film Studios, 4522 Delmar Blvd. Jefferson 6424.
Erker Brothers Optical Company, 610 Olive Street. Chestnut 9410.
Industrial Film Laboratory, 2735 Cherokee Street. LAclede 2846.
ALBANY
Howell Film Service, Hudson Avenue.
Railway Express Agency, 590 Broadway.
Smith Film Service, 1032 Broadway.
Siegel Film Service, 491 South Pearl Street.

ATLANTA
Film Forwarding Depot, 161 Walton St. Mr. Ezell, owner.

BALTIMORE
Hoflacher Delivery Service Inc., 206 North Bond St. Wolfe 4167. Frank Hahn, manager.

BIRMINGHAM

BOSTON
Film Exchange Transfer Co., 24 Piedmont Street.
Interstate Film Dispatch Co., 94 Prospect Street.
SOMerset 8428. Martin Barbeau, manager.
Harry Richards, Warner Theatre, Lawrence, Mass. Lawrence 9026.

BUFFALO

CANADA
Mavety Film Delivery Service, 27 Victoria St., Toronto. ADelaide 2413. C. F. Mavety, general manager.

CHARLOTTE
Charlotte Observer Co., Transportation Dept. 600 S. Tryon St. Phone 7121.

CHICAGO
Film Truck Service, 823 South Wabash Avenue.
WEBster 2177. D. J. Warsaw, local executive.

CINCINNATI
Film Service Co., 1717 Logan St. CAnal 1168-L. H. J. Wessel, proprietor.
Frank Sheppard, 2515 Sidney Ave. KIrby 6036. Mrs. Cliff Lahmann, 1803 Sterling Ave., North College Hill. JAcKson 7618-M. Mrs. Robert Lahmann, 1833 Sundale Ave., North College Hill. JAcKson 7821-R.

CLEVELAND
Film Transit Co., Film Exchange Bldg., 2110 Payne Ave. PProspect 7996. P. L. Tanner, president.
Gross, Johnson & Solomon, Film Bldg., Payne Avenue and East 21st Street. MAIN 7636. Louis E. Gross, E. S. Johnson, Mrs. H. B. Solomon.

COLUMBUS
Columbus & Cincinnati Trucking Co., 295 South Front Street. MAIN 3933. A. C. Amsler, manager.

DENVER
Exhibitors Film Delivery & Service Co., Inc., 2134 Broadway. MAIN 2924.

DES MOINES
Film Transportation Co., 415 12th St. Tel. 4-7637. M. Smith, chief executive.
Inland Film Express, 1111½ High Street. Tel. 3-5932.
Iowa Film Delivery, 1204 Woodland Avenue. Tel. 3-3101. Charles Iles, Harold McKinley, co-partners.

DETROIT
Detroit Film Deliveries, 2310 Cass Avenue. CADillac 8288.
Film Transfer Co., 2130 Cass Ave. CADillac 6189. G. E. Le Vene, general manager.
Film Truck Service, 2130 Cass Avenue. CADillac 6475. H. C. Robinson, general manager.

HOUSTON
Liberty Motors, 2025 Young Street, operating out of Dallas, Texas.

INDIANAPOLIS
Bradford Film Transit Company, 120 Tippecanoe Street. Lowell Heath, manager.
Indiana Film Transit Co., 222 Osage Street. W. C. Smith, manager.

KANSAS CITY
Exhibitors Film Delivery & Service Co., 1714-20 Baltimore. G.Rand 2094. E. E. Jameson, president; Sam Abend, vice-president and treasurer.

LEXINGTON, KY.
Central Kentucky Trucking Co.

LOGAN, UTAH
Ray Seaman's Truck Lines. Ray Seamans, chief executive.

LOS ANGELES
Goldberg Film Delivery, 1930 S. Vermont Ave. Ben & Earl Goldberg, owners.
Kenyon Film Delivery Co., 1639 Cordova St. H. L. Kenyon, owner.
Shontz Film Service, 1960½ S. Vermont Ave. Mrs. Evelyn Shontz, owner.

MILWAUKEE
Film Service, Inc., 1032 North 8th Street. MArquette 5224. Charles Trampe, manager.
Milwaukee Film Delivery Co., 217 West Wells Street. MArquette 2322. Hollister Just, manager.

MINNEAPOLIS
Film Express Service Co., 69 Holden St. ATlantic 1459.
Film Pick Up Service, 65 Holden St. GEneva 7641.
Film Transfer Co., 65 Holden St. GEneva 3505.
Interstate Film Service Co., 65 Holden St. GEneva 7641.
Middle West Film Express, 69 Holden St. ATlantic 1493.
Theatre Service Co., 65 Holden St.

NEW HAVEN
Rosen Film Delivery Systems, Inc., 22 Prince St. Film Exchange Transfer operates here out of Boston.
William Kimmerlin operates between New Haven and Bridgeport.
CANADA
McKenna Costume Company, 395 King Street West, Toronto, Adelaide 9673. Drew McKenna, manager.

CHICAGO
Fritz Schoutz & Co., 58 W. Lake St. SState 7733. J. Sandell, local executive.

CINCINNATI
Wm. Beck & Sons, 1115 Vine St. Cischer 2264.
Laura V. Walz, 2768 Markbreit Ave. MErose 6761.
F. Szpirchuck, 1218 Vine St. Cischer 4448.
Alma Tiedtke, 1213 Jackson St. Cisher 5143.

CLEVELAND

COLLINGWOOD, N. J.
South Jersey Theatrical Supply, 31 Haddon Ave. Collingswood 4059.

COLUMBUS
Mrs. Caroline Deshler, 171 1/2 E. Main St. 
The Masque Shoppe, 1396 High St. 
Richards Costume Co., 625 High St. Arline Richards, manager.
Emile Sullivan Studios, 52 E. Rich St. Mrs. E. S. Emile, manager.

DENVER
Colorado Costume Co., 1751 Champa St. TAbor 6615.
Denver 'Studios, Inc., 1633 Broadway. Main 0657.

DES MOINES
The Way Back When Costume Shop, 644 West 44th St. Tel. 50028. Mrs. Erwin Schenk, owner and proprietor.
Wingate Company, 200 Walnut St. Tel. 4-2512. Harry Wingate, chief executive.

DETROIT
Frank Bruesser, 441 Macomb St. Randalph 8266. A. Bruesser, Jr., General manager.
Hirschfeld Costume Shop, 1540 Washington Blvd.
CAcadia 8145. J. R. Hirschfeld, general manager.
Theatrical Costume Co., 529 Macomb St. CAcadia 2292.
George Kane, manager.
A. Vollmer, 6340 Gratiot Ave. PLaza 5455. Mrs. Anna Vollmer, prop. and general manager.

HOBOKEN
W. R. Kirchgesner, 421 Washington St. HOboken 3-1922.

HOLLYWOOD
Oriental Costume Co., 6223 Santa Monica Blvd. GRainel 9011. Yukio Aoyama, owner.
United Costumers, 6807 Santa Monica Blvd. GLaston 3125.


HOUSTON
Houston Costume and Hat Shop, 206 Republic Building, Miss Mary McLeod, owner.
Houston Novelty Company, 1118 Main Street. Merritt Nichols, owner.
Southern Importers & Exporters, Fannin Bldg. PElm 0391. I. Richer, owner and president.
Todd Decorating Company, 427 Calhoun. O. B. Todd, owner.

INDIANAPOLIS
Indianapolis Regalia Company, 216 1/2 North Meridian Street. Frank A. Garten, manager.

NEWARK
H. Goldstein, 239 Court St. Market 3-2339.
William Kauhnitz, 5-16th Avenue. ESSex 2-2689.
J. D. Keller, 80 Market St. Market 2-7165.
Newark Mask Co., Inc., 272 Ellis Ave. ESSex 4-2937.

NEW ORLEANS
Mrs. Julia Alabau, 318 Bourbon St. MAin 2899.
Mrs. M. Gluckman, 33 South Rampart Street. MAin 4540.
E. Simon and Son, 301 Chartres Street. MAin 0250.

New York City
Bally-Ho Theatrical Costume Co., 120 W. 48th St. BRyan 9-4819.
Brooks Costume Rental Co., 260 W. 41st St. FFern 6-5582.
Berthe, Madame, 110 W. 47th St. BRyan 9-2695
Producers and Distributors of Industrial Pictures

Alexander Film Company
Colorado Springs, Colo.

PRESIDENT
J. Don Alexander

VICE-PRESIDENT IN CHARGE OF PRODUCTION
D. J. Alexander

VICE-PRESIDENT IN CHARGE OF SALES
Mike McNally

SECRETARY-TREASURER
John T. White

In 1936 made approximately 2,000 short-length merchandising playlets, of which approximately 90% were library productions and 10% special productions. Average length of library productions, 30 to 40 feet; special productions, 30 to 120 feet.

All films made for theatre screen use by local and foreign advertisers in the U. S. A. and foreign countries. Annual campaigns handled in 1936 for approximately 10,000 customers, with over 6,000 theatres under contract. Laboratory output consisted of 7,200,000 ft. of positive prints, 600,000 ft. of negative and 360,000 ft. of sound track negative.

Atlantic Screen Service
1026 Forbes Street
Pittsburgh, Pa.

PRESIDENT
Chas. S. Stanton

Made five industrial pictures for sales promotion and produces advance trailers on features and special service trailers and announcements. Uses 2,000,000 feet positive annually.

Atlas Educational Film Company
1111 South Blvd.
Oak Park, III.

PRESIDENT AND TREASURER
I. R. Rehm

VICE-PRESIDENT
Geo. N. Saum

SECRETARY
C. A. Rehm

Twenty-fifth year in the commercial film field. Specializing in industrial, commercial and sales training films. Central States representatives for "Screen Broadcasts"—theatrical advertising shorts. Films vary in length from one minute playlets to five reel productions.

Burton Holmes Films, Inc.
7510 N. Ashland Avenue
Chicago, Ill.

PRESIDENT
Oscar B. Depue

VICE-PRESIDENT
G. W. Depue

SECRETARY-TREASURER
Burton W. Depue

BURTON HOLMES FILMS, Incorporated, devotes the majority of its efforts to the production of sales promotional, commercial, industrial, advertising, and scientific motion pictures. Periodical production of short subjects, together with 16 mm. library films, and medical films, rounds out its program. In the commercial field the company also produces silent and talking slide films for dealer training and direct selling purposes. The company operates what it considers the most completely equipped motion picture laboratory between New York and Hollywood; and as well as operating as a producer of motion pictures, does a great deal of service work for other Middle Western producers. It is equipped with RCA ultra-violet "High Fidelity" sound recording equipment, both studio and truck installation; and is equipped with an RCA "High Fidelity" Optical Sound Reduction Printer for making 16 mm. sound-on-film prints. In 1935 developing machines for 35 mm. and 16 mm. positive were installed and the company claims the largest release print capacity of any laboratory in the Middle West.

Frank Church Films
829 Harrison Street
Oakland, Cal.

GENERAL MANAGER
Joseph Defrenes

Has made 18 industrial motion pictures in the last year, seven for general distribution, eight for theatres, 32 travelogues. One weekly sound newsreel for theatres. Average footage, one reel. Total footage of raw stock used annually: 35 mm. negative, 65,000 feet; 35 mm. positive, 700,000 feet; 16 mm. positive, 160,000 feet.

Defrenes and Company
1909-1911 Bottomwood Street

PRESIDENT
Pat Dowling

SECRETARY
H. H. Brownell

Educators Cinematograph Foundation
70 Fifth Avenue
New York City, N. Y.

FOUNDER AND PRESIDENT
Alfred H. Saunders

Strictly Pedagogical

Use 35 type of raw stock.

Films of Commerce Co., Inc.
21 West 46th Street
New York City

PRESIDENT AND GENERAL MANAGER
Don Carlos Ellis

VICE-PRESIDENT AND PRODUCTION MANAGER
Henry C. Grant
SECRETARY AND AUDITOR
C. R. Templeton

Has made 61 motion pictures on commerce and industry; 17 for screening in sales departments, 4 for theaters, 34 for educational distribution. Average footage, 2 reels; uses non-inflammable Du Pont 35 and 16 mm. stock.

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General Electric Company
Building No. 7
1 River Road
Schenectady, N. Y.

HEAD OF SECTION
John G. T. Gilmour

Has made several industrial pictures as well as slide films in the past year. Average footage, 1,000 feet; approximate total footage of raw stock used annually: negative and positive 300,000 feet.

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Harcol Motion Picture Industries, Inc.
Harcol Building, 600 Baronne Street
New Orleans, La.

PRESIDENT AND GENERAL MANAGER
A. Harrison, Jr.
VICE-PRESIDENT
A. W. Harrison

Has made over 1,500 reels of talking and natural color films since 1915 for sales and propaganda purposes. Average footage, 1,000 feet. Uses all types raw stock including 16 mm. film.

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Herman A. DeVry, Inc.
1111 Armitage Avenue
Chicago, Ill.

PRESIDENT
H. A. DeVry
SECRETARY
E. B. DeVry

Manufactures sound-on-film projectors, sound heads for theatre machines, sound recording cameras and amplifiers as well as the old line of silent motion picture cameras and projectors.

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Jamieson Film Laboratories
2012 Live Oak Street
Dallas, Tex.

OWNER
Hugh V. Jamieson
CHIEF CAMERAMAN
Jack Whiteman
LABORATORY MANAGER
Ross Lindsey
TECHNICAL DIRECTOR
Richard Byers

Work consists of short advertising films, news films, trailers and long commercial films, educational and entertainment shorts. Total footage of raw stock used annually: positive 300,000 feet. Uses Eastman Kodak type of raw stock.

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Loucks and Norling Studios
245 West 55th Street
New York City

PARTNERSHIP
A. H. Loucks and J. A. Norling

Producers of motion pictures and slide films for sales promotion and sales training. Have been in business for 15 years and have a long list of clients among the large industrial organizations in the United States and Canada. They also produce theatrical shorts and do trick photographic work for newsreels and theatrical producers in New York. Used approximately 1,000,000 feet of negative of all kinds in 1934, but mostly Eastman. Prints total 2,000,000 feet a year.

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Malkames Film Productions
130 West 46th Street
New York City
and
Hazleton, Pa.

PRESIDENT
Don Malkames, A.S.C.

Produces theatrical and industrial films for theatrical distribution, or educational use in organization. Complete equipment for sound either single or double system, slow motion, microscopic, color and undersea photography.

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Metropolitan Motion Picture Co.
1745 East Grand Blvd.
Detroit, Mich.

(licensee of RCA Victor High Fidelity)

PRESIDENT
Maurice J. Caplan
VICE-PRESIDENT
Max Smith
SECRETARY AND TREASURER
Arthur Caplan

Pictures made this year for: Cadillac Motor Company, Pontiac Motor Co., American League, Fisher Body Corp., Pennzoil Company, Dodge Brothers, Detroit Community Fund, Friars Ale, Socony Vacuum (White Star Div.), Collins & Aikman, Detroit Street Railway, State Highway Div. of Michigan and others. Total footage 200,000 feet of negative and about 1,500,000 feet of positive; uses Eastman raw stock exclusively.

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Motion Picture Bureau of the National Council of the Y.M.C.A.
347 Madison Ave.
New York City, N. Y.
and
19 South La Salle Street
Chicago, Ill.

DIRECTOR
George J. Zehrung
ASSOCIATE DIRECTOR
A. L. Frederick

The Y. M. C. A. Motion Picture Bureau is a national distributing organization, and has no part in production, other than free advisory service as to best type of picture suitable for non-theatrical audiences.

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National Picture Bureau
135 Washington Street
Brighton, Mass.

PRESIDENT AND DIRECTOR
Philip Davis

Produced and directed "Marching On," an educational industrial talking picture with music and dialogue on the garment industry in four reels. Produced and directed "The Romance of Palestine," a feature picture for theatre release, music and dialogue in six reels.

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Pictorial Films
130 West 46th Street
Phone: Bryant 9-2996
New York City

PRESIDENT
Milton J. Salzburg
TREASURER
Harold Baustone

Releasing plans call for 12 travelogues during the coming year. Also a series of industrial pictures.
SALES MANAGER
RALPH MOUNTCASTLE
DISTRIBUTION MANAGER
HARRY VOGELSTEIN
219 W. Centre St.

BOOKING DEPARTMENT
ROSE STARK
This company has made an approximate total of 150 pictures, of a non-theatrical nature almost exclusively. Now equipped for sound recording, production and projection. Licensee for Maryland for Western Electric Non-Theatrical Sound Projection, 16 and 35 mm. Average footage, 1,500 feet; total footage of raw stock used annually; negative, 50,000 feet; positive, 125,000 feet, including 16 mm.; covers entire U. S. uses Eastman and Dupont raw stock; also Agfa.

Strickland Industrial Film Corporation
163 Walton Street
Atlanta, Ga.

PROPRIETOR
O. T. EVERETT

THE 1937-38 MOTION PICTURE ALMANAC
JUNE, 1936

June 1
Twentieth Century-Fox to release 69 features in 1936-37 season, 100 shorts. Warner net for 29 weeks jumps to $1,976,245.

June 2
New contract form asked by Ed Kuykendall.

June 4
Allied States Association in annual convention. Insurance deal with Lloyds in London is studied.

June 5
Producer divorce from exhibition is Allied aim.

June 6
Allied decides to raise $250,000 fund to carry on litigation. Spending is road to prosperity, declares H. M. Warner. Republic to release 68 pictures.

June 8
Nathan Burkan dies. Wide changes made in RCA's agreement with Twentieth Century-Fox.

June 9
Paramount's selling plan to be flexible. Columbia-RCA make 10-year sound agreement. William Melniker made M-G-M foreign theatre head.

June 10
Majors studying acquisition of Erpi. Pettijohn suggests selling each picture to the highest bidder. Erpi cuts rates to RCA level. MPTOA concluding initial conferences with distributors on 10-point trade practice program.

June 12
Robbins Music Corp. makes tie-up with Twentieth Century-Fox.

June 13
Theatre pact resulting from dismissal of St. Louis anti-trust suit ready for signatures.

June 15
Universal to have 42 features. F. & M. to take three Warner houses in St. Louis June 26. Disney will make feature in 1940.

June 16
Five industry men sought for Paramount board. RKO film budget to be biggest ever, says Leo Spitz. Finances set, harmony seen for Universal.

June 17
Neil F. Agnew, Barney Balaban and E. V. Richards named as industry men on Paramount board. RKO lists 26 star films in total of 54. Vitaphone to release 149.

June 18
M. H. Aylesworth tells staff there will be merger. New national field organization seen in local boards as result of MPTOA discussions.

June 19
Police renew moves against so-called chance games in motion picture theatres.

June 20
British proposal seeks 10-year quota and fixed costs. Sabbath Congressional hits bondholders' committees.

June 21
Renewals of Wilby-Kincey and Lucas & Jenkins Paramount partnership deals expected. Columbia to have 42 with 16 westerns. Five majors offer total of 260 films.

June 22
No film bills are passed by 74th Congress. Isidore Ostrer asserts there is no deal pending between Gaumont British and Twentieth Century-Fox.

June 24
Choice of Adolph Zukor as Paramount head regarded as likely. Election year is no worry, says Jack Cohn.

June 25
Stanton Griffis named head of Paramount executive committee succeeding H. A. Fortington.

June 26
Paramount board fails to act on theatre deals. Kenneth A. Nyman pleads for end of theatre building at meeting of British Cinematograph Exhibitors Association.

June 29
Cuts in Erpi scales expected to be 33 1/3 per cent. Major Henry A. Proctor, M.P., favors British quota on competitive basis.

June 30
Adolph Zukor confers with Paramount officers preliminary to board elections. UA sales force hear details of 35 pictures for new season.

JULY

July 1
Warners seen rejoining ASCAP.

July 2
Mayor La Guardia signs bill regulating attendance of minors in New York theatres.

July 3
Balaban elected president of Paramount. Pope asks extension of The Legion of Decency.

July 6
Papal encyclical praises U. S. film gains.

July 7
Protest filed on Cuba's N. Y. censor board.

July 8
Joseph M. Schenck admits negotiations in progress with Ostrers for purchase of G. B. control.

July 9
Dr. A. H. Giannini elected president of United Artists. Thomas Meighan dies.

July 10
London reports Loew's will buy G. B.

July 11
First National dissolved after 19 years.
July 13
Paramount to dissolve studio subsidiary.

July 14
N. Y. theatre building reaches all-time high.

July 15
Paramount terminates Otterson's contract.

July 16
Kennedy report to be shown to holders of Paramount securities.

July 17
Wall Street publishes Kennedy Paramount report.

July 18
Cuba indicates dropping of New York censors.

July 20
Paramount aims at smaller directorate.

July 21
M-G-M buys half of the Fox share in G. B. Paramount sues Goldwyn on Gary Cooper’s contract.

July 22
British fear loss of G. B. control to Fox and M-G-M.

July 23
British to own 65 per cent of G. B. stock.

July 24
S. A. Lynch signs to operate Paramount theatres in Florida.

July 27
Skouras names Powers to Alperson’s buying post.

July 28
RKO 26-week net jumps $734,492.

July 31
Otterson contract settled by Paramount board.

AUGUST

August 1
Andrew W. Smith resigns as eastern and Canadian general sales manager for Warners.

August 3
Gradwell L. Sears named general sales manager by Warners.

August 4
ASCAP board of directors reinstates Warners after an absence of six months.

August 5
Several major companies consider ignoring Government’s film questionnaire.

August 6
W. Ray Johnston's contract as president of Republic terminated.

August 7
New York theatres to eliminate “early bird” admissions Sept. 4 and 5.

August 8
Warners' started sound picture exhibition 10 years ago. Roxy 12-month net up to $172,254.

August 10
Suggestion made to drop chance games in New York theatres.

August 11
U. S. films facing restrictions in Italy.

August 12
Warner survey indicates public prefers single bills to double feature policy.

August 15
Signing of Loew’s-G.B.-20th Century-Fox deal expected within week.

August 18
Films unaffected by the Patman Act. MPTOA asked for Federal regulation bill.

August 19
Kuykendall says concessions will eliminate Federal law threat.

August 20
B. F. (Pete) Woodhull dies.

August 21
Carlo Roncoroni, Italian envoy, arrives to discuss U. S. cooperation with Italy’s production.

August 22
Five to 10-cent admission increase is considered by New York theatres.

August 24
Move to end duals at Minneapolis and St. Louis.

August 25
Whitford Drake says patent rights in foreign countries will be void after 1945.

August 26
Soviets plan 450 productions for next year.

August 27
Survey shows industry is “in the black.”

August 28

August 29
Steady increase in attendance being maintained.

SEPTEMBER

September 1
Longer reels will go into use gradually.

September 2
Exhibitors in U. K. plan own production; moves to counter G. B. deal stir distributors in England.

September 3
Reorganization of RKO off until October.

September 4
Distributors pressing for percentages.

September 5
Lawyers return with draft of British deal; Zukor says new optimism prevails.

September 9
Holiday receipts are 20-50 per cent above last year. New moves in sight to ret 10-point program.

September 10
See collapse of “early bird” drive in New York.

September 11
Allied moves to prevent ownership of theatres by producers.

September 12
Consolidated finance plan up for stock vote.

September 14
Paramount profit for three months predicted; Central film service plan being widened.

September 15

September 16
Funeral rites for Thalberg are held in Hollywood. New national independent organization is up again.
September 17

"U" to expand feature list, says J. Cheever Cowdin.

September 18

Producing in Italy by American companies is called six to eight months away. A. T. & F. wins patent suit against GTP.

September 19

Edward P. Kilroe sees hope of pact on copyright on his return from Berne convention.

September 21

Seek uniformity in theatre sound. A. F. of L. denies plan to make labor films.

September 22

G.B. deal faces collapse; Schenck holds to terms.

September 23

Twentieth Century-Fox must approve sale of G.B., says Schenek.

September 24

Key grosses at four-year high mark, $2,090,144. Maxwell aim may be joint Gaumont rule.

September 25

Y. Frank Freeman gets Floyd Odium’s place on Paramount board.

September 26

M. H. Aylesworth quits NBC for RKO post.

September 30


OCTOBER

October 1

Sidney R. Kent, president of Twentieth Century-Fox, sails for London on Gaumont-British deal.

October 2

Walter Reade announces plans for 100 theatres in small communities.

October 3

G.B. deal is not terminated despite setback, says Joseph M. Schenck.

October 5

Deals with British International Pictures are held up awaiting G.B. negotiations.

October 6

"U" will have 52 next year, says President R. H. Cochran.

October 7

Speculate on price control for pictures. England hears government is stopping G.B. deal.

October 8

Plan for new setup at RKO beginning speeded. KRS asks cut of two-thirds in new quota.

October 9

A. W. Smith, Jr., joins U.A. as sales chief. Report majors ready to reply to MPTOA on 10-point program.

October 10

Maxwell says deal nears for Ostrers’ G.B. interest.

October 12

Maxwell deal for G.B. now hinges on 20th Century-Fox. Distributor concessions reported to be coming soon on MPTOA program.

October 13

G.B. deal not set; Maxwell explains. S. K. Wolf elected president of S.M.P.E.

October 14

Independents and B. & K. settle dispute over clearance in Chicago.

October 16

S. R. Kent dropping British deal.

October 17

Film stocks, bonds spurt; sales heavy on New York exchanges.

October 19

Income gain from reorganizing is reported.

October 20

See precedent in injunction on Bette Davis in England by Warner Brothers after star repudiated contract and signed with Toepplitz in England.

October 21

Maxwell paid £625,000 in cash, stock for non-voting shares in G.B.

October 22

Debentures of RKO tied in with notes.

October 23

SEC charges made against Consolidated. Court delay sought on RKO notes payment.

October 24

More delays on Roxy plan seen. Consolidated’s re-capitalization plan approved by court.

October 26

Weekly gross of Twentieth Century-Fox reaches $1,150,000.

October 27

Air shows aim at restoring stage to road. ASCAP to ask Canadian concessions.

October 28

Treasury may investigate "Amphitryon." Renew discussions of big claim against RKO.

October 29

Sales policy stood by Kuykendall. New national organization is considered by Independent Theatre Owners Association.

October 30

Majors again delay trade policy drive. Warner radio move seen as step toward network.

October 31

Negotiate air programs from sound stages. Mark Ostrer moves to slash studio costs.

NOVEMBER

November 2

Rush for film names on the radio is looked for.

November 3


November 4

Industry expects upturn in grosses as the election ends. Political campaigns have kept theatregoers away.

November 5

Congressmen seeking film regulation are reelected. New Canadian music tax is a slash of 25 per cent under U.S. rate; general acceptance sought. Warners reported seeking theatres throughout England.

November 6

Revival of the NRA through a constitutional amendment is seen. Non-sectarian Anti-Nazi league protests to Joseph M. Schenck on showing of German-made Olympic films distributed by M-G-M.

November 9

November 10
Mayor LaGuardia issues ultimatum in union operators' troubles. Threatens to close all theatres involved unless bombings cease.

November 11
Hearst name dropped from Metrotone newsletter.

November 12
Local 306 absorbs Allied Operators' Union ending protracted differences.

November 13
Allied brands MPTO moves as maneuver aimed at Neely-Pettengill bill.

November 14
Foreign stock buying here starts Federal study. President Roosevelt aims to guard against dumping.

November 16
"U" to apply exhibitor concessions this season. Duals in Chicago seen in two weeks.

November 17
William Koenig quits Universal.

November 18
Government studying rise in film securities. Treasury, Reserve Board and SEC concerned over heavy sales. G.B. is said to be considering abandonment of producing for world market. RKO's reorganization plan due before court.

November 19
Isidore Ostter sails to iron out G.B. impasse. Warners add $3,000,000 to film budget.

November 20

November 21
RKO again to share control of Music Hall.

November 22
Regulation of broadcasting under way. Maxwell sets new drive on U.S. market. Warners' net for year is $3,177,312.

November 24
RKO reorganization plan presented; hearing set for Dec. 23. Ostrers intend to retain G.B. control, says Isidore Ostter. Loew's net of $11,076,822 six-year high.

November 27
Separate film conference is Federal plan. 20th Century-Fox for cancellation, conciliation.

November 28
Mayne Committee asks 50 per cent quota in 10 years.

November 30
British sees harm in quota of 50 per cent. Chicago chance games threatened by business men.

December 1
Maurice Ostter says Maxwell has no option on G.B.

December 2
"Square Deal" promised ITO by Lichtman. Chicago group moves against theatre games.

December 3
"U" to apply cancellation on split buys. Court fight is begun on RKO plans.

December 4
Kuykendall seeks action by distributors to set up local conciliation boards.

December 5
Copyright on Bank Night voided by U.S. Circuit Court of Appeals.

December 7
MPTOA seeks unified front on inimical legislation.

December 8
Hyrs pleased, he says, by accord with Italy. U. A. to drop score charge next season.

December 9
Schneck gets contract and stock option. G.B. "A" shares to Maxwell or deal will fail, reported alternative.

December 10
Washington meeting called off by Berry. French plan to ban double featuring.

December 11
RKO moves to end the claim of Orpheum. Lichtman and Katz are named Loew vice-presidents.

December 12

December 15
Loew's admits buying into G.B. from 20th-Fox. Bank Night is lottery, says Kansas court.

December 16
IATSE now aims to organize house staffs. Charge A. T. & T. with monopoly of radio wire.

December 17
U.S. names distributors in trust case.

December 18
Dual billing regulation up in Texas anti-trust suit.

December 19
Twentieth-Fox gets 83 per cent of stock in Roxy plan.

December 20
NBC plans extensive drive to acquire Hollywood film talent for radio programs from the studios. Expansion of broadcasting facilities in film center is part of plan.

December 31
Film stock on New York Exchange appreciates $162,636,259 in the year 1936.

January, 1937
January 8
Zukor silver jubilee dinner is held at studios in Hollywood.

January 15
First copyright measure goes before House.

January 18
N.Y. area has 24 new theatres, 32,481 seats.

January 20
880 more theatres open in U.S. in year.

January 22
Warners gain nearly 100% in 13 weeks.

January 23
Yamins again is elected as Allied chief.

January 25
Three firms now dominate German field. (Ufa, Tobis, Bavaria.)

January 28
Philadelphia police halt theatre games.

January 30
Holders of only $300,000 in Roxy bonds oppose Fox offer.

February
February 2
Congress gets new plea for probe of FCC.
February 3  
Nat Levine resigns presidency of Republic Productions.

February 4  
Europe leads world gain in sound houses.

February 8  
Grosses gain 13.8% in 28 key cities for year.

February 9  
Educational’s stockholders approve plan. New company shares to be exchanged for old.

February 10  
Warner stock sales halted after statement on issues.

February 11  
Deals signed ending long union fight.

February 19  
Holders make attack upon RKO’s stock plan.

February 25  
Loew drops games in New York; RKO action is national.

February 26  
J. J. McCarthy, chairman of the advertising advisory committee, M.P.P.D.A., dies on coast in 59th year.

February 27  
“Cooperation assured for MPTOA program,” says Hays.

March 3  
Story purchases show large increase.

March 5  
Paul Muni, Luise Rainer and “The Great Ziegfeld” are Academy Award Winners.

March 8  
Film industry drive is not C.I.O.’s plan.

March 15  
MPTOA opens convention at Miami.

March 17  
“Industry self-rule at stake,” says Kuykendall.

March 26  
About 585 films set for 1937-38.

March 29  
Lent cuts key theatres’ receipts to $1,626,240.

March 30  
Filmdom pays Zukor honor in New York.

April 3  
MPPDA picks Hays as leader for 16th year.

April 5  
Norma Shearer now a partner in Mayer firm.

April 6  
Studio labor unions given 10% pay increase.

April 9  
Pick Quigley award victors in close vote.

April 14  
Whitford Drake chosen as president by Erpi board.

April 16  
RKO’s ’36 net three times larger than for 1935.

April 19  
Key city grosses fall off to $1,815,850 after Easter.

April 23  
House of Lords agrees to 10-year quota extension.

April 24  
B. P. Schulberg leaving Paramount for “A” films.

April 26  
Big films keep first run grosses up to $1,716,387.

May 1  
Strike threatens as three groups quit.

May 3  
MGM’s sales policy to be held flexible.

May 5  
Studio heads help present Quigley award.

May 8  
Airship fire films cover U. S. in day.

May 10  
Scramble for new houses in New York area is under way.

May 12  
MGM studies ad accessory rental plans.

May 15  
Merrill lands minus reels of coronation and editors breathe again.

May 18  
Rogers opens “U” meeting with product discussion.

May 19  
Reels in race to ship films on coronation.

May 20  
Zukor’s contract to go before Paramount holders.

May 21  
Smith resigns as president of Pathé News. Ned Depinet is named executive.

May 22  
Jack Connolly leaves Pathe; Ullman appointed.

May 24  
Australia is firm on quota stipulations.

May 25  
Teaching film gains told at S.M.P.E. meeting.

May 28  
Goldwyn and Korda get U. A. option.

June 2  
Strike ended by agreement with painters.

June 3  
Pennsylvania passes bill taxing circuit theatres.

June 4  
Doyle leaves Greater Union Theatre group.

June 5  
Five more exchange cities agree on wages and hours.

June 8  
Jean Harlow dies on coast in 27th year.

June 11  
Paramount to have 22 at cost of million each.
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