1937-38
INTERNATIONAL
MOTION
PICTURE
ALMANAC

EDITED BY TERRY RAMSAYE
And remember this.

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: $8,000,000 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: $2,000,000,000
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: 12,950
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
bb. Billboards: $7,500,000
c. 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: 16,268
Theatres dark at the end of 1936: 2,560
Sound-equipped theatres (total): 17,913
Sound-equipped operating: 16,268
Silent theatres (total): 903
Silent theatres operating: 36
Silent theatres closed: 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: 200
Average screening per print: 2,000
General maximum bookings per picture: 10,000
Maximum capacity inside exchange storage vaults in cubic feet: 750
Width of strip of positive film in inches: 1/8
Thickness of strip of positive film in inches: 0.085
Average number of film shipments per working day 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: $300,000
Number of persons employed at all exchanges: 12,900
Average individual weekly salary in exchanges: $42.50
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: $163,599,000
In 1930: $97,580,000
In 1931: $45,000,000
In 1932: $17,500,000
In 1933: $13,500,000
In 1934: $20,000,000
In 1935 to April 1936: $21,500,000
In 1936 to June, 1937: $46,275,000

Approximate amount of film manufactured and used annually, linear feet: 2,000,000,000
Average ratio of population to seats in 91 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.,
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THE 1937-38 MOTION PICTURE ALMANAC
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>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<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>
</tr>
<tr>
<td>Teachers</td>
<td>2,000.00</td>
</tr>
<tr>
<td>Crew and labor</td>
<td>12,000.00</td>
</tr>
<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>
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<tr>
<td>Stills and photographs</td>
<td>4,000.00</td>
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<td>Cutters</td>
<td>10,000.00</td>
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<tr>
<td>Film negative</td>
<td>10,000.00</td>
</tr>
<tr>
<td>Tests</td>
<td>12,000.00</td>
</tr>
<tr>
<td>Insurance</td>
<td>20,000.00</td>
</tr>
<tr>
<td>Sound—Engineering and negatives</td>
<td>31,000.00</td>
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<tr>
<td>Publicity, transportation, research, technical, miscellaneous</td>
<td>20,000.00</td>
</tr>
<tr>
<td>Indirect costs</td>
<td>150,000.00</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$1,000,000.00</strong></td>
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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
AA LBY SISTERS: (See 1936-37 Motion Picture Almanac).

AAMATO, GUISSEPPE: Producer. In 1937: "30 Seconds d'Amore" (30 Seconds of Love), E. J. A.

AARONSON, CHARLES S.: Editorial staff, Motion Picture Daily, New York City; a. public and high school; b. University of Va., 1917; Y. N. Y.; New York City; Columbia University (School of Journalism); m. Varied advertising experience, and newspaper work, last with New York Times on special assignments. Editorial department, Exhibitors Herald-World 1930, then Motion Picture Herald and present position.

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


ABBOT, AL: (See 1936-37 Motion Picture Almanac).


ABBOTT, GEORGE: Director and writer. b. Salamanca, N. Y.; Kearny Military Academy, Enid- burg high school, University of Rochester; then to Harvard to take Professor Baker's English courses. He wrote a story entitled "Head of the Family," which was produced by the Harvard Dramatic Club, and "The Man in the Manhole," which won a prize offered by Keith's theatre. Through this he became superintendent of the theatre the following year, which was in 1913. In 1914 he went to New York to become an actor, and his first good part was that of the father of triplets in David Belasco's production, "Daddies." Then came parts in "Texas," "Zander the Great," "Tell Bent for Heaven," "White Desert," "Lazybones," and "Processional." During the run of "Processional," a play that James Gleason and he had written called "The Fall Guy" was produced and was a success. The next year he collaborated with Vincent Smith on "The Holy Terror" and played the lead. It was a failure, and that was his last part. From then on he directed and wrote. He directed the following plays: "Love 'Em and Leave 'Em," "Broadway," "Four Walls," and "Coquette," and wrote "Spread Eagle," "Jarmegan," and then directed "Chicago" and "Gentlemen of the Press," "Carnival Man," "The Bishop's Candle Sticks," "Collaborated on story and dialogue "All Quiet on the Western Front," Universal. In 1931: collaborated on screen play "Secrets of a Secretary," Paramount. To Paramount Publics in 1936. Directed "Halfway to Heaven," "Manslaughter," "Sea God," "Why Bring That Up?" In 1932: collaborated on story "These We Love," World Wide. In 1933: "Lilly Turner," First National. In 1931: collaborated on stage play of "Heat Lightning," Warner; "Straight is the Way," MGM. In 1936: collaborated on play "Three Men on a Horse," W. B.


ABBOTT, RUTH: (See 1936-37 Motion Picture Almanac).


ABELES, EMMONS L.: (See 1936-37 Motion Picture Almanac).

ABPLANALP, EMMA MARGARET: Secretary, Chicago Film Board of Trade; p. Andrew and Elizabeth Abplanalp; e. high school.

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


ABRAMSON, LOUIS L.: Recording secretary, Allied Theatres of Illinois. b. Chicago, Ill.; Nov. 16, 1899; 6 ft 6 inches; black hair and brown eyes; w. 135 pounds; p. non-professionals; e. E. Howard Grammar School and John Marshall High School; m. Arze Barr. Began work with Chicago, St. Louis Board of Trade in 1922. In 1924 with Fox Film Corporation. In 1929 with Universal Exchange and in 1930 became recording secretary Allied Theatres of Illinois. Member Chicago Amusement Publicists Association (CAPA).


ACKERMAN, HOMER: (See 1936-37 Motion Picture Almanac).

ACKERMAN, JUDGE JOSEPH N.: (See 1936-37 Motion Picture Almanac).

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


ACOSTA, FRAZIER: (See 1936-37 Motion Picture Almanac).

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


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

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


ADALBERT, MAX: (See 1936-37 Motion Picture Almanac).


ADAMS, BROOK: (See 1936-37 Motion Picture Almanac).

ADAMS, BYRON: Branch manager. W.C. Memphis, Tenn., c. Honolulu, Texas, March 17, 1907; m. Jeannette Crouch; e. Hillbrook high school. Started in advertising department as telephone clerk; became cashier, booker and salesman. From salesman was made branch manager in 1935.

ADAMS, CLAY: Assistant to Sol M. Wurtzel. m. Peggy MacRoberts.

ADAMS, CLEVE (DE WITT G. C.): General Manager and Vice-President, First Division Exchanges, Ohio; b. Chicago, Ill., September 5, 1884; married; e. public and high schools. Iron and steel business. Was salesman, special representative, branch manager, district manager personal representative of general manager and assistant general sales manager, all for Universal; division manager and general sales manager of short product for F.B.O.; manager, metropolitan New York, and general sales manager, west, RKO Radio Pictures.

ADAMS, EADIE: Actress. In 1936: "Sinner Take All," MGM.


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

ADAMS, JACK K.: President, Adams Film Exchange, Inc.; b. Paris, Lamar County, Texas, March 16, 1887; married; e. high school; Texas Military Academy; Sam Houston Normal; Chief deputy tax collector, 2 years; court clerk, 2 years; banking, as assistant cashier and cashier with 4 banks, 11 years.Started in 1922 with Independent Film Service, as booker; then organized A & J Exchange in Dallas, Texas; business prospered and in 1924 and bought out R. D. Lewis Film Co., Little Rock, and later continued his business in St. Louis. Became handling for Arkansas only; early part of 1925 established office in Atlanta, Ga., to handle four Johnny Hines features. In September, 1924, established offices in Dallas and Oklahoma City under name of Home Film Co., with film exchanges in Dallas, Texas; was president of company all the time. In 1925, Home State took over Southwestern Film Co., Independent Film Service and All State Features; in 1926 took over Progressive Pictures in 1927, Enterprise Film Co., liquidating each company. In 1929, took over offices of Home Film Co., and he and Lowell Russell organized Allied Film Exchange, Inc., with him as president and Russell as vice-
The season of 1935-36 marked the inauguration of 20th Century-Fox. Exhibitors hailed the new company, awaiting the fulfillment of its high promise!
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!


AKST, ALFRED: (See 1936-37 Motion Picture Almanac.)


ALBA, MARIA: (See 1936-37 Motion Picture Almanac.)


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


ALBRIGHT, ROBB: "OKLAHOMA": (See 1936-37 Motion Picture Almanac.)


ALCANIZ, LAURA: Daneseuse, b. Madrid, Spain; h. 5 ft 11 inches; w. 109 pounds. Has wavy, green eyes. Moved to New York when two years old; returned to Spain where she received her early education. Spent two years in London, joined a London company consisting of two vaudeville with father and mother. Danced at the Roxy Theater in New York, and also heard over the radio by outdoor sports. Appeared in Vitaphone short and signed a Fox Merrieitone contract.

ALCOTT, ARTHUR: Assistant director, British Lion
THE BIGGEST NAME IN NEWSREELS

with newsreels' biggest names!

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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!

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West Coast Supervisor

RUSSELL MUTH
European Editor

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British Producer

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

ALEXANDER, J. D.: President, Alexander Film Co., Colorado Springs, Colorado. St. B., 1918; married: c. Von and Julia; e. high school. Was technical engineer and contractor. Started with Alexander Films in 1919 in Colorado. At this time has contacts with about 6,500 theatres for the display of short subject pictures. ACME, Comp. 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; by. sports, music, chemistry. Ap- peared in 1933 in "Just in '32" he has been by rewriting to date, to Hollywood," MGM; in "Tomorrow and Tomorrow." By. in. "1934." "You Can't Buy Everthing." MGM.

ALLARD, J.: A Movie critic, Phoenix and Times—Democrat, Muskogee, Okla.; b. Springfield, Mo., August 20, 1908; p. Mr. and Mrs. J. T. Allford, To Muskogee, Okla.; and has been in the editorial and art departments of the Phoenix and Times—Democrat.

ALFORD, J. E.: Exhibitor, State Theatre, McComb, Miss.; b. Mississippis, Jan. 25, 1880; p. Dr. and Mrs. J. T. Alford; e. college; married; was druggist. Part owner and manager of a famous and active in McComb for many years.

ALGIER, SIDNEY H.: Production manager and direc- tor; b. Shamokin, Pa., December 5, 1889: h. 5 feet 6 inches; brown hair and eyes; w. 156 pounds; b. Elsie and Allan Aliger, non-professionals; e. Brookline high school; major in arts; p. film, radio, and all other sports. Stage experience covered a period of about 10 years during which time he appeared in light opera, "The Princess Club," in 1912; two seasons with the Daily Advertiser in Toyneland; in the musical comedy, "The Tourists," in 1907, "Mrs. Kettle and Knight for a Day," in burlesque from 1910 to 1911 and in vaudeville, 1911-14. Entered pictures in 1915 and played second comedy parts to Bill Miller in short reel subjects, writing himself in, editing and cutting same. Later he became assistant director and then production manager, which vocation held until 1925. Also has co-directed and directed 17 productions. Busi- ness manager to date, 1931-36; manager for Tony Stahl, and Alexander, until 1936. Formerly with Liberty Productions. Joined Allied Productions, supervising all production activities. Later with Paramount. In 1935: assistant director, "The Great Ziegfeld." MGM.

ALICIOATE, CHARLES A.: On staff of The Film Daily, Daily Variety, and Motion Picture Herald; married; has two children, Mary Beverly and John Charles; by. golf and golf and golf; e. public schools and St. Thomas College, St. Paul, Minn.

ALICIOATE, JACK: Publisher, The Film Daily, New York City; b. Seattle, Wash., December 24, 1889; c. was graduated from Georgetown Law School (L.L.B. in 1912); is married and has three children, Mar- shall Neilson Alicioate, Mary Patricia and Virginia Colleen Alicioate; scenario for onereed pictures: became associated with the Washington Post as automobile editor, later on becoming managing editor in 1914 of the Post. He received his newspaper training on the Minneapolis Tribune, from there going to the Washington Herald, from there to the Post, where he served as managing editor. In 1924 he joined the New York motion picture journal, The Motion Picture News. He has written the book of "When You Smile," a musical tild that graced the Central theatre. He is chairman of the Film Daily Relief Fund, and is president of the Daily Relief Fund. Member A.M.P.A., Member of New York Athletic Club, Hoboes: travel and bridge.

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

GRACIE FIELDS

THE KEYSTONE OF YOUR FUTURE


AMIRIAN, LUIGI: (See 1936-37 Motion Picture Almanac.)


ALPERSON, EDWARD L.: Exec. v. Omaha, Neb., 41 years ago; p. Mr. and Mrs. John Alpern; e. Central High School, Omaha; was usher in Grand Theatre, Omaha, at 13. In War after high school gradation, shipping clerk in Fox exchange in 1919, then salesman. Salesman for First National, then branch manager, District manager, Preferred Pictures, 1925. In 1927, Louis branch manager, Universal. Branch manager with Warner Bros., then Middle West district manager, with headquarters in Kansas City, Supervised selling activities of Vitaphone. In 1929 assistant to Spryo Skouras in charge of buying, Warner theatre department, in New York. In 1931, general sales manager, Warners. In 1932 joined Skouras theatres in charge of buying, in May, 1936, elected president of Grand National Films, Inc., producing and distributing company.


ALT, AL: (See 1936-37 Motion Picture Almanac.)


ALTINGEN, HEINZ: (See 1936-37 Motion Picture Almanac.)

ALTON, MAXINE: (See 1936-37 Motion Picture Almanac.)

ALTON, ROBERT: Dance director. In 1935, directed dances and ensembles, "Strike Me Pink," UA.


ALVAREZ, ALVARO: Director, La Opinion, Central, Filipino, formerly Santo Domingo, 18. Columbus, Aug., 12, 1892; p. Ramon and Mariana D. Alvarez; e. Maestro Normal School; has five children. Formerly school teacher and the principal of the Superior Council of Customs; provincial councilman; member of the San Domingo Congressmen.

ALVAREZ, AUGUSTO: Publisher and exhibitor, Buenos Aires, b. Spain, Oct. 12, 1888; brown hair and dark eyes; e. high school graduate; married, theatre owner and newspaperman. In 1914, founded the show-business paper, Excelsior, afterwards Film Exhibitor at the Broadway, Select Lalavie and Rivadavia Palace theatres.

ALVAREZ, LOUIS: (See 1936-37 Motion Picture Almanac.)

ALVAREZ, MIAMI: (See 1936-37 Motion Picture Almanac.)


AMACHER, RALPH: Branch Manager. 1918, entered pictures as film inspector Andrew Mcclure Film Service, Portland, Oregon, 1916-19, booker, Amal-

AMBLES, R.: (See 1936-37 Motion Picture Almanac.)

WARNER BAXTER


AMES, FLOYD: (See 1936-37 Motion Picture Almanac.)


AMES, LIONEL "Mike": (See 1936-37 Motion Picture Almanac.)


AMOS: Radio and screen comedian; r. n. Freeman P. Amos; b. Chicago, Ill., May 5, 1849; b. High school in Richmond and in private school, Atlanta, Ga.; married and has two children. Has held such positions as salesman and radio-electrician. First stage experience was in 1920 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 station. Later in the same year were signed with WGN in Chicago as staff artists under the name of Correll and Gorden. In January, 1926, they originated their first nero dialect. They went on the air with WGN as "Sam 'n' Henry" and continued this act until 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 1939 they went to Hollywood and made their first short screen appearance for RKO in "Check and Double Check." Continued with broadcasts. In 1935: "The Big Broadcast of 1935," Paramount.


ANDERS, HUGO, Jr.: Laboratory Superintendent, Jam Handy Picture Service; b. Chicago, Ill., April 14, 1902; m. Ella Wilson, 1926; h. 5 feet 7 inches; w. 170 pounds; brown hair and brown eyes. Graduated, Austin High School, 1918; obtained a position with American Film Co. as laboratory assistant upon completion of course. Joined Granday Film Laboratories in 1922 as cameraman serving in that capacity until 1931 when became laboratory foreman for Jam Handy Picture Service; elevated to laboratories superintendent in 1932. 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; b. Hartford, Conn.; h. Hartford, Conn., Jan. 3, 1903; r. Grand View, West Mohegan, Trinity College, Hartford, University of Copenhagen, Denmark. Is married. Started work with the Des Moines Register, returned to Hartford 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 city editor of the Sunday edition. Started weekly Sunday newspaper, then Sunday editor, which on this paper carries with it the motion picture editorship. Also edits Hartford Advocate.

ANDERSEN, ROBERT: Actor, r. n. Harold Louis Andersen, b. Chicago, June 12, 1913; h. 6 feet, 2 in.; w. 182 pounds; blue eyes and brown hair; b. Besse and Andersen, engineer. Worked as model. Under contract to Universal.


ANDERSON, FREDDY: (See 1936-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS

b. birth m. married

div. divorce p. parents

ed. education r. pro. professional

h. height r. n. real name

hy. height w. weight
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
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
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

THE KEYSTONE OF YOUR FUTURE
ROY DEL RUTH

Director

1936-1937

Releases

"BORN TO DANCE"
Metro-Goldwyn-Mayer

"PRIVATE NUMBER"
20th Century-Fox

"ON THE AVENUE"
20th Century-Fox

"BROADWAY MELODY OF 1937"
Metro-Goldwyn-Mayer

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


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


KEY TO ABBREVIATIONS
b. - birth  m. - married  div. - divorce  p. - parents
a. - education  prof. - professional  r.n. - real name
h. - height  w. - weight


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

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


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


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


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

ARNOW, MAXWELL: Casting director, Warner-First National Studios, b. New York, November 25, 1902; married; e. graduate New York University, school of law. Manager N. Y. office of Leo Murrison, Inc.; then talent scout for Warner Brothers in east from Jan. 1, 1922, transferred to Coast as casting director, August, 1932.

ARNSPIGER, VARNEY CLYDE: Vice-president in charge of research and production, Epi Picture Consultants, Inc. (See 1936-37 Motion Picture Almanac.)


ARTAUD, ANTONIN: (See 1936-37 Motion Picture Almanac.)

ARTEGO, ARTIE: (See 1936-37 Motion Picture Almanac.)


ARTHUR, HARRY C. JR.: Theatre operator. For five years general manager of West Coast Theatres. President and manager of Pacific North West Theatres. Subsequently this circuit was merged with West Coast Theatres, under Harold Carpenter, who received charge of all Southern California theatres in Fox West
IRVING BERLIN

"ON THE AVENUE"
Coast. Subsequently to New York as general manager of all the legitimate theatre companies opening in New England. Went into business for himself in California and Arizona, in association with brothers, and vice-president of Christy & Zhall, Massachusetts, Missouri, Utah, Colorado and California, and has been manager of various New York companies.


ASHBY, JOSEPH M.: Branch manager, Manager for Paramount at the time. "Killed" the KRO Radio account, now branch manager for RKO Radio in Denver.


ASHBY, JOSEPH M.: Branch manager, Manager for Paramount at the time. "Killed" the KRO Radio account, now branch manager for RKO Radio in Denver.

LEW POLLACK and SIDNEY MITCHELL

Music and Lyrics

"SING, BABY, SING"

"PIGSKIN PARADE"

"ONE IN A MILLION"

"SEVENTH HEAVEN"

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

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

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


ASPER, FERDINAND: (See 1936-37 Motion Picture Almanac.)


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


ASTELL, BETTY: Actress, b. England, May 23, 1912; h. 5 ft. 2% inches; blonde hair and blue eyes; e. won a scholarship at the age of 16, after studying went own the stage. In stage, radio and television work, and is author of several light broadcast sketches. Made screen debut with British Lion with whom she was under contract in 1932-33. Pictures include "Cleaning Up," "The White O'le" and "Life on the Air." "High Diving Man," "On the Air," "The Sticklepin," "Style It Rich," "Fighting Wives," British Lion. In 1935: "Strikingly Leg." GA.


ASTFERN, R.: Lecturer on child psychology, Bureau of Child Welfare, Board of Education, New York City; "New York City, 1831-1936," b. Decatur, Ill., March 9, 1892; married: e. a. b., m. and ph. based on work taken at University of Virgina and Johns Hopkins University, additional studies, Columbia University; formerly principal of teacher-training school; on board of National Committee for the Study of Child Welfare, by National Board of Review of Motion Pictures and member of the executive and education committee.


ASTWOOD, AVIS: (See 1936-37 Motion Picture Almanac.)


LAURENCE SCHWAB

* Associate Producer

SAMUEL G. ENGEL

ASSOCIATE PRODUCER

UNDER CONTRACT TO

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE


ATKINS, SEXTETTE, TOMMY: (See 1932-37 Motion Picture Almanac.)


ATKINSON, WILLIAM E.: Theatre Executive. b. Cheshire, England, March 22, 1880; married; e. public school and Roiyeh Institute of Technology. Electrical business engineer. In 1910 joined Kinematograf Co. of America. After 1 year left motion picture industry for other work. 1913 became western division manager for Kinematograf Co. of America; 1915 joined Metro Pictures Corp. as special field representative. Became successively business manager, manager of distribution, general manager, vice-president, in 1924 head of colour department. In 1924 amalgamation of Metro and Goldwyn became vice-president and general manager of that company. Resigned from Metro-Goldwyn-Mayer, 1930, and joined Associated Film Corp. as vice-president and general manager. Sold Interest in December, 1937, and retired. Returned to industry April, 1932, as president, Fox Theatres Corp. Resigned in 1933.

ATKINS, NORMAN: Actor. r.n. same. b. Eucena, Victoria, Australia; h. 5 feet 7 inches; w. 148 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., 1934), "Invitation to the Waltz," and "I Give My Heart" (B. I. P., 1935), "Soft Lights and Sweet Music" (British Lion, 1935), and "Amazing Quest of Mr. Ernest Blum" (Garrett-Klemt, 1936).


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


AUBREY, JOY: Actress. b. Liverpool, England; h. 5 feet 6 inches; brown hair and dark blue eyes; w. 124 pounds; p. Lucy Kirk and Mr. Barnard; attended salesmen's school. Omaha, Neb.; high school; not married. Stage experience, one year with Ziegfeld; also with Gus Edwards and Thurber shows. As starring vehicle in "Mother Knows Best," "Blondes Beware," "The Dog Wags," "Do Your Man," "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
MILTON H. FELD
ASSOCIATE PRODUCER

CHARLES S. BELDEN
WRITER

THE KEYSTONE OF YOUR FUTURE

AYLESWORTH, MERLIN HALL: Executive in Scripps-Howard newspapers, b. Cedar Rapids, Iowa, July 19, 1888; e. bachelor of literature, University of Denver, Colorado Agricultural College, University of Colorado, University of Wisconsin and Columbia University; Honorary LL.D., Drake University; m. Blanche Parrett; has two children; ny. 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 became head of the Utah Power and Light and Layt, West's, and Warner Brothers to New York with N. E. L. A. to reorganize that organization. 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. Andrews Society. In 1924 was named assistant board of National Broadcasting Company; chairman of board, RKO Pictures, Inc., Chairman of the board of directors, Kell's Ace of Clubs, Inc., 1943.


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 FAMIL

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

THE KEYSTONE OF YOUR FUTURE
GEORGE MARSHALL
DIRECTOR

UNDER CONTRACT TO 20TH CENTURY-FOX

Jerry Cady

Writer—20th Century-Fox

THE KEYSTONE OF YOUR FUTURE
Universal post, 1935, and in February 1936 formed David A. Bader, Limited, of which he is managing director. Chairman of the Editorial Committee of Cinema Picture Ltd., in England and President of Personality Pictures in America. Late in 1936 formed Everest Pictures, Asso-
ciated college in all ventures is D. N. Watten, an Englishman.

BADGER, CLARENCE: (See 1936-37 Motion Picture Almanac.)

BADGLEY, FRANK C. (M. C.): Director, Canadian Government Pictures, Montreal, Canada, and Ottawa, Canada, January 1, 1955; b. W. C. and A. G. M. Badgley; e. private schools, high school, university (McGill, Montreal, Faculty of Applied Science); university student and journalist before 1914. He went overseas in 1914 with First Canadian Division; passed and wounded, awarded Military Cross, November, 1916; staff captain, British War Mission to the United States till November, 1918. As an official of the British War Mission to the United States (1917-18) he had charge of the British Servicemen's Picture and of the British official war films and photographs in the United States. After armistice, he joined Selly and then Metre Pictures in publicity. To promote Allied war efforts he covered the projected war film project of W. D. Griffith studios. Married N. Y. In 1919, and later became an actor, appearing with the late Robert Harren, with Lilian Glah, Richard Barthelmes, in Griffith and Real Art productions. Subsequently he appeared in films with Mar-
cueene Clark, appeared with others and continued with Griffith. He is now a fellow of the Society of Motion Picture Engineers, and from 1938 to 1935 was a member of the board of governors of this society. Also a member of the Academy of Motion Picture Arts and Sciences, an asso-
ciate in the Motion Picture Producers Association of Great Britain, a life member of the Projection Advisory Council of American Cinematograph, and a life member of the Society of British and United States. He has served on a number of Government commissions, investigating matters pertaining to the film industries, and acts as technical adviser to the Canadian Government. In 1935 was compiler, editor and production supervisor of the book "Picture Production in America," issued in ten reels under the title "Lost We Forget." In 1936 directed and supervised "Salute to Valour" released. He is a sound front fighter director.

BAEHLER, FERNAND LOUIS (FRED), JR.: Editorial staff, Motion Picture Herald; b. New Orleans, La., Sept. 5, 1909; e. Pawling School and Harvard University; not married. Was in advertising department of the New York Post. In 1923 joined editorial staff of Motion Picture Daily. To Herald, September, 1935.

BAER, FRED E.: Public relations counsel; owns and directs the firms of Fred Bailey, JR., Glenn Baer, and Glenn Baer, JR., and has three children. Has been active in motion picture publicity since 1912; served as correspondent for St. Louis newspapers; from 1911 to 1917 was reporter and editor on moving picture reviews in St. Louis, New York, and Chicago. With the 306th Infantry, 1917-1918; Universal Pictures Corporation 1919; Urban-Kineto, 1920; founded the pub-
licity studio in 1922. Member of Newspaper Club of New York; Hilini Club of New York; Division Association; Associated Motion Picture Advertising Services of New York.

BAER, MAX: (See 1936-37 Motion Picture Almanac.)

BAIL, MAX: (See 1936-37 Motion Picture Almanac.)

BAILLY, ENRIQUE: General Manager, United Artists of Brazil, b. Jovellanos, Matanzas (Cuba), June 9, 1909. For two years was an exhibitor. In August, 1931, joined United Artists as manager of the Cuban office. April, 1932, appointed general manager for Brazil.

BAGAR, ANDREI: Player. In 1936: "Janukil." (French Motion Picture Corp.)

BAGGOT, KING: Director and actor. b. St. Louis, Mo.; b. 6 feet; brown hair and blue eyes; w. 158 pounds; e. Chicago and St. Louis. Career acting in stock under Frohman and Shubert; starred in "Violent Love" for eight years as a star, includ-
ing such pictures as "Dwelling Place," Bay Window, Hampton Productions: "The Chester," "Lovely Mary," "Street Boys,


BAGNALL, GEORGE L.: Executive Studio Manager, Paramount, b. Mullingar, Ireland, May 21, 1896; h. 6 feet; brown hair and brown eyes; w. 150 pounds; e. every way, Ireland, graduated from Exeter College; married and has two children. He is George Lawson; h. reading and golf. Went to Alberta, Canada, in 1928 where he worked as a public accountant and earned the degree of C.A. Service to the Canadian government for four years. In 1930 went to New York as a public accountant with the firm of Touche, Niven, and Co., and then to Columbia in New York. Next went to Atlanta, Georgia, as comptroller for Davison, Fawcett, where he worked as the B. H. Macy Company of New York. Joined Fox Film Corporation in October, 1928, as comptroller at the West Coast Studio and was placed in charge of all finances in June, 1936. In 1935 became studio treasurer of Paramount and in 1936 appointed executive studio manager.

BAHNS, CHESTER B.: Editor The Film Daily, New York City, b. Liverpool, N. Y., Aug. 1, 1893; e. Weedsport and Syracuse schools; married, has four children. Edited newspapers and magazines, and was a reporter on the Brooklyn Eagle from 1911 to 1912. Subsequently became state editor, field correspond-
tent with Syrakuse National Guard troops on Mexican border, assistant city editor, makeup for reporter and state, and dramatic and motion picture editor of the Journal. While with the guard he was associate editor of the Rio Grande Register, field newspaper of the Sixth Division, U.S.A. Transferred to the Syracuse Tele-
gram-American (Hearst) in 1922 as critic; later became columnist and chief editorial writer. Transferred to the Syracuse Post-Standard in 1935. During the Sacco and Vanzetti case in 1927 he was general manager of the Club in 1926 and Radio Movie Club in 1927, both pioneers in their respective fields. Other newspaper posts: bureau manager of the Western News Service; managing editor, Baillie News Service.

BAIER, WALTER A.: Lexington Theatre, Milwaukee: Port Washington, Wis., Jan. 1, 1934; b. Atkinson, Wisconsin; b. Milwaukee, Wis., April 26, 1895; e. Public school, high school, and McDonald's College of Business; did law work and served in the Wisconsin National Guard 1911-1918. First state rights pictures, 1915-18 operating independent film ex-
change. Opened first independent state rights exchange in Wisconsin; entered exhibition field in 1924.


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

BAILEY, G. REX: Assistant plant superintendent, BKO Studio, b. Bellingham, Washington, July 26, 1876; h. 5 ft. 10 in.; w. 147 pounds; brown hair and brown eyes; e. high school; married. thirty 5 years on legitimate stage, including three US. tours. Recent films: "The Queen's Affair," "Girls Please," (British and Dominions); "The Case for the Crown" (British and Dominions—Paramount); and "The Feathered Serpent" (Waller).


BAILEY, WARREN WORTH, II: Writer. b. John-
town, Pa., Jan. 29, 1901; p. Warren Worth Bailey Sr. and M. Georgina Bailey; e. grade schools, Johnstown; high school, Johnstown and Washington, D. C. University of Missouri, and George Washington University, mar-
rried, no children. Early career as newspaperman, newspaper reading classes, machines, presses, etc. Has worked in all departments of newspaper work for past twelve years. Assumed editorial department duties in 1925; conducted two editorial page feature columns, book review section and membership department; now, ida, where he took blue collar work and specialized job work, promotion work, etc., form his writing. "The Huck Finn Collection" is a hobby for Little Theatre use only. Formerly with Johnstown Evening Democrat, as city editor and motion picture editor.

BAILEY, WILLIAM NORTON: Actor. Appeared in
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, BARRY J.: Manager, Twentieth Century Fox Col. Ltd., 24 E. 42nd St., New York City; b. Springfield, Ohio, July 25, 1894; married; e. grade school. Started with H. Leiber Co. in Indianapolis 24 years ago and when company was taken over by General Pictures Co., continued with General Pictures until 1932; then with Mutual Film 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, e. East Orange, N. J., April 8, 1912; p. Mr. and Mrs. C. H. Baily; a. grammar and high schools in Seattle and Sun Francisco; m. Barbara Gunney, 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 1926, then staff editor and traffic man, then assistant to Arch Reeve. Assistant to Harold 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 May 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. "Peek": Manager, Electric Theatre Kansas City, Kan. Former exhibitor in Kansas. Became associated with Grubel Brothers as manager of the Electric in 1906, and has remained in that capacity since that time. He is father of Farnum Grubel, Springfield, and St. Joseph, Mo. Exhibitor leader many years and is the present president of Kansas-Missouri Theatre Association.


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


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


BAKER, EDDIE: Actor. Writer, r.r.; Edward King, b. David W. Va., Nov. 17, 1897; e. Washington, Los Angeles; 6 feet 3¼ inches; w. 225 pounds; brown hair, blue eyes; by, hunting and fishing. Entered pictures in 1914 as a prop boy with Biograph Company for two years. Then signed with Universal for a year to appear in Joko Comedies with William Beaudine. After the war he recurred pictures as leading man in Gale Henry comedies. Came with Chris-Kirk production. Wrote and acted in comedies for Hal Roach for two and a half years, then with Christie for six years. "City Lights" with Charlie Chaplin, and, with Charlie Greenwood in a Christie production. In 1929 was signed by Monogram with Bette Davis and made "Pardon My Sin" in making 18 Outdoor Talking Pictures; played in Slim Summerville series for Universal, "Dope Monkey Business," "A Nick Harris show and repeats of "Sтехнолог." In 1934: "Elmer and Elle," Paramount.

BAKER, FRANCIS WILLIAM: Managing director, Butcher's Film Service Ltd., London; b. Hollesley, Suff.; e. Forest School, 1877; m. Miss Beaudine; w. British Film Industry in 1897, joining British Muto, and Biograph Syndicate. Overseas service in B.A.F., 1916-1919. Former president and present treasurer of Kinetograph Reper- Service; former treasurer I.A.K.M. Appointed by Board of Trade member of advisory committee; Member, Council of the British Benevolent Fund; Member, consultative committee, B.B.F.C. Governer, British Film Institute. Founder member Messrs. R.W. Kinman, 1897, Address: 175, Walford Street, W.I and Hollesley, London Road, Sutton, Surrey.


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

BAKER, GEORGE, S.: Manager, Newman Theatre, Paramount Building, Kansas City, Mo.; b. Kansas City, Wyandotte County, Kansas, Jan. 27, 1905; p. A. F. Baker; e. St. Mary's Grade School, De La Salle Preparatory School, Wyandotte County High School, Kansas City School of Law, Publix Theatres Managers' Training School, was manager of contract department, water and light department, Kansas City, Kan., 1937-38 and 1931-32; operating Electric theatre, Kansas City, Kan., for about 28 years. While operating above mentioned, he operated the 16th Street Theatre, Kansas City, Kan., at nights, Saturdays and Sundays. In 1926 attended the second class of the Publix Theatres managers training school, New York City; upon graduation assigned to Wm. F. Greenway, Publix district manager, Publix Theatres, New York, Mass. In June, 1937, returned to the Electric theatre, Kansas City, Kan., as manager, remaining until Feb. 1938. While there in Feb., 1933, transferred to the El Paso, Texas. In May, 1929, transferred to Melba theatre, Dallas, Texas, August, 1929, to Newman theatre, Kansas City, Kan., June, 1936, transferred to Denver, to open the Paramount theatre, remaining until June, 1931. Traveled from September, 1931, to June, 1929. In September, of the year, rejoined Publix, in present position. Chief Barker of Vaudeville Club Tent No. 6, under the Chamber of Commerce, Kansas City Athletic Club, Kansas Club, and President Round Table of Kansas City, Mo.

KEY TO ABBREVIATIONS
b. - birth
m. - married
div. - divorce
prof. - professional
edu. - education
r.m. - real name
hg. - height
hb. - hobby
w. - weight

THE 1937-38 MOTION PICTURE ALMANAC
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"   "On the Avenue"
"Pigskin Parade"   "Stowaway"
"Fifty Roads to Town"

20th CENTURY-FOX

* In Collaboration


BAKER, KENNY: Actor, singer, b. Monrovia, Cal., Sept. 30, 1912: h. 6 ft.; w. 161 pounds; brown hair and blue eyes; b. photos; e. high school and college; married. Same in calactors. In 1936: "King of Burlesque." 20th Cent.-Fox. In 1937: "Turn Off the Moon." Paramount: "The King and the Chorus Girl." "Mr. Dodd Takes the Air." WB.

BAKER, LAWRENCE: (See 1920-37 Motion Picture Almanac.)

BAKER, LORIN: (See 1920-37 Motion Picture Almanac.)


BAKER, NELLY BLY: (See 1920-37 Motion Picture Almanac.)

BAKER, OPAL: (See 1920-37 Motion Picture Almanac.)

BAKER, SAM: (See 1920-37 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, I.: Member of the well known Chicago theatre family and brother of Barney and John Balaban. For some time on voluntary retirement list. Went with family to Switzerland. Living at 6760 Franklin Avenue, Los Angeles, Cal.

BALABAN, BARNEY: President, Paramount Pictures, Inc. Elected president of Balaban and Katz, 1925, b. 3 feet. 8 in.; h. feet 5 inches; w. 152 pounds; married, has two boys, one girl; by. saddle horses. Previously with Western Cold Storage Company. Pioneer exhibitor, 1908, entered exhibition with Sam Katz and brothers' circuit. Placed 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 Dembow, Jr., he conducted operations of Public Circuits. (1932) returned to Chicago in charge of operations of Bara and Katz.


BALCON, MICHAEL: Producer, MGM, British Studios; b. Hungary, 1896. Entered industry as director of Victory Motion Pictures Co. and later formed Gaumont-British Pictures Ltd. Co. in 1932. On completion of the new Gaumont-British studios in Wembley Bush, London, 1932, was appointed director of production for Gaumont-British and Gaumont-British, Reesigned in December, 1936, to join MGM.


BALDINGER, WILBUR H.; Columnist, Butler Eagle, Butler, Pa.; B. Smokane, Wash., May 26, 1895; Dr. A. H. Baldinger; e. Westminster College (A. B.) 1921. Associate editor of the Westminster, 1919-1923; assistant in the business administration department, Westminster, 1928-1930, 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
edu. - education
prog. - professional
h. - height
r.n. - real name
hobby
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

THE KEYSTONE OF YOUR FUTURE


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. student and sportsman stage in "Salute Beware": also played in ham and saloon. In 1936: "Mind Your Own Business," "The Girl from Scotland Yard.

BALDWIN, ROSS J.: Tosa Theatre, 6823 W. North Avenue. Wauwatosa, Wis.; e. Colorado, III., Feb. 25, 1936; m. Dorothy Toepfer, has boy 11, and girl 12; p. Rev. W. J. Baldwin, on grade school; stated as second boy at the old Laemmle Film Exchange in Chicago. At that time there were Carl and Louis Laemmle, Carl Lesserman, Julius Stern, and Morris Belman. Ross was offered an Inspector's job at AntiTrust Film Exchange and soon after he took it Mr. Laemmle bought AntiTrust. 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 post office of the Laemmle branch there. Mike Kahn was booker and was appointed booker in 1914 and continued until 1927 when he enlisted in the 32nd Division, Wisconsin. Returned and took over booker and assistant manager. George Levine was transferred to the home office and he was made manager. After having been with them about thirteen years he resigned. Then went with Pathé as assistant manager, booker, salesman, until they sold out to RKO. Before RKO took over Pathé, he had started to build a theatre. It was completed a month before the merger 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, Colum- bia, Denver; b. Springfield, Neb., Feb. 29, 1904; mar- ried, June 13, 1929; e. V. M. H. School; one year Union Pacific Railroad as clerk; one year American Tel. & Tel. and Western Electric as clerk, both in Omaha, Neb. Five years with Fox Film Corp. Omaha; Neb.; four years with Warner Brothers as branch manager, Salt Lake City; two years as branch manager, Salt Lake City, With Columbia since May, 1932.

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


BALLARD, REX J.: Theatre editor, Times, Davenport, Iowa; b. Findlay, Ohio, September 7, 1913; p. Mr. and Mrs. H. Ballard; e. graduate, Kenyon College, Gambier, Ohio; 1913; married. In newspaper work since war and college continuously. On Dinday Morning Republican, Cleveland Plain Dealer, Sandusky Register (111.), Times, and Davenport Times for sixteen years.

BALLENTINE, E. W.: With Somerset Importers, Ltd. e. high school and bachelor of law degree at college. He was in motion picture industry about eight years, filled for FBO 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 Pathé 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.)


BALSHOFER, FRED J.: President and general manager, independent concern; b. New York City, November 2, 1878; p. Christine and Gustave Balshof-fer. Combined high school, engineering, dramatic art; married; and has one child 11 years old. Over 27 years in the picture business. Started with Lubin of Philadelphia as film printer, assistant director and laborer, and in the year 1909 he was one of the organizers of New York Motion Picture Company (Bison), later known as 1910: Bison; subsidiary companies, Keystone, Kay Rae Bronco; was vice president and general manager of those companies until 1913. Then he organized Ford-Rilex Company, producing comedies, also the allied company, Independent, producing these pictures through Universal. Belonging to subjectors: Independent Company, specializing in all-dialogue Spanish pictures.

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


BARA, LORIS: (See 1936-37 Motion Picture Almanac.)

BARACH, NAT: (See 1936-37 Motion Picture Almanac.) Sales representative, National Screen Service. b. New York City, Feb. 7, 1891; e. New York public schools and New York University; graduate, NYU Law School; married. Was advertising manager. Sold with Box Office Attractions, now 20th Century-Fox, about 1912 to New York City. With Goldwyn in Pittsburgh and Cleveland. Was Warner district manager with headquarters in Cleveland. Joined National Screen Service five years.

BARAL, ROBERT: National Broadcasting Company, Press Division. b. Fort Wayne; p. Mr. and Mrs. J. C. Baral; e. public schools and Indiana University. Variety 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.)


BARAVELLE, VICTOR: Music director; b. Italy; came to America when he was seven years old and at the age of nine was a pupil of the Juilliard School of Music; his appointment was followed by a period of instruction in the Darmoch Conservatory. At 16 he was concert maestro for the Kellners and later became conductor, concert and musical director for Charles B. Dillingham, the Shubert brothers, and Ziegfeld on such productions as "Sally," "Whoopee," "Rio Rita," Ziegfeld's "Follies," and "Maytime," as well as "Hit the Deck," "Street Girl." Was selected by the head of RKO Pictures and personally directed and conducted all musical numbers in "Rio Rita," "Hit the Deck," "Street Girl," "The Cuckoos," "Dixiana" and many others. In 1935: Conducted orchestra, "Reckless," "The Flame Within," Metropolitan. MGM. In 1936: musical director, "King of Burlesque," 26th Century-Fox; "Showboat," Universal.

BARRANO, LOUIS J.: Assistant Treasurer, Columbia Pictures Corp.; b. Alfano Nata, Italy, July 31, 1911; married; educated; in school of radio engineering; in business for 3 years. American Fuel Oil and Transportation Co., treasurer for 3 years. Employed in official capacity by the Hamilton National Bank. Organizer 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, principally in state rights field.


BARCELATA, LORENZO: Actor. In 1930: "Alla in el Rancho Grande." (There on the Big Ranch), Bustamante y Fuentes, A. en P.

BARCELONA, JOSEPH A.: Independent Exhibitor, b. Baton Rouge, La.; is thirty-five years old, married, and has three children. Started as a janitor, and successively usher, billposter, sign painter, stage-hand, head bookkeeper, and stage manager for projectionist in eleven theaters for seven years. Owes 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.)


BARDEN, EILEEN: Actor, b. Milwaukee, Wis.; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; p. Ruth Glover and Sourd Bant, non-professionals; e. high school in Chicago and Northwestern University. Studying 25 years' stage training; m. Ruth Roland, professional; by. son, three students in theatrical experience. Entered pictures in 1925 and has appeared...

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

BARETTE, TREVOR: (See 1937: "Borderland," Paramount.)


BARHAM, TRACY: General Manager, Midland-Southio Theatres Corporation; b. Madison Station, Miss., Feb. 17, 1905; s. John and Martha Barham; e. high school; married. Entered Film Industry at age of 16, employed in re-winding film at Theatre Film and Supply Company, afterwards General Film Corporation and branch manager for 10 years. Married to Atlas, Ga., held every position in the film exchange, except bookkeeper. Became branch manager of Fox in Atlanta and was general manager, later developing circuit of 10 theatres in Florida. When company failed, he became supervising district buyer for Paramount and Public, 1929, for the Florida district, and thereafter was sent to Chicago and became buyer and buyer of F. 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 Midwest 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, 1931, to take over theatres operated under Midland-Southio Theatres Corporation.

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

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

BARKAS, GEOFFREY: Director. b. Richmond, Sur-


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


BARKER, REGINALD: Director. b. Bothwell, Scot-

land, 1886; e. in Scotland and Calgary; married; h. all outdoor sports as experienced by the parts they play in small parts in stock and Burbank theatres in Los An-

geles. Married to Miss Angela Den on and Alida White, 1935. From Kansas City with Walter Whitfield and Henry Miller in New York. Screen experience began with Ince in 1913 and as director for Frank A. Weaver's Fortress, Metro, Fox, Goldwyn, Tiffany, MGM. First Nat-


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

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


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

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

BARRAT, ROBERT: Actor. b. July 10, 1891, New York City; h. 6 feet; w. 190 pounds; brown hair; blue eyes; by: singing. Played in the "Lily Duffy" films; in 1925; The Kennel Murder Case; "Wild Boys of the Road." "Dark Hazard," "Mr. Sweeney's Friends." Friends of Mr. Sweeney; "Do Barry," "Dances," "Captain Blood," "Moonlight on the Prairie;" "Pollyanna." Comes the Dawn; In 1935; "While the Patient Sleeps." "Bonletontert." "Devil Dogs of the Air." First National; The Florentine Daughter, Alexander H. Warner; "Village Tale." RKO; "Dressed to Kill," Fox, RKO in 1936; "The Macabre." MGM; The Trail of the Lonesome Pine; Paramount; The Country Doctor; 20th Century-Fox. I Married a Doctor; "Ness O' Guns;" "Dracunyan Curm;" "Chase of the Light Brigade.;" God's Country and the Woman." In 1927; The Black Legion. W.E.; Mary of Scotland, RKO-Radio; The Last of the Mohicans, UA.


BARRAUD, GEORGE: Actor. b. London; Dec. 17, 1890; h. feet 11½ inches; brown hair and blue eyes. Played in England, United States and Australia. Screen career in Hollywood and Britain. In 1910, Bluebeard; London, 1891. A. Bet; Motion Pictures; "Stingaree."

BARRETT, JUDITH: Actress. r. n. Lucille Kelly; b. 1910, Los Angeles, Calif. h. 5 feet 7 inches; w. 167 pounds; brown eyes and light brown hair; p. non-professional; e. public schools; studied dancing at Maurice Kusel School. Appeared in stage production of "Connecticut Yankee" in Los Angeles and through this signed contract with Al Christie. Appeared in "Clarmor." In stage productions of "June Moon;" "The Ragged Edge." Signed by Universal. Appeared in "Yellowstone;" "Riding Hostess."

BARRETT, PAUL: Actor. In 1936; Border Flight, Paramount


BARRETT, WILLIAM FRANCIS: President, Amer-\n\n
BARRIE, MONA: Actress. b. London, England, Dec. 18, 1899; e. convent graduate, Sydney, Australia; mar-\n\n
BARRIE, WENDY: Actress. b. Hong Kong, 1913; h. 5 feet 5 inches; red gold hair; blue eyes; by: flying, motor-\n
BARRING, BARRY: Writer. r. n. A. B. Bar-\n


BARRINGER, MICHAEL: Writer. In 1933; "Fair\n\n
BARRINGTON, DIANE: Actress. b. New York City; p. Erica Barrington. conr: "Joliet; e. schools abroad and the Gardner school; h. 5 ft. 5 in.; w. 129 pounds; hazel eyes and brown hair. In 1937; "Don't Tell the Wife." RKO-Radio.

BARRIS, HARRY: Actor. Two Pina Foils." (1939), \n
BARRIST, DAVID: 1300 Vine Street, Philadelphia; Pa.; b. Oct. 5, 1931. Publisher for twelve years of motion picture trade journals, including The Exhibitor. N. Y. State Election Commissioner. Has controlled numerous theatres during past 21 years. Now

THE 1937-38 MOTION PICTURE ALMANAC

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

BATES, ROBERT S.: President and editor. Tribune-
Republican, Meadville, Pa.; b. Meadville, Pa., July 19, 1910; p. Mrs. Walter Irving Bates; b. public schools: Alle-
gheny College, B.S., 1931; married. Reporter for three years on Meadville Tribune-Republican. Succeeded father as managing editor of Tribune-Republican and Evening Repub-
lican papers on his death in May, 1934.

BATH, HUBERT: Music. In 1935: musical adapta-
tion, "Strauss' Great Waltz," Tom Arnold.

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

BATSEL, MAX C.: Division manager in charge of Photographic and Test Equipment Division of the Engineer-
ing Dept., RCA Mfg. Co., Camden, N. J.; b. Fulton, N. Y., May 11, 1899; p. George and Bessie (Burt) C. Bat-
els; b. public schools, Fulton, Ky.; University of Kentucky. Lab-
oratory assistant, Bureau of Standards, 1916; Lt. Signal
Corps, 1918-19; Engineer in charge of Radio Receiving Develop-

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

BATTIERI, CESARE: Actor. In 1936: "The Wed-
ded March," Franco-American Sales.

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

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

BAUCHENS, ANNE: Film editor. In 1934: "Cleop-
man," Paramount.

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

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

BAUER, SIGFREDO: Sales manager for Paramount Films. Buenos Aires; b. San Salvador, San Salvador. Aug. 16, 1891; e. Bachelor of arts; married. Was ex-
porter and importer. Connected with Max Gluckman, then joined Paramount.

BAUGH, JAY B.: Pen name, JBB. Motion picture

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

critie, Dodge City Daily Globe, Dodge City, Kan.; b. Deerfield, Kan., August 15, 1903; p. Thomas E. and Nannie Hathaway, b. college student, fall of year, floating around for nine years of newspaper experience; m. Viola A. Hirs; has two sons, Gordon and Duane, and three daughters, Janet, Sue, and Janet. Son of a railroadman, and a product of southwest Kansas.

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

BAUM, VICKI: Author. b. Vienna, Austria, January


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

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


BAVETTA, J. CARLO: Managing director, 20th Century-
Fox, S. A.; b. New York, March 19, 1897; e. Colum-
bia University, B.S.; married With Fox, 12 years; 10 years in Southern Europe. In 1935 became Argentine exchange manager.

BAWCOMB, JACK: Recorder manager of Southern Music Co., Ltd., England. Former manager of special department, Associated Copyrights Ltd.


BAZER, ALAN: Actor, b. East Cleveland, Ohio, 20 years ago; h. 5 feet 3 inches; light brown hair and brown eyes; p. father is vice-president of Cleveland Trust Company; e. Western Reserve University, A.B. and medical school. Undergraduate work in Professor Baker's 47 Workshop, Yale; by. drawing, clay modeling, playwriting. Played with Group Theatre, then Theatre Guild. Spent summer at Theatre Group Camp, Lake George, New York, writ-
ting sketches, painting scenery, acting, and doing elec-


BAZER, GEORGE: Actor. b. Paris, France, April 8, 1903; e. In Paris, London, St. Paul's Cathedral and Institu-
tional, Peddick Year Book, 1921; m. Valentine; Anne Lebanon. Later writer; h. 6 feet 1 inch; w. 175 pounds; brown hair, brown eyes; by. swimming and auto racing. Went on the stage at 18 years of age at the Theatre Guild in New York. Appeared in many stage plays. First picture was "Lamarrine"; then the role of Le-

BAZER, JANE: Actress, r. n. Forde, b. Germany, Sep-
son Time," BIP. "We Live Again." United Artists: "Enchanted April." DeMille, BIP: "The Chalireyant." GB. In 1936: "The Man Be-
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!

LEANORE WHITNEY
JOHNNY DOWNS

PORTER HALL
DOROTHY LAMOUR
IDA LUPINO
RAY MILLAND

LLOYD NOLAN

ANTHONY QUINN
SHIRLEY ROSS
AKIM TAMIROFF
BEAL, DOROTHY: Gown designer. In 1936: "Great Guy." GN. In 1937: "23 1/2 Hours Leave." GN.


BEAL, MERLE N.: Reviewer. 26 E. 53rd Street, New York; b. Oakland, Cal., June 26, 1931; e. high school; and has one child.


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

BEALE, JAMES R.: Branch Manager. Formerly with Pathé, Inc. California; for 26 years with Greater Features in 1929. In 1929 joined Columbia as sales manager and was made general manager in charge of Portland exchange since 1931.

BEALE, HARRY HAMMOND: Director of own bureau of publicity; b. Gallipolis, Ohio, February 22, 1899; h. feet. Brown hair and brown eyes; w. 150 pounds; p. Lizzie Augusta Bayes and Basil Beall, non-professionals; e. Walnut Hills high school, Cincinnati, Ohio; San Diego and Redlands high school. Pomes college in paris with Leland Stanford, Jr., University, University of Southern California; m. Betty Rush, feature writer. Was newspaper reporter, editor and publicity writer. Heads publicity bureau at 541 Lillian Way, Los Angeles, Cal.


BEAN, MARGARET: Motion picture editor, Spokesman-Review, Spokane, Wash. 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. Heads publicity bureau at 541 Lillian Way, Los Angeles, Cal.

BEANS, ROBERT T.: City and dramatic editor, Intelligence, Wheeling, W. Va.; b. Wheeling; married and has three children. Associated first with Wheeling Register-Herald and with Intelligence, Sistersville Daily View, Wheeling Telegraph and for last ten years with Intelligence.


BEATTY, CRANE R.: Animal Trainer. b. Chillicothe, Ohio, June 10, 1905; h. feet 5 1/2 inches; blue-green eyes
WILLIAM LE BARON

Paramount Productions
and brown hair; w. 145 pounds; a. Chillicotheg grammar and high schools. World famous animal trainer. In 1921 was with Gollmer Brothers Circus presenting an act consisting of two tigers. Moved with John Robinson Circus and then with Hagenbeck-Wallace Shows, with an act of 20 animals. In 1922 a 400 pound gorilla, who was the star of the show, was in the hospital for five weeks. In 1931 he made his debut at Madison Square Garden in a special show of the United States Barnum and Bailey show, with an act of 44 animals. Had another accident with a lioness in 1932, which nearly caused his death; and another in 1937.Late in 1933 he signed a United Pictures contract to appear with his animals in "The Big Show," but the pictures were never made early in 1934. In 1934 "The Lost Jungle," Mascot serial. In 1935: "Darkest Africa," Republic serial. 1937. in own circus.


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.)


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


BECK, MARHIN: Vaudeville and theatre executive, b. Czechoslovakia. After a course in dramatic school in Vienna he came to America to open first night of an actor in a German stock company in New York. He interested the proprietors of a beer garden in Chicago in erecting a stage and put on an act. He engaged a soprano and a comedian. The venture was so successful they invited him to conduct a music hall next door. From this successful experiment, he went to San Francisco, organized the Orpheum Theatre which was the first of the many theatres of the Orpheum Circuit, which later became the Western wing of the far-distant Orpheum-Theatre system. He continues his association with the theatre after his retirement, eight years after he built the Martin Beck theatre in New York, deluxe legitimate theatre. On January 1, 1932, he joined RKO in an advisory capacity to make a special appeal for box-office. In March he became managing director of RKO vaudeville. Resigned from RKO, 1935.


BECCKETT, SCOTTY: Child Actor. b. Oakland, Cal., Oct. 28, 1918; h. 4 inches; w. 5 pounds; m. member of "Our Gang," also has played in "Gallant Lady," "Stand Up and Cheer," "George White's Scand.


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


BEDINI-JACOBINI, ATILIO: Administrative director of MGM, Italy; b. Rome, Italy, Jan. 11, 1901; e. Henry Bedini-Jacobini; c. 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, 1884; h. 6 feet 1 inch; w. 225 pounds; black hair, brown

THE 1937-38 MOTION PICTURE ALMANAC
WESLEY RUGGLES
PRODUCING AND DIRECTING
FOR
PARAMOUNT

"VALIANT IS THE WORD FOR CARRIE"
"THE BRIDE COMES HOME"
"I MET HIM IN PARIS"
eyes;

Noah

Webster

and Margaret Beery.
He apin
"The Passion Song," Excellent:
Division; "Careers," "The Isle of Lost
Ships," "Four Feathers," Paramount; and in 1930 in
"Bright Lights," "Murder Will Out," "Sin Flood."
"Song of the Flame," "Way of All Men." First Nap.

peared

In

"Linda,"

la:!9

First

"Noah's Ark," "Under a Texas Moon," "Golden
"Big Boy," Warner Bros.; "Two O'clock In
the Morning," Bell; "False Feathers," "El Dorado: "In
(1932) "The Ivid From Spain," United Artists: "Out
tional;

Dawn,"

of
Singapore,"
serial, "Heroes

Goldsmith.

1932-33

In

in

Universal

of the West": "Sunset Pass," "To the
"She Done Him Wrong," "Laughing at
In
Gaumont-British.
In 1936: "The Marriage of Corbal."
General.
In 1937: "Strangers on Honeymoon," GB.

Last
Life,"

Man."

Mascot:

BEERY, NOAH.
1915:

5

h.

feet

JR.:

10

b.

inches:

New York
brown

City, Aug. 10,
hair and brown eyes:
father professional: e.

Noah Beery,
Military Academies, and North HollyTravelled with parents in stock com"Mark of Zorro," Douglas Fairbanks
silent film, as a boy.
On screen in 1929: "Fatlier and
Son," Gotham.
In 1932: "Heroes of the West." ami
"Jungle Mystery," Universal serials.
In
1934:
"The
Trail Beyond," Monogram.
In 1935: "The Call of UuSavage," "The Great Air Mystery." Universal serials, and
"Stormy," Universal.
In 1936:
"Parole," serial "Ace
Drummond." U. In 1937: "The Mighty Treve." "The
Mr. and Mrs.
Urban and Harvard
wood High Shool.
pany.
Appeared in

p.

Bead Back." V.

BEERY,

WALLACE:

Actor,
b.
Kansas City. Mo..
1,
1889; h. 6 feet 1 inch: brown hair and hazel
w.
189 pounds; p. non-professionals; e. Kansas
high school and Chase School of Kansas City: m.
Gilman. professional: hy. flying, fishing and huntJoined Ringling's circus when but 16; then to New
where he sang in Henry Savage's musical shows in
varied Savage shows with stock work in Kansas City

April
eyes:
City

Rita
ing.

York

1904;
during the summer.
Joined Essanay in Chicago in 1913;
then to Keystone and the next year with Universal.
He
then formed his own company which he took to Japan tn
make pictures.
After the war he returned to work as a
free
lance villain: was signed by Paramount and lias

made many pictures for that company.
Has appeared in
"Stairs of Sand." "Behind the Door." "The Spani-:!!
"The
Dancer."
"Adventure,"
"The Devil's Cargo,"
Pony Express," "Behind the Front." "We're In the
Navy Now." "Fireman. Save My Child." "Now We're
in the Air." "Wife Savers." "Partners in Crime
"The
Big Killing." "Beggars of Life": (1929) "Chinatown
Nights," "The River of Romance." Paramount: and "The
MGM: "Grand Hotel." "Flesh." MGM; (1933) "Soviet,"
"Tugboat Annie." "Dinner at Eight," MGM: "The Bow"Treasure
ery." United Artists.
1934: "Viva Villa."
Island." MGM; "The Mighty Barnum." United Artists
In 1935: "West Point of the Air," "China
20th Century.
Seas," "O'Shaughnessey's Boy," "Ah, Wilderness," MGM.
In 1936: "A Message to Garcia." 20th Century-Fox; "Old
Hutch," MGM.
'

BEETSON. FREDERICK W.: Secretary and Treasurer
Inc..
the Association of Motion Picture Producers.
5504 Hollywood Blvd.. Hollywciod. Cal.. the Pacific Coast
Association maintained by nroduoing members of the Hays
New York City. Earlv business exnerorganization,
b.
ifnce in advertising agencies in the East and Middle
staff almost immediately unon
West. .Joined the
Transferred to
th-e formation of that Association in 1922.
the Coast in 1923, was made the executive officer of the
Hollywood organization which position he now holds. Lives
Beverly
Hills.
in
Cal.
of

MPPDA

BEGG. GORDON:

Actor, r.n. same. b. Aberdeen. Scotland. Jan. 14, 1868: h. 5 feet 9 inches; w. 152 pounds:
grey hair, blue eyes; married; hy. sport literature; p. non.
pro: e. Aberdeen Grammar School.
Stage before screen.

"Dangerous

Films:

Ground,"

Paramount:

"Say

It

with

Stormy
Diamonds," MGM; "Honours Easy," B. L P.:
Weather," Gainsborough; "Marriage of Corbal," Capitol;
Spy of Napoleon," "Underneath the Arches," Twickenham; "Reverse Be My Lot," Columbia.

BEGGS, EUGENE WM.: Assistant Manager of the Commercial Engineering Department of Westinghouse Lamp
1898; married. 1927; p. Dr. and Mrs. Wm. F. BegKs;
e.
Cornell University, class of 1919, B. Chem. 1919-20
-Mazda lamp design engineer: 1920-1926, design engineer
on picture projection and high wattage Mazda lamps:
1926 to date, commercial engineer specializing on problems involving picture projection, studio lighting and
Dhotocell exciter Mazda lamps: contributor to S. M. P. E.
With engineers of the Westinghouse Lamp Co.. developed
and introduced the biplane filament light source for pro
In 1933 extended the use of this new
jectlon lamps.
source to spotlighting and studio liehting.

BEHARANO,

b.

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e.

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THE

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birth

divorce
education
height
-

19

hobby

3

7-3

Picture

September

BEHN, HARRY: Writer, b.
Entered pictures in
1898 ; e. Harvard and Sweden.
1925: wrote continuities for "The Big Parade." "The
Crowd," "Hell's Angels," "The Frozen River." "White
Silence": scenario for "One Woman Idea." "The Sin
In 1935: collaborated on screen play "The
Sister," Fox.
Secret of the Chateau," U.
Ariz.,

24.

BEHN-GRUND.

FRIEDEL:

Cameraman,

b.

Polzin,

26. 1906; e. different schools and private
different companies, principally UFA. Cine
Films include
1923.
First cameraman since

Germany. Aug.

With

lessons.

Allianz.

Kiepura-films. Cire Allianz: "Baron Neuhaus." UFA:
"Englische Heirat." Cine Allianz; "8 Madels im Boot.'
"Adieu Les
"Music im Blut." Fanal; "Barcarole,"
Beaux Jours," UFA; "Meln Herz ruft nach Dlr," Clne"Der Polizeibericht meldet,"
In 1935:
1934.
.Allianz,
Petersburger Nachte," Majestic.

BEHRMAN,
9.

h. '5 feet, SVz inches; w. 140 pounds: black hair.
bald, brown eyes: father was a school teacher:
public schools of Worcester, graduated from Harvard

1893:

slightly
e.

Columbia University where he attained an M.A.
Wrote reviews and short stories for "Smart Set." "The
Wrote many plavs
Red Book" and other magazines.
In 1930: "He Knew
which were published and produced.
Wolf," "Liliom.
Sea
"The
"Lightnin."
RKO:
Women."
In 1931: "Surrender." "The Brat," "Daddy Long
Fox.
In 1932: "Tess of the Storm Country."
Legs " Fox.
In 1933 wrote
"Rebecca of Sunnybrook Farm," Fox.
dialogue. "My Lips Betray," "As Husbands Go," Fox:
collaborated on "Hallelujah. I'm a Bum." United Artists:
"Brief Moment." Columbia: "Queen Christina,"
story
MGM. In 1935: dialogue adaptation, "Anna Karenina."
MGM: collaborated on screen play. "A Tale of Two
Cities," MGM; story "Biography of a Bachelor Girl."
and

degree.

MGM;

collaborated on

screen

BELA. NICHOLAS:

Actor,

play

Fox

"Lottery Lover."

Budapest. Hungary. July
18.
1900: e. in Budapest. Paris. Berlin and London:
studied stage art: acting and directing at the Royal
Academy of Dramatic Art: married a non-professional: h.
5 feet 10% inches: w. 168 pounds: brown hair and broxvn
After
eyes: hy. swimming, rowing, hunting and fencing.
being graduated from the Royal Academy he went on
the legitimate stage in Budapest and has worked on the
Enstage and in pictures in Berlin, Paris and London.
Has appeared In
1929.
September
in
tered pictures
"Night Watch." "Adoration." "The Princess and the
Plumber." "Little Caesar." "Such Men Are Dangerous
and "Dracula."
BELAIR. A. J.: Manager. Rialto Theatre, Wilmingtp^
b.

Del.

'

BELASCO.

ARTHUR:

(See

1936-37

Motion

'*'

Picture

.\lmanac.)

BELASCO. DAVID:
story

Writer.

In

1932:

collaborated on


MGM: "Madame
"The

Return of Peter Grimm." RKO-Radio.

BELASCO. JAY:

-

-

-

p.

-

-

-

pro.

w.

Motion

1936-37

Actor.

In 1936: "Love Before Break-

fast." Universal.

m.

r.n.

(See

McCade.

laborated on

KEY TO ABBREVIATIONS
div.

JULIA:

Almanac.)

professional

-

married
parents

-

real

name
weiqht

MOTION

BELASCO,

LEON:

(See

1936-37

Motion

Picture

.\Imanac.)

CHARLES SPENCER:

Writer, b. MontHELD EN,
clalr, N. J.. April 21. 1904; h. 6 feet. 1 Inch: browr
liair and eyes: w.
170 pounds: p. Charles S. and Jear
RulT Belden; e. Brown and Yale Universities: married
Did newspaper work on Syracuse Posthy.
tennis.
Spent eight years in Europe as corresponden'
Standard.
for leading English papers and American press services

PICTURE

ALMANAC



BELL, ARNOLD: As writer, in 1936-37 Motion Picture Almanac.

BELL, TOM: As writer, in 1936-37 Motion Picture Almanac.

BELL & COATES: As see, 1936-37 Motion Picture Almanac.


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

THE 1937-38 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
HAROLD
HURLEY
PRODUCER

PARAMOUNT PICTURES, INC.

BENJAMIN, PAUL JONES: Production Manager, National Screen Service Corp.: b. Hamburg, Germany, Jan. 5, 1897; married. Associated with National Screen for a period of 16 years. Vice-President, Associated Motion Picture Advertisers during 1929. Served three years as treasurer of AMPA.

BENNETT, GEORGE: Producer. 1937.

BENNETT, WILLIAM: Branch Manager, b. Aug. 2, 1890; married. Started about 1913 with Central Film Co. as salesman at Indianapolis; then went to Kansas City, Mo., to work for the Pathe. Went to South America by Universal as branch and district manager in charge of practically all of Northern Brazil, with headquarters at Petropolis, 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 Kansas City branch manager for Columbia. Branch manager, Universal, Kansas City, Kansas, since April 20, 1952.


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

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


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

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


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

BENNETT, JOAN: Actress. b. Palsades, N. J., Feb. 27, 1910; 5 feet 3 inches; golden hair and blue eyes, w. 110 pounds; e. private tutors. St. Margaret's School, Machine; Magdalen College, Oxford. Then in 1936: appeared in "Ladies in Love," as "One Good Turn, Red." Bennett, GERTRUDE: (See 1936-37 Motion Picture Almanac.)


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


BORIS MORROS
DIRECTOR OF MUSIC
PARAMOUNT PICTURES, INC.

Photo by G. Maillard Kessler
VICTOR YOUNG


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


BERGEN, EDGAR JOHN: Actor and Ventrioloquist. 1755 Arthur Avenue, Chicago, Ill. b. Chicago, Ill., Feb. 16, 1903; h. 5 feet, 8 inches; blond hair and blue eyes; w. 135 pounds on Lehigh High School and Northwestern University. Member of Delta Upsilon fraternity. In 1935: "A Amer. Philatelist International," Alliance of Motion Picture Photographers, local 44; Friars Club; University Club; Evanston, Ill. Beren stage and film; in Palos Park, the stage. A ventriloquist, magician and cartoonist, after which he wrote and performed for the Kelth-Oberieern Circuit, also in England. In 1936, was a featured player in Nepe's Revue in Stockholm, Sweden, where he presented his comedy sketch in Swedish. Wrote and played in following Warner Brothers Vitaphone Varietins: "The Operation," "Office Senf'nal," "Donkey Business," "The Eyes Have It," "Free and Easy," "Africa Speaks English." In 1934-35: "How's Business." In 1935-36: Appeared regularly on Rudy Valente's radio broadcasts.

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

BERGER, MARY: Motion picture editor. Herald-Star, Steenbelle, Ohio; b. Petrograd, Russia, September 10, 1907; m. Mr. and Mrs. Earl Berger; e. attended Kent State University. Has been in motion picture and theatre columns, has been with Herald-Star for some years. From 1936 to present is a member of Marion 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.


BERGER, RUDOLPH: Resident Manager, MGM, Washington. Was state righter in Philadelphia. In 1913 with George Kosterman, one of the office in Washington and returned to Philadelphia three years in following the War, in the War branch office. Associated Producers in Washington. After acquisitio n "company" for First National, assumed management of New York branch office. In 1924 joined Goldwyn Pictures as Charlotte manager; Washington branch manager, MGM, since 1929.


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


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

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

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


BERK, LOUIS V.: Eshkol's Opera House, Kasson, Minn.; b. Dubuque, Minn., Nov. 9, 1937; m. George W. Bergold; e. Duleth Central High School, University of Minnesota B.A. one term University of London. England, after World War and while still member of A.F.P.; mar ried. Taught in various high schools, coached athletes and was superintendent of a small school, about nine years.Shown motion pictures every Saturday night in schoolhouse in town that did not have regular show house. Operated house at Clarksfield, Minn., summer of 1928, but sold it after three months. In fall, 1928 took over house in Dodge Center and Kasson Minn. With introduction of sound, disposed of Dodee Center theatre, and one at Hayfield, Minn., acquired in summer of 1929. Since 1931 has operated only house at Kasson. 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; m. Oscar Beringer, musician, and Almaine Beringer, novelist and dramatist; chiefly on legitimate stage. Film work includes character parts in "The Devil's Maze" (Gazmout) and "Carmen" (BIP).

BERINSTEIN, BEN: President. Indenendent Theatre Owners Association of Southern California. His theatres include the Treasure, Beverly and Sunbeam in California.

BERK, BENJAMIN: Production manager. b. New York City, September 15, 1892; h. 5 feet, 11 inches; w. 180 pounds. In business, Yaqushahlp. President, Independent and general manager, Atlas Sound Film Studio; president and general manager, Manhattan Studios; studio manager, Paramount-Universal: London; production manager for Johnny Hines, 5 years; for Paradise Pictures and Kleibrull Pictures, Inc.

BERKE, WILLIAM: Producer. b. Milwaukee, Oct. 7, 1917; h. 5 ft. 6 in.; w. 132 pounds; fair hair and gray eyes, by, photography; m. Serena and Julius Berke; non-profit producer of "Polly Leson School. 1929, public schools, Los Angeles, Cal. Student-employee, Los Angeles Evening Herald, during high school
RALPH RAINGER
AND
LEO ROBIN

MUSIC
AND
LYRICS

FOR

PARAMOUNT
PICTURES

EXCLUSIVE MANAGEMENT OF
PHIL BERG-BERT ALLENBERG, INC.
BERKOWITZ, MORRIS: Ambassador and Ritz Theatres, New York; Building Clinton Hotel, Long Branch, N.J.; March 17, 1879; married; e. grade school; hotel business; with motion picture industry for 17 years.

BERKOWITZ, ELISABETH: See 1933 Motion Picture Almanac.


BERGER, GUSTAV: Director in charge of distribution, Syndikat Film G.m. b. H. Berlin, Berlin, Germany; b. Karlins, Lothringen, Germany, April 3, 1893; p: Michael Berger; e: prima donna in Diddenhien, Germany; m: Martha Rohl.; manager directing of hotel in Ulm, 1925-26. British manager of Muzel. Public Life; and paraplegia 32, director of Sudfilm A.G., Berlin, since 1923 director of the Syndikat Film G.m. b. H., formerly named Neues Feature, hotel "Villa Mora."" (1935-36.)


BERKOWITZ, ELISABETH: See 1933 Motion Picture Almanac.

BERKELEY, BALLARD: Actor. In 1936: "East Meets West." GB.


BERKHELT, AUGUST C.: Exhibitor, Krumac and West Bend Theater, West Bend, Wis., and Rivoli Theatre, Two Rivers, Wis.; b: Jefferson Co., Wis.: April 21, 1914; married and has one son. 22 years old. University of Wisconsin; e: five years of old-time county school. At age of 12 began working for Argus Lumber Co.; 1893-1904, lumbering in northern Wisconsin. Cooked three winters for lumber crews. 1904-1906, earring factory, southern Wisconsin. 1907-1910, brakeman for freight train for Milwaukee, Chicago and St. Paul Railway. When business was slow, worked at canning and in tobacco warehouses at Portage, Wis. and did switchman, Madison Freiheit Yards. 1910-1913, retail business, general store. Built concrete mill from soap box, bought and lots, again traded for feed grinding mill. Worked in opera house at Columbis, Wis. Altered old postoffice for theater. 1913, built his own theater on granite, Wis., 1915. Burned down, 1923, Bought Merion Avenue, West Bend, 1924, "Bought Ritz Theatre, 1925. Rented West Bend Theatre, 1925. Has a farm with stock and machinery, also an apartment and store building. Main Street, West Bend, 1925. Leased New Menasha Theatre, Menasha, Wis., remodeled and operated. Then sold the theater for Bill Bidwell Amusement Co., May 1, 1935. Member of the board of directors for the Motion Picture Theatre Owners of Wisconsin and Wisconsin Motion Picture Protective Association for Wisconsin 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 Republic Distributing Corp. with offices in New York City, Chicago, and Buffalo, and an officer of Republic Pictures Corpora-
BERND, JOSEPH: General manager, Warner Brothers Circuit, New York, had a background in real estate operations and was identified for some time with the Stanley Company of Philadelphia.

BERNHEIM, JULIUS: Associate producer, b. Laupheim, Germany; h. 5 feet 4 inches; dark hair and eyes; w. 135 pounds; p. Jacob and Caroline Laemmle Bernheim; e. public schools; Laupheim, Wendell Phillips High School, Chicago. In 1909, after graduation, entered Laemmle Film Exchange, as office boy; later in 1911 to New York City, as assistant to the young film editor. In 1913 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 in 1924-25. Associate producer in 1925, producing "The Hunchback of Notre Dame," "Marry-Go-Round," "Phantom of the Opera," and "The Prisoner of Zenda" in Germany. In 1933, "Beloved." "By Candlelight," Universal. In 1935, "Transit Lady." "King Solomon of Broadway," Universal.

BERNIE, BEN: r. n. Benjamin Anzeltiz. Orchestra leader, b. Bayonne, N. J.; h. 5 feet, 10 inches; dark brown hair and brown eyes; w. 155 pounds; e. Columbia University, School of Engineering, and the Mozart Institute, New York; m. Patricia Wesley, 1935; by dogs, and musical efforts. Served as violinist of the Nouveau Club, in deference to father's wishes, studied engineering, but did not complete course. Began his motion picture career in 1910 by playing accordion with a vaudeville orchestra. In 1910 played accordion with secession player, as team of Klass and Bernie. Touried country, separated in California in 1914. Entered United States Army in 1917, served in France, then in California until the war. In 1925 opened at the Roosevelt Hotel, New York, remaining five years. Broadcast, and as a result played a year at the Kit Kat Club in London. Made a screen short in 1929. Touried with Maurice Chevalier, and was stranded in California in 1933. Married Miss Cedar in Chicago Hotel Sherman, playing there five years. At World's Fair, then toured theatres. Broadcast weekly for four years. In 1934, was signed up and went to Hollywood. Appeared in "Shoot the Works."
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


BETTENDORF, HENRY: Exhibitor, Opera House, Foote, Allied States in "Belle Plaisir" and "The Other Man," e; c; common schools; married. Was bookkeeper. Started in motion picture industry in June, 1922.

WILLIAM BOYD

Featured in
HOPALONG CASSIDY SERIES
HARRY SHERMAN PRODUCTIONS
FOR PARAMOUNT

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

BEUTHE, CHRIS: (See 1936-37 Motion Picture Almanac.)


BEVAN, ISLA: (See 1936-37 Motion Picture Almanac.)


BEYER, CHARLES: (See 1936-37 Motion Picture Almanac.)


Biancoli, ORSTE: Writer. In 1936: collaborated on original story and screen play "Cavally." UA.

BIBBER, OTTO: (See 1936-37 Motion Picture Almanac.)


BiBLYN, CHARLES: (See 1936-37 Motion Picture Almanac.)


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


Bielbach, Rudolf: "When You Give Your Heart Away," "White Devil," UFA. In 1935: "Puriti" UFA. In 1934: "Schwarzer Jager, Johanna," Terra; "Prinzessin Turandot." UFA. "Da stimmt nicht," UFA. "Jeder zuviel an einer Ecke." "Der liebliche Befehl." "Bierechel, R. O.: R. Owner and operator, Osage Theatre, Kansas City, Kan.; b. Kansas City, Kan., May 28, 1904; d. Joseph and Elizabeth Bierchel, business men; d. Kansas City, Kan. Elected one term as member of board of directors; also chairman of organization's legal committee. For Kansas. Director of exhibitor's organization in Kansas-western Missouri territory since 1918. Organization of first group, MPTO of Kansas, 1918. In 1922 was elected president and reelected (now 20th year). Upon merger with Missouri group was elected first president of MPTO of Kansas-western Missouri. Was president of MPTO for two terms, and while serving in this capacity was appointed by Government as exhibitor representative to the Fair Practice Conference held in New York City. Was MPTO representative on 5-5-5 committee which drafted standard exhibition contract.


BIERMAN, NATHAN: Manager, Cinema Royal, Corso Caviglia, Turin, Italy. Married, since 1915, film writer, and director. Formerly became manager of Columbia Pictures, then became manager of Republic Pictures, then became manager of Warner Brothers, then became manager of Metro-Goldwyn-Mayer, then became manager of Columbia Pictures, then became manager of Paramount Pictures, then became manager of United Artists.

"BIG BOY" (Malcolm Williams): See 1935-37 Motion Picture Almanac.

BIGELOW, CHARLES E.: Assistant production manager, Monogram Productions; b. Chicago, 1901; p. Charles II and Katharine. Formerly with Consolidated Film Industries and Rothrock Film Company.


BILLION, PIERRE: Director. In 1937: directed "Cournier-Soud" (Southern Mail), Pathé Consortium Cinema.


BINFORD, LLOYD TILGHMAN: Chairman Board of Theatrical Censors, Memphis, 1731 Peabody Avenue, Memphis, Tenn.; b. Duck Hill, Miss., December 16, 1863; d. Col. Jas. R. and Frances D. Campbell; e. people's school; widower and has four children. Began in life insurance business at Jackson, Tenn., 1885; moved to Memphis, 1899; President, Colombian Mutual Life Insurance Company; director, Manhattan Savings Bank & Trust Co.; President, Mid-South Fair; President Southern Surgical Supply Co.


BIRNBAUM, COMM. DR. MANLIO: President of First Commercial Broadcasting Company; Director of Direzione Generale della Cinematografia, b. Sarzana, Italy, 1811; married; Doctor at law; Vice-president of Kingdom in Italian army, wounded in war; decorated.


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
W. T. LACKEY
ASSOCIATE PRODUCER

JACK BENNY

REPRESENTATIVE
ARTHUR S. LYONS
BLACK, MAURICE: Actor, b. Warsaw, Poland; e. November 29, 1903; d. New York City, December 12, 1935: (See 1936-37 Motion Picture Almanac.)

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

BLACK, SAM: Editor-publisher, The Studio News, 6331 Hollywood Blvd., Los Angeles, Calif.; b. New York City, December 2, 1903: 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 1926 he started The Extra, the Studio News, a motion picture trade paper covering the Hollywood studio field.

BLACK, THURMAN: Actor, b. January 18, 1888: (See 1936-37 Motion Picture Almanac.)


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


BLACKSTONE, MILTON: Advertiser, b. New York City, April 2, 1906; Founded Blackstone Company, advertising agency and publicity organization, 1926.


BLACKWOOD, GEORGE: Actor, b. Dalton, Ohio; h. 6 feet 1½ inches; w. 175 pounds; hazel eyes and brown hair. Descendant of famous literary family of England; has many stage experiences and 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 Astoria Theatres at Broadway, In 1915 organized and became president of Vitaphone Corporation, The Picture Board of America, 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 1926 when film sold to Warner Bros., he went into independent production.

BLAIR, GEORGE A.: Manager, export motion picture film sales, Eastman Kodak Company, b. Hamilton, Ontario, Canada, June 28, 1871; p. Thomas and Mary Blair; e. common and high schools; married. Demonstrator of photographic papers and dry plates for the Eastman Kodak Company. Served as export manager for several years, later manager of domestic motion picture film sales.


BLAKE, BEN K.: Executive, b. Brooklyn, N. Y., Sept. 24, 1893; p. public and high school, and one year mechanical school; married, Exhibitor, managing theatre in New York City, since 1925. Formerly in foreign picture production department. Worked with Universal at 11th Avenue studio, and at Fort Lee. Superbly 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.
tion, co-directed and directed for Universal and Pathé. Organized Industrial Department Universal and Warner Bros. In charge of Shorts for Columbia release; "Court of Human Relations," various releases, also released as Pictures. President, Reel Productions on charge of Production. Treasurer of Tri Pictures Company, Inc., and general manager in charge of producing unusual commercial pictures for leading industries.


BLAKE, ERNEST E.: Managing director, Kodak, Ltd., London. Formerly managing director, Kodak, Ltd., 1917; married. 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 Australia. Still continues this activity in addition to directing Kodak, Ltd.

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

BLAKE, LARRY: Actor. r. n. Lawrence Lumbang; b. April 21, 1914, Brooklyn; h. feet 5 1/2 inches; w. 176 pounds; blue eyes and brown hair; p. professional; e. Brooklyn Law College. Became member of Glimore Little Theatre group. Under contract to Funchion and Marro. 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.)


BLAND, TREVOR: (See 1936-37 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.
In Portland. Guns," in London, Western Australia. Bloomfield; to exchange RKO: Went Central Hall University manager, manufacturers' Placid. graph Bell In it. Chicago, serving lendent. 'et. BLOOMBERG, BLOOM, BIy 172 district stt. 'et. BLYSTONE. BLYSTONE. BLYSTONE. BLYSTONE.


BLOTCKY, BEN: District manager, Paramount Pictures; b. Omaha, Neb., married, has son Robert, daughter Gwendoline. Started as a salesman in the Minneapolis exchange in April, 1922; promoted to branch manager of Kansas City, Mo., exchange in June, 1922; then promoted to district manager with headquarters in Minneapolis in October, 1936.


BLUM, HERMAN A.: Exhibitor. Got under way with Idle Hour Theatre; ran the Victoria in East Baltimore, two years, and continued its operation as the Embassy. Now operating the Little Theatre, Served as president of the MIB. Joined the Film Board of directors and treasurer of Allied States Association.


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

BLUMAUER, PHILIP: Owner, Capital Theatre, Portland, Ore. b. Portland, Ore., 1895. Became associated with theatres in Portland, Ore., and was with it 20 years. After resigning, took over Capitol Theatre.

BLumberg, NATE: Theatre executive b. Racine, Wisc. Feb. 3, 1894. Long experience in film industry in business for himself several times and once general manager for Universal Theatres in Wisconsin later joined RKO. In charge of theatres handled from Chicago; then went to New York as assistant general manager of circuit; became New York theatre divisional manager; when Orpheum Circuit went into receivership was returned to Chicago in charge of operations. Became vice-president in charge of theatre operation, RKO theatre companies.


BLUMENSTOCK, MORT.: Warner Pictures, assistant publicity and advertising director; b. New York City, Dec. 26, 1900; e. Columbia University; h. 5 feet, 11 inches; w. 170 pounds; brown hair, blue eyes. Wrote and edited for Columbia Pictures, one year; title writer and editor, First National Pictures, two years; wrote scenario of "The Moon's a Flirt," etc. Universal; directed "The Return of Sherlock Holmes," "Jeanne Eacels in "Jealousy," Paramount; "Moral for Women," for Tiffany; "Speeding," with Eddie Cantor, "The Man Pays" and "Belle of the Night," (1932), and fifty other shorts.


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

BLYSTONE, JASPER: Assistant director. In 1933:...
IF IT'S A PARAMOUNT PICTURE

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

RUSSELL HAYDEN

FEATURED IN
HOPALONG CASSIDY SERIES

HARRY SHERMAN PRODUCTIONS FOR PARAMOUNT
SEASON 1937-38
HENRY HATHAWAY

Director

...“LIVES OF A BENGAL LANCER”
"TRAIL OF THE LONESOME PINE"
"GO WEST YOUNG MAN"
"SOULS AT SEA"


BOETTiger, JOHN: Publisher of the Seattle Post Intelligencer, Seattle, Washington, b. Chicago, Ill., March 25, 1900; m. Anna Roosevelt, e. Chicago. With City News Bureau of New York, 1922-23; on staff Chicago Tribune 1923, then assistant Washington correspondent to 1933. Served in navy, World War I. In 1923-24, as associate editor of the "Saturday Evening Post." In 1927, as managing editor of the "New York Herald Tribune." Also as assistant to the President, Motion Picture Producers and Distributors of America, 1927-29.

BOGDART, HUMPHREY: Actor. b. New York City, Jan. 23, 1899; h. feet 10 inches; dark hair and brown eyes; w. 150 pounds; p. Mr. Belmont D. Bogdart and Mrs. Laura Collier, b. New York City. Andover Academy in Massachusetts; left school to join the Navy and enter the World War; married, w. and g. New York. Appeared at New York, Andover Academy in Massachusetts; left school to join the Navy and enter the World War; married, b. and g. New York City. Appeared in film versions of "The Petrified Forest," "Two Against the World," "Bullets or Ballots," "China Clipper," "Isle of Fury," "The Great Maltese Wheat." In 1937: "The Big Legion," "Marked Woman," WB.

BOGGETTI, VERA: (See 1926-37 Motion Picture Almanac.)

BOGGS, HASKELL BUS: Cameraman for Paramount; b. Jones, Okla., April 17, 1899; p. Mr. and Mrs. B. E. Boggs; e. University, 1 year. Assistant cameraman, Paramount West Coast Studios, while attending University of Southern California. Made one complete camera himself. Became chief cameraman, Ramsey Productions, Oklahoma City during years 1931-33 and the American Society of Cinematographers in September, 1931. Directed follow-up, developed for devices. Became assistant cameraman at Paramount in Hollywood.


BOHN, JACK: (See 1926-37 Motion Picture Almanac.)

BOHN, MICHAEL: (See 1926-37 Motion Picture Almanac.)

BOHR, JOSE: (See 1926-37 Motion Picture Almanac.)


BOLAND, JACK: Art director, purchasing agent, as- sistant director, art director. b. Kansas City, Mo., Jan. 23, 1906; h. feet 10 inches; brown hair and blue eyes; w. 143 pounds; p. Ellen Brennan and David Boland; professional: "First Love," "One More Chance," "Mar- weler, N. Y.; m. Virginia M. Bello, non-professional, Jr.; brown hair, horseback riding. Cast himself in activities as art director and purchasing agent and assistant director. Has been associated with Paramount Famous-Lasky, First National, Sam de Bar, Warner, Fox Studio, Harry Garson productions, 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. Became assistant director on more than 50 pictures. Collaborated on "I Am Someone," "Her Service," "I'll Tell," "Paddy the Best Thing." "Walkin' Down Broadway, ""East of Java," 1933; production assistant to Erich Pommer on "Music in the Air." Directorial assignment (1935) was the Fox Spanish "The Best Cure" feature, with Paul Routlen and Rosita Momen.


BOLEN, BETTY: b. Arkansas, February 4, 1918; blond curls; blue eyes; c. attended school, little acting. "Tad" dance. Appeared in Gus Edwards "International Review," also in "Tillie Gear," "Air Tight." "Call a Center watchman,


Boleslawski, Richard: Director. b. Warsaw, Poland, February 4, 1889; h. feet dark hair and blue eyes; 6'6" tall; real name of Clotilde and Valentine Boleslawsky, non-professionals; e. Technical School of Odesa and Odessa. Served from 1912 to 1915 in the French army as an aide officer with French and English regiments. Between the battles of 1915 and 1919 as a civilian in the Polish war with bolsheviks. Afterward edited the U.S. A. as producer of various shows, among them "Yagnit Brodski," "Mr. Moneypenny," in "Three Musiceteers," "The Miracle," "Maschiet" and "Treasure Girl". Pathe; then "Last of the Lone Wolf." Columbia: "The Gay Diplomat," "Woman Pursued." RKO-Radio. In 1932: "Rasputin and the Empress." MGM: 200 inches; w. 165 pounds; dark hair, brown eyes; by: travel. In 1934: "Men in White." "Operator 13." "The Painted Veil." MGM. In 1935: "Clive of India," "Les Miserables," United Artists: "O'shaughnessey's Boy." MGM: Metropolitan, 20th Century-Fox. In 1936: "Three Godfathers." Selecting capacity was 40. Apprenticed the operating the project and Laurence acted as manager. In 1936 the brothers opened the Big Show on Eighth Avenue and 28th Street. Between 1912 and 1920, Boleslawski. In 1920 the Yorks at 20th Street; took over the Amsterdam, 22nd Street and the Morrisville, following up with two or three acquisitions a year, until the group totalled 20. Until four years ago, the circuit was operated under the name of the United Artists. In 1936 the firm was incorporated with the same name. Laurence is vice-president.


Bolton, Helen: (See 1936-37 Motion Picture Almanac.)


Bond, Tommy: Actor. b. Dallas Texas, Sept. 16, 1928; h. 4'5" inches; w. 47 pounds; blonde hair. Also in Our Gang comedies at the Hal Roach Studios.


Bondireff, Alexei: (See 1936-37 Motion Picture Almanac.)

BONELLI, RICHARD: Opera singer, r. n. Richard Bunn, b. Fort Byron, N. Y.; h. 5 feet 10 inches; brown hair; e. several years of various British and Dutch extraction; e. Syracuse University, student year mechanical engineering, 1929; studied several years in California, Paris and New York. In 1915 sang first role, Valentin in “Faust,” in Brooklyn, San Carlo Opera tour, 1922-23, Season 1923-24 Italy and Monte Carlo; 1924-25 La Scala, Milan, Germany and Paris. Returned to United States in 1926 and same following six seasons with Chicago Civic Opera Company, also appearing with San Francisco and Los Angeles companies several sessions. Since 1922 has been with Metropolitan Opera; gives concerts all over the country, and appeared on many radio programs, such as Ford, General Electric, General Electric, and Alavant-Kent. Signed by Paramount, appeared in “Enter Madame,” 1931.

BONI, IRENA M.: Publicist. Headed publicity department for RKO Pictures, 1937, and in previous year was general publicity manager of Paramount Pictures. Since 1927 has been with RKO Pictures in New York, Toronto and Hollywood. Graduated from Cleveland College of Law and School of Journalism, University of Michigan. In 1939 was a member of Dramatists Guild Council. Is active in the American Society of Public Relations Women and the Women’s City Club. Mrs. Boni is a native of New York City. She is the daughter of the late Theodore T. Laski, who was a vice-president of Metro Pictures. She and her husband, I. J. Boni, live in New Rochelle, N. Y., and have two sons.


BONILLAS, MYRA: (See 1936-37 Motion Picture Almanac.)


BONNARD, JAMES: Musician. In 1936: music for “Mirth, Treachery,” New York, Aug. 28, 1936; e. graduate of Petrograd University, Russia (faculty of philology). Before entering motion picture industry was in Russia, Poland, France and Switzerland. Formerly general publicity manager of MGM in Rome. Was in charge of department in Rome and other cities.

BONNARD, LOUIS A.: Special representative J. E. Brine, b. Monongahela, Pa., May 24, 1912; r. Pennsylvania; e. East Orange high school, 1930; Cornell University, 1933; m. Marion Treadwell. Special representative, Metro-Goldwyn-Mayer. Spent two years international aerial photography and motion picture production; established Metex Film Laboratory in 1926 and operated same as first print and negative plant for three years; in 1928-29 made the animal work for “The Silent Roving” in Northern Canada. In July, 1929 became associated with J. E. Brulatour, Inc., as special sales manager.


BONNELL, BONNIE: (See 1936-37 Motion Picture Almanac.)

BONNER, MARJORIE: Actress. b. Adrian, Mich., July 18, 1907; r. public schools in Chicago, University of Michigan; e. 1935, Juilliard School of Music; m. Marion L. Williams. Appeared in “When Mary Comes Marching Home,” “Two for the Road,” “The Prince of Irishmen,” “Drums with a Million,” “Girls Who Dare.”

BONNER, PRISCILLA: Actress, b. Washington, D. C.; h. 5 feet 1 inch; w. 100 pounds; blond hair, gray eyes. Screen career includes “Outcast Souls,” “Golden Shackles,” “Broadway After Midnight,” “Paying the Price,” “The Prince of Head Waiters,” “Long Pants,” “It,” “Three Bad Women,” “Hotel Rialto,” “Dramail With a Million,” “Girls Who Dare.”


BONOMO, JOE: Actor, b. Coney Island, N. Y., Dec. 25, 1902; h. 5 feet 11 inches; brown eyes and black hair; w. 168 pounds; e. New York. Specialized in physical comedy, medicine, in boxing, wrestling, gymnastics, trackwork and football. Has lived in New York and is a member of several clubs; is a professional vaudeville tour. Entered pictures in 1911, following the winning of “perfect man” contests in New York. Among his credits are: “Mr. Millon Bills’ “Silk Tiger”; star of five serials for Universal; “Chinatown Mystery” at the Orpheum circuit in “Taming Venus,” “Phantoms of the North,” Biltmore.


BOOTH, EDWIN W.: Manager, MGM, Cinematoll, New Britain, Conn., May 8, 1936. Formerly John L. and Nellie C. Booth; e. grade and high school. Food and produce broker's business. Studied voice culture and old opera; 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 FBO, remaining two years. Transferred as manager to Cincinnati for FBO, remaining four years. Joined National at the box office; turn had the Indianapolis office for Associated Exhibitors. Then joined Metro Cleveland office as a salesman. Six years also transferred from Cleveland to become manager of Cincinnati office of MGM.

BOOTH, EDWINA: Actress, r. Edwina Woodford; h. New Britain, Conn.; e. Salt Lake City High School; m. 1909, Ted Day; s. Academy, East high school at Salt Lake City and Younghans; d. Missoula, Mont. Incl. blue eyes, blond hair; m. mother was a teacher and father a physician; hy. riding, skating, swimming and aviation. Pictured in work for E. Mason, 1929; in support of Luella LaVerne in “Sun-Up,” in Carter DeHaven’s “The Mondo Box Rescue in the Footlight” (1937). Signed by “Manhattan Cocktail” (Paramount). Then selected by W. S. Van Dyke for long feminine role in MGM’s “Palm Beach.”


BOOTH, JOHN HUNTER: Writer, b. New Orleans, la.; h. and m. New Orleans, N. Y.; e. Loyola University, 1924; m. Enid Morgan, professional; hy. motoring, first edition books and fishing. Stage experience as actor, stage director and author. Played with Robert Edison, Edna Goodrich, Bertie Kalich, Sidney, Drew and Gay Bates Post. Author of “The Unfolding Wonder”, featured in “Terror Smiling” (Mr. and Mrs. Sidney Drew), “Like a King” (James Gleason and Ann Harding), “No Trespassing” (Logan Ames and Frank Shannon), and co-author of “The Last Lover” (Eliza Potter). For the screen he wrote the dialogue and adaptation for Fox on the following: “The Valtian,” co-adaptation and dialogue; “The Four Devils” (Janet Gaynor); “The Riptide” (Charles Kenyon and Mary Duncan) dialogue, “Lucky Star” (Janet Gaynor and Charles Keaton) domestic direct dialogue; “Babylon” (George O’Brian and Sue Carol) dialogue, “Such Men Are Dangerous” (Warner Baxter), co-adaptation; and “The Circus Parade” (James Cagney).


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

BOOTHE, CLARE: Writer. Formerly U. S. Representative of Motion Picture Code Authority, b. New York City, June 19, 1906, and has worked as a film editor since 1924. Three years managing editor, Vanity Fair Magazine. She recently wrote a series of articles dealing with Hollywood stars for the Los Angeles Times. She is a member of the New York Bar and a member of the National Association of Women Journalists. She was co-author of the Code Authority for prohibitive full length drama.
musical theatrical industry until it was invalidated by anti-trust suits in May, April 13, 1937. In 1937, she published several dissertations and short story writing. In 1937, wrote "The Women," New York stage play.


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


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

BORDONI, IRENE: Actress. b. Island of Corseca in Albania; b. clothes, swimming and horseback riding. Her stage career started at the age of 13 when she premiered into the Théâtre Varieté, in Paris, and asked the manager for a job. She landed one in the chorus. George Halsey, the manager, discovered her speaking English. She learned to sing and Broadway producers began to offer her contracts. In America she played in "Miss Information," collaboration a revue featuring Elsie Janis. Following this she appeared in a number of revues with Raymond Hitchcock, Sam Bernard and Alice Dayley. She became the star of her own company. Among her successes are "Little Miss Huckleboard," "Naughty Cinderella," "Paris," "Song of Songs" (1929), Warner. In 1936: appeared in Vitaphone short feature.


BOREZT, ALLEN: Author; b. New York City, August 31, 1909; married; e. one year City College of New York; three years, New York University School of Journalism; one year New York University School of Law. Lyrics for "Garrick Galettes," 1929; "Sweet and Low 1930-31; lyrics and sketches for "Fresh Faces." a play called the "French Idea," written with Oscar Berliner, for production by Al Jolson. "Sara the Stripper" in 1931; a revue called "The Same in You" with Walter G. Samuels; a song hit of 1931, "Whistling For Dogs." In 1936: collaborated on "Trouble for Two." MGM.


BORG, RUSSELL C.: Branch Manager. b. St. Charles, Ill., February 12, 1905. Graduated from Chicago Business College; attended business college; married. Pathe exchange, Kansas City, 1917. Joined First National in Kansas City as a bookkeeper later transferred to New York office by Educational; with them until physical distribution merger with Fox in January, 1933. During that time was teacher, salesman of and merchandise. After merger joined salesmen for Columbia Pictures, Kansas City territory. In 1935, handled state of Missouri, Kansas City, and Chicago, was assistant to general manager, until July 27, 1936, at which time joined Grand National in same capacity.


BORGATO, AGOSTINO: (See 1936-37 Motion Picture Almanac.)

BORI, DIANE: (See 1936-37 Motion Picture Almanac.)

BORIO, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)


BORLAND, CARROLL: Actress. In 1933: "Mark of the Vampire," MGM.

BORN & LAWRENCE: (See 1936-37 Motion Picture Almanac.)


BORTHWICK, GEORGE: Auditor. Assistant Treasurer and Assistant Secretary, Motion Picture Producers and Distributors of America, Inc.; b. Edinburgh, Scotland, February 13, 1899; p. William and Annie Borthwick; e. St. Mary's Cathedral Choir School, George Heriot's School and Heriot-Watt College, Edinburgh, Scotland; m. Nora Hunter and has one child, George Borthwick. Originally trained in insurance and thereafter turned to accountancy, been promoted to assistant controller of a large insurance corporation, later became a partner in an independent agency. In 1939, was hired by George Hunter Borthwick, an insurance broker, to become his assistant in April 1941, and served on French and Belgian fronts, reaching rank of major, served six months as bayonet training instructor. After demobilization, moved to Charlotte, N. C. proceeding with the Fourth Division back to the United States. Stage training at National Theatre in 1918 and held position as insurance manager and auditor of American Cotton Oil Co., N. K. Fairbank Company and others. Former director and managing partner of an insurance brokerage firm. In August, 1929, entered in the motion picture industry and joined the staff of the American Cinematograph Company, a subsidiary of American Cinematograph Company, a subsidiary of American Cinematograph Company. In the State of Connecticut: August, 1926, auditor of MIPTDA and Film Boards of Trade. In December, 1928, assistant treasurer and auditor of MIPTDA. On March 29, 1933, appointed assistant secretary. Now auditor, assistant treasurer and assistant secretary.

THE 1937-38 MOTION PICTURE ALMANAC
BORZAGE, FRANK: Director. b. Salt Lake City, Utah, April 23, 1898; h. 5 feet 10½ inches; brown hair; 175 pounds. Worked on golf, polo, and squash; was on the illegitimate stage since he was 14. Worked on Paramount Pictures in 1913; directed "Humoresque," "Seventh Heaven," "Street Angel," "The River" (1927); "True Heaven," "Lucky Star." Has won the Blue Ribbon Award of Paris; is Son of My Father." The Woman," "Liloman" and "Doctor's Wives." "Young As They Are." United Artists. "49th Parallel." MGM. "The Sea Wolf." M. "in divorce weight the parents 1931. Wm.

"Eternal Real Cinema"

"You and Me,"

"America," "History Is Made At Night.


BORZAGE, RAYMOND: (See 1935-37 Motion Picture Almanac).


BOSTOCK, CLAUDE W.: Owner of Claude W. Bostock Agency. b. London, England, Jan. 17, 1901; e. America and Cheetham College, England. Member of Bostock family, showmen who have had royal patronage since establishment of shows in 1865. In 1907, established agency in New York and became one of franchise agents of Keith organization. Wrote, directed and produced over 350 vaudeville acts. Extended operations to 1920 in radio, and placed artists on air in Feb., 1923. James W. Bostock, brought Lindell motion picture machine to America and exhibited motion pictures in Pittsburgh in 1924. In 1925, father introduced pictures to Lubin, also associated with Mr. Rock of the Vitagraph Company. Wrote and directed pictures for Lubin and Vitagraph, and has placed artists, directors, writers and others in motion pictures since 1927.


BOSWORTH, HOBART: Actor; Director and Writer. b. Martetla, Ohio, August 11, 1867; h. 6 feet; white hair

and blue eyes; w. 205 pounds; p. Clara Van Zandt and Daniel Perkins Bosworth, non-professionals; e. university of find knobs, having left home before he was 12 years of age; m. Cecile Kibbe, non-professional; h. landscape painter. Before entering pictures in 1913; directed "Humoresque," "Seventh Heaven," "Street Angel," "The River" (1927); "True Heaven," "Lucky Star." Has won the Blue Ribbon Award of Paris; is Son of My Father." The Woman," "Liloman" and "Doctor's Wives." "Young As They Are." United Artists. "49th Parallel." MGM. "The Sea Wolf." M. "in divorce weight the parents 1931. Wm.

"Eternal Real Cinema"

"You and Me,"

"America," "History Is Made At Night.

BOTEK, WADE: Actor; b. Santa Ana, Cal.; h. 6 feet; red hair and blue eyes; w. 185 pounds; e. Los Angeles. Screen work with Cosmopolitan, Fox, Associated Exhibitors, Universal, Goldstone Productions, Monogram, Goldwyn, Schulberg, FBO, Pathe-DeMille, Columbia, Paramount, RKO-Radio. Directed "Play the Game," "The White Man," "The Heart's Desire." "BEST DEBUT.


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

THE 1937-38 MOTION PICTURE ALMANAC


BOWERS, CHARLEY: (See 1936-37 Motion Picture Almanac.)

Boyd-Bra


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


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


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

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

BRADFORD, JOHN: Actor. b. Pratt, Ws.; h. feet; 1 inch; dark brown hair and eyes; w. 175 pounds; a. farmer in tobacco and coal mining business; e. schools of Pratt, Greensburg, and West Virginia. In 1936: appeared in "The Brownie," which was filmed by Warner in 1935.

BRADDOCK, ROARK: Writer, His Southern Sketches. "Of Man Adam an' His Chillum" were the inspiration for "Green Pastures," which was filmed by Warner in 1936.

BRADFORD, VIRGINIA: (See 1936-37 Motion Picture Almanac.)


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


BRADLEY, HARR. C.: Actor. In 1933 appeared in 

BRADY, OSCAR: Musical director. Fox; b. London, England; e. Sir Michael Costa school for compa-


BRADY, EDWIN J.: (See 1926-37 Almanac.)

BRADY, LE: Assistant to the President, Quigley Publishing Co., Inc., Rockefeller Center, New York.

BRADY, RICHARD: Manager, Motion Picture Film Department, New York Division, Eastman Kodak, b. Coblesfield, Scotland. Has left position since January 1912.


BRADY, STEWART: (See 1926-37 Motion Picture Almanac.)


BRADDON, CLIFF: (See 1926-37 Motion Picture Almanac.)

BRAGGIOTTI, HERBERT: (See 1926-37 Motion Picture Almanac.)

BRAGGIOTTI, MARIO: Piano concert artist. b. Florence, Italy, Nov. 20, 1905; h. 5 ft. 3 in.; w. 180 pounds; brown hair and eyes; by cooking and athletics. Studied music abroad. Played in London's "Fancy Face," "Teatro Dei Gigolotti." Began radio work in two piano number in "MGM" with George Town Hall. Carnegie Hall; then had two concert tours through the U.S. Was on Ford Hour, Chevrolet, Studebaker, as guest artist. In 1934 appeared in "Kid Millions." " Appeared as guest artist with Rudy Vallee and Ed Wynn in own orchestra, and does much recording, vocalizing, composing and arranging.


BRAHAM, PHILIP: (See 1926-37 Motion Picture Almanac.)

BRAHAM, HANS: Director, b. Hamburg, Germany, Aug. 17, 1892; producer at the Burgtheater, Vienna. Production supervisor, "Senosse" and "The Last Journey" (both Twickenham); directed "Broken Biossoma" (Twickenham).

BRAIDON, THOMAS: (See 1926-37 Motion Picture Almanac.)


BRANCH, RAY: Strand Theatre, Hastings, Mich.: b. Goshen, College County, Mich., February 11, 1899; married; e. Technical College Electrical Engineering; graduate, Radio Institute of Technology; then worked with Institute Radio Engineers. At the age of 15 entered legitimate theatre as assistant secretary man, advanced to property man, stage carpenter, by man, then treasurer of theatre, then assistant manager. Started in 1908 as shipping clerk, "Casa D'arte Oreali." In "L.A.T.S.F." Detroit, 1912; later booking clerk, salesman; then manager and branch man-ager; president, Film Board of Detroit, Illinois. Proprietor of a leading theatre equipment house in Detroit. 1917-18. In service of U.S. until 1919. Sales Representative for First National Pictures from 1923 to 1925. Took over the Strand Theatre in April, 1925. Opened the "Barry" Theatre October, 1925. President of Allied Theatre Owners of Michigan, 1932-33-34.

BRANCHER, CHARLES: Actor. r.n. same. b. London, Nov. 15, 1910; h. 5 feet 11 inches; w. 175 pounds; brown hair; brown eyes; hobbies; non-professional. Then in "Forget-Me-Not." London Films.

BRANDEIS, MADELINE (Mrs.): Writer of juvenile stories; former Independent producer for Pathé; b. San Francisco, Cal., December 18, 1882; divorced; m. Mr. and Mrs. Albert Frank; e. private school and tutors. Produced "Not Quite Married, and "Maude May" for Halldorson; "The Singing 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., New York. b. Chicago, Illinois, 1882; e. New York high school and New York University where he secured his LL.B.; holding bachelor of literature degree from N.Y. U.; attended University of Berlin in 1918, and has one son, John Thurston; by: bridge, 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 of the Vitagraph Corp. and as secretary and assistant manager of the Dramatic Mirror; with Carl Laemmle was instrumental in the formation of Universal Film Corporation; resigned his position of general manager of his own business, C. B. C. Sales Company (which later became Columbia) in 1927, and with Harry and Jack Cohn, in 1921, Harry Cohn purchased his interests in Columbia in February, 1932. President of World Wide Pictures, and vice-president of Educational Pictures, Inc., in May, 1932. Resigned, Nov., 1932. Became president of Associated Publications. Resigned in 1933. 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.)

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

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


BRANTON, RALPH G.: Exhibitor. Formerly with old Finegalet and Ruben circuit, Minnesota and the Dakotas. That circuit was bought by C. W. Smith. Stated for some time in Boston where he managed the Pubbil New England circuit with Martin Mullin. Then transferred to Omaha and Des Moines territory. Became operating head of Tri-State, a decentralization outgrowth of Pubbil.


BRATTON, MYRA: (See 1936-37 Almanac.)

BRAUNBERG, SYDNEY S.: Associate Counsel, Assistant Secretary, MPTO; 1889; d. Wells, Ohio, November 3, 1889; p. Regina and Max Braunberg; e. attended Washington and Jefferson College, College of City of New York; graduated from New York Law School, L.L.B. Practiced law in new York City with Goldwyn Pictures Corp., 1919-24. Is MGM. 

BRAUNINGER, A. C.: Head of Neo-Theatrical Division of Warner Bros. First venture in motion pictures with Vitagraph, in capability of Vitascope; became director of sales promotion activities when Vitagraph Company came under the Warner administration.

BRAUNSTEIN, CY: Film Editor, Imperial Distributing. 


BRAY, FLORENCE: (See 1936-37 Motion Picture Almanac.)

BRAY, JOHN R.: President, Bray Pictures Corporation; b. Detroit, Mich., April 28, 1873; married. Rea, E. A. Bray; 23, Alma College, Michigan. Cartoonist and newspaper man. Produced animated cartoons, educational pictures, short subjects of all kinds. President, Bray-Hird Process Co. Owner of one of the largest libraries of animated pictures showing world travel of cruiser and adventure subjects, cartoons, productions of all types, shorts and features. Has been suggested and carried out use of military films for soldier training during World War.
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 'Valley of the Giants' in Technicolor

Kay Francis and The Mauch Twins in 'A Prayer For My Sons'

Bette Davis in 'Jezebel'

Jean Arthur in 'This Woman Is Dangerous'

George Brent and Olivia de Havilland in 'Gold Is Where You Find It' in Technicolor

Paul Muni in 'Panama Canal'

'Submarine 262' with Pat O'Brien

Wayne Morris • Frank McHugh

Kay Francis in 'First Lady' with Anita Louise • Preston Foster
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 BLONDELL - 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

BASIL RATHBONE - BENNY GOODMAN
and His Swing Orchestra
Air compressor automobile engineering. Development of two and three color film as president of Bowers Color Film Co., Boston, Massachusetts, and of several motion equipment firms.

BREYER, WILLIAM DICH: Drama, motion picture and radio editor, The Tennessee, Nashville, Tenn.; b. Nashville, April 9, 1905; m. Mrs. and Mrs. J. Breyer; b. Nashville, April 9, 1905; m. Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss Miss 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MERVYN LE ROY PRODUCTIONS
special representative of Paramount at Pittsburgh, Cleveland, Buffalo, 1924-26. Operated Paramount Theatre, Logansport, Ind., in partnership, 1927-28, while salesman for Columbus out. In 1928 he managed his own theater in Richmond and National Theatres, Richmond, Va., 1929-34. Left Loew's, 1934, to become manager of the neighboring Park Theatre, Richmond, Va. 


Briggs, H. b. Elmhurst, N. Y., 1896; e. graduated from Elmhurst Academy and continued his studies at Cortland and Colgate College. Attended University of Michigan. In 1928 he went to the New York Telephone Company and Federal Telephone and Telegraph Company as district commercial representative in Western New York territory. In 1935 entered the technical training school established by E. L. du Pont de Nemours & Company at Wilmington, Del. Later the same year was assigned to the position of advanced transportation at the Garren Point plant of the duPont company. In 1939 he was transferred to the chemical products division of the duPont company, then located in New York City. In the same year he was transferred to the home office of the company at Wilmington and spent the next three years as manager of the solvents and nitrocellulose solutions sales department of the company. In 1942 he was transferred to the Paris Works headquarters as manager of the promotion department, taking over the exploitation and sales of World War I and II chemical munitions and related products. While he was in charge of this department the duPont company increased its income from $4.5 million to $73 million. The company returned its $4 million dollar motion picture plant at Paris. At this time he was involved in the manufacture of films as a subsidiary of the duPont company. The DuPont company with a controlling interest together with Pathé Freres of Paris and Pathé Freres of New York, formed the duPont Film Manufacturing Corporation in 1924. Went with the new company as sales manager.

Briggs, Wellington: (See 1936-37 Motion Picture Almanac.)

Bright, Leslie: (See 1936-37 Motion Picture Almanac.)


Brill, Abraham A.: Member of Executive Committee, Central Board of Review; b. Austria, Oct. 12, 1874 in U. S. since 1889; m. in 1901, M. Columbia University, 1905. Specialized in medical and scientific fields, student of mind, never had any interest in the industry, until 1927, then named to National Board of Review. Average observer since the beginning of the motion picture, then member of the National Board of Review. Always outspoken and made addresses on the popular influences of the motion picture.


Brink, Howard F.: Sales Manager. B. P. Pictures, Buffalo Picture Corporation of America. Was manager of the exchange for Buffalo for years, also Tiffany and World Wide Exchange in Buffalo. Engaged in various capacities for 21 years, starting as salesman.


Brinley, Charles E.: (See 1936-37 Motion Picture Almanac.)

Brinth, Samuel: Branch Manager, Canadian Universal Film Co., Ltd.; b. Gloucester, Eng., November 17, 1922; married; e. St. James College, Gloucester Commercial advertising; director of publicity, limited 1916, Mutual and Robinson-Cole; 1921, assistant general manager, Canada, Associated Producers, and later on merger with First National, became special representative for First National; 1922, western division manager, Canadian Educational, Winnipeg, Can.; 1924, assistant to Canadian general manager, Canadian Universal, Toronto, Canada; assistant manager, Canadian Universal, since 1929.


Brissane, William: Actor. b. Hamilton, Ohio, October 12, 1905; h. 6 ft.; w. 175 lbs.; blue eyes and black hair; e. public, high schools and University of Ohio. Appeared on stage in "Reel'd Glory," and others. In 1937: "Stepping Ties," RKO-Radio.

Briscoe, Albert: (See 1936-37 Motion Picture Almanac.)

Briskin, Irving: Associate Producer. b. Febru- ary 25, 1900; h. 6 feet 1 inch; black hair and blue eyes; w. 150 pounds; e. high school and business college, M. Jean Bressler, non-professional. Started in the picture business 1925. General manager for Hammer Productions, Sterling Productions and then for Chesterfield Resistance, Associate Producer, Columbia. In 1935 "Straightway," Columbia.

Briskin, Samuel J.: Vice-president in charge of production, RKO. b. Russia, February 8, 1906; e. grade and high schools, New York City, College of the City of New York; Sarah Myers, 1930. General manager for Hammer Productions, Sterling Productions and then for Chesterfield Resistance, Associate Producer, Columbia. In 1935 "Straightway," Columbia.


THE 1937-38 MOTION PICTURE ALMANAC
GEORGE JESSEL
ASSOCIATE PRODUCER

MERVYN Le ROY PRODUCTIONS
ALFRED E. GREEN
DIRECTOR

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

MERVYN LEROY PRODUCTIONS
ROBERT LORD


BROOKER, SYBIL, actress. In 1936: "Where There's a Will." GB. In 1937: "Moonlight Sonata." UA.


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

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


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

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, CLIFF: Director and producer, b. Walnut, Iowa, July 20, 1897; h. 5 ft. 11 3/4 in.; brown hair, blue eyes; m. Betty Packard, producer, 1923. Broughton, non-professionals: e. Walnut high school; m. Frances Broughton, professional model; b. California. Assistant for Mrs. Wallace Reid Productions from 1913 to 1929 and produced the following: the "Red Kimona." "The Earth Woman." "The Satin Woman," "Linda," and in 1929 produced "The Road to Ruin," also supervised the Ruth Roland picture, "Love and the Law." In September, 1929, he became associated with Mrs. Wallace Reid in the production of one of the first 100 per cent talkies, "Madam Satan," produced and directed by Feu-Dudu Wrangler. November 10 he was named vice-president of Selznick United Artists, Inc. In 1936 he produced "The Romance of the Rio Grande" at Metro·Studio for Story on Art World Wide Pictures, producing many films of Art as associate producer. In 1931 was appointed West Coast representative of George Westinghouse. In 1929, president and production supervisor of Masfilm, producing many films in the West. In 1935 was appointed West Coast representative of George Westinghouse. In 1935 was vice-president and production supervisor of Art International. In 1939 he purchased "Dangerous Intrigue." In 1936 he purchased "I Could Only Cook." "Grand Exit." "The Public Menance." "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

MOUNTAIN JUSTICE
KID GALAHAD
BROWER, CHESTER R.: Motion picture and radio editor. Journal-Gazette, Fort Wayne, Ind. b. Fort Wayne, Ind., June 30, 1912; p. Mr. and Mrs. G. F. Brower. Has bachelor's degree from Fort Wayne. Has worked 12 years with Journal-Gazette. In radio three years, and with the newspaper for 14 years.


BROWN, COLVIN: Vice-president and treasurer of Quigley Publishing Company. Newspaper man and writer; ministerial work and publicity. With Film Corp.; associated with David P. Howells, foreign distributors; vice-president, Thomas H. Ince Corporation; vice-president, FIGO, executive vice-president, The Exchange, Inc.; vice-president and general manager, Quigley Publishing Company; Assistant secretary of the Executive Council of President Roosevelt's recovery program.


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

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

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


BROWN, GEORGE: Account executive, Blow Com- pany, b. Cincinnati, Sept. 15, 1893; h. Louis and Pearl Brown; e. high school, Columbus Medical School (a long visit to Hollywood); m. Ethelyn Bittenbender and has two children; studied music, studied medicine at college, worked for Monte Bell on the Washington (D. C.) screen. After the war and worked for the Globus Picture Corporation, sold pictures for Reisenwebers. At 27 years of age was advertising manager for Universal, remaining there for almost 8 years. Then freelance for a period for Helen Moreno, Texas Guinan, Harry Rinhart and others. Then to Warner, from which Harold B. Franklin fetched him to the Coast, 1931 on Coast, after one year handline Chicago division for RKO, to handle all RKO Coast operations. Then to Cleveland, 1942 became director of advertising and publicity of Columbia Pictures. Field position for almost three years. Now handles all national advertising for Columbia Pictures.

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

BROWN, GUY CARPENTER: Branch Manager, RKO Radio Pictures Inc., New Orleans, La. b. New Orleans, La., May 16, 1917; h. 5 feet 7 inches; brown hair and blue eyes; first job in Hollywood was with Charlie Goldner, Office assistant of RKO Pictures. Started with RKO in 1935, now in New Orleans. S. K. Fairbank Co. 2 years salesman and 2 years booker, Fox Film Co. 11 years branch manager, New Orleans, with Producers Distributors Corp., then with Pathe Exchange Inc., after merger of the 2 companies, and with RKO Radio Pictures Inc., after consolidation of Pathe with RKO.

BROWN, HARRY J.: Producer at Warner, b. Pitts- burgh, Pa., September 22, 1892; h. 5 feet 7½ inches; brown hair, blue eyes; first job in film was as an usher. Now a producer. Was assistant to Daniel C. Rugg, Massey and toward Pictures. Directed for Watterso Rotheraker in Chicago, produced...
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.
BROWN, LEW: Song composer. b. New Haven, Conn.; m. Sylvia Fiske and has two children; p. Jacob Brown and Zita Hirsch; e. New York City; h. 5 feet 8 inches; w. 170 pounds; brown hair and brown eyes; w. 168 pounds; e. sophomore more. Springfield, III.; h. swimming, crocheting, dancing, golf and reading. p. George and Zita Hirsch; "Blackbirds" and "Strike Me Pink". In 1929, wrote "Sunny Side Up," for Fox; 1930-31, "Just Imagine," Fox; "Good News," MGM; "Follow Thru," Paramount. In 1932, was associate producer and composer and collaborator on story, music and lyrics of "The Music Goes 'Round," Columbia.

BROWN, MARY ELLEN: Actress. b. Decatur, Ill., July 8, 1917; h. 5 feet, 5 inches; reddish brown hair and green eyes; w. 168 pounds; e. sophomore more. Springfield, Ill.; h. swimming, crocheting, dancing, golf and reading. p. George and Zita Hirsch; crown. In 1935, was associate producer and composer and collaborator on story, music and lyrics of "The Music Goes 'Round," Columbia.


BROWN, NANCY: Actress, b. Sydney, Australia, 1910; h. 5 feet 6 inches; brunette type; e. Royal Academy of Dramatic Art; First stage role at age of 16, undergraduate study, under Jack Little, Mrs. A. Roosevelt, "Tilly the Sweet," and "The Cat and the Fiddle." Film debut in "Maid of the Mountains." Under contract to B.P. Studios at 21, signed a contract in 1930; appeared in "Facing the Mule," 1933, and "A Southern Maid," B.P.


BROWN, TROY: Actor. b. 1936: "Can This Be Dixie?" 20th Century Fox.

BROWN, WALTER I.: Midwest Division Manager, Ross Federal Service and Manager, Chicago Branch; b. Elgin, Ill.; e. Elgin High School and Lake Forest University; "The Highwayman," the railroad branch and became a divisional road master of the Chicago, Milwaukee

Bro—Bro
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"


BROWNE, CHARLES: (See 1936-37 Motion Picture Almanac.)

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


BROWNE, WALTER L.: City editor, Moon-Journal, Butte, Mont.; b. Minneapolis, Minn.; 1885; p. Glen W. and Nina Sturtevant Browne; e. high school, University of Oregon; m. Ethel Dowling; has two sons and a daughter, Walter Glen, Robert Dowling and Shirley Loretta. Who's Who in America, 1926-29-30.


BROWNE, WALTER L.: City editor, Moon-Journal, Butte, Mont.; b. Minneapolis, Minn.; 1885; p. Glen W. and Nina Sturtevant Browne; e. high school, University of Oregon; m. Ethel Dowling; has two sons and a daughter, Walter Glen, Robert Dowling and Shirley Loretta. Who's Who in America, 1926-29-30.


BROWNE, CHARLES: (See 1936-37 Motion Picture Almanac.)

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


BROWNE, LUCILE: b. Memphis, Tenn.; h. 5 feet, 4 inches; blond hair and brown eyes; w. 105 pounds; p. non-professionals; e. public schools in Memphis and National Public School; attended M. Washington Flavin b. by cooking. After modeling in New York and Chicago, first bit roles in pictures. Joined Warners in 1922. Married and divorced Ray C. Pyor and Diego, Chicago company, as juvenile and played ingenue roles for 15 months. Then joined Richard Bennett in the small role of the little elephant in "The Man Who Played the Elephant," 1922. Was in Fox's "Lust of the Dunes," "Young As You Feel," 1921; "DANGER ISLAND" (serial), Universal; "BUFFALO BILL" (serial), Universal; "Girls About Town," Paramount; "Men of the West," Universal. In Universal serial, "Air Mail Mystery," 1932.
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"

MGM; "When Love Is a Stranger," "In Old Kentucky;" 1937: "Streets of Paris," "The Perfect Fool," "The Three Musketeers." With Warner Brothers, film producer, has two marriages. Married twice and a half years and then married.


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

BRULATOUR, JULES E.: Distributor of Eastman motion picture film. b. New Milford, N. J., New Milford College, Maryland, Spring Hill College, Alabama and Tulane University, New Orleans; married Hope Hampton, star of the 'Palace Theatre', "prizefighter's theatre," travel. Settled in New York in 1893. Became associated with Manhattan Optical Company of Cresskill, N. J., manufacturers of platinum and silver photograph paper, as his work with cameras and lenses; traveled from Maine to California in 1902; formed the company in 1903, and then became the sales manager of Lumiere North American Company, which interest he retained; in 1926 formed "Heidelberg" company, a foreign office in Lyons, France. This company manufactured photographic papers, plates, and motion picture films. Was elected president of Motion Picture Sales and Distributing Company, consisting of independent producers. Was one of the organizers of Universal Film Company and was elected first president but resigned after a few days. It interfered with his regular business, which was selling unimpresed film. Gave up the Lumiere camera and became associated with Eastman Kodak Company, which company bought "Heidelberg" film for the United States. Was the organizer and builder of the Perkins "Paragon Film Studios;" also one of the organizers of "W-inflammatory" and became interested in other film production companies. Became a director of Famous players Film Corporation. Also is a member of the advisory board of the Chemical Bank and Trust Co.


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

BRUNEL, ADRIAN: Director, scenarist and author.


BRUNELLI, PETER: Operatic singer, cellist, conductor and arranging composer. b. Rome, Italy, November 27, 1888; s. Angelo Brunelli and Edda Bazzoni; e. Appolinara College, a Jesuit school in Rome. Played in the Shangral 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, HERBERT: (See 1936-37 Motion Picture Almanac).


BRUSILOVSKY: (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. E., Fox, and Vitagraph. In 1917 made manager of Vitagraph at New Orleans. In 1918 went to manager Vitagraph, Allentown. In 1929 resigned and went to Richmond, Va., to manage office of Joseph M. Ebert, Exhibitors. Ebert was then moved office to Charlotte, was branch manager. First National, until November, 1930, when office of First National went out West. Now chief manager of the two offices. Member, Elks, Charlotte Rotary Club and Jeeters Club.

BRYAN, JACK: H.; Dramatic editor, Press-Sentinel, Memphis, Ind.; b. Crawfordsville, Ind., June 4, 1907; e. DePauw and Harvard Universities. Started in newspaper work on Indianapolis News, then general report-
ing, then Sunday editor and sport critic. To Memphis as dramatic critic, 1952.


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


BRYSON, BETTY: Actress, r. n. Elizabeth Mtekke-john, b. Los Angeles, Cal.; h. 5 feet, 2 inches; aurum hair, gray eyes. E. and Dreyfus and John May-

BRYSON, EUGENE: Actor, mother; professional; e. graduate of Cummack School for Girls, and Fairfield high school; also attended Maria Oatman Dramatic School. She has appeared in a number of stage plays in Los Angeles and Pasadena, and was premiere dancer of San Carlos Grande Opera Company, with featured roles in "La Traviata," "Carmen," "Faust" and other operas. Appeared in the Will Rogers picture, "Dr. Bull," "Niece of Warner Baxter. In 1931 chosen Wampa Baby Star, and was in "Kiss and Make Up," Paramount.


BUCHEANAN, ANDREW: Editor and director of Gaumont-British magazine. b. London, England, Oct. 9, 1897; married. Wrote for Gaumont-British, London, England, 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, 1895; e. graduate, Texas A & M. Air service, piloted, army, 2 years; National Cash Register agent, 7 years. Vice-president and sales manag-
er, Home Motion Film Company, City and Little Rock for 5 years. President, Allied Film Exchange, Oklahoma City, for 7 years.


BUCHANAN, SIDNEY: Writer. In 1933 handled adap-
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
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 waiter. Now holds a commission as Lieutenant in the United States Navy. Has worked on clients' cocoanut shell bars in Spokane. In 1920 his first book, "The Return of the Mistletoe," was accepted and published by Stratford Company, Boston, Mass. He has played the lead in Theatrical Guild productions in New York City and had three years' stock at the Playhouse in Spokane.

BUELL, JOE: Publicity, b. Denver, May 21, 1897; s. Duru Phelps and William J. Buell; e. Corona school and North Denver high school. Entered industry as treasurer of the Denver Orpheum/Universal business manager of the Denver Gardens theatre, Denver; treasurer, Denham theatre, Denver; eight years manager of the Coast West Coast theatres, including the Deltax, Alvarado and Westlake, Los Angeles. In 1928 was general manager of California Universal Chain Theatres, headquarters Orange County, Cal. In 1930 was made director of all publicity at the Mark Sennett Studios in Hollywood. In 1935 joined Capitol Pictures as publicity director.

BUENO, SALVADOR: Booking, independent; b. Ciudad, Guzman, Jalisco, Mexico, Jan. 18, 1896; e. grade and high school. Va. descendant of a German, Morcke, Mexico.

BUERMELE, CARL: Buyer, Cooperative Theatre Service Corp., b. Toledo, Ohio, April 25, 1896; married; e. graduated from high school. Mutual Film Co., Toledo, Ohio, shingle, "Beat 1913 as; Mutual Film Co., Denver, booking clerk 1914-15; booker, 1915, through Exhibitors Mutual, chairman, Chicago, 1917; newspaper and salesmen, Detroit, through FRO to 1924. Joined Kusnty-Trendie Cooperative organization in September, 1924, as booker, went until 1926 to manage district of their theatre Interests to Publix in 1926. Local ex- hibitor in 1926; moved to Denver, and he became assistant manager and city film buyer.

BUFFALO, BILL, JR.: Actor, r. n. Jay Wilsey; b. Clevelyn, Wyo.; h. 6 feet 1 inch; blue eyes and brown hair; interest, horses; Cherokees and horseshow riding. Spent early life as cowboy and rodeo rider; was a farmer and a 

BURTON, WILLIAM: Player, 1920-35; was a student at the California Institute of Technology. In 1935 joined Capitol Pictures as publicity director.


BULL, JOHN: Printer, 1881-1924; was a student at the Philadelphia College of Art. In 1924 joined Capitol Pictures as publicity director.

BULLOCK, WALTER: Composer. In 1936; collaborated on tunes for "Follow Your Heart." Republic; "Sing, Baby, Sing," 20th-Cent.-Fox. In 1937: Lyrics "Nobody's Baby." MGM.


BUNCHUK, YASHA, AND HIS COSSACKS: Orchestra leader. In 1936; Paramount short product.


BUNN, C. W.: General sales manager of Electrical Research Products; married; one daughter. He entered the motion picture industry as a booker and then became vice-president in the sales staff of the World Film Corporation, he was, within a year, branch manager and then division manager. Subsequently occupied several posts in the industry. Was one of the three men who comprised First National's special field force for the distribution of specials and was promoted to the home office in charge of all distribution of pictures exempting franchise accounts. Headed Warner Bros. short product department. An introduction of sound became the sales head for the new Vitaphone Corporation. Since the organization of

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
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
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

BURNS, NANCY: Actress. In 1933: "Dandy Dick." H.P.


BURTON, CLARENCE: Actor; b. Fort Myers, Mo., May 19, 1892; h. 5 feet 11 inches; dark brown eyes and hair; w. 140 pounds; e. Nebraska; m. one child, Forrest Oliver, 17; by. baseball. Has lived in San Francisco, Los Angeles, Reno, Nev.


BURR, E.: Writer. In 1938: collaborated on screen play "The Old Man and the Waiter." UFA.


BURTON, CLARENCE: Actor; b. Fort Myers, Mo., May 19, 1892; h. 5 feet 11 inches; dark brown eyes and hair; w. 140 pounds; e. Nebraska; m. one child, Forrest Oliver, 17; by. baseball. Has lived in San Francisco, Los Angeles, Reno, Nev.
JOE MAY
DIRECTOR

"CONFESSION"
STARRING
KAY FRANCIS

ULRICH STEINDORFF
WRITER
ANATOLE LITVAK
DIRECTOR

EDMUND GOULDING


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

BUSSELL, PAUL: Director, Daily Times, Tacoma, Wash.; b. Indianapolis, Ind., July 14, 1901; h. school, two years; two years at John Hopkins University; N.Y. University (1925); has directed ten years ago on the Telegram, Portland, Ore., then was with the Morning Astorian, Astoria, Ore., for two years. Has written and directed a considerable amount of radio in Hollywood. Has been associated with Times six years.


BUTLER, EDWARD W.: Production Manager, b. Troy, N.Y., May 15, 1882; h. 6 feet 10 inches; brown hair and blue eyes; w. 170 pounds; p. father was a detective; f. public school of Troy; 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 the Young Men's Hebrew Association, remaining in that capacity for 6 years. Made 14 independent pictures that were released by B.B.O. In 1925 affiliated himself with the Fox West Coast studio, becoming associate producer in 1929. Resigned in 1931 to become studio manager at RKO studio. 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.

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m. = married
div. = divorce
d. = death
parents = parents
education = education
pro = professional
height = height
r. = real name
n. = hobby
w. = weight

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
JOHN FARROW
DIRECTOR

Lloyd A. French
DIRECTOR

WARNER BROTHERS VITAPHONE STUDIO
BROOKLYN, N. Y.


BUZZELL, EDDIE: Film producer, Warsaw, Poland. b. Warsaw, Nov. 16, 1895; married: p. Franklitzka 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. Filmstudio: 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 1933-34 Motion Picture Almanac.)


BYRD, BRETTON: Music. In 1936: collaborated on "It's Love Again," GB.

BYRD, JOHN (JACK): Writer. Assistant scenario editor; writer; editor, screenplay, King's Ransom. Drama experience (stage) with Nancy Price. In 1955, collaborated on "One Good Turn," (Leslie Fuller Productions). Ex- cuse or muscles, a masterful job. "Egyptian adaptation, and screen play of "The Man Behind the Mask" (MGM); adaptation and screen play on "His Blessed Heart" (Leslie Fuller Productions); adaptation and screen play of "Harry Roy's Everything Is Rhythm," (Joe Rickett Production).


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


BYRON, EILEEN: (See 1936-37 Motion Picture Almanac.)

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


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

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

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


CADELL, JENNY: Actress; In 1935: "David Copper- field." MGM.


CADORET, WILLIAM H.: Circuit Executive. Entered the business as owner of La Petite Theatre, Kanawha, Ia., in February, 1909; eventually was gained control of the four theatres in that Illinois city and operated them until 1921, at which time he went East to join Comerford Theatres, Inc., at home and buyer for its then 25 theatres. Has been an associate of M. E. Comerford and Frank C. Walker since the latter's 1928. When that man's interests took over operation of the Century and Recent theatres of Publix in Rochester. Cadoret took over opera- tions as general manager of the Fox Theatres Corp., which Comerford has had for a number of years. Since September 1, 1931 these theatres have been pooled with the two RKO theatres, Palace and Temple, under management of Monroe Amusements, Inc. New manager, Monroe Amusements, Inc.


CAGNEY, WILLIAM (BILL): Agent; actor, b. N. Y. h. 5 feet, 8½ inches; w. 180 pounds; blond hair; brother of Jimmy Cagney; e. City College, New York, where he studied law; m. Stella Wells; active in West End and First World War child Publications, soliciting advertising. In 1933 or...

THE 1937-38 MOTION PICTURE ALMANAC


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


CALLER, GAUMONT: Secretary to the President, Pioneer Devel- opment Corp. b. Marshalltown, Iowa, March 10, 1898. In 1905 with Zwinger Bros., Minneapolis, Minn.; in 1907, George K. Spoor, Chicago; remained until 1911 when he became identified with the General Film Co., Minneapolis. In 1917, joined Gaumont Théâtral Enterprises as managing director of motion pictures and director of the Gaumont Théâtral Theatres of America. In 1918, became general manager of the theatre for the Allied Motion Pictures, and as such at the head of Paramount Pictures, and later Paramount Pictures, incorporated in 1921, as president of the company. In 1919, became general manager of all pictures and general manager at the General Pictures, in 1935, became assistant to the President, and general manager in charge of sales and distribution. March, 1931, joined Gaumont British Pictures Corporation of America as general sales manager, continuing in that post in 1931. In 1934, 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.


CAMERON, A.: Sound recorder. (See 1936-37 Motion Picture Almanac.)

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

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

CAMPBELL, MRS. PATRICK: Actress, r. n. Beatrice Launcelot Campbell, b. Kansanimg Gardens, W., Feb. 9, 1863. Daughter of John and Louisa (Hollman) Tanner. e. Brighten, Hampstead and Paris, m. 1884 (1) Patrick Campbell (d. 1908); (2) George Cornwills West, 1914. Made her first appearance on the professional stage in 1885. Has played the famous heroines of Sophocles, Shakespeare, and Shaw. Perhaps the most famous of her many roles are the parts of Paula Tuanqueray in "The Second Mrs. Tuanqueray" by Plito and Sande in Masterlinke's "Tellies and Méliesse." In 1934 into motion pictures and made "Riptide" for MGM and "One More River," for Universal. Freelancing in 1935: "Crime and Punishment," Columbia.


CAMPBELL, THOMAS C.: (See 1936-37 Motion Picture Almanac.)


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

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

CAMPION, M.: (See 1936-37 Motion Picture Almanac.)

CANYON, O.: (See 1936-37 Motion Picture Almanac.)


CANCINO, ENRIQUE, JR.: Actor. Born at Durango City, Durango, Mexico, December 3, 1906; 5 ft. 8 inches; brown eyes; e. journalism, engineering college of Mexico, National University of Mexico. University of Washington, University of Southern California; a member of the Hollywood riding club. In Mexican Consular Service, dancer, interior decorator. Actor, United Artists, 1931-32, under name of Don Coronado.

CANDRE BROTHERS, SIX: (See 1936-37 Motion Picture Almanac.)

CANDY AND COCO: (See 1936-37 Motion Picture Almanac.)

CANE, CHARLES: (See 1936-37 Motion Picture Almanac.)


CANNFIELD, MARK: (See 1936-37 Motion Picture Almanac.)


CANNON, RAYMOND: (See 1936-37 Motion Picture Almanac.)


CANNON, WILLIAM: Assistant director. b. Los Angeles; e. Los Angeles; m. married; b. 5 feet 10 inches; w. 190 pounds; brown hair and eyes. Assistant di- rector of "Anthony Adverse," "Shipmates Forever." "Oil for the Lamps of China," "Flirtation Walk." Warner.

CANOVA, JUDY: Actress. In 1935: "Going High- bways for WMCA-Inter-City Network.

CANSINO, RITA: Actress, r. n. Margarita Cansino; b. New York City; b. 5 feet, 5 inches; dark brown hair and brown eyes; w. 116 pounds; p. professional; e. New York public schools; and Catholic School, Alexander Hamilton High School, and a private school, all in Los Angeles; let married; by stamp collecting. Danced Foreign Club in Tia Juana, Mexico, 18 months, then to Aqua Calliente for seven months, until signed by Fox. "Scotty's son were working at the Fox Theater in Pampa Moon." "Charlie Chan in Egypt," Fox; "Paddy O'Day," 20th Century-Fox; "Horseman of the Hump," "AHoliday in Egypt," "Forever," "Of the Male Professional," "Dame Edie," "Dark Hazard," "Eden," "River," "Woman." MGM.

CARDENAL, HUBERT: (See 1936-37 Motion Picture Almanac.)

CANTOR, BUDDY: Screen commentator, motion picture press agent, r. n. David A. Cantor (known in the air also as Powell Clark); b. New York City; b. 5 feet 10 inches; w. 176 pounds; p. Harry B. Cantor, chemist, and Eva E. Cantor, attorney; e. New York University and Columbia University; hobbies include golf, baseball. Publicity department United Artists; Rivoli Theatre, New York. Motion picture commentator on the air, since 1935, with present activities. Appeared on the Wilson Whiskey program over WMCA-American Broadcasting System for 26 years. Motion picture editor for Hearst Radio, Inc. broadcasting from New York City. Now motion picture newscaster and film critic, for WMCA-Inter-City Network.

CARILLO, MARIO: (See 1936-37 Motion Picture Almanac.)


CARLIN, IRENE: Exhibitor, Community Theatres, 710 South Alvarado Street, Los Angeles, Calif. h. 6 feet 2 inches; brown hair and grey eyes; w. 145 pounds; e. Quality, Los Angeles, Calif.; b. 1st child of Cyril Carlin. Worked as rod man, etc., in engineering concern. Salesman for MGM Pictures, Denver, Colorado, and Los Angeles, Calif. Territory, Southern manager Alexander Film Arts Florida. Head of Cinema Booking Agency casting for Paramount, Fox, etc. Present owner of Alvarado and Empire theatres, Los Angeles, Calif. Vice-President and Executive Chairman T.O. of Southern California.

CARLISLE, COUSINS: (See 1936-37 Almanac.)

CARLISLE, ELSIE: (See 1936-37 Motion Picture Almanac.)


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


CARLSSON, ELSA: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC

CARLYLE, RICHARD: Actor. b. Guelph, Ontario. Canadian actor; a Little Art. 5 ft. 7 in. and 142 lbs. In "Lady of Shalott," "St. Mary's, N.Y.: 5 feet 9 inches; w. 150 pounds; gray hair, dark blue eyes; ny. bridge and golf. On the draf
tfield.

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

t Help It," "Gone With the Wind." "Punches," "Dixie." "In Old California." "Any Number Goes," Paramount.


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

CARNEY, GEORGE: Actor. r.n. same. b. Bristol, Eng.


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

CARR, EDWARD T.: Director and general sales manager. United Artists, Lodon; b. May 16, 1895; married. Began motion picture career as an independent. Other previous position included United Artists on inception, as branch manager.


CARR, JUNE: Dancer. In 1935: Universal short produc
tion.

CARR, MARY: b. Philadelphia, Pa.; e. Normal Col
CARR, MICHAEL: Author, composer, writer, character actor. b. London, Eng., March 31, 1897; d. Hollywood, Calif., April 27, 1956. Attended public and private schools in Dublin, London, and Paris. His career began in vaudeville and on the Broadway stage in New York. From there he moved to Hollywood and began his career as a screenwriter. He wrote the screenplays for many films, including "The Great Gatsby" and "The Adventures of Don Juan." He was also a successful stage actor and appeared in several Broadway productions. He is the father of the actress Madeleine Carroll and the playwright John M. Cimaglio. CARR, TREM: President, Trem Carr Incorporated. b. Tremont, Ill., Nov. 7, 1894; d. Chicago, Ill., Feb. 5, 1936. He was a successful business executive and was involved in the motion picture industry. He was a partner in the production company Associated Movietone Pictures and was instrumental in the development of the sound motion picture. He was also involved in the production of the film "The Sound of Music." CARRADINE, JOHN: Actor. b. New York City, Feb. 5, 1906; d. Hollywood, Calif., Nov. 23, 1934. He was a successful stage and screen actor and was known for his roles in films such as "The Big Sleep" and "The Maltese Falcon." CARR, BEN.: Associate art director, r. n. Benjamin A. Carroll, d. Paris, Dec. 5, 1888; d. 5' 6"; dark hair, brown eyes; w. 156; h. exhibits own paintings; e. art schools and private lessons; s. Annie C. Fitzmaurice; m. June 30, 1921, Maurice Tournier; h. Prunella, Maurice Tournier; m. The Name Is Woman, Fred Niblo; The Phantom of the Opera, Dugue Dufort; The Tinker's Wedding, D. Farce; Red Fence, Raoul Walsh; Fox; Ivan Mask, Douglas Fairbanks; The Cocky of New York, Raoul Walsh; Fox; Poison Justice, Fox and others. In 1935: associate art director, a. The Night at the Opera, M.G.M. In 1936: The Nine With the Iron Door, Columbia; Let's Sing Again, RKO Radio; art director, "Great Guy." G.N. In 1937: 22½ Hours Leave, G.N. CARRICK, EDWARD: Art director, producer, historical expert and costume designer. Director of Associated Artist-Technicians. In 1934: Autumn Crocus, Lorna Doone, ATV; 1935: Sara Jane, First Division; Midshipman Easy, ATP; Hyde Park Corner, Grosvenor Sound Films; Amateur Gentleman, Criterion. In 1936: The King of the Jazz, RKO; 1937: Jump for Glory, Criterion; Jericho, Capitol. CARRILLO, LEO: Actor. b. Los Angeles, Calif.; d. Los Angeles, Calif.; d. 5 feet 10 inches; e. Jesuit Fathers at St. Vincent Loyola University; m. adopted; s. champion swimmer. Played in the stage play "Twin Rocks of San Antonio" (1929), Tiffany; Vitaphone No. 2965, "The foreigners," No. 2965, "The Hall Gate of Soliers;" (1931), Quilty Generation; Columbia; (1932), Girl of the Rio, Radio; Cauliflower Alley, Reception, Obey the Law, Columbia; Men Such as These, RKO Radio, In 1933: Race Track, World Wide Wings, Moonlight and Mystery, United; 1934: Viva Villa, Manhattan Melodrama, The Gay Bride, MGM; Four Frightened People, Paramount. 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

CARROLL, RICHARD: Writer. b. Cambridge, Mass., October 27, 1888; h. 5 ft. 10 inches; w. 150 pounds; brown hair and blue eyes; married and has three children; e. Christ College and Tunbridge. Was on Philadelphia Bulletin; columnist for Philadelphia Daily News.

CARTER, BETHY: (See 1936-37 Motion Picture Almanac.)

CARTER, BOAKE: Radio commentator with CBS, b. Baku, Russia; h. 5 ft. 8 in.; w. 137 pounds; brown hair and blue eyes; married and has three children; e. Christ College and Tunbridge. War on Philadelphia Bulletin; columnist for Philadelphia Daily News.


CARTER, JAMES: Art Director and Studio Manager. b. England, 1892; married; a Royal School of Art. Previously studied architecture and music. Joined Julius Hagen on inauguration of Tientsen Film Studios in 1928 as art director.


CARTER, MONTE: Director, actor, and writer, b. San Francisco. Worked in theatre as usher and in box office in San Francisco; signed in stock companies, doing characte and dialect comedy parts; played Eastern burlesque with pictures. Formed picture company in 1920; became director of musical comedies; also did the comedy in them; in 1911, established his own companies, playing musical comedy and dramatic offerings. Alternately leased theatre for his company, playing engagements of one to four years; produced and staged "Kongo" in Los Angeles in 1925. In 1925 became director at Universal; in 1929 directed and writing comedies for Pathé. In 1935 appeared in "Make a Million," "Mona"; appeared in "Confidential," "Mascot. In 1936: "The Belle of the Gym," "Paramount.

CARTER, NORMAN: Attorney. Identified with Scenar Theatre for a number of years and now legal adviser to E. V. Richards, Jr.


CARTIER, JACQUES: (See 1936-37 Motion Picture Almanac.)

CARUTH, BURH: Actor. In 1934 appeared in...

tory, 1924; 1886-90.


CARVER, KATHRYN: (See 1936-37 Motion Picture Almanac.)

CARVER, LOUISE: Actress. r. n. Louise Spiller Murray; b. Des Moines, Iowa, June 9, 1892; h. 5 feet 9 inches; ash brown hair and hazel eyes; w. 165 pounds; p. Wilhelmina Grumewald and Fritz Spiller, father a chief of police and mother a German opera singer; e. Davenport high school; married; by, driving a team of horses. Made her debut in grand opera in 1932 at the Auditorium theatre, Chicago. Did opera work for years, on screen in Mack Sennett's "The First One Hundred Years Ago and the Way," In "The Bold Sir Sam," Warner Brothers production; "Shameless Behavior," and in "Four Sons." 1929 played "Old Man Mashington." "To Beat the Band," "Maytime."


CASA MAURY, MARQUIS OF: Executive, b. Cuba, March 14, 1886; parents, the Late Marquis and Marchioness of Casa Maury; e. Beaumont College; served in Royal Flying Corps and Royal Air Force, and was joint managing director of Bentley Motor Cars, Ltd. is managing director of Curzon Cinemas, Ltd., controlling Curzon Cinema, Mayfair, London, policy of which is exclusive presentation of Continental films.


CASEY, DOLORES: Actress. r. n., Margaret Dolores Katherine Casey; b. New York City; h. brown hair and blue eyes; p. non-professional; e. elementary and secondary at All Saints Academy, New York, graduating 1930. Enrolled in Marymount College, alumna; in "The Millionaire," vaudeville. First contract for a commercial photographer in New York. Tested and signed by United Artists, but was not used. Transferred to Paramount; 1935; "Big Brown Eyes," Paramount.


CASEY, JIMMY: (See 1936-37 Motion Picture Almanac.)


CASEY, NADOMI: (See 1936-37 Motion Picture Almanac.)

CASEY, PAT: Associated for years with J. J. Murdock in operation of B. F. Keith Circuit and allied companies, which eventually became part of RKO. Currently engaged in producing on union matters, traveling between New York and Coast.

CASEY, STUART: Actor. In 1935: "Age of Indis-


CASSON, ANN: Actress. &. London, England, Novem-

CASSON, LEWIS: Actor. In 1936: "Rhodes," "Calling the Time," AHP.


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

CASWELL, NANCY: Actress. In 1935: "Custer's Last


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- = education
edu. = education
pro. = professional
- = height
r. = real name
hy. = hobby
w. = weight
YEAR IN, YEAR OUT... THE DEPENDABLE SOURCE OF BOX-OFFICE ATTRACTIONS

RKO RADIO PICTURES
WINNER
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
SPECIAL AWARD

for

"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
PROPHECY

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.
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


CHANÉY, "CHUBBY": (See 1935-36 Motion Picture Almanac.


CHANG, ANNA: (See 1935-36 Motion Picture Almanac.

CHANG, KING HOO: (See 1935-36 Motion Picture Almanac.


CHAPIN, W. W.: Publisher and owner, San Francisco Argonaut. Was publisher and owner, Seattle Post-Intelligencer, "Herald and Call" and Oakland Enquirer; later became publisher, Sacramento Union. Four years after bought the Argonaut, weekly newspaper of San Francisco. 1937.2


CHAPLIN, LITA GREY: (See 1935-36 Motion Picture Almanac.

CHAPLIN, PRESCOTT: (See 1935-36 Motion Picture Almanac.


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

CHAPMAN, H. J.: Branch manager: b. Lower, Minn., August 17, 1899; p. Mr. and Mrs. A. Chapman; e. grade school and high school; married, Bookers, Mutual Film Company; seventeen years with Select Pictures Corporation; sales manager and branch manager for a number of years branch manager of Columbia, Omaha and in Minneapolis since September, 1935.


CHARLIE, GUSTAV: (See 1935-36 Motion Picture Almanac.)
DAVID L. LOEW
Productions, Inc.

producing

JOE E. BROWN
features

released through

RKO PICTURES
CHARELS, MARY: (See 1936-37 Motion Picture Almanac.)

CHARLOT CHORUS: (See 1936-37 Motion Picture Almanac.)

CHARLTON, ROBERT T.: His pen name is Theodore Chapman. b. Woburn, Mass., Jan. 16, 1877; m. Margareta Lewis, professional, 1909, and has one son, Robert T., Jr.; p. George G. and Mary E. Chapman; e. public schools and part-time contract work; interested in art and music; Cal. Entrep. in motion picture work in 1907. Pioneered in picture field and more or less always considered as an executive. Now engaged as special representative for authors, publishers and agents.


CHARNAS, NAT. B.: Lyric, Avalon, Strand Theatres, all of Toledo, Ohio, and Southern at Buckley; b. All stages Pa., July 16, 1905; married; w. Morris, and Sarah Charnas; e. high school; at age of 16 took over theatre at Cressonville, Pa. From Cressonville took over houses in Benton Harbor, Mich., and Findlay, Ohio. 1917 went in the Army. After the war took over Strand, Toledo, in 1917. In 1923 opened the modernized Strand Theatre, Toledo, and Southern, Buckeye, Ohio.


CHASKY, BORIS: b. Petrograd, Russia, May 28, 1890; 5 ft., 7 inches; w. black hair and blue eyes; w. 125 pounds; p. Prince Oldendordker college; m. Sonia Nekin, non-professional; b. sports of all kinds, sculpturing and painting. Signed contract with the RKO stage. Seven years screen experience with various companies.

CHARTERIS, LESLIE: Writer. b. Singapore, 1907; e. England; one year at Cambridge; married and has one daughter by marriage. Wrote novels, newspaper articles and short stories. After first novel, "X Equator," was published, went to Singapore, where he engaged in various activities. Returned to England and continued writing. Signed contract as Paramount writer in 1933. Collaborated on "Midnight Club," Paramount.


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


CHASE, CHAZ: (See 1936-37 Motion Picture Almanac.)


CHASE, FRANKLIN B.: Dramatic editor, Journal, Syracuse, N. Y.; b. Syracuse, N. Y., September 15, 1864; e. Vanbrugh and Elizabeth Chace; b. Colgate of Syracuse and special University courses in English literature; has a son, Donald F. Chase of Albany Times Union and a daughter, Mrs. Frank D. Henry, New York. Went into the editorial room of the Journal, Syracuse, October 1, 1890. Has written the leading line of the Chase column of his career. Was managing editor for 14 years, down to 1918. Became associate editor, but never gave up the leading line. Has traveled consultant in 1919. Spent three years traveling from trouble to trouble in 35 countries, and searching out the unusual in theaters. Now spends three to six months each year in London and Paris, getting caught up on the theaters, because of the disappearance of the roadshow in America. Covered the Coronation of King George VI in 1937.


CHASE, REV., WILLIAM SHEAFE, A.M., D.D.: b. Amboy, Lee County, Ill., Jan. 11, 1858; m. Susan Gladding, May 15, 1882; e. Morningside College, Jan. 11, 1882; m. Adeline Louise Jackson, April 24, 1871; p. Newton S. and Harriett P. Chase; e. Providence, R. I., High School; Brown University, class of 1879; Theological Seminary, Cambridge, Mass., class, 1885. Was rector of St. James Church, Wooster, Ohio, 1885-1907; Rector, Eden Park Garden City Cathedral, 1902-05; Rector, Chilat Church, Bedford Ave., Brooklyn, N. Y., 1905-32. Made Rector Honorary of the St. James Church, Bedord, 1932. Was rector of the Brooklyn church, purchased a simplex projector and exhibited pictures to Sunday School occasion occasionally. Author of "Catechism on Motion Pictures."
Swing Time

Alice Adams

George Stevens
director

Annie Oakley

Quality Street
Picture—Chase

October, 1922 and of the New York State Law for the Regulation of Motion Pi
ture Theaters. He served as President of the International Motion Picture Fede

Chase was a former representative of the Car in United States; m.
Chase joined the company in 1905 and after a brief

came to United States at 14; learned to fly at 15, and

himself. Engaged with Carl Sherman's Horse

plane at Kenney's Theatre, New Britain, Conn. Joined

crew of "Electrical Venus," same theatre, and toured

erals and larger circuits, and met Joe Cook in Hamilton, Canada. Engaged with Earl Carroll through Cook to appear in 1924 edition of "Vanity." Stayed with Carroll for 5 years. Joined Joe Cook in "Rain or

shine" playing on stage and screen (1929, Columbus) has been with Cook since, "Fine and Dandy,


Chatin, Jean


11, 1914; h. 5 feet 3 1/2 inches; blond hair; w. 112 pounds; e. Mount St. Mary's Convent, near Panama, and


Chatkin, David: J. Theatre executive was gen-

eral sales manager of Educational and Distributive of Pathé Exchange, Corp., since inception of company. Resigned from Pathé Exchange in 1932, to form sales organization with Milton Field and Harry Katz formed Monarch Theatres, Inc., operating theatres in Ohio and Indiana. Home office: RKO Booking, New City, N. Y.


Chef, Jack: Actor. b. Kiev of Russian-Urban par

dise. 5 feet 8 inches; dark brown eyes; brown hair; w. 118 pounds; e. Russia. France and America. Debut in drama, live and screen. With Warner Bros. and other studios. Has appeared in New York and Hollywood. Was on stage in Europe, has been in motion pictures since 1925. Pictures in


Chekoff, Edward: Writer. b. Detroit, May 25, 1912; h. 5 feet 8 inches; w. 164 pounds; blue-grey eyes; h. school. Was crooner in cafes, wrote gags for many comedies. In 1936: lyrics and gags for the Ritz 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 Almanac.)


Cherrill, Virginia: (See 1936-37 Motion Picture Almanac.)

Chervakov, Evgeny: Director. In 1937; "Prisoners;" Animo.


Chester Hake Girls: See 1936-37 Motion Picture Almanac.

Cheston, Mrs. Piercy: President, Better Films Committee, Marion, Ga., since organization, August 29, 1923. Motion picture critic for Macon Daily Telegraph for some years. Motion picture chairman of the Georgia Congress of Parents and Teachers for two years; member, Council National Board of Review; member of the committee appointed at the motion picture conference of the MPPDA 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 weekly broadcast on various topics of the motion picture for local station (completing six years of this service, June, 1936). President Macon Little Theatre and The Georgia Theatre Committee; active member Macon Writers Club; author of number of pamphlets especially for presentation as dialogues for Saturday morning matinees sponsored by Macon Better Films Committee. Has assisted community groups in 37 states in organizing better films group and boys and girls matinees. On March 28, 1936 honored by city, educational and religious leaders of the community and Macon organizations in Marion as the city's "first citizenesses."
CHILDERS, NAOMI: (See 1930-37 Motion Picture Almanac.)

CHILES, GEORGE: (See 1930-37 Motion Picture Almanac.)

CHINACOS, TROVADORIS: Players. (See 1930-37 Motion Picture Almanac.)

CHING, B0: Actor. (See 1930-37 Motion Picture Almanac.)

CHIRKY, BORIS: Actor. (See 1930-37 Motion Picture Almanac.)


CHISHOLM, ROBERT: (See 1930-37 Motion Picture Almanac.)


CHIMELOFF, N. P.: (See 1930-37 Motion Picture Almanac.)


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


CHRISTENSEN, SHIRLEY ANN: (See 1930-37 Motion Picture Almanac.)


CHRISTIANSEN, BENJAMIN: Director. h. Viheor,
JESSE L. LASKY
Productions
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 DYWER: (See 1936-37 Motion Picture Almanac.)


CLARK, ANDY: Actor. r. n. Andrew J. Clark; b. New York City, March 19, 1933; h. 5 feet ½ inches; black hair; brown eyes; w. 4½ pounds; professional; son of John and Mr. H. Clark, non-professionals; e. Fordham prep, New York City, baseball, football. 1933: collaborated on stage experience in Keith Orpheum vaudeville. 20 years on screen; five years as featured boy star for
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, Clark, stage equipment since his graduation from Brown University. B. Great Neck, N. Y., 1907.

CLARK, J. Aubrey: Actor and Writer. b. Buffalo, N. Y., May 5, 1907; h. 5 feet 1½ inches; dark hair; brown eyes. e. Ruth L. and James A. Clark, non-professionals; e. Hutchinson high school; e. Middlebury College; Middlebury, Vt.; received stage training in Yale 47 Workshop under George Pierce Baker; by reading. Stage experience gathered in bit stock with Garry Magrory Players in Buffalo, N. Y.; Court Street Players, Buf- falo, N. Y. and Poll Players in New Haven, Conn. Screen experience includes seven years with the scenario department of Paramount writing original stories and dialogues.


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


CLARK, Frank C.: Branch Manager, Paramount, Portland, Ore.; b. San Bernardino, Cal., July 17, 1906; married; e. Polytechnic High, Los Angeles, Cal. Started with Paramount in Los Angeles, Cal., as shipping clerk in 1916, then assistant booker, booking manager, sales man, then manager. Transferred to Portland in 1929 as branch manager.


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


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


CLARK, Jesse L.: Distrcit Manager. Gulf Coast theatres, Sparks All Florida Circuit, Tampa, Fla.; b. Ash- ville, N. C., July 8, 1935; married; e. William P. Clark; e. Meaford College, N. C.; e. M.G.M. "The Picture Man." at Memphis, Tenn., 1909-11, who had been with the show. Began with the Sennblitz Co. in Asbville, N. C. and other cities until 1917; next with Paramount; then Publix. In 1929 went with E. J. Sparks, now Sennblitz Co.

CLARK, John D.: Vice-president, general sales man- age, 20th-Century-Fox. B. Newark, July 7, 1900; e. New-
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
EDWARD SMALL

LEIGH JASON
DIRECTOR

R.K.O.
EDWARD KILLY
DIRECTOR

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

PERSONAL
MANAGEMENT
M. C. LEVEE
(AGENCY)
CLEMENS, JAMES FRANCIS: Night supervisor, radio station WMCA, New York City; b. Ashtabula, N. Y. 1911; d. Manhattan, N. Y.; 6 ft. 4 inches; 215 pounds, p. J. F. and Margaret Clemens, non-professionals; e. San Francisco; by swimming, horseback riding. Appeared on stage in "Thieves Like Us" and "The Barker." Spent two seasons in stock. In motion pictures.

CLEMENGES, VIRGINIA: Actress, b. San Francisco, Cal.; h. 5 ft. 5 inches; 125 pounds; p. J. F. and Margaret Clemens, non-professionals; e. San Francisco; by swimming, horseback riding. Appeared on stage in "Thieves Like Us" and "The Barker." Spent two seasons in stock. In motion pictures.


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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.


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


EDWARD GROSS
ASSOCIATE PRODUCER
PRINCIPAL PRODUCTIONS

"RAINBOW ON THE RIVER"

"MAKE A WISH"

LEONARD GOLDSHEIN
ASSOCIATE PRODUCER
GEORGE O'BRIEN SERIES

CLUTE, CLUSTER: (See 1935-37 Motion Picture Almanac.)


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

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

COAKLEY, L. PALMER: Theatre editor, Hudson Dis- tribution Company, N.Y.C.


COBB, JOE: Actor. r. n. Joe Frank Cobb; b. Shaw- nee, Okla., Nov. 7, 1918; h. 4 ft 10 inches; light brown hair and hazel eyes; w. 140 pounds; p. Flossie Jean and James Harold Cobb, non-professionals; e. High school, "Dallas," Texas; and four months, Southern Metho- dist University, Dallas; by. baseball and football. Ap- peared as child in our Gang comedies, Hal Roach M.G.M. 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. Wheel- ing, W. Va., Dec. 23, 1876; married and lives in New Rochelle, N. Y. was a reporter for the "Toulou Bee," and then went into the advertising business with his brothers, R. H. Cochrane and Wl. K. Cochrane, in Chicago. Has been with Universal since 1914.

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”
COCHRANE, WITT K.: Head of the advertising agency, Witt K. Cochran of Chicago, Ill. Published a 1934 advertising campaign which ran in the Saturday Evening Post.


CODD & ORTH: (See 1936-37 Motion Picture Almanac.

CODRINGTON, ANN. Actress. b. Kasoul, India, Sept. 10, 1895; h. 5 feet 5 inches; w. 112 pounds; grey hair and brown eyes; m.; by breeding Siamese cats; f. Col. H. de B. Codrington; c. conven. in India and English schools. Stage career in drama and Cochran revues. Films, 1934: "Mr. What's His Name" (Warner), "The Right to Be Free" (Paramount-British): 1935; "The Silent Passenger" (Phoenix), "Linkey Days" (Paramount-British).


CODY, JERRY: Writer. b. Chicago, Nov. 20, 1904; h. 6 ft.; w. 150 pounds; brown hair and blue eyes; married 1929. Collaborated on screen play "Great Hospital Mystery.


COE, ROSE: (See 1936-37 Motion Picture Almanac.

COEN, FRANKLIN: Writer. b. New York City, April 25, 1912; h. 5 ft. 7 in.; w. 110 lbs; brown hair, brown eyes; married 1935. Co-Writed and directed: "Chicago," "The Angel of Broadway."


COFFMAN, JOE W.: Executive; b. Clarksville, Ark., 1895; Ex-President, X-11, NBC; President, MBA; Executive, MA; Vice-President, Visual Instruction, Birmingham, Ala.; and Atlanta, Ga. Formerly Head of Schools, 1929-32; Vice-President and Production Manager, Graphaphone Labs., 1925-29; Production Manager, Carpenter-Goldman Labs., 1925-29; Consultant, Film and Audio, National Bell, 1917-21; Kodak Co., Consolidated Film Industries, 1927; President, Universal, 1925-29; Executive, Elective Industries, 1927; Directed "Pageiacet," 1929; consulting Engineer to Sowkins, (Russian M. P. Industry), 1930-31.


COGLAN, ROSE: (See 1936-37 Motion Picture Almanac.


COHAN, HELEN E.: Actress, b. New York City; c. Mary Mount Convent in Tarrytown, N. Y. and studied for one year in Paris; studied dancing, dancing and dramatics in New York; h. 5 feet 4 inches; w. 105 pounds; light brown hair, gray eyes; p. George M. Cohan and Agnes Nolan, stage experience in "June Moon." "Look and screen play as Will Rogers' daughter in "Lightnin'," Fox; (1952) "The Penal Code," Freulait. In 1934 "chosen Wraper Baby star; "Kiss and Make Up," Paramount.

COHAN, PHILIP: Supervisor of Music. b. Meriden, Conn.; c. Meriden, Conn.; b. Meriden, Conn.; h. Meriden, Conn.; w. 150 pounds; brown hair and black hair; w. 150 pounds; e. Meriden high school, Pennsylvania; by, golf, swimming. Has lived Meriden, Conn.; Philadelphia, Pa. worked on Paramount upon completion of college course in 1928, Paramount, directing young men from all over the country, training them in the musical department at the advent of sound pictures due to experience in college orchestras. Was supervisor of music at the Paramount New York studio.


COHEN, BEN: Writer. b. Philadelphia, Pa., March 18, 1885; e. Philadelphia schools, University of Denver, LLB. Practiced law five years, 1915 manager, New York Ex-
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, HERALD W.: Motion picture and drama editor and critic, Pittsburgh Post-Gazette; b. Pittsburgh, Pa., Oct. 25, 1908; e. Lena and Barney Cohen; e. Penn State College (A. B. 1929); m. Stephanie Diamond, radio actress. In newspaper work since finishing college—reporter, copy writer, feature writer. ow only the moving picture desk; also has had some motion picture magazine paper and has written a few articles for magazines.

COHEN, HARRY J.: Sales Executive, b. Chicago, Ill., July 18, 1874. Has been in theatrical and picture business since he was 18. Left his present position at the Pittsburgh Post-Gazette to start with Walter Paul, of Pittsburgh, five cent five issue owner. After several years as an exhibitor went to General Film Company as general manager of the picture department. Retired from that job to the law office of Lawrence Webster, Bobby North and the late Aaron Hoffman organized Popular Art and Players Association, the origin of Metro. Went to Metro as general sales manager. Later was placed in charge of foreign department. Formed his own bureau, "Cohen and Warner Bros.," went to Warner-Pirtfl National as assistant general European manager. 1920, formed F.P. as American representative and general sales manager of Powers Pictures.


COHEN, JULIUS: Motion picture critic, The Journal of Commerce, New York, N. Y.; London, England, September, 1908; p. Russell and Ethel Cohen; m. Ethel Dulan, musician. Resides in Hollywood. As editor is well known and was his only ambition. He also is now dramatic critic and editor of this newspaper.

COHEN, LESTER: Writer, b. Chicago, August 17, 1901: h. 6 feet, 2 inches; brown eyes, brown hair. In 1930, collaborated on "On Man's Journey," story and screen play for Coca-Cola. Became a member of the Universal.


COHEN, MAURY: Sales Manager, Universal Pictures, New York, N. Y.; b. New York City, June 8, 1898; m. Morris and Ida Cohen; e. grammar and high school. Started with Warner Pictures as usher, 1911; after five years accepted position as assistant manager for Uniform Picture in Pittsburgh; later returned to New York to join Bluebird Pictures, a Universal subdivision, Served in the Pictures, Paris Island, during war. Then salesman for Fox; em- ployed by Warners; then returned to Universal. Made sales manager of Universal branch in 1933-34. Then to New York. Universal.


COHEN, MORRIS: (See 1937-38 Motion Picture Almanac.)


COHEN, SAMUEL: Foreign publicity manager, United Artists, b. New York City, July 5, 1906; p. Morris and Ida Cohen; e. Townsend Harris High School, two years C. C. N. Y., two years New York University; married. Joined Paramount March 13, 1919, shipping clerk in exchange department. Member of Paramount sale school; associates manager in Indianapolis, Cincinnati. New Jersey exchanges. Member of Home Office advertising staff; manager of Paramount foreign exchange branch to foreign department, and 1½ years in Berlin. Member of home office foreign publicity department and editor of foreign advertising. Has been with the company since 1925. To join United Artists, Aug. 8, 1932, as foreign publicity manager.

COHEN, WOLFE: Manager, Winnipeg and Calgary of View of Vittagrep, Ltd.; b. Belf Platz, Germany, June 12, 1887; married; m. Mrs. J. M. Cohen; e. Humberside College, Toronto; has been with Canadian Red Cross, Toronto, Ont., through later war years. Joined Famous Players Film Service Ltd. (old 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, 1913; to Montreal, Quebec, branch as office manager in October, 1929. Left October, 1929, to join Regal Films, Ltd., at St. John, N. B. as sales- man, 13 years in the business. Moved from Brunswick, Prince Edward Island and Newfoundland. Handling Metro-Goldwyn, Hod- dington, and Film Industries from first day. Has been in production. On opening of Warner offices nationally and internationally at St. John branch in August, 1925, Transferred to Winnipeg, Man., in July 1926 as branch manager with supervision over Calgary, Alta., branch.

COHN, ALFRED A.: Writer b. Freeport, Ill., h. 5 feet 7 inches; brown hair and eyes; w. 102 pounds; p. University of Illinois; m. Mary Leit, Troupe children. Writing career started as a Chicago newspaperman at 15. Screen and magazine writer from 1913 to 1919. Formerly with the world, "Cohens and Kells," (Cohen and Kells in Paris),
"His People," "We Americans," "The Cat and Canary" for Universal; "Able's Irish Rose" for Paramount; "Jail Break" for First National; "Carnation Kid" for Christie and Star; "Storm\n" for Fox; author on "She\n and First;" "Sweethearts on Parade," Scenario on "Numbered\n Man," First National; "Sweethearts of the Road;" "The Holy Terror;" "The Chico Kid;" "Mystery Ranch;" in 1932 co-author, screen play, "Son of a Sinner;" 
College of the Rockies; Actors. 
In 1934 collaborated on screen play of "Harold\n Tree;" Warner; I Sell, Anything," First National. In 1936, worked for Warner Bros. 


COHN, HARRY: President and in charge of production, Cohn-Amundson Productions, Hollywood, Calif.: b. New York, N. Y., Dec. 23, 1891; h. 5 feet 10 inches; dark brown hair and eyes; w. 155 pounds; e. New York City public schools.

COHN, IRA H.: Branch Manager, Fox, Pittsburgh, Pa.: b. New York, N. Y., Oct. 19, 1894; married. Secretary and manager of famous Johnson-Sarah family, father dec.; e. Sketches College Institute, New York City; major in special sciences, minor in history; traveled throughout the west. Entered motion picture business 23 years ago, associated with Walter E. Green, a former photoplay editor. Developed and operated five feature Photoplays. Five years with Universal, divided as follows: with Bluebird Division, Detroit, Michigan; as theatre 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 Cinematograph, Indianapolis, Kansas City, Des Moines exchanges, managing Cincinnati office for three years, Pitt-

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, 1899; h. Bella and Joseph; e. Public Schools; m. Jeannette Lesess; has three children, Richard, Peter, and Sarah. Entered Hamig production agency and met Joe Brandt as co-worker; 1918 left Henry Hamig agency to join Carl Lasenberg's old Imp Company in laboratory; 1919 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 follow news events; his ideas and innovations still the standard of newsreel practice today; was primarily responsible for some of Universal's most noted series of feature productions, such as "Traffic in Soo," and "Crashing Through to Berlin;" for six years had charge of all the pictures made at the Imp studio; continued in company and produced a major feature on the screen; interested Irving Cohn and Cohn in the venture and induced them to leave Universal to form C. P. C.

COHN, MARTIN G.: Production supervisor, Cohn Studios, b. New York City, May 5, 1895; e. City College of New York: worked for the Robert Goldstein entered Hamig Production Company. In 1919 to Famous Players-Lasky. In 1921 became free lance editor. Was on advisory board for BFO pictures; re-edited Louise Haytaway pictures, such as the "Swamp," and "Verminot Pencil," Edited pictures for G. D. Samuelson Co. and Lloyd Co. of England, including first Pola Negri picture. In 1925 joined editing department of Universal as assistant supervising editor. Early pictures include "The Cat and the Canary" and "Midnight Sun."


COHN, RALPH: Associate producer, b. New York City: l. George W. Cohn and Samuel Cohn. Entered high school and Cornell University. With Columbia Studios as manager, writer and assistant director during summer vacations. Staged numerous Columbia and Fox stage shows. Assistant to Irving Briskin, Columbia. With Columbia as associate producer.


COKELL, WALTER B.: Treasurer Paramount Pictures, Inc.; b. Denver; p. Richard W. and Pauline Cokell; b. Bach, commercial science; Denver University, Master of Business Administration; went to the railways in 1918; railroad accounting in Denver, statistical and auditing for American Telephone and Telegraph Company; ordinance department engineering; first lieutenant; started with Paramount in May, 1929.

COLBERT, CLAUDETTE: Actress, r. n. Claudette Chau-


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

COLCORD, MARDEL: Actress, b. San Francisco, Calif.:

b. 5 feet 7 inches; grey hair and blue eyes; w. 120 pounds; e. high school and Radcliffe College; hobbies in

clude painting and reading. Generally found in Paramount pictures in the East, including the "Royal

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  2 2 3

Col—Chol

COLEMAN, HARRY A.: Exhibitor. Texas Federated Theatres, 312 S. Harvard St., Dallas, Texas; b. Brooklyn, N. Y., March 6, 1882; e. high school and one year Georgia Tech. Fire insurance inspector, real estate insurance business in Dallas. Army in 1917 to 1919. Has been a motion picture exhibitor ever since and a leader of Allied State Association of Motion Picture Exhibitors and Allied of Texas.


COLE, HARRY A.: Exhibitor. Texas Federated Theatres, 312 S. Harvard St., Dallas, Texas; b. Brooklyn, N. Y., March 6, 1882; e. high school and one year Georgia Tech. Fire insurance inspector, real estate insurance business in Dallas. Army in 1917 to 1919. Has been a motion picture exhibitor ever since and a leader of Allied State Association of Motion Picture Exhibitors and Allied of Texas.


COLLIER, RUTH: Agency, r. n., Mrs. Alvino Frack; b. Pennsylvania; 5 ft 1 in.; brown hair and brown eyes; w. 140 pounds; p. non-professionals; e. high school; married to; a farmer. Saleswoman, Montreal, Quebec; entered 1929, distributed to; 90 accounts in; 12 states. Supervising assistant manager and supervising buyer for "Meyer Siegels", extra clothes, extra pictures, and held various other positions. Entered agency business in 1922. Now with Collier-Webber-Todd, Inc., 4414 Wilshire Blvd., Beverly Hills, Cal.


COLLINS, CHARLES: Actor. b. Frederick, Okla., Jan. 7, 1907; h. 5 feet 10% inches; brown hair and brown eyes; w. 145 pounds; p. Elizabeth and Mark Collins. Non-professionals; e. high school and business college; married to; a lawyer. Directed in 1926 and engaged in "Dobbs Village." The valley and small communities; with his wife; a newspaperman; and various other positions. Entered agency business in 1922. Now with Collier-Webber-Todd, Inc., 4414 Wilshire Blvd., Beverly Hills, Cal.

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


COLLINS, ED. E.: City Manager, Interstate Theatres, Houston; Metropolitan Theatres of Texas. Married Aug. 25, 1896; h. school; married; Advertising, general publicity, and in managerial capacity 20 years.


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

COLLINS, KENNETH: Theatre manager. Entered theatre business in small Illinois town during two-pin Edison producer days. Later entered burlesque in Detroit, after which he became associated with the Quinby Theatres in Chicago, and Fox Film Corporation, and joined Fred J. Dolle's organization in 1928, managing Strand Theatre, Louisville, Ky., transferred to Apel's in Chicago, 1935.


COLLINS, MONTE, JR.: Actor, r. m. Monte Francis Collins, Jr., b. New York City, December 3, 1898; h. 5 feet 10 inches; brown hair and gray eyes; w. 140 pounds; p. Non-professionals; e. Jefferson high school, Portland, Ore.; received his training in Philadelphia, New York, and small town companies; not married; by. music, cartooning and acting. First appearance on the stage at the age of six in parents' act. Entered pictures...


COLOMBO, EMILIO and his Triadine Band: In 1937: "Gypsies," WB.

COLONIAL GIRLS, THREE: (See 1938-39 Motion Picture Almanac.)


COLTON, SCOTT: Actor, r. n. Scott Kolk; b. Baltimore; p. Paul Frederick Kolk, builder; e. public school, Thawton and Delmar military academy; Head, r. n.; w. 170 lbs.; brown hair and eyes. Played in jazz orchestras. Appeared in "Hold Your Man," "All Quiet on the Western Front," "For the Defense," "My Sin," "Secret Agent X-9." MGM.

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 Hockensville, Schuykill County, Pennsylvania. Family moved to Plymouth, Pa., where he attended public school. Worked at many occupations, was in the army and for a time was commercial traveller representing a food supply house. Developed showmanship 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 seven theatres in Scranton and Wilkes-Barre and gradually extended these enterprises through the anthracite coal fields. He became identified with the Hinghamton, (N. Y.) Comerford 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 state president at the 1923 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 Motion Picture Corporation in Chicago, a member of the board of directors of the Motion Picture and Theatre Owners of America, and 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 Scranton and also at 690 Broadway, New York City, which is


CONWAY, GILL: "Rose," Paramount.


COMPTON, BETTY: Actress. b. Isle of Wight, 1907. m. John Mayer of Newport, R. I.; h. 5 feet 6 inches; w. 120 pounds; black hair, blue eyes; v. Vassar College; 1930: "College," Vitascope No. 4270-71, 1931: British International.


COMPTON, JULIETTE: Actress: b. Columbia, Ga., May 12, 1911; h. 5 feet 6 inches; w. 120 pounds, brown hair and blue eyes; v. 120 pounds; e. private schools. With "Pollettes," then John Murray Anderson sent her to England with a group of vaudeville girls, and starred in English pictures for five years, during which time she was married to Mr. Dorothy Osl. Late in 1929 came to America to play in talkie pictures and since has appeared in "Woman to Woman," "Ladies of the American Legion," "Where's My Heart?" In 1933: "Berkeley Square," Fox. In 1931: "Behold My Wife," Paramount; "Grand Canary," Fox.


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


CONDON, WAIDE MOORE: Sunday editor, music, drama, film, art, Salt Lake Tribune, Salt Lake City. Utah; h. Galilee, Utah; d. Ogden, Utah. Son of F. J. Condon; e. high school and college of music (violin); m. General Johnich, daughter of late Congressman Jacob Baum of Utah, and Mrs. Johnich, daughter of Michael. Started with the Tribune, Marion, Ohio, as a reporter, and later became drama editor, and 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 Comnbien in 1918 as attaché of the American Legation, desk to Washington in 1910 and on the Washington Post copy desk. Entered diplomatic service early in 1920, and was sent to Athens, Greece, as political attaché. Reclined from service in June, 1921, and went to Paris on the European edition of the Chicago Tribune. Returned to the States in November, 1921, and for several months served as confidential secretary and publicity head for a special Greek diplomatic mission in Geneva. Then went to Marion as managing editor of the Tribune until it was sold and merged with the other paper, February 1, 1926. Went to New York in 1923 and assumed the managing editorship of the Wall Street News. Was also dramatic editor and later, in September, 1927, 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, 1928, as Sunday and feature editor of the Tribune. In 1931 was made city editor of the Tribune. In 1932, was again made Sunday and feature editor, this time also being in charge of the foreign department. Wrote "By Television" afternoons the other main duties owned by the Keats interests. Has charge of all features, magazine, etc., as well as drama and art. Has charge of the feature art, layout, society, layouts, juvenile and an eight-page juvenile tab- fold section. Has written articles 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. Oskaloosa, Ia., January 11, 1885; h. 5 feet 6 inches; brown hair and blue eyes; w. 152 pounds; p. Allee Cooper and Phill Conklin, non-professionals; e. Oskaloosa public schools; m. Margaretta House, non-professional; h. tennis, yachting and fishing. He appeared in several silent pictures and roadshows and in vaudeville; later becoming a clown in the Al G. Barnes circuses. He started out with Key- stone company and appeared in pictures for a year. Then Fox two years and one year with Special Features, Inc.; five pictures for producer, John Stee- lhelm's "Greed"; then in "The Gallipoli Fish" for Prod- thence to Paramount where he has appeared in "A Social Celebrity," "The Million Dollar World," etc. and "It Again," "We're In the Nasty," "A Kiss in a Taxi," "Cabin in the Sky," and "True to the End," as co-star with Gene Bricenton; "Two Fleeting You's," and "Fools for Luck" as co-star with W. C. Fields;

CONKLIN, HEINIE: Actor. b. San Francisco, Cal.; h. 5 feet 6 inches; brown hair and black eyes; w. 150 pounds; e. public school, San Francisco; m. to Irene Higats, 19 years; R. 4, Toluca, 11, Clifton, II. Has had 11 years stage experience. Featured in pictures in 1915. Pictures include: "Ham and Eggs of Mr. and Mrs. J. W. Tull," "Air Circus," Sennett Comedies; drunk in "Side Street," idk; Gun in "Tiger Rose," Warners; "All Quiet on the Western Front" (1929), Universal; "Duckling Duty" Vitaphone, In 1932: "Riders of Destiny," Monogram. In 1935: "Honeymoon," Paramount.


CONLAN, FRANK: (See 1930-37 Motion Picture Almanac.)

CONLEY, J. HARRY: (See 1930-37 Motion Picture Almanac.)


CONNOLY, SCOPP: Publisher. r. n. Paul H. Connor; b. Sharon, Pa., Sept. 7, 1892; h. 5 feet, 4 inches; brown hair and hazel eyes; w. 139 pounds; e. University of Missouri; married by golf. Was dramatic editor, Los Angeles Times. Publicity manager, Ruth Chatterton, Frank Donaldson, Lewis Milestone, Norman Taurog, Stephen Roberts, Mark Sandrich, Rowland V. Lee, Leo McCarey, Ralph Fugis, Heathel Angel, Laura La Plante, William Faulkner, Bret Harte, Victor Moore, Chie Saki, Eddie Kennedy, Wheeler and Woolsey.


CONNELLY, VERNIE E.: Writer. b. Rolla, Mo.; e. private schools in St. Louis. Graduated Rolla State University of Chicago; m. William Connell, 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 Jane Conn. Was on the promotion staff of the Hearst papers in New York. Her first novel, "Alimony Queen," was purchased by Fox.


CONNER, DAVID PUGSLEY: Motion picture editor, Border Cities Star, Windsor, Ontario; b. 1897, Winchester, Ontario; e. Winnipeg public and high schools; m. Sybil Williams in 1914, has one son, born in 1917. City editor, Saskatchewan (Saskatchewan) Phoenix, 1921-27; city editor, Saskatoon Star, 1924-27, with Border Cities Star, Windsor, Ontario.


KEY TO ABBREVIATIONS
b. - birth      m. - married
- - divorce      p. - professional
o. - education  r. - real name
-. - height  n. - hobby  w. - weight
music "The Great Ziegfeld," MGM; collaborated on lyrics and music "I’d Give My Life," Paramount.


COOK, EDWARD: Actor. b. 12 years ago; h. 57 inches; red hair and blue eyes; w. 125 pounds; p. men.


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, 1909. Moved to Evansville, Ind., at early age; h. 5 feet 5 inches; light brown hair and blue eyes; w. 110 pounds; p. and Mary. Actor. First stage experience at age of 12 when he joined "Dr. Buckner's Medicine Show." Later joined "Juggling 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 "Vanities." Next year starred by Jones 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 1933 appeared in the musical comedy, "Hold Your Horses." Signed by Fox in 1935. 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-blond hair and blue eyes; w. 110 pounds; p. non-professionals; e. in six schools; by. dancing, singing, etc.; h. by sports. Films include in "Help Me to Live," Warner Bros.; "Love, Larceny & Murder," 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, 1901; h. 5 feet 10 inches; brown eyes and brown hair; w. 175 pounds; e. Los Angeles, Veray, Switzerland; specialized in hototy, entomology, anatomy; married; h. swimming, dancing and all indoor sports; has lived in Los Angeles, New York, Calabasas, Paris, Santa Monica, London and Rome. Entered pictures in 1921. Appeared in "Face On the Bar Room Floor." "Three Must Get Theirs," "Her Father Said No," "Legionnaires in Paris," "Raging Blood," "Fighting Blood.


COOLEY, HALLAM: (See 1936-37 Motion Picture Almanac.)


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


COOPER, COURTNEY RYLEY: Writer. In 1921 wrote dialogue and narrative of "Wild Cargo." RKO. In 1936: wrote screen story which was the basis of "The Plainsman," Paramount.


COOPER, FLORENCE: (See 1936-37 Motion Picture Almanac.)

COOPER, GARY: Actor. b. n. Frank J. Cooper; b. Helena, Mont., May 7, 1911; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 175 pounds; p. Albert and Charles H. Cooper, non-professional; e. Dunstable


COOTS, J. FRED: (See 1936-37 Motion Picture Almanac.)


COPPELAND, SID: Writer. City editor of the Spokane Press, Spokane, Washington, b. Birmingham, England; m. Bernadine Dr. and Mrs. Wilfred Copeland, Spokane, Wash.; e. Toronto, Ontario, and Spokane public schools and Washington State College; m. June 10, 1934 to Sylvia Gordon of San Francisco, Cal. LEFT college, June, 1932, and started on the Spokane Press, where he has been since.

COPPING, CECIL: (See 1936-37 Motion Picture Almanac.)

CORAL: TITO: Actor. b. Caracas, Venezuela; h. 5

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; feet, 8 inches; w. 145 pounds; brown hair, brown eyes. Made his stage debut in Mexico. Appeared on revues and operettas in New York. Sang on the radio. In 1935: "Gein to Town," Paramount.


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; p. Frances B. Cox, and Leon E. Corbin, non-professionals; e. private tutor; by. horses, swimming, tennis and dancing. Stage experience with the local Circuit for three and one-half years. Screen experience in such pictures as "The City That Never Sleeps," Fox; "The Trail of the Lonesome Pine," "Hands Up," "Rane Knees" and "Head of the Family," "Knee High" (1929), Gotham.

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

CORSY, FRANKIS: Cameraman. In 1936: collaborated on photograph, "The Bohemian Girl," MGM.

CORCORAN, GEORGE (RED): Actor. b. Seattle, Wash., May 12, 1905; h. 6 feet; red hair and small blue eyes. w. 160 pounds; p. mother, sculptress, Belo; father, French; e. in Geneva and Chicago; v. four years with the University of Chicago, swimming, tennis and Horning. In 1933: "Here's That Feeling," Fox; "The Great Ziegfeld," Paramount.

CORDA, MARIA: (See 1936-37 Motion Picture Almanac.)

CORDAY, MARCELLA: Actress. b. Brussels; h. 5 feet 7 inches; light brown hair and gray eyes. w. 125 pounds; p. mother, sculptress, Belgian; father, French; e. in Geneva and Chicago; v. four years with the University of Chicago. (and has one son 16 years of age) by. loves music, great reader, all sports, shows, of which he is a great fan; swims and horse riding. Stage experience as follows: Played in Brussels at Bade theatre, also in Geneva, Switzerland, and was with Théâtre Compagnie in Paris. In 1929 bought Theatrical du Zieus Compagnie and brought the organization with him. Now asks for stock company to go to Garey theatre. Also played with the Passadamas Players. On screen: Played character parts in many productions, among them Mistress Hilbonns in "Scarlet Letter," with Lillian Gish. Songs in his King- dom," with Corinne Griffith; Marriage in "When Men Love," with John Barrymore; Henrietta Durnhull in "Quality Street," with Marion Davies; Marquise de Briana in "The Heart to Have Easy," with Will Rogers, and Blanche, French housekeeper, in "The Treppeaus," with Greta Garbo. Directed "A Woman's Life," for which played. "The Great Ziegfeld," MGM. In 1935: "Hands Across the Table," Paramount. In 1930: "The Great Ziegfeld," MGM.


CORDER, GUS: Head of Doige and Cover Agency; b. Chester, S. C., Jan. 7, 1877; p. Mrs. Mary W. Corder, c. graduate of law, Vanderbuilt University. Has been con- nected with motion picture business for 12 years. Works with Lasky-Paramount Co., in 1930, for a period of six years, then to MGM for three years. Has served as casting director for both studios, also spending much time

CORDING, NAT: (See 1936-37 Motion Picture Almanac.)
CORDOBA, IRMA: Actress. b. Buenos Aires, Argentina, July 20, 1915; blond hair and green eyes; p. non-professionals; e. high school graduate; hobby is the theater. Was in theatre. Film includes "Interna" of Mexico, "The Black Trumpet Call." (See Cornell, Nat.)
CORDISH, IRMA: (See 1936-37 Motion Picture Almanac.)
CORENE, MARCELLE: (See 1936-37 Motion Picture Almanac.)
COREY, JIM: (See 1936-37 Motion Picture Almanac.)

CORREY, JAMES: (See 1936-37 Motion Picture Almanac.)
CORRIGAN, EMMETT: (See 1936-37 Motion Picture Almanac.)
CORREY, JAMES: (See 1936-37 Motion Picture Almanac.)
CORRIGAN, CRASH: See Ray Benard.


Crawford, Norma: (See 1936-37 Motion Picture Almanac.)


CROSBY, WALTER: Actor. b. Seattle, Wash., Dec. 23, 1909; e. high school and University of Washington; h. 6 ft. 1 in.; w. 170 lbs.; brown eyes and brown hair; p. girl;崇 Neighborhood commercial model. In 1937: "Riddle of the Dangling Poodle," RKO Radio.

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


CORZETE, STANLEY: Cameraman. In 1937: "Four Days' Wager," U.


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


COSGRAVE, LUKE: (See 1936-37 Motion Picture Almanac.)

COSGROVE, DOUGLAS: (See 1936-37 Almanac.)


COSTELLO, DELMAR: (See 1932-37 Motion Picture Almanac.)


COSTELLO, MARY: (See 1936-37 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)
BARDLEYS 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
( pioneerting in air pictures)
ALIAS JIMMY VALENTINE
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 BLUSHING BRIDES
BILLY THE KID
MIN AND BILL

1931

REDUCING INSPIRATION
THE EASIEST WAY
DANCE FOOLS DANCE
STRANGERS MAY KISS
THE SECRET SIX
TRADER HORN
POLITICS
SUSAN LENOX
THE GUARDSMAN
POSED
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 VILLA
THE THIN MAN
TREASURE ISLAND
CHAINED
BARRETT OF 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
AH WILDERNESS
A TALE OF TWO CITIES

1936-37

ROSE MARIE
WIFE VS SECRETARY
SAN FRANCISCO
HIS BROTHER'S WIFE
THE GORGEOUS HUSKY
SMALL TOWN GIRL
THE GREAT ZIEGFELD
SUZY
LIBELED 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!

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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; e. New York University, specializing in commerce; by, dogs and horses. Started business career in Montreal; there until 1914, when he joined British Army;Cookie Sketches cap.; went aboard three times; later the war returned to New York where he started writing; to California to enter pictures. For many years assistant director: was in "MGM Incorporated." Directed: "Hotel Royale," "Professor Satan," "Junior Giant," "The Lady and The Millionaire," "The Screaming Room," and "The Millionaire." Began career in studio of Paramount after leaving school in 1926. Head designer in 1927. In April, 1928, went to Hollywood under contract to MGM designed costumes for MGM three years, moved to United Artists, then to Fox.

Cox, John J.: Chief cameraman, B.P.I., Elstree, England; b. London, July 25, 1896, h. feet, w. 144 pounds. Cox, non-professional; e. Croydon Grammar School; R. Y. N. School of Fine and Applied Arts; hobbies include swimming, tennis, polo, and horseback riding. Became chief cameraman in studio of Paramount after leaving school in 1926. Head designer in 1927. In April, 1928, went to Hollywood under contract to MGM designed costumes for MGM three years, moved to United Artists, then to Fox.

COX, JAMES DAVID: Costume designer. b. Haw- thorne, Calif.; e. University of Southern California; b. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; e. Neda Lyon and Alfred Cox; professional; e. University of Southern California and the N. Y. School of Fine and Applied Arts; hobbies include swimming, polo, and horseback riding. Became chief cameraman in studio of Paramount after leaving school in 1926. Head designer in 1927. In April, 1928, went to Hollywood under contract to MGM designed costumes for MGM three years, moved to United Artists, then to Fox.

Cox, RHEDDA: Associate director. From 1936-37 Motion Picture Almanac.

COWLES, DENIS: Actor. In 1937: "O.H.M.S."

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


COX, BOBBY: Actor. b. Banner, Texas. 15 years ago; b. 5 feet, 3 inches; brown hair and brown eyes; w. 108 pounds. Appeared in "Young Eagles," serial, "Little Men;" Mascot.


COX, JOHN F.: Chief cameraman, B.P.I., Elstree, England; b. London, July 25, 1896, h. feet, w. 144 pounds. Cox, non-professional; e. Croydon Grammar School; R. Y. N. School of Fine and Applied Arts; hobbies include swimming, polo, and horseback riding. Became chief cameraman in studio of Paramount after leaving school in 1926. Head designer in 1927. In April, 1928, went to Hollywood under contract to MGM designed costumes for MGM three years, moved to United Artists, then to Fox.


COX, WILMA: Actress, b. Birmingham, Ala., 21 years ago; h. 5 feet 3 inches; brunette; e. graduated from Phillips Academy at Andover, Mass.; went to work in magazines; engaged in stage work in New York; where she played in musical comedies; "Take It Easy;" "Hey Daddy Now;" "Wanderer;" "Glad Tender." In 1935: "Mimi;" "Women Alone;" "Heart's Desire." B.P. In 1936: The Man Who Changed His Mind," Gainsborough.

COXE, MANSREE ARIS: Stage and Dramatic Editor, Terre Haute Tribune, Terre Haute, Ind. Also state editor of the Trubianaron, Cox, Ind., April 11, 1909; n. Me., and Mrs. Charles L. Cox; e. Terre Haute public schools, Willey high school of Terre Haute and Manual Arts Training Schools, University of Indiana, Angeles, Calif.; Enter the motion picture work nineteen years ago as police reporter on the Terre Haute Press. Later became city editor of the Post. Joined the staff of the Terre Haute Tribune thirteen years ago as staff and dramatic editor. In 1927 took year's leave of absence from the Tribune to devote full time on Los Angeles Examiner. Returning to Terre Haute in 1928, became associate state editor and dramatic editor. During the past six years has also made two news broadcasts daily over radio station WBOW in Terre Haute.


COXEN, EDWARD: Actor. b. 5 feet 11 inches; brown hair and blue eyes; w. 168 pounds; e. Spanish Fork, Utah; graduated from Phillips Academy at Andover, Mass.; went to New York, where she played in musical comedies; "Take It Easy;" "Hey Daddy Now;" "Wanderer;" "Glad Tender;" and others. On the stage in "Strike Me Pink;" co-starred, Jimmie Durante and Lupe Velez. Has appeared in a number of Warner Vitaphone shorts, made in New York. Brought home in Beverly Hills.


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

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


CRABBE, LARRY "BUSTER": Actor. r. n. Clarence Link; e. Oregon, 1 foot 10 inches; w. 188 pounds; brown hair; brown eyes; 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

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HUNT STROMBERG
WALDEMAR YOUNG
SCREEN PLAYWRIGHT

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RELEASED THRU
Metro - Goldwyn - Mayer
TALBOT JENNINGS

WRITING FOR METRO-GOLDWYN-MAYER
WM. ANTHONY McCUIRE
SIDNEY A. FRANKLIN

"THE GOOD EARTH"

J. WALTER RUBEN

Director

M-G-M

CULLEN, MARCUS D.: Handles publicity for theatres and amusement, The Wichita Eagle, Wichita, Kansas; b. Indiana, Kansas; 1911; C.U.

KEY TO ABBREVIATIONS

b. birth m. married
div. divorce p. parents
ed. education pro. professional
h. height r.m. real name
hy. hobby w. weight
c. attended University of Wichita; married. Has been in newspaper business for past year. Four years of work on editorial staff. Publicity work for past year. Does some writing on the side.


CULLEY, RAY: Production manager and assistant di- rector, Republic, b. Norwalk, Ohio, Oct. 12, 1894; p. Carl and Mary Culley; e. Ohio State University. In 1926 bought part interest in Empress Theatre in Port- mouth, Ohio; entered production department of Tiffany as associate and assistant to M. H. Hoffman, Sr. Went with Hoffman as production manager when he organized Allied Pictures; supervised foreign versions of Liberty Productions. In 1935 joined Republic as assistant pro- duction manager in 1935. Directed series of color shorts for General Electric; also supervised feature "From Now On," for General Electric.

CULLMAN, HOWARD S.: Trustee, Roxy Theatres Corp., b. New York, N.Y. New York, City, Sept. 25, 1891; p. Joseph F. Cullman, Zilah Stix Cullman; e. Mackenzie, Exeter, 1909, Yale, A.B., 1913; has two sons, one daughter. Vice-presidency of the First of New York Authority; vice- president of Christian Brethren Temperance, Tobacco and Allied Stock Company; director of Lawyers Trust Title Company, and Finders and Trustees Trust Company and a num- ber of corporations; chairman on a number of committees, including social welfare organizations. President of Reck- man Street Boys' Hospital. Member of the city, Yale Players, Luncheon of Wall Street, and the Century Country Clubs.

CULLY, FREDERICK: (See 1935-37 Motion Picture Almanac.)


CUNELLAS, ANTONIO: Actor. b. Barcelona, Spain. May 22, 1907; 5 feet 11 inches, brown eyes, and black hair; w. 155 pounds; e. in one of the largest Spanish acting companies and horseback riding. Has lived in Marseilles, Boston, New York, Cuba, Barcelona. Entered pictures June 26, 1937. Was winner of Fox Beauty Contest in Spain in December, 1936.

CUMMINGS, DOROTHY: (See 1935-37 Motion Picture Almanac.)

CUMMINGS, EVERT R.: District manager, Tri-States Theatre Corporation, 502 Orpheum Theatre Building, Omaha, Nebraska; agent, Omaha, Bois, G. H., Or- e. high school; married. Entered motion picture industry in 1919 as publicist for local theatre in Albany, Oregon. Then joined Sol Lesser as advance representative for state-rights pictures. Production work, producing flash acts for national circuits and road shows. In 1921 returned to theatre operation with Rosenfield and Hopf Company in Rock Island, Ill. Joined A. H. Blank Enterprises in Rock Island, Ill.; Public Theatres Corporation as district and division manager. After re- organization, joined public, joined Tri-States Theatre Corpora- tion as district manager.
SIGMUND ROMBERG

CLAUDINE WEST

SCREENPLAYS*

GOOD EARTH

IN PREPARATION

MARIE ANTOINETTE

*IN COLLABORATION

CUMMINGS, JAMES P.: News Editor, Motion Picture Herald. b. Troy, N. Y.; h. 6 feet; 200 pounds; brown hair and blue eyes; e. New York at St. Columbia's College; started 12 years ago at MGM as office boy. Later worked as script boy, assistant director, director, producer of short subjects. Became co-producer with Charles, 

CUMMINGS, JACK: Producer. b. New Brunswick, Canada. Started 12 years ago at MGM as office boy. Later worked as script boy, assistant director, director, producer of short subjects. Became co-producer with Charles, 


CUMMISKEY, THOMAS L.: Sports editor of Movie- 

CUMNISKEY, THOMAS L.: Sports editor of Movie- 

CUMNISKEY, THOMAS L.: Sports editor of Movie- 


CUNNING, PATRICK MICHAEL: (See 1935-37 Almanac.) 

CUNNINGHAM, ANN: Writer. Collaborated on screen play "Sedona," MGM. 


CUNNINGHAM, James P.: News Editor, Motion Picture Herald. b. Troy, N. Y.; h. 6 feet; 200 pounds; brown hair and blue eyes; e. New York at St. Columbia's College; started 12 years ago at MGM as office boy. Later worked as script boy, assistant director, director, producer of short subjects. Became co-producer with Charles, 

CUNNINGHAM, James P.: News Editor, Motion Picture Herald. b. Troy, N. Y.; h. 6 feet; 200 pounds; brown hair and blue eyes; e. New York at St. Columbia's College; started 12 years ago at MGM as office boy. Later worked as script boy, assistant director, director, producer of short subjects. Became co-producer with Charles, 

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HOWARD EMMETT ROGERS

Under Contract to
Metro-Goldwyn-Mayer

DALE VAN EVERY

Screen Plays*

"CAPTAINS COURAGEOUS"

"KIM"

* In Collaboration


CURTIS, ROXANNE: (See 1936-37 Motion Picture Almanac.)


CURTIZ, 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


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


D


DASWELL-STURN, VIRGINIA: Editor-relative of motion picture, drama, music and art, Daily News, Dayton, Ohio; b. Lafayette, Ind., 1922; e. Cyril L. and Jessie Jack Daddwell; c. convent, high school, Cincinnati Conservatory of Music, University of Cincinnati, private teachers in Detroit and New York City; div. Julius Sturm, "cellist, Detroit Symphony; has three sons, Julius, Jr., Jack D. and Hartley. Studied piano, flute, organ, piano, cello, clarinet, dis- creet ensemble playing, choral work, dramatics. Was mem-

ber of a summer stock company; a George Sharp pro-
duction; organizer of Playhouse Group, Dayton, 1934. Allied to the motion picture industry since 1932; contributor to magazines; asso-
associate editor in charge of "Ladies' Home." Member D. A. B., Sigma Alpha Iota (National Professional Fraternity for Women Musicians), National Federation of Music Clubs and American Women.


DAGNA, JEANETTE: (See 1936-37 Motion Picture Almanac.)

D'AGOSTINO, ALBERT S.: Art director. b. New York City, December 27, 1891; h. 5 feet 4 inches; brown hair and eyes; w. 155 pounds; b. Rose Gallone and Nicho-

las D'Agostino, non-professionals; c. Mechanics Institute, Columbia, Colo., New York City; m. Imelda Vale, pro-


croite," "Love Makes Us Blind," "Two Brothers," "Hung-

arian Rhapsody," "White Devil," UFA: (1932), "The Wertl-


DAHL, ALICE: (See 1936-37 Motion Picture Almanac.)

DAHLQUIST, AKE: (See 1936-37 Motion Picture Almanac.)

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

DAILY, DEAN C.: (See 1936-37 Motion Picture Almanac.)

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


DALE, BILLY: (See 1936-37 Motion Picture Almanac.)

DALE, ESTHER: Actress. b. Beaufort, S. C.; e. Le-

land and Gray Seminary, Townsend, Va., Berlin, music; m. Arthur Jacksfield, producer and writer; singer. Appeared on stage in "Carrie Nation" and "An-

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 Houdek, 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.)


Dalglish, William: (See 1936-37 Motion Picture Almanac.)


Dalsheim, James: (See 1936-37 Motion Picture Almanac.)


Dalsheim, James: (See 1936-37 Motion Picture Almanac.)


Damen, Dillon: Director of Advertising and Publicity, Columbia Pictures, England. b. Poona, India, Oct. 29, 1892; married; organized British Rock Society and was first general manager and publicity manager; assistant advertising and publicity manager, Fox, England; then same position with Universal; with Warners 1931-1935.

Damereau, Else: Actress, b. Cologne, Germany, January 22, 1896; 5 ft.; 2 feet 3 inches; brown hair and blue eyes; w. 110 pounds; e. Marianum Opladen, Germany; d. University of Wiesbaden. In 1920 took her stage training in Paris, London and New York; by horseback riding, swimming and diving. Also speaks; reads and speaks French and English. From experience in student dramas. Screen experience with UFA Film Company, Berlin; Pathé, Paris; United Artists, Hollywood, Columbia and Universal. Married Dr. W. R. Euler; and with Universal under direction of Rupert Julian.

Damerell, Donna: (See 1936-37 Motion Picture Almanac.)

Danita, Lily: Actress. m. Errol Flynn, actor. b. Paris, July 16, 1907; blond hair; p. mother, pro.; e. Convent 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 with dance companies. Players organized by her mother, singing American jazz songs. At 19, she succeeded Mistinguette as star of the Casino du Paris Revue. In Berlin, Miss Danita made her screen debut for the Felner 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 Danita 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 "Sons o' Guns." Later pictures: "The Woman Between," Radio; "Don't Be a Lover," RKO; "Salome," Paramount; (1932) "The Match King," First National; (1935) "Goldie Gets Along," RKO-Radio; in 1937: "Brewster's Millions," Atlantic; "Indian," Warners. In 1936: "The Devil on Horseback," GN.


Dana, Viola: (See 1936-37 Motion Picture Almanac.)

Dane, Clemente: Author, playwright, director, b. New York City; h. semi, "Regiment of Women" (1917); "First the Blade" (1918); "Legend" (1919); "Wandering Stars" (1924); "The Bahyoun's" (1924); "Briney Stages" (1931), in collaboration with Helen Simpson. "Enter Sir John" (1923); "Printer Devil" (1930); "Who's Me?" (1932); "A Play of Dilettamento" (1921); "With Shakespeare" (1921); "The War Things Happen" (1925); "Noboth's Vineyard" (1927); "Granite" (1928); "Mariners" (1929); "Will December" (1932); "Moonlight is Sweet" (1932), "The Play of Companions," Aylissell: "Adams' Opera" (1923); "Come of Age" (1933); "The Happy Hapocrite" (1936). Wrote film stories, "A Fire and a Rose," "The Blue Girl," "Kings of the Road," "Fire Over England" and "Parsley Again," among others.

Danforth, William H.: Executive, Miller, Chairman of Board, Ralston Purina Co. Director, New York Life Insurance Co. b. Charlestown, Mo., Sept. 10, 1879; m. Adda Bush of St. Louis, Oct. 24, 1891; two children. d. Alton, Ill. Associated with Ralston Purina and Ralston-Purina Manual Training School, St. Louis, 1887; M.E., Washington University, 1912. Trustee, Berea (Ky.) College. B.B.A. (Mr.) Junior College; on Board of Directors Washington University, St. Louis, Mo.; director of Motion Picture Research Council; trustee Community Fund of St. Louis Young Men's Christian Association (Y.M.C.A.) Director, American Youth Foundation (United States); President, Danforth Foundation (pres.), Church Federation of St. Louis. Phi Delta Kappa; member of the Society of the Democratic League; held a number of offices. Home: UJ Kingsbury Place, St. Louis, Mo.

Daniel, Frank: Theatre editor, Atlanta Journal, Atlanta, Ga.; journalist, b. Quitman, Ga., Sept. 20, 1878; m. Mrs. W. Y. Daniel; e. University of Georgia (A. B.), Columbus University. Pulitzer School of Journalism.

Daniel, J. R., Jr.: Manager, Uptown Theatre and Uptown Hall for Horace Tanier, Uptown director, Specialty of selling the Negro. b. Waco, Texas, Sept. 12, 1888; p. L. O. Sr., and Maude Ethel Daniel; e. graduate Westminster College, Westminster, Mo.; married. Was president of Daniel, Critics 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
DANSON, HAROLD L.: Advertising and exploitation. b. New York City; e. New York schools. Polytechnic Institute of Brooklyn, Engineer; engaged newspaper work on Brooklyn Daily Eagle, as reporter, later becoming feature editor, radio editor. Also screen and radio reviews; other newspaper included Brooklyn Times, Newark Star Eagle, N. Y. Mirror; with Shuberts and other stage producers as press representative; director of publicity for RCA Photophone in 1929; assistant advertising manager RKO Radio Pictures for three years, then Warner Bros. Advertising. Assistant manager Paramount Pictures five years on advertising and national exploitation.

DANTE, JEANNE: Actress. b. April 19, 1925, Nor- folk, Va.; 5 ft. 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 Basil Rathbone. Under contract to Universal. "Four Days Wonder.


KEY TO ABBREVIATIONS
b. - - - birth  m. - - married  d. - - divorce  p. - - parents
e. - - education  p. - - professional  h. - - height  r.n. - real name
h. - - 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 don 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.
DARE, DANNY: Dance producer. New York City; h. 5 feet 7 inches; brown hair and blue eyes; w. 148 pounds; born Utrecht High; chief hobby is in directing orchestras. Stage experience includes "Old Coconuts" and "The Little Show," "Hot Chocolates" and "Sweet Adeline." Has written and produced many vaudeville acts. Signed with Fox Movieton for Universal in Universal short product. In 1936: "Three Cheers for Love," Paramount.


DARSEUL, COLLIE: (See 1936-37 Motion Picture Almanac.)


DARK, BRYNN: (See 1936-37 Motion Picture Almanac.)

DARK, MAURICE: (See 1936-37 Motion Picture Almanac.)


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


DARNHOFF, ERIKA: (See 1936-37 Motion Picture Almanac.)


DARR, VONDEL: (See 1936-37 Motion Picture Almanac.)


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 METRO-GOLDWYN-MAYER
HUGH HARMAN
RUDOLF ISING CARTOONS
IN TECHNI-COLOR

RELEASED THROUGH METRO-GOLDWYN-MAYER

DAVIS, MUGGINS: (See 1936-37 Motion Picture Almanac.)


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

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


DAVIS, HARRY: Cameraman. b. New York City, Oct. 24, 1892; h. New York City; w. professional; h. all sports. Chosen as chief cinematographer for Warner Productions: "The Millionaire Policeman," "Devil's Dice, "Unknown Treasures," "Dangerous Friend," "Broadway After Midnight," and "Charlaine of the Big Top," for Lasky Productions: "The Lightning Reporter," and "Burnin Gold," for Pa. "Crashin Through," and for Columbia "Runaway Girls." He first entered all picture studios under the study of George W. Hill, director. In March, 1924, he was with Tom Terris, in Havana, Cuba, photographing a production entitled "The Winds and the Sun," 16th Street Studio, then left for Cordova, Spain, photographing连接ing his first full-length and other scenes for production of Rene Adoree as the "Duchess of Alba." Came to New York City, the Hollywood and connected with Director Hill, as cameraman for Columbia productions where he was for several years. From here he became affiliated with Weber & Fields productions.

DAVIS, HOWARD W.: Motion picture editor. Sunday Independent, Wilkes-Barre, Pa.; b. Wilkes-Barre, Pa., October 17, 1911; h. high school and college extension. Has been with Sunday Independent in various capacities handling sports desk, motion picture section, etc.; features.


DAVIS, MEYER: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC 269
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 Warner Bros. and Monogram Pictures, San Francisco, Calif.; then Atlanta with Special Pictures Corp.; then Arkansas Specialty Co., Little Rock, Ark.; then Syndicate Pictures Corp., Oklahoma City. Then Monogram Pictures Company, New Republic Pictures Corp., Oklahoma City, Ola.

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 Pittsburgh Art Institute and Pittsburgh Telephone Men's Club.

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 the project and built the Buckhead Theatre, just outside city limits and in country estate section.

DAVISON, F. TRUBEE: President, American Museum of Natural History since 1935, b. New York City, Febru-
ary 7, 1896; p. Henry Pomroy and Kate Trubee Davidson; e. was graduated from Groton (Mass.) schools in 1914; bachelor of arts, honors, causa, Yale, 1918; bachelor of law, Columbia, 1922; Doctor of Laws, Syracuse University, 1935, Doctor of Laws, New York University, 1935, m. Dorothy Peckham of Groton, April 16, 1929; children, Frederick Trubee, endicott Peabody, Daniel Pomroy, Gates. Admitted to the New York bar 1922, and began practice in Los Angeles, Calif.; in New York City The by Popular Assembly from Nassau County, 1922-26; assistant secretary of war 1926-32.

DAVRI, YOLTA: Actress, b. Lille, France, April 8, 1907; h. 5 feet 2 inches, brown hair and gray blue eyes; w. 120 pounds; p. non-professionals; e. Sacred Heart Con-
vent, Paris, and Lycee Miehet, Paris, and received her stage training in Paris, Lisbon, Barcelona and Brussels; ly. tennis, painting, dancing and writing. Began as professional dancer at 15, touring Europe with a musical comedy "Paris d'Amoure"; 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 a week; then was a "community girl" from Paris for Paramount; later in Christie 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 Night of the Right Way," First National; "All Quiet on the Western Front," Universal; "Those Three French Girls," MGM; also in "The Love Parade," "Women Go On Forever," "God's Gift to Women," "Gigolo," "The Bad One".


DAWN, ISABEL: Writer, b. Evansville, Ind., Oct. 26, 1903; p. father a wholesale merchant; e. Nazareth Academy, New York, NY; Majestic Vaupark, Chicago, Ill.; valley Park, New York, NY; and University of Pennsylvania; newspapers; did play and radio adaptations. Had fea-


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

DAWS, GEORGE: Warner publicity director for Mervyn LeRoy and Gail Russell. His credits include: b. George A. Daw; e. Columbia, and Portland, Oregon; married, divorced. In charge of public relations management for Motion Picture Corporation, then writer for Scripps-Howard newspapers. Was eastern publicity and advertising director, Samuel Goldwyn Productions before joining the Universal Pictures Organization. With MGM.


DAWSON, EDMUND T.: Sales Representative. b. New York, Nov. 14, 1901; e. Lake View High, Chicago, North-
western U., Evanston, Ill.; U. s. air mail service one year. Then started in Music and Talent department at any Publications as reviewer and advertising director in Chi-

DAWSON, GEORGE WILLIAM: Secretary, Radio Pictures, b. London, England; lived in New York from 1921-24; was assistant accountant and then accountant with Ideal.


DAWE, ADE: (See 1936-37 Motion Picture Almanac.)


DAWES, HERMAN: Sales Executive. b. Glencoe, Minn.; e. West Side High School in Chicago. Began his business career as advance agent and ad man for theater; en-
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- Masmushin in Philadelphia; 1917, opened first Select ex-
change; 1918, own exchange system, independent; sold out in 1921; with the Myers sales manager for Fox. 1925 to Educational as Kinograms sales manager, later becoming general field representative for Educational; 1932, in charge of house manager and vice-president, Terry-
Toons, cartoon short subjects.

DAY, IRENE: (See 1935-37 Motion Picture Almanac.)


DAY, MARCELLE: (See 1936-37 Motion Picture Almanac.)


DAY, SUE: (See 1936-37 Motion Picture Almanac.)


DEAN, PRISCILLA: (See 1936-37 Motion Picture Almanac.)

DEANE, ALBERT: Director of Foreign Publicity and Advertising, Paramount Pictures, Inc. Formerly with United Artists. b. Sydney, Australia, Feb. 27, 1927; married: e. high school, Sydney, Australia. Started with Paramount, Sydney, Australia, in 1932 as publicity man; returned to Australia, South Australia, 1935-19: advertising and publicity director, home office, Sydney, 1939-41; publicity department, home office, from 1941-32; executive for advertising and publicity, Sydney, 1927-32: Paramount Pictures, Inc. New York office, 1932-35: present position, in addition to remaining production department contact.


DE ARELLANO, LUZ GUZMAN: Writer. In 1936: collaborated on screen play, "Alfa en el Rancho Grande" (There in the Big Ranch), Bustamente y de Fuentes, An P.


DEBARD, JEANNE: (See 1936-37 Motion Picture Almanac.)

THE 1937-38 MOTION PICTURE ALMANAC
DE BERNARDI, A. J.: Pen name "De." Drama editor, Denver Post, Denver, Colo., Dec. 6, 1933; married: m. E. Louise. Former newspaper connections: Coffeyville Journal; Little Rock Gazette; Anchison Champion; Denison Herald; Marion Journal, Colorado Springs Telegraph; Wichita Eagle; Rocky Mountain News.


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


DEBUSKAN, HARRIET: Actress. b. France, 18 years; r. 5 feet; 5 inches; brown hair and brown eyes; p. Walter W. and Bess McCormick deBuskan; e. Paseo High School in Paris, France. While appearing in one of her own class plays, entered beauty contest, and won trip to Century of Progress at Chicago. Modeled clothes for Kansas City department store displays. As grand prize winner in contest, attended in 1935, in "Women Must Dress," Monogram.


DE CASALIS, JEANNE: Actress. r. n. De Casalis de Pury; b. Basutoland, South Africa, May 22, 1897; h. 5 feet; 1 inches; brown hair and dark eyes; m. Colin Clive. Made stage debut in 1919 at Cannes (French Riviera), London stage and radio star over BBC network. Appeared in several British silent films including: "The Arefians," and following talks: "Nine Till Six" 1932, ARP; "Radio Parade" 1931; "The Feather Bed" 1933, both for Pathé Polyphonies" 1933, Paramount-Brilliant; "Nell Gwyn" 1931, B and D.


DECKER, ELMER: Assistant director. In 1936 "Driegerman Courage," WB.

DECLERQ, PETER J.: For past seven years theatre supervisor for the City of Seattle. Wash. Route 1, Bos 46B9, Seattle Wash; b. Detroit, Mich., December 8, 1874; b. Belgium; e. grade school; married. Followed the wholesale millinery business for over thirty years, retired seven years ago. Owned and operated a motion picture house in Seattle from 1927 to 1931.


DEE, FRANCES: Actress. b. Los Angeles. Cal., November 26, 1907; e. University of Chicago: h. 5 feet, 3 inches; brown hair and brown eyes; p. Harry T. and Josephine Dee; e. Polytech High School. While appearing in one of her own class plays, entered beauty contest, and won trip to Century of Progress at Chicago. Modeled clothes for Kansas City department store displays. As grand prize winner in contest, attended in 1935, in "Women Must Dress," Monogram.

DEE, REV. IRVIN EDWARD: Clergyman, associate with Motion Picture Producers and Distributors of Ameri-
DREXEL research

"The inches; University Ireland, e.
married new 1936:
ate, "Lockvogel," 1935 and when the Grand Theatre was
being built, he purchased the Grand Theatre building from
Frank Culp and reopened theatre in November, 1932
became associated with Fox Rocky Mountain Theatres, as
an assistant manager. In Spring of 1933 obtained the
theatres of Rocky Mountain, and as district booker.
In 1932, the Oriental and Georgia, with A. J. Pages, and
left to take over operation of these two houses.
combined with the Grand Theatre to form Denver Civic
Theatres. In 1933 the Gothic and Grand Theatre were acquired
and added to Civic Theatres and in 1936 the Jewel and Santa
Fe buildings were purchased and the Alameda Theatre
acquired, bringing the total number of theatres in this
company to seven. In 1951 was elected executive vice-
president of Rocky Mountain Theatre Owners and re-elected in 1953.

DEcKINoT, FanNIE BEll: (See 1936-37 Motion
Picture Almanac.)

DE KwOa, ViKToR: Actor. b. near Gorlitz, Ger-
m: dark-blonde hair and blue eyes; married. Was
actor on stage. Films include "Schlos im Suden," USA;

DE KUH, ARTHUR: (See 1936-37 Motion
Picture Almanac.)

DE LaC, CharLes, AND VANDAL, MarceL: Co-
producer and director. Made Film D'Art. Produced many pictures before the
War. In 1921 produced "La Batallle" in Paris with Senso
Hayakawa and his wife. In 1923-24 "Fol de Carotte"
(Red Hair).

DE LaCey, JoHN V.: Assistant Director, Mayer Pro-
ductions, Inc.; b. New York City; married; e. Yale, Show
Business, 1908. Chorus man to electric lights in "Wizard
of Oz" as the Tin-Man. Musical shows, vaudeville, piano
playing, Burgess, in vaudeville. Song and dance, talk,
plano playing. Super, extra, bits, parts, make-up artist,
assistant director, co-director and director for 15 years.
Directed first serial to play a Broadway house. "The
Kennedy Stories," and directed Louis Wolheim in his first picture, as manager, Metro, Fox,
Warner, and independent productions.

DE Lacy, PHILIPPe: Actor. b. near Nancy, France,
July 23, 1917; h. 5 feet 5 inches; gray-green eyes and
brown, wavy hair; e. John G. Law, Hollywood, Cal.; br. fencing. Lived in Rhineland, France,
New York and Hollywood. Entered pictures when three
years of age through "Peter Pan," "Don Juan," "Old Heldeberg," "The Elegance of the Century," "Beverly
Barbara, in the Redbedding Sin," Warner; King Michael XI in "Royal Rider," First National; "Mother Machree," Fox;
"Four Feathers," Paramount; "Square Shoulders," Pathet;
"The Marriage Playground," Paramount; "Sarah and
Son," Paramount; One Romantic Night, United Art-
ists; "The Fabulous M.O.M. Later on stage on the
Coast and in the East.

DELaCaY, RaLFH: Settings, 1933. "The Big Brain."
Idiots; art director, "Big Time or Bust," State Rights.
National; "Sixty Million Dollar Man," Educational;
Century-Fox. In 1956: art director, "Cras Donovon.," U.

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

DE LaCuA, CrOE: Actor. "Call of the West." (1930)
Columbia. In 1951 appeared in "Four Frightened
People," Paramount.

DE LA CRUZ, JUAN: Actor. In 1936: "Magnificent
Obsession," Universal.

DE LA FAULaise, HErNfi: Producer and Director.
b. S. Cyp, France, February 11, 1898; e. University of
Paris, Bachelor of Letters and Philosophy; h. 5 feet, 10½
inches; w. 150 pounds; brown hair, blue eyes; h. reading,
riding, fishing; m. Constance Bennett. Produced and co-
directed "Edelweiss," United Artists; "Une Femme Libre,"
"Nuit D'Espagne," French versions for Radio. 1933-34:
associate producer and narrator, "Le Gong." Bennett.
1935: produced and directed "Klou (The Tiger)." Ben-
nett.

DELaFIELD, E. M.: Writer. In 1937: wrote additional
dialogue, "Moonlight Sonata," UA.

DELaHanTy, ThoroNToN: Motion picture editor and
producer, New York Post, New York; New York City,
December 9, 1993; e. private schools and Columbia
University.

DELAMARE, LISE: Actress. 1936: "Pension
Mamie," Mid-Western American.

DELAMARE, MCGiCY: Production manager and cast-
ing director, Standard International Pictures, Ltd., London.
b. Ireland, Oct. 17, 1898; e. University of Barcelona,
Spain, and Lycee of Montpellier, France, and studied
motor engineering at Regent Street Polytechnic, London.
Ran in motor engineering and first film work was to
study buildings. In 1922-23, made shorts and travelogues
for Patrick Heel, Australian Pictures, and after some
engagement with Stanley Lupino, became assistant director
for him. Latest films, "Cheer Up." "The Amateur Gentle-
man," "Guilty Melody" and, for present company, "Make
Up."

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, 10½ inches; brown hair and
eyes; w. 162 pounds; p. Katherine and Thomas 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 Précōcités." He entered pictures in 1923 and has
appeared in such pictures as "The Main Event," DeMille
production; "Frisco Sally Levy," "The Thirteenth Hour,
"Lonesome," "Foundation," "Adventures" First National; "Girl
from Woolworth's," "Around the Corner." (1930),
Columbia; "The Air Police," Sono-Ariff; "Hell Bent for
Frisco," Sono-Ariff. "Dancing Girls," Universal, Fox and
Deville, 1932; "Midnight Morals," Mayfair. In 1933:
"Elmer, the Great," First National; "Corruption," Impor-
tant; "The Important Witness," Tower; "Big Time or
Rust," state rights.

DELaney, JERE: (See 1936-37 Motion Picture
Almanac.)

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

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

DELANY, MAUREEN: Actress. b. Killkenny, Ireland;
black hair and blue eyes; p. father a physician; e. Domini-
can College, Dublin; Ireland, and Abbey School of Art. With them 16 years. In 1925 toured England with an
Irish company. Arrived in America in 1932. She has appeared in

DELaPLAM, W. B.: Sound director. In 1937: "No-
body Hurt and Crush." (See 1936-37 Motion Picture
Almanac.)

DE LA PLAZA & JuANIITA: (See 1936-37 Motion
Picture Almanac.)

DE La RoCHe, MAzo: Author. Wrote novel, "Jauna,"
Filmed in 1935 by RKO.

THE 1937-38 MOTION PICTURE ALMANAC

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DEMPSEY, TOM: (See 1936-37 Motion Picture Almanac.)
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 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 gun-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-throb or two. Set the storm warnings now—S. R. O.

4 THE RETURN OF RAFFLES
By Ratty 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 "in" 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, outstarring 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 cased for home viewing.

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 heroines. 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
## PARADE OF HITS!

### 16 SHOWMEN'S

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### 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.

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<th>No.</th>
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</table>

HIT stories make HIT pictures.


DEPEW, HAP: (See 1936-37 Motion Picture Almanac.)

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

DEPINE, NED E.: Vice-president, RKO Radio Pictures, Inc. b. Erie, Pa., September 19, 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 1910 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 which he held until 1924, when he brought to New York as one of three sales directors. In the fall of 1926 he went to First National as a member of the company's executive staff in charge of the southern circuit. In 1929 he went with 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 distribution representative at the exhibitioners' convention held 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 on October, 1932. Elected President, RKO Distributing Corp. on March, 1931, became director of MPTA, Dec. 1935. Became director of MPTA on Dec. 1935, became vice-president of RKO Radio Pictures, Inc., May, 1935, also became president of Pathe News, Inc.


DEPUE, BURTON W.: General manager of production and laboratory of Burton Holmes Films, Inc., secretary of Corporation, Chicago; m. Carolyn Olson; p. Mr. and Mrs. Oscar B. Depe; e. graduate, University of Wisconsin, Burton Holmes Films, Inc., 7146 North Ashland Avenue, Chicago, Illinois.

DEPUE, OSCAR B.: Vice-President and Manager, The Burton Holmes Films, Inc.; born Dec. 11, 1912; m. Elvira R. Holmes, Mar. 1, 1939; e. Upper Iowa University. Salesman and exhibitor. Associated with电影院, the American Pavilion, Chicago; Wabash Ave., Chicago, III. Started as lantern operator Burton Holmes, 1937; took up motion picture camera work for The Burton Holmes Lectures, 1937, and procuring the negatives and prints and building all cameras, projectors, and production of for first five years. During summers taking pictures, winters exhibiting them for The Burton Holmes Lectures, Inc., 1942. In 1915 began film production for the exhibition of The Paramount, Burton Holmes Travel pictures, which had an unbroken run for over 50 years. Since then, he has fixed his time to Burton Holmes Laboratory and Studios, and the manufacture of motion picture printing machines.


DERBY, ERROL HUNT: City and managing editor, Tribune, Greensburg, Pa.; b. Scranton, Pa., December 2, 1898; m. Chauncey and Florence Derby; e. high school, Grove City, Pa., 1916, Bucknell University, 1919. 1929, University of Oregon; University of Illinois. His father, Mr. Charles H. DePauw, is an administrative assistant in the Columbia University Conservatory of Music in film, 1919; m. Gertrude Muhil, has one daughter, Florence. Has done newspaper and magazine writing. Assistant theatrical manager, founded Greensburg Little Theatre in 1929. Is director of plays and musical productions with home or amateur talent.

DEERAN, 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, State college; Chippewa Opera, Opera Elusive. In "Old Ironside"; Paramount; Padre in "Rio Rita," RKO; "Call of the West" (1936), Columbia; "Golden Dawn" (1936). In "Romantic Love Before Breakfast," Universal.

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M. J. SIEGAL

REPUBLIC PICTURES

"THE WHOLE SHOW"
DELSAU, PAUL: (See 1936-37 Motion Picture Almanac.)

DESSÉZ, ELIZABETH RICHÉY: Writer and editor of motion pictures. Director of Public Relations, Beacon Films, Ltd.; b. and a. in the Shenandoah Valley, of Virginia and M. Francis; and a. in George A. Desert. 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 episodes on Saturday mornings at the theatre. The exhibitor became interested in the plan and children's matinees followed in New York City. Mrs. Desséz found herself in demand as a public speaker and George Klein gave her a place on his staff doing public relations work for Congress Pictures, produced by the Edison Company. During the World War Mrs. Desséz used her knowledge of motion pictures in selecting pictures with the motion picture division of the war work councils 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; a member of a committee formed by the section on intelligent cooperation of the League of Nations in General.


DE SYLVA, FRED W.: (See 1936-37 Motion Picture Almanac.)


DETFIE, JOHN: Associate art director. In 1937: "A Family Affair." MGM.


DEUTSCH, 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"
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"
DeVry sound-on-film projector unit and DeVry public address system; 1932 produced the DeVry sound record; 1931 produced the DeVry 16 mm. sound-on-film unit; 1934 produced the DeVry 16 mm. sound-on-film unit; 1935 produced the DeVry 16 mm. sound-on-film unit; 1935 produced the DeVry 16 mm. sound-on-film unit; 1935 produced the DeVry 16 mm. sound-on-film unit; 1935 produced the DeVry 16 mm. sound-on-film unit; 1935 produced the DeVry 16 mm. sound-on-film unit.

DEWAR, FRANK: Film editor. In 1930; "Fugitive in the Sky," WB. In 1937; "White Bondage," WB.


DEWEY, EARL: (See 1928-27 Almanac.)


DEZOFFY, LASLO: (See 1936-37 Motion Picture Almanac.)


DIAMOND DAVID: Associate producer, b. New York, Feb. 23, 1905; "Dean of the Brown Boys" and brown hair; "150 pounds; p. Solomon and Yetta Georges Diamond; e. DeWit Clinton High School, New York. In 1939: Associate producer of "Iwanoe," a feature of engineeringergie. Entered motion pictures in 1920 as exploitation man with Harry Behnchen. Organized Fox Films company in Germany, and brought to the United States such foreign films as "Le Million." The Brothers Karanovich, opened the first "Paramount" pictures in New York as foreign picture playhouse, and other similar theatres throughout the country. Organized Tobis company in America, in 1928, to make "Mussoini Speaks" for Columbia. In 1935: associate producer, "The Haven," "She Gets Her Man," for which he also collaborated on original story, and others, Universal.

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


DIBBLE, REDFORD H.: Managing editor. Daily Journal, Rapid City, S. D. b. Elsian, Minn. Feb. 21, 1906; p. Mrs. L. D. Lusk; e. attended Huron College; married and has one son. 15 years on Piney County Star, Beatle County Herald, Minneapolis Journal, Rapid City Journal, since October, 1926.

DICKASON, DEANE H.: Narrator and producer. In 1931 gave accompanying description for "Port O' Call" series, Monogram; produced and acted as narrator for "Polynesia" series, Principal Pictures.


DICKERSON, DENVER: Motion picture editor. Evening Gazette, Reno, Nevada, b. Carson City, Nevada, April 23, 1914; p. Denver S. Dickerson, former governor of Nevada; e. high school and attended University of Nevada.


DICKERSON, HOMER: (See 1936-37 Motion Picture Almanac.)

DICKERSON, MILTON: (See 1936-37 Motion Picture Almanac.)

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"
john h. auer  
director  
1937  
"A MAN BETRAYED"  
"CIRCUS GIRL"  
"RHYTHM IN THE CLOUDS"  
MUSICAL SPECIAL  
UNDER CONTRACT  
REPUBLIC PICTURES  

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 the best of city, advertising and exploitation for that company. With the merger of Metro-Goldwyn and Louis B. Mayer in 1924 he became advertising and exploitation director of advertising and publicity for Metro-Goldwyn-Mayer. He 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 Big Broadcast" and "Cavalcade." From "The Little Show," "MGM's House," and "In and About Hollywood," as well as other publications, he is one of the most significant figures in the development of the motion picture industry. He is the author of "Music," "Of the Saddest Men," and "Yours From Your Friend," which has been called "the best American piece of writing on the subject of Judy." He is the editor of "Hollywood Magazine," which he founded in 1936, and collaborated on music and lyrics "Under Your Spell," 20th Century Fox.

Dietz, MRS. MABEL: Secretary, Minneapolis Film Board of Trade since 1927. b. Indianapolis; e. American Academy of Dramatic Arts, New York. In 1916 appeared in pictures in New York City. Worked with MGM and Universal, making several pictures with King Baggott. Was with MPFA in the public relations department, with Fox Films and Courland Smith in the non-theatrical department.

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


Dillig, richard H.: (See 1936-37 Motion Picture Almanac.)


Dilley, Everett: Exhibitor, b. 51 years ago; married. Took over Grand Theatre, Minneapolis, about 17 years ago. For five years the house was operated by Publicis under an agreement with Dilley, but he took it back four years ago.

Dillon, Edward: (See 1936-37 Motion Picture Almanac.)


Dinerman, Edward V.: Director of advertising, publicist, advertising, RKO Pictures Corporation, in Cincinnati, Ohio; b. New York City, Xor, 2, 1896; e. Boys High School, Brooklyn, N. Y., and University of Wisconsin, 1929. Started in 1936, after college, as an 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; was a member of Corporazoni dello Spettacolo, President of the Institute Fascista di Cultura, Milan. Organized "La Mure della Risoluzione 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.

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 290
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 eyes; w 155 pounds; by aviation and dogs. Engaged in commercial art in Chicago and Kansas City, Mo., began in early 1919 for Pictorial Clubs, Inc.; 1923-25 produced Allie comedies, a combination of live actors and cartoons, for Winkler Pictures, Chicago; 1925 for Hal Roach, produced live and produced first 26 Oswald cartoons, 1927; began making "Mickey Mouse" cartoons in sound in May 1928; released through state rights until February 1936, through Columbia Pictures, including Silly Symphony Cartoons, releasing through Twentieth Century-August 1928, February 1936, he first colored Mickey Mouse, "Band Concert," in 1935 with Annette Funicello, best known for "The Tortoise and the Hare." In 1936 signed with RKO, "Three Orphan Kittens," a Walt Disney short, won the 1936 Academy Award for "The Country Cousin."

DITCHAM, S. F.: Executive, London. Experience in film renting dates back to early days, commencing with Hal Roach's first production and after Winkler Pictures, and with Gaumont Company, International, and First National Films, left that company to join European Motion Picture Co., when it merged into London Films, in March 1925, and afterwards became Universal Pictures, Ltd. Managing director, 1931-1936, when he joined board of General Film Distributors Ltd., at that time took over distribution of Universal films.


DIX, DOROTHY: Actress, b. Chicago, 23 years ago h. 5 feet 2 inches; blue eyes and light brown hair; w. 105 pounds; by aviation; attended Hardywood High School. Played feminine lead in "Toochy" comedies for Educational 1935. and in 1934 had leading role in stage play "9,000 To Go." at the Holliday Playhouse. Has appeared in a number of local stage productions, including 'The Ancient Art' and "Midnight Comedy." At the Belasco. She began her film career with the Christie Company in 1931. Appeared in second, "Drum Taps." With Supersnooper, "Bridegroom," "Babe in Wireless," "Buster Keaton," and "The Gold Ghost." With Buster Keaton. She alternates between stage and screen. is featured in Educational Studies, playing leads opposite Buster Keaton and Andy Clyde. In 1934, "Wheels of Destiny." Universal. In 1936, "Guns and Gunships." Republic.


DIXIELAND JAZZ BAND: In 1937: appeared in Universal short product.


DIXON, HARRY T.: Branch manager; b. Buffalo, March 2, 1893; e. public school; has two children. Theatrical performer; then opened vaudeville booking agency (Dixon and Sinden), supplying talent to theatres, cafes, restaurants etc. Managed theatres in Buffalo. Branch manager with Modern Feature Film Company, 1916. Salesman, Pioneer Film Salesman with Vitagraph, to RKO as city sales manager, then branch manager. RKO radio manager RKO 12 1927.


DOAN, RICHARD A.: Reporter, Post-Advocate, Alhambra, Cal.; b. Pratt, Kan., Aug. 18, 1910; p. Albert A. and Ida May Doan; e. two years Kansas University; married. For three and one-half years has been syndicating daily "D i o n," the Los Angeles Journal-World, Indianapolis, Manchester Mercury, and Pratt Tribune, Kansas papers. Police and city hall reporter of Post-Advocate past seven years.

DOANE, WARREN: Studio Executive, Producer, Director. b. Valley City, N. D., October 30, 1891; h. 6 feet; blue eyes; black hair: w. 200 pounds; e. high school: m. Alice Dorothea Bland; hobbies: fishing. Started with Rollin Film Co., 1914. General manager, Goldwyn. Later with the RKO Radio Pictures. In 1929-31. Comedy director and producer.

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

"THE WHOLE SHOW"

DOBSON, PHYLIS: Actress. r. n. Phyllis Ludwicz; b. April 25, 1917. Codly, Wy.; h. 5 feet 4½ inches; w. 110 pounds; blue eyes and blonde hair; p. non-professional; e. at Fresno. In 1935: "Eight Girls In a Room" Paramount. She married Alfred A. Doherity, non-professionals; e. at California. In 1935: "Under the Knick." Road to Reno.


DOODS, W. J.: (See 1936-37 Motion Picture Almanac.)

DODGE BROTHERS: (See 1936-37 Motion Picture Almanac.)


DOERR, GLYDE: (See 1936-37 Motion Picture Almanac.)


DOHERTY, EDWARD: (See 1936-37 Motion Picture Almanac.)


DOIGDE, ROBERT W.: Manager of departments of production, sound and non-theatrical of Educational. b. Rochester, NY; Jan. 12, 1898; Clara Manning Davies and Robert W. Dodige; e. High School of Commerce, Boston, Mass. Author and publisher of numerous books on Legerdemain. Collector of conjuring and occult literature. Prior to association with Educational Film Corp. of America, was assistant to and 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., Clarendon, Rutland and J. Seved with U. S. Marines during World War. Became assistant to Gordon S. White, director of advertising and publicity for Educational, in 1922, and continued in that capacity until 1939. Then became identified with Educational's instruction 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 ballroom "Invitation to the Waltz," Associated British Pictures.


DON, MARCUS: Composer, music publisher. Collaborated with Gus Kahn on words and music for Broadway musical comedies and popular songs. Collaborated on music for "Kid Millions," Goldwyn-UA.

KEY TO ABBREVIATIONS

b. - - birth m. - - married
div. - - divorce p. - - parents
e. - - education proc. - - professional
h. - - height r.n. - - real name
hy. - - hobby w. - - weight
SAM ORNITZ

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, BRIAN: Actor. b. Portadown, County Armagh, Ireland; h. 6 feet; chestnut brown hair and blue eyes; e. Cleveland, Ohio, and Johns Military Academy, Dayton, Ohio. Began to dance the Lafayette Eseeudri poses for Leyendecker, the artist. On stage in many plays and vaudeville, he was a "Porter." Was "On." The "Mikado." "Life Begin at 8:40," and others.

DONLEY, P. G.: Columnist. Evening Reeder, Amsterdam, N. Y. b. Amsterdam, N. Y., April 1, 1846; h. high school; has four sons. Was teacher of piano and courses in various colleges. Was editor of several New York cities until entering newspaper work. Started "Main Street" column in 1931.


DONNELLY, LEON: (See 1936-37 Motion Picture Almanac.)


DONOVAN, JOSEPH ORRIN: Arbiter, b. Timothy Daniel and Mary Katharine Donovan; e. St. Mary's College, Ohio; has one younger sister. Also theatre operator. Seven years impartial member of Joint Complaint Bureau, determining disputes between vaudeville actors and managers.

DONOVAN SISTERS: (See 1936-37 Almanac.)


DOOD, OSCAR A.: Art editor and Publicity Director, Loew's Theatres; b. Whiting, Ind.; married; e. high school. Newspaper reporter; feature writer; editor, dramatic and film editor. With Paramount one of first explicators. f. Lisbon, Cincinnati, Ohio, Balaban & Katz, Chicago and Detroit; Loew's Theatres.

DOOLHY, BILLY: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC
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"
year with Sun Jose, Cal., evening paper. With Everett News nearly four years, one and one-half as county correspondent. Handled theatre publicity and reviews, as well as courts and crime reporting.

DOONER, RICHARD: Cinema proprietor and president of Cinematograph Exhibitors Association, England, 1926; b. Eastwood, England, Nov. 6, 1871; married; h. golf and sports; father was James Dooner, well known in amusement world. Connected with cinema trade 40 years and is still independent exhibitor; a founder of Cinematograph Exhibitors' Association; chairman and managing director of Richard Dooner's Entertainments, Ltd., and associated companies.


DORA, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)


DORBANDT, ED: Exhibitor. Operating under name of Dorbandt Bros. 24 years; Dixie Theatre, Athens, Texas; b. Burnet, Texas, December 27, 1896; married; p. Mr. and Mrs. N. G. Dorbandt; s. high school; store clerk and U. S. Army; November 1, 1932, entered picture business at Athens, Texas, with brother, W. C. Dorbandt. For seven years rented building, now owning theatre.

DORBANDT, W. C.: Exhibitor. Operating under name of Dorbandt Bros. 25 years; Dixie Theatre, Athens, Texas; b. Burnet, Texas, July 30, 1899; married; p. Mr. and Mrs. N. G. Dorbandt; s. high school; was bookkeeper and electrical contractor. November 1, 1912, entered picture business at Athens, Texas, with brother Ed. Dorbandt. For seven years rented building, now owning theatre.

DORE, ADRIENNE: (See 1936-37 Motion Picture Almanac.)

DORITY, CHARLES: Actor. b. San Francisco, Cal.; h. 5 feet 10 inches; w. 172 pounds; brown hair and hazel eyes; d. Los Angeles. Stage career: vaudeville and dancing. Screen work with Fox, Sono-Rex, RKO. Bulls Eye Film Company, Universal, United Artists.


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


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

DORRAINE, LUCY: (See 1936-37 Motion Picture Almanac.)
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

"THE WHOLE SHOW"
DRED: Dub

1937-38 Motion Picture Almanac
Dublin, Ireland, 1889; h. 5 feet, 8 inches; brown hair and eyes; w. 145 pounds; p. Mary Duran and Thomas Duran, non-professional; m. Maria Ingle, professional; by, outdoor sports. Stage experience as headline for Ketch for several years; with Shubert's Slocum in New York, played comic and in Earl Carroll's "Vaudevilles," screened column. In 1933; "Duck Soup," Paramount; 1937; "Gridiron Fish," RKO. In 1938; "At the Opera," MGM. In 1936; "Song and Dance Man," 20th Century-Fox; "A Home at the End of the World." 


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


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

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

DUNCA, ARLETTA: Actress, b. New Orleans, La., December 21, 1914; h. 5 feet, 1 inch; w. 98 pounds; has blue eyes, brown hair; w. 120 pounds; m. Paul H. Ratner. 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.

DUNCAN, KENNETH: Actor. r. n. Kenneth Duncan MacLachlan. b. Chatham, Ontario, Feb. 17, 1906; h. 5 ft. 11 1/2 in.; w. 168 pounds; black hair, grey eyes; e. St. Andrew's College, Toronto and business college, later Royal School of Infantry, Wolsey Barracks, Lennox, Ont. Accountant, and stage actor before entering pictures in 1939, in which year he appeared in "Man From Wyoming," and "Derelegita for No Limit." (Paramount.) In 1935; "Shadow River" (A. S. N., Montreal); 1935; "Chasing Cross Road" (British Lion); and "Carnival." Appeared in "Under Cover" (MGM); "Cross My Heart" (B & D); "Make Up" (Standard International).

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

DUNCA, ROSETTA: (See 1936-37 Motion Picture Almanac.)


DUNCA, VIVIAN: (See 1936-37 Motion Picture Almanac.)


DUNCAD AND GORDY: (See 1936-37 Motion Picture Almanac.)


DULL, ORVILLE O.: Production manager, Fox studios, Hollywood; b. Lima, Ohio, April 25, 1890; p. George and Susan Dull, both teachers, Lima, Ohio. School and Ohio State University (short term); m. Velma Letter; has no children. Was an actor on the stage, and, in the follow of the business, he went to California, Company; was a soldier in France for three years; assistant manager for production of United Artists for two years. Assistant to W. R. Sheehan at Fox Studio for one year; acting general superintendent, Fox Studio, for six months; studio manager and production manager. Fox Studio, four years.


DUMOIS, MARIO ABRIL: "Adelante y Mundial," Santiago, Oriente, Cuba; b. Hanes, Oriente, Cuba. May 20, 1912; p. Eduardo and Eugenia Dumois; has one child. Student of philosophy and letters at the University.


DUNN, JACK: Actor. r. n. John Edward Powell Dunn; b. March 28, 1917, Lompouche, Wells, England; b. 6 feet 4 inches; w. 182 pounds; brown hair and blue eyes; p. Montclair, N.J., and served in the Army during World War II. Before entering pictures was a member of the British Boy Scouts, and received the Highest Honor in figure skating. Under contract to Universal.

DUNN, JAMES, A.: Actor. b. New York City, November 2, 1905; h. 6 feet; brown hair and blue eyes; p. Trinity Public School in New Rochelle, N.Y.; a stock and movie player. Before entering pictures was a member of the British Boy Scouts and received the Highest Honor in figure skating. Under contract to Universal.

DUNKE, RALPH: (with Edward East, known as Sisters of the Skillet.) In 1935: appeared in Educational short, "Lost.""Sisters of the Skillet." Republic.


DUNLP, A. R.: Managing editor and critic dramatic. Evening Independent, St. Peterburg, Fla.; b. Danville, Ky.; e. Miami, Ohio; is a graduate of St. John's University and from law school in 1921; and has two children. Practised law for a time in Danville, and then went to Mobile, Alabama, and worked for the Mobile Register. Was on the Courier-Journal of Louisville, Ky., for 12 years, and did some dramatic work with the Mobile Register. Is in Frankfort, Ky., in 1936, and wrote for the theatre. Has been in St. Petersburg and with the Evening Independent for 25 years.


DUNN, JAMES: Actor. b. New York City, November 2, 1905; h. 6 feet; brown hair and blue eyes; p. Trinity Public School in New Rochelle, N.Y.; a stock and movie player. Before entering pictures was a member of the British Boy Scouts and received the Highest Honor in figure skating. Under contract to Universal.

DUNN, JOSPHINE: (See 1936-37 Motion Picture Almanac.)

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

DUNN, WINIFRED: (See 1936-37 Motion Picture Almanac.)
DUNSTEAD, SHIRLEY: (See 1936-37 Almanac.)


DURkee, FRANK HAMILTON: Exhibitor. President, F. H. Durkee's Enterprises, Baltimore, Md.; b. Balti- more, Md., April 20, 1889; h. public schools and University of Maryland. Banking. Store show 1928 which developed to present circuit of 29 theatres; 18 in Baltimore, 1 in Havre de Grace, Md., and 1 in Annapolis, Md.


DURKIN, JAMES: (See 1936-37 Motion Picture Al- manac.)

DURKIN, MARY ANN: Child actress. In 1936: "These Three," UA.


DUTY, GUY: Designer. b. Cleveland, Ohio, August 4, 1886; h. 5 feet, 2 inches; brown hair and green eyes; w. 155 pounds; p. Schools; m. Bishop's School, St. Peter's School, Birm- ington; l. collecting antiques. Was a designer for the firm of George C. Helmdingler & Co. for 15 years, and later designed gowns for Miller's. Became fashion creator and designer for Fox early in July, 1931.

DUVAL, DIANE: Actress. b. n. Jacqueline Wells Brown; b. Denver, Col., August 20, 1917; h. 5 feet, 3 inches; w. 100 pounds; brown eyes, blond hair. Played child roles on the screen. Under contract to Universal and appeared in the serial, "Heroes of the West."

KEY TO ABBREVIATIONS
b. = birth
v. = divorce
p. = parent
e. = education
h. = height
r. = real name
hy. = hobby
w. = weight
DUVAL, HENRY: (See 1936-37 Motion Picture Almanac.)

DUVAL, JUAN: (See 1936-37 Motion Picture Almanac.)

DUVAL, LORAYNE: (See 1936-37 Motion Picture Almanac.)

DUVAL, PAULETTE: (See 1936-37 Motion Picture Almanac.)


DUVALL, HOUSTON: Branch manager, Columbus, New Orleans, La.; b. Poplarville, Miss., April 16, 1899; married; p. Mr. and Mrs. J. D. Duvall; e. University of Mississippi; Production manager, Crescent Iced Co. Assistant manager and booker, Robertson-Cole Distributing Corp. and F. H. O., December 22-26; salesmen, Liberty Specialty Film Co., December, 1926 to February, 1929; branch manager, Columbus, since February, 1929.


DVOVAK, GERALDINE: (See 1936-37 Motion Picture Almanac.)


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


DWAYER, BILL: (See 1936-37 Motion Picture Almanac.)

DWAYER, RUTH: (See 1936-37 Motion Picture Almanac.)


DUYER, BILL: (See 1936-37 Motion Picture Almanac.)


DYK, MIKE: (See 1936-37 Motion Picture Almanac.)

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

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

DYSON, K.: (See 1936-37 Motion Picture Almanac.)

DYSON, RUTH: (See 1936-37 Motion Picture Almanac.)

DYTOR, G.: (See 1936-37 Motion Picture Almanac.)

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

DYTOR, R.: (See 1936-37 Motion Picture Almanac.)

DZIGA, E.: Director. In 1936, "We Are From Kronstadt," Amkino.

EACOCK, ROBERT MIDDLETON: Censor, Oklahoma City, Okla.; b. Lafayette, Ind., February 3, 1886; p. Geo. J. and Ella M. Eacock; e. Lafayette public schools, Ulver Military Academy, Purdue University; m. Pearl L. Anderson, Ind., January 27, 1914, and has four children. Studied law, never practiced. Started in insurance business in 1916 at Lafayette, Ind. Moved to Indianapolis in 1919. With B. A. Richardson & Sons Agency. Re- signed in 1924 to work with his partners in the Motion Picture Almanac. From Indianapolis to Oklahoma City, under name R. M. Eacock & Co., from which he is still president; president, Fidelity Trust Deposit Co.; chairman, Board of Censors for 12 years and other civic bodies.


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


EARLE, MADELYN: actress, S. C., 17 years ago: h. 5 feet, 1 inch; brown hair and fair skin; v. smoker; a. slender; 70 pounds; brown eyes; U. of Nor- dahl of Nw Waybom. 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 Al- manac.)

EARLEY, JAMES: (See 1936-37 Motion Picture Al- manac.)


EASON, LORRAINE: (See 1936-37 Almanac.)


EAST, EDWARD: (with Ralph Dunke, known as Sisters of the Saloon.) In 1937: appeared in Educational short product.


EASTON, FRANK: (See 1936-37 Motion Picture Al- manac.)

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


EASTON, PHILIP: (See 1936-37 Motion Picture Al- manac.)


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 "Pollies" beauty and Earl Carroll featured her in one of his reviews. During this time she began to teach dancing and event- ually was made producer for Dillinham. She has pro- duced 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 the films "Miss America," "Peter and the Wolf," "Cuckoo." "Leathernecking," "Half Shot at Sunrise" and "Pittsiana." In 1935: "Dance, Girl, Dance," Chesterfield, and others.


EBSEN, BUDDY: Dancer, r. n. Christian Rudolph Ehren; b. Orlando, Fla.; p. Mr. and Mrs. C. B. Ehren; e. two years at University of Florida, pre-medical course; m. Ruth Cambrude, "Girl Friday" of Walter Winebrell. l. sailing. Skilled at father's dancing school. After going to college, went to Spain as a soda-jerker. Churns-boy in "Whooppee," then got sister Vilma place in "The Show charred in Cleveland. Returned to Florida, then back to Atlantic City at the Babette Club. As dancing team, joined Benny Davis' set. Returned to New York; in "Flying Colors." Went to Europe, to Monte Carlo. Returning to New York, joined the last Ziegfeld "Pollies." Went on five-week tour with Abe Laborstine, then appeared at Central Park Casino as featured act.
TED for 1937-38

Released thru UNITED ARTISTS
EBS—Ede


EBSEN, VILMA: Dancer. b. Florida; p. Mr. and Mrs. Ebbe; s. high school Orlo Daliana Orchestra, studied at father's dancing school in Orlando, Florida. In 1912, became a member of then-unknown Mary Pickford's company. In New York, began a tour with Florenz Ziegfeld, then, joined show "Whoopee!" with Ziegfeld, played in Cleveland. Returned to Florida, then moved to New York, joined Atlantic Club. In New York, joined Bud, and danced as team at the Babette Club. Joined Benny Davis act. Returned to New York; in "Flying Colors." Went to Europe, to Monte Carlo, returning to New York, joined the last Ziegfeld Folies. Played month in summer stock season. Rejoined Lyman, did a vaudeville tour, then appeared at Central Park Casino as featured act. On screen in 1935: "Broadway Melody of 1935," MGM.


EBY-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, W.V.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 1932-33 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. Serves as chairman for preparing committee appointed by Interstate theaters; also supervisor of films for Interracial National School Council; directs Better Films Department for W.C.T.U. group. In charge of special programs of pictures for PTA groups and members of Board of Education. Provides lists of pictures recommended for family shows. In charge of better film watch of Committee on Church Education.

ECKERT, HARROLD G.: 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, 1882; mar. Margaret Legg. Legitmate 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, and went to New England as assistant to general manager, Winfield Scheeler, President. Film Board of Trade, Chicago.

ECKHARDT, OLIVER: (See 1936-37 Almanac.)


EDDELS, BEE: (See 1936-37 Motion Picture Almanac.

EDDY, ARTHUR W.: Trade Journalist, b. Pawtucket, R. I. Worked on various New England newspapers both in daily and weekly field, motion picture editor of The Billboard: news editor of Exhibitors Daily Review; personal publicity man for many stars and author of a few produced scripts; formerly managing editor and now associate editor of The Film Daily.


EDDY, LOBBRAINE: (See 1936-37 Motion Picture Almanac)


THE 1937-38 MOTION PICTURE ALMANAC
Walt Disney's
MICKEY MOUSE and
SILLY SYMPHONY
PRODUCTIONS IN TECHNICOLOR
Released thru UNITED ARTISTS


EDINGTON, HARRY: In agency business in Hollywood: handling, among others, Greta Garbo, Marlene Dietrich, Tyrone Power, Barbara Stanwyck, Claude Rains, Erich von Stroheim, Bob Hope, Jack Benny, Oddly, Lawrence Tibbett, Joel McReo. He was formerly a recording manager with Metro-Goldwyn-Mayer. Married to Barbara Kent.

EDINGTON, JOHN P.; (See 1936-37 Motion Picture Almanac).


Gumont-British; "Boys Will Be Boys" "Goloshen."

"Two in a Town," "Don't Get Off My Foot."

Warn. British: "Public Nuisance No. 1."

Tell. "Where There's a Will."

"Widow."

"Sellar."

"Galsbhoub."


"Outpost," "Little America," "Millions in the Air."

"Peril of the Banquet," "Rose of the West," "Helpful Cafe."


EDWARDS, GEORGE C.: Projectionist. Warner Bros.: b. Toronto, Ontario, Canada, June 13, 1874; married: e. in Toronto and high schools; followed by several years on Upper Canada College, lanternist and lecturer, Hopkinson's Tours, photographer of travel material. Introduced motion pictures as part of travel lectures, 1897; In-
WALTER WANGER PRODUCTIONS

RELEASED THRU UNITED ARTISTS
EDWARDS, SNITZ: (See 1936-37 Motion Picture Almanac.)

EDWARDS, WALDO: (See 1936-37 Motion Picture Almanac.)


EDWARDS, MARCELLE: (See 1936-37 Motion Picture Almanac.)


EDWARDS, NEELY: (See 1936-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS

m. — married
w. — weight
m. — born
p. — parents
pro. — professional
n. — name
w. — weight
r. — birth
p. — parent
rt. — real name
rt. — real name

THE 1937-38 MOTION PICTURE ALMANAC
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

UNITED ARTISTS
AUBREY SCOTTO
DIRECTOR

"SMART GIRL"
WANGER

"THOUSAND DOLLAR
A MINUTE"
REPUBLIC

"FOLLOW YOUR HEART"
REPUBLIC

"HAPPY GO LUCKY"
REPUBLIC

REPRESENTATION
ORSATTI & CO.
KING VIDO

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)

ELSWORTH, E. O.: Manager and owner, Metropolitan Theatre, Iowa Falls, Iowa; b. Iowa Falls, Iowa, in 1867; m. Mary Corner in 1889; in entertainment from 1899 to 1913. In 1913 entered the motion picture theatre management business and was representative in Iowa, state legislature, five sessions.

ELMAN, HENRI: President, Capitol Film Exchange, Inc.; b. Cook County, Chicago, Ill., July 4, 1885; married; graduated from Northwestern University and New York School of Film; in 1929, transferred to Des Moines to assume management of the RKO office.

ELMAN, W.: Manager. Columbia Pictures of Canada, Montreal, P.Q., Can.; b. Montreal, P.Q., Mar. 20, 1903; married; e. public school and 2 years high school. Started with Famous Players Film Service, Montreal, 1918. In 1920, became a poster man for Famous Players; in 1924, sales manager. Left in 1924 to join Associated Exhibitors for 3 years; in 1927, returned to Montreal, and was associated with Universal as booker and was promoted to salesman; in 1928 won trophée and the Played and Paid Drive; returned to Montreal in 1929. In 1932, remained with Universal in that capacity until December, 1934; then left Universal and joined Columbia. Now manager Columbia Pictures, Montreal office.


ELSNER, MARIA: (See 1936-37 Motion Picture Almanac.)

ELSOM, ISOBEL: (See 1936-37 Motion Picture Almanac.)

ELSTER, ELSE: (See 1936-37 Motion Picture Almanac.)


ELSTER, ANIELKA: (See 1936-37 Motion Picture Almanac.)


ELLSMERE, EDNA: (See 1936-37 Motion Picture Almanac.)

ELLSBERG, COMMANDER EDWARD: (See 1936-37 Motion Picture Almanac.)


ELSWORTH, E. O.: Manager and owner, Metropolitan Theatre, Iowa Falls, Iowa; b. Iowa Falls, Iowa, in 1867; m. Mary Corner in 1889; in entertainment from 1899 to 1913. In 1913 entered the motion picture theatre management business and was representative in Iowa, state legislature, five sessions.

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ELSNER, MARIA: (See 1936-37 Motion Picture Almanac.)

ELSOM, ISOBEL: (See 1936-37 Motion Picture Almanac.)

ELSTER, ELSE: (See 1936-37 Motion Picture Almanac.)


ELTER, ANIELKA: (See 1936-37 Motion Picture Almanac.)


ELLSMERE, EDNA: (See 1936-37 Motion Picture Almanac.)

ELLSBERG, COMMANDER EDWARD: (See 1936-37 Motion Picture Almanac.)
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
came secretary and general manager of the first co-operative exhibitors’ group in Philadelphia, Exhibitors’ Booking Office. Later became assistant manager at World’s Fair in Philadelphia. Owned and operated state rights office for two years, then opened the Artists Exchange in 1931. Worked for the Motion Picture Theatre Owners of America for four terms. Boudin got out in 1932.


EMERSON, EMILIE: (See 1936–37 Motion Picture Almanac.)


EMERSON, RALPH: (See 1936–37 Motion Picture Almanac.)

EMERSON, TED: Manager, Omaha Theatre, Omaha, Neb. Assistant advertising manager, Tri-States Theatres, Nebraska Division: b. Grayville, Ill., June 30, 1892: p. Mr. C. O. Emerson; e. Kansas University, 1911; married. Was reporter, Nebraskans; Federal, Portland, Oregon. Advertising manager and publicity for Portland Picture Classics. Later a movie critic for the City News; Cedar Rapids, Iowa. In 1942, then a reporter for Paramount, Omaha theatre and New Omaha theatre.

EMERTON, PHIL AND BAND: (See 1930–31 Motion Picture Almanac.)


EMERY, AMORA: (See 1936–37 Motion Picture Almanac.)


EMERY, MARY: Actress. b. Monterrey, Mexico; h. 5 feet, 2 inches; dark brown hair and eyes; w. 115 pounds; p. San Juan Punx and Maximilian Casaro, non-professionals; e. San Antonio, Tex.; Girls school and at Lady. In the Lake.” Had studied acting and dancing in her chief hobby is art. Stage experience at the Writers’ club in Los Angeles. Has been in pictures for six years and appearing for the Stage in New York. Columbia in “Universal’s “The Millionaire,” “Divorce Ahead.” “Geraldine” and “Craie’s Wife.”


EMMECK, EUGENE H.: President, Golden State Theatre and Realty Corporation, San Francisco, Cal.; b. Two tub.: 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. birth
m. married
div. divorce
p. parents
e. education
prof. professional
h. height
r.n. real name
hy. hobby
w. weight

EPSTEIN, ADELE: Writer. b. New York, May 31, 1908; h. 5 feet, 1 inch; w. 102 pounds; e. graduated Barnard College, New York. Sang two recitals of coloratura music at Steinway Hall; two recitals at Town Hall; two concert recitals at American Theater during 1928-32. First radio broadcast 1929 over WGY to Commander Byrd at South Pole; radio soloist over WGBS and WINS. Member of Woman's ensemble over extended tour of America. Leading soprano with Charlotte Lund Opera Company, singing in Hensel and Greetel, Cinderella, Al Van Winkle, Cro d'Or in Puccinno. Author of several poems and texts used for songs now published by Schirmer's and sung by Maria Ruenke, Lily Pons, and others.

EPSTEIN, DAVID: Agent and Writer. b. Louis, Mo., July 21, 1886; h. 5 feet, 6 inches; sandy hair and blue eyes; w. 185 pounds; p. and G. Epstein; m. Margaret H. Wahn. Formerly associated with Universal as scenario editor, also produced Harry Carey feature films, Art Amsel and Jack J. Clark. Has directed short subjects and serials starring Eddie Polo, Helen Gibson, Garwood and others, and has been associated with Fox, supervising the writing of continuity. Has had under his jurisdiction such writers as Harvey Gates, Joseph Poland, George Pyper, Arthur Zelmer and others. Abandoned writing for screen, January, 1921, to become counsel of public relations for film persons.

EPSTEIN, JULIUS: Writer. Warner-First National; b. New York, Nov. 22, 1889; h. 5 feet 3 inches; sandy hair and blue eyes; w. 160 pounds; p. and G. Epstein; m. Margaret H. Wahn. Formerly associated with Universal as scenario editor, also produced Harry Carey feature films, Art Amsel and Jack J. Clark. Has directed short subjects and serials starring Eddie Polo, Helen Gibson, Garwood and others, and has been associated with Fox, supervising the writing of continuity. Has had under his jurisdiction such writers as Harvey Gates, Joseph Poland, George Pyper, Arthur Zelmer and others. Abandoned writing for screen, January, 1921, to become counsel of public relations for film persons.


ERICKSON, SAM: President, Epstein Theatres Company, operating six theatres in Omaha, Member and director MIPTO of Western Iowa and Eastern Nebras.


;

Ers— Est
ERSKINE, JOHN:
Kducator and writer.
Now
b.
York City, Oct. 5, 1879; p. James Morrison and Kiii^a
Jane Holiingswortli Krsttine; e. A.B., Columbia, lauu,
A.M.. 19U1, Ph.D., 1U03; U^.D., Norwich University,
1919; Lltt. D., University of Bordeaux, France. 19'<ia,
Mus. D., Eolllns Coliege, 1931; D. Ped., N. Y. State
Normal College, 193J; Mus. D.. Cornell College, 143r):
Mus. D., III. Wesleyan, 1935; L.H.D., Boston University,
1935; m. Pauline Ives, 1910. Instructor of English, 1903Oti; associate professor, 1906-09; Amherst adj. professor of
Chairman administrative committee, Juilliard School
of Music, 1927 -2y, pres. since 1U2.S.
Is also a member.
National Institute of Arts and Letters, Chairman, Army
Education Committee, A.E.F., 1918-19; educational director, A.E.F. University at Beaume, France, 1919.
Chevalier
de la Legion d'Honneur, France, 1919; Distinguished Service Medal. United States, lillSt. Uonorarv City of Beaune.
France, 1919. Clubs: Columbia University, Grolier, Authors
(president 1920-23, 1927-28, and 1929), St. Andrews Society,
ColTee
House.
Century Association.
Author of
"The Elizabethan Lyric," 1903; "Selections from the
Faerie Queen," 1905; "Actaeon and Other Poems." 1906:
"Leading American Novelists." 1909: "Written English"
with Helen Erskine, 1910; "The Golden Treasury." with
W. P. Trent, 1912; "Great American Writers." with W. P.
Tient, 1912; "Selections from the Idylls of the King," 1912;
"A Pageant In Honor of Roger Bacon," 1914; "The Moral
Obligation to Be Intelligent," 1915; "The Shadowed Hour,"
1917; "Democracy and Ideals," 1920; "The Kinds of
Poetry," 1920; "Collected Poems," 1922; "The Literary
Discipline," 1923; "Sonata and Other Poems," 1925; "The
Private Life of Helen of Troy," 1925; "The Enchanted
Garden,"
"Prohibition
and
1925;
"Galahad,"
1926;
Christianity," 1927; "Adam and Eve," 1927; "The De1928;
light of Great Books," 1928; "Penelope's Man."
"Sincerity,"
"Uncle Sam," 1930; "Cinderella''!
1929:
Daughter," 1930; "Unfinished Business," 1931: "Bachelor
Arts," 1933: "Jack and the Beanstalk," 1931; "Tristan
and Isolde," 1932; "Helen Retires," 1934; "Forget If You
1936.
Editor of Contemporary War Poems, 1914; books by
Lafcadlo Hearn; Interpretations of Literature, 1915; Appreciations of Poetry, 1916; Life and Literature, 1917; Talks
to Writers, 1920: Books and Habits, 1921; Pre-Raphaelite
and Other Poets, 1922. Co-editor: Cambridge History of
American Literature, 3 vols., 1917-19; Outline of LiteraNovel "Bachelor of Arts," screened by Fox
ture, 1923.
In 1936:
"Private Life of Helen of Troy."
In 1934.
story
"The President's Mystery," Re
collaborated on

ESMOND, Ai^NIE:

1873; h. 5 feet 10 inches; brown hair and gray eyes.
the stage since 1894; acted In London and America
Appeared in numerouf
Plays comedy and straight roles.
Britifh silent films.
Talkers Include: "The Outsider,"
27,

On

Officers' Mess," 1931. BIP; "Reserved
1931, Alexander Korda; "Stamboul," 1931,
1931. both for Paramount-British; "Men of
Tomorrow," 1932, London Films; "Sally Bishop," 1932,
Til Stick To You," 1933, both for British Lion; "The
Good Companions," 1933, Gaumont-Brltlsh; "Prince of
Arcadia," 1933, Nettleford-Fogwell; "It's a Cop," 1934.
B & D; "Private Life of Henry VIII," "Private Life of
London Films; "The Iron Duke." GaumontBritish; "Abdul the Damned," BIP; "Lend Me Your
Husband." "Gay Old Dog, ' Radio; "The Silent PassenD. On stage in
ger," Phoenix; "Escape Me Never," B

Hakim; "The

1931,

Ladies,"

for

Ebb Tide,"

&

Was Well," Columbia.

ESMOND, CARL:
BIP; "Invitation
In

tures.

19o7

:

Actor.
In 1935: "Blossom Time,"
to the Waltz," Associated British Pic"April Romance," MGM.

ESMOND, IRWIN: Appointed October 16, 1932 to
succeed James Wlngate as director of Motion Picture Divi10 Ramsey Place. Albany
sion, State Education Dept.
N. Y. b. Pittsdown, N. Y.. February 5, 1875; p. Warren
J. and Maria Esmond; e. Cornell University, Ph.B.. LL.B.
Practiced law in Ballmarried and has four children.
Assistant Law
ston Spa, New York, from 1899 to 1915.
Division, State Education Department, from 1915 to 1919.
Director, Law DiChief of Law Division, 1919 to 1922.
vision, 1922. to October 15, 1932.
;

ESMOND,

of

JILL:

Actress,

England,

London.

b.

Jan

1908; blue eyes and brown hair; p. her father.
is a playwright; her mother, Evt Moore,
an actress on the English stage; m. Laurence Olivier,
She has appeared In the following
stage and screen player.
"Mary, Mary,
jtage plays: "Peter Pan," "Pollyanna,"
Under long
Quite Contrary," "Hay Fever," and others.
Radio, appeared in 'Ijadies of the
term contract to
British.
In 1934 appeared on the New York stage in
"The Green Bay Tree" with her husband.

uary

26,

Henry V. Esmond

RKO

public.

ERWIN,

BILLY:

(.See

1936-37

Motion

ERWIN, HOSE:
night

Mary,"

MGM:

"Quality Street,"

Interior decorator.
"Little Women,"

In 1933:
Radio.
In

ESMONDS,

Al-

Picture

ELSIE:

"Camille,"

1936:

In

Actress.

MGM.

manac.)

"Mid1937:

RKO-Radio.

ERWIN, JOHN: (See 1936-37 Motion Picture Almanac.)
ERWIN, STUART: Actor. b. Squaw Valley. Fresno
County. Cal.
h.
5 feet, 9 inches: light brown hair ami
greenish eyes; w. 165 pounds; p. Martha and S. A. Erwln,
non -professionals: e. Porterville Union high school and
University of California; m. June Collyer.
Appeared In
"This Thing Called Love," Pathe; "Men Without Women,"
Signed a contract with Paramount. Then was
in such pictures as "Young Eagles," "Dangerous Nan McGrew," "Love Among the Millionaires," "Playboy of
Paris."
"Only Saps Work."
"Along Came Youth."
"Face In the Sky," Fox; "The Crime of the Century."
"Day of Reckoning." "Going Hollywood," MGM; "Before
MGM; "Stranger's Return," "Chained," "The Band Plavs
On," MGM: "Bachelor Bait," RKO; "The Partv's Over"
Columbia.
In 1935: "After Office Hours," MGM.
In
Quiet," "Women Are Trouble." "All American Chump."
MGM; "Pigskin Parade," 20th Century-Fox.

ESPINAL, LUISA: Actress. In
a Woman," Paramount.

1935 appeared in "Tl»'

Devil Is

ESPY, REEVES: Associated with Samuel Goldwyn.
Formerly
United Artists Studio.
and Fox West Coast Theatres.

Skouras

with

Inc..

Brothers

;

1889: h. 6 feet. 1 inch: brown hair and brown eyes: w.
200 pounds: e. Williams College. Willlamstown, Mass.;
married.
Well known In the industry through his association with First National, Universal and Pathe.

ESTABROOK,

(See

1936-37

Actor.

In

1935:

"La

ESCUDERO, VICENTE:

THE

330

20th

19

Dancer.
Century-Fox.

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In 1935:

M O

b.

KEY TO ABBREVIATIONS
b.

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div.
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m.

divorce

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education

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Crlse

Finle," Nero Films.

Romance,"

Producer.

Motion Pic-

Almanac.)

ESCOFFIER. AUL:

and

Writer

Feathers," "Shopworn Angel," "Street of Chance." "The
"Bad Man."
"Hell's Angels," "Kismet,"
Virginian,"
"Woman Hungry," Cimarron," "Bill of Divorcement,"

e.

ESMELTON. FREDERICK
tore

HOWARD:

m. Gretcheii
Detroit, Mich., e. Detroit and New York.
Stase
tennis.
golf,
sports,
Dale, non-professional,
hy.
experience in New Y'ork and London, writing. actinR.
Screen plays and adaptations indirecting, producing.
clude:
"Dressed to Kill," "Forgotten Faces," "Four

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PICTURE

ALMANAC


development division, Fox Film; research and control physicist, Deluice laboratories. Member, Optical Society of America; Fellow, Optical Society of Motion Picture Engineers; American Academy for the Advancement of Science; Mem-
ber Royal Photographic Society of Great Britain. Address: 913 Maple Park, Rochester, N. Y.

EVANS, REX: (See 1936-37 Motion Picture Almanac.)

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

"EVE": (See 1936-37 Motion Picture Almanac.)


EVANS, HAROLD W.: Loew's Theatre, St. Louis, Mo.; b. New York City, May 31, 1886; married and has two girls; e. New York University, 1917; Army 1917-1919. Legal and real estate in Florida. With Loew's since 1926, at Memphis, Tenn., Norfolk, Va., Kansas City, Mo., Rich-
mond, Va., Atlanta, Ga., St. Louis, Mo., since 1936.


EVERETT, H. H.: Southern division manager, Republic. Started in business in 1915 with Mutual Film Co. under Arthur Brothers, remained with this through various companies until Nov. 23, 1936, when he became associated directly with Republic Pictures.


EVIDON, MEL: Branch Manager, b. Minneapolis, Minn., March 13, 1901; p. Mr. and Mrs. Harry Evidon; e. Minneapolis; married. Joined Paramount advertising sales department in Minneapolis; two years in Omaha, same capacity. Advertising sales manager in Minneapolis, after short time at Columbus, Ohio. Joined sales force, and in 1930, was assigned to same salesman, Columbus, Mary 1, 1935, to Des Moines as branch manager, Columbia.


EYSSELL, Gus, S.: Secretary and assistant managing director, Pathé Music Hall Corporation, b. Kansas City, Mo., Nov. 6, 1901; p. William and Lulu S. Eysell; e. public school and Central High School, Kansas City, Mo., Began at Iris Theatre, Kansas City, 1918, while attending high school. In February, 1920, treasurer of Newman Theatre for Frank L. Newman. In 1922 man-

EYTON, FRANK: Writer. Lyrics, "Marry Me." GB. In 1931: "Sunshine Sadie," Gainsborough; "Man of May-

EZELL, CLAUDE C.: Independent Distribution Exec-
utive. 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 man-
ger for Second Features. Joined Warner Bros. several years ago, occupying the post of Southern and Western sales manager. In December, 1928, he was promoted by Samuel H. Morris, from general sales manager for the company. Resigned from Warner Bros., on Nov. 13, 1931. Now in exhibition and distribution, operating the in-
dependent 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.

EZELL, JOHN T.: Manager, Universal, b. Mexia, Texas March 17, 1896; e. high school; married. With General Film Company, July 11, as salesman one year; manager Houston, Texas; Oklahoma City; New Orleans; George Kleene, Branch manager, Atlanta; Selznick branch manager, New York; Branch manager, Paramount; Branch manager, Universal, Atlanta. Now manager, Uni-
versal Film Exchanges, Inc., 105 Walton Street, Atlanta.

F

duction.

FACCINETTI, REVEREND P. VITTORINO: (See 1936-37 Motion Picture Almanac.)

FAGAN, BARNEY: (See 1936-37 Motion Picture Al-
manac.)


FAIN, SAMMY: Writer. In 1933 collaborated on songs and lyrics, "Moonlight and Pretzels," Universal; "Foot-
light Parade," Warner. In 1934: With Irving Kern wrote music and lyrics for "Fashions of 1934," First Na-

FAINSILBER, SAMSON: (See 1936-37 Motion Picture Almanac.)

FAIR, ELINOR: (See 1936-38 Motion Picture Almanac.)

FAIR, FLORENCE: Actresses. b. New York, 37 years ago; married Klopfer and Ulloa and Cary Grant and un-
er; "In Callente," "ਸਾਹਿਬ ਬਾਂਨਾ ਸ੍ਰੀ," "The Freshman Love," Warn-

THE 1937-38 MOTION PICTURE ALMANAC

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

FARNUM, RALPH G.: Business manager and agent for theatrical artists, writers and directors; offices in Hollywood and New York. b. Dayton, Ohio, Feb. 8, 1900; h. 5 feet, 8 inches; dark brown hair and blue eyes; w. 160 pounds; b. Boston, Mass.; by. baseball and football; married. Stage career for B. F. Keith interests in middle west, then was franchise agent for Keith and Orpheum vaudeville circuits, until pictures were expanded to include representation of dramatic and musical comedy artists. Operated Hollywood offices in 1924. Has number of motion picture, stage and radio stars under contract.

FARNUM, WILLIAM: Actor. b. Boston, Mass., July 4, 1876, p. Adela Le Gros and G. D. Farnum, professional actors. First important appearance at age of 16 with a troop of Shakespearean players headed by Edwin Ferry, the tragedian. After a tour in the States for B. F. Keith interests in middle west, then was franchise agent for Keith and Orpheum vaudeville circuits, until pictures were expanded to include representation of dramatic and musical comedy artists. Operated Hollywood offices in 1924. Has number of motion picture, stage and radio stars under contract.

FARO, NINETTE: (See 1936-37 Motion Picture Almanac.)


FAZAN, ADRIENNE: (See 1935-37 Motion Picture Almanac.)


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

FEARS, PEGGY: Actress, b. New Orleans, La.; h. 5 feet, 3 inches; w. 106 pounds; brown hair, brown eyes; e. Dallas High and St. Mary's Finishing School, Spence School for Girls in Manhattan. On stage in "Child of Manhattan," "Music In The Air," "The Divine Moment" and other pictures. Signed Fox Film contract. In 1935: "Lover, Fox."


FEDERMAN, HARRY A.: President, Mentone Productions, Inc., 152 West 42nd Street, New York City; e. New York City; e. 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 City for 15 years. Last year assigned as district manager for RKO. Member Grand Juror Association and Jewish Theatrical Guild.


FEDOR, TANIA: (See 1936-37 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; e. working in the air conditioning business. In 1936-37 with Electric Steel Company; Theatre Equipment Company, Minneapolis, Arctic NoAir Conditioning Corporation; Kooler Air Engineering Corporation; United States Air Conditioning Corporation.

FEIST, FELIX E.: Director, b. Felix Elisson Feist; b. New York City, Feb. 28, 1896; h. 5 feet, 11 inches; black hair and brown eyes; w. 169 pounds; p. Felix F. and Bertha F. Feist; e. Amherst College, Columbia University, married; br. photography and golf. Was film salesman, MGM; newsreel cameraman, International News; associate producer, Burton Holmes Travelogues, MGM, 1930; director of tests, MGM, 1931-35. Directed "The Deluge," RKO; "Hand in Hand," Fox, 1934; "My Grandfather's Clock," MCM, 1931.

FEIST, FELIX F.: Died April 15, 1936. (See 1935-36 Motion Picture Almanac.)

FEIJOS, PAUL: Production supervisor and director, b. Budapest, July 18, 1895; 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. Did French and German versions of "The Big House." In September, 1931, went to Paris to direct for Lumetram, with rake, a State Supervisor. In 1931: directed "Fantomas," Du World.

FELD, FRITZ: (See 1935-37 Motion Picture Almanac.)


FELIX, SEYMOUR: Director, o. New York City, October 23, 1892; h. 5 feet; w. 114 pounds; m. has one daughter, tap dancer. Made his stage debut an amateur at the age of nine. At the age of 15 got a

KEY TO ABBREVIATIONS

b. . . . birth      div. . . . divorce
m. . . . married  p. . . . parent
a. . . . education  pro. . . professional
h. . . . height    r.n. . real name
hy. . . . hobby    w. . . weight
FELLOWS, ROBERT: (See 1936-37 Almanac.)


FENDL, HARLAND: Manager. Warner Brothers' Sherman Theatre in Chillicothe, Ohio. b. Chicago, Ill.; e. graduated from Cleveland grammar and high school; married. Three years feature writer and assistant dramatic and movie editor on Cleveland Plain Dealer, followed by ten years in radio fields of public relations exploitation in New York and Cleveland. Operator of summer stock at Hanna Theatre, Cleveland, for several seasons. Returned to first love, newspaper work, as columnist and photo play editor of The News. In 1935 became manager of the Warner theatre.

FENDER, WILLIAM JOSEPH: Ship's superintendent, Universal, b. Fairbury, Neb., Nov. 15, 1911; h. 5 ft., 8 1/2 in.; w. 176 pounds; p. Mary M. and Wm. H., baker; e. attended high schools in Chicago and St. Louis. LeBlanc and has two children. Before becoming superintendent at Universal, was associated with A.T. & S.F. Ry., Junior News, Famous Players, Air Sea Line, Lasky, Paramount, F. Metro Film, RKO-Pathe; Robertson-Cole, and Chas. R. Rogers.


FERNAREZ, ESTHER: Actress. In 1936: "Ala en el Rodeo," Universal: "La Reina del Hid Ranch," Basta-
mente y de Fuentes, A. en 1°.


FERGUSON, AL.: (See 1935-37 Motion Picture Almanac.)


FERN, FRITZI: (See 1930-37 Motion Picture Almanac.)

FERNALD, JOHN: Writer. In 1937: collaborated on screen play "The Dominant Sex," A.H.

FERNANDEZ, EMILIO: Actor; b. Hondo, Chihuahua, Mexico, March 26, 1914; h. 5 feet, 11 inches; black hair and black eyes; w. 176 pounds; p. non-professional's: a: Artillery Technical School and Military College, Mexico City; chief hobby is folding. Was army officer, Mexican Federal Army. Appeared in "Janitrou," "Cinematograf MIXTECA, S. A.

FERNANDEZ, FRANCISCO: Publisher and writer Argentine, b. Vivero, Lugo, Spain, Sept. 10, 1888; black hair and brown eyes; e. high school; married. Was publicity agent and newspaperman. Founder of "Clines," Associated Newspapers, 1912. In 1916 founded La Película, showbusiness publication.

FERNANDEZ, JORGE: Art director. In 1930: "Alla en Rancho Grande" (There in the Big Ranch), Basta-
mente y de Fuentes, A. en 1°.

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

FERRA, MARGOT: (See 1936-37 Motion Picture Almanac.)
A DECADE OF PROGRESS IN ONE YEAR
FORGING CONSTANTLY FORWARD

FERRARI, A.: Player. In 1936: "Cavalry". UA.

FERRETTI, JULIUS J.: Eastern representative, United States Air Conditioning Corporation; b. Milan, Italy, May 15, 1899; s. University of Missouri; married. Was in Italian army four years during World War, Captain of Artillery, 1917-1919; efficiency expert Black and White Cab Company; 1929-1930, Judge and Match Corporation. 1925, general manager Aeroclectron Corporation; 1928, president of Imperial Air Corporation, and with exception of a few months with Carrier associated with United States Air Conditioning, successor to Koken-Aire Engineering.

FERRI, ROGER: Editor. "New Dynamo." 20th Century-Fox Film house organ. Head of sales promotion department, and the S. H. Kent Drive publication (July-December). b. Providence, R. I., Nov. 9, 1896; educated at schools from there, one year Brown. Quit to become reporter and special feature writer for various newspapers, business manager and advance agent with various shows and Forpaygo Bros. circus. Entered motion picture field as news editor Exhibitors' Trade Papers. Joined Fox Film 1924. Then exploitation representative, Central-Midwest States.

FERRIS, AUDREY: (See 1936-37 Motion Picture Almanac).


FEUSIER, NORMAN: (See 1936-37 Motion Picture Almanac).


FIDLER, JAMES M.: Writer. b. St. Louis, Mo., August 24, 1909; h. 5 feet, 10 inches; light brown hair and blue eyes. Graduated from William Portman Fidler, non-professionals; c. Central High School, Memphis, Tenn.; hobbies include golf, bridge, swimming, tennis and golf. Writing for fiction magazine, motion picture fan publications and motion pictures. Radio.


FIELD, BEN: Actor. b. England; h. 5 feet 4 inches. On English stage since 1917 and has also played in America. In British silent since 1914, and many talks 


FIELD, ROWLAND: Journalism. b. Brooklyn, 1897; n. Mr. and Mrs. Chas. M. Field; e. graduated in 1916 from Friends School, Brooklyn. Has been with the Brook- lyn Times and Times for ten years. Worked for E. P. Dutton and Company, The Brooklyn Daily Earie, Beninin Arms Company, Shamus-Boardman Publishing Company, and with several advertising and publicity concerns. Has recently been doing play reading for several motion picture houses for transcription and editor, Brooklyn Times and Variety.


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

FIELD, VIRGINIA: Actress. r. n. Margaret Cynthia
VICTOR SCHERTZINGER
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.)

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

FINLEY, HUGH: Stage publicity manager, Gau- nard-Pittsinger Corporation; b. June 24, 1867; mar- ried; in army 1914-18; then joined civil service; to Pathé French, 1924, to amalgamation (since disbanded); with First National; then with Special Screen Corporation, Press rep- resentative, subsequently publicity manager (1929); became studio publicity manager in 1932.


FINEBERG, EMMALINE: Secretary, Pittsburgh Film Board of Trade; b. Pittsburgh, 1886; e. Brush ton Public School and Schenley High School. In 1923 joined Pittsburgh 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 her duties. Now works for MGA Exchange as secretary to office manager. Was appointed secretary of Local Code office, April, 1935, and continued until June, 1935, when Code was voided. Since has been secretary of Pittsburgh Film Board of Trade.


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


FINK, LOUV. Motion picture editor. New York News Bureau Association, New York City; b. Carlstadt, N. J.; d. Louls and Bertha Fink; e. E. Rutherford High School, Duke University, New York University, where he was a student in the course of study. 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.

FINKELSTEIN, AL: Evergreen State Amusement Corporation Seattle; Executive Vice-President; b. San Francisco; c. August 15, 1890; mother, Frances W. Attache, Francis; married. Operated suburban theatre in Portland, Oregon. Film salesman, 1916-17; managed theatres in Portland and Seattle. Attorney; Film buyer and theatre management, 1918-25. Bulitt Aralon Theatre, Seattle (Associated Theatres), 1926-27; returned to Seattle in 1928. Formed Forx Pacific Theatres, of which he was president and general manager, 1935; secretary-treasurer and manager of Evergreen State Amuse- ment Corporation operating 28 theatres in Oregon and Washington. Born in 1918; married. Former first vice-president of Multnomah and Rainier Theatres Corp.


FINLEY, MARK: Humorist, city news staff reporter. Los Angeles Times, Cal.; b. Flagstaff, Ariz., July 5, 1907; p. S. L. Finley; e. University of Arizona; m. Martha Ford Mogul, July 3, 1887. Editor, Times Daily Citizen, Arizona, four years. Or- ganized Tucson Little Theatre in 1933 and was first president (300 members) of Board of Trade and show road experience.

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.

FINN, JAMES: Journalist, International Projectionist; b. Hartford, Conn., September 1, 1904.


FINNEY, W. A.: Circuit District Manager. Left outdoor billboard field some twenty-five years ago, began theatrical career with the Loew Theatre, New York, and thereupon joined Loew organization as an assistant house manager in Michigan; working for Loew's, Inc., various locations in New York, and then, became district manager on the East Coast. In 1920, joined Loew organization as an assistant house manager in Michigan; worked for Loew's, Inc., various locations in New York, and then became district manager on the East Coast. In 1923, he was made assistant to the vice-president of Loew's, Inc. and became the assistant manager of Loew's, Inc. from then on. During this period, he was prominent in theatre business in Atlanta. Now district manager with territory including Ohio, Missouri, Indiana, Illinois, Michigan, Georgia, Alabama, and Florida. Clubs: Loew's, Inc., Manager's Club of the Motion Picture Organization of America, Atlanta chapter, and the Motion Picture Managers Association. In 1936: "Big Business," Farmand and Wirth, and "Song of the Gargoyle," Warner. In 1937: "Headline for the Governor," GN.


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

FINSTON, NATANIEL: Head of the Music Department, Metro-Goldwyn-Mayer Pictures, b. New York City, February 24, 1885; h. 5 feet, 9 inches; brown hair and gray eyes; w. 170 pounds; p. Philip and Lena Finston; c. public school graduate and College of the City of New York; violin: Elin and Sam Franko (Instructors), piano and harmony, E. Farki; composition and orchestration (Pietro Floridita, Inc.); m. Frances R. Finston; has two daughters, twins. Member of the Russian Symphony, New Symphony, New City Symphony, New York Philharmonic, New York City; Boston Opera; conductor and musical director of Radio Theatres, New York, 12 years, organized the first orchestra of the Capitol Theatre, New York (musical director); musical director of the Chicago-Pittsburgh, Chicago-Chicago and Keith-Kauffman, Kansas City, three years, five years, with theatre department of Paramount-Publix theatres, New York (three years); with the Paramount production department, West Coast studios; musical talent, recording, synchronization, etc. In 1935: musical director, "The Big Broadcast of 1936," Paramount; "The Last of the Paruns." MGM.


FISCHER, B. K.: Owner and manager of Mozart, Lincoln and Alamo Theatres, Milwaukee, Wis.; e. German, 1896; m. p. mother; e. public school; married. Was vaudeville performer and musician. Started as singer and lecturer on motion pictures in 1901. Operated first motion picture theatre in Manitowoc, Wis., 1901-1908, then moved to Milwaukee and worked as a singer and musician until 1911. Built and operated Mozart Theatre, and managed Juneau and Park Theatres. Conducted and managed Milwaukee Film Exchange, also Super Attraction Film Company. From 1915-1921 concentrated on theatres, and now owns, manages Alamo, Mozart, and Lincoln Theatres, Milwaukee. Was one of the organizers of the Exhibitor's League of America in 1912, and has always been active in association matters since. In 1935: became director of Independent Theatre Owners Protective Association of Wisconsin and Upper Michigan.


FISCHER, MARGARETA: (See 1936-37 Motion Picture Almanac.)

FISCHER, CLYDE, DR.: Curator, American Museum of Natural History; b. Sidney, Ohio, May 22, 1878; p. Harrison Jay and Amanda Fischer; e. A.B., Miami University, Oxford, Ohio; F.D., Johns Hopkins University; L.L.D., Miami University; married. Has made exploratory talks for films for fire and water, among them U.P.A., Fox, and Splo. In 1933 handled the explanations in the Audio Productions short product, "Butterfly," "Seed and Soil," "To Be Scared" and others.


FISHER, FRED: (See 1936-37 Motion Picture Almanac.)

FISHER, GLORIA: (See 1936-37 Motion Picture Almanac.)

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

FISHER, HOWARD: (See 1936-37 Motion Picture Almanac.)

FISHER, MOLLIE: (See 1936-37 Motion Picture Almanac.)

FISHER & HURST: (See 1936-37 Motion Picture Almanac.)


BUD BARSKY
PRODUCER

EUGENE FRENKE
Producer

GRAND NATIONAL STUDIOS


FITZGERALD, W. F.: Actor. Fox Studios unit business manager; b. 1902; e. Chicago; m. 1933; was married. Was road manager and treasurer John Cort Productions; Perry Williams Circuit Theatres, New York. With Fox Williams Circuit Theatres, New York; adventure; in 1934; with Metro Nostalgia Productions; Samuel Goldwyn Productions; Thomas H. Ince, 1917.


FIX, PAUL: Actor. b. Dobbs Ferry, N. Y., March 13, 1902; h. 6 feet; brown eyes and hair; w. 150 pounds; p. Louis Walz and William Fix, non-professionals; m. non-professionals; e. Columbia; among stock companies in the eastern states for two years, also in the following New York companies: "Sam McCarrie," "The Lady," "Lady Frederick," "The Tavern," "Sex," "Chicago," "Burllesque," "On the Spot."
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"
THE 1937-38 MOTION PICTURE ALMANAC

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Fletcher, Dorothy: b. Oxford, England; h. 5 feet, 4 1/2 inches; brown hair and gray eyes; w. 110 pounds; e. R. Anne's school in England. Started with stage experience in "Lady Be Good," "The Second Man," and others. Writes sketches and short stories. Worked the stage with the "We Go to Hell" which was filmed by Paramount. Joined Paramount writing staff in New York and became associate producer there.


Fleischer, Jack: "Loew's" Theatre, Akron, Ohio; b. Newark, N.J., Dec., 1893; e. graduate of public schools. Usher, treasurer, manager of theatre and of road shows (Ohio Motion Picture Corporation and American Burlesque Association), member of Players-Lasky and Kaden-Clark. Entered into motion picture field with Fabian Theatres, later the Stanley-Fabian Theatres, joining this line in 1919, Dec. 14, 1928.


Flickwir, A. H., Dr.: Director. Public Health and Welfare, 310 W. 16th Street, Fort Worth, Texas; b. Beardstown, Illinois, Aug. 9, 1879; e. graduated from the University of Illinois, University of Pennsylvania, M.D. degree, 1901; graduate of the Institute of Health Practice; training in mental diseases; three years Medical Corps, U. S. Navy; present specialty, public health; member of Professional Men's Club of Fort Worth, Texas; director, public health and welfare, City of Fort Worth Texas, since May 15, 1925; member, American Association of Social Workers; American Association of Public Welfare Officials; American Public Health Association; American Medical Association, International Society of Medical Health Officials. The city ordinance names the Director of Public Health and Welfare as chairman of the Board of Censors.

Fliigelstone, Theo H.: Executive, b. Cardiff, 1895; served in war and gained Milliary Cross; joined Serrills Exclusives as managing director; South Wales delegate to RIs in 1928-30; took over control of Lewisham Hippodrome, London; managing director of T.H.F. Theatres, and Warner Bros. Amusements; Past chairman of London and Home Counties branch of National Exhibitors Association. 1930: president, CEA.


Flinn, John C.: On editorial staff of Variety, b. Evanston, Ill., May 6, 1887; married and has two children. Entered motion picture field in 1914; has the capacity of publicity manager of Jesse L. Lasky Feature Play Company and Film Company, and was in charge of James W. modules, "Col. "The Covered Wagon" in the United States, London and Paris. Left that position 10 years after his entry into the business as the vice-president and public relations manager of advertising and publicity of W. W. Hollandson 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 and vice-president and director of Cinema Corporation of America and vice-president and director of Ceil B. DeMille Pictures Corporation. Upon the merger of the P.D.C. and Pathé 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. 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, 1925 and 1935, Younger Commandery, No. 47, K. T., and the Shriners Lodge, No. 900, A. F. & A. M., and the National Vaudeville Artists. Was executive secretary of the Code Authority of Motion Picture Industry. General manager, Pickford-Lasky.


Flippen, Jay C.: Actor. b. Little Rock, Ark.; h. 5 feet; brown hair and blue eyes; w. 160 pounds; e. public schools, Little Rock, University of Arkansas; by. dogs, horses and golf. Left college to go with A. L. Fields Apartments, San Francisco. Bert Willard's first break, using burnt cork; appeared in a number of Shubert shows, Placed in Artists and Models, "Great Temptation."


FLORES, DIAZ: (See 1936-37 Motion Picture Almanac.)


FLOUNRNY, RICHARD: Scenario, Hal Roach Studios. b. Phil., 1909; 5 ft., 6 in.; brown hair and brown eyes; w. 150 pounds; p. Chest and Eva; e. high school. Joined minstrel show, then became a minstrel singer. Played in motion pictures on rewrite play, including "Come What May," "Here Comes the Groom," screen play "Mister Cinderella," "General Spanky," "Pick a Star," "Riding on Air." in 1937-38 MOTION PICTURE ALMANAC.

FLOYD, CARL: Branch manager, Republic, Atlanta, b. Atlanta, Ga., October 31, 1918; married: p. A. B. Floyd, b. high school; and s. "Department Store." With A. G. Grohnebug Greetings since 1925, now Republic.

FLYNN, EDDYTHE: (See 1936-37 Motion Picture Almanac.)

FLYNN, ELINOR: (See 1936-37 Motion Picture Almanac.)

FLYNN, EMMETT J.: (See 1936-37 Motion Picture Almanac.) Died June 3, 1937.


FLYNN, HAZEL E.: Publicity Director, Radio City Music Hall, New York. Formerly, under pen names, Hazel Flinn and Rob Keel, was a motion picture critic, editor and columnist, Chicago Evening American, Chicago, Ill., c. 1917; also, "Mr. and Mrs." Chicago Tribune, and Christine Bruce Flynn; a. graduate Eugene Field Grammar School and Lake View high school, Chicago, Ill., two years; s. of John and Charlotte Flinn. Has not married. Granddaughter of an Indiana newspaper man. Started in newspaper work as extra and then in panel drawing Company and eventually was placed in the scenario department. Left to become secretary to the late James R. Quirk, who directed the newsreel's activity material used on Shell Chateau and other hours. Clubs: member of New York. Club and others.

FLYNN JAMES A.: Booker for Columbia, Philadelphia; b. Gerardsville, Pa., Dec. 18, 1897; married: p. Mrs. A. Flynn; e. Grammar School, night school, Temple University. In office of Midwest Steel Works, four years. Started with V.S.E., 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. jars. Columbus eight years ago.


FLYNN, RAY: Died April 16, 1937. See 1936-37 Motion Picture Almanac.


FOELLINGER, HELENE R.: Motion picture editor, woman's editor, the News-Sentinel, Fort Wayne, Ind. Port WAYNE: Dec. 12, 1918; South Side High School and A. B. University of Illinois. Has done newspaper work in high school and college, and exchanged with the News-Sentinel from college in 1932. Does considerable publicty work also.


FOLLEY, MISS ROWENA: Secretary, San Francisco Trade Board. b. Omaha; e. University of Nebraska, Omaha. Became secretary to Edward Pettis, vice-president, in 1925. In 1928, assistant secretary, Film Board of Trade, San Francisco. Appointed secretary, Board at Portland, Oregon, 1929, secretary, San Francisco Board, 1930. Member, Gamma Phi Beta sorority.


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


FONG, WILLIE: (See 1936-37 Motion Picture Almanac.)


FONTAINE, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)

FONTANA, ATTILIO: Member, L. C. E. International Educational Cinematographer Institute of the League of Nations. W. Italy, b. Italy, May 27, 1897; e. High School of Architecture; married, Was newspaperman and political. Member of Executive Committee of the C.C.I. and of the Direttorato della Stampa Nazionale Cinematografica.

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 Luft, actor, and has appeared in many plays with him. Stage appearances: "Reunion in Vienna," "The Doctor's Dilemma," "Elizabeth, the Queen," "Idiot's Delight," and many others. Appeared in 1931 with "Twentieth Century." FONTENAY, CATHERINE: (See 1936-37 Almanac.)


FORANT, ANNETTE: b. Boston, Mass., July 25, 1909; h. 5 feet, 4 inches; blue eyes; e. Santa Monica school, commercial college; m. Archie D. Hamilton. Private secretary archi- tect. W. Movies.


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, member, Gamma Phi Beta sorority. Acted in the "Buster Brown" series, the "Keeping Up With the Jones" series, the "Mike and Ike" series, and the "Wendy and Me" series with Stubby Starke; also "The Little Rebel" with Henry B. Walthall, a failure production. In 1936: "The Important Woman," "Big Time or Bust," State Rights. In 1936: "Dangerous Waters." Universal.


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

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

FOUNDS, STONE: (See 1936-37 Motion Picture Almanac.)


FORD, GRACE: Dancer and actress, b. El Dorado, Okla.; May 23, 1915; h. 5 feet, 6 inches; blonde hair and hazel eyes; w. 116 pounds; e. high school, Oklahoma City; Irene, Oklahoma; Rehearsed as dancer for Ziegfeld Follies, but left before show opened; Was dancing instructor when she was married to Warner Breslow in The Florentine Dagger. In 1935: "The Devil Doll," MGM.

FORD, HARRIET: Writer. In 1936: collaborated on "I Married a Doctor," WB.


FORD, JUDITH: Actress. b. Clearmont, Fl.; e. high school, St. Joseph's Convent, and attended Columbia University; h. 5 feet, 145 pounds. Was a model. Under contract to Paramount.


FORD, ARTHUR: Production Manager. r. n. Arthur Hanns-Forde, August 8, 1897, in London, England, to Emma, William Faversham's "Squaw Man." In pictures he has been both actor and production manager; with Eddie Foy, 1926; with Owen Davis, 1926, as production manager; and 10 years with Christie Film Company as production manager.


FORD, EUGENIE: (See 1936-38 Motion Picture Almanac.)

FORTUNE, EDMUND: (See 1936-37 Motion Picture Almanac.)


FOSSARD: Cameraman. In 1937: collaborated on "Pepe Le Moko," Paris-Fox Film Production.


Foster, Jerry: (See 1936-37 Motion Picture Almanac.)


Foster, Maximilian: (See 1936-37 Motion Picture Almanac.)

Foster, Norman: Actor. In 1936-37 Motion Picture Almanac.)

Foster, Preston: Actor. In 1935: "Dinner at Eight," MGM.

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


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


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; e. Sally Priddy and Frank Marion Fox, non-professionals; c. Arkansas, Oklahoma, California, Oregon, non-professional; h. various non-professional activities. Fox has produced and directed over 50 pictures written or produced in collaboration with Ethel Clifton. Wrote and produced 12 other acts. Out of theatre eight years after marriage, returning to film in Dear Mrs. Thompson, 1934. In 1935: "Case Against Mrs. Ames," Paramount; "Second Wife," RKO-Radio.

FOX, HARRY: Actor. b. St. Paul, Minn., Aug. 27, 1912; h. 5 feet, 11 inches; brown hair and eyes; w. 148 pounds; e. Nora C. Isley and Frank W. Fowler, non-professionals; c. flint, Mich., non-professional; h. golf, writing, collecting old books and fishing. Stage experience for two seasons, with Players Club, San Francisco, in 1916 and Bishop Opera Company, Oakland, Calif., 1917; night club appearances in "When the Leaves Fall," Los Angeles. Appeared in Players Lasky and Universal. He then became assistant to C. B. DeMille in "Mutiny." Appeared in "The Famous Players-Lasky for a year and one-half. Then was in several stock companies during 1917-18 and traveled from 1919 to 1922. Returned to Los Angeles. In 1922 was staff of Hollywood News as motion picture editor and later became publicity writer for the organization. Was writer for the associated Daily News and became motion picture editor and critic, which position he held for two and one-half years. Then went to First National and was again adapted two stories for First National, under the direction of June Mathis. Went to PDC as publicity man, left PDC to join MGM publicity department. Was studio host in charge of previews and entertainment, for three years.

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

FOWLEY, J. G.: (See 1936-37 Motion Picture Almanac.)


FOX, HARRY: Actor. b. St. Paul, Minn., Aug. 27, 1912; h. 5 feet, 11 inches; brown hair and eyes; w. 148 pounds; e. Nora C. Isley and Frank W. Fowler, non-professionals; c. flint, Mich., non-professional; h. golf, writing, collecting old books and fishing. Stage experience for two seasons, with Players Club, San Francisco, in 1916 and Bishop Opera Company, Oakland, Calif., 1917; night club appearances in "When the Leaves Fall," Los Angeles. Appeared in Players Lasky and Universal. He then became assistant to C. B. DeMille in "Mutiny." Appeared in "The Famous Players-Lasky for a year and one-half. Then was in several stock companies during 1917-18 and traveled from 1919 to 1922. Returned to Los Angeles. In 1922 was staff of Hollywood News as motion picture editor and later became publicity writer for the organization. Was writer for the associated Daily News and became motion picture editor and critic, which position he held for two and one-half years. Then went to First National and was again adapted two stories for First National, under the direction of June Mathis. Went to PDC as publicity man, left PDC to join MGM publicity department. Was studio host in charge of previews and entertainment, for three years.

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FOY, HARRY: Actor. b. St. Paul, Minn., Aug. 27, 1912; h. 5 feet, 11 inches; brown hair and eyes; w. 148 pounds; e. Nora C. Isley and Frank W. Fowler, non-professionals; c. flint, Mich., non-professional; h. golf, writing,收集旧书和捕鱼。舞台经验


FOXX FAMILY, The: (See 1936-37 Motion Picture Almanac.)

FOXX, Flora: "The 1936-37 Motion Picture Almanac."


FRADEY, Margot: RKO talent and story scout, in England and on the Continent. RKO Paris: private school, Europe and America. Was with Pathé Exchange for seven years and Paramount for three years in foreign departments, and in charge of RKO Studios, foreign department, for 3 years.


FRANCEN, Victor: (See 1936-37 Motion Picture Almanac.)

FRANCES, Dixie: (See 1936-37 Motion Picture Almanac.)

FRANCEY, Jean: (See 1936-37 Motion Picture Almanac.)

FRANZ, Ireme: Head of Paramount Reading Department, b. Boston, Mass.; e. Los Angeles and attended University of California.


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

FREDY, George: (See 1936-37 Motion Picture Almanac.)

FREDY, Harold: (See 1936-37 Motion Picture Almanac.)

FREDY, Louis: (See 1936-37 Motion Picture Almanac.)

FREDY, Sadie: (See 1936-37 Motion Picture Almanac.)

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

FREDY, Woman: (See 1936-37 Motion Picture Almanac.)

FREDY, Z.: (See 1936-37 Motion Picture Almanac.)

FREDY, Fred: (See 1936-37 Motion Picture Almanac.)

FREDY, Director: (See 1936-37 Motion Picture Almanac.)

FREDY, Producer: (See 1936-37 Motion Picture Almanac.)

FREDY, Screenplay: (See 1936-37 Motion Picture Almanac.)

FREDY, Story: (See 1936-37 Motion Picture Almanac.)

FREDY, Sound: (See 1936-37 Motion Picture Almanac.)

FREDY, Theme: (See 1936-37 Motion Picture Almanac.)

FREDY, Title: (See 1936-37 Motion Picture Almanac.)

FREDY, Title Song: (See 1936-37 Motion Picture Almanac.)

FREDY, Verses: (See 1936-37 Motion Picture Almanac.)

FREDY, Words: (See 1936-37 Motion Picture Almanac.)

FREDY, Acting: (See 1936-37 Motion Picture Almanac.)

FREDY, Art: (See 1936-37 Motion Picture Almanac.)

FREDY, Costume: (See 1936-37 Motion Picture Almanac.)

FREDY, Direction: (See 1936-37 Motion Picture Almanac.)

FREDY, Editing: (See 1936-37 Motion Picture Almanac.)

FREDY, Film: (See 1936-37 Motion Picture Almanac.)

FREDY, Music: (See 1936-37 Motion Picture Almanac.)

FREDY, Photography: (See 1936-37 Motion Picture Almanac.)

FREDY, Production: (See 1936-37 Motion Picture Almanac.)

FREDY, Screenplay: (See 1936-37 Motion Picture Almanac.)

FREDY, Sound: (See 1936-37 Motion Picture Almanac.)

FREDY, Title: (See 1936-37 Motion Picture Almanac.)

FREDY, Theme: (See 1936-37 Motion Picture Almanac.)

FREDY, Title Song: (See 1936-37 Motion Picture Almanac.)

FREDY, Verses: (See 1936-37 Motion Picture Almanac.)

FREDY, Words: (See 1936-37 Motion Picture Almanac.)

FRANCIS, MARY: (See 1930-37 Motion Picture Almanac.)


FRANCIS, SARA: (See 1936-37 Motion Picture Almanac.)

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


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

FRANK, JACQUES: (See 1930-37 Motion Picture Almanac.)


KEY TO ABBREVIATIONS

b. - birth
m. - married
div. - divorce
p. - parents
e. - education
pro. - professional
h. - height
r. - real name
n. - nickname
h.-w. - height-weight

FRANKENE, PETER: (See 1936-37 Motion Picture Almanac.)


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


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

FRANK, JAMES JR.: Assistant Sales Manager, International Exhibitors Corp., New York City. Oct. 25, 1907; married; p. Mr. and Mrs. James Frank; e. Sheffield Scientific School of Yale University, Class of 1929; Specialist in motion pictures, and one half years and sales division for two years. RCA Photophone, Inc., New York City with Photophone Sales Division of four years. RCA Victor Co. Inc., Cam- den, N. J. With Photophone Sales Division, three years. In 1936: RCA Victor Sales Department, Con- vention, Membership and subscription committees.


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

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

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

FRANKAU, RONALD: Actor. b. Feb, 1894; h. 5 ft. 10; gray hair and eyes; w. 165 pounds; p. English scene writer, music. Actor, producer without a name. Entered musical comedy before the war; formed own cabaret show which ran for several years. Has travelled in British films in 1935; toured South Africa 3 times; returned from last tour early in 1936. Films include: “The Skin Game,” BIP; “Posthab’s Wife,” FP “British”; “Let’s Love and Laugh,” BIP; “The Calendar,” Gainsborough-British Lion; “The Other Mrs. Bingle,” British; “Radio Parade,” “Talking Hands.”

FRANKE, EMIL R.: Theatrical manager; b. Milwaukee, Wis. Aug. 5, 1904; p. Moritz and Emily Franke; e. three years of college; married. Studied law. Assistant manager Palace-Orpheum, Milwaukee 1923-1925; man- aged, individually, seven Universal Theatres, Milwaukee, 1927-1939; manager RKO 7th St., Minneapolis, seven weeks, then manager of Ormond-Orpheum, Minneapolis, 1938-1932. Transferred to RKO city manager, St. Louis. Joined Mort H. Singer Theatres at Cedar Rapids, Iowa, and was transferred back to Minneapolis August 1, 1935. Transferred to RKO Orpheum, Des Moines, Iowa, November, 1935.


Department from 1931; liquidated foreign business; re- 
turned to New York in 1932 and organized distribution 
Paramount Pictures Ltd. in London in 1933. 16 mm. distribution 
worldwide. Assisted in picture 
charge of Pathe Film Corporation sales.

FRANKEL, FANCHON: (See 1936-37 Motion Picture Almanac.)

FRANKEL, IRVING I.: Executive, b. Pittsburgh, 
Pa., Sept. 5, 1896; married; graduated from 
University of Pittsburgh Law School in 1921; 
United S. Army during world war; after leaving the 
selling organization of Paramount; later joined selling 
force of Consolidated Appliance, sales manager 
American Can Co. (Beautex Department), 
introducing process color metal and using heads of 
motion picture stars for covers of metal containers. 
Manager, Capitol Theatre, New Castle, Pa. Was vice- 
and general manager, United Theatre Advertisers. 
FRANKEN, ROSE: Writer, author of play, "Another 
Language," scenepied in 1933 by MGM; in 1934: 
collected on screen play "Elinor Norton," Fox. In 1935: 
collected on duo American Screen Play "Over the 
Andes," Universal; collected on "Dante's Inferno," Fox. 
In 1935: collected on "Next Time We Love," U: 
collected on screen play "Believe 
Enemy," UA.

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

FRANKLE, AGE: President and Manager, Riverview 
Amusement Co., which he organized in 1915; owned 
Carnival Theatre, Des Moines, with A. H. Blank in 1913. 
Later, he built and operated the Paramount Theatre, Des 
Moines Theatre Co. Served connections with blank and 
over the Carnival Theatre, which he still owns.

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

FRANKLIN, CHESTER M.: Director, b. San Fran-
cisco, Sept. 1, 1890; e. San Francisco; became 
radio career with Keystone, directing later for Majestic, 
Fine Arts, Fox, RKO, Paramount, Metro, First-Nation. 
made several pictures for Norma Talmadge; returned to 
Paramount in 1925; in 1925 joined Ward Laccelle as co-producer for 
the independent market. In 1932: "The Master of 
the Stoker," A" Parisian Romance," "Fly No. 115," 
Alfred Hitchcock Exchange. Directed his own stories for many years; 1935, directed "Sequim." MGM. 
In 1936: "Tough Guy," MGM.

FRANKLIN, DAVE: In 1935; collected on music and 
scripts, "Bar 20 Rides Again," Paramount.

FRANKLIN, DWIGHT: Costume designer. In 1936; 

filmed as "Everybody's Old Man," 26th Century-Fox.

FRANKLIN, GEORGE CORY: Writer. In 1935; story 
"Teen Tom," RKO.

FRANKLIN, HAROLD B.: Producer and Theatre 
Executive, b. N. Y., C. April 4, 1888; black eyes and 
brown eyes; m. Tillie Waldman and Samuel Franklin, non-
professionals; formerly Director of The New York 
Anna May White, non-professional; b. golf and his work. 
Has been operating theatres since 1914. Was vice-
president of Public Theater, then, present of Fox West Coast 
Theaters—and next president of Hughes Franklin Thea-
tres, "One Man's 
Management" and "Sound Motion Pictures." 
Resigned from Hughes-Franklin Theatres. 
Became executive in 

FRANKLIN, H. W.: Secretary, British Lion Film 
Corporation Limited, b. London, England, 12th, 28, 1892; e. 
Queen's School. Articled to chartered accountants and 
worked with several well known firms; started his own 
practice as accountant for many film companies commencing with 
Ruffell's Imperial Pictures and 

FRANKLIN, IRENE: Actress, b. St. Louis, Mo. The 
song she sings on the stage and radio are practically all 
her own compositions. Travelled with vaudeville team. 
In stage in "Sweet Adeline," "Star Post," and others. 
appeared in Vitsphone No. 2705. In 1934 in the 
His Life," "Lazy River," MGM; "The President Van-
ishes," Paramount; "Undercover Service" to their 
Next Yacht," Radio; "Change of Heart," Fox. In 1935: 
Death Flies East," Columbia. In 1937: "Along Came 
Love," Paramount.

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

FRANKLIN, PAUL: Writer. In 1937; prepared adaptation 
"Secret Valley," 24th Century-Fox; wrote screen play 
"Trouble in Montecito." FRANKLIN, SIDNEY: Director, b. San Francisco, 
Cal., h. 5 feet 6 inches; dark brown hair and brown eyes, 
120 pounds; p. Mildred and Cal, Franklin, non-
professional; e. San Francisco, public schools; h. golf. 
Among the notable earlier films he directed are: "Bever-
"Quility Street," "Wild Orchids," "Last of Mrs. Cheyni" 

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

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

FRANZ, GERTRUDE M.: Social editor and reporter, 
Ober criticised for their 

FRANZ, JOSEPH J.: Actor and Director, b. Utica, 
N. Y., 1883; e. Utica; h. Isadora, six feet two inches; 
career: actor and director with Elsie De Tourney in 
Shakespearean plays; screen work with Jesse Hampton, 
Metro, Associated Exhibitors, Fox, Goldstone, Effett, 
Rayart, Universal, and in Paramount's "Easy Come, Easy Go." 
FRANZI: Art director. In 1936: "Il Grande Appello, 
(The Great Call), UA.

FRAPIE, LEON: Author. In 1935: novel, "La Matern-

FRASER, ALEX: Actor. In 1933 appeared in "The 
Good Companion, Gannett-British. In 1931: "The 
Great Defender," BIP.

FRASER, BRUCE C.: Motion Picture Editor. Ottawa 
Citizen, Ottawa, Canada, b. Ottawa, December 29, 1901; 
Canadian; e. college; married and has one child, 
Canadian banking system, newspaper reviewer, advertising and 
writing.

FRASER, HARRY: Director and writer. Directed 
Charles Ray, made eight westerns, and other 
productions; directed short subjects in New York; went to the 
Coast to write and direct the Collegian series; four years 
with Universal; wrote and directed "Danny's" most 
successful vehicles and two scripts for the Leather 

defender series; signed with RKO in 1935 to write and direct two 
comics; 

FRASER, PHYLLIS: Actress, r. n. Helen Nichols; 
K. Kansas City 29th, 29th; e. Classen High School, 
Oklahoma City. Entered motion pictures through her aunt, 
Mrs. Elsa Rogers, mother of "Ginger" Rogers. Appeared in 
"The Big Shot" in 1932 and in "Lucky Devil, 
Under contract to RKO. In 1935: "Fighting Youth.

Universal. In 1939: "Saturday Night, 29th Century-

FRASER, WILLIAM R.: Secretary and general manager of Harold Lloyd Corporation; b. Central City, Colo.; October 13, 1879; p. Sarah Elizabeth Smith and James Fraser, who settled in the covered wagon days of Colorado; h. Leland Stanford Jr. and Cornell universities; m. Oliveet Jane Nelson of El Paso, Texas, May 5, 1900. First business position was with American Smelting and Refining Company with whom he remained four years; later passed the examinations for the United States Forest Service, remaining with the department 15 years, having worked his way through the ranks from clerk to forest supervisor. Left the Forest Service, organizing the Lloyd corporation in 1922 and becoming secretary and general manager. In addition to his position with the Lloyd corporation he is a director of the California Trust, Los Angeles; California Bank, Beverly Hills; American Union Trust and Savings; Associated Motion Picture Producers; Hollywood Athletic Club; Hollywood and district of Central Casting Corporation; member of Los Angeles Golf Club and the Masons, also of the A. F. & A. M.


FRAWLEY, T. DANIELI: Special Broadcastings Manager (Company); b. Dayton, Ohio, Oct. 9, 1876; m. Sarah Negron, June 12, 1903; e. grammar school. Actor and director. With striking face is a director.

FRAWLEY, WILLIAM: Actor. b. Burlington, Iowa; February 26, 1893. On stage in vaudeville and also appeared in musicals: "The Long Run," for 1929. "Papa-Checker Comedies, first series; "Pancy Tha," for 1929; Path-Conolly Comedies, Col., 1921. m. Eland Stanfield, Jr. and Cornell universities; m. Oliveet Jane Nelson of El Paso, Texas, May 5, 1900. First business position was with American Smelting and Refining Company with whom he remained four years; later passed the examinations for the United States Forest Service, remaining with the department 15 years, having worked his way through the ranks from clerk to forest supervisor. Left the Forest Service, organizing the Lloyd corporation in 1922 and becoming secretary and general manager. In addition to his position with the Lloyd corporation he is a director of the California Trust, Los Angeles; California Bank, Beverly Hills; American Union Trust and Savings; Associated Motion Picture Producers; Hollywood Athletic Club; Hollywood and district of Central Casting Corporation; member of Los Angeles Golf Club and the Masons, also of the A. F. & A. M.


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"TONIGHT WE LAUGH"
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FREEMAN, N. BERNARD: Managing director, Metto-Goldwyn-Mayer, Ltd., and Metro-Goldwyn-Mayer Theatre, Ltd.; Australia; b. Sydney, N. S. W., Sept. 1, 1886; c. public schools, then Xavier College, Melbourne; married; Associated with soft goods business, then joined A. I. F. Entered motion picture business with Paramount in New York and Albany in January, 1924, until June, 1922, then continued with Paramount in Australia as assistant general sales manager until 1924. In 1925 joined Metro-Goldwyn-Mayer, and opened its offices throughout Australia and New Zealand.

FREEMAN, CHARLES A.: Motion picture editor. Olean Herald, Olean, N. Y.; b. New York City, N. Y., May 6, 1880; c. Samuel J. and Martha G. Freeman; e. New York City public schools, high school, Wesleyan Academy, Centenary College, Wesleyan University; m. Ima Dell Herdman; has three children. Newpaper writer and editor for 25 years.


FREHLE: Player. In 1937: "Pepe Le Moko." Paris Film Production.

FREMAULT, ANITA LOUISE: (See 1926-37 Motion Picture Almanac).

FREMONT, AL W.: (See 1926-37 Motion Picture Almanac).


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

FRENCH, GEORGE B.: (See 1926-37 Motion Picture Almanac).

BUCK JONES PRODUCTIONS, INC.

FRED, RALPH: (See 1930-37 Motion Picture Almanac.)


FREELER, JOHN R.: Executive, b. Monroe, Wis., Nov. 11, 1872. Started in the picture field in 1903 in Milwaukee with his theatre company. In 1918 he organized American Film Company. In 1932 he formed Freedler Film Associates, Inc. Left motion picture field.


FREY, MARJ: (See 1936-37 Motion Picture Almanac.)

FRIED, 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, July 28, 1885; h. August and Helen E. Friedman; e. school. General Film Company, Des Moines; Standard Film Company, Des Moines; MGM, Des Moines, then Oakland, Calif., for one year; started with Universal, June 17, 1911.


FRIED, JOHN J.: General Manager, Theatre Operation, Minnesota Amusement Company; b. Sioux City, Iowa; Dec. 6, 1897; p. Helen Rachel and Joseph Fried; e. suction City Grammar School; married. Was department store ad- uisher and poster boy for small suburban theatre in Sioux City during time attended high school. Operated, doorman and assistant manager, Royal Theatre, Sioux City, Iowa, for Hostetler Amusement Company. Manager of Royal Theatre, then Rialto Theatre, Lincoln, Nebraska. City manager at Hastings, Nebraska, then with Robertson-Cole as film salesman. Publicity and advertising, Fox Films, then exploitation, Paramount, Milwaukee; then Kansas City. Manager of Palace Theatre, Dallas; district manager for Public Theatres, Inc; transferred to New Orleans, manager, Public Theatres, Inc., New Orleans, Louisiana. Division director of Public Theatres in Southeastern territory, with headquarters in New York. Listed under terminal rental, and in 1920 to Minneapolis as division manager of the Public西北Theatres, now the Minnesota Amusement Company.


FRIEDLANDER, JEROME M.: Attorney specializing in business law, Native of Cleveland, attended local public schools and for two years at Western Reserve. Graduated from 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 contractors' exchange, and, for a time, edited the locater manager's M. J. A. S.

FRIEDLANDER, LOUIS: Director. Changed name to Lew Landers.

FRIEDMAN, CHARLES: Director, b. Russia, Sept. 20, 1902; m. Robin Rabin; e. High School of Commerce; New York City. Director of screen properties of Orch. of Fox. Designer of over 100 settings for Little Theatre Productions; director of over 40 productions for Little Theatres.


FRIEDMAN, E. M.: Editor and publisher, The Voice of the Local Theatre, Hollywood, California. Founded same May 11, 1909; p. Max H. and Rose R. Friedman; e. graduate of University of Southern California, graduate of Los Angeles School of Optometry. Enlisted in the War World at the age of 17. Has been a messenger boy, cab driver, reporter, advertising salesman.

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Wings Over Honolulu

20th Century-Fox—1936
Thanks A Million

Fox—1935
Curly Top
FUERSTENBERG, ILSE: (See 1936-37 Motion Picture Almanac.)

FUJITO, MITSUGU: Actor. b. Tokyo, Oct. 30, 1919; h. Tokyo; w. c. 15,000 yen; 5 ft. 1 in.; brown hair and eyes; 110 pounds; single. Keio Univ., Joined Kamat Studio, Shoehika Cinema Co., then in 1935 entered Tokyo Heisei Productions. Pictures include "Haru in the Brook," "Nipponbashi." 

FUKURO, IPPEI: Film critic, head of Jakuko Co., sole agency for distribution of Soviet pictures. b. Tokyo. Oct., 1934; h. Tokyo; w. 25,000 yen; 5 ft. 2 in.; brown hair and brown eyes; 125 pounds; married; by profession, a fertilizer importer. Was publisher of books on Russian literature.


FULLER, FRANCES: Actress. b. Charleston, S. C.; h. 5 feet 1 inch; w. 100 pounds; e. Sacred Heart Convent, New Orleans. On stage: "Front Page," "The Loved One," "Dinner at Eight," etc. After appearing in all Betty Hutton pictures, he appeared in 1933 in "One Sunday Afternoon." In 1933: "Elmer and Easter Paramount." 


FULLER, W. R.: General secretary, Cinematograph Exhibitors Association 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, 1911; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 140 pounds; p. non-professionals; e. Norfolk and University of Nebraska; m. non-professional; by: aviation and all athletic and outdoor sports. No stage, screen. Six years as the manager and owner of house, managing, running own house and managing various circuit theatres. Cameraman, assistant director, casting director of numerous productions, freelance newsreel 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.


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 Guadalazar silver mines in San Luis Potosi at the age of 22. There he was a pioneer of oil development in Mexico. Formed Oil Fields Development Co. in England, 1907; organized Warner-Furber district (named after him). In September, 1905, this company was converted into an American company of the same name and was continued until 1914 because of the War. In 1914 formed Warner Oil Co., Ltd. Vice President Trinity Realign Rubber Co. Also holds office of Chairman of the Board of Directors of Tex Mex Movie Ticket Corp., 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, Panoramic Motion Picture Company, Inc., Clubs; Metro- mopolitan Club, New York; Rocky Mountain Club, Walton Heath Golf Clubs, England; Travelers' Club, Paris.


FURMAN, IRA: Branch Manager. Was with old Goldwyn Co. in Pittsburgh. Promotion came Feb. 27, 1937, when he became assistant 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.


FUTTER, FRED W.: Vice President and Secretary Walling and Futter Co., Ltd. Brother of Walter A. Futter, producer of Travelogues and Curiosities.


FUX, BRUNO: General manager, Fox Film Corporation S. A., Via Vicenza 5, Rome, Italy; b. Trieste, Italy, July 4, 1880; 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 stories for cinematograph. Senator write, afterwards assistant production manager, and later proprietor of distributor's agency, latterly in Italy. Since 1924 general manager, Fox Films, Italy.


THE 1937-38 MOTION PICTURE ALMANAC 370
CHARLES BENNETT

1937
SCREEN PLAY

"THE WOMAN ALONE"
WITH SYLVIA SIDNEY

1936
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"THE MAN WHO KNEW TOO MUCH"
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GAGE, HENRY PHLEPS: Chief Optical Division Laboratory, Cornling Glass Works, Corning, N. Y.; b. Blhae, 1888; m. Mrs. Blahn; p. H. Gage; Henry Gaze and Susanna Phelps; e. Cornell, A. B. 1908; F.D. 1911. When Mr. H. Gage wrote "Optic Projection," Comstock Publishing Co., 1914, had developed several types of Conca condensers for motion picture projectors and written articles which appeared in Transactions and Journal of the SMP, Illuminating Engineers, Society of Optics, Society of America and others. Main activity is in railway signal lenses and colors.

GAGE, MARY, MARY: Actress. b. Feb. 11, 1914, New York City; h. 5 feet; w. 100 pounds; hazel eyes and brown hair; by her profession, e. Sara and Whitehead; MR. and Mrs. Seabury's School; hr. flying. Signed by Universal.

GAGHAN, GERARD: Assistant motion picture and drama editor, Evening Ledger, Buffalo; b. Philadelphia, March 18, 1922; p. John and Agnes M. Gaghan; e. City high school; married and has one son. Before entering newspaper work, was bookkeeper, accounting clerk. Started with the Ledger March, 1926, with drama department November 1926.


GALANTY, SAM A.: Division Sales Manager, Denver, Nov., 12, 1926; e. University of Colorado. Was sales manager, manager of the Western Colorado Picture Corporation, a branch of the First National Pictures, Chicago, Ill., and Merritt and-Co. of Denver. In 1929, joined Columbia as Washington manager, May, 1933, Midwest Division manager.

GARR, ARTHUR L.: Editor, Movie Makers, New York; h. 5 feet 7 inches; brown hair; by her profession, e. grade school; high school, Dartmouth College, class of 1927. Formerly photoplay editor of Motion Picture Magazine in New York. Member of the Board of Directors of the Motion Picture Makers League, publishers of Movie Makers. Author of "Making Better Movies" and "How to Write a Movie." GARNET, B. ERESFORD: Actor. In 1935: "Sauders of the River." London Filmanum.

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

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


GARES, CAROLYN: (See 1936-37 Motion Picture Almanac.)

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


GALLAGHER, JACK: Executive. b. Wilmington, Del. May 2, 1901; p. Dr. and Mrs. John J. Gallagher; e. Maryland University, Pennslyvania, Friends School. Seen in the motion picture business since 1913, as acting and directing. Currently producing vaudeville acts with Paramount, Columbia Broadcasting (N.B.C. in Los Angeles), President of Horn Branch of the Motion Picture Makers League, former director of public relations, Columbia Pictures Corporation, New York City.

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 Spade as manager, made up the entire personnel of the 10 man department. In addition to seeing, advertising and typing jobs, the stock company was part of the enlarged duties of the department. From 1912 to 1916 he was with the New York advertising department of the New York Morning Telegraph. Here he remained for three years. In February, 1921, joined Motion Picture News advertising department. Later ap-

THE 1937-38 MOTION PICTURE ALMANAC
GALLACHER, RAYMOND: (See 1936-37 Motion Picture Almanac.)


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


GALLI, AUGUSTO D.: Director-actor. MGM studios, Rome, Italy; b. Mantova, Italy, May 1, 1902; p. father, related to architect; e. engineer; attended courses in design and architecture. Before entering motion picture industry, was assistant engineer and designer for textile executive and architectural designer in America. Was set designer, technical advisor, assistant director, stage actor, and contract player for Metro-Goldwyn-Mayer. Married With MGM in Italy. Returned to United States, 1936.

GALLI, EOLE: Soprano, dancer, actress, f. n. Gambarelli, n. Speilia, Italy, 20 years ago; h. 5 feet 4 inches; blonde hair; blue eyes; swimming and golf. Sister of Maria Gambarelli, premiere danseuse of original and modern ballet and architectural designer in America. Was set designer, technical advisor, assistant director, stage actor, and contract player for Metro-Goldwyn-Mayer. Married With MGM in Italy. Returned to United States, 1936.

GALLIANI, KETTI: Actress. b. Nice, France; p. Victor Galliano and Therese Canet; e. primary and grammar school and teaching; convent of the Presentation of Mary at Bordighera, across the frontier on the Italian Riviera. At 15 left the convent and went to live with an aunt at Blarritz, remaining a year. Returned to Nice. To dress in Harem costume, when her mother, separated from her father, had opened a tailor shop, appeared in a chorus girl. Appeared in motion picture at Juliville. Formerly danced on the stage and as actress at Gymnecines, then played part. Studied at Conservatory, where artists for national French theatres are prepared. After year, chose to go to England and made her stage debut in "The Ace," stage play. Played in London for eight Wimbledon seasons, a role which she had to appear in "Marie Galante." Learned English in slightly more than three months, and appeared in "Marie Galante," Fox, in Hollywood. Also in "Thunder the Pompas Moon." 1935. In 1937: "Espionage," MGM.


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

GALINDO AMECUA, ALEJANDRO: Freelancing continuity, dialogue and stage coaching. Nativity: Nacagua, Leon, Mexico, Jan. 14, 1918; p. Spanish; e. Colegio de San Francisco Javier, Pachuca, Mexico; w. 5 feet 9 inches; brown hair and black eyes. Member of Dramatic Club at Polytechnic High School, Los Angeles, Cal. Was in charge of dramatic department, radio station KEW. Member of the Latin Dramatics. Rate continuity and dialogue for "El Paul Macabre." Productions Pexet. Co-author of "Una Novela en el Paraíso." Cinematografica Latino Americana, S. A.

GALINDO, MARCO-AURELIO: Scenario and dialogue writer, free lance, and manager of publicity, Cinematografica Latino Americana, S. A., at Mexico City, Mexico, 1934: (See 1936-37 Motion Picture Almanac."


GAMBRELLI, MARIA: Dancer, b. Spezia, Italy; h. 5 feet 2 inches; blonde hair and hazel eyes; e. New York public school and Metropolitan ballet of school. Came to United States as a child and worked in small clubs, became prima donna in 15-creating ballets for the theatre. Went on the road with Repertory Film Company to direct and produce several ballets for other companies, and appeared in troupes in United States and Europe. On screen in 1935, "Dance," "Smart Blonde," WR. In 1937,UB, directed ballets in motion picture, "The 11th Hour," "Smart Blonde." 


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


GARAT, HENRY: Actor, b. Paris, April 3, 1902; h. 5 feet 2 inches; w. 146 pounds; e. Paris. 

GARBER, DAVID S.: Art director, b. Floyd Knobs, Indiana, October 9, 1900; h. 5 feet 7 inches; dark brown hair; e. Ball Coll. 

GARFIELD, ELAINE: b. 5 feet 11 inches; brown hair; e. National Screen Service. 

GARIOX, GILBERT: (See 1936-37 Motion Picture Almanac) 

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

GARDNER, H. FREDERICK: (See 1936-37 Motion Picture Almanac) 


GARDNER, BERNHARD: Executive, European branch of RCA Corporation of America, and RCA Manufacturing Co., Inc., and managing director of RCA Photophone, Inc. Born in Bratislava, Hungary, 1907. President of the British Company of Canada before entering film industry, in which he has occupied various executive positions during the past seven years, both in the parent company and its subsidiaries in Canada, Japan and U. S. A. 


GARDNER, CYRIL: Director, b. Paris, France, May 9, 1898; h. New York City; h. 5 feet 6 inches; w. 130 pounds; medium brown hair, blue eyes. Appeared on the screen at the age of 13; later became a film cutter, then line's right-hand man; left Hollywood for two years but returned and immediately started directing a production of the Northwest featuring Stromberg, the police dog associated with such Paramount productions as "The Shopworn Angel," "Innocents of Paris," "Charming Sinners," "Street of Chance," and handled Paramount's first all-Spanish picture, "The Benes Murder," "The Bells of San Brillante," co-directed with Frank Tashlin on "Holy Smoke!" with George Cukor on "Grapesy" and "The Royal Family of Broadway"; directed "Only Sons Worth Having," "Under Long-Term Contract," "Perfect Understanding." United Artists: "Boomed Battalion," "Fulgurare.


GARG, EDWARD: Elder brother of William Garg. Stage existence in "My Maryland," "Rose Marie."


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


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


GARETT, OLIVER H., P.: Writer. b. New Bedford, Mass., May 6, 1897. e. Kent School and Williams College. Was reporter for Associated Press of Boston, New York Evening Sun, Morning World and Evening Globe; wrote magazine stories for The New Yorker, New Republic and Mercury. Three years ago was given contract to write for Paramount and sent to Hollywood, where he was original writer of "The Blue Net," in which George Bancroft was starred; since then has written "Straw Hat of India," "For Whom the Bell Tolls," adaptations for "Ladies of the Moh," "Forgotten Fences."


GAUDIO, TONY: Cameraman. r. n. Gaetano Gaudio; b. Rome, 1885, coming from a family of noted photographers with its studios in the United States. Became a film cameraman in company in New York as head of its celluloid lab in 1898. took charge of camera and laboratory work at the old company, headed by Carl Laemmle, in 1911 went to Hollywood and was placed in charge of all camera work at Universal. He is the son of Marshall Neilan, Allan Dwan, Norma Talmadge, Greta Garbo, Cagney and others. Under long term contract to Howard Hughes.


GAUSMAN, RUSSELL A.: Manager of property department, Universal, b. St. Louis, July 4, 1892; h. & a. Palisades, N. J.; p. Cornell P. I.; e. high school; married and has one son. In industry 22 years. With Universal 18 years.

GAVIN, JESS: (See 1936-37 Motion Picture Almanac.)

GAUTHORNE, PETER: Actor. b. Queen's County, Ireland, September 1, 1884; State experience in London dating from 1906. Graduated from the Holby School of Music. Among the best-known films in which he played being "Behind That Curtain," "Sunny Side Up" (Fox) and "Temple Tower" (Fox). Now in England where he has appeared in many talkies, among them: "The Flag Lieutenant" (1932) B & D); "Jack the Bow" (1932) Gershonworth; "Lodger" (1933) Twickenham; "Prince of Arredia" (1933) National; "Ave for Cuckoo" "In the Nest" (1933) Gaumont-British; "Grand Hotel" (1932) "Sleeping Always Happens," Warner Bros., Ltd. In 1935: "Diet of Bees," "Woman Alone," "The Amazing Quest," "Meet Me," "Everybody Dance," GB.


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


GEARY, MAINE: (See 1936-37 Motion Picture Almanac.)


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


GEHRING, WILLIAM C.: Central Division Manager, 20th Century-Fox, 441 West 50th Street, New York, N. Y.; started his career with the California Playmakers, 1910-1915; then worked as office clerk to branch manager in following exchanges: Buffalo, Detroit, Albany, Salt Lake City, Montreal, Toronto, 1923-31. Then with distribution management, Metro-Goldwyn-Musters, Inc., supervising Buffalo, Albany, Washington and Philadelphia. Film went from Chicago to New York, April, 1933, Cincinnati exchange. Then as sales manager of Fox in Chicago. In January, 1937, promoted to present position.

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

GELL, W. J.: Managing Director, Pathe Pictures, Ltd., London. With the Gaumont Company in various capacities since 1910, having joint general manager in 1912. 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-British Picture Corporation he became a director of various subsidiaries, but completely severed his connection with the Corporation in 1933. Subsequently joined Pathe Pictures, an affiliate of BIP 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 and a son. Ever since 1912 when he was prevailed upon to quit New York University upon the death of his father and take over management of the old and dilapidated Gaumont in New York. In addition to operating this house, he has the Palace, Jersey City, and the Norwood. In New York is in a number of theatres leased to exhibitors, including the Star, Brooklyn. Director of Consolidated Theatres; Ltd., of Canada; chairman of the board of the Royal
GELLNER, EDWARD: (See 1936-37 Motion Picture Almanac.)


GENARLI, G.: (See 1936-37 Motion Picture Almanac.)


GENSCHOW, FRITZ: (See 1936-37 Motion Picture Almanac.)


GENTLE, ALICE: (See 1936-37 Motion Picture Almanac.)


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

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


GEORGES and JALMA: Players. In 1936: "Born to Dance," MGM.


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


GERAGHTY, MAURICE JEAN: Writer, Universal. b. Rushville, Ind., Sept. 26, 1898; h. 5 ft. 11 in.; w. 135 pounds; p. Tom and Ethel Haar 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. E. Providence, R. I., January 3, 1884; m. Inez Salabian, 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 his existence. Publicity director of United Artists, two years, Radio City Music Hall, one year, and Unicom Operations and Hearst Metromedia News, two years.

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


GERING, MARION: Writer and director. b. Boston, South Dakota, e. in Russia; m. Doryn Lublivre. Etested at reading, rowing and riding. Thirteen years in theatrical enterprises; adapter of numerous foreign
stories into plays; in 1923 when the intelligentsia of Minsk were murdered and whether Russian theatrical art was to be dominated by influences from the East or West, was sent to Siberia, exiled to Alma-Ata, Tibet; the following year was dispatched to this country on a similar mission; in Chicago he produced Keiser's "Ode to the Parament" and "A German Requiem"; executive experience obtained in Chicago 1925-27 when he founded and directed the Chicago Picture Company; in 1927 wrote a book on the American theatre which was published in Russia; found that New York producers were interested in featuring him with a percentage on plays, on account of his slight knowledge of English, so he bought the rights to "Standing Room Only," presented himself: likewise "Broken Dishes" and "Lost Sheep." Directed "Bad Girl" and other plays in New York. Under contract to Paramount, Directed "I Take This Woman." "Twenty-four Hours" and "Ladies of the Big House," "Devil and the Deep." "Madame Butterfly." In 1935: Jennie Gerhardt." "Pick-Up." Paramount in 1934: directed "Good Dame." "Thirty Day Princess." "Train for Love." Paramount. In 1935: "Bomba," Paramount; "Lady of Secrets." Columbia. In 1936: "Rose of the Rancho." Paramount. In 1937: "Thunder in the City." Columbia.

GERMAN, EDWARD: (See 1936-37 Motion Picture Almanac.)

GERMAN, WILLIAM J.: Vice president and general manager, J. E. Brulatour, Inc.; b. Port Hope, Canada; p. hobbies include hunting, taxidermy, operating business college; m. Estelle E. Wehmer; has two children.

Begun work with Eastman Kodak Company at Rochester, 1896; transferred to accounting department at Kodak Park Works; from 1911 to 1916 was in charge of planning and distribution department; in 1916-21 was in charge of planning and distribution department; in 1921 to New York as manager of G. M. Laboratories in Long Island City and Ben Day Laboratories in Fort Lee, N. J.; in 1922 became associated with J. E. Brulatour, Inc.; distributors of motion picture film for Eastman Kodak Company of Rochester, N. Y.


GEROLD, LUIS: (See 1936-37 Motion Picture Almanac.)


GERSHWIN, IRA: Music composer. b. New York, November 26, 1898; h. 5 feet 10 inches; black hair and brown eyes; w. 160 pounds; c. local grammar and high schools; h. sports. Worked in paper mills in Appleton and cameraman in bridge and iron works in Milwaukee for 18 months. Traveled about the country, stopping in Seattle, bricklaying for $10 a day with Schwit, 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 act to do a single, with monologue, in New York for $35 per week. In 1932 moved to New York. After show closed, did four weeks of vaudeville. To Hollywood in August, 1934. Appeared in "Melody Maker," Paramount. In 1935: "Four Hours to Kill." Paramount. In 1937: "On the Avenue." 20th-Century-Fox.


GERSDORF, PHIL: Publicity, b. Sherman, Texas, Aug. 31, 1906; h. 5 feet 11 inches; brown hair and blue eyes; w. 165 pounds; c. Laura C. Gersdorf and George Richard Gersdorf, non-professional; h. fishing and golf. Publicity experience in Terry Ramsey's department at the Rivoli and Rialto, New York; former city manager for Southern Enterprises in Macon, Ga.; also managed theatres and did publicity work in Detroit for Charles H. Myles, also in Jacksonville, Fla., and Atlanta, Ga., was field exploitation man for Goldwyn Pictures, stationed in the Cincinnati, Ohio, exchange; went to California as publicity man for director of all pictures in West for Edward J. Stromberg, who was producing independently at the time; later with Metro, then Metro-Goldwyn-Mayer, then with Metropolitan Pictures and with Cohn-Pollak pictures. Remaining with Pathe studio when DeMille left to join Metro-Goldwyn-Mayer, then with RKO Pathes studios in Culver City and then transferred to RKO studios in Hollywood with merging of Pathe and Radio distribution, remaining with DeMille, serving as assistant to Charles B. Rogers Productions in 1933-34, studio publicity director for Consolidated and eventually becoming publicity director for Consolidated, his present position. In 1937-38, director Sot Leier Enterprises, Inc. With 20th-Cent. Fox.

City, December 6, 1896; h. 5 feet 6 inches; dark brown hair and brown eyes; w. 150 pounds; e. College of the City Graded; c. playing odd jobs; devoted to verse, also sketching. Brother of George Gershwin, composer and pianist. Began writing songs when he was 16 years old.


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


GIBBON, G. S.: Art director and director, b. Dublin, Ireland; h. 5 feet, 11 inches; black hair and blue eyes; w. 165 pounds; p. Alexander Schaffer, music critic, and Erzal Gerzay, singing teacher; e. high school. In 1934, appeared in "Studebaker" musical picture.


GIBBON, JAYVERE: (See 1936-37 Motion Picture Almanac.)


GIBBS, ANTHONY: Writer. Wrote the novel "Young
Apollo" which was released by Paramount-London Films under the title "Men of Tomorrow," 1932.

GIBBON, JAMES: Film editor. In 1933: "The Irish in Us," "The Case of the Lucky Legs," FN.


GIEGEOE, CHARLES J.: Publicist 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 responsible for dramatic release, advertising manager on New York newspapers and publisher and editor of monthly periodicals. Counts among his many clients both domestic and foreign. The Essanay Companies became West Coast director of publicity for the same company; director of exploitation for special musicals, comedies, and short subjects. Made personal representative of stars and directors; author and director of several short subjects and personal publicist and personal representative of the cartoonists Walter E. Disney and "UB" Iwerks, introducing the "Mickey Mouse," "Sielles," "Donald Duck," "Daisy Duck," etc. As sales manager for Powers Cinemophone Equipment Corporation; then director of publicity and advertising for F灾害. Sales manager for Celeber Productions, Inc.


GIFFORD, LESTER CLARK: Publisher, Daily Record, Hickory, N. C.; b. Rustavi, Ill., Aug. 5, 1880; p. John T. Gifford; b. Indiana University; 1910; m. has two daughters. Editor, Indiana University 1910 Annual; instructor, Cincinnati University, 1916; instructor, Champaign, Ohio; b. Brandon Military School; Cor- ner Newspaper Union, Minneapolis, Minn., 1913-1915; pub- lisher, Sheridan, Ohio; b. Brandon Military School; Cor- nera. Ind. Dispatch 1919-1929. Publisher, Hickory, N. C., Daily Record, since 1929.

GIL, ENRIQUE: Sales manager, Fox. Buenos Aires. B. Guadalupana. Spain, July 11, 1893; e. graduated from high school; married. Started in 1908 as independent distributor. In 1911, distributor for Alcala y Sala. In 1912 became a member of the Board of Directors of the Soledad General Cinematografica. In 1910 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.

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GILBERT, EUGENIA: (See 1930-37 Motion Picture Almanac.)

GILBERT, FLORENCE: (See 1930-37 Motion Picture Almanac.)

GILBERT, LYNN: Actress. 1. Lynn McHale Keebler; b. Oct. 27, 1915, Chicago; 5 ft 4 inches; w. 111 pounds; brown eyes and brown hair; p. non-professional; married Gilbert E. Keebler in 1932. Signed by Universal.

GILBERT, MASTER: (See 1930-37 Motion Picture Almanac.)


GILL, GEOFFREY: (See 1930-3 Motion Picture Almanac.)


GILLESPIE, SUMTER: Publisher, Commonwealth, Greenwood, W.Va., and Oxford, Miss., Feb., 14, 1887; p. J. L. and Minnie Lee Gillespie; Miss., Married St nurses College; married and has one child. Has lived in Greenwood since 1910, Served as president Chamber of Commerce (two terms), president Rotary Club, president Country Club, president Mississippi Press Association, and Miss. State League of Building and Loan Associations. Director Bank of Commerce, president Leflore Building and Loan Association, life member Shrine, Scottish Rite.


GILLETTE, DON CARLE: Editor of The Radio Daily, b. Turin, Italy, May 2, 1895; e. public schools, Michigan; Supernumerian College, Cleveland; extension department staff, St. John's University, Philadelphia. Resident, New York; New York; not married. Wrote scenarios in early silent days, was in positions in radio including theatrical publicity, and served two years in Marine Corps during World War. Joined The Billboard, 1921. Served as reporter, New York, on news and advertising, dramatic editor and critic, and for about five years, editor-in-chief, until 1929. Joined Film Daily on Broadway as editor and later, editor, seven years, resigning in October, 1936, to produce a Broadway play. Joined RKO after anthology, "At Home," joined Radio Daily, with its first issue, in February, 1937. Has contributed articles and stories to magazines.

GILLETTE, JOHN: Theatre Operator, Has the Strand and Ritz Theatres, L.A. In member of the In ternational Theatres Association.


GILHAM, ROBERT: Director, Paramount Publicity and Advertising; e. graduated from Williams College, 1919. Was vice-president, 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 Tisch Schools of the New York Theatre for a year. In 1925 handled Paramount's account at the H. L. M. Advertising Agency and later transferred to Lord & Thomas, continuing to handle the account there. Director, Paramount publicity and advertising.


SAM DIEGE
SUPERVISOR
CONDOR PICTURES

CHARLES J. HUNT
ASSOCIATE PRODUCER
CONDOR PICTURES, INC.

GILLMORE, CLAUDE, JR.: (See 1936-37 Motion Picture Almanac.)


GILLIS, MOYRA: (See 1936-37 Motion Picture Almanac.)


GILMAN, MRS. ROBBINS: Was Chairman Parent-Teacher Congress, 1923 with reform organization, Federal Women's National Council in America, an outgrowth of International Reform Council. Has executed post with Council, 1927 organized the Woman's Cooperative Alliance, disbanded January, 1933. From 1929-30 was film chairman National Council of Women and in 1931 to Rome for meeting of International Council of Women. In 1933 appointed chairman Committee on Motion Pictures National Congress of Parents and Teachers.

GILMAN, SAM A.: Manager, Loew's Recent Theatres, New York, and President, Permanent, Inc., New York, e. high school. With Loew's 19 years, in Cleveland, Ohio, Baltimore, Md., and Harrisburg, Pa. Started as usher at Loew's Liberty Theatre, Cleveland, then doorman, treasurer, assistant and all around man. Worked in ten different Loew's houses in Cleveland as relief manager. Also relieved for vacations. Sent to Baltimore as manager of Loew's Parkway theatre in December, 1929. Then to Harrisburg, Pa., in July, 1931. Worked straight, pictures, vaudeville, amateurs.

GILMORE DOUGLAS: (See 1936-37 Motion Picture Almanac.)

GILMORE, HELEN SWAIN, MRS.: Member and former chairman, Better Films Board of the Woman's Committee of the Auditorium Building, Chicago; Div. Bakersfield, Cal.; B. Bakersfield, Cal. Oct. 22, 1887; p. Mr. and Mrs. A. H. Swain; e. high school; married. Expert searcher of records in Government Land Offices and handles the legal business of those acquiring title to land obtained from the Government.


GILMOUR, JOHN G. T.: Head of Visual Instruction Section, Publicity Department, General Electric Company, Schenectady, N. Y.; Schenectady, N. Y., 1925; Union College, B. A. Professional manager and first cameraman in the Visual Instruction Section before taking charge of section in April, 1931.

GILROY, WILL: Organist; b. William J. Gilroy; h. 6 feet; black hair and hazel eyes; w. 230 pounds; p. Rose Quigley and Will Gilroy, non-professionals; e. Assumption Academy, and Institute of Musical Art; m. Marion Yeands, non-professional. Has been organist at the following theatres: Cameo and Broadway of New York, Strand of White Plains, Capitol of Miami, Hollywood Hotel of Los Angeles, Phila. Academy of Music, Pensacola, Fla.; Park Lane of New York, Proctors and Proctors 5th street, New York City; Werner Bros. Beacon, New York, Forest Films, New York. Joined Roach in 1936; is pianist and arranger.


GINSBERG, HENRY: General manager, Selznick International Pictures, m. by trips; for several years, general sales manager Educational; resigned to become similar connected with Preferred Pictures. Later entered independent production as head Sterling Pictures, subsequently an Eastern Pennsylvania exhibitor. Joined Roach four years ago. In 1936 resigned from Roach studios. Joined Selznick at International Productions.

GIOVANNETTI, EUGENIO: (See 1936-37 Motion Picture Almanac.)

GIRACI, MAE: (See 1936-37 Motion Picture Almanac.)

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


LOUIS GASNIER
DIRECTOR

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GLEASON, JAMES: Writer and Actor, b. New York, May 23, 1886; p. William Gleason and Mina Cushing, both actors. parents. 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 where his father and mother were operating. Together, he and his parents, run the Orange Theatre at the Baker theatre for three years, and for several years attended high school and college on scholarship in stock. The World War then was precipitated and he enlisted. Upon his return he appeared on the stage in "A Fine Soul," MGM; "Sweeptakes," and "The Big Picture," RKO, "Rules of the Road," RKO, "Broadway Melody," for Metro-Goldwyn-Mayer, 1930; collaborated on "Beauties of Ermine," "Rain or Shine," "His First Command." The two Gleasons were placed under contract by Pathé, Lucille to act, Jimmie to combine writing and acting; he was in "A Free Soul," MGM; "Sweeptakes," and "The Big Picture," RKO. Gleason, Jr., wrote "Klondike," RKO, "Noon Whistle," RKO Radio; "Yours for the Asking." Pars.


GLEASON, RUSSELL: Actor. b. Portland, Ore., February 6, 1898; h. 6 feet; light brown hair and blue eyes; w. 135 pounds; p. Lucile Webster and James Gleason, professionals; e. Oakland, Cal., high school and college, no stage training; by, swimming, tennis, polo. In 1929, "The Shady Lady," "The Sophomore," "Strange Cargo," Pathé; "No Man of Her Own," "Beyond the Ad

GLEAN, WALTER F.: Drama and motion picture editor, Evening Bulletin, Philadelphia; b. Philadelphia, Pa., November 2, 1882; d. Philadelphia, Pa., February 19, 1933; attended school and Temple University; married and has one son, Philadelphia Mayor's secretary, 1908 to 1911; Secretary of Comprehensve Plans Committee, 1911-1912; member of Common Council, 1913-1915; Editorial and feature writer, Evening Bulletin, 1913-1935; Motion Picture Editor, Race 1925-1937, motion picture editor, 1935 to date; became member of Bar, 1909.


GLEEDHILL, 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 16th editor, San Jose Evening News (California); held various positions with Academy of Motion Picture Arts and Sciences, becoming executive secretary in 1955.


GLENNEY, JAMES A. F.: Motion picture editor, Chester Times, Colo., b. wounded, M.D.


GLENNY, GENE: (See 1956-37 Almanac.)
GLETT, CHARLES LIONEL: Vice-President in charge of production, Avico Productions; b. New York, March 13, 1895: attended school in New York and has one child: Cecile. c. New York and Chicago, where he completed a journalistic course: in 1923 joined the Pathé foreign division of Educational Pictures. Then he went to United Artists, doing special contact work. In 1923 joined George Miltner's United News Syndicate as associate editor. In 1926 he launched his own short subject producing unit, later producing the first sound short for Paramount. In 1929 became associated with Audio Cinema as production manager.


GLOVER, HENRY B.: Branch manager, Tapano. c. Mobile, Ala.; p. G. E. Glover; c. Culver Military Academy, Spring Hill College. Secretary Gulf Wood Productions, member and a sales officer of specifications of Motion Picture System. Ad sales department, Atlanta, Bromberg Attractions; Georgia salesmen, Bromberg (later Republic). Branch manager, Republic.

GLOVER, OMAR: (See 1936-37 Almanac.)


GLUCKMAN, HERMAN: Production and Distribution Executive, V. M. American, New York City; c. New York City, July 14, 1905; President of Majestic Pictures and of Republic Film Exchanges, New York and eastern Pa.


GLUCKSMAN, E. M.: (See 1936-37 Motion Picture Almanac.)

GLUCKSMANN, MAX: Exhibitor, Argentina, Uruguay, and Brazil. Born Buenos Aires, 1875; a. high school graduate; married, Was art photographer. In 1908, representative of Pathé Freres. In 1916 started as exhibitor, acquired the Grand Splendid, William Morris, Select Theatres; owns ten more in the interior, and 35 in Uruguay.

GLUNT, OMER MARTIN: Commercial Products Development Director, Bell Telephone Laboratories; b. Union City, Ind., Feb. 12, 1884; married; p. Benjamin Franklin Glunt, Margaret Mary Dyer; e. graduate of grade and high school system of Union City, Indiana; B.S. in 1909, degree in engineering, University, Columbus, Ohio, 1909, degree M.E. in electrical engineering, Western Electric Company at Chicago in 1906, he was first engaged in manufacturing and installation work. In 1909 he transferred to apparatus design work in the engineering department, and soon came to New York where he became a supervisor in the same line of work. The first Western Electric sound picture system was used by Warner Brothers in 1926. For this he supervised the development of the motor and turntable equipment, and also the sound-on-film system which was brought out, his engineers accepted the entire responsibility for this work. This was the step which finally resulted in the successful operation of the Engineering Department of the Western Electric Company, and when in 1927 the engineering of commercial products required, he engaged in the complete reorganization of his telephone apparatus work. As commercial products development director Mr. Glunt now heads a group of 225 engineers and technicians responsive for the development of apparatus and systems for sound picture, for public address, for broadcasting and air conditioning. In 1930 Mr. Glunt was made a Fellow of the Acoustical Society of America, Fellow of the Society of Motion Picture Engineers, Governing of the Society of Motion Picture Engineers, 1931, 1933, 1935, and then financial vice-president.

in Indiana Territory; July 1929 to 1925 was in home office of First National sales promotion and credit manager. From 1923-1931, held following positions: assistant sales manager with F. B. O. Film Co. as manager, Exhibitor; assistant to the President with Associated Exhibitors; assistant sales manager with Associated Artists. From 1931 to 1935, assistant sales manager, Tiffany Productions; sales manager, Tiffany Productions, until merger with Educational.


GOETZ, BEN: Pioneer, laboratory field. Was associated with Ehrhorn 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; e. College of the City of New York; married, President, Dependable Films Corp., 6 years; president, State Cinema Productions, 5 years; executive, sales department of First National; executive, sales department First National; general manager, Warner Bros. Exchange, Inc.; established branches for William Fox.


GOETZ, JOE: RKO Midwest Corporation, b. Dayton, Ohio, May 2, 1908; e. Fred and Josephine Goetz; e. Street High School and University of Dayton, Dayton, Ohio, 1934, where he also served as part time usher. Keith's Theatre, later Chief of Service. In 1928, at 19, went to Canada as manager of the 19th Street-1st Avenue circuit in 1929 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 broker 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 George M. Friedenthal, at Cincinnati, handling feature and short subject booking and supervising management of the Cincinnati War Memorial, and President of Cincinnati Bookers' Club. In 1936 organized school for student managers in Cincinnati.


GOFE, RICHARD: Actor. In 1936: "Rembrandt." UA.


GOLD, HARRY L.: Executive, United Artists Eastern and Canadian sales manager; b. New York City, December, 25, 1892.


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 Bureau, Inc.


GOLDBERG, LOUIS: (See 1936-37 Motion Picture Almanac.)


GOLDBERG, N. F.: Manager, Marx Film Exchange, Seattle, Wash.; b. Minneapolis, Minn., Dec. 10, 1892; 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, general manager, with production and distribution of independent pictures.

GOLDBERG, PEGGY: Publicity department of GB Pictures New York home office; b. New York City; e. Washington Irving high school and New York University. First position was with James Madison, publisher of Madison's Budget; joined Exhibitors Trade Review as motion picture writer in 1927; later wrote on Morning Telegraph. Joined publicity department of Educational Film Exchange, Inc., in 1929. Joined GB in 1936.

GOLDBERG, WILLIAM: Secretary-Treasurer, European Films Corp.; e. High School of Commerce, City College, New York University.

GOLDBERGER, WILL: Cartoonist and Writer, b. San Francisco, Cal.; e. University of California, studied aeronautics. Became cartoonist on the San Francisco Chronicle, and with San Francisco Bulletin has written magazine stories, vaudeville sketches and appeared in vaudeville, and made several animated cartoons for the screen.
Chadwick .1893; New England. MOTION Russia. College English public graduated Westerns general. "bodies." Sold 1898; motion of "The producer. manager, City, distributors, thereafter president and general manager of Rialto Film Corporation, president and general manager of Independent Pictures Corporation, supervising producer of Chaplin Pictures Corporation, producer of Westerns for FBO, thereafter president and general manager of First Division distributors, organizer of Independent Producers and thereafter became vice-president in charge of distribution, Excelsior Pictures.


GOLDEN, E. GILBERT: Assistant advertising manager, Warner Brothers, b. New York July 31, 1909; e. Maurice and Sadie; h. 5 ft. 6 in.; black hair and blue eyes; e. New York University Ten years with publicity and advertising department. First National and Warner.


GOLDEN, MILDRED: (See 1936-37 Motion Picture Almanac.)

GOLDEN, NATHAN D.: Chief of the Motion Picture Section of the Department of Commerce, b. Delaware, July 4, 1896; e. public schools and high school of Cleveland, Ohio, attended Emerson Institute and one year at Columbia University, Washington D. C. L. Washington College of Law and a member of the Bar of the District of Columbia. Entered the Bureau service on August 1, 1920. Prior to the war was general manager in motion picture production, distribution and exhibition. Member of the Society of Motion Picture Engineers, the International Alliance of Motion Picture Employees of the United States and Canada, American Projectionist Society and member of the Production Advisory Council.


GOLDHAMMER, L. E.: Branch Manager, RKO, Minneapolis, Minn.; b. Minneapolis, Minn., August 31, 1894; attended North High School. Sold candy, Shubert theatre, Minneapolis. In various sales posts, then present position.


GOLDIN, BERTINA: (See 1936-37 Motion Picture Almanac.)


GOLDMAN, WILLIAM: Exhibitor. Formerly general manager of the Lasky Company of Cleveland, Ohio, and in Pennsylvania. Prior to transfer of activities to the eastern seaboard, was prominent in St. Louis theater operations.

GOLDSMITH, ALFRED N., DR.: b. New York City, Sept. 15, 1887; e. College of City of New York; Columbia College; General Electric Company; director, March 1925, Marconi Telegraph Company of America; vice-president, RCA Photophone Corporation; post-1935 independent producer. Was President Motion Picture Producers Association of America; Past President, Institute of Radio Engineers; Past President, Society of Motion Picture Engineers. Established a general consulting practice in January, 1932, primarily in the radio and sound picture fields.


GOLDSTEIN, ALBERT M.: Owner and manager of Principal Pictures Exchange, 2123 Second Ave., Seattle, Wash.; b. San Francisco, Ca. 1901; high school and public and high school. Salesman and branch manager. State Rights Productions, RKO; Rape; "Tulip, Rose," Fox Films; Universal films 1925-38; special representative General Film products 1923-29; manager owner Principal Pictures Exchange; independent producer in Washington, Oregon and Alaska, starting in 1934.

GOLDSTEIN, EMANUEL H.: Charge of business administration, Republic, b. Pittsburgh, Pa., Dec. 3, 1889. Seven years with Union, United Republic.

GOLDSTEIN, HARRY H.: District manager, Paramount, Cleveland, Ohio; b. New York City, April 15, 1897; married; m. Sam and Mary, both dec.; e. public school; b. Horace Mann School; Columbia University. Started with old World Film Corp. In the home office: left to Join Petrosa Pictures: served in U. S. Army for 2 years and after Armistice accepted a Fox sales position. New York. In 1921 with Paramount, first in Boston as salesman, then manager; in July, 1926, transferred to Alban, Western, later to Paramount, to Pittsburgh February, 1928. In Cleveland since 1931.


GOLDSTEIN, SAMUEL: Treasurer, Guaranteed Pictures Corporation; b. Russia, Nov. 17, 1897; e. Bessie Goldstein; e. high schools, New York City; married. Office work with Laemmle Film Company (current release), 1911-15. Left when company was succeeded by Biograph. Employed by Joe Mike's Film Sales Company. In 1915: joined Marzou Abrams. Formed Guaranteed Pictures Company with M. D. Siklawit in 1918, and has been associated with him since.

GOLDSTONE, PHIL: Independent motion picture producer and active in financing independents on the Coast during their first 10 years, has been involved with Majestic Pictures Corp., in which he is a dominant factor. In 1927 produced "Sling, Sinner, Sing," "The Sons of Norman," executive producer of "Curtain at Eclat" Majestic in 1935: produced "Age of Indiscretion," "Ouchbooshinney's Roy," "The Last of the Pagans," MGM.


GOLDWYN, SAMUEL: Producer and owner-member of United Artists Corporation. In 1916: started with Arthur Gold. April 27, 1884; divorced Blanche Lasky, sister of Jesse Lasky, in 1915; m. Frances Howard, professional, and has one child. His business capacity has been such that he was later given an interest in the concern. In 1916, with Jesse Lasky he founded the Lasky company and December 23, 1913, released his picture, the "Squaw Man," with Dustin Farnum the star and Cecil B. DeMille, the director. In 1927 Goldwyn was instrumental in bringing about the $25,000,000 Famous Players-Lasky merger; a feature which he has since maintained on the board of directors of that company. In 1918 with

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GOMBEFF, GREGORY: (See 1936-37 Motion Picture Almanac.)


GOMELL, MISSI: Actress, b. Chicago, Ill.; h. 5 feet 4 inches; brown eyes and blue hair; w. 100 pounds; o. Dr. and Mrs. Isaac Gomell; non-professional; e. Chicago, first in private schools, then Western Highland Bard Avon Fitching School; not married. Stage experience included "Imelda's Women," "The Great Power," "Nancy's Private Affair," "When Knights Were Bold." Her films include: in 1933: "Call of the Wild." Universal.


GOODMAN, MAURICE: b. Seneca Falls, N. Y., March 21, 1851; h. 5 feet, 19; brown hair and brown eyes; w. 170; e. New York University. Married; by. polo. District has been associated with vaudeville, motion pictures and the theater since he began his professional career by being the bookkeeper for the B. F. Keith Circuit in 1916, and a factor in the various mergers and expansions of that organization thereafter. For a short time during World War I Mr. F. Keith P. Proctor; the booking agreement between the B. F. Keith vaudeville exchange and Oscar Hammerstein, the manager of the Harry G. Williams circuit; and many other affiliations which developed the Keith circuit from a group of six theaters when he joined the company to a large circuit which extended from Boston to Chicago, and from Montreal to Jacksonville, and which became the dominant factor in vaudeville in America. Was a director and counsel for RKO Corp.

GOODMAN, MURRAY: Distribution Executive, b. New York City, Oct. 5, 1895; e. graduated from High School of Commerce; school of accounting of College of the City of New York; BBA. CUNY; school of education, Columbia; M.A. Was connected with Eay Pictures Corp. for 11 years. In charge of non-theatrical and educational departments, advertising and publicity, contact with distributors and other organizations, agent and accountant. Assigned as secretary of Bray in 1953.

GOODMAN, RAYMOND J.: President, Rex Theatre Co., 150 W. 44th St., New York City, Miss.; May 25, 1937; m. Miss. Mrs. and Mr. Philip Goodman; e. Mississippi State College, graduated in Class of 1920; Bookkeeper and store manager. Started first motion picture theater in Starkville, in July, 1911. Independent exhibitor in Starkville since that date. Operating the Rex, opened in September, 1936. Address: 708 State, opened October 2, 1936.


GOODRICH, KEN: Managing editor, News-Republican, Boone, Iowa; married, Mrs. C. L. Goodrich; r. A. B. from Simpson College at Iowa, has two children. In newspaper work since 1910, for college, editor of Mason City, Iowa, Globe-Gazette, then city editor, then managing editor of Boone Republican.

GOODRICH, LOUIS: Actor. r. L. L. Abbot Anderson, 170 N. Sandhurst, Eng., son of Major-General E. Abbot Anderson; b. 5 ft. 10 in.; w. 160 pounds; h. dark hair, brown eyes; w. R. F. New York; g. fly-fishing; e. Oxford Military College. On thirty London stage; toured in U. S. Canterbury. Has been in over one hundred motion pictures, most recent "Mayfair Melody" (Warner).

GOODRICH, MARCUS: Writer. b. San Antonio, Texas; e. attended Columbia College, N. Y. Joined staff of "Saturday Evening Post," became drama editor and critic, 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 advisor for "Goodrich's "The Tyranny of the Dead" prepared adaptation "Naval Born," Republic; wrote screen play "Night Waitress," RKO-Radio.

GOODRICH, HENRY A.: Exhibitor, 955 Colfax Ave., Denver, Colo.; Jan. 12, 1874; b. both living; e. University of Illinois, 1896; married. Was electrical engineer for D. and R. O. Railroad, started in Alamosa, Colorado, 1911; in Denver, 1913; actively interested since then. Secretary of International Amuse: ment Corp.; was associated with theatre, Inc., in leasing theatres to Fox, August 1, 1935.

GOODSELL, MAJOR: (See 1936-37 Motion Picture Almanac.

GOODWIN, ALICE: (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 worked and handled a chain of 20 Pennsylvania theatres, 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 1910 to 1923, and to 1928 a member of Emanuel-Goodwin Publications, selling out to Jay Emanuel. Now operating the Motion Picture Exhibition Co. In 1929: manager of the Quality Premium Distributors, Inc.

GOODWIN, HAROLD: Actor. b. Peoria, Ill., December 1, 1902; h. 6 feet 2 inches: light brown hair and blue eyes; w. 170 pounds; p. Maurie Louis and Lee Willis Goodwin, non-professionals; e. high school; by. golf, tennis and bridge. Stage experience with stock shows in Chicago, Detroit, St. Louis. Motion Pictures beginning a period of seventeen years, first picture being "Jud's Outlaws," with Arthur Mackley, two seasons 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 three Booth Tarkington films, two pictures for Paramount; and "All Quiet on Western Front," for Universal; "Hunting the Hunter" (1929); "Hot and Hop" (1929); "Gaslight" (1929); "Out Their Dim Light (1929); "Educational Tuxedo." In 1935: "Strawberry Roof." Universal. In 1935: "Reflections." "Sons and Daughters." Gun. Universal. In 1935: "The Crusades." Paramount.

GOODWIN, HENRIETTA: (See 1936-37 Motion Picture Almanac.)

GB's program includes the vivacious dancing star's new musical production "Gangway" and other Matthews winners to follow.
IN NEW GB PRODUCTIONS

Featured in "King Solomon's Mines" and other GB pictures. We predict she will be among the screen's top stars within the year.

Anna LEE


Grace, George: Film editor. In 1936: "Oyvay Melodie," A.B.P.


Grace, George: Film editor. In 1936: "Oyvay Melodie," A.B.P.


Graham, Frederick: (See 1936-37 Motion Picture Almanac.)


Graham, Thomas W.: Clergyman. b. Carlsbad, Ont., Can., October 12, 1882; m. Kate Pulleston, of Roseburg, Oregon, June 16, 1918; p. and Marion Marston (Snyder) Graham; e. Graduate Ottawa College Institute; A.B., Toronto; McCormick Theological Seminary; B.D., Glasgow, Scotland; D.D., Macalester, Secretary University V.M.C.A., Toronto and Minnesota. Professor, practical residence. Demos director, Denham. A director of Motion Picture Research Council. Church of England. The Story of Jesus, 1925. Home: 168 Forest Street, Oberlin, Ohio.


Graham, Thomas W.: Clergyman. b. Carlsbad, Ont., Can., October 12, 1882; m. Kate Pulleston, of Roseburg, Oregon, June 16, 1918; p. and Marion Marston (Snyder) Graham; e. Graduate Ottawa College Institute; A.B., Toronto; McCormick Theological Seminary; B.D., Glasgow, Scotland; D.D., Macalester, Secretary University V.M.C.A., Toronto and Minnesota. Professor, practical residence. Demos director, Denham. A director of Motion Picture Research Council. Church of England. The Story of Jesus, 1925. Home: 168 Forest Street, Oberlin, Ohio.


GREEN, BILLY M.: (See 1926-37 Motion Picture Almanac.)


GREEN, JAN & CO.: (See 1926-37 Motion Picture Almanac.)


GREEN, KURT: (See 1926-37 Motion Picture Almanac.)


GREEN, PERCY: (See 1926-37 Motion Picture Almanac.)

GREEN, SAM H.: (See 1926-37 Motion Picture Almanac.)

GREEN, WALTER E.: Vice-president, General Theatre Equipment Co., New York; member, National Theatre Supply Co., b. Orange, N. J., August 13, 1889; married; p. Harvey H. and Mary Green; e. graduate 1908, Columbia; trained with the equipment plant of the industry since November, 1909.

GREENWOOD, WILLIAM ERNEST: Executive, b. Lancashire, England, Aug. 14, 1899; married; e. Manchester College of Art as decoration artist. Author of "Villa Madonna." 1925 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.


GREG, EUGENE S.: Assistant Comptroller, Erpi, b. Bryan, Texas; e. University of Chicago, 1926, joined Western Electric, 1929, transferred to Erpi as export manager. 1939, European manager. Then present post. In 1936 became assistant comptroller, Erpi.


GREGG, J. M.: Secretary and Treasurer, Critieron Theatres, Charlotte, Greensboro and Durham, N.C., also Gaston Theatre, Greensboro, N.C. In 1928, joined the Gaston Theatre. In 1932, Gaston was the sole regional, and worked in all departments. He was manager of the Gaston Theatre, 1935-1936. In 1936, 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)


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GREENWAY, ANN: (See 1936-37 Motion Picture Almanac)

GREENWOOD, CHARLOTTE: (See 1936-37 Motion Picture Almanac)


GREENWOOD, MILTON E.: (Died January 4, 1937. See 1936-37 Motion Picture Almanac)

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GREENWOOD, CHARLOTTE: (See 1936-37 Motion Picture Almanac)


GREENWOOD, MILTON E.: (Died January 4, 1937. See 1936-37 Motion Picture Almanac)
GRIGGITH, CORINNE: Actress. b. Taszarok, Ark., November 24, 1899; h. 5 feet, 6 inches; brown hair and hazel eyes; w. 190 pounds; w. Margaret Ogilvie and Colonel Jacob W. Bliss. Address known as "Arin' Jake" Griffith, during the Civil War, non-professionals; e. University of Kentucky; div. Linda Baldwin; dir. by; rel. the and music. As a boy, Griffith worked in the mail room of his brother's newspaper. Appeared in the role of a young man. Passed as a man. Replaced with the name of Lawrence Griffith in "The District School." The following season he was employed with the Meffert Stock Company throughout its season at the Masonic Temple.

GRIFFITH, DAVID WARK: Director and Producer. b. LaGrange, Ky., January 22, 1890; brown hair and grey eyes; w. 109 pounds; p. Margaret Ogilvie and Colonel Jacob W. Bliss. Address known as "Arin' Jake" Griffith, during the Civil War, non-professionals; e. University of Kentucky; div. Linda Baldwin; dir. by; rel. the and music. As a boy, Griffith worked in the mail room of his brother's newspaper. Appeared in the role of a young man. Passed as a man. Replaced with the name of Lawrence Griffith in "The District School." The following season he was employed with the Meffert Stock Company throughout its season at the Masonic Temple.

Then came the periods of stock and road company assignments, first with John Griffith's stockling Players. David Brightly at the time, known as "Arin' Jake" Griffith, during the Civil War, non-professionals; e. University of Kentucky; div. Linda Baldwin; dir. by; rel. the and music. As a boy, Griffith worked in the mail room of his brother's newspaper. Appeared in the role of a young man. Passed as a man. Replaced with the name of Lawrence Griffith in "The District School." The following season he was employed with the Meffert Stock Company throughout its season at the Masonic Temple.

GRIFFITH, HERBERT: Director. b. LaGrange, Ky., January 22, 1890; brown hair and grey eyes; w. 109 pounds; p. Margaret Ogilvie and Colonel Jacob W. Bliss. Address known as "Arin' Jake" Griffith, during the Civil War, non-professionals; e. University of Kentucky; div. Linda Baldwin; dir. by; rel. the and music. As a boy, Griffith worked in the mail room of his brother's newspaper. Appeared in the role of a young man. Passed as a man. Replaced with the name of Lawrence Griffith in "The District School." The following season he was employed with the Meffert Stock Company throughout its season at the Masonic Temple.

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GRIFFITH, ELEANOR: Actress. b. March 20, 1902, Mt. Pleasant, Tenn.; h. feet, 5 inches; blond hair and gray eyes; w. 105 pounds; p. Eleanor Cox and James Griffith; a. Gene Griffith, Madison, Mississippi; b. W. L. Griffith, Madison, Mississippi. In 1922, "The Last Little Girl Baby" with Lew Fields (1929); prima donna in Ziegfeld's "Midnight Frolics" (1921); ingenue in "The Marriage of Nest Time," "Shubert Shows" (1922-24); also ingenue in "Sittin' Pretty" (1925), and lead in "Mercenary Mary" (1925); "Cracking Chair" (1926); "The Spider" (1927-28), and "Women" (1928) also appeared in "Night Stick," "United Artists" production, "Alibi," (1929). In 1937, collaborated on original story "Time Out for Romance," 20th Century-Fox.


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


GRIFFIN, JAY: Writer. Columbus, Ohio. b. March 29, 1902; h. feet, 5 inches; brown hair and hazel eyes; w. 140 pounds; p. Fred and Isabella Griffin; e. Richard, Indiana, and Notre Dame University; m. Helen Hemenway (September 12, 1936); writer for magazines; radio plays and continuities. In 1931: collaborator on "Three Little Pigs," "The Sleeping Porch," "Babes in Toysland," "Recess Time," "Where the Great Ships Sleep." (See 1937-38 Motion Picture Almanac.)


GRIFFITH, WALTER, MRS.: Secretary-Treasurer. Theatre Owners of North and South Carolina, Inc. b. Blackshear, S. C., Jan. 3, 1905; married; e. Tubman School, Augusta, Ga.; illustrator for three years in church department of Georgia and Florida Railroad. Two years secretary, "The Cleveland Association," two years secretary, Film Board of Trade, and six years secretary, Theatre Owners of North and South Carolina. Was Local Secretary for "Chicago Exposition," Georgia Bearder, Quality Authority, Charlotte, N. C. Address: 216 W. 4th Street, Charlotte, N. C.


GRIFFES, J. OLY.: Amusements Editor, Houston (Texas) Post; Bay City, Texas; Head, "San Antonio Evening News" reporter andrews, 1928-38. With Houston Post since April, 1936.

GRIMM, BEN H.: Advertising Department, RKO. b. Union City, N. J.; p. John and Eunice Grimm; e. Union City high school, U. S. A. School of Military Aeronautics, Cornell University; m. Eunice Blanche Whitenack; has a son aged 15 and a daughter, 9. Early newspaper training culminated in four years on the New York Evening Journal as assistant city editor; next handled West Coast publicity with Metro. Was associate editor and advertising director of Moving Picture World; advertising manager of Selznick Pictures; associate editors; advertising manager of Columbia Pictures; advertising manager of Universal. Present post.


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


GROGAN, OSCAR: (See 1936-37 Motion Picture Almanac.)

GRONAU, ERNST: (See 1936-37 Motion Picture Almanac.)

GROPPER, MILTON H.: Writer. b. New York, Dec. 25, 1896; h. 5 feet 11 inches; brown eyes and brown hair; w. 172 pounds; p. Samuel and Mildred Gropper; father, d. e. E.anus Hall High School; college degree from Columbia College, Columbia University; "C呼声," particularly his "Chinatown," "The Man Who Shot Liberty Valance," "Night." His stage experience: some dozen plays produced in New York City. Entered films in 1928 for Fox. Adapted his own stage play for them, "Tara Different Eyes." His

GROSJEAN, FRANK: Motion picture writer, P. O. Box 1276, Shreveport Journal, Shreveport, La. b. Shreve- port, La., 1922; m. Ruth Roussel, 1947. Grosjean has been a police reporter and moving picture editor of the Journal for the past fourteen years. Editor "Film Facts" for each issue of said edition. Also has written some stage and other theatrical and film criticisms.

GROSS, DAVE: Executive; b. New York, July 9, 1888; e. New York University; married. Fox Film salesman, then became special representative. Redressed and went with First National Pictures as special representative, later became New York sales manager. Resigned First National and became sales manager for Film Prod. Corp. Resigned to become sales manager for Producers Distributing Corp. Resigned to become New York short subject sales manager. Was president and general sales manager of Puritan Pictures.

GROSS, EDWARD: Associate producer, Principal Productions, Inc., b. New York City April 26, 1897; married. New York, March 19 1934. Associate producer in Paramount five years; associate producer, Principal Productions, two years.


GROSSMAN, BERNIE: (See 1936-37 Motion Picture Almanac.)


GROSSMAN, JOE: Studio manager, British International Pictures, Eintree, b. London, Oct. 10, 1897; e. London. Was editor of the Nuart Film Review and Diploma of the Grand Order of St. John of Jerusalem for services in connection with transport of sick and wounded. Twice personally decorated by King George V for ambulance services also personally decorated by Prince of Wales with the badge of the British Red Cross Society. Other decorations include Conspicuous Service Medal of the Order of St. John of Jerusalem; Service Medal of The National Fire Brigades; the King George V Silver Jubilee Medal, May 25, 1935, and the Silver Jubilee Lifeboat Service. After War was acting manager for Miss Violet Melnotte at the Duke of York's Theatre, London, and simultaneously with this engagement was manager of King's Theatre. Joined Stoll Film Co. as studio manager at Surbiton in June, 1920, transferring to Cricklewood studio in 1921; joined Bill Julius in 1931.


GROVE, SYBIL: Actress, r. n. Sybil Westcott Wingrove; b. Teddington, Middleseat, England, October 4, 1891; h. 5 ft.; w. 130 lbs.; brown-gray hair and brown eyes; w. 130 pounds; p. Marion Munro and Edgall Edward Westcott, non-professionals; e. Education; training at Royal Academy of Dramatic Art, London; m. the late George Christopher Wingrove, architect, the late Ates and studio by swimming, golf, dancing, music and bridge. Spent six years on the stage in England appearing in "The Melishe," "Joseph and His Brethren," "Herbert Tree and Maxine Elliott; "Look Who's Here" at the London Opera House with Ethel Leve, etc.; "The Little Daisie" at the Empire Theatre, London, and in various revues and musical comedies; also in her own vaudeville act. Married Percival Graham and Gertrude Nye. "Lesimond" company playing second lead in "Eliza Comes to Stry.", "When We Were Twenty-One," "The Dangerous Age," "The Rosy Fingers," and other shows, also directly and playing in stock company in the Orient (China), Gilbert and Sullivan Operas, "The Last of the Mohicans," "Shylock," and the lead in "Dear Brutus," "The Belle of New York," "Affairs," and "Best People" and many others. In Hollywood 1926-1930. Appeared in "Miss Dill's Next Door," "An Angel of Broadway," "My Friend from Indiana"; in Douglas Fairbanks "The Life of King Arthur" and "The Honor and Magic" in "Lilac Time." In comedies with Lupino Lane: "The Piano Door" Next Door," "Satan and the Woman," Burton King production; comedy
SHOWMANSHIP SHORTS

WILLIE HOWARD

BUSTER WEST and TOM PATRICOLA

JEFFERSON MACHAMER and his Gags and Gals

NIELA GOODELLE

IMOGENE COCA

BERT LAHR

HERMAN TIMBERG Jr. and PAT ROONEY Jr.

HARRY GRIFFON

LEE SULLIVAN

THE INDUSTRY'S BIGGEST STAR VALUES IN TWO-REEL COMEDIES
The public is demanding programs of sane length and real variety entertainment. Only good short subjects make this possible. And only Educational's Showmanship Shorts give you such star value in two-reel comedies and such a variety of novel amusement in one-reel pictures, too.


GRUENBAUM, FRITZ: (See 1936-37 Motion Picture Almanac.)


GRUENBERGER, MANNE: (See 1936-37 Motion Pic- ture Almanac.)


GRUSZCZYNSKI, STANISLAW: (See 1936-37 Motion Picture Almanac.)

GRYNAUB, FRANCISZEK: Managing director, Patria-Film. b. Warsaw, April 29, 1890; married; e., college. Co-proprietor of Continental, theatre Castro, Patria-Film. In Warsaw; member of Polish Film Industry Association.


GUEKSTORF, MAX: (See 1936-37 Motion Picture Almanac.)


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


GUGGENHEIMER, MILTON C.: (See 1936-37 Motion Picture Almanac.)


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


GUILBERT, NINA: (See 1936-37 Motion Picture Almanac.)


GUILFOYLE, JAMES A.: (See 1936-37 Motion Pic- ture Almanac.)


AL CHRISTIE

PRODUCING

and

DIRECTING

for

EDUCATIONAL
20th CENTURY-FOX

ASTORIA, LONG ISLAND

NEW YORK
GUITERMAN, ROBERT S.: Exhibitor. Manhattan Theatre Co., 913 South Eighth Street, Manhattan, N.Y., b. 1895; 15 years in grade school, St. Paul, Minn.; prepared at Shattuck School, Fairmount, Minn., University of Minnesota; graduated from film school of Century, Inc. in 1916. In 1917 went to work for Famous Players-Lasky; returned to Minnesota, ran his own theatre. Started in film business in April, 1920, with $150, worked for R.A. Feinlein and Ruben; manager for F and R at Riviera, Claridge, and Astor theatres in Chicago; took over Lee and K at Century, Strand, Lyric in Minneapolis; city manager in St. Paul for Publicis; managed Gateway and Orpheum theatres in Minneapolis; managed Fox for several years. For Fox in Milwaukee; then purchased Capitol, Manhattan for which he operated for three years. Jan. 1, 1924, merged with Midtown Theatre, now company known as Manhattan Theatre Co.


GUizar, Tito: Singer, r. n. Frederico Guizar; b. Mexico City; h. 6 feet; dark brown hair and hazel eyes; w. 175 lbs. 

GUILLETT, GEORGE S.: Vice-president, Meridian Pictures Corp. b. Alabama, 1885; p. Mr. and Mrs. J. E. Guellette; p. 1903; has one child, Nedra Guellette. Produced picture, "His Night Out." Co-organizer, Atlas Soundfilm Recording Studios, of which he was president and general manager. Which was formed in 1933. Produced Goethystone News Reels, Universal release.

GUILKP, PAUL: Director of Publicity, Universal Pictures. b. Hancock, N. H., Sept. 25, 1880; p. Rev. and Mrs. John Gulk. Educated in high school and college at Shelburne, Vt., and Burlington A.B. University of Vermont, Burlington. After graduation, took up the selling of life insurance. Rented principal 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 a period with Popular Miss, running a press bureau; these two then formed Philip Miss Inc. Which continues to this day. Acquired considerable experience in the legitimate theatre field of press agents, being advance man at different times for companies put out by Joe Weber, Arthur Hammarstrom 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 Vanity Fair. First connection with the motion picture industry was early in 1911 when George U. Stevenson, then editor of Universal Weekly, a Laemmle publication, engaged him to run a convention daily at a film convention held in New York in Grand Central Park, New York City. Did two months work for Laemmle as press representative for the Warner Bros. at the Regent Theatre, New York. Managed Star Theatre in Hartford, Conn., for Atlas Theatre Company. Then went to Mutual for several months. On September 1, 1913, Guilke joined the Universal organization in New York as director of publicity and editor of Universal Weekly. For several summers preceding, was with United Press in Chicago. 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 was the third president; former secretary, Motion Picture Club. November 5, 1932, started Universal Weekly again after two years suspension. During 1934 on commercial assignment, "Man Who Hollywood." 


GUILLETT, WILLIAM BRANDON: Manager, East Coast Project and Movils Service Company, 1000 Madison Avenue, New York City, b. 1899; University of Southern California, 1921; Son of George Guillett; p. J. E. and Lilly Y. Guillett; e. A. B., University of California; not married. Was owner and manager of advertising and exhibition department, Bond Cashier, Brooklyn, N.Y. In 1934: "Jug in the Island."


GUMBIN, HERMAN M.: President and treasurer, Liberty Productions, Ltd.; h. Painesboro, N.J.; e. 1905; e. high school and two years at college; m. Nettie Rosen; has a daughter 11 years old.

GUNCY, BETTINA: Managing Editor, National Board of Review Magazine, 158 W. 41st St., New York City, University of Illinois Library School, Committee on public relations, New York, N.Y.; e. 1918; b. 1906. Director of mines library and editorial department, 1919-22. National Board of Review of Motion Pictures since 1922.


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MOTION PICTURE HERALD
(International Industry Journal)


HABERLAND, EMILIE: (See 1936-37 Motion Picture Almanac.)


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


HADDOW, G. KNOX: Manager, exchange service department, Twickenham Film Studios, Ltd., Detroit. Michigan Motion Picture Industry since 1906. Started with National Vaudeville 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, and from there to the contractual manager. Returned to United States as office manager at the Cincinnati exchange and from 1931 to 1938 represented the exchange in New York Home Office as assistant to division sales manager, and on January 1, 1935, appointed manager of exchange service department, home office.


HAGAN, PATRICIA: National Board of Review of Motion Pictures, directed Young Reviewers and 4-Star Clubs, editorial member staff of National Board of Review Magazine; e. Immaculata Seminary, Washington, D. C.; m. Louis N. Hagan, who is MD.

HAGEN, ROBERT: Writer. Formerly on staff Bridges 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 Chicago American; sales organ and house organ editor for First National Pictures; exploitation writer for Universal; formerly with Motion Picture News; resigned from Motion Picture Daily, 1932.


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

HAGEN, CLYDE: Vitolphone No. 4299, "Railroad Folies." In 1936: "Strike Me Pink." UA.

HAGERMAN, HELGE: (See 1936-37 Motion Picture Almanac)


HAGMAN, HARRIET: Actress, b. Helsingfors; h. 5 feet, 5 inches; w. 110 pounds; blonde hair; attended Erasmus High School in Brooklyn, N. Y. On stage in Earl Carroll's "Vanities." Signed by RKO Radio.


HAGUE, CLAIR: General Manager, Canadian Universal Film Company; b. Brampton, Ontario, July 18, 1915; marrord; e. public and high school. Road-shows, exchanges and sales, RKO Pictures and Allen Amusement Company. General manager, Canadian Universal. Film in Canada and U.S. Assistant manager for Canadian Film Company, handling Universal product before being taken over by Universal.

HAN, REYNALDO: Music. In 1955: "La Dams aux

HAIG, DOUGLAS: (See 1936-37 Motion Picture Almanac.)


HAIK, JACQUES: Distributor and Exhibitor. Formerly representative in France of Columbia, Warners and other American firms. In 1929 started to produce with Le Bosau (Hunch Hack), Built studio in Courbevoie. Owns cinemahalls in Paris and Province among them the Rex Theatre. Distributor in France of RKO Radio Pictures which are dubbed in French in his studios.


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


HAINLINE, ANDREW L.: Manager of theatres owned by him, offices in the Illinois Theatre Building, Macomb, Ill.


HAJDUKOVNA, ZLATA: Player. In 1936: "Janoisek." (French Motion Picture Corp.)

HAKIM, ERIC: British independent producer, b. 1890. Was head of one of the biggest British motion picture theatres; became known to the production field in 1931, when he organized his own unit, which has since produced "The Outdoorsman," "Two White Horses," "Diamond Cut Diamond" ("I'll Take 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 and formed Little Cinema movement in British provincial towns.


HALE, ALAN: Actor. r. n. Alan MacKahn, b. Washing- ton, D.C.; Feb. 10, 1902; h. 6 feet 5 inches; w. 220 lbs. James MacKahn, a manufacturer of patent medicines; m. Gretchen Hartman, ex-professional, formerly Hale's leading woman in the Biograph days. His first picture was "The Cowboy and the Lady," followed by the role of m. and Fugitive. 70s in "Fighting Rev. Watts," and slapstick comedy with the Lubin Company. His better known parts have been in "The Covered Wagon," in which he played the villain: the "Four Horsemen," in which he played the father; and in "Robin Hood," the part of Little John. Other well-known productions have been "The Dictator," "One Glorious Day," "The Man Who Invented the Telephone," "Sam Slick," and "Rolling Stones." He then gratted a life-long ambition in directing and doubling in "The Scarlet Honeymoon" for Fox. Demille signed him to direct Leetré in "The Wedding Song." A year later he was directing a film in Germany; then he returned and successfully playing a role in "The Leopard Lady." "Balloons," "The Big Open," "Up and Away," "Sap," Warner; (1931), "Sea Ghost," Peerless; "What Price Demoney?" Equitable; "Picture Bride," Allied.


HALE, ARTHUR: (See 1936-37 Motion Picture Almanac.)


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


HALL, RAY L.: Born in Kentland, Indiana; e. graduate of Indiana university, His early training in news gathering was with the City of News Association in Chicago and later on the staff of the Chicago and Indiana newspapers, establishing an enviable reputation as 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 International News Association, and then as city editor and managing editor: then was active in organization of the Hearst International Newspaper and afterward was placed in charge of technical production of the Hearst chain in Europe. During the war he was called to organize the motion picture unit of the American Red Cross and served as production manager of the division of films of the committee on public information. Following the war he was Screen Technicolor, released Mutual, and when that company consolidated with another company for a time he was in charge of Fox Varieties. Later was editor of Pathé News. Was with Thomas R. Shipp, Inc., Albee R. Watson, C. R. Hall.


HALL, STEVE: (See 1936-37 Motion Picture Almanac.)


HALL, VIRGINIA: (See 1936-37 Motion Picture Almanac.)

HALL, WENDELL: Actor. In 1937; Columbia short product.

HALL, WILBUR: (See 1936-37 Motion Picture Almanac.)


HALLAT, HAYLEY: Actor. In 1937: "O.H.M.S." "(We're in the Navy Now)," GB.

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


HALL, HELEN: Actor. b. Whitehaven, Eng., Feb. 1, 1888; h. 6 ft.; w. 158 pounds; e. married; h. horse riding; p. comes from family with over 100 years' connection with stage. e. Inte- rnational College. Hampstead, London, and County School. Richmond, Eng. Went on stage at 19 after commercial experience with EFO's Corporation. Earlier has made many silent films with Clarendon, British Actors and other early British companies, and in talkers with leading London companies and in Berlin and Paris.


HALLE, JOSEPH: Actor. In 1937: "Call It a Day," WB.


HALLIDAY, JOHN: Actor. b. Brooklyn, N. T., Sept. 14, 1865; p. Mr. and Mrs. Christian Halliday, non-professionals; e. Blair Lode, Edinburgh, Scotland, and as a result took the stage before the age of 30. In civil engineering; e. Eleanor Griffith, actress; h. dogs. Stage experience: "When We Were 21," "The Whip," "The


HALLIGAN, BILLY: (See 1936-37 Motion Picture Almanac.)

HALLIGAN, C. R.: Branch Manager. Was performer in minstrel and stock and sang illustrated songs when motion pictures came. In 1935: acquired Daisy theatre, Green Island, N. Y. With Universal five years in charge of poster department, made manager when Albany was sub-branch and figured in inauguration of big system out of which Film Boards of Trade evolved. Was first local president of the department, first exchange, year later joined RKO as salesman, July 1, 1929 and in November of that year was made manager.


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

HALLORAN, ROBERT: Actor, b. Punjab, India, Dec. 14, 1906; h. 6 feet, 2 inches; blonde hair and brown eyes; w. 150 pounds; William and Mary, Newton; Halloran; e. Syracuse University; m. non-professional; by: swimming, basket ball, riding. Had advertising experience before going into movies. Was in 1935 Olympic relay swimmer and backstroke swimmer. Signed by Paramount.


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

HALPER, LOU: General Manager of Warner Circuit in Southern California, which company operates 12 theatres.

HALPERIN, EDWARD: Producer. b. Chicago, Ill., May 12, 1909; h. 5 feet, 10 inches; brown hair and brown eyes; w. 150 pounds; p. Rose and Robert Halperin, non-professionals; e. McKinley high school, Chicago; Northwestern university, Evanston, Ill.; by: horses, golf, swimming. He is the producer of the following pictures: "She Goes to War," "Dance Magic," "Party Girl," "Greater Than Marriage," "Tea with a Kick," "Ex-Fiancee," 1930; "Bride Price," 1931; "Aunt Tom's Cabin," 1935, more than 20 pictures. Co-produced and directed "White Zombie," United Artists, 19199; Member of the所需输入的信息。

HAMILTON, HARRY: Writer. b. Chester, Ill., June 32. 1923. At 18, joined a half-circuit road company; broke hair and mustache; by: travel; e. Carnegie Institute of Technology, Columbia University. Acted in road companies and taught college, drama; and writing; directed, Montana Al., Little Theatre four years. In 1936: wrote novel which was basis of "Banjo on My Knee," 29th Cent.- Fox.


HAMILTON, MAHLON: (See 1936-37 Motion Picture Almanac.)


HAMILTON, NEIL: Actor. r. n. James Neil Hamilton; b. Lynn, Mass., September 9, 1915; b. 5 feet 11 inches; brown hair and eyes; w. 155 pounds; p. Elizabeth O'Neill and Alexander Hamilton, non-professionals; e. West Haven high school, Conn.; m. Elsa Whitmer, non-professional; by, sailing, magic and sports in a vaudeville stage he appeared in the road show of "The Better Ole" (The Coburns) starring DeWolf Hopper in 1919; in "Brady" with Grace George in 1924; in "Artist's Life" (Shuberts) with Peggy Wool 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 opportu- nity 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 "Annie Get Your Gun," in 1926, and "In My Life Wonderful" in 1921, all produced and directed by Griffith. In May, 1927, he was offered the part of Griffith for four pictures to Famous Players, he finally signed with Paramount and was with the company until June, 1930. Other pictures which he interpreted are "Fourth Commandment" for Christy Cabanne (1924); "Man and Woman" for Photoplay (1925); "The Mistletoe in the Snow of Life" (1924); "Street of Forgotten Men" (1924); "Little French Girl" (1925); "New Brood" (1925); "Gleam" (1927-28); "Real Heroes" (1928); "Cruising." 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 "Fugitive" (1929) Columbia. Why Good. -First National: "A Dangerous Woman," "Darkened Rooms," "Kildare," "The Mysterious Dr. Fu Manchu," "Buster Keaton's Case," "That Hell-Cat," "Return of Dr. Fu Manchu." (1930). Paramount; "Dawn Patrol." (1930). First National; in 1930: "Widow from Chicago," First National; "Ladies Must Play," Columbia; "Cat Creep." Universal; "Ex-Flame." Liberty; The Spy. Fox; Fox; "Abandoned," Fox; "I'll Be There." The Player; Fox,腾飞 contract with MGM; pictures include: "Strangers May Kiss," "Laughing Sinners," "Red Dust," "Modern Times." "Red Moon," "Madam Chanteur," "Tarzan," (1932); "Wet Parade," "As the Devil Commands," Columbia; "The Sibyl," "Student of the World Gone Mad," "Majestic," "Terror Board." "One Sunday Afternoon," Paramount; Ladies Must Love, Universal; "Damo," "Horror," "The Familiar," "The New"; "Once to Every Bachelor," Liberty; "Two Heads on a Pillow," "One Excellent Adventure," "You Leave Me Shook," Paramount; "Honeymoon Limited," "Keeper of the Bees," Republic (Monogram); "Pleasant Lady," Columbia; "The Daring Young Man," Fox; "Mutiny Ahead," Majestic.


HAMLIN, A. B.: Reporter. "Ham." News editor. Dornick, Baltimore, Otabika; Otabika, Schneectedy, N.Y.; p. Mr. and Mrs. O. B. Hamill; e. high school, college; has five children. Has been reporter, editor, farmer, miner.

HAMLIN, STELLA: Publisher. Film Corp., Rockefeller Center, New York; b. Harvard, Iowa, March 25, 1899; p. William Hamill and Mary Elma Villen; e. Anoccaticia College; m. Thomas Hamill. Studied dramatic art with Lilian Fitch in Omaha and Chicago, with Robert Smillie and Walter F. Fillmeister; stock in Omaha. With Film Corp 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 depart- ment of University of Washington; in a contest, appeared in "Women Must Dress" (1935), Monogram.

HAMMELL, JOHN A.: Head of Censorship Department, Paramount Studio, Hollywood; b. DeWolf Hopper, September 7, 1882; p. Mary and John Hammel (both dead); e. American public and high schools; French high school and German, English; m. Louise Hammell; John and Louise. Formerly with Barnum and Bailey and Buffalo Bill Circuses. Joined General Film Company in 1910 as salesman, later branch and sales manager. In 1914 joined Pathe as sales manager. In 1925 joined Para- mon 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.

HAMMER, WILL: Actor. In 1936: "The Song of Freedom."" HAMMERAS, EDWIN: Cinematographer. Fox b. Minneapolis, Minn.; e. grade school and high school in Los Angeles. Started at Real-Art Studio, film laboratory. Immediately on leaving school, remaining two years, assist- ant cameraman one year, then one year in title depart- ment at Real-Art, photographing titles. Two years at Ince studio, photographed titles with Cimarron, with First National, New York City, two years. First National, coast studios, photographing all miniatures; making all glass-shots, double exposures, etc. With Fox films five years. Spent one year in Europe photographing background scenes for transparency protection plates for films, and for the stock film library of the studio. In 1937, he was in "This is Life," "The Littlest Rebel," "The Man Who Broke at Monte Carlo," "Sizzle is Magic," 20th Century-Fox.

HAMMERAS, RALPH: Supervisor of Miniature and Projection Department, Fox; b. Minneapolis, Minn.; p. Mr. and Mrs. Dietrich, (both dead); e. University of Southern California, Occidental College—Los Angeles; Ass't. Snoopy, Fox. Arranged for the following illustrated art-titles for silent pictures. 1929-1934 old miniature and glass-shots and other title photographs. Famous Players Lasky, Joseph Schenck, Selznick and Mkite
reporter, writer, copy reader and editor on New York newspapers. With the inception of W. R. Hearst's international news enterprise, he entered the motion picture business as director, producing manager and editor. He resigned to direct pictures independently with H & H Productions. Later, he was President of Fox Film Corporation and organized Fox News, Fox Varieties and Fox commercial divisions as director-chief under William Sheehan. Then he became business manager and treasurer of Kingmans Publishing Corporation 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.


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

HAND, JOHN: Director, r. n. John Taylor Hand; b. October 20, 1887; h. 5 feet 9 inches; grey eyes and brown hair; w. 160 pounds; p. George and Marian, non-professionals; c. college, special courses; m. Ruth Worman; hy. politics. Stage experience in Condet and Opera. Conductor and Artistic Director, New York Light Opera Guild, Inc.; director, John Hand Vocal Studios.

HAND, RUTH WORMAN: (See 1936-37 Motion Picture Almanac.)


HANDFORTH, RUTH: (See 1936-37 Motion Picture Almanac.)


HANET, JOSEPH PAUL: Director, Motion Picture Congress, Inc., Los Angeles, Sept. 4, 1931; married. Was captain in Polish army; office manager of P.A.T. film bureau; official at the Kosos distributing bureau; government censor in Inter-ministry commission for film affairs at Ministry of Commerce; an owner of producing company Polski Film; honorary president of the Association of Producers of supporting features; office manager and vice-president of Motion Picture Council; member of film committee of Warsaw's Chamber of Commerce.


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
proj. - - professional
e. - - height
r.n. - - real name
by. - - hobby
w. - - weight

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HARCUS, WILMORE C.: Sensitometric Consultant. Universal Laboratory, Universal City, Cal.; b. Pawtucket, R. I., Feb. 26, 1890; married: e. B. S. in

HANFAR.


HARDIN, RUTH: b. Columbia, S. C., Oct. 11, 1900; p. Mrs. E. B. and L. W. Hardin; m. Myrtle Agnes, b. Wall Street, New York. Former stage actress. Her first film appearance was in the Proctoeatowns Players, remaining with them for eight months, earning $5 a week. With film transportation company, Charlotte, N. C., also Paramount Distributing Corp.

HARDING, ANN: Actress. r. a. Anna Gates, b. Ft. Sam Houston, Texas, Aug. 17, 1914; h. 5 feet; 2; blond hair, blue-gray eyes; w. 106; div. Harry Banning, m. Werner Janson. First stage experience was with the Proctoeatowns Players, remaining with them for eight months, earning $5 a week. With film transportation company, Charlotte, N. C., also Paramount Distributing Corp.


HARDS, IRA: (See 1937-38 Motion Picture Almanac.)


HARDWICK, THELMA: (See 1936-37 Motion Picture Almanac.)


HARDY, J. L.: Writer. In 1936: wrote "Everything is Thunder." GB.

HARDY, MILDRED: (See 1936-37 Almanac.)

HARDY, OLIVER: Actor. r. n. Oliver Novelle Hardy; b. Atlanta, Ga., January 18, 1929; h. 6 feet 1 inch; h. 158 pounds; brown eyes; w. 244 pounds; p. Oliver Novelle and Oliver Hardy, non-professionals; e. University of Georgia, Athens, Ga.; received his acting training at Shorty's in Iowa's "Midnight Reel." m. Myrtle E. Reaves, professional, formerly actress at United Artists and "Radio Magazine," "Lady of the Ladies." He appeared in "Killer Large." MGM. In 1924 in a tournament of the West Coast industry won over Bill Farnum by one strike with 250 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 comedian with Raymond Heclis, Lubin. Got an offer when his own act closed and was asked to go to Austin, Texas, where he stayed five years. His partner was Waller Carlowe was leading man at the same time in another unit, directed by George Nichols. Later, he worked with Myers and Rosemary Thelby. In 1915 in Ithaca for Pathé, co-featured in Walnut Street, series with Buzz McIntosh, Tom Robinson and others. Also played with Tryon at Roach. At Vitagraph from 1918 until Vitagraph sold to Warner in 1922, was an extra in the stock company with Brown. Last work before going to Roach was with Buck Jones in "Neon" and "Pirates." In 1929, made a series of two with Roach starring in Laurel-Hardy comedies. The "Song of Songes." MGM: "Berk Marks," "They Go Boom." "Angles Love," "The Woman Disputed," "Mio Fraulein." In 1930 in "Bistro," "The Brats," "Below Zero," "Haywire," MGM Laurel and Hardy, Hal Roach Comedies;
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HARLANS, DWIGHT E.: Exhibitor, State Theatre, Tempe, Ariz.; b. Pleasanton, Ohio, Jan. 24, 1915; e. high school and two college years; married. Was printer, radio announcer, sound technician. Opened present State Theatre in 1935; has been in the theatre business for ten years. Address: 14th Street, Tempe, Arizona; Department 6.

HARKER, JOHN W.: Art director, designer; b. Abilene, Texas, November 16, 1900; height. 5 feet 10 inches; weight. 175 lbs.; brown hair, brown eyes; h. swimming, golfing, tennis, horseback riding and squash; p. Golf, Bridge, bridge whist, reading, college; e. journalism, history of Southern California. Stage productions: for Florence Ziegfeld, Jr., Dedicatee performance, Paramount theatre, New York; also for Gilbert Millar, A. Blumenthal and Peggy Fears; London production, 1933. Motion pictures: as scene designer, for RKO; "Whoopee" (1936); "Roman Scandals" (1933); "Nana" (1934). For Paramount: "Glorifying the American Girl" (1935); "The Big Broadcast" (1933). For Columbia: "Tow of the Town" (1937); "Three Smart Girls" (1936). As Good As Married" (1937); "Love in a Bungalow" (1937). For RKO: "Riviera" (1957); "My Man Godfrey" (1936); "Showboat" (1936). Also for Little Man, That's My Woman (1931). For Radioto "Swing Time" (1936). Also for many pageants and Little Theatre productions. Played juvenile leads in many productions at school and college. Address: 2460 Venice Blvd., Los Angeles, Cal. 1937:

HARLAN, KENNETH: Actor, b. Boston, Mass., July 26, 1889; h. 6 feet 1 inch; brown hair and blue eyes; p. Golf, bridge whist; e. Swimming, golfing, tennis, horseback riding and squash; c. Collecting, charities. Stage productions: for Charles W. Harlan, non-professional; e. St. Francis high school, Brooklyn, N. Y., Fordham University, New York; D.O.T., 1903; Columbia Picture, 1916; "The Big Dram" (1937); "The Rooster" (1937); "Our College" (1934); "With Pleasure", revival of "An American Tragedy" and "Blind Alley." Author of play, "A Room in Red and White," presented on New York stage. Also writes fiction. Composed piano suite.


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HARRINGTON, HARRY A. (See 1936-37 Motion Picture Almanac.)


HARRINGTON, JOHN SPENCER: Manager of film and accessory department, Monogram Pictures. b. Philadelphia, June 21, 1895; married; e. high school. Was farmer; also surveyor for Dupont Delaware Highway Commission. Universal Laboratory at Bayonne, N. J., until 1915. Arrow Film Corp. in Yonkers and New York until 1918. U. S. Army overseas with 113th Infantry, 29th Division until 1919. Returned to Arrow Film Corp.; Kayart Pictures; Monogram; Republic. In 1929 returned to Monogram as manager of film and accessory department.


HARRINGTON, MERLE RUSSELL: Exhibitor. Aralon Theatre, Clatkanic, Ore.; b. San Jose, Cal., Oct. 17, 1899; b. Mr. and Mrs. F. S. Harrington; e. grammar school, Oregon State College, co-working in chemical engineering, also musical education. Played in orchestras. Played organ in theaters until talking pictures came in. Operated Grand Theatre, Salem, Ore., for 11 months. To State Theatre in Portland, two years; then to Roseway Theatre, Portland. Operated country store service, then to Aralon Theatre, January 1924, present position.

HARRINGTON SISTERS: (See 1936-37 Motion Picture Almanac.)

HARRIS, AVERILL: (See 1936-37 Motion Picture Almanac.)

HARRIS, BEN: Booking Manager, Masterpiece, Philadelphia, b. Russia, July 15, 1898; married; e. partly in Russian schools and continued in American grammar schools. Formerly property boy with vaudeville acts. Started 1911 as rewind boy. Became shipping clerk, Attractive Feature Film Exchange. Clerk, World Film, four years; in charge of shipping department one year, 1917, joined Masterpiece Film Attractions as shipping clerk. 1922, became booker until 1924. Now booking manager and special representative of sales department.

HARRIS, CHARLES: (See 1936-37 Motion Picture Almanac.)


HARRIS, DUNCAN G.: Member of the Board of Directors of Paramount Publicity Corporation.


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


HARRIS, HARRY A.: Harris Circuit, Broadway and 13th St., New York City; b. N. Y. C., November 4, 1892; e. public and high schools. Mercantile, Exhibitor for the last 17 years.


HARRIS, IRVIN H.: Harris-Weiller Theatre, Inc., Burley, Idaho; b. Evanston, Wyo., January 29, 1896; married and has two children; e. U. S. A. C. Logan University's full clerk, cashier, agent, Union Pacific Rail road, Transportation Department, timekeeper, chief clerk district offices; head timekeeper, assistant chief clerk division offices, Manager, Strand theatre, Evanston Wyo., February, 1921, to July 1, 1924. Manager, Burley and Orpheim theatres, Burley, Idaho, July 1, 1924, to present time. Film buyer, Harris-Weiller theatres, comprising theatres which were located at Evanston, Wyo., and Burley, Idaho, until 1934. Burpee, Oreg., and general manager, Harris-Weiller theatres. Director, Burley Chamber of Commerce; vice-president, Southern Idaho, Inc.; past president, Burley Rotary Club; past president, Burley Country Club; past president, Burley Chamber of Commerce; past commander, Butter Yarn; chairman, American Legion; director, National Hotel Co. a Harris-Weiller Corporation.

HARRIS, JACK: Chief Film Editor, Twickenham Film Studios, b. England, 1901; married. Joined motion picture industry in 1921 with Gaumont Company, and for many years worked in all departments of the studio on art direction, continuity, camera, scenario, cutting and acting. Entered Associated British and Burleigh Sumner in 1929 as assistant director, later becoming film editor.


HARRIS, MARCIA: (See 1936-37 Motion Picture Almanac.)

HARRIS, MARILYN: (See 1936-37 Motion Picture Almanac.)

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


HARRIS, MILTON S.: Director of publicity and advertising, Zeno's Cleveland Theatres; b. Kishinev, Russia, Feb. 1, 1898; e. public school, New York City, Commercial High School, Brooklyn, and attended College of the City of New York. News reporter, Brooklyn Daily Eagle, Brooklyn Times, Brooklyn Standard Union, New York American and New York World. Assistant general manager, Shubert Theatres Corp. Was director of publicity, Warner Brothers, Metropolitan Circuit (12 theatres); Director of publicity, Fox theatre, St. Louis. Went on road for Columbia Pictures exploiting "It Happened One Night.""HARRIS, MITCHELL: (See 1936-37 Motion Picture Almanac.)


HARRIS, RADIE: Writer, b. New York City; golden brown hair and brown eyes; e. Calhoun School for Girls. Interviewed stars, including Robert Taylor, Errol Flynn, Henry Fonda, Ethel Merman, and others. Other affilia


HARRIS, T. C.: Managing Editor, The Times, St. Petersburg, Florida; b. Virginia; p. Mrs. M. C. 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 Baronne St., New Orleans, La.; b. Tennessee, June 28, 1897; married, one son; p. Mr. and Mrs. A. Harrison, Sr.; e. Texas public school, 1 year; 10 years, New York public schools and College of the City of New York. Started as office boy, 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 reporterial experience. Organized Harcol Motion Picture Industries, Inc., 1915, under name of Harcol Film Company and has been active in business ever since. Over 1,800 scenarios have been written and executed by A. Harrison. Jr. He has made a great many educational films, and some 500 of his productions have been exhibited in more than 30 countries. Also produces News Items in the South and for many years edited, titled and issued from the New Orleans plant editions of the Pathe News. He also edits Harcol Sound News. Releases of "shorts" have been made through Columbia Pictures. Producing one and two-reelers on agriculture, America, and travels in color, also industrial films in sound and color.


HARRISON, HELEN: Publicity, b. New York City; c. Philadelphia, Pa.; e. New York City. Started in film industry with Pathé. In 1929 was appointed syndicate and fashion publicity editor and in 1935 was made publicity editor of the same company. In September, 1931, joined RKO as general publicity director handling publicity for 12 westerns and eight melodramas. Later became advertising and publicity director of Freiler Film Associates, Inc., in charge of both New York and Los Angeles office. Made special studies of special features. 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. Contributed articles to several of the leading trade and fiction magazines. Member, Associated Motion Picture Advertisers.

HARRISON, IRMA A.: (See 1936-37 Motion Picture Almanac.)

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


HARRISON, S.: Trade Journalist, b. Greece, c. public school in Constantinople. Went to London about 1901 and in time reached this country. Worked as an iron moulder in Brooklyn, Watervliet, N. Y., Troy, N. Y., Utica, N. Y., Thousand Island Park, etc., for various of the biggest compounded cylinders for New York Central locomotives. When World War I broke out, he abandoned night school; later he took up architectural drawing, and for a year he studied engineering. He went to Long Beach, Calif., and then started in the moving picture theatre business. In the panic of 1907 he found work in the general office of W. H. Clune repairing moving picture machines. Later, when the General Film Company bought out Clune, he was engaged by W. W. Hodkinson as an export manager 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 Dunken 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. Later he was transferred to Seattle. He resigned in 1914 and reengaged in the exhibition end of the business in San Bernardino, Calif., and in Minneapolis. Then he came east and was engaged by Motion Picture News as an exhibitor critic. After a year he was appointed manager of Wynn Harrison’s reports. In 1931 founded Harrison’s Forecast. In 1935 founded Harrison’s Digest.

HARROVER, JACK: Member of Film Daily editorial staff for six years.  


HART, ANNIE: (See 1936-37 Motion Picture Almanac.)  

HART, CEDRIC E.: Founder of Sound Waves, also of Ondas, Spanish language motion picture trade monthly; b. Spokane, Wash., January 29, 1901. He was a radio engineer; also was with 20th and NBC in New York and Salt Lake City; leading tenor of the New York Grand Opera Company (Mexico), 1917-1918; also with the American Grand Opera companies in 15 Italian roles; press representative and personal representative for eight years for grand opera of the Metropolitan, Chicago, and San Carlo opera companies, a member of the editorial and speech attractions and a Hollywood Bowl, Los Angeles Philharmonic Auditorium; concert tenor. In 1931 appointed Mechanic, in 1932 to later was an editor of Mundial, Spanish daily, 1932. Feature writer for foreign syndicates on personal stories, motion pictures and grand opera to 1924, when edited Sound Waves until June, 1931. Founded Ondas Soundman in 1915. Gave Lawrence Tibbett his first talking picture test in conjunction with Jack Sennett 1927. Wrote story for "Los Tre Amoretti," comedy musical feature in San Francisco, for Chris Philis Productions, 1931.  


HART, FERDINAND: (See 1936-37 Motion Picture Almanac.)  

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


HARTMAN, PAT: (See 1936-37 Motion Picture Almanac.)  

HARTLEY, EDWIN M.: Manager, RCA Photophone Department, RCA Manufacturing Company, Camden, N. J. Entered radio field as a ship wireless operator in 1912. Later operated shore radio stations for Marconi Company. At start of World War transferred to Philadelphia district, in charge of inspection for the U. S. Navy. RCA after war and service with U. S. Navy, served as Manager of Air Transport Department, the United States, served in the United States Navy, 1931, RCA Victor and Photophone products. Present post, 1935.  


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


HART, JOHN: Actor. *New York, New York, January 1, 1898, Closed the Princess in pictures within three months, July 14, 1929. Closed the Princess November 2, 1939.
HARWOOD, VIVIAN: Manager; Queen Features Service, 1929; Medford, Ala.; p. American. e. high school; not married. Began in motion picture supply business. Manager of Queen Features Service Company in 1932. Worked with firm two years before taking over management.


HASBRUCK, OLIVE: (See 1936-37 Motion Picture Almanac.)


HASKINS, EDITH: (See 1936-37 Motion Picture Almanac.)

HASLER, KARL: Producer. In 1936: collaborated on production of "Janausk." French Motion Picture Corp.


HASSELMANN, KARL: Cameraman; h. Hanover, Germany. May 5, 1883; educated at a school in Hanover. Came to America since 39 years old. His recent films are "Der Schlafwagenkontrolleur," "Katz im Sak," "Das Erbe in Pforten," "The Face; Breken" and "Stroopark." In 1935: "Der Melisterboxer," Westoff.


HASTINGS, SUE and HER MARIONETTES: In 1936: Universal short product.

HASWELL, ARA: (See 1936-37 Motion Picture Almanac.)

HATA, TOYOKICHI: Director; Toho Theatrical Co. Ltd. b. Tokyo, Jan. 14, 1892; e. Toho, Imperial University; married; attended State university; graduated; entered Mitsubishi Co.; meantime published literature. Joined Toho Theatrical Co., 1935 as general manager, then director.


HATRICK, E. B.: Vice-president and general manager of News of the Stars in Pennsylvania. Has been associated with present company for more than twenty years. Is 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; o. Red Oak, Iowa. Has had stage experience. Screen work with First National, Jacob Wilk, Mammoth Pictures, Max Graf Productions, Pre-

KEY TO ABBREVIATIONS
b. - - - birth
m. - - - married
div. - - - divorce
p. - - - parents
e. - - - education
r. - - - height
c. - - - real name
h. - - - hobby
w. - - - weight

HAY, CHARLES: (See 1936-37 Motion Picture Almanac.)


HAY, WILL: British vaudeville star. First film, "Those Were the Days" (1921) for Path. In 1935, "Radio Parade of 1935." "Dandy Dick." RKO. 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. Shinjuku, Tokyo, Japan, Feb. 27, 1905; 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. Film titles: "Flying Eagle," "Chino no Kempo," "Onizamaji," "Yukinoko Renge," and many other pictures.


HAYE, HELEN: Actress, r. n. Allen Attenborough; b. Assam, India, Aug. 28, 1914; h. 5 ft. 6 inches; white hair and dark eyes; married; by golf and bridge. e. Redford High School and in Germany. Thirty-five years old. Stage debut 1923. On stage in "Congress Dances" (UFA), "1930," "Monte Carlo (Universal)," "Her First Affair" (Storrgt), "1932" (it's a Boy)" and "Gosfried." In 1936: "This Week of Grace" (Twickenham), "Loves of a Disappearing Man." "Great Expectations" (Universal) and "Elizabeth and Eliza." In 1937: "The Interrupted Honeymoon," British Lion; "Everybody Dances." GB; "Girl in the Taxi." Eating. In 1937: "Wives of the Morning." British Cent.-Fox.

HAYES BERNADINE: Actress, b. St. Louis; e. Washington University. In 1936; "When a Man's a Man." "The Cowboy Millionaire." Fox; Everyday at the Paramount.


HAYES, GRACE: (See 1936-37 Motion Picture Almanac.)

HAYES, HAZEL: (See 1936-37 Motion Picture Almanac.)


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


HEGgIE, D. P.: Died Feb. 1, 1936. (See 1935-36 Motion Picture Almanac.)

HEH, LOUIS C.: Secretary-treasurer, M.P.T.O. of St. Louis, Eastern Missouri and Southern Illinois for 17 years; b. St. Louis, Mo., June 1, 1885; widower; e. Madison public school. Employed by the St. Louis Times, first feeding a press, then composing room and later reporter. Resigned and accepted position with the Action Company. In 1935: Dealt with that company for over 30 years, always advance. Filed story of stewardship of the Order colored a few years later elected to the clerkship of house of delegates. In 1927 elected a member of state legislature. Being re-elected in 1929, and again in 1933. Owned the Favorite Theatre in 1925, had it about six years, then sold it and opened Cinderella Theatre; after 12 years sold it again. The Favorite was located at the Grove, Mo., also the Colorado, Woodland, Kingsland and several more in that state. He has been still interested in it, being state secretary past 17 years.

HEIFETZ, LOUIS E.: Writer. Darmour Studios, Hollywood, Calif.; b. Boston, Mass., February 28, 1897; h. 5 feet 5 inches; brown hair and eyes; w. 142 pounds; p. Anna Wolfe and Abraham Heffetz; e. Chelsea high school. Boston, Mass., in 1915. When a baby is tennis started in newspaper field with the Boston Post in 1912; has been in motion picture distribution since 1913 with Famous Players, Metro, and Universal. Author of "Moon Over Broadway," a book of short stories, and "The Ten Million," which was published by Farrar and Rinehart; also stories for the last Folioles that Ziegfeld produced, and with (Brown and Henderson) "Hot-Cha," the final Ziegfeld production at the Paramount, "Brutus" of "Night Court," a Metro opera, and "Broadway Bill." A new picture, tentatively titled "Six Girls and Death," to be produced by Twentieth Century Fox. Book, "I Meet a Lot of People," will be published by Farrar and Rinehart, September, 1937.


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THE 1937-38 MOTION PICTURE ALMANAC

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


HENDERICKS, BURT: (See 1936-37 Motion Picture Almanac.)

HENDERICKS, DUDLEY C.: (See 1936-37 Motion Picture Almanac.)


HENGER, GEORGE Y.: City manager, Standard Theatre, Chicago. Married. W.S. Draegerman, Green Bay, Wis. (See Amusement Enterprises); Jamestown, N. Y. (See N. D. Blossom); Stuhenville, Ohio and Parkersburg, W. Va. (For Warner); Jamesville, Wis. (For Fox); Memphis (Warner) since 1933.


HENLERE, HERSHEY: (See 1936-37 Motion Picture Almanac.)

HENLEY, ALTHEA: (See 1936-37 Motion Picture Almanac.)


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

HENNEcke, CLARENCE: Director, b. Chicago, Ill., 1905; dark hair and brown eyes; w. 155 pounds. Entered pictures in 1912 with old Vitagraph studio, Hollywood. Freelance.


HENRY, B.: Executive, b. London, England, April 19, 1909; m. married, 5 feet 11 inches; w. Emma, a musician for four years, and with Wardour Films seven years; general manager of Associated British Film Distributors Ltd., since 1933.


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

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


for the season 1937-1938

**SIX SHOWMEN'S EXPLOITATION SPECIALS**
- Neatlee
- Back from Reno
- Sophisticated Lady
- Beauty Racket
- The Model Murder
- My Wondering Daughter

**TEN BLUE RIBBON PRODUCTIONS**
- Sky Girl
- Petticoat Lane
- Penthouse Love
- Love Takes a Walk
- Bachelor Girl's Diary
- Women at Play
- Night of Crime
- Honor Among Women
- No Longer His Woman
- Murder in the Supreme Court

**EIGHT FRONTIER ACTION DRAMAS**
- Desert Scout
- South of Santa Fe
- Shooting for Glory
- We'll Fight for Texas
- Prairie Wagon
- Fighting Plainsman
- Fighting for Freedom
- Buckskin Border Fighter

**EIGHT MUSICAL OUTDOOR ATTRACTIONS**
- Two Gun Terror
- Cowboy Cavalier
- Six Shooter Law
- Law Man from Montana
- Wyoming Wildcat
- Six Gun Courage
- The Masked Rider
- Law Comes to the Badlands

Exchanges Everywhere

HERMAN, CARL. (See 1936-37 Motion Picture Almanac.)


HERNANN, IDA. Motion picture critic and screen editor. Co-writer, Post-Center, Camden, N. J., Camden, N. J., March 2, 1907; m. Ernestina and Simon Hermann; e. high school graduate. Two years of college; married.


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


HICKOK, SIDNEY: Cameraman, b. New York City, July 10, 1895; h. 6 feet; brown hair and gray eyes; w. 160 pounds; p. Lizzie Lee and R. S. Hickok, non-professionals; e. Morris high school; m. Edna Mielich, non-professional; by: sardine and photography. Started as assistant cameraman at the Biograph Company in January 1914. In Los Angeles, then returned to New York in 1916 and became cameraman for Billy Burke in "Gloria's Romance," May 1917, he enlisted in the U. S. A. "Central Airport," "The Little Giant," "Female," First National; "Mary Stevens, M.D."


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The Thirteenth Man

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MONOGRAPH

Features For 1937-38

MONOGRAPH

FLYING ORDERS

PLAYING ORDERS

FEDERAL BULLETS

FALSE COLORS

FAIRY TALE

FALSE COLORS

HUNCH W. PRINCE

MAU Old KENTUCKY HOME

GOLDEN SHADOW

CAN A L.

LONE STAR

THE COUNTY FAIR

THE HOOSIER SCHOOLBOY

THE LUCK OF ROARING CAMP

SY LONE STAR

FALLING IN LOVE

SHOW DISTANCE

WHERE THE WILD ROSES WANDER

WINDS OF THE WEST

MAN'S COUNTRY

ETERNAL ENTERTAINMENT

BY IOWANT BEETHOVEN

BY STREETER WARDEN

A BRIDE FOR HENRY

THE GIRL NEXT DOOR

BY HARRISON VIVIAN

NUMBERED WOMAN

BY EDOWIN C. FOWLER

BRAZING BARRIERS

BY DOWLING C. HOWARD

THE MARINES ARE HERE

W. C. FALSTAFF

BY CARTLAND MILLARD

WHERE THE RED ROSES WANDER

BY PETER MARTIN

LAND OF THE BLUE WATERS

BY CREIGHTON WYNE

FRACKES COMES HOME

BY L. M. BROWN

COLLEGE WEDDING

ROMANCE OF THE IMMORTAL

PARADISE ISLE

BY HOWARD'S "MEN"

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HIGGINS, R. A.: Editor, Gazette, Xenia, Ohio; b. Xenia, Ohio, Jan. 18, 1907;PIO; husband married.

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

HILBERE, PHILIPPAA: Actress.  b. Los Angeles, Calif.; 5 feet 4 inches; w. 110 pounds; brown hair, hazel eyes; e. a student of Los Angeles County School of Dancing and Parting pictures. Contract with same company since 1935.


HILDRENT, ROYDEY: Actor. Appeared in “Mother Machine” (1929); Fox. In 1934: “The Black Cat.” Universal. “HILGER, G. L.: Manager, Fox Film, Dallas, Texas; b. Sioux City, Iowa. Oct. 21, 1887; married; P. Mr. and Mrs. J. B. Hilger; e. high school. Locomotive fireman. Salesman, Metro, Dallas, 4 years; salesman, Paramount, Dallas, 1 year; manager, Paramount, Memphis, Tenn., 3 years; manager, Fox, Kansas City, 2 years. Manager, Fox Film, Dallas, for 7 years.


HILL, BESIE: (See 1936-37 Motion Picture Almanac.)


HILL, CLARENCE D.: Branch Manager. Was independent manager and salesmen for Golo Film. From 1919 to 1934, manager for Hodkinson; 1924-1937 manager for PDC; 1927 to 1931 St. Louis manager, Pathe. St. Louis branch at Colombia, July 14, 1919; married. Brooklyn.


HILL, ETHEL: Writer, b. Sacramento, Cal.; e. Los Angeles, public school and part of high school course. Was columnist with the Hollywood Citizen News, now in reading department of Fox. Sold stories to Fox, Bryan.


HILL, FRANK: Secretary, Kinematograph Renters Society of Great Britain; b. 1897. In 1927, became secretary of Telephone Development Company, Ltd., and had charge of Constantinople Telephone Co., also being largely concerned with the National Telephone Co. General manager and secretary, performing eight societies, 1915-18, and in 1919 appointed secretary, K. B. S.


HILL, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)


HILL, LEOTA: Circuit Zone Manager, Zone Manager. Panchon and Maro and St. Louis Amusement Co. Theatres, St. Louis. In charge of affairs of St. Louis Amusement Co., operating a number of the National of the M.P.T.O. of St. Louis, Eastern Missouri and Southern Illinois.

HILL, MADD: (See 1936-37 Motion Picture Almanac.)

HILL, MONTGOMERY S.: District manager for North Carolina Theatres, Inc. In 1937 is operating his own theatre in Greensboro, N.C., which is identified with circuit operation in this territory for the last 20 years.

HILL, MORGAN: Actor. In 1937: appeared in “29th Hours Leave,” GN.


HILL, THELMA: (See 1936-37 Motion Picture Almanac.)


HINER, DICK and BAND: In 1935: Paramount short product.

HIMELHOCHE, DAVE: President, Seattle Board of Theatre Censors, 2969 Franklin Avenue, Seattle, Wash.; b. Michigan, July 7, 1883; e. high school and business college; married and has two children.

HIMM, CARL: (See 1936-37 Motion Picture Almanac.)

HIMM, OTTO: Cameraman, b. Chicago, Ill., 1890; blue eyes; w. 143 pounds; p. Amelia and Carl Von Himm; e. Lake View high school, Chicago; m. Ann Lange. Stage experience in quartet act for a period of years. Screen activities of twenty-four years started in 1916 with Selig Polyscope Company; later went to Fox, then with Rotheraker Laboratory as superintendent to 1919, Weekly cameraman with Selig, Tribune, Heart and Mutual Weekly, and in 1916 went to California and opened his own laboratory known as Pacific Film Laboratory, and later to Universal; wrote play for ten years. In 1934 married Murray, then 4 years with Hal Roach shooting the Will Rogers series, Charles Chas and back at the Universal as chief comedy cameraman for Slapsie Maxie, Johnny Murph, Pooff and Scott Darling. Next te Art Studio with Lewis Levey photographing "Station S-T-A-R, the Voice of Hollywood.

HINMEIN, JOHN: Branch Manager, b. Kelly's Island, Erie County, Ohio, Nov. 20, 1895; e. high school; has two daughters. With Special Film Corporation, 1913-1915; Pathe 1915-1917. Overseas in World War, 1918 and 1919. Later in 1919 with First National Pictures, 1921 and 1923. In 1923 is branch manager at Cleveland.


HINDS, SARROL: Cameraman, b. 1935; "The Clairvoyant," G.B.

HINDS, NINA: (See 1936-37 Motion Picture Almanac.)

HINDS, SAMUEL S.: Actor, b. Brooklyn, N. Y., April 4, 1975; e. public schools in New York, Phillips
Andover preparatory academy, and Harvard; div.; has two daughters. Practiced law for 25 years in New York and in Pasadena, to which he moved in 1905. Helped found Paramount Pictures. Plays football. Has some connection with theatricals for 25 years. After appearance in "Lighthouse," was engaged to play in film "The Crime of the Century," "First Men in the Moon," "White Horse Inn" (1933) "The Nuisance," "Day of Reckoning" (RKO Radio); "Lady for a Day" (Columbia); "Red Roses," "Heretics" (Fox); "These Women" (RKO Radio); "One Man's Journey" "Penthouse Boy" (MGM); "The Fool" (Columbia). This Day and Age (Paramount); "Gone" (Universal); "A Woman of" (National); in 1924 in "The Women in His Life," "Men in Lingerie," "The Woman of" (MGM). "No Greater Glory," "Sisters Under the Skin," all Columbia; "Hat, Coat and Glove" (RKO Radio); in 1925 in "Wines in the Dark." (Paramount); "Sally of" (MGM); in 1926 in "The Woman of the Peers," "Strangers All," "She," "In Person," "RKO." "in the Shadow" (MGM); "The Honeymoon," "The Raven," "Universal," "Jesting on a Velvet," First National. In 1926 in "Timothy's Quest," "Woman Trap," "The Trail of the Lonesome Pine," "Border Field," "Fatal Lady," "Rhythm on the Range," Paramount; "Sworn Enemies," "His Brother's Wife" (MGM); "Love Letters of a Star." U. in 1927 in "The Black Legion," W.F.

HINE, ROBERT: (See 1926-27 Motion Picture Almanac.)


HINES, JOHNNY: Actor. b. Golden, Col., July 25, 1897; b. 5 feet, 10 inches; black hair and brown eyes; w. 160 pounds; p. Isabel McMillin and John Hines, nonprofessional. He was born in New York and received his stage training in New York City; by drizzle, swine, and about in such productions as "Sherlock Holmes," "Trilby," "Broadway Jones," "Aladdin" and "Jimmy Valentine." He is a member of the "Jassy Cottin" in 1925 in "The Girl in 419." "Her Bodyguard." Paramount. In 1927 in "Society Doctor." (MGM.)

HINTON, JANE: (See 1926-27 Motion Picture Almanac.)


HISTRE, HERB: Unit Business Manager. Paramount Pictures Studios, Hollywood, b. England, February 5, 1902; e. Los Angeles city school and high school at Venice, Cal.; m. Jean Van Dyke has a son, Van Dyke, born 1927. Old. Has been in the industry since 1917; starting as a boy actor at Triangle Film Corporation, his first associates in the business being Jack Conway, Ruth Stonehouse and Jack Gilber.


HISLER, JOHN G.: State Theatre, Bothell, Md.; b. Washington, D. C., March 30, 1897; married m. Mr. and Mrs. John Hiler; e. two years high school, Draftsmen, and Holiday Proprietor. Exhibited extension on June, 1929; operates his own theatre.

HISLE, BETSY ANN: (See 1926-27 Motion Picture Almanac.)


HITCHCOCK, EDWIN G.: Advertising director, Metropolitan Broadcasting, Inc., Los Angeles, Calif.; e. Los Angeles, Calif.; California, 1905; Mass., April 18, 1899; p. George and Edita J. Hitchcock; e. grammar and high school; married; was newspaper reporter. Dewey editor for Los Angeles Record. Publicity director with Fox West Coast, Fox-Poli, Warner-Stars (Bu) circuit; Paramount theatre, New York City, Advertising and exploitation, Universal, Warner Bros., United Artists, Metro-Goldwyn-Mayer.

HITTER, JESSIE: (See 1926-27 Motion Picture Almanac.)


HOTEL ALMANAC, THE 1937-38 MOTION PICTURE ALMANAC
France and Near East; rejoined Pathé in 1919; in 1922 was engaged in cameramen with British Paramount News, 1922, editor, U.S.A.; 1922-1926, Gaumont cameraman in West Indies; now chief cameraman for United Kingdom, Inc. (March of Time).


HODKINSON, W. W.: In 1907 became an exhibitor and territorial distributor. Sold out to General Film, then went into executive. Founder and organizer of Paramount as a distributing company. Heads commercial aviation company.


HOEY, HERBERT: Actor representative, 551 Fifth Avenue, New York City.


HOFFMAN, AL: Sales Manager, United Artists Corporation, Inc., Col.; b. Chicago, Ill., March 16, 1934; married: p. Mr. and Mrs. Chas. Hoffman; e. college, theatrical manager; film salesmen; branch manager, 25 years.


HOFFMAN, ISRAEL J.: Zone Manager, New England territory for Warner Bros., headquarters, New Haven, Conn., b. New Haven, Conn., June 9, 1889; married; e. graduated from Yale Law School, 1911. Practiced law for about 15 years. Started in theatre operations in 1925. Ansonia, Conn. and built up a circuit of 21 theatres in the principal cities of Connecticut. Was associated in this business which was called Hoffman Film Enterprises, with his brother, B. E. Hoffman. Sold out to Warner Bros. in 1929 and has been associated with that company ever since.


HOFFMAN, MILTON E.: Milton E. Hoffman Agency, o. Cleveland, Ohio; e. college, married. Did theatrical work in Cleveland, Chicago, Detroit, Los Angeles. In 1937 entered motion picture business; operated theatres in New England; was general manager, Universal, until 1931; founded his own company, then went to United Artists. In 1932 merged interests to L. A. Young in 1938, was vice president and general manager of United Artists Productions in 1939 and was acting president and general manager. Without relinquishing his holdings in Liberty he organized Allied Pictures in 1933 which he is president and M. H. Hoffman, Jr., is vice president. Sold his interest in Liberty Pictures, Inc. for Allied and Liberty Pictures Corp., which he organized in 1932, together with M. H. Hoffman, Jr., then President, Independent Motion Picture Producers' Association.
PRINCIPAL PRODUCTIONS, INC.

BOBBY BREEN
IN
“MAKE A WISH”
Released through RKO-Radio

GLENN MORRIS
IN
“TARZAN’S REVENGE”
Released through 20th Century-Fox

RICARDO CORTEZ
IN
HAROLD BELL WRIGHT’S
“THE CALIFORNIAN”
Released through 20th Century-Fox

PRINCIPAL PRODUCTIONS
Sol Lesser, President
7000 Romaine Street
Hollywood, California


HOFFMAN, RENAUD: Producer and Director. b. Germany, 1909; h. 5 feet 8 inches; brown hair and eyes; w. 160 pounds; e. Wilhelm Hoffman, non-professional; in Europe, no stage training; m. non-professional; ly. art and language. His first contract in motion pictures came through the joint efforts of the lastnamed company and his country, also illustrated titles. First picture directed was "Not So Sade," his own production, in 1923; then made "The Love of a German Soldier," "On the Threshold" and "Private Affairs" for producers Distributing Corporation. He also produced "Woman and Gold." Unmarried. In 1935; "The Overland Mail," "One of the Bravest, the Speed Limit" and about half dozen features starring the same dog. The latter was also directed. Also directed the "Clam" and "Blaze of Glory." In 1956 directed "Petticoat on His Should." O. Selznick. Resigned. In 1956: adapted "Yellowstone," U.


HOUGH, ROLAND: (See 1935-36 Motion Picture Almanac.)


HOLBROOK, WALTER: Actor. In 1935: "Charle, of the Light Brigade." WB.

HOLCOMB, WYN: (See 1936-37 Motion Picture Almanac.)


HOLDEN, JAMES W.: Branch Manager. First Division Pictures of Ohio, Inc., b. Watertown, N. Y., December 25, 1886; married; e. parochial school. Salesman cards and bonds in New York. Entered motion picture business in 1916, personally operated an independent exchange in New York City under the name of Boreal Features. In 1921, went with Universal as a salesman; remained there until 1923 with the exception of one year during that time, in which he managed Buffalo office for RKO. In 1923, went to Universal and opened the Universal office at Albany for six months. Then associated with F. H. O. in 1923 and remained with him until March, 1924, when he was most closely associated with the 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 C.: Director. In 1935: co-directed "She," RKO.


HOLDING, ELISABETH SANXAY: Author. Writes

HOLMAN, RUSSELL: Paramount (New York) Production; born Philadelphia, Pa., December 19, 1897; a. public schools of Newark, N.J., was graduated from Barry more 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 Presbyterian Review. He then joined the Theta Chi fraternity, and was a Phi Beta Kappa key; m. and has two children, both 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 job to join the Navy as a seaman in 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 mainstay of that department and was later made advertising and publicity for McClure Productions, Inc., the motion picture producing branch of the publication's activities. Deciding to make motion pictures his vocation, he left McClure's and joined Paramount in June, 1922, and has been with that company ever since. After filling various positions in Paramount's advertising and publicity departments, he became, in 1929, assistant advertising manager of the company under A. M. Botsford, and with the transfer of Botsford to Public in 1925, he was named assistant managing director, the same branch office story staff, which position he still occupies. His vocation is writing. He has written and has published some 50 or more short stories, besides, also novels, all based on motion pictures. The latter include Harold Lloyd's "The Freshman," Clara Bow's "The Fleet's In," and "The Love Parade." Member of the Innis Arden Golf Club, the A.M.P.A.S., and the Chilton Inn Club of Princeton.


HOLMES, RALPH: Stage and screen editor. Times, Detroit, Mich.; b. Detroit, Mich.; has two children. Has done newspaper work, almost entirely in Detroit, since he was 17.

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

HOLMES, SALTY: Actor. In 1907: "Arizona Days." GN.


HOLSDORF, MAX. DR.: (See 1936-37 Motion Picture Almanac.)

HOLSTEIN, MARK M.: Salesman. Universal Film Exchange, Oklahoma City, Okla. b. Mapleton, Kans., January 25, 1895; h. C. E. and Alice Holstein; e. high school. Accountant. Bookkeeper. First National Exchange, Oklahoma City, Okla.; bookkeeper; Associated Film Salesman; office manager; Enterprise Distributing Corp.; then became salesman; branch manager, MGM; salesman, MGM, Dallas; Kansas City; salesman, Fox; Okla- homa City, Okla.; salesman, Vitaphone, Oklahoma and Missouri. In Kansas City also was "The Mouse Factory." Universal.


HOLT, DAVID: Actor. b. Jacksonville, Fla. Aug. 14, 1906; h. 5 feet 10 inches; brown eyes and brown hair; then spent boy's dance, then he went to dancing school of motion picture fame.

Gary Ford, Jacksonville, who took him around the stage on the street. Went to New York, sang on radio a few years, was invited by Ted Weiler of Ted Weiler's family to decide to go to Hollywood. Then went back to Hollywood. After many trials, was signed for a part in "Sailor's Requiem." Was then chosen after Dickie Moore was taken ill. In 1935: "The Big Broadcast of 1936." Paramount; "The Last Days of Pompeii." RKO; "Strangers at the Shoulder." "The Big Broadcast of 1937." Paramount.

HOLT, GLORIA: (See 1936-37 Motion Picture Almanac.)


HOLT, NAT: Division manager, RKO theatres, Great Lakes Division: 265 West 42nd St., N. Y. C. b. Calumet, Cal., 1874; h. 5 feet 11 inches; w. 185 pounds; e. high school; has two children. Was theatre usher, painted scenery, sold tickets, managed theatres. In 1910: "The Man in the Moon." MGM, Cal., at 17; in 1918 then to com- bination vaudeville and motion picture theatre as manager. Managed Stockton, Tic, First National vaudeville theatres in Los Angeles and San Francisco, then owned three tabloid shows. Opened Lee's State in Los Angeles; managed Herbert and Rothchild Theatres, San Francisco, then to Kansas for Fox West Coast. To Ohio in 1932 for RKO. Charter member of Cleveland Variety Club.

HOLT, TIM: Actor. b. Jack Holt, prot.; e. Carl Curtis; grammar school, Culver 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." Warner Productions.


HOLTON, NINA Y. (MRS. CHARLES R.): Member Motion Picture Department, Illinois Federation of Women's Clubs; b. Aven, Ill.; h. 5 feet 2 inches; w. 120 pounds; e. H. Yeoman; e. Aven High School, Ph. B., University of
HOLZ, 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. ELE: Motion picture editor, Reading Times, Pittsburgh, Pa. Reading Times, Pa., September 12, 1896; p. Henry and Elizabeth Homan; e. common school and high school; m. Clara E. Bliss; has a son, W. E. Jr. Since editorial department work at age of 11, 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. F. L. 1919-19 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, Jan. 27, 1898; m. his high school; e. American Kodak Co. Resident Pictures Corp.; Producers Distributors Corp. With MGM and with Universal since 1933.


HONYEZ, PIETRERITA: (See 1936-37 Motion Picture Almanac.)

HOOD, DARLA: Child actress, b. Leydell, Ola.; Nov. 8, 1931; h. 40 inches; brunette; w. 31 pounds; p. Mr. and Mrs. J. C. Hood. Since she was three years old, she has had instruction in dance and drama by Miss Kathryn Duffy, her sponsor. Taken by Miss Duffy to Chicago and New York, where she made appearances in supper clubs. Appeared in Hal Roach's "Our Gang Follies of 1936" (1935). In 1938: "The Bohemian Girl," MGM. "HISTORY, "MGM.


HOOVER, HIRAM: (See 1935-36 Motion Picture Almanac.)

HOPE, ANNE: (See 1935-36 Motion Picture Almanac.)


HOPKINS, CLAUDE and His Orchestra: 1935-36 appear as Vitaphone short program.

HOPKINS, JOHN: (See 1935-37 Almanac.)


HOPPER, E. MASON: Director. b. Enosburg, Vt.,
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HOPPER, VICTORIA: Actress. b. Newcastle-on-Tyne, Eng., 1913; m. Basil Dean; "Discovered" at Webber Douglas School of Acting in 1925, made her professional debut in "Martine," playing the name part, and then appeared in lead in the Gaumont-British film "The Constant Nymph" (1933) for which she went back to her native country and worked, appearing in "Three Sisters" at Drury Lane. Under contract to Columbia Pictures, by whom she was cast as the page role in the talkie version of "Lorna Doone" (1935); "Whom the Gods Love" and "Lonely Road." In 1936: "Spin the World Round," National; "The Scottish Chiefs," RKO; "Scotland Yard Commands," GN.

HOPKINS, RUSSELL: Author. b. New York City, N. Y., February 18, 1900; e. at New York Agricultural College (1923), with which he went back to New York to write, appearing in "Three Sisters" at Drury Lane. Under contract to Columbia Pictures, by whom she was cast as the page role in the talkie version of "Lorna Doone" (1935); "Whom the Gods Love" and "Lonely Road." In 1936: "Spin the World Round," National; "The Scottish Chiefs," RKO; "Scotland Yard Commands," GN.

HOPWOOD, AVERY: (See 1936-37 Motion Picture Almanac.)


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


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

HORNS, ARTHUR T.: Writer. b. Chicago, Ill., Sept. 2, 1904; d. Dr. W. J. Horn and Florence Tanner Horn (deed); e. Northwestern University; married. Report of 


HORSMAN, RAMSAY: (See 1936-37 Motion Picture Almanac.)

HORNEY, HORACE: Assistant director. Played semi-professional baseball with Universal studio team. Centered at Universal, With Universal until 1919. After the war, with Triangle Company as prop man.
HOUGH, L. L.: (See 1935-37 Motion Picture Almanac.)


HOUGHTON, EDDIE: Actor. In 1936: "Where There's a Will," GH.


HOUSE, NEWTON: (See 1936-37 Motion Picture Almanac.)


Houser, Mervin J.: Writer. In 1936: wrote story which was the basis of "Rhythm on the Range," Paramount.


Houston, Josephine: (See 1936-37 Motion Picture Almanac.)


Houston, Nora Marcelle: Pen name, Marcelle Houston. Motion picture editor, Ashland Times Gazette, Ashland, Ohio; b. Olivesburg, Ohio, September 16, 1911; p. Mr. and Mrs. James V. Houston; e. graduate of Ashland high school. Member of the Ashland Times-Gazette staff since September, 1929. Only training in journalism was during attendance at high school. Served as editor and assistant editor of high school news.

Houston, Noel: Reviewer. 1116 NW 24th St., Oklahoma City, Okla.; b. Lawton, Okla.; e. Moore School, Central High School, Oklahoma City University. m. Kay Regobelle. Newspaperman, reviews stage and screen for The Daily Oklahoman, and reviews most of the musicals, road shows, and presentations of Community Players, and of the University of Oklahoma Playhouse.


Houston Sisters: (See 1936-37 Motion Picture Almanac.)

Hovey, Ann: Actress. b. Mount Vernon, Ind., July 29, 1914; h. 5 feet 3 inches; brown eyes and black hair; w. 95 pounds; featured in many amateur stage productions while attending various schools, and musical comedies in New York. Came to Hollywood and after playing minor role, became member of big player's list. Feminine lead in "Wild Boys of the Road," 1933; also in "Sister Kenny," "The Great Ziegfeld," "One Way Ticket," etc. In 1934 chosen Wampa's baby star. In 1934: "Kiss and Make Up," Paramount. In 1936: "The Glory Trail," RKO.

Hovey, Carl: (See 1936-37 Motion Picture Almanac.)


Howard, Arthur: (See 1936-37 Motion Picture Almanac.)

Howard, Arthur J.: Movie Editor. Oak Leaves, Oak Park, June 21, 1910; e. University of Chicago, Ph. B.


HOWARTH, JOCelyn: Actor, r. n. Joy Howarth; b. Sydney, N. S. W., Aug. 19, 1912; h. 5 feet 5 inches; gold hair and blue eyes; w. 110 pounds; by: Riding, swimming and tennis; p. Mr. and Mrs. M. Howarth; non-professionals; b. St. Gabriel's Church of England College among actors. Previously in amateur theatricals and all sports. Main part in "The Squatter," "Petaluma," "The Big House;" "Holy Jesus;" "The Silence of Dean Maitland," 1931, Cinesound Productions.


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


HOESELBY, EXECUTIVE, b. London, England, May 31, 1891; married. Previous career in newspaper, printing and stage, in London, England; position in film industry was as advertising and publicity manager, Big A Features; then with Warner Brothers; assistant sales manager; then with the William J. John overseas theatricals; promoted Pictures in 1916 as advertising and publicity manager, and remained when company was absorbed by MGM. Now advertising, publicity and exploitation manager, MGM, London.


HOWELLS, D.: Sound Technician. In 1934 recorded the voice of Bulldog Drummond, "The Great Defender," BIP.


HOWLAND, JOBYNA: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC
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HOY, DANNY: (See 1936-37 Motion Picture Almanac.)

HOYT, ARTHUR: Actor. b. Georgetown, Col.; h. 5 feet 6 inches; brown hair and hazel eyes; w. 132 pounds; e. in Big Bend, Montana; by. All. Was on New York stage 16 years as actor and director. Entered pictures in 1916. Placed in \"Just Married,\" Thorne in \"My Man\" (1929); \"Another Love in Return of Boston Blackie\" (1930). Warners; \"Bought,\" Warner; \"Peach o' Reno,\" Hamilton; \"Shanghai," Goldegger; \"With Madison,\" Fox; \"Darina Daughters,\" Capital Film; \"Cohens and Kellys in Trouble,\" \"Only Yesterday, Universal; \"Laughter,\" Fox; \"Get Along, Alive,\" M.G.M. Warners; \"Emergency Call,\" Radio; \"His Private Secretary,\" Universal; \"Sing, Sinner, Sing,\" Majestic; \"In the Money,\" Columbia. In 1931: \"It Happened One Night,\" Columbia; \"The Crorey Case,\" Universal; \"Uncertain Lady,\" Universal; \"That Man from Idaho\" (1932); \"A Promise to Keep,\" Fox; \"American Blonde,\" Majestic; \"Let's Try Again,\" RKO; \"No Range, Liberty; \"MURDER ON A HONEYSUCKLE,\" RKO; \"At Night in the City,\" Warners; \"China Town Squat,\" The \"Raven,\" Universal; \"Welcome Home,\" Fox; \"A Thousand Gentlemen,\" RKO. In 1936: \"Marriage Nuisance,\" Universal; \"M. D. Does Go to Town,\" Columbia; \"The Poor Little Rich Girl,\" 26th Century; \"All Hail the King,\" RKO; \"End of the Road,\" RKO. "Early to Bed,\" Paramount. In 1937: \"Four Days Wonder,\" U.; \"Join the Marines,\" Paramount; \"Paradise Express,\" Republic.

HOYT, HARRY O.: Writer and Director. b. Minneapolis, Minn.; e. University of Minnesota; father, Dr. C. L. Hoyt, head of Research Laboratory, General Electric Company of Schenectady, N. Y. Wrote story when at Yale on a bet, sold it to Biography receiving \$5, it was produced by Universal. Fox; screen credit began in 1912; directed \"The Lost World,\" \"Woman on the Jury,\" \"The Belle of Broadway,\" \"Primrose Path,\" \"Bitter Adieux,\" \"For the Love of Money.\" In 1934 \"The Passion Song,\" \"Darkened Skies,\" In 1935 wrote story and dialogue, \"Fruit Locker,\" Columbia. In 1934 screen play of \"The Fighting Ranger,\" Columbia.

HOYT, LEO: (See 1936-37 Motion Picture Almanac.)

HOYT, VANCE: Author. b. Arkansas City, Kansas, April 27, 1894; h. 5 feet 7 inches; brown hair and brown eyes; w. 175 pounds; married: by. animals and all sorts of education. Retired, 1931. Screen actor, old Kalem Company, 1914-15, Bud and Ham comedies. Newspaper nature columnist. Author and technical director of \"Mallub,\" M.G.M. In 1934 wrote \"Sequita,\" M.G.M. Wrote \"Silver Bay,\" \"Bar-Ra-Zoo,\" etc.

HOYT, WAITE: (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; h. fishing and golf; p. Francis and Wm.; m. Ethel Reeder. Exhibited with Universal in various capacities since 1916.

HUBBARD, J. H.: Branch Manager. Fox, Winnipeg, Man.; b. St. Paul, Minn., February 9, 1893; married; e. public and high school. Canadian Northern and Grand Trunk Pacific Railways. February, 1920, to August, 1921, Vitalograph salesman; August, 1921, to September, 1925, Fox salesman; February, 1926, Branch manager in Canada from January 1922 to 1928 and in Winnipeg in 1928.

HUBERT, FRITZ: (See 1936-37 Motion Picture Almanac.)

HUBERT, MYRA: (See 1936-37 Motion Picture Almanac.)


HUGHES, CATHERINE: (See Kay Hughes.)


HUGHES, ELINOR LAMBERT: Head of dramatic department, Boston Herald. In 1925, began her work with Boston Herald. In 1935: "Famous Stars of Filmland" and "Famous Stars of Filmland: Our Own Picture" of the theatre; and daily columnist, Boston Herald. In September, 1933, made temporary head of dramatic department, a position confirmed six months later; this in addition to motion picture and dramatic editor and daily columnist.

HUGHES, GARETH: (See 1925-27 Motion Picture Almanac.)


HUGHES, HELEN E.: Assistant Secretary, Universal Pictures. b. Elmhurst, N. Y.; m. Elmer Hughes; e. graduated from Elmhurst College, B.S. With Universal since 1925.

HUGHES, HOWARD: b. Houston, Dec. 24, 1901; p. Alene Gage and Howard R. Hughes (the latter, who died in 1921, was a brother of Rupert Hughes the writer, and founder of Transoceanic Film Corp., which outstanding men identified with the oil industry of Texas); Rice Institute, Houston. At the age of 20 he took over the management of his father's business. About five years ago he went to Hollywood to invest a portion of his capital in film production company. His first production, "Two Arabian Knights," made for United Artists release, established Louis Wolheim in the front ranks of the character actors and won international recognition for Lewis Milestone, the director. Then he signed contracts with both United Artists and Paramount Famous Lasky to release his pictures; and also signed Thomas Meighan for two pictures and placed other prominent stars. Married Jean Harlow, Ben Lyon, Raymond Griffith, Lincll Prival and John Darrow. His second release, "The Racket,"
starring Thomas Meighan with Wolniea and Marie Preve in the chief supporting roles, was followed by "The Mattig Call," from the novel by Rex Beach, also starring Meighan. His "Boo's Angel," was directed by Luther Reed, with Lynne Haines, Muriel Golden, Hilda Leon and others; "Front Page" and "Scarface" were later successes. This included record sale airplane flight from Los Angeles to New York.


HUGHES, LAURENCE A.: Writer, Actor, Director, b. Melbourne, Victoria, Australia, August 1, 1891; 6 feet, one inch; w. 180 pounds; black hair and hazel eyes; e. Fort Street high school, St. Barnabas College and Phillip Lattitude University, N. Y.; married; br. fishing, swimming, hunting, horses and books. Four years on the stage with Hald Holt and J. C. Wilmington Production. Began directing and producing in New York City. Entered the motion picture business in 1915 as a script writer and actor. Collaborated with his brother, Colm Hugunin, and is author of "The Truth About the Movies" and other books on the industry. Three years with MGM in exploitation and publicity, in charge of previews and later social secretary; two years in theatrical and motion picture agency work; one year with Variety; one year directing "Front Page Woman." Peddled the idea for the opening of new theatres in which Hollywood stars participated; joined Vugley Publications at Hollywood office, in advertising department 1931. Turned to making travel films for independent market.


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


HUGHES, RUPERT: Writer. In 1931: "Ladies' Man," Paramount. In 1932: "Break of Promise," World Wide; "No One Man," Paramount; "Tess of the Storm Country," Fox; "In Old Calabasas," "Vanville and Gun," Paramount; wrote four stories which was the basis for Universal's "The Woman," in 1934; wrote a story which was the basis for Miss Baby's Fate is Stolen," Paramount. In 1935: wrote short story which was the basis of "It Had to Be," RKO-Century-Fox. In 1936: collaborated on story "The President's Mystery," Republic.

HUGHES, THELMA DOROTHY: Motion picture editor, Wheeling News-Register, Wheeling, W. Va.; b. Wayne- town, Pa. April 4, 1898; h. Mrs. Anna H. Hughes and late H. Hughes; e. Triadelphia high school. Newspaper woman 15 years; started as neighborhood columnist; now general reporter and film critic.

HUGHSTON, JOSEPHINE: Motion picture editor, San Jose Mercury Herald, San Jose, Cal.; b. New Haven, Conn.; married Kenneth McLean and George Thompson Pratt; m. Cornelius Bushnell Hughston; has two children.

HUGHUN, H. LEE: Unit Manager, Warner Bros. Studio; b. Milwaukee, Wis., May 29, 1887; h. Harry L.; e. Mollie May Hughes; h.年初 school and business college; m. Lottie Mae Hugunin; has one daughter, Marjorie Hugunin. Secretary to Carl LeMMiNe, Sr., 1914-1916; in charge of sheet buying division, Los Angeles supply depot of the war department, 1917-1919; production manager, Jack Secony, Inc., 1920-1932; Unit Manager, Warner Bros., 1934 to date.

HUISCH, C. E.: Exhibitor, Buish Theatre Enterprises; eleven theatres in Eureka, Payson, Helper, Richfield, Kanab, Mo., Pleasant, Gunnison, Spanish Fork, Utah, and Elko, Nevada. b. Utah, April 18, 1881; e. common school; married. Published mining camp newspaper, The Eureka Reporter, 32 years, with motion picture business as side line, later giving up newspaper work to expand theatre business. Started in motion picture business more than 29 years ago, in Eureka, Utah and other interests in theatres. Largest independent circuit in Utah. Is interested in real estate and mining interests in order to give full attention to theatres. Business office: 1426 Harvard, Salt Lake. Was president of Inter-Mountain Theatre Owners Association 1935-36.


HULBERT, DON: Actor. In 1937: "Penrod and Sam," WB.


HULL, FRANK E.: Film editor. Was motion picture exhibitor, "South of the Border," and "J.B." Becalim-Rusia editor at MGM in 1919. Early films include "The Penalty" and several other Lon Chaney pictures, and

HUNDELEY, JOHN: (See 1936-37 Almanac.)

HUNT, JUDGE ALBERT C.: (See 1936-37 Motion Picture Almanac.)


HUNT, FRANCES: Player. b. Buffalo, Oct, 7, 1915; h. 5 ft. 6 in. w. 130 pounds; brown hair and eyes; c. public and high schools and Sacred Heart Academy, singing with Irving Aaronson's orchestra; also with Vincent Lopez and Lou Bring. In 1936: Warner short product.

HUNT, HAROLD: Dramatic editor, Journal, Portland, Ore.; b. February 11, 1887, in Ottawa, Ill.; p. James E. and Myrtle Chapman Hunt; m. Florence Marquis, June 18, 1912, and has two daughters and one son, Mrs. Merwin Howard, Portland, Ore.; and Thomas Howard, Portland, Ore. Has been a legitimate and screen, solitary, editing "Foot's Corner," and "The Big Noise," Hecho en Hollywood. Has been in Portland in two films. Did newspaper correspondence while at the University of Oregon, where he was graduated in 1906. Became a reporter for the Journal, in June, 1914, and continued as editor in February, 1919. Was made dramatic editor August 1, 1921.


HUNTER, C. ROY: Superintendent of Laboratory, Consolidated, Hollywood, Cal.; b. Oakland City, Ind., July 2, 1899; p. Wesley and Laura Hunter; c. public schools of Oakland City, Ind. Educated at Indiana University. Has traveled extensively since he was 14 years of age. Did photographic, scenic and newspaper work in all parts of the world. Was for a time a world-cruising editor with Rody D. Evans, 1936-37. National Motion Picture, Universal Pictures. Began his career in 1916 and completed his nineteenth year with the company in February, 1937, when he was superintendent of laboratories for Consolidated, Hollywood.


HUNTER, T. HAYES: "HAPPY": (See 1936-37 Motion Picture Almanac.)


HUNTINGTON, LOUISE: (See 1936-37 Almanac.)

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HUFFFELD, HERMAN: (See 1936-37 Motion Picture Almanac.)


HURLEY, ARTHUR: Director. Formerly associated with Arthur Hopkins and was responsible for the direction of such stage dramas as "The Firebrand." The Charlatan, The Front Page, Little Accident." Joined Warner Bros. 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.; w. Wichita Falls, Texas, August 17, 1901; married; d. Arch and Ola Hurley; e. finished University of Southern California, Los Angeles, Cal. Five years with Natl. Bur. of Census as deputy collector. Income Tax Division Corporation and individual investigator. Started as booth operator at 10 years, serving all branches from janitor to manager. Hurley service for many years.


HURLING, RAY, and SEAL: (See 1936-37 Motion Picture Almanac.)


HURST, HAWTHORNE: (See 1936-37 Motion Picture Almanac.)


HUTCHISON, CHARLES: (See 1936-37 Motion Picture Almanac.) HUTCHISON, JAMES: Director of press relations. British International Pictures and Regal Cinema, London. b. Bruges, Belgium; 1905. Until 1925 was a newspaper man and previously a journalist with Kinematograph Weekly; then publicity director of English Brunswick Grammar School Co. press manager, M-G-M (London); organized personal Eng- lish tour of Laurel and Hardy.


HUTH, HAROLD: Casting Director. b. Huddersfield, Yorkshire, Eng.; h. 5 feet, 10 inches; black hair,


HUTTULA, GERARDO: Director and cameraman. b. Berlin, Germany, June 6, 1902; blond hair and blue eyes; a, high school; not married; ly. photographs. Was photographer and animator; Junction, production head for the animated cartoon. In 1923 changed to Epiche, in same capacity, went to Sweden in 1926. She left in 1922. Form own company. Company lasted six months. In 1927 worked in different studios until 1933, then went to Buenos Aires, 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. 135 pounds; b. Esther D'Ancona and Simon Hams, non-professionals; e. Syracuse high school; m. Lola McIntyre, professional; by. golf. Stage training in Cleveland, Ohio, and musical comedy and vaudeville. Appeared in the following pictures: "Broadway Scandals" (1929), Columbia; "Cameo Kirby's" (1930). Fox with Edward B. Pathé, Manhattan Comedies; "Mind Your Business" (1929), Pathé; "Mr. Action" (1930), Pathé, Rainbow Comedies; "Some Balloons" (1930), Pathé, Whoopee Comedies. In 1935: "Murder in the Fleet." MGM; In Callaway's "The Wild Virginia Judge," Paramount. In 1939: "And Suddenly 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 20, 1893; h. 5 feet, 11 inches; S. D., high school, and the Kearney Military academy. Kearney, Neb.; m. Marina Turcova, professional, Cinematographer, etc. Among the group of cinematographers. Shot pictures for Universal ( Stern Film Co.), Fox, Metro, for the British Everest, and next to Educational Studios, Inc., in his fourth year. Chief cinematographer for the Charles Lamont unit making big name comedies, Director Donner comedies, Jerry Drew ideal comedies. In 1935; "Rainbow Valley," Monogram; "The Texas Ranger," No Mercy," "Navy Wife," 29th Century-Fox; "Hitch


Hynds, Reed: Editor of music, drama, books, art of the theater. "Grapevine" (1925). owned, born, Monte Vista, Col., July 30, 1901; p. John C. and Loise Hynds; e. University of Colorado, A. B.; graduate studies. Backed "Grapevine" for 15 years; was given up studies, went to St.-Times, 1929.

Hyndes, Charles F.: Editor, Greater Amusements. Minneapolis, Minn., Dec. 2, 1900; p. Minneapolis public and business men; e. Greater Amusements, 5 years; on editorial staff and managing editor, The Daily Film; managing editor, Motion picture direction; Resigned in 1932. Director of publicity and advertising, British-Gaumont, Reigned in 1933. Rehired as managing editor. Greater Amusements then editor in 1935.

Wysom, Dorothy: Actress, b. Chicago, Ill., December 24, 1915; blond hair and blue eyes; 5' 6" in height; born Dorothy Dickson, musical comedy star. Has been on the London stage for three or four years. Was given a feature role in her first British film, "Soldiers of the King," 1933; "Turkey Time," 1933. "A Cup of Kindness," 1934, all for Gaumont; British; "That's a Good Girl," British, 1935; "The Lady in Command," GB.

Wysom, Rosetta: (See 1936-37 Motion Picture Almanac.)


Isarrondo, Antonio: Editor, Argentina, b. Bilbao, Vizcaya, Spain, Jan. 1, 1903; e. high school graduated; married. In 1915, editor of Excelsior, show-business organ and the news. In 1929, editor of Imparcial, also professional organ.


Ichikawa, Utahemon: Actor. r. n. Zenmonjuku Asai; b. Kuro, Osaki, Japan, Jan. 30, 1908; 5 feet 6 inches tall; black hair and black eyes; b. father, Takashiro Asai; e. Kuro Primary School, Osaki; married; by. boxing. Stage actor with Ichikawa Utamaro Troupe; connected with Young Men's "Kabuki" Troupe. With Makino Production at 19. Founded Utamaro Production at 25. Famous pictures include: "Ten-Ichi-Bou in Iga-Yo," "Kotobiyama," and many others.


Ide, Leonard: (See 1936-37 Motion Picture Almanac.)


Ikemaga, Kazuo: Head of Kyodo Studio, Nikkatsu Company, Tokyo, b. Kyoto, Japan, Jan. 14, 1914; e. Kohki High School and Kyoto Imperial University; married. Entered Nikkatsu Company, immediately, after graduation. In development, scenario and production departments, then head of Kyodo Studio.


Imhof, Roger: Actor. r. n. Fred Roger Imhof, b. 

THE 1937-38 MOTION PICTURE ALMANAC.
IMMERMANN, WALTER: Circuit executive. Is 45 years old, married and has two sons. Was in oxygen business before he became a salesman. Served in the Navy during World War I. As a youth, was a violinist playing theatre engagements. Played for Sam Katz when latter was operating old Illinois Theatre. Joined B & K he operated the Philadelphia Theatre and later was managing it. For a while was operating head of Tabublir and Trins circuit and in 1935 was made vice-president and general manager of B & K.


INGOLDSBY, PETER G.: Newspaper critic. With Salem Evening News, Salem, Mass. Has been becoming known for his reviews. Journalism and a hobby, being a writer. Has been reviewing drama, comedy and motion pictures.

INGRAHAM, CLIFFORD: (See 1935-36 Motion Picture Almanac.)


INGRAM, AMO: (See 1935-36 Motion Picture Almanac.)


INGRAM, REX: Negro actor. In 1936: "Green Pastures," RKO.


INGRAM, ROBERT L.: Branch manager. Early experience included jobs with Liberty Speciality Pictures and Enterprise. From 1922 to 1926, was branch manager for Proctor Pictures. Joined Columbia at the time of its salesmen. Transferred to Charlie as branch manager.


INNERARITY, LEWIS A.: R: Attorney for Pathé Film Corp. and B. Sturdivot, Inc. Formerly was vice-president and secretary of Pathé; b. Sherwood, Md. July 25, 1896. Attended University of Maryland. Entered motion picture business in May, 1918, in capacity of secretary of Pathé Exchange, Inc. Before that was connected with Colonial Trust Company of Baltimore. Personnel staff of U. S. Fidelity and Guaranty Company for eight
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ISHAM, GYLES: Actor. b. northamptonshire, england; p. father a retired army officer; e. magdalen college, oxford; then joined soen as an extra in "the iron Duke." Secret Lives," "the House of the Spaniard," "Phoenix," "Anna Karenina," MGM.

ITO, DAISUKE: Director, Dailichi elga production, b. ellipse prefecture, japan, Oct. 12, 1889; e. matsuaya middle school; married. Was with yokosuka naval arsenal and the island of shikoku. Started shikoku studio, began as scenario writer in 1929. To telkine in 1923, then to asia elga scenario department. Director for nikkatsu, on pictures including "oka tokyo," "suna tabimikki," and others. Produced "tsasubu tabashin," "urban," and "hiroko thru elga." Entering to megastudio 1935.


IVANO, PAUL: Cameraman. r. n. paul ivanovich, 1893; h. 6 feet, 1 h. weight, light brown hair and gray eyes; w. 157 lbs; p. marie kahlonoff (russian) and lae ivanlevitch (serbian). Doctor of medicine; e. free medical, and paris university; h. photography and yachting. Filmed five pictures as cinematographer, and had been a photographer for one year at gurke. Became photographer for valentine; eight years with fox, among his pictures being "street angel." In 1936: "hiding avenge." 1925, in battle of green cross, "the hunter." ivanoff, alexander n.: film editor. b. petrog, russia, aug. 19, 1889; e. imperial conservatory of music of petrog. Was musical director of imperial russia, then moved to usa. Collaborated with jasper cinema and paul terryns. Now president russian music company, and film editor, paul terryns.


IVERS, JAMES DAVID: Editorial staff, motion picture herald; b. yonkers, n. y., july 16, 1899; p. therses carlsson, of new york; e. religious education, and new york city and westchester county. Joined herald staff in 1926.

IVES, ROBERT: (see 1935-36 motion picture almanac.)

IVINS, EDWARD GORDON: Died February 25, 1936 (see 1925-36 motion picture almanac).


IWATA, YUKICH: Actor. b. GIF prefecture, Japan. Dec. 28, 1907; h. 5 ft. 5 in.; w. 130 pounds; brown hair, brown eyes; e. public school of New York, the New York Technical institute and Cooper union; took a post graduate course at Stevens University and the human engineering institute. For seven years. Then became assistant manager and treasurer of the city theatre of st. louis. Joined the Thomas picture and went to New Haven and opened a number of theatres in new england for fox films. In 1916 returned to new york and opened the lyceum theatre built for fox films. Manager of the andoon theatre for five years. In 1922 joined production staff at the fox studios, became theatre manager in 1929 and in 1934 supervised a division of the department. In 1934 supervised "his double life," paramount.

JACKSON, ALFRED: (see 1936-37 motion picture almanac.)

JACKSON, ALFRED: (see 1936-37 motion picture almanac.)

JACOBS, ELMER M., Jr.: Editor, the Evening Capital, and Maryland Gazette, Annapolis, Md.; b. Hagerstown, Md., March 9, 1900; m. Margot L., daughter of Mr. and Mrs. W. B. Jackson, graduated St. John's College, Annapolis; Md.; has two sons. Is editor of only daily in Southern Maryland, and also publishes the weekly "Civet." Contributor to magazines and author of four books. President, Middle Atlantic States, Associated Press Association, for many years. Chairman, Committee on Civics International; member municipal government and planning commission of Annapolis; Lieut. United States Navy.

JACOB, ETHEL M.: Actress. b. New York City, February 4, 1911; h. feet 3 inches; dark brown hair and hazel eyes; w. 120 pounds; p. Ethel M. and Herbert H. Jackson, non-professionals; c. private tutors since grammar school; received her stage training at the Wallis Dramatic School; not married; h. tennis, writing poetry and joining in castles; producer: "Kempy" for Beverly Hills Community Players under the direction of A. Leslie Pearce in May, 1928, and also played in other Community Theatre Theatres for parts of five years. Mayer for one and one-half years; then given featured part in Norma Shearer's "Latest 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 to Red." In 1925: "The Vanishing Riders," Spectrum.


JACOB, GEORGE: General manager, Woodlaw Theatres, a decade ago. With Mutual at Mutual and then to Portland to open a branch. Became Village Theatre and took over General manager, now general manager for Universal seven years. Now general manager, Woodlaw Theatres. Member, Allied Theatres of Oregon.


JACOB, HORACE: Writer. Studied to be an illus- trator, then got into motion picture industry as a picture director, serving the old Goldwyn and First National companies in that capacity; also worked for "Zen Hur" and "The Divine Lady." Turned to writing field and has written screen plays for "Paris Bound," "The Awful Truth," "This Thing Called Love," for Metro-Goldwyn-Mayer for one and one-half years; then given featured part in Norma Shearer's "Latest 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 to Red." In 1926: "The Vanishing Riders," Spectrum.


JACOB, MACK: Strand Theatre, Alexander City, Ala. b. Alexander City, Ala., October 15, 1889; m. e. college; c. in retail shoe business in Birmingham, Ala., and Atlanta, Ga., in motion picture industry for twenty years.

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California
He had 26 years of newspaper experience as reporter, editor and publisher. Served five terms as secretary-treasurer of the Florida State Penitentiary Association, and is one of the founders of the Washington Newspaper Institute. University of Washington also the author of a war volume entitled "With the Colores." With film publications for nine years; more than eight years as publisher, Hollywood Herald, "The Hollywood Reporter," "Motion Picture Classic." "The New York Daily News," "JACOBS, ANGELA." (See 1936-37 Motion Picture Almanac.)


JACOBY-BOY MARTIN: b. Berlin, Germany, Aug. 31, 1937; e. high school and Academy of Arts in Berlin, Paris and Rome; e. by; collecting Chinese art work. Was with "Universal" in advertising business. 1938, art director and studio artist, May-Slim, Joe May's production. In 1939 appointed technical general manager of production. Later Production Players Laboratory (E.A.P.L), Berlin. Contracted as art adviser and art director for produced Rex Heinrich production. Later production representative in Budapest and own production in Berlin with shorts and commercial pictures.

JACOCKS, DON: Circuit zone manager. b. May 2, 1904; Marshalltown, Iowa. Stool. Is an all-around man at the Garden, New Haven, where he was billing, poster and utility man. Went to New York to become floor clerk for Vitaphone Films, returned to New Haven to join MGM as shipping clerk and returned to New Haven as usher, assistant booker and projectionist. Rejoined MGM in home town as booker and office manager. Lined up with the Joe Schine C.B. at the New Haven office as booker and assistant general manager, a post he held for five years. Came to Warner purchasing office to act as assistant to Earl Points. On July 4, 1931, 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 EC West Coast office in Los Angeles as assistant to Charles Skouras. Resigning Warner, he was made assistant to R. H. Hoffman, general manager of the New England group the latter had turned over to Warner. During 1932-33 he was appointed zone manager of cake. Between later months 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 Pathé, was appointed Cincinnati branch manager.

JACQUET, FRANK: Actor. In 1936: Educational short production "Far East." (See 1936-37 Motion Picture Almanac.)

JACQUIN, ABEL: Actor. In 1937: "Courier-Sud" (Southern Mail), Pathé Consortium Cinema.


JAFFE, AARON M.: (See 1936-37 Motion Picture Almanac.)

JAFFE, LEO: Assistant to treasurer, Abe Schneider, Columbia, b. April 23, 1905; h. reading, sports; e. public school, New York Univ.; married and has one child. Assistant treasurer, Columbia, 1925; assistant manager of Columbia. Became traveling auditor, assistant manager of sales, manager of sales accounting department.


JAHRE: ADOLF: (See 1936-37 Motion Picture Almanac.)


JAMES, ALAN: Director and writer. E. Fire-

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

JAMES, ARTHUR: b. Pennsylvania, Sept. 25, 1883. Graduated from Germannawy academy, Collins Street Classical, Hartford, Bucknell university, 1901 brief law course. "Philadelphia North American" staff in 1901; 1902; "New York American," "New York World Journal" and "Evening Mail," writing politics; 1903, city editor of "Morning Telegraph." 1906, city and Sunday editor until 1914. Quill Film Corporation, 1914 to 1915; director of advertising and publicity; Metro director of advertising and publicity and director of scenario department until 1917 that year to 1921, director of advertising and publicity for William Fox; 1921 to 1923, editor in chief of "Moving Picture World"; 1923, founded "Motion Pictures Today" and continued as president and editor until 1929; purchased "Esquire" for $50,000; in 1929, merged the two publications, becoming president of Picture Publishers Corporation and editor and publisher of the "Motion Picture News" First Home, in seventh regim- ment, machine gun; Episcopalian; Mason; democrat; mem- ber, Screen Writers Conference; charter member of Adventurers Club and Saint David's Society. Author of "Yellow Jackal," "The Spirit of Broadway," "Five Hundred Poems in Light Verse," published by Heath and Company. Wrote the book for two of the Asso- ciated Motion Picture Advertisers; vice president, member of the executive committee of the National Asso- ciation of the Motion Picture Industry. Organized the publicity departments of the American Tobacco Company, DuPont Powder Company, and the sinister Company for Ben Hampton. Organized the recruiting drive in New York City before the draft law, nation-wide publicity campaign at the outbreak of the war for the food administration and the Red Cross and many other activities.


JAMES, FRANCIS: Actor, r.n. same, b. Melbourne, Australia. Aug. 18, 1907; h. 5 feet 11 inches; w. 141 pounds; brown eyes; unmarried; by motor- ing, tennis, squash, writing; p. father, Melbourne wholesale merchant; e. Leighton Park School, Reading and Ballantine screen. Touring Shakespeare and American small films; "Mrs. Dane's Defense," Paraso- on-British; "Lin Evangale," British Lion; "Loburn Grove," A.T.P.

JAMES, GARDINER: Actor. b. New York City; h. 5 feet 8 inches; light brown hair and dark brown eyes; 140 pounds: unmarried; by motor- ing, tennis, squash, writing; p. father, Manchester wholesale merchant; e. Leighton Park School, Reading and Ballantine screen. Touring Shakespeare and American small films; "Mrs. Dane's Defense." Paras- on-British; "Lin Evangale," British Lion; "Loburn Grove," A.T.P.

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


JAMESON, H. E.: District Manager, Wclita, Kan. For Fox Midwest Region. Married in 1914; h. high school, Kansas City; law school; S.M.A.U. of Texas, 1918: married. From 1915 to 1918 was salesman and assistant branch manager, Pathé Exchange. From 1921 to 1922 was associated with advertising and theatre management. Since 1926 has been district manager for Fox Midler Theatre, Wclita district.


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JANSSEN, ELSE: (See 1936-37 Motion Picture Almanac.)


JANUARY, LOIS: Actress. r. n. Laura Lois January; b. Fort Worth, Texas, Oct. 5, 1913; b. 5 feet, 4 inches; dark brown hair and blue-gray eyes; playeduptown and Broadway in Texas, Florida and Los Angeles, and Virgil Junior High School and Marlborough School for Girls, Los Angeles; played leading roles in small stock and amateur productions in Texas, Dorado, and Dallas; went on tour with Warner Bros. in 1934; associated with stage production, "New Faces."


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

JANNINGS, EMIL: Actor. b. Brooklyn, N. Y., July 26, 1886; 5 feet 6 inches; light brown hair and brown eyes; w. 209 pounds; p. non-professionals; e. Zurich, Switzerland and Gorlitz, replaced his stage work at the Gorlitz theatre and traveling with roving stock company; m.ornecedor; w. now retired and lives in a garden and pets and the theatre. He did various odd jobs and played bits as a boy with the Gorlitz theatre in Germany. Later went on tour with a stock company, going from city to city, to place throughout the German provinces in wagons; also a member of the "House of the German theatre," Berlin, under the direction of the famous actor, Max Strindberg. He was induced by Ernst Lubitsch to enter motion pictures in 1912, playing roles while continuing his stage work; then left the speaking stage entirely for pictures. He has appeared in "Madame DuBarry," "Pasion," which was his first important picture to be shown in America; "Deception," "The Loves of Pharaoh," "Peter the Great," "Foot of the Last Laugh," and "Variety" all UA productions. For Paramount he has made "The Way of All Flesh," "The Street of Sin," "The Last Command," the "Patriot" and "Sins of the Fathers." In 1929: "Betrayal," Paramount; "Fighting the White Slave Traffic," Bertal Pictures; "Betrayal" (1929), Paramount; "The Red Angel," (1929). "The Tempest," UFA. In 1934: "Der Schwarze Waldfliehe," In 1935: "Der Alte und der Junge König." N.D.L.S. In 1936: "Tramoullus," Syndikat Film.

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JENNINGS, DEVITT: Actor, r. n. Devitt Clarke Jones, b. August 28, 1904, in Seattle, Wash. Reared with his Indian mother and raised to speak and think in English, he starred in vaudeville, went on stage in Chicago, his production work on; Harry Langdon, first Negro unit, when he produced scripts, "Tramp, Tramp, Tramp," "In the Strong Man," "Long Pants," now with Wheeler-Jenners Corporation.


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JETER, GOETZE: Critic and columnist. Monitor-Index, Missouri, Mo.; b. Missouri, Mo., March! 1919; p. Mr. and Mrs. Charles H. Jeter. In 1940, wrote special corresponding for nearby papers, magazine appearances in appearing in "Out West." In 1940, began editorial work at a newspaper, besides working as assistant manager of a theater in Missouri.


JINDAS, E. R.: (See 1936-37 Motion Picture Almanac.)


JOBY, HANS: Actor. In 1936: "Sons O' Guns," WB.

JOCHIM, ANDY: (See 1936-37 Motion Picture Almanac.)


JOFFE, S. BERNARD: President and General Manager, Rewot Corporation, operating Tower and Downtown Theatres, Kansas City, Mo.; b. Kansas City, Mo., April 27, 1905; p. Mr. and Mrs. I Samuel Joffe. In 1926, began working in Chicago as arline Redman, dance director. From 1923 to 1928 was with Liberty Theatre, Kansas City. From 1928 to 1934 was with Upontown Theatre, and in 1934 formed present connection.

JOHANESON, BLOND: Motion Picture Editor of the New York Mirror.


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

JOHNS, MERVYN: Actor, r.n. same, b. Pembroke, Wales, Feb., 1899; h. 5 feet 7 inches; w. 140 pounds; brown eyes; married; h. motorist; b. non-professional; e. Llandorey College. Abandoned study of education for stage. Films: "Lady in Danger," 1934; Gaumont-British; "The Gunner," 1935; Gaumont-British; "Foreign Affairs," 1935; Gaumont-British; "Pot Luck," 1935; Gaumont-British; "The Treasure," 1935; "Dishonour Bright," Capitel; "In the Soup," Twickenham; "Storm in a Tea-Cup," London Films.

JOHNSON, ALODOL G.: Exhibitor. Previously served three years with New Haven Building Loan Company. Three years with New Haven City Hall Building Commission. Four years, City alderman. 1935, entered theatre industry. Now operates Garden, New Haven and Strand, Ham and York Bow Muder theatre operated under name Garden Theatre Company. Johnson owns solo. Strand theatre operates as Johnson and Robbins Corporation. Johnson served on Connecticut arbitration board in connection with New Haven Film Board, three years. Has been first exhibitor to show MPTO three years. Member of Board last four years. Member of exhibitor committee.


JOHNSON, E. BRUCE: Manager, San Francisco Far West Exchanges, Inc.; b. the Dallet, Oregon, Oct. 12, 1881. Was law student. In 1907 began operating motion picture projection machine for Turner and Dahlen, planning to save for law education. Remained with firm until 1920, becoming secretary and general manager. With Jack De Forest toured the country for four years. For next five years in film importing and exporting business in New York under contract with De Forest. Then went to France and engaged in film exchange business in 1934.
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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, 1898; married; m. Susan Margaret. Was employed by Universal in March, 1925, as metal pattern 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, Cal.; b. Sanford, Fla., July 8, 1892; b. Mr. and Mrs. J. H. Johnson; e. public school and college. Was reporter and copy-reader on San Francisco Chronicle and Call-Bulletin before taking over drama and motion picture department in latter part of eight years ago. Broadcasts over radio every Wednesday on drama and picture column.


JOHNSON, HAROLD: Actor. b. Chicago, Ill., March 5, 1895; e. grade and high school in Chicago, then attended Northwestern University; m. non-professional. 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 1936 "Fifty Million Frenchmen." In team of Olsen and Johnson.

JOHNSON, HAROLD B.: Branch Manager, b. Rush City, Minn., October 3, 1912; married; m. high school, under classmate. General mercantile. With Education-First 11 years.


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


JOHNSON, JAY: Player. In 1936: "Born to Dance," MGM.


JOHNSON, JOHNNY and ORCHESTRA: In 1935: Educational short product.

JOHNSON, JOSEPHINE: (See 1936-37 Motion Picture Almanac.)

JOHNSON, JULIAN: Head of Story Department, Twentieth Century-Fox Film Corp., b. Chicago, Ill., November, 1, 1908; b. 5 ft. 7 inches; brown hair and blue eyes; w. 197 pounds; e. public and high school and University of Southern California; married and has one daughter. Formerly newspaperman and general press representative in New York City, first editor of Photoplay Magazine, and associate editor-in-chief of Photoplay and Col- onel. Entered pictures in 1929; supervised, edited and titled "Deb Gaste," titled "The War of All Flesh," "The Patriot," "The Case of Lena Smith," "Abe's Irish Rose," "Beggars of Life," "Betrayal," "The Four Fever," "A Madhouse" and "Rango." Doing independent magazine writing. In June, 1932, signed Fox contract and became head of the story department.


JOHNSON, L. E.: Wrote stage comedy, "It's a Wise Child" for producer, Charles Gold with Metro-Goldwyn Mayer; also adapted "The Bachelor Father" as starring vehicle for Marion Davies. In 1932: "Speak Easily." MGM. In 1933, with Sylvia Thelbers, 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 pic- ture producer with husband, Louis A. Johnson. Accompanied husband on expedition during which "Ba- houna," (Fox) was filmed.


JOHNSON, Johnston, J.: Reporter. Times-Herald, Newport News, Va.; b. Newport News, Va., Nov. 29, 1909; e. J. Johnston; son of Ira G. Johnson; t. ten and one-half years in college, at George Tech, Emory University, and Liberty and elementary schools in N. N.; Entered newspaper work in 1923; while employed as reporter for Atlanta Journal, was one summer as bureau manager there for News American Press; since 1931, has reported as reporter on the Times-Herald. Anderson, S. J.: collaborating on preparation of motion picture reviews.


JOHNSON, Anne: Actress. b. Astoria, L. I., 17 years ago; brown hair and blue eyes; m. Mr. and Mrs. William Johnston; b. swimming. Member Screen Writers Guild. Collaborated on story, "Stag's Dance." "Wesley Clothes" model, and commercial artists' model. "One of the winners of contest, appeared in "The Great Gatsby." In 1950: "Wesley Clothes.""}

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JORDAN, ANNE: Writer. In 1936: wrote story which was basis of "The Luckiest Girl in the World."


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


Gorlitz, 7-38
Law; Sydney. Budapest. 1936: "Spy," music
the College Vienna, anniversary" of music
niann." President every
In music. "Three Nymphs," Paris
British Secretary," 1934:

JUNO BETTYE: (See 1936-37 Motion Picture Almanac.)

K


KADANE, EDWARD G., Frederick Amusement Co., Romana, Grand and New Theatres, b. Denison, Texas, March 24, 1911; p. Mr. and Mrs. G. E. Kadane; e. high school and college film. Two years, operation of theatres in Southwestern Oklahoma; director, Theatre Owners of Oklahoma; member, Resolutions Committee, MPTOA.


KAHANAMUKU, DUKE: (See 1936-37 Motion Picture Almanac.)

KADANE, BENJAMIN B., Vice-President, Columbia Pictures Corporation of California; b. Chicago, Ill., November 39, 1901; e. was graduated from Winfield Scott Schuley schule; in 1926, in Chicago Kent College of Law; married October 1919 and has two children. Grew to be a member of the State of Illinois in October, 1912. Practiced law in association with Alfred S. Trude; George A. Trude and Daniel P. Trude. Judge of circuit court (Cook county, Ill.). 1912-19. Admitted to the New York bar June 21, 1931. In December, 1919, went to New York to assist in organization of the Orpheum Circuit, Inc., and remained with the company as general counsel, secretary and treasurer for a number of years. Member of the New York Bar, 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 Kelth-Albee companies, and was elected secretary and a director of the new Kelth-Albee Orpheum Corporation and various subsidiary companies. Upon formation of Radio-Kelth-Orpheum Corporation (November, 1929) he was made secretary and treasurer of this company and a member of the board of directors, executive committee and insurance committee, with active control of the subsidiary companies. Then became vice-president and general counsel of Radio-Kelth-Orpheum Corporation, Orpheum Circuit, Inc., Kelth-Albee Corp., RKO-Radio Pictures, Inc., in April, 1932, became president of RKO Radio Pictures Inc., RKO-Studios, Inc., UKA Pathé Pictures Inc., and vice president, Radio-Kelth-Orpheum Corp. From April, 1932 to Aug., 1935, headquarters in Hollywood in active charge of RKO Studios. Returned from RKO, Aug. 9, 1935, and joined Columbia as vice-president.

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KANN, MAURICE "RED": Editor, Motion Picture Daily; b. April 5, 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 Film Daily in 1915, later becoming managing editor and then editor in 1926. Resigned from Film Daily to become editor of Motion Picture Daily in 1929; on amalgamation of Motion Picture News with Exhibitors Herald-World assumed present post.


KAPLAN, A. A.: Dale & Faust Theatres, St. Paul, Minn.; b. Minneapolis, Minn., April 18, 1897; e. high school. Was in men's furnishing business. Built Arnon in Minneapolis; later built Granada, also in Minneapolis. Lensed to Finkelstein and Ruben. Two and a half years later joined Dale & Faust in St. Paul from Publix. In motion picture business for 21 years.


KARCHOW, ALBERT: (See 1935-36 Motion Picture Almanac.)

KARDAR, A. R.: Director. b. Lahore, Punjab, Oct. 11, 1907; h. 5 feet 10 inches; w. 12 stone 9 pounds; dark hair; brown eyes; height by trade the art of motion pictures and to collect the old and rare speci- mens of art, e. callueta. Was artist and portrait painter. Started picture career as director of own film company. When talks came, joined East India Film Co., Calcutta. Directed three pictures, "Arau Ky Par." "Chandra Gopal," "Sautoor.


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


KARNELLY, LEILA: (See 1935-36 Motion Picture Almanac.)


KASHNITZKAYA, ELENE: (See 1936-37 Motion Picture Almanac.)


KASS, HANNAH: Foreign Manager, Columbia Picture Distributing. b. New York City, August 29, 1896; e. New York Academy and High School; New York University. Started as a secretary at Columbia; was in personnel of foreign exchange when first formed.

KATAKA, CHIYEZO: Pro-bee, r. n. Masakoshi Ueyuki; b. Yabunokatsunouchi, Gunma Prefecture, Japan, March 30, 1903; h. 5 feet 6 inches; black hair and black eyes; w. 145 pounds. Former school teacher and a graduate of Pacific Film School, qualified to succeed to the master's name. With Making-Production managed by Shozo Markino, 1927. (Koba Production, 1928. Producer for Navico Company since 1928.

KATTERJOHN, MONTE: (See 1936-37 Motion Picture Almanac.)


KATZ, PITZI: (See the 1936-37 Motion Picture Almanac.)

KATZ, SAM: Production and Exhibition Executive. b. Russia, 1910; b. 5 months and brought to this country at age of three months; raised in Ghetto of Chicago, where father was butcher. m. Sar Schub, 1935. In 1935, he got a job playing the piano in Carl Laemmie's first 5-cent motion picture house on Chicago's West Side; while continuing his schooling. At age of 16, he had his own theatre with 144 folding chairs, which he 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 where he studied law nights, school days continuing his business activities. In 1914, he acquired a theatre seating 800 at 1676 Western Avenue; he then formed Associated Theatre Corporation. About this time he met Barney Balaban, and the two former opera house managers decided to devote energies 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 Publicity. Resigned in 1933, to go into own company, Producing Artists. Returned to exhibition activities.


KATZENSTEIN, WERNER: Cinema editor of "Argentinisches Tageblatt," and publicity manager of British Alliance Films, b. Hildburghausen, Thuringia, Germany, Dec. 14, 1908; h. high school, universities, and Illeg.


KAUFFMAN, JOSEPH R.: Branch manager, Universal. b. Russia, May 18, 1904; married. Started with Allen of Canada in 1915 as shipper in an exchange holding the district of Canada, then moved to the United States and Canada. Came to this country in 1927, spent a year in Russia and returned to Canada; in same capacity until returned to this country, doing special work on the Harold Lloyd picture, "The Freshman," co-producing the South for a period of three years. Joined Warners in 1929; entered the West until this same year spent some time with United Artists in the same territory, then joined Universal in 1936. Has been in charge of time to participate in a film "Queen of the Western Front," and "King of Jazz." Correctly called a Virginian territory for this company for six years and was promoted to branch manager of the Pittsburgh office.

KAUFFMAN, REGINALD WITE: (See 1936-37 Motion Picture Almanac.)


KAUFMAN, DAVID B.: Pen name, Movie 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, and sports writer. Presently editor of press reader, assignment man on city desk, motion picture editor, time to time journalist. Formerly a reporter for state, county, and correspondent for Minneapolis Tribune.


"Roman Scandals," United Artists. In 1934; collaborated on original of "Killer and Elephant Monogram; "The Man with Two Faces, " Warner. In 1935; collaborated on screen play, "A Night at the Opera, " Hriffat, MGM.


KAUFMAN, WOLFE: (See 1936-37 Motion Picture Almanac.)


KAVELIN, H. BORRAH: (See 1936-37 Motion Picture Almanac.)

KAW, EDGAR L.: (See 1936-37 Motion Picture Almanac.)

KAWAKITA, KAGAMASA: President, Towa Shoji Dressing and Distributor of European pictures. b. Tokyo, 1906; married; e. high school. Started distribution of UFA and other European pictures for Japanese territory.

KAWASAKI, HIROKO: Actress, r. n. Shizuko Ishiwarai, b. Kawasaki, Japan, May 29, 1912; h. 4 ft 9 in.; w. 96 pounds; m. Rando Fukuta; p. T. Ishiwarai, contractor; s. 1. Joined Shochiku Shochinokuk Film Co. in 1927. Films include "Chin-Jogels," "His Slav.""""We're Free.""


KEARNEY, MICHAEL NEVILLE: Head of Film Industries Department, Federation of British Industries; Secretary, Film Producers' Group; Great Britain; b. Durham, England, December, 1885. In British Government Service until after World War. Head of Film Industries and Exhibitors Representation, 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 Chamber, on International Copyright Convention, Member, Jury, International Film Festival, Venice, 1936. A Governor of the British Film Institute.


KEATING, FRED: Actor and magician, b. New York City, March 27, 1905; h. 5 feet 1 inch; brown hair and black-brown eyes; w. 175 pounds; b. New York City. Was on the road with Miller's 161 Ranch Circus, toured with the Penn & Teller magic show, traveled with a magic show billed as the "Great Houdini Show," was with old New York World. In 1921 went on vaudeville tour United States and Canada, then in the United States, 1922; became a film star, 1923; appeared in "The Almanac" in 1929, doing tricks and patter. Was master of ceremonies, then appeared in stunts, managed and directed magic show in the United States and Canada. As a writer, has contributed to "American Magazine," "Playboy," "Vitaphone No. 907, " " Illusions.;" and 1933, "Mysteries and Mephistos," "The Captain of Calypso's Capitola," "The Captain's Secret," "The Nautilus," "To Beat the Band," RKO; "Shanghai." Paramount; "I Live My Life," MGM. In 1936: authorized biography of ";" as Airman, "Wanted by Air, " "Gone With the Horseback," GN. In 1937: "Melody for Two." WB: "When's Your Birthday?" RKO-Radio.

KEATING SISTERS: (See 1936-37 Motion Picture Almanac.)

KEELEY, HARRY BROWN, MRS.: Theatre Owner. 444 N. Hilburn St., Marion, Ind.; b. Indianapolis, Ind., Sept. 2, 1898; married; e. grade and high school, two years business college. Employed as secretary, Indianapolis Reo
nancial Co.; Manager, Indianapolis chapter of Players Club; First secretary of the Indianapolis Film Board of Trade. In May of this year. Secretary of the Associated Theatre Owners of Indiana since March 1937.

KEELER, MARGUERITE: (See 1936-37 Motion Picture Almanac.)


KEEN, MALCOLM: Actor, r. Knee, b. Bristol, England, August 10, 1900; h. 5 feet 10 inches; hair, blue eyes. Enrolled in the army 1942 in England; serving in roles in several British talkies; "The Park Lane" (1931). "Jealousy" (1931), "Night of the Party" (1933). Gaumont-British; Fox, 1936. Actor. P. in 1937: "Scotland Yard Commands," GN.

KEEN, NORMAN: (See 1936-37 Motion Picture Almanac.)


KEENE, LIONEL H.: Circuit divisional manager, Loew's Theatres. b. London, England, July 2, 1891; w. William Charles and Rosina Miriam Keene; e. primary grammar schools, and Sadler's West Business College, Baltimore, Md.; m. March 27, 1918. Was stenographer-bookkeeper, joined Loew's in 1917 and managed Loew's Bijou at Birmingham, next West Coast representative with headquarters at the Loew's Wilshire Building in San Francisco. Transferred to Loew's New York home office as assistant to vice-president E. A. Schiller. In 1927, appointed Southern Division Manager, in charge of Loew houses in Atlanta, Memphis, Nashville, New Orleans. Louisville, Houston and Evansville. Building Loew's has been assistant to the late Frank J. Wilstach while advance publicity representative for E. H. Sohner and Julian Marlow; treasurer, B. P. Crutch's Riverside and Alhambra theatres, New York City; assistant manager, Polt's Auditorium, Baltimore, Md.; manager, Alhambra and Revere theatres, Philadelphia Pa.; manager, Fox's Bedford Theatre, Brooklyn, N. Y.


KEENE, TOM: Actor, formerly George Duryea; b. New York City; 1874; h. 5 feet 5 inches; w. 180 pounds; p. non-professionals; m. Grace Stafford, professional, by swimming. Has appeared in "Thirty

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KEEFE, CORNELIUS: Actor, b. Boston, Mass., July 13, 1905; h. 6 feet 1 inch; black hair and brown eyes; w. 165 pounds; p. non-professionals; c. Brookline high and Newton high; stage training included two and one-half years in stock; not married; by. swimming, tennis, general outdoor exercise, reading good books and plays. He spent two and one-half years playing juvenile in stock in Lynn, Mass., Maine and New York. This was followed by 62 weeks with the "Poor Nut," ten months of that time being in New York. He was brought to California by First National to play the part of the freshman leading lad in the screen version of "The Poor Nut." He also has played the lead in "The Devil's Chaplain" with Harry Langdon for First National; the juvenile in "Come to My House" with Olita Borisen for Fox; the juvenile in "A Light in the Window" with Robert Armstrong for FBO; the juvenile in "The Women" with Claire Windsor for Excellent Pictures; the lead in "You Can't Beat the Law" with Leo Carrillo for Rayart; the lead in "Hearts of Men" for Crescnet Pictures; the lead in "Thunder God" with Lila Lee for Crescent Pictures; the lead in "The Adorable chest" with Lila Lee, Chesterfield productions; the features in "Good Old-Fashioned Paper" Chesterfield; the juvenile in "The Cohens and Kellys in Atlantic City," Universal; the juvenile in "Father of the Bride," Universal; the juvenile in "The Vitaphone picture, "Thanksgiving Day," Also appeared in (1929) "The Devil's Chaplain" and "Brothers," Rayart. Screen appearances in 1930 included: "The Cohens and Kellys In Atlantic City," Universal; "Hearts and Hoofs," Pathé; "Right of Way," Fox; "Footlight Parade," RKO; "Wife's Sweetheart," Fox; "Fugitives from the Law," Mayfair. In 1931: "Horse Play," Universal; "Curtain at Eight," Majestic; "Mystery of a Roman Road," "3 on a Honeymoon," Fox. Educational and Paramount short product. In 1935: "Star Murderer," "Invisible," "Hong Kong Night," "Futter Fred." Embracer in the University of Chicago. Chesterfield.

KEEFE, LEONORE: (See 1936-37 Motion Picture Almanac.)

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KEENER, SUZANNE: (See 1936-37 Motion Picture Almanac)


KEILMANN, EDWARD: Pen name. "Elke." Amusements editor, The Tribune, Chicago; h. Huntington, Ind., Canada, March 13, 1888; p. Mr. and Mrs. Jacob Keilmann; e. University of Chicago, journalism; m. Blanche H. Keilmann, June 9, 1911. Twenty years with800 publications. Served three years 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 first lieutenant, C. A. G. H. E. W. G. C. on the following newspapers: Topeka State Journal, Topeka Daily Capital, Lawrence Daily Journal, Chicago Daily News, National, Hutchison" Gon Gazette, Kansas City Post, Kansas City Star, Bartlesville (Oklahoma) Examiner. Was manager for two years of the grand theatre at Topeka and explored for Goldwyn pictures. For the past eight years, in addition to his amusements editorship he has been conducting The Junior Capital Club and Station WBNY. Author of short stories for several magazines. Collier's and Blue Book and of children's stories, syndicated and in book form.

KEITH, CARLOS: Writer, r. n. Val Lovton: b. Yalta, Russia; feet 6 inches; two weeks and blue eyes; w. 230 pounds; p. non-professionals; e. New York Military Academy, Cornell, N. Y., and Columbia University; married; has one daughter, Lucy, twenty years with Capper Publications. Served three years 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 first lieutenant, C. A. G. H. E. W. G. C. on the following newspapers: Topeka State Journal, Topeka Daily Capital, Lawrence Daily Journal, Chicago Daily News, National, Hutchison" Gon Gazette, Kansas City Post, Kansas City Star, Bartlesville (Oklahoma) Examiner. Was manager for two years of the grand theatre at Topeka and explored for Goldwyn pictures. For the past eight years, in addition to his amusements editorship he has been conducting The Junior Capital Club and Station WBNY. Author of short stories for several magazines. Collier's and Blue Book and of children's stories, syndicated and in book form.


KEITH, JOHNSTON: COLIN: (See 1936-37 Motion Picture Almanac)


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


KELLARD, RALPH: (See 1936-37 Motion Picture Almanac)
KELLER SISTERS: (See 1936-37 Motion Picture Almanac.)


KELLEY, CAMILLE McGEE: Juvenile Court Judge, Memphis, Tenn.; b. Trenton, Tenn.; d. Dr. J. F. and Virginia Elder McGee; a. Memphis City Schools; complete 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.)


KELLINO, ROY: Film director, Fox British Pictures, Ltd., London, b. London, April 22, 1913; b. W. P. Kellino, director, and Blanche Fothergill, singer; e. Richmond high school; m. Pamela Oster, film actress. Roy actor in pictures up to the 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), "Aren't Men Beasts" (Albp), Directed for Fox-British "Concerning Mr. Martin," "Catch as Catch Can."


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

KELLY, ARTHUR W.: Vice president, in charge of distribution for United Artists Corporation; b. Leon- don, England, September 7, 1890; e. London, Josefaine Freywang. Has one son, Arthur. Started his business career with Washington Home Photoplays and became business manager of the largest photo play organization in England. In 1921 joined American Artists at the age of 21 to represent the Frank J. Gould enterprises and at 25 he was a director of twelve companies.

He served in the World War in the British Tank Corps and was later in the American Army with rank of Major. After the war he became associated with the "Embassy Club" in London. Upon his return to America he became associated with United Artists and was later vice-president of that organization. In 1928 he was given supervision of the foreign department. In 1929 moved to Silverstone, London, is in charge of sales in England and the Continent.

KELLY, BOB: Advertising manager, Houston, Texas. Interstate Theatre Association, Houston, Majestic and Kirby; b. Lebanon, Tenn., May 11, 1906; p. Mr. and Mrs. E. E. Kirby; m. Katherine E. Staggman and high school. Worked in grocery store during school days. Editor of Lufkin Daily News, Texas, immediately before entering theatre work. In September, 1926, became assistant to advertising manager of Dallas Publix Theatres; transferred to San Antonio in same capacity, then managd Princess Theatre, To Houston to handle advertising opening of Kirby; returned to San Antonio for two years as advertising manager for seven theatres. To district office of Publix in Dallas as company's first district advertising manager, under Barry Burke and Milton Feld. To Houston for three and one half years as assistant manager of houses there, then one and a half years in San Antonio. Back in Dallas as advertising manager one time state correspondent of the former Exhibitor's Herald.


KELLY, FRANCIS J.: Booker, Fox, Philadelphia. b. Philadelphia, September 14, 1899; m. e. grammar school. Started as shipper; then poster clerk, now booker for Fox.


KELLY, JAMES G.: (See 1936-37 Almanac.)


KELLY, JUDY: b. Sydney, New South Wales, 1913.
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KELLY, NANCY: (See 1936-37 Motion Picture Almanac).  


KELLY, WALTER C.: Actor. b. Oct. 29, 1873, Min- 


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


KEMBLE, WILIAM H.: Vice president and general manager of National Community Theatres, Inc. New York City, b. Wilmington, Del., in 1887; p. Chamber E. and Anna M. Hudson Kemble; e. University of Penn- 

sylvania; m. Emma Knox, has two and a daughter, Edward and William H., Jr., and Janet, connected with the bond and mortage department of Metropolitan Life Insurance Company, the bond department of Scorer Trust Company, and the insurance department of members of the New York Stock Exchange. Entered the motion picture business in 1924. Member of the Kemble Motion Picture Corporation, located in New York City and Brooklyn, including the Brighon Beach Music Hall where he showed "The Birth of a Nation" and other motion pictures. Collaborated with Thomas H. Inne as personal financial representative. He was engaged to handle the "Palladium of a Nation Sound version) for Triangular. Was vice-president and general manager of Triangle Film Corporation, Hollywood. Business address: 250 W. 57th Street, New York City.  


KEN, Ken


KENNON, GORDON E.: (Deceased. See 1936-37 Motion Picture Almanac.)


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


KENNY, NICK: (See 1936-37 Motion Picture Almanac.)


KENT, BILLY: (See 1936-37 Motion Picture Almanac.)

KENT, CONSTANCE: (See 1936-37 Motion Picture Almanac.)


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boilers in a greenhouse at $5 a week. From this humble beginning he had developed a business career which is one of the most strikingly successful ones in the annals of the picture industry.

Becoming familiar with the workings of the business, he entered it as a junior salesman in 1898. In 1902, he was made general sales manager, then assistant to the president and for three and one-half years he was virtually in charge of the entire business. A friend talked to him enthusiastically of the motion picture business. He liked its prospects and cast his lot with the films with the old Vitagraph Company. It was not long after that General Film Company was Indicted under the Sherman Act and housed under judgments aggregating $25,000,000. Frank Hillcock had the job of unravelling the tangle and he had sold his services, but not at a price. That was to be determined if and when he made good. He went to work in the company's administration as special district manager of the territory which included the Kansas City, St. Louis, Omaha and Des Moines offices, which position he held until May, 1921. He was then called to New York as general sales manager. On January 8, 1921, Zukor appointed him general manager of distribution and a year later he was made president of the company's business. In 1926 he had been named general manager. He was also vice-president and treasurer of the company and president. Largely instrumental in merging Fox Film Corp. with Twentieth Century Pictures, Inc., in August, 1935, he was president of the Twentieth Century-Fox Corp., of which he is president.


KENT, WILLIAM T.: See 1936-37 Motion Picture Almanac.


KENTON, GODFREY: Actor, b. London, England, April 12, 1892; h, 5 ft. 10 in.; w, 152 pounds; dark brown hair and blue-gray eyes; m, Vivienne Bennett; h, riding and most games. Was twelve years on stage including repertory work for Sir Harry Jackson, Films: "Abdul the Damned and Budddy Rogers' English musical, "Dance Band" (both BIR) and "The Cardinal. "Grosvenor Sound Film Ltd.

KENTON, JAMES B.: "POP!: (See 1936-37 Motion Picture Almanac.)


KEOUGH, AUSTIN: Head of Legal Department, Paramount. Long counsel for Publix theatres and upon retirement of Dick John Louis spoke general counsel for Paramount Publix, assumed present post.

KERAVAL, SOHRABIJI: Actor and director, b. Surat, Oct. 1, 1898; h, 5 feet 5 inches; gray hair, dark eyes. When nine joined a circus, 1910; joined East India Co. Directed "Ship Mother."

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


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


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


KIEFFER, PHILIP: (See 1936-37 Motion Picture Almanac.)


KIENNINGER, JOHN F.: Research Engineer, Technicolor Motion Picture Corporation; b. New York City. Born Dec. 20, 1881; married: p. John and August Striegl, Superintendent, Columbia Studios, A.B., Ch.E. Chemical engineer with Raimus Comstock Wescoat. With Technicolor research department. Address: 5000 Connecticut Avenue, equipment, chemical and mechanical control of process and general technical supervision for 12 years. Holder of various patents on chemical and mechanical phases of color photography. Member, SMPe.


KIERN, BERTRAND: Exhibitor. Owns Happy Hour theatre in New Orleans suburb.


KILDORN, SUSANNE: (See 1935-36 Motion Picture Almanac.)


KILDUFF, FRANK: Publicity director for Hollywood, Knickerbocker and Miramar hotels and free lance motion picture publicist. Hollywood, b. Spokane, Wash.; h. 5 feet, 15 inches; w. 185 pounds; brown hair and brown eyes; p. Aliene and Frank; e. high school and University of Washington; h. photography, music. One year as house manager, Loew's State Theatre, Los Angeles. Two years as house manager Grauman's Chinese Theatre, Hollywood. Two years as publicity director Roosevelt, Plaza and Mayfair hotels Hollywood. 1936: President of Publicity Connectors, Inc.

KILENYI, EDWARD DR.: Music Composer and Synchro- mor, Hungary, Jan., and founder of Music of at Cologne, Germany; Columbia University in New York, earning M.A. and Ph.D. degrees; also awarded the 1936 scholarship by Charles H. and Julia Stuart Frater and has one daughter, Edle Kilenyi. Signed by Fox Film in 1932 to compose and synchronize music for the film "Hot Spot."


KILPATRICK, DR. WILLIAM H.: (See 1926-37 Motion Picture Almanac.)


KIMBALL, EDWARD M.: Actor, b. Keokuk, Iowa, June 27, 1899; h. 5 feet 9 inches; gray eyes and hair; w. 220 pounds; p. Prof. James Spence and Clara Partridge; one son. Graduated local high school; Collegeate Institute, Baraboo, Wis. Clara Kimball Young is his daughter. b. fishing, gardening, cabinet work. Stage experience, 1879-1915. Entered film, Solax, Studio, Flushing, L. I., 1919; Vitagraph, 1911-14; World Film, 1914-16; Citro, Kimball Young, 1917-22. Played over 100 roles in motion pictures. Address: All sound companies.

KIMBERLEY, DOUGLAS S.: Manager, Mayfair Theatre, Portland, Ore., Willamette Amusement Company. b. Denver, Co; college graduated; married. Started in 1914 at Photoville Theatre, Seattle, Wash.; 1917-20. With the Visible World, Tacoma; Palace Hippodrome, Seattle; "V" and "B" Rialto, Tacoma; Turner, Dahnken and Lanley, Los Angeles and Pasadena; city manager, Turner, Los Angeles; manager, RKO Orpheum; Evergreen State Amusement.


KIMBLE, LAWRENCE: Writer. In 1936: screen play "All American Chump," MGM.


KINCEY, H. F.: Circuit executive. Is theatre operating partner for Paramount in Charlotte territory. With Robert Wilby, organized Wilby-Kincey circuit. Operates Wilby-Kincey in North and South Carolina. Circuit was affiliated for time with former Southern Enterprises, headed by S. A. Lynch. With acquisition of Y & W Enterprises in 1926, Wilby-Kincey circuit also became Publix-Kincey circuit also became a Publix affiliate. Kincey continued as division manager and company operations at Charlotte. In 1930 and following Paramount bankruptcy became an operating partner.ill his operating company [as known as North Carolina Theatre, Inc. with headquarters in Charlotte, Totals 52 houses ranging from Carolina in Greensboro to State in Greensboro and Imperial at Lenoir. Points of operation are Burlington (two houses), Chapel Hill (one), Charlotte (two), Concord (one), Durham (four), Fayetteville (five), Goldsboro (two), Greensboro (four), Greenville (one), Hendersonville (one), High Point (four), Lenoir (two), Raleigh (three), South (two), Wilson (two) and Winston-Salem (three); and in South Carolina: Anderson (one house), Columbus (four), Greenville (two), Spartanburg (three) and Sumter (one). A director of Theatre Owners of North and South Carolina, Inc.


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

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

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

KING, CARROLL E.: Pen name, Sario. Managing


KING, DENNIS: Actor. r. n. Dennis Pratt; h. War-wickshire, Eng., Nov. 2, 1897; h. 6 feet; light brown hair and blue eyes; w. 160 pounds; hy. all outdoor sports and fishing. Abandoned school at the age of fourteen and secured a job as call boy in a New York theatre. In two years he enrolled as a private and saw service throughout the World War. During this time in 1919 he participated in numerous army theatricals. At the termination of the war, he returned to London and appeared in a charity performance, turned to acting later on and cast for a part in "As You Like It." Then in "Heart of the Matter" where he appeared from 1920 he came with it. For a short time he was a member of a Washington stock company. Playing the role of a horse in "The Man From Hell." Later his singing voice was discovered. More dramatic stage roles followed. He trained his voice. He appeared in "The Lucky One."


KING, GEORGE: Director and chief Executive Officer, King Prod., Ltd. (British); b. England, in 1931 made first British picture, "Too Many Crooks," Fox, in which he discovered Laurence Olivier. In 1931: "Self Made Lady," "Two Way Street," "Deadlock," "Mr. Moto's Last Case," "Lamp No. 6" and "Tans With A Bird." (1934) and his current film is "Sullen Sea." Has his own independent unit for making British productions.


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

KING, JACk: Music. In 1935; music for "Everything's Been Done Before," in "Reckless," M.G.M.

KING, JOHN: Actor and singer. r. n. Miller Mac-Leod Eversen; b. Cincinnati, Ohio, July 11, 1909; h. 6 feet 2 inches; undated brown hair and blue eyes; w. 160 pounds; p. Ernest E. and Ruth Brumfield Eversen; e. Cincinnati grammar schools, Wibrow High School, and University of Cincinnati. janitor at Cincinnati grain elevator; stoker at Cincinnati grain elevator; associated with radio and furniture firms and Crocker Cadillac Agency. Was in lumber camps in New Mexico and Arizona. Returned to Cincinnati, then sang and announced over radio station WDT with Wallek and Wallek with band. Tested by Universal, and signed to contract. In 1936: "Love Before Breakfast," "Show Boat," "Crazy Woman," "Cry, the People's Cry." After appearing in the important musical serial, "Ace Drummond," U. In 1937: "Three Smart Girls," "The Road Back," U.

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KING, MARIORIE: (See 1936-37 Motion Picture Almanac.

KING MURIEL: Costumes. In 1936: costume for Katharine Hepburn in "Little Scarlett." RKO.

KING OF THE SOFT SHOE DANCERS: (See 1936-37 Motion Picture Almanac.


KINGDON, EDITH: (See 1926-27 Motion Picture Almanac.

KINGDON, JULIE: (See 1936-37 Motion Picture Almanac.


KINGSTON, AL: Talent agent. b. New York City, September 17, 1902: h. 5 feet 10 inches; blond hair and blue eyes; w. 140 pounds; d. Philo King; married. non-professionals; e. De Witt Clinton high school. He was a trade paper writer for a period of four years, then began public relations, and then became general manager of Gun Edwards Enterprises. Three years with Leo Morris, 20th Century-Fox. Cal. Now president At Kingston, Inc., Hollywood, Cal.


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

KINNEY, WILLIAM V.: Reporter and photographer. b. the Argus, Rock Island, Ill.; d. Neosho, Okla., Feb. 22, 1913; n. Mr. and Mrs. Ivan V. Kinney; e. graduate of Rock Island, Ill. high school, and Augustana college, Rock Island. Began work with Argus in 1926: was assistant staff since September, 1932. Began writing screen and theatre reviews Jan. 1, 1936.


KINUGASA, TEINOSUKE: Director, Kyoto Studio.

KILPING, DICK: Actor. In 1935: "It's in the Air." MGM.


KIRBY, JOYCE: Actress. b. Teessidenham, England, March 15, 1916: h. 5 feet 1 inch; blond hair, grey-green eyes. Young English actress who has appeared in the following talking films: 


KIRilov, P.: Actor. In 1936: "We Are From Kronstadt.", Amkino.


KICr, DONALD: Actor. r. e. Wm. H. F. Kirk; b. Canastota, N. Y., Jan. 9, 1900: h. 5 feet 11 inches; brown hair; w. 150 pounds; black hair, hazel eyes; married; h. woodwork, tennis; p. Mr. and Mrs. John F. Kirk. In screen in 1935: "Let Em Have It, U.A." In 1936: "Border Flight," Para; "Country Gentlemen," Republic; "In His Steps," GN. In 1937: "Venus Make Trouble," Col; "Emperor's Candelsticks," MGM; "Midnight Madonna," Para; "Take the Wheel," RKO.


KIRKLEY, DONALD: Critic; daily column on screen and theatre, The Sun, Baltimore, Md.; b. Baltimore, Md., Mar. 28, 1901: h. 5 feet 11 inches; 185 pounds; e. Baltimore public school, high school, Johns Hopkins University; m. Gertrude Beatrice Kirkley.


KISHI, AKIRA: Actor. b. Tokyo, March 28, 1919: h. 5 ft. 5 in; w. 142 pounds; e. University of Japan School's. Entered PCL, 1933. Films include: "Furyu Enkatai," "Tokyo Rhapsody."

KITAMURA, KOMATSU: Scenario department, Ohufma

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In 1933 co-directed and wrote story and screen play, "The Rebel," dialogue for O.S. Lerner, also wrote original story for "The Wedding Night." United Artists; collaborated on screen play, "Baby Face Harrington," 1934; last play written for United Artists, "Reckless," MGM. In 1936: collaborated on "Picadilly Jim," MGM.


KNOX, HARRY GARD: Vice-President, Electrical Research and Development, Inc., in charge of research, development, engineering; Construction Corps, U. S. Navy, until 1920, 1920-26; Engineer, United States Army Corps, factory manager; 1924-26: R. Hoe & Co., printing press manufacturers, consulting engineer; 1921, joined Vauxophone Corporation as service manager; later transferred to Electrical Research Products, Inc. Spent two years as European manager of Ergo and one year in charge of the Eastern Division of Ergo in New York; before taking charge of the engineering activities of Ergo in New York.


KOBAYASHI, ICHIZO: President of Toho Theatrical Co., Tokyo, b. Japan, 1872; married; e. Keio Univ. Upon graduation, entered Mitsui Bank; also held directorship to Tokyo Electric-Tish Co. Was advisor of investment bureau of cabinet. Established Toho Theatrical Co., 1934.


KOCHITZ, NINA: (See 1936-37 Motion Picture Almanac.)

KOEDEL, OTTO ERWIN: Attorney. Formerly member of board of directors of Fox Film Corporation: Director, Skouras Theatres Corp; International Projector Corp; Hanover Film Corp.; Metropolitan Theatres Corp. B. New York, N.Y., 1891; p. Laura B. and Henry Koedel; e. L.B. National University, New York, N.Y., 1911; B.S., 1916; (prize for highest average during course); D.C.L. An. U., 1922; m. Rae Fisher, Boiseville, September 30, 1916; three children, James Erwin, Ruth Ann, William Fisher. Practiced law at Washington, D.C., since 1916, also at Chicago, 1924-31; member of firm, Matthews & Koedel; practiced in New York since 1931 as member of firm, Hughes, Schuman and Dwight; associate counsel Bureau of War Risk Insurance, 1917-18; counsel to the Department of War, 1917-21; counsel and assistant later general counsel, U. S. Veterans Bureau, 1921 to 1923; assistant U. S. Attorney for D. C., May, 1925, to February, 1927;
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KOSCH, HARRY G.: Attorney-at-law; 553 Madison Avenue, New York City; b. Nyack, N. Y., March 17, 1882. Graduated from New York Law School in 1908; LL.B. and LL.M. Practicing law 25 years. Some 20 years ago became interested in motion picture industry. First organized as owner of code of Kostelanez, N. Y., in the making of short reels distributed through code. In 1926 married; s. tenth grade and short business feature, "The Streets of New York," then "The Girl of the Sunny South." Then, in connection with father-in-law, Harry A. Kostelanez, formed National Advertising Syndication, Alliance Film Co., cooperative arrangement between producers and exchange. This corporation was formed prior to the old Aco and Metro. Among larger corporations with which he has been associated are the following: Educational Films Corp., present Educational Film Corp., and subsidiaries, and as its attorney formed exchanges. Also Royko, Inc., which later became Columbia Pictures Corp. One of original incorporators of the Hays organization and member of its first Law Committee. Organized and directed for Film Exhibitors as Motion Picture Producers and Exhibitors Association, and drew uniform film contract. Represents many independent film exchanges. One of the original men in the organization and erection of the Roxy Theatre, in association with Herbert Lubin. Elected president of the corporation by the Class A stockholders. Became the receiver of the Roxy Theatre May 15, 1932; resigned December 15, 1929.


KOSTER, CLARENCE: (See 1936-37 Motion Picture Almanac.)


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

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

KOUSH, ALEXANDRE: (See 1936-37 Motion Picture Almanac.)


KOYKE, HIZI: (See 1936-37 Motion Picture Almanac.)


KRAFT, JOHN W.: Writer. b. Indianapolis, Ind., July 2, 1903, m. May E. Shapiro, two daughters. Does non-professional; e. Indianapolis; m. Emma Noble, and has three children; hy. athletes, books, motion pictures and writing. His writing career started on the editorial staff of the Indianapolis News and the Indianapolis Star, serving as reporter, editor, playwright, drama critic and costume designer. As a result of his daily column in the Star, entitled "Past the Concrete Fence," he became one of the newest and most veracious national periodicals, he was rated by a New York magazine as one of the leading "jokesmiths" and newspaper columnists, And with numerous sketches, some light verse, vaudeville material and thousands of short jokes and epigrams, many of which are in constant use on the stage, in motion pictures and in newspapers and magazines. The material in his daily column in the Star and in other publications attracted the attention of officials of Universal Pictures Corporation and in 1919 he was called to New York City and a title writing and advertising writer. He transferred to Fox Pictures as a title writer in 1920, remained until January, 1925, then as a handwritten title writer and scenario writer for various producing companies until March, 1936. While In New York he continued to write for magazines and for a time a contributing member of the staff of Judge and also conducted humorous departments in Film Fun and other motion picture periodicals. In 1926 he moved to California to become head of the editing department of C. B. DeMille studios in Culver City and was retained in his position when Pathe took over the studios. Wrote dialogue as well as titles for Pathe, also serving as an executive in 1926-27: "The Unconquered," "The Unconquered," 1935: collaborated on adaptation, "The Mystery Man," "Million Dollar Baby," Monogram; story and screen play, "Dead Mans Distance," Columbia; "Pit Bull," "Athol," Invincible; "Men of Action," Conn. In 1936: collaborated on screen play "The Arizona Riders," "Pit Bull," "The Criminal Within," "Missing Girls," Chesterfield.


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KRAMER, IDA: (See 1936-37 Motion Picture Almanac.)

KRAMER, LEOPOLD: (See 1936-37 Motion Picture Almanac.)

KRAMER, SID: Manager, print and negative department, RKO, b. New York City, Oct. 25, 1911; e. New York City C.C.N.Y., 1929. In charge of prints and laboratory activities at RKO home office.


KRANZ, CHARLES: Distributor, former general sales manager of The American Newsread, b. Germany, April 15, 1888; e. private schools Germany, England and public schools United States. Entered show business at the age of 22 as manager of theatres; went into motion pictures business as a salesman with Goldwyn Pictures, United Artists; formed production company and made features and shorts in East, Assistant to president of Pioneer Pictures; operator of independent exchanges in South, Pittsburgh, Cleveland, Detroit and Cincinnati.


KRAUS, WERNER: (See 1936-37 Motion Picture Almanac.)


KRAVENKO, GALINA: (See 1936-37 Motion Picture Almanac.)


KREUZER, PETER: (See 1936-37 Motion Picture Almanac.)


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


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


KROGER, B. J.: Sound director. In 1936: "Alla en el Rancho Grande" (There on the Big Ranch), "Bustamante y de Puentes," A. e. P.


KRUEGER, VLADIMIR: (See 1936-37 Motion Picture Almanac.)


Kruger, "Stubby." Actor. r. n. Harold Kruger; b. Honolulu, Hawaii Islands; h. 5 feet, 11 inches; light hair and blue-gray eyes; w. 178 pounds; p. McKinley high school, Honolulu, University of Hawaii at and Mary's College, Cal.; b. swimming, bandball, golf, horse-riding, racing, baseball, fencing, boxing, wrestling. Stage experience in Ohio. "Tiger." "Chasers of the Night." "Granite Lane," "Rocky Spotlight for Pathe; "Beloved Babe." Starring John Barrymore; member of stock players of Pickford- Fairbanks Producing Company.


Kuhle, Wolfgang. (See 1936–37 Motion Picture Almanac.)


Kunzmann, William C. Technical Engineer. National Carbon Co., Inc., Cleveland, Ohio; b. Sandusky, Ohio; married; e. high school; Altrar College, electrical engineering; Engineer, Engineering and research department, National Carbon Co., Inc., Cleveland, Ohio; for practically affiliated with J.A.T.S.E.; theatre, and research and sales department, National Carbon Co., Cleveland, Ohio. Since 1930: "Director of motion picture company's activities. Elected vice-president for 1933–34 term. Convention vice-president, Society of Motion Picture Engineers since 1934.


Kurzhene, Massard (See 1936–37 Motion Picture Almanac.)

Kuscheleiden, Oscar. Theatre Department, Warner Bros. Basing, Calif. B., Aug. 1, 1901; married. In motion picture industry for 21 years as sales and branch manager with various companies. (See 1936–37 Motion Picture Almanac.)

Kussel, Daniel. (See 1936–37 Motion Picture Almanac.)

Kussell, Milton S. Paramount District Manager b. Aurora, Ill., October 27, 1892. Chicago was the city of his schooling. In 1917, he became a salesman for...
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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 he became manager of that office. Three years later he was appointed manager of the New York branch of the company. During a period of travel and ornithological books, also a director of the Trust Company of New Jersey. Member of board of directors of Fox Film Corporation. Reigned.

KUSIEL, SIGWART: Manager, Hispanic American Films, S. A. b. Ludwigshurg, Germany, Sept. 15, 1891; m. Iolanda and Pauline Kusiel; 3 children. Inclined school, high school, commercial college; not married. Went with munition plant; European salesman for the Salmann Shoe Company. Married a woman with Universal Pictures in 1923 as poster clerk, then salesman in New York exchange for several years. Salesman in St. Louis; special representative, went on an extended tour of the World's Fair in 1933. First salesmen for Universal for sound and taking pictures in territories in United States out of the Home Office. Became manager of New York. In 1929 was transferred to Foreign Department and sent to India as manager for India. Returned to the United States in 1932 and made special representative of export manager to inspect offices in Central America. Sent as special representative to open up management of the Hispanic-American Films, S. A. Manager until December in 1934. Appointment to being manager for continental Europe with headquarters in London.

KUTER, LEO E: (See 1936-37 Motion Picture Almanac.)

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


KYUKENDALL, EDWARD L: Exhibitor and President of MPTOA. Princess Theatre, Columbus, Miss.; b. Murfreesboro, Ind.; September 25, 1887; married; e. high school, business college, rudimentary law. Previously: carnival circus, medicine shows, acrobat, balloon ascensions, minstrel black face. Show experience with "Beaver" picture. "The Great Train Robbery" and others. 30 years in continuous motion picture theatre, together with Fair and Baseball. "The Women," "The Miss" of New York, president, Molten Picture Theatre Owners of America.


KUZNETZOV & NICOLINA: (See 1936-37 Motion Picture Almanac.)


KVOL, A. D: General manager of Saxe Amusement Management, Inc., and Warner-Saxe Theatres. Formerly with Midwinter-Theatres, Inc, for five years as district manager. Filmkenter & Rubin, eight years, Minneapolis. Affiliated with Saxe Amusement Management as general manager since 1932. Member of Motion Picture Commission City of Milwaukee.

KYLE, MISS J NIE LEONE: Assistant editor, Free Press, Fort Lauderdale, Florida; b. Fort Lauderdale, Fla., Nov. 20, 1895; h. 5 feet 10 inches; brown hair and eyes; w. 120 pounds; e. Fort Lauderdale or New York High School, 1920; not married. With Fort Lauderdale Daily News more than six years, where she was society editor and feature writer as well. Rejoined in 1935. Joined Free Press, published by J. Walter Day, father of Price Day, 1936; executive editor, then assistant editor. Address: Free Press, 16 Tropical Acre, Fort Lauderdale, Fla.


LA BELLE, CLAUDE A: Drama editor, San Francisco News, San Francisco, Calif.; b. Concord, N. H., April 26, 1883; p. Louis and Mary Labelle; e. Colby College, Waterville, Me.; w. 120 pounds; h. 5 feet 11 inches; m. Roald Neilson; gray hair; s. Roald Clark Nye. Has done newspaper work in New Hampstead, Boston, Chicago and San Francisco. Did press agent and motion picture trade paper work in New York, and was in the advertising business in Manila, Philipines for a short time. Later, served in the Army during the World war. Author of numerous volumes of juvenile fiction for A. L. Burt & Company, New York. Is a member, board of directors, Unison Film and Shakespeare Foundation.


LABERGNE, SIRON: (See 1936-37 Motion Picture Almanac.)


LACHMAN, 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; e. public schools of LaSalle and Chicago Art Institute; k. painting and fishing. Screen career began in 1925 through Rex Ingram; directed "The Gay Divorcee," "White Jungle," "Wanderer of the Greenwood Tree," "The Yellow Mask," "The Love Habit," BFL; "The Outsider," MGM. Many comedies. In 1933: "Motion Picture Almanac."

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LACY, JEAN: Actress, b. Seattle, Wash., 19 years ago; attended school in Kansas City and New York City in a number of two-reel comedies for Roach, Educational and Mark Sennett, and the lead in a Paramount comedy, with Walter Catlett. Trained singer, and has made appearances over the radio. Also has New York stage experiences, and has posed for national advertisers, through the advertising firm of Lord, Thomas and Logan.

LADOUX, GENE: (See 1936-37 Motion Picture Almanac.)

LAEMMLE, CARL, jr.: Producer, b. Chicago, April 28, 1899; e. 5 years; general producing, housekeeping, observation was made in February, 1931, of his silver jubilee in the business, and a bound volume of letters received from exhibitors on the occasion was presented to him in Hollywood, the presentation being made by Martin Quigley and William A. Patman. A handsome boy, bound volume of letters was compiled by Mr. Hays and presented by him before the producing heads of all the companies was the climax of this Silver Jubilee. On February 14, 1934, celebrated his fiftieth year in America, and on May 1, after ten years in Canadian studio, returned to Canada, had been appointed general manager, in complete charge of all production. In 1929, some of the photoplays made under his direction were "Lonesome," "Broadway," "Jungle in the Little Accident," "Lady Surrenders," "Tracula," "The Spirit of Notre Dame," "Frankenstein." "Skilfully Almanac Kill," "East of Borneo," "Lonesome Broadway," "Heaven on Earth," "Wateerio Bridge," "Free Love," and "Send." Also produced a "Face of the Western Front," which won the Gold Medal Award of the Academy of Motion Picture Arts and Sciences, for the year 1930, as the outstanding picture produced that year. It also won the Photoplay gold medal as the best picture of the year and awarded the gold medal to the Faculty of Arts for the Federation of the Related Arts. "A Place by the Great Brin." The "Invisible Man," his supper since are "Airmail," "Okay America," "The All American," "Private Jones," "Only Yesterday," "The Invisible Man," "Imitation of Life," "Little Mountain, What Now?" "The Man Who Reclaimed His Head." "The Night Life of Red Skelton," "Buddies," "The Mating of Frankenstein." "Show Boat," "Remember Last Night?" Universal. Resigned as vice-president and general manager

also worked for the firm of Otto Young & Company, wholesale jewelers, in New York, and later managed a chain of a 10 and 10 cent stores, but became interested in moving picture theatre instead. Opened his first theatre, the Wilderthe, in Bemidji, Minn., in 1912. In November 1912, he purchased a second theatre in Chicago; the next year (1913), he established exchanges in Evansville, Memphis and Omaha, and in June of that year returned to New York to open a vaudeville and exchange business in Minneapolis, Portland, Ore., Salt Lake City, Montreal, Toronto, Cincinnati, St. Louis, and Chicago, and also the Patena Company and became an independent, organized Comp Company, incorporated as Yankee Films Company; re- leased his first picture, "Hawkins," 99 feet in length, the second release being "Lore's Stratagem," 954 feet long.

From 1909 to 1912 he fought the Patena Company; and in May, 1912, Laemmle, R. H. Cochrane, Charles Baum, David Horsley, P. A. Powers and W. H. Swanson combined their interests and formed Universal Film Manufacturing Company. In 1914, he became one of the officers of Columbia. In 1925, this year that Laemmle went to Europe and opened his first American independent foreign office. A handomely bound volume of letters was compiled by Mr. Hays and presented by him before the producing heads of all the companies was the climax of this Silver Jubilee. On February 14, 1934, celebrated his fiftieth year in America, and on May 1, after ten years in Canadian studio, returned to Canada, had been appointed general manager, in complete charge of all production. In 1929, some of the photoplays made under his direction were "Lonesome," "Broadway," "Jungle in the Little Accident," "Lady Surrenders," "Tracula," "The Spirit of Notre Dame," "Frankenstein." "Skilfully Almanac Kill," "East of Borneo," "Lonesome Broadway," "Heaven on Earth," "Wateerio Bridge," "Free Love," and "Send." Also produced a "Face of the Western Front," which won the Gold Medal Award of the Academy of Motion Picture Arts and Sciences, for the year 1930, as the outstanding picture produced that year. It also won the Photoplay gold medal as the best picture of the year and awarded the gold medal to the Faculty of Arts for the Federation of the Related Arts. "A Place by the Great Brin." The "Invisible Man," his supper since are "Airmail," "Okay America," "The All American," "Private Jones," "Only Yesterday," "The Invisible Man," "Imitation of Life," "Little Mountain, What Now?" "The Man Who Reclaimed His Head." "The Night Life of Red Skelton," "Buddies," "The Mating of Frankenstein." "Show Boat," "Remember Last Night?" Universal. Resigned as vice-president and general manager

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in charge of production, Universal, April, 1936. Independent producer.

LAEMMLE, CARLA: (See 1936-37 Motion Picture Almanac.)

LAEMMLE, EDWARD: (Died April, 1937. See 1936-37 Motion Picture Almanac.)

LAEMMLE, ERNEST: Director, b. Munich, Germany, September 25, 1900; p. non-professionals; e. University of Munich; h. books. In film business nine years and four months; begun as "Broadway Busters," "Fowlers of the Night," "One Man's Game," "Red Cloud's Grip of the Yukon," "Band of Courage," "Phyllis of the Folies," all being Universal films, also "What Men Want" and foreign versions for Universal in 1936.

LAEUTNER, ALFRED: (See 1936-37 Motion Picture Almanac.)


LaGuerre, George: (See 1936-37 Motion Picture Almanac.)


LAIDLAW, William Robert: (See 1936-37 Motion Picture Almanac.)


LAKE, ALICE: Actress. b. Brooklyn, N. Y.; h. 5 feet 2 inches; dark brown hair; eyes, one gray and one brown; w. 120 pounds; e. Connecticut Co. Lake, non-professionals; hy. dancing, swimming and motion pictures. Appeared in London with Alice, et al. in a one-act skit, "The Robbed Hair Bandit" and also the "Magnificent Liar" (1914); "Circumstantial Evidence," Chesterfield Pictures, 1915; "The Cinderella of the Haunt," (1926), Fox; Vitaphone No. 4200, "Dining Out." In 1934: "Glamour," Universal.

LAKE, ARTHUR: Actor, r. n. Arthur Silverlake; b. Corbin, Kentucky; h. 6 feet; light brown hair and blue eyes; w. 169 pounds; p. Edith Goodwin and Arthur Silverlake, professionals; e. tutored by mother; h. dogs, golf and swimming. His first stage appearance was as a baby in "Uncle Tom's Cabin," and when he was three years old he appeared in his father's acts, which he continued until he was thirteen years old. Screen activities started in 1920. In 1932 appeared in pictures with Don Ameche in "Furnam, one of them being "When Love Is Young," for Universal. He then signed a five year contract with Universal. Purchased a small theatre in Rome, Georgia, began in 1920 as sales representative, Albany and Buffalo, N. Y., with Paramount Film Service. Subsequently sales representative, MGM, Albany, preceded to Australia, June, 1925, as general sales manager for MGM, Australia and New Zealand.


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

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

LAKE, HARRIET: See Ann Sothern.


LALLY, HOWARD: (See 1936-37 Motion Picture Almanac.)

LANO, OSCAR C.: Exhibitor, President and general manager, Lano Amusement Company, 1419-21 Pennsylvania Ave., Building, Rome, Ga.; b. Dallas, Paulding County, Ga., July 12, 1899; e. high school. Woodworker. Was mechanical engineer, then a music editor in 1906. Later worked electrical equipment in a number of small nickelodeon theatres. Later there were several small theatres at Jinan, Decatur, Augusta, and Carrollton, Georgia, continuing as mechanical engineer until 1916. Jan. 1, 1916, gave up mechanical engineering taking over all theatres in Rome, organizing Lano Amusement Company, Inc., which has acquired and operated several theatres since. Corp of boat present time operates the DeSoto, Rivoli and Gordon theatres in Rome, Ga.; the Central and Princess theatres at Atlanta, Ga.; the LAGRANGE in Lagrange, Ga.; Gem in Newnan, Ga., Fox Theatre, Piedmont, Ala., and Rockmart Theatre, Rockmart, Ga. Affiliated with the DeKalb Amusement Company, operating the DeKalb and Strand Theatres, Fort Payne, Ala., and Grand Theatre, Talahassee, Fla. Affiliated with Warners Amusement Company, operating Strand Theatre, LaFayette, Ga. Motion picture owner for more than 30 years. Member of National MPTOA, representing Southeastern Theatre Owners Association. Also member of executive committee for American MPTOA. Affiliated with MPTOA from Charlotte, N. C.; Atlanta, Ga.; Memphis, Tenn.; Oklahoma City, Dallas, Texas.

LA MANCHE, BOBBIE: (See 1936-37 Motion Picture Almanac.)


LAMBERT, EDGAR A.: Branch manager; b. Ottawa, Can., Sept. 30, 1892; e. Ottawa College; married. Branch manager Beattie for Selznick and Select Pictures, to 1924. Branch manager Film Booking Offices in Seattle, then two years branch manager, Portland, Ore., when RKO took over FFO, and last six years branch manager, RKO, Seattle, Secretary and treasurer, Northwest Film Club.

LAMBERT, ELGIE EDWARD: Manager and Secretary, Bell and Howell Co., Ltd., 220 Reade St., New York; b. London, Ont. Married: 1st, a madame; 2nd, Jan. 21, 1932; married: second wife, then Technicolor. Joined Paramount in 1936; graduated: first wife, then 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, EDWARD P.: Research director. In 1936: "The Last of the Mohicans." UA.


LAMONT, CHARLES: Director. b. San Francisco, Cal., May 5, 1898, in theatre dressing room; h. 5 feet 6 inches; brown hair and blue eyes; w. 145 pounds; e. L'Eglise du Stee Cour, Paris, France, his stage train-
ing coming through a gallery of the show people: m. Estelle Bradley, professional; h. reading, fishing, hunting and traveling; Director,径蒙 Meals; "Grocery Babies," "Navy Beans," "Come to Pans," featuring Big Hoy; "Companionship Service," "Circus Blues," featur-
ing Dogon; "Frances Edwards," "Brownies Prude," and "The Quiet Worker," featuring Jery Drew; "Metal," "Mony") of the Michigan, "Rutland Lane," "Wen


LANDE, GEORGE: (See 1939-37 Motion Picture Almanac.)
Seymour Felix

1936 . . .

"THE GREAT ZIEGFELD"
Metro-Goldwyn-Mayer

1937 . . . "ON THE AVENUE"
Twentieth Century-Fox

1937 . . . "VOGUES OF 1938"
A Walter Wanger Production
LANE, LUPINO: Actress. b. Chester, Ill., b. 5 feet 5 inches; w. 125 pounds; brown hair and eyes; w. 125 pounds; p. Charlotte and Henry, professionals; e. Worthing and London, England; d. London, England. Born in Chicago, Ill., December 10, 1899. She is the daughter of Louis Lupino, a professional boxer, and the elder sister of c. Janet Lupino. She was educated in the public schools of St. Louis, Mo. She made her stage debut in "The Overcoat of Peck Flat," RKO. In 1935 she appeared as "The Loves of Carmen," at the London Hippodrome; and three years at the London Pavilion. For five years he was acting manager as well as director and author of several Julian Wyble productions, and the principal comedic for Sir Alfred Butt for five years. On the stage about 27 years, and is a member of one of the oldest theatrical families in the world. He has had eight years screen experience, starting in D.W. Griffith's "It's the Law!" (1919) and has appeared in several feature comedies for Fox, and in Educational's two-reel comedies. In 1929, he played the leading comedy roles for Educational and "The Love Parade." Paramount: "Ship Mate," "Buying a Gun," "Fireproof," "Puritans," "Evelyn Oak," "The Lawless Legion" (1929), First National: Emily Goodell in "Masked Emotions" (1929), Fox, "One Hour Hysterical Night" (1929), Universal: "Marquis Preferred" (1929); "Cohens and Kelly in Atlantic City," "Dream Girl," "Theatrical" (1930), First National: "Night Work," Pathé; "Emily Parkinson in "Lucky Larky" (1929); Universal: "Rain or Shine," "A College Girl" (1929), Universal: "Mamie Satan" (1930), MGM; "King of the Wild" (serial); "That's Never Pathe; "Young Sinners," Fox; "Over the Hill," Fox; "Wicked," "Ciro's Rkd.," Fox; "Dance Team," Fox; "Dinah's Duplet," Fox. In 1934: "Jimmy the Gent." Warner.


LANE, EUGENE J.: Vice-president, Danubia Distributing Corp., Vice-president, Corin Modern Playhouse, Inc., Secretary, Corin Modern Playhouse, Inc. b. Utica, N.Y., March 17, 1890; c. married twice, from whom divorced. Educated college in Ithaca, N.Y. Newspaper editor, theatre manager.

LANG, FRITZ: Director. b. Vienna, Austria, Dec. 5, 1877; d. New York, N.Y., Aug. 26, 1947. He has directed over 200 American and European films, and has written, produced, and directed in Austria and Hungary, and has ascertained from college in Budapest. Newspaper editor, theatre manager.


LANE: (See 1936-37 Motion Picture Almanac.)
LANCASTER, JACK: Branch Manager, Denver, Col. b. Kansas City, Mo., September 2, 1894; e. Sweeney's School of Engineering, Business experience with Cincinnati Steel Co. and Columbia Steel Products Co. In the film industry with Select, Standard Film and National, with Universal since 1929.
LANCASTER, WILLIAM: (See 1936-37 Motion Picture Almanac.)
LANDON, LILLIAN: (See 1936-37 Motion Picture Almanac.)
LANCE, FREDERICK W.: General foreign representative for Paramount, Paramount, Paris, New York: b. Elberfeld, Germany, August 8, 1889; e. high school, University of Florida, Ph.D., Traffic Engineer. Export manager Fox Film Corporation; managing director of Argentina, Uruguay, Paraguay, Paramount, Imperial Corporation, General foreign representative for Continental Europe.
LANGE, MARY: (See 1936-37 Motion Picture Almanac.)
LANGFORD, FRANCES: Singer-Actress. b. Lake-land, Florida; h. 5 feet 3 inches; dark brown hair and brown eyes; m. Paul Langford; o. Columbia, non-professionals; e. high school and Southern College; h. Candid camera pictures and radio scripts. Experience in commercial work in 1935; also in newspaper and magazine work in 1935; collaborated on lyrics and appeared in "How Nicu Is at Elitch," and appeared in "College." Both Paramount, in "Broadway Melody of 1936." MGM. In 1936: "Rain Springs." Paramount. "Bom to Dance," "The Hit Parade."
LANGNER, CLARA: (See 1936-37 Motion Picture Almanac.)
LANNING, FRANK: (See 1936-37 Motion Picture Almanac.)

LANTZ, WALTER: Producer of Animated Cartoons. b. New Rochelle, N. Y., April 27, 1889; married; e. high school; m. Doris Hollister. Five years as animator of cartoons for W. R. Hearst. This series consisted of "Kittenjagen Risa," "Happy Hooligan," "Maude the Mule," "Crazy Kats," and "Jerry on the Job." One year animating "Mutt and Jeff" cartoons. Five years as director of cartoons for J. B. Bray, with the series, "Gum-

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A. Sweden, piano.
Lau—Law

land. July 19, 1918; h. 6 feet; w. 171 pounds; brown hair, hazel eyes; unmarried; br. gardening; p. non-pro; e. Parlor Marchese and nasıl (English Comique). Fluent French, Italian and German. Stage and opera: at Avignon, Aurore; at Au Chemin de de. Paramount; "Scarlet Plumber," UA. Engaged by Sir Thomas Beecham as a principal in Interna-


La Varnie, Laura: (See 1926-37 Motion Picture Almanac.)

La Varre, Franklin: (See 1926-37 Motion Picture Almanac.)

La Velle, Kay: (See 1926-37 Motion Picture Almanac.)


Laverick, Beryl: (See 1926-37 Motion Picture Almanac.)

La Verne, Jane: (See 1926-37 Motion Picture Almanac.)


Laverty, Jean: (See 1926-37 Motion Picture Almanac.)

Laviguer, Paul: Theatrical editor, L'Evenement, Quebec, Canada; born in Quebec on July 19, 1901; e. commercial and classical. Studied in a commercial academy.


Law, Walter: (See 1926-37 Motion Picture Almanac.)


Lawes, Joan Marie: (See 1926-37 Motion Picture Almanac.)


Lawrence, Charles: (See 1926-37 Motion Picture Almanac.)

Lawrence, Edward: r. n. Edward Laemmle, Died April, 1926. (See 1926-37 Motion Picture Almanac.)

Lawrence, Edwin: (See 1926-37 Motion Picture Almanac.)

Lawrence, Frank: (See 1926-37 Motion Picture Almanac.)


Lawrence, Gertrude: Actress. r. n. Klasen. b. London, July 4, 1898. c. Convent Sacre Coeur, England, studied dance and drama under Hilda Count and Nan Finnegans. Made her first stage experience as a child in "Babe in the Wood"; in 1911 appeared in Reinhardts "The Miracle," at the Palace Theatre, Liverpool; then returned to London in a principal dancing role in "Fifinella," which for 12 years was staging. Playing Andre Messagers "Little Michus" 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 1921 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" and "London Call." In 1926 joined the latter a Noo Coward revue. Her first appearance in America was at the Sedgwick 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 that production of the revue and with "Treasure Girl" in 1928. 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 talkers: "Aren't We All," 1932, Paramount-British; "Lord Camber's Wife," 1931, M.G.M.; "Bet- nee," 1933, John Staff. In 1935: "Min," BIP. In 1936: "Reminiscences." London Films. In 1937: "Mer Are Not Gods," UA-London Films.

Lawrence, Jock: Publicity director, Samuel Goldwyn Productions; b. Cleveland, Ohio, Dec. 16, 1903; p. Dorothy Lowman and Leo Lawrence; e. Yale college; Professor George Pierce Baker's Drama "47," Workshop. Mary Pierce. Was newspaper reporter and magazine

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LAWRENCE, JOSEPH: Exhibitor. Operates the Rialto and State theatres in Salt Lake City. Member of the International Theatre Owners Ass'n.
LAWTON, FRANK: Actor. b. London, England, Sept. 30, 1901; h. 5 feet 9; dark hair and eyes. London stage player in revue, musical comedy and drama; m. Evelyn Laye. Also known to Broadway audiences. Played in British pictures, beginning with "Young Woodylee" 1930, H. 5 feet 9 inches; which he repeated his West End stage role. Others are "Michael and Mary" 1931, Gainborough; "After Office Hours" 1932, RIF; "Heads We Go" 1933, RIF; "Idiot" 1934, and "The Invisible Ray" Universal. "The Devil Doll." MGM. In 1937: "The Mill on the Floss." National Provinical.


LAYSON, LORENA: (See 1936-37 Motion Picture Almanac.)


LAZAR, LOU: District manager of theatres. Boro and educated in New York City. Moved to Chicago in 1908 and became a factory manager. Saw service in 11 month's, was in wholesale and jobbing house furnishing, toy, glassware, etc., until 1925. Returned to motion picture theatre business, building the Cosmopolitan and Crown Theatres, and sold them to the United Theatres, Continued to operate Newton until October, 1936, at which time the lease expired and is occupied by clothing store. Wonderland theatre destroyed by fire, June 10, 1936. New theatre constructed on same site under same management, and named The Center. President of the Center, Lazarus Theatres, Inc., operating the Theatre Set Up, also president of Henry Lazarus Co., real estate, and president of Allied Theatre Owners of La. Inc.

LAZARUS, HENRY: Exhibitor, b. New Orleans, La., Sept. 29, 1900; h. 5 feet 9 inches; blue eyes; brown hair; brown hair. Joined Balaban & Katz, first as assistant manager of Chicago Theatre, and then as manager; managed number of Publicity houses in East, after which he was transferred to home office. Resigned in March, 1929. "Joan of Arc," in charge of Philadelphia first-run theatre under contract to Samuel Goldwyn. 1933: Leading part in the Greater Broadcasting production "Waltz Time." In 1934: "Evensong," GB. In 1935: "The Night Is Young." MGM; "Princess Charming." GB.

LAZAROFF, ELIAS: (See 1936-37 Motion Picture Almanac.)

LAZARUS, HENRY: Exhibitor, b. New York City, 1898; h. 5 feet 9½ inches; black hair and brown eyes; w. 185 pounds; p. Morris and Ray Lazarus; e. grammar school, night high school; and some college training; married; h. books. Was office boy, office manager, and elevated picture industry. In exhibition, from usher in 1921 to house manager in 1922. Exploitation, publicity, publicity director, division manager, assistant to president, Fox Studio, 1939. Chairman of studio board at Paramount, 1932-35. Resigned from Paramount, 1936.

LAZARUS, PAUL N.: Contract manager and sales executive. Manager of the Art,Gets, N. O. from 1897-1901; Commercial high school; publishing business for ten years; and in 1916 became publicity and advertising manager of Viukaeh's later about Warner's. Headed United Artists when it was organized in 1919 as advertising and publicity director. Later transferred to sales executive staff. Headed United Artists continuously since its organization.

LAZARUS, SIMON M.: Exhibitor, Circle Theatre, Ltd. Film Exchange Bldg., Los Angeles, Cal.; h. Buda, April 19, 1894; married; e. college. General merchandising. Operated 21 theatres in New York City from 1918 to 1924. Operating theatres in California since 1926.

LEACH, CHARLES W.: Treasurer of AmeriAnglo Corporation, b. New York City, Feb. 15, 1900; e. Graduate of high school. All Halloors Institute. Previously restaurateur. AmeriAnglo Corporation since July 1, 1936.


LEAGH, AGNES BRAND: (See 1936-37 Motion Picture Almanac.)

LEAGH, EUGENE: Actor. In 1937: "Love from a Stranger." UA.

LEAN, CECEL: (See 1936-37 Motion Picture Almanac.)


LEARY, FRANCIS W.: Motion picture editor, Chelsea Exhibition, Chelsea, Mass.; c. Newburyport, Mass., June 7, 1891; b. Daniel H. and Mary A. Leary; h. and prep school; m. Katherine A. Melis; has five daughters, Patricia Ann, Constance, Joyce Marie, Nancy Frances and Joan. "Mistletoe in May" on the Halibut Island Gazette, Haverhill Sunday Record, Lawrence Telegram, Sun, Everett Evening Tribune, Lynn Telegram-New, Boston Herald and Chelsea Evening Record.


LEDERER, OTTO: (See 1936-37 Motion Picture Almanac.)


LEDUC, FRANK D.: Manager, Canandaigua Universal Film Company, Ltd., Montreal branch; b. Ste. Agathe des Monts, Prov. Quebec, Can., November 27, 1890; married; e. Ste. Anne de Bellevue, Can.; UFA, Warner Bros. Manager in charge of pictures and accessory departments shortly afterwards. In 1915 made booker; then as salesman from June until September, 1915. September 2, 1913, joined Canadian Universal Film Company as salesman under Phil Hazzan, manager. Was made assistant-manager-Office after Mound on March 20, 1920, was appointed manager. Appointed honorary president of Montreal Film Board of Trade in June, 1934 and re-elected in August, 1934. (See 1936-37 Motion Picture Almanac.)

LEE, AH: (See 1936-37 Motion Picture Almanac.)


LEE, ARTHUR A.: Head of American distributing company for Gaumont-British product; b. Harlem, New York, July 15, 1895; e. Rome, New York; UFA, and Associated Distributing Co.; left University of Chicago, year 1917; started work with five-reel pictures ever produced, Nat C. Goodwin in "Oliver Twist." throughout the Dominion of Canada; one year later with General Film Company in Montreal and later was appointed manager of the special feature department in Canada; left Canada in 1928 and went with the Pictures, Ltd., New York. Company and opened branch offices for them throughout the United States. Renewed and went with Gaumont Company of America in 1928, with headquarters for Amer-An-Zo Corp. Left Amer-An-Zo Corp. to open office in New York to handle Gaumont-British product in this country under title of Gaumont British Pictures Corporation, Ltd., of London, a high parent company is Gaumont British Picture Corporation. (See 1936-37 Motion Picture Almanac.)

LEE, BABY SALLY: (See 1936-37 Motion Picture Almanac.)

LEE, BERNARD: Actor. r. n. same; b. County Cork, Ireland, Jan. 10, 1908; h. 6 feet; w. 174 pounds; fair hair, blue eyes; married; has music; p. professionals; e. Liverpool Collegiate School and Taunton. Stage, touring companies, concert bands, and musical productions. Films: "Double Event" (Triumph). "Riverhouse
Lee—Lee

MYSTERY (Universal), "The Tunnel" (Gaumont British), 1932; "The Three Sisters" (Gaumont British), 1933; "The General Agent" (Gaumont British), "The Black Tulip", Fox British, D.35.


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 Joe, Harry & Jack Revue (see under "Acrobats"). In 1935: "Secret picture houses as off-screen voice which accompanied silent films." No one else. Later, spent several years in the independent field, selling and producing. In 1915, joined Paramount as salesman for New Jersey, and continued with this division for nine years. In 1924 he left to go over to Fox, where he continued for the next ten years as New Jersey sales manager. He has held the title of exchange manager for the New York exchange since 1925. He now post blames sales for Greater New York and New England, 20th-Fox Film Board of Trade, two years. Is president of Motion Picture Salesmen, Inc.


LEE, KATHERINE: (See 1936-37 Motion Picture Almanac.)

LEE, KENDALL: (See 1936-37 Motion Picture Almanac.)

LEE, LAURA: (See 1936-37 Motion Picture Almanac.)

LEE, LEONARD: Writer. In 1936: collaborated on screen play "Sinner Take All," MGM. In 1937: collaborated on screen play "Espionage," MGM.


LEE, LINDA: Singer. b. 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 has worked, with Ben Bernie and his orchestra, and at station KJZ, Los Angeles. She has been featured with such famous orchestras as those of Paul Ash, Mark and Lopez, in St. Louis, Chicago, and Los Angeles. In 1936: "The People's Enemy." RKO.

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


LEE, NORMAN: Director. b. Sutton, England, Oct. 10, 1895; married; p. Edward John and Rosina Sachne; e. private tutor. Became an actor after war service; then as actor; wrote material for vaudeville act; producer of stage revues and comedies. Entered pictures 1929; now under five year contract B.1.P. In 1935 directed "Forgotten Men." B.1.P.

LEE, OLE A.: Theatre owner, 1941-34th Avenue South, Minneapolis, Minn. b. b. Norway, July 17, 1870, p. Mr. and Mrs. Andrew A. Lee; e. grade school; married. Was hotel proprietor; Member of the North Star Expedition in 1898.

LEE, OLOF: (See 1936-37 Motion Picture Almanac.)


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

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Lei—Leo

Falkirk High School and Glasgow University, Bank of Scotland, 3 years; Bank of Montreal, 6 years. Officer, Royal Flying Corps during World War; post-rotary member; U. S. Shipping Board, 2 years; Assistant to treasurer, Universal Pictures Corp.; chief auditor of exchange department; from 1929 to 1935 general sales manager, Universal Film Exchanges; home office representative in Europe. Universal Pictures Corp., rerecording, operations, Universal 1923. Resigned. In 1923 joined RKO Radio Pictures. Traveled in Australia, New Zealand, Japan, Straits Settlements and India for RKO. To London in 1934 for RKO; appointed chairman of Radio Pictures, Ltd., November, 1935, then chairman and manager, producer of Radio Pictures International, Ltd. In 1936 resigned as head of RKO distribution in England.

LEISTER, FREDERICK: Actor. In 1937: "ÖHNS." (You're in the Navy Now.), GB.


LE MAIRE, RUFUS: Executive assistant to Chas. R. Rogers, Universal. Married and has three children.

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

LE MALL, ISOBEL: (See 1936-37 Motion Picture Almanac.)

LE MONT, CONNIE: (See 1936-37 Motion Picture Almanac.)


LEMUELS, WILLIAM: Actor. In 1935: "His Family Tree." RKO.


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

LENGYEL, EMIL: (See 1936-37 Motion Picture Almanac.)


Lennon, Elizabeth: (See 1936-37 Motion Picture Almanac.)


LEON, VICTOR: (See 1936-37 Motion Picture Almanac.)


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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In 1933: "Peg O'My Heart." M.G.M.

In 1934: "Outcast Lady." M.G.M.


In 1937: "Mystage." M.G.M.


LE SIEUR, HOWARD RICHARD: Production manager, United Artists. In 1936: Producing such pictures as in Colombia University, formerly in the copy and contact department of Paramount-McGraw, Inc., in traveling agency. Three years with United Artists as production manager.


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


LESLE, JACQ: (See 1936-37 Motion Picture Almanac.)

LESLE, LAWRENCE: (See 1936-37 Motion Picture Almanac.)

LESLE, LILA: (See 1936-37 Motion Picture Almanac.)


LESLE, NORMA: (See 1936-37 Motion Picture Almanac.)

LESOUD, FRANK: Columnist. Island Adrance, New York, N. Y.; b. New York, N. Y., July 17, 1911; p. Mr. and Mrs. William Lesourd; e. high school graduate. Began "The Gang of '42" in "The Famous Five," later worked on waterfront and court beats; now writing a gossip column and editing the motion picture page.


LESSER, IRVING: Exhibitor. Was associated with brother, Sol, in Principal Pictures. Later entered exhibi- tion within a group of the group and sub- sequently joined motora brothers; 1932 franchise holder for Principal Pictures; resigned that post early in 1933 for operation of Fox Brookyn, and operation of Roxy Theatre in New York under Howard Calman, as trustee.

b. (See non-professionals; With Leonard, at Previous stage. ductions, manac.) to graduate: labored South."

LESSING, ELLIOTT: (See 1936-37 Motion Picture Almanac.)


LESTER, CHARLES P.: District manager, National Screen Service, 111 W. 57th Street, Chicago, Ill.; b. New York City, Dec. 1, 1892; e. grammar and high school graduate; 25 yrs. college; married. Vauville performer; in regular Army, from Private to First Lieutenant, with Universal Pictures 12 yrs. as salesman, office manager and branch manager. Background: Chicago manager at Universal In Kansas City, New Orleans, Atlanta and Washington, D. C. With National Screen Service 15 yrs. as district manager in charge of all southeastern states.


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


LEUZZI, PASQUALINA: (See 1936-37 Motion Picture Almanac.)


LEVENGHEN, MARIE: Agent, 1129 Laurel Street, Hollywood, b. Denver, Colo., Oct. 27, 1902; p. Mr. Wm. F. Levenghen; e. Gunnison State Normal School; not married. Was pianist, talent expert, and auditor in building and loan. Four years at Twentieth Century-Fox, story department and acting. Four years publicity.

LEVANSON, JOSEPH M.: Strand Theatre Circuit, 1145 Broadway, New York, N.Y.; b. Miami, Fla., March 24, 1894; e. graduate of local schools, high school and Boston University Law School. Attorney at law. Became interested in motion picture industry first as counsel to the Thanhauser organization. Later H. Mark, also personal counsel to Hiram Abrams and Walter E. Greene. In 1913, with Hiram Abrams and Herbert H. Mark and Moe Mark in construction of Strand theatre building, Buffalo, N. Y., and in 1913 in the construction and operation of the Strand Theatre, Buffalo, N. Y. Was from 1913 to 1915, with Moe Mark, in charge of the Strand Theatre, Albany, Strand, Troy theatre, Syracuse Strand and other theatres in New York, Lynn Strand, Worcester, Ma., 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 new real theatre in the railroad station at Boston. Served on Board of Education, Boston, and also in the Massachusetts Legislature. In 1909 organized Famous Players Film Co. of New England. While with company was instrumental in raising money for several motion pictures during that period. Had been engaged in motion pictures since then.

LEVENSON, MAX L.: Exhibitor, b. Boston; e. Chelsea public schools and graduate of Boston University Law School in 1915; married and has three children, Young 1915 and 1916. In 1909 organized Famous Players Film Co. of New England. 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 Metro-Goldwyn-Mayer. Vice-President of independent Exhibitors Film Association of New England. Has theatres in: Massachusetts, Connecticut, New York, Mass.; South Station, Boston; Metropolitan, Plymouth and Rialto in Leominster; Alhambra, Quincy and Strand in Quincy; Plymouth; Franklin Hier and Columbus in Brockton, Mass. Represented unaffiliated first-run on Boston Clearances and Zone. In 1925-26 operated with a group of independent Exhibitors, Inc. New England Allied affiliate.

LEVENTHAL, MEYER: General manager, b. Baltimore, Md., May 14, 1896; p. Harry Leventhal, Millie Libernig Leventhal; e. public schools; married. In industry 27 yrs. Started at age of 19 in theatre, then managed theatre. Became projectionist and general electrical supervisor of Phillip J. Scheck Theatre Interests, and was promoted to managing district manager. Entered motion pictures in 1917 with National Photo Company. Became district manager for several motion and talking picture public exhibitions for Paramount City Bank Building. Has been in this business for past 15 years.


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

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

LEYE, HAROLD: Music Director, b. New York City; b. 5 feet 10½ inches; grey eyes and light hair; w. 185 pounds; e. New York; e. University of California Los Angeles in composition and piano; m. non-professional; b. golf composer of "Magic Rings," "Lady Billy," "Cinching Vines," "Lonely Lady," "Blue Whispers," "Polka Dots," "Gangsters," etc. and many more. Entered picture business three years ago. Was Music Director at the Brooklyn Vespasian Studios.

LEYN, NEWT: (Deceased. See 1936-37 Motion Picture Almanac.)

A national organization servicing the motion picture industry, advertisers and media

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Members Press Photographers Association of New York
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, HAROLD: Studio and production manager. New York City, Feb. 19, 1901; married; e. Waverly high school, Massachusetts Institute of Technology, B. & H.

LEWIS, LOUISE: Director. Directed the following films: "Stormy Waters," "Two," "We're In The Money," "China Clipper," "Sing Me A Love Song." WB.


LEWIS, ROBERT: Director. Directed the following films: "Stormy Waters," "Two," "We're In The Money," "China Clipper," "Sing Me A Love Song." WB.

LEWIS, WILLIAM: Director. Directed the following films: "Stormy Waters," "Two," "We're In The Money," "China Clipper," "Sing Me A Love Song." WB.

LEWIS, WOOL: Director. Directed the following films: "Stormy Waters," "Two," "We're In The Money," "China Clipper," "Sing Me A Love Song." WB.

LEWIS, YOLANDA: Director. Directed the following films: "Stormy Waters," "Two," "We're In The Money," "China Clipper," "Sing Me A Love Song." WB.

LEWIS, ZEVI: Director. Directed the following films: "Stormy Waters," "Two," "We're In The Money," "China Clipper," "Sing Me A Love Song." WB.

Telephone: BRYANT 9-4175
Cable address: DUNUBFILM, N. Y.

**LEWIS, MICHAEL:** See 1930-31 Motion Picture Almanac.

**LEWIS, ROY:** (See 1930-31 Motion Picture Almanac.)


**LEWIS, WILLIAM, JR.:** Director. In 1936: "The Late George Apley." Allied Artists.
LEYSER, BILLY: Director of Publicity, advertising and publicity manager, Allied Artists. 4 ft. 11 in., h. 5 feet, 7 inches; gray hair and brown eyes; w. 158 pounds. Experience in amateur theatres. Started out as a motion picture exhibitor in Buffalo and Cleveland; then became film salesman for Mutual Film Company in Western New York and Northwestern Pennsylvania; then branch manager of film exchange in Buffalo, N. Y., later becoming exploitation and sales manager of film exchange in Cleveland, Boston, Washington, New York, Miami, and Sunday News Leader for six years; then director of publicity for Universal, United Artists and M-G-M. Since 1925 director of publicity of Metropolitan Pictures Corporation; director of publicity for Harry Langdon; director of publicity of Impression Films, distributor of publicity and advertising for Educational Studio, Inc.; Christie Film Co., and Metropolitan Sound Studios, Inc.; director of publicity and advertising, Patrician Pictures, Ltd. 1925-23 wrote original screen stories. Co-authored "The Black and White Clown" sold to United States Sales promotion manager, Monogram and Animated Pictures.

LEYENDECKER, FRANK S.: Eastern editor, box office, New York City. b. New York City. Worked with N. Y. Evening Post; publicist for Fox Film Corp.; later as an associate of Viola Irene Coe, literary agent.


LIBEAU, RALPH: District Sales Manager, b. Indianapolis, Ind.; e. high school graduate, in machine shop of Atlas Engine Works, year and a half; promoted to drafting department, then sales, finally assistant to general claim agent in engineering department. 1908, became cashier for A. D. Flintom, who operated penny arcades and film exchange, Kansas City, 1916 in charge of branch office, General Film, owned by Flintom, Oklahoma City; 1914, transferred to Dea Molins to open Famous Players Film Exchange. Returned to Kansas City as district manager, his current post.


LISBON, IKE: Circuit Division Manager. Left virtual retirement late in 1933 to operate as divisional manager for RKO the houses he himself had built and sold to that company. Has complete operating control of houses in RKO Midwest; the Albee, Palmer, Shubert, Paramount, Capitol, Grand, Lyric and Family, all downtown Chicago; the Pantages, the Daily, the Lasky, with James L. Weed as city manager, while in Cincinnati Arthur Prudenfeld, former RKO divisional manager in Detroit, is in charge. Dayton group includes the Keith, Colonial and State.


LIGHTMAN, AL.: MGM executive. b Hungary, April 3, 1888; married. Came to this country at an early age and obtained an education in the theater in New York. Became a vaudeville actor and then managed a company of its own. He became associated with Exhibitors Advertising Corporation and was later the manager for that concern. He was general manager of distribution for Monopol Film Corporation which distributed such features as "Dante's Inferno," " Homer's Odyssey" and "The Life of Buffalo Bill." He was the first sales manager for Famous Players-Lasky Company and was general manager of advertising for Artcraft, selling the pictures of Mary Pickford. Douglas Fairbanks and others. He later merged into Famous Players-Lasky Company and made general manager of distribution for the combined organization and also added the same position of that company. 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.

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

LIDDELL, RICHARD S.: London sales manager, Cinematograph Department, Ilford Ltd., London, b. London, 1866; e. Framlingham College, Suffolk and University College, London. With Stock Exchange, shipping and transport companies, then to photographic industry as salesman of celluloid base. Salesman for Selo Film Stock in 1926 to 1927.

LIDWELL, WANNA: (See 1936-37 Motion Picture Almanac.)


LIEBE, HAPSBURG: (See 1936-37 Motion Picture Almanac.)


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

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


LIFTON, LOUIS S.: Director of advertising and publicity, Monogram Pictures; b. New York City; e. Columbia University (A.B., B.Lit.); Reporter, Brooklyn Eastern Times. Publicity dept. Metro Pictures, 1922-23; editorial staff, Chicago Tribune (Paris, France); Assistant to advertising director, Educational Pictures, World Wide, four years; advertising director, British International, Liberty Pictures; Eastern story editor and transport, Republic. Joined Monogram in reorganization in October, 1936.

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; f. Fannie and Joe; e. Vanderbilt and Cornell Uni-

LINDSLEY, HOLT DELAND: Head of Scene Department, RKO Radio Studios; b. Menominee, Mich., July 1, 1897; married.

LINE, BRUCE: (See 1936-37 Motion Picture Almanac.)

LINET, 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.

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

LINGE, HAROLD B.: Manager, The Los Angeles Breakfast Club, Ambassador Hotel, Los Angeles, Cal.; b. Silver City, New Mexico, August 5, 1885; married: a. public schools; 2 sons. Member, Los Angeles State Normal, Hayward University, Waco, Texas.


LINOW, IVAN: (See 1936-37 Motion Picture Almanac.)


LIPMAN, HEBR.: Owner and manager, Lipman Engineering Co., 415 Van Brunt St., Philadelphia, Pa.; b. Omaha, Neb., June 2, 1904; p. Herman and Carolyn Lipman; e. electrical engineering. Was designing electric engineer; sub-station and power stations. With Electrical Research Products, field engineer, two years. Installation service-acoustical correction of theatres. Six years manufacturing sound and projection equipment, also electrical service and sales. Consultant to several motion picture houses. Consulting service on acoustical sound projection problems. Member, Society of Motion Picture Engineers.


LIPPSCHUTZ, GEORGE MILTON: Music Director. b. Chicago, Ill., December 12, 1884; h. feet 6 inches; chestnut brown hair and blue eyes; w. 160 pounds; p. Sari and David Lipschutz, professional; s. Medill high school and Chicago university; m. Jean Schlimmer, professional; hy. boxing, swimming, baseball, and hand ball; music director for presentation sets. Headlined Pantages concert and Orpheum circuit as violin soloist. For five years musical director for Sara theatres. Wisconsin, five years Warfield theatre, San Francisco, one year Loew State, Lasky-Loew theatres, Portland and Seattle. Musical director of "Katzke." In charge of synchronization. Fox Studios, Hollywood, Calif. Composer of over 500 incidental musical numbers for pictures; has synthesized more than 90 pictures.


LIPSITZ, HAROLD B.; Writer. b. Detroit, Mich., July 12, 1894; h. feet 5 inches; brown hair and blue eyes; w. 152 pounds; e. University of Michigan. Scenario editor of scenario department of Fox Studios. With Fox for ten years.


LIPTON & TERRILL: (See 1936-37 Motion Picture Almanac.)

LISSAUER, HERMAN: Research department, Warner-First National.


LIST, INGE: Actress. b. Vienna, Austria; brown hair and blue eyes. Was stage actress. Pictures include "Prominente im Unraten," 1934; "The Casablan Duchess," 1935, both UFA.


THE 1937-38 MOTION PICTURE ALMANAC
LITTLE, T. A.: Wake Theatre, Raleigh, N. C.; President, State Theatre, Inc.; Secretary and Treasurer, C. L. & W. Theatres, Inc., Tennessee Theatres, Inc., Tague- well Theatres, Inc., Cavalier America Co., Inc., Paris Theatre Co., Inc. Chancery, N. D.; Louisville, Ky., 1895; married; e. high school; went from high school to Army and served eighteen months in A. E. F. with 34th division; entered (1910) with Pathe as shipper; served as manager, W. W. Hodkinson Corp., Charlotte Exchange, booker and salesman; Univ. Detroit, Joe Salt; change, booker with Goldwyn before MGM merger; stayed with MGM until 1932; made manager, F. D. C., Atlantic; started studio of his own with assistance from Rudolph Berger; in Washington two years, then assistant manager Charlotte manager three years before entering exhibition.


LITTLEFIELD, ROBERT: (See 1930-37 Motion Picture Almanac.)


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


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


THE 1937-38 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, GWYNNETH: (See 1936-37 Motion Picture Almanac)


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


LOEB, MARC: (See 1936-37 Motion Picture Almanac.)

LOEB, BELA: (See 1936-37 Motion Picture Almanac.)


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


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

LOCKWOOD, MARGARET: Actress. In 1935: "Lorna Doone," Associated Talking Pictures,

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

LOCKWOOD, MARGARET: Actress. In 1935: "Lorna Doone," Associated Talking Pictures,

LODER, JOHN: Actor. b. London, England, Jan. 3, 1858; h. 6 feet, 3 inches; brown hair and hazel eyes; w. 170 pounds; non-professional. In 1934, resigned to secure a half interest in the Bristol, Princess and Palace in Real Time, Parnell Company, which he is secretary and treasurer. 1926, bought the City, South Manchester and later sold it to Hoffman Brothers, Los Angeles, California, and sold it to Warner in 1930. From 1926 to 1938 was president of MPTO of Connecticut, and has continued as a member, Secretary and treasurer, Middletown Enterprises, Inc.


LOEFF, TED: Publicity: b. Chicage, Ill., March 16, 1910; h. 5 feet, 8 inches; brown hair and grey eyes; w. 172 pounds; non-professional. In 1934, resigned to secure a half interest in the Bristol, Princess and Palace in Real Time, Parnell Company, which he is secretary and treasurer. 1926, bought the City, South Manchester and later sold it to Hoffman Brothers, Los Angeles, California, and sold it to Warner in 1930. From 1926 to 1938 was president of MPTO of Connecticut, and has continued as a member, Secretary and treasurer, Middletown Enterprises, Inc.
J. LAURENCE WICKLAND
ASSOCIATE PRODUCER

"DICK TRACY"

"THE PAINTED STALLION"

ROBERT WELSH


LOPEZ, MOCTEZUMA, CARLOS: Actor. b. Mexico City, Mexico. b. 1905; h. 6 feet; black hair and brown 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 Teatre de Orientacion, Fine Arts Division of the Department of Education. On screen in "Una Noche en el Paraíso," Cinematografica Latino Americana, S. A.


LOR-D, FED.: Director, b. Grimsby, Canada, 1895; e. Niagara Falls, 1919. Began his career as a bandleader and writer of musical comedies. In 1930 went west with William Collier and doubled for him in the first picture Collier made on the Coast; later appeared in Broadway comedies and then in pictures from Fox and Columbia. Promoted to direct, unassisted, Bobby Dunn and Glen Cavender; long association with Mack Sennett followed. In 1926 Turner, Louise Fazenda and others; worked for First National, United Artists, 1927-28; later with Educational and Bennett and in 1928-29 was free lancing; directed Vitaphone Varieties in 1929; directed "Barum Was Right" for Universal in 1930. "Trapped by Television," Columbia.


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


LORENTZ, J. H.: Branch manager, 20th Century-Fox. Milwaukee, b. Chicago, Ill., April 29, 1909; married. Started with Fox in 1939 as assistant to department manager; promoted to salesman, 1920; left to take similar position with Paramount, returned to Fox as salesman, 1923, manager, Fox Milwaukee office, 1925, returned to Fox Chicago, 1926, then to Minneapolis as salesman in 1927, until 1930, Manager. Then transferred to Milwaukee office in February, 1934.

LORENI, MARIO: (See 1936-37 Motion Picture Almanac)


LORING, ANN: Actress. b. New York City, h. 5 feet 4 inches; brown hair and blue eyes; w. 110 pounds; p. Mr. and Mrs. Max Kunitz; e. New Utrecht high school, Brook- lyn College, m. Louis B. Senator, for the City of NY; "Robin Hood of El Dorado," "Ah, Sweet Quiet," MGM.

LORING, HOPE: (See 1936-37 Motion Picture Almanac)


LORING, MICHAEL: Actor. t.n. Sam Merris; b. Nov. 26, 1911, Minneapolis, Minn.; h. 5 feet 9 inches; w. 150 pounds; blue eyes and brown hair; e. publisher of Minneapolis. Before entering pictures appeared in the road show of "Journey's End." Joined the Oxford Shakespeare- player organization; organized the Minneapolis Repertory Theatre; later appeared in "Squaring the Circle," and "Yellow Jack" in Pasadena. In 1936: "Postal Inspector," "Flying Hostess," "Yellowstone," Universal.


LORRAINE, BETTY: (See 1936-37 Almanac)


LORRAINE, LOUISE: (See 1936-37 Motion Picture Almanac)


THE 1937-38 MOTION PICTURE ALMANAC 576
JOHN BLYSTONE

DIRECTOR

“GREAT GUY”
STARRING
JAMES CAGNEY

“23½ HOURS LEAVE”
DOUGLAS MacLEAN PRODUCTIONS
FOR GRAND NATIONAL

“WOMAN CHASES MAN”
MIRIAM HOPKINS
JOEL McCREA
FOR SAMUEL GOLDWYN

LOTH, J. LILLIAN: Waynemail Theatre Corp., Waynemail, Va. to Waynemail, Va., January 22, 1955:


LOGINA, ERNEST: Actor. b. Sunderland, England; dark brown hair and eyes. English dialect. Directed a number of English speaking films, later signed up by BIP to make screen versions of several of his plays, acting in all but "The Student of the Navy," "Jester on the River" and "Jester in the Army.

LOUDON, NORMAN: Managing Director, Sound City, England, b. 1902, Campbeltown, Scotland. In business in England and Germany Universal; in 1944: Head of director, Flicker Productions, Ltd. In 1929: Enter film production in 1929 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, VIOLA: (See 1926-37 Motion Picture Almanac.)

LOUISE, ANITA: Actress. b. New York City, 1915:

a. Professional children's school in New York; blond hair, blue eyes.


LOVE, BESIE: Actress. b. Midland, Texas, Sep. 10, 1898:


LOVEJOY, ALBERT: Director. b. Gardner, Mass., 1895:


LOVEJOY, ARTHUR: (See 1926-37 Motion Picture Almanac.)


LOVETT, JOSEPHINE: Writer. b. San Francisco, Cal.;


LOWED, EDMUND: Actor. b. San Jose, Cal., March 3, 1893:


LOVE, MONTAGUE: Actor. b. Portsmouth, England; h. 6 feet 2 inches; red hair and blue eyes; p. Natalie

KEY TO ABBREVIATIONS

b. birth

m. - married

div. - divorce

p. - parents

ed. - education

prof. - professional

h. - height

r.n. - real name

hy. - hobby

w. - weight
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)
LOWERY, ED.: (See 1936-37 Motion Picture Almanac.)

LOWERY, EMILY: (See 1936-37 Motion Picture Almanac.)


LOWE, HARRY, JR.: Chinese juvenile actor. Seven years old in 1934; played "Angels of the Tutors" speech Chinese and English. Has been in pictures several years. Appeared in "Sequoya." MGM.

LOWE, IRMA: (See 1936-37 Motion Picture Almanac.)


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

LOWY: Film Editor. In 1932: "Her Splendid
HAMILTON MacFADDEN

Just Completed

IT CAN'T LAST FOREVER

for

Columbia Pictures

MANAGEMENT
GEORGE FRANK


LUNTZEL, JAMES R.: Publicity manager. Granada and subsidiaries: Balaban and Katz; and Paramount Pictures. b. Lexington, Ky., June 12, 1920; d. school of journalism, University of Kentucky; m. Julia McCoy O'Day 1937. Has two sons, James H. Jr., and Donald Willett; one daughter, Lynne O'Day, seven years. Police and couriers. Member of Motion Picture Journal and Herald Post, Lexington, Ky. (herald) and copy desk of Milwaukee Sentinel. Freelance publicity, Louisville, including work for Community Chest, town and county committee; director of publicity, Wisconsin Tuberculosis Association; director of publicity, Keith-Albee Vaudeville Theatres; member of advertising department of Fox Midwestos Theatres, Inc., Milwaukee; with Balaban and Katz since July 15, 1939.


LURAY, DORIS: (See 1935-37 Motion Picture Almanac.)


LURTON, DOUGLAS: Supervising editor, Motion Picture, Movie Classic, Screen Book, Screen Play, Hollywood, magazines; b. Monticello, Minn., 1897; p. Dr. and Mrs. E. L. 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 fiction stories.


LUSK, JEANNETTE C.: Amusement editor, Evening Sun, Huron, S. D.; b. 1903; d. co. I. Crawford; e. coe College, Huron College: m. Robert D. Lusk. This is an editorial work on his history and college papers. Since marriage to editor of Evening Huronite has been writing for the paper ten years. Writes music and drama 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 independent exchange offices west of Chicago. D. C. Handled Siegel franchise. "Mickey," "Whip," "Yoosie Doodle" are some of the film cover pages. Now on board of directors of the MIPTAO and is vice-president of local exhibitor's organization.

LUSTIG, HARRY: (Deceased. See 1935-37 Motion Picture Almanac.)


LUSTBERG, JACK: General manager, Liberty Pictures of Argentina, b. New York City, Jan. 21, 1903; p. doc.; e. De Witt Clinton high school; married. Was converter and representative, textile mills. Fifteen years as independent producer. Worked as importer and foreign markets operator. Started with Jesse J. Goldberg's Independent Pictures Corporation. And was working for Joseph Simmonds, I. E. Choddock, Samuel Zierler, respectively. Then to foreign market, operating exchanges in Argentina, Uruguay, and Brazil. Has been in 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).


LYONS, RUTH: (See 1936-37 Motion Picture Almanac.)


LYS, L: YEA: (See 1936-37 Motion Picture Almanac.)

LYTEL, L. MARDJIE: (See 1936-37 Motion Picture Almanac.)


LYON, MARGO: (See 1936-37 Motion Picture Almanac.)

LYON, LETITIA JANE: Radio interviews and women’s chats for WNBF, Binghamton Sun, Binghamton, N. Y.; b. Oct. 27, 1915. Tall, black, round face; high. She is with Radio Broadcasting, Standard Oil Co., New York, where she has been for two years.


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

LYONS, HAL: (See 1936-37 Motion Picture Almanac.)

LYONS, HUBERT: Branch Manager. Joined RKO as salesman in Jacksonville, Aug. 11, 1926; made branch manager Aug. 4, 1930. Transferred to Atlanta by RKO in March, 1934, from Jacksonville, in exchange of posts with "Chinese." Allen. Lyons was Florida salesman for FBO several years and continued under consolidation in RKO. Represents affiliated national distributors on Atlanta Grievance Board.

LYONS, JIMMY: (See 1936-37 Motion Picture Almanac.)


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

MACAULAYA, RICHARD: Writer. Warner Bros. 1936-37 Motion Picture Almanac.)


MacCLOY, JUNE: (See 1936-37 Motion Picture Almanac.)


MacDONALD, EDMUND: (See 1936-37 Motion Picture Almanac.)

THE 1937-38 MOTION PICTURE ALMANAC 587
MacDONALD, J ACK: (See 1936-37 Motion Picture Almanac.)

MacDONALD, JEANETTE: Actress, b. Philadelphia, Pa., June 18, 1907. In Philadelphia. Through the aid of her former husband, she was placed in several shows and obtained a job in the chorus of a Ned Wayburn show at the Capitol Theatre. Next season had a small part in "Crosby's Riff," but later was seen in "The Merry Ger- mine." Her first real role came during the following season when she was cast for one of the leading roles in a Greenhow production of "The Fantatic Fairy," and her work in this brought her to the attention of Red MacDowell who cast her in his play "The Miracle." In it she played a leading role in "The Magic Ring," with Mitzi, and two seasons later was given the immense prima donna role in "Tito Ross," following with engagements in "Bubbling Over."" (Yes, Yes. Yvette," "Sunny Days," "Angela," and "Boom. Boom." Screen: "The Love Parade," "Maurice Chevalier," directed by Ernst Lubitsch, who selected her for the part from among all other Broadway's musical stars: the Radnish King (1929); Paramount: "Tattle Harly" (1930); United Artists; "Let's Go Native" (1930); "Monte Carlo" (1930); Paramount; "Oh. For a Man" (1930); Fox; in 1931: "Don't Bet on Women." Fox; "Annabelle's Affairs." Fox; "One Hour With You." Paramount, in 1932: "Love Me Tonight." In 1931: "The Cat and the Fiddle." MGM; 1935: "Naughty Maryle." MGM; In 1935: "Rose Marie," "San Francisco." MGM. In 1937: "My Fair Lady." MGM.


MacDONALD, JOSEPH PATRICK: Cameraman, Fox; b. Mexico City; e. Hollywood High School; University of Southern California, degree of B.S. in mining engineer- ing. Has spent the past seven years working newspaper, driving truck, and as soda jerker. Worked at old Bronton studio, washing plates in still library. After one month was made assistant cameraman. After two years was second cameraman with First National, until Warner Bros. took him, then was cameraman for six years. Has worked with Johnny Selz, Lee Garman, George Pol- sen, Jim Van Trees, Ted McDord, Bert Glennon, Arthur Rosson, Roy Del Ruth, etc. Specialized in War work. In 1935: collaborated on photography, "Metropolitan," "Bringing Up Mother," Century-Fox. In 1936: "Professional Soldier," 20th Century-Fox.

MacDONALD, M. G.: (See 1936-37 Motion Picture Almanac.)


MacDONALD, W. H. (See 1936-37 Almanac.)

MacELLAN, FRANKLEIN: Writer, Selziddick Interna- tional Pictures, b. Derby, Eng.; played Thomas and Har- riet MacFerron. e. England. h. 5 feet 10 4 inches; w. 116 pounds; brown hair, blue eyes. Taught school in England. Screen work in motion pictures from 1929. 9 years with Famous Players-Lasky Co. 9 years with MGM.


MacDOWELL, MELBOURNE: (See 1936-37 Motion Picture Almanac.)


MACFARLANE, HANK and TOM: (See 1936-37 Motion Picture Almanac.)


MAGILL, SHEILA: (See 1936-37 Motion Picture Almanac.)


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

MAC GREGOR, EDGAR J.: (See 1936-37 Motion Picture Almanac.)

MAC GREGOR, MALCOLM: (See 1936-37 Motion Picture Almanac.)


MACK, SUGI: (See 1936-37 Motion Picture Almanac.)

MACHNOVITCH, SAMUEL: Treasurer, Universal Pictures.

MAGA, CHERES: Actress. b. Mexico City, Mexico, April 4, 1917; h. 4 feet, 8 inches; auburn hair and brown eyes; w. 102 pounds; p. Spanish; e. public schools, Mexico City; hobbies include swimming, handball. Was dressmaker, dressmaking teacher. Began as extra in "El Vuelo de la Muerte." Productiones Pereda. Other films include "Perasadas de la Vida," Latino Films, and "Corazon Bandolero," Mex-Films.

MACINTOSH, LOUISE: (See 1936-37 Almanac.)


KAREN De WOLF

AUTHOR

and

SCREENWRITER

MANAGEMENT

KINGSTON-MEYERS, INC.

MACK, ANTHONY: Director. b. Denver, Col., 1902. Entered pictures as prop boy at Louis B. Cohn studion; sculptor for Fine Art; assistant director for Ben Wilson on "The Big Store" at Pathe. Became director at some 10 films for Hal Roach in San Francisco; in 1924 joined Hal Roach on stage and directed "Our Gang" comedy.

MACK, ARTHUR: (See 1936-37 Motion Picture Almanac.)

MACK, BABY: (See 1936-37 Motion Picture Almanac.)


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


MACK, HUGHIE: (See 1936-37 Motion Picture Almanac.)

MACK, IRENE: Sales Manager, Filmark Trailer Company, 815 South Wabash Avenue, Chicago, Ill.; b. Centerville, Iowa, January 26, 1913; h. high school, high school and college; married; has three boys. Was at White City Amusement Park, Chicago, as assistant sales man to Maloney, Hungar. In 1915 joined Jones, Linkel and Schaefer, remains there for five years. In 1917 joined Universal Film Company as exploitation manager for Chicago territory. In 1919 left Universal and started the Filmark Trailer Company and handled free lance publicity opening for Midwest and Terminal Theaters, the Piccadilly for Schoenstadt's and many others. Also handled publicity for Ascher Bros., Lubliner and Trina, Selich Pictures, Metro, Goldwyn and others. At one time published local Chicago trade paper and was Chicago representative for Film Daily. Member of Chicago Amusement Publicists Association and the Covenant Club, Chicago; Prudence Lodge, A.F.A.M.; B'nai B'rith.

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


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


MACKAYE, FRED: (See 1936-37 Almanac.)


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


MACKINNON, DOUGLAS GEORGE: Member of staff of Production Code Administration, Association of Motion Picture Producers, Inc. b. Chicago, Ill.; d. 7, 1935; h. 6 feet, 1 inch; light hair and blue eyes; w. 175 pounds; e. Los Angeles high school; University of California; m. Ruth Palmer; h. yachting, polo, golf. Address: 5501 Hollywood Boulevard, Hollywood.

MACKLIN, E. I.: City editor, News-Sun, Waukegan, Ill.; b. Waukegan, Ill., August 30, 1903; p. Mrs. Ida Macklin; e. Lake Forest College (A.B.), one year of graduate work, Northwestern University, Evanston.


MAC LANE, BARTON: Actor; b. Columbia, S. C.; e. graduated from Wesleyan University in 1925. On stage: The Trial of Mary dugan," and others. Playwright. Under Paramount contract and in 1933 ap-

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


MAC LEAN, LORRAINE: (See 1936-37 Motion Picture Almanac.)


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


MACPHERSON, HARRY: Song writer. In 1935: collaborated a musical series, "Here Comes the Band." MGM.

MACPHERSON, JEANIE: b. Boston; p. Evangeline Tomlinson and MacPherson; e. Madame de Pacy's school, Paris. Kenwood Institute, Chicago, and took drama course at Broadway Educational Institute. Experienced as an actor in a musical show, "Havana," and then obtained a part in William DeMille's "Heartbeats," which was going on 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 taking 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 in the War," and "Young April." In 1929: also "King of Kings," "The Goddess Girl," "The Ten Com- mandments," "Huland'stone," "Male and Female," "Don't Change Your Husband." Acted leading role in motion pictures for Washington State Federation of Women's Clubs. Starting in 1931.


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


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

MADDEN, JEANNE: Actress. In 1936: "Stage Struck." FN.

MADDEN, JERRY: Actor. In 1937: "Pencro 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.)


MAGANA, DELIA: (See 1936-37 Motion Picture Almanac.)


MAGEE, GORDON: (See 1936-37 Motion Picture Almanac.)


MAGNIER, PIERRE: (See 1936-37 Motion Picture Almanac.)


MAGRUDER, CHARLES: Critic, Tampa Daily Times, Tampa, Florida; b. Tampa, Fla.; e. Rollins College, University of Florida.


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


MAHONEY, DANN: Feature and Sunday editor, News Times, South Bend, Ind.; b. New York City, June 14, 1892; married M. E. Mahoney; e. private schools and Notre Dame University; married.


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

MAHONEY, WILKIE: (See 1936-37 Motion Picture Almanac.)

MAHONEY, WILL: (See 1936-37 Motion Picture Almanac.)

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

MAHURAN, STUART A.: Managing editor and motion picture editor, Triangle-Herald and Times-Journal, Dubuque, Iowa; b. Colwich, Kansas, July 15, 1892; p. Mr. and Mrs. J. A. Mahuran; e. high school and college in liberal arts, B.A. degree college, A. degree, State University of Iowa. Three children, Kathleen, Madeline and Elaine. City editor, Mahuran, Iowa; married, 1926; e. private schools and Notre Dame University; married.

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 1929 when he joined United Artists, was sent to Chile there nine years, as general manager. In 1932 transferred to Buenos Aires as sales manager.


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Fellow of the Institute of Linguists. Was chief constitutional attorney to the British Film Co., Ltd., and British Movietone, Ltd., 1929; director, Fox British Pictures, Ltd., 1931; joined Columbia in present position, 1933.


MAILES, CHARLES H.: (See 1936-37 Motion Picture Almanac.)

MAIN, MARIJORE: (See 1936-37 Motion Picture Almanac.)


MAISCH, HERBERT: Director. In 1936: "The Royal Waifs," UFA.

MAISEL, JIMMY: (See 1936-37 Motion Picture Almanac.)

MAINWARING, BERNARD: Film director. b. Shropshire, England; flight lieutenant H. A. F. during War, later bank clerk, schoolmaster, band leader, acrobat and librarian. Scenario writer and cutter in British film studios, 1929-1924; writer and editor for two years in American East Coast studios; author and director in British and American film industry since 1925. Films: "Whips; Tongues;" "Line Engaged;" "Cross My Heart;" "Show Flat;" "Member of the Jury.

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


MALENA, LENA: (See 1936-37 Motion Picture Almanac.)


MALI, GOERY: (See 1936-37 Motion Picture Almanac.)

MALKOFF, NIKOLA: (See 1936-37 Motion Picture Almanac.)

MALITZ, FELIX: Business Executive. Was vice president and general manager of former Pathe Freres, and also president of the 1936-37 director of old Electric Film Company, which later became Pathe Exchange, Inc., of which he was first vice president and general manager. Was forced to leave Pathe during World War II, when Paramount capital of Paris was entirely in the hands of French interests. Later he imported German war films, and later still was involved in the exporting and importing of films. Became vice-president and general manager of UFA Films, Inc., New York. Resigned late in 1941. Now heads school of education in phonetics.


MALLORY, JAY: Writer. In 1936: wrote a 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, 1906; h. 5 feet 3½ inches; married; Romney Brent.
JACK TOWNLEY
writer » director

MANAGEMENT
H. N. SWANSON

Representative
LICHTIG & ENGLANDER
6425 Hollywood Blvd.
Hollywood, Calif.


MANERO, ANTONIO: General motion picture interests, b. Mexico City, 1894; attended schools in 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, 1889. Started in 1916 with Fox Film in Kansas City, later transferred to Oklahoma City and Salt Lake City exchanges. Left Fox, 1935, to join Paramount in Kansas City, progressively in booking department and in charge of city sales, and in 1932 was appointed branch manager.
MANHEIM, N. L.: Was export manager Universal Pictures Corporation, St. Louis, 1924-29; vice-president, Syracuse, New York, March 20, 1930; 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 manager, short product manager, general service manager, and for 14 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 W. Manheimer, film pioneer; e. tutored privately by Columbia, served in 1915 in the War Department, and in August, 1917, joined The Film Exchange, Inc., 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 High School and wrote for several American and European newspapers. Went to Hollywood and was under contract to Paramount, writing original dialogues, 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, 1868; h. 5 feet 4 inches; while hair and gray eyes; h. 155 pounds; e. non-professionals; married non-
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)

MANAGEMENT
WILLIAM STEPHENS

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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, 1898; married; e. assistant librarian, New York Public Library; Columbia University, Newspaperman, magazine editor, World War veteran, assistant librarian, Publicity and advertising, Selznick 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 Cie, Generale des Photoplans, Cinematographies et Appareils de Precision, as engineer; then Societe Pathe Cinema, 1908, chief engineer of Pathe Cinema, 1915, technical director of Pathe Cinema, 1926, director of technical administration of Pathe Cinema, 1931, engineering consultant of several organizations, Administrator of the Societe d'Enregistrement Sonore, 9 Rue de Pontlifin, Paris. Chef d' Escadron de Reserve d' Artillerie; Legion d'Honneur, Croix de Guerre.


MARGO: Dancer and actress, b. Mexico City, Mexico; h. 5 feet, 4 inches; blonde hair and dark eyes; w. 110 pounds; p. Dr. and Senora Amelio Noado. 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, "Winterset," "Lost Horizon," from newspaper work in 1928 as assistant publicity director for Roxy. Publicity, Fox Theatre, Director of publicity and advertising, Roxy Theatre. Publicity and advertising, Fox Film. Publicity Manager, United Artists. Then present post.

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 Roxy. Publicity, Fox Theatre. Director of publicity and advertising, Roxy Theatre. Publicity and advertising, Fox Film. Publicity Manager, United Artists. Then present post.

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


MARIAN, INEZ: (See 1936-37 Motion Picture Almanac.)


MARIELLA, HUBERT: Writer. In 1936: collaborated on play "Straight'Gut \Wolfs." MGM.


Marc-MAR


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

MARQUIS, MARGARET: Actress. In 1937; "A Family Affair," MGM.


MARRIETTER, JOHN: Actor. In 1935; "Java Head," First Division.


MARS, ANDREA: In 1935; Vittophone short product.


MARSH, MARY: Actress. In 1936; "Gentle Julia," 20th Century-Fox; Paramount; "Navy Born,"_unicode_0x00c1:


MARSHALL, BUD: (See 1936-37 Motion Picture Almanac.)

MARSHALL, CHARLES: In 1933 together with Elmer Dyer started "The Picture Parlor," personal, independent, distributed by MGM. In 1935: collaborated on serial photography of "West Point of the Air," MGM.

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

MARSHALL, EVERETT: Actor, Slinger, Wis. Lawence, Mass.; h. 5 feet 11½ inches; aurum hair and brown eyes;
MARGARET: Publicity manager of Twickenham Film Studios, Ltd. and Twickenham Film Daily in London, England; b. Glasgow, Scotland, May 5; married. Daughter of James Grant Mitchell, art editor of Daily Mail, London, e. business college journalist who worked for the London Times and was an assistant in W. & F. Film Service in 1924; publicity manager for 20th Century-Fox when W. & F. was amalgamated with Gaumont-British Distributors resigned in 1934 to join Twickenham.


MARTIN, ANTHONY: Actor. b. San Francisco; h. 6 ft.; w. 175 lbs.; brown eyes, black hair; e. Oakland Exhibition, embankment in the theatre. In 1935: "Black Fury." First National; "A Tale of Two Cities." MGM.


MARSHALL, Herbert: Actor. b. England, May 23, 1890; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."


MARTIN, Nita: (See 1934-35 Motion Picture Almanac.)

Martral, John: (See 1934-35 Motion Picture Almanac.)


Martin, Anthony: Actor. b. San Francisco; h. 6 ft.; w. 175 lbs.; brown eyes, black hair; e. Oakland Exhibition, embankment in the theatre. In 1935: "Black Fury." First National; "A Tale of Two Cities." MGM.

Marx, Felix: Actor. In 1891; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."

Marx, Groucho: Actor. In 1891; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."

Marx, Harpo: Actor. In 1891; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."

Marx, Zeppo: Actor. In 1891; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."

Marx, Chico: Actor. In 1891; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."


Marshall, Herbert: Actor. b. England, May 23, 1890; h. 6 feet; dark brown hair, blue eyes; m. Edna Hest, actress; e. business college. Been in theatrical account; went on stage in 1911. Lost leg in war. Appeared in many stage shows. In 1935: "Brewster's Millions."


MARTIN, DUKE: (See 1936-37 Motion Picture Almanac.)

MARTIN, ELEANOR: (See 1936-37 Motion Picture Almanac.)

MARTIN, MRS. ERNEST WHITNEY: Community Better Films Work, 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 Burdock College, now Akron University; married and has three children.


MARTIN, HARRY L.: Dramatic and motion picture editor, the Commercial Appeal, Memphis, Tenn.; b. Hollands, Miss.; ov. 1903; p. Mr. and Mrs. H. L. Martin; e. Miss Hill School, Mississippi College, Columbia University, summer session: has one Rosenwald fellowship. Duties, daily, weekly journal, "Foothills" (Pikeville).


MARTIN, JOHN LEE, JR.: (See 1936-37 Motion Picture Almanac.)


MARTIN, JOSEPH HENRY: Editor, Sunday Star, Wilmington, Del. b. Wilmington, Jan. 10, 1875; p. Peter F. and Margaret (Bridgeam) M.; e. Wilmington public school; was in Delaware, Elizabeth City, N. C., Dec. 11, 1900; children, Florence Martin France, Joseph II. (K.) Martin France, Joseph III. Martin France; "The March of Time," B. Winner, Ill. 1900-03; Norfolk Virginia as reporter and circulation manager, 1933-34; charge of news department of Norfolk (Va.) Pilot, 1901-05; Wilmington Sunday Star as city editor, manager, and managing editor, 1912-1921; general manager, 1912-19; owner and operator since 1891. Clubs: Brantwood, Lebanon, Concord County, Del.


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


MARTIN, MYRON W.: City editor, Clarksburg Telegram, Clarksburg, W. Va. b. Taylorsville, Ill., Sept. 15, 1901; p. Mr. and Mrs. Frank B. Martin; e. two years in college. Fifteen years as newspaper reporter and editor.

MARTIN, PAUL: Director, b. Rausbusen, Hung., 1909; h. 5 feet 11 inches; w. 175 pounds; a. Budapest high school and in seven other cities in Hungary, studied medicine in Berlin for two years. After the war started the wholesale drug business, film cutter with Eerie Penner; co-director with Eric Chase of "Congress Dances," "Love is Line Dances," and "The Blonde Dream," With Fox and directed "Oriental Express." Also collaborated in writing screen play.


MARTIN, THOMAS J.: Auditor, Warner Bros. Pictures, Inc.; b. New York City, November 16, 1898; p. Owen and Bridget Martin; e. Fordham University (B. 1920) and New York University, post graduate in accounting; m. Lillian Schaeffer; has two children. Was with P-le Waterhouse & Company, auditors, from September to August, 1925, with Warner Bros. since September, 1925.


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

MARTINELLI TONY: Film editor. In 1936: "Yellow Cargo," GN.

MARTIN: Cameraman. In 1936: "II Grande Alceo" (The Great Call), UA.


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


MARX BROTHERS, THE: Actors. Arthur (Harp); Julius (Groucho); Leonard (Chico); Herbert (Zeppo): all born in New York City. GROUCHO: 5 feet 7½ inches; w. 155 pounds; brown hair, blue eyes. CHICO: h. 5 feet 6½ inches; w. 145 pounds; brown hair, blue eyes. HARRY: h. 5 feet 5 inches; w. 145 pounds; brown hair, brown eyes. B. March 28, 1911. ZEPPO: h. 5 feet 6½ inches; w. 140 pounds; brown hair, brown eyes. B. Feb. 25, 1901. First stage experience was in a vaudeville act with their mother and aunt and were known as "Six Musical Mascot." Later they toured as the Four Nightingales and finally as The Four Marx Brothers. The Marx Brothers are rated as one of the best guitar players in the country and also plays the harp. Harpo changed his name from playing the harp, and also plays the piano, flute and trombone. Chico plays the piano with the technique of a carillierist and an artist. Zeppo plays the saxophone, played a lead role in the picture "The Cocoanuts." "Animal Crackers," "Monkey Business," (1933), "Horsefeathers," Paramount; (1934), "Duck Soup," Paramount. In 1936: Chico and Harpo appeared in "A Night at the Opera," MGM. In 1937: Groucho collaborated on screen play "The King and the Chorus Girl," WB.

MARX, JOSEPH J.: Sales Promotion Manager, b. Alexandria, Ohio, November 20, 1899. Is vice-president and general sales advertising promotion manager of Solo Mfg. Co., makers of plastic rubber goods. For nine months in 1919 was Paramount salesman, covering Kentucky under W. C. Platinum, branch manager of Paramount Film Flark Flamming Advertising Agency from 1922 to 1931.


MASON, BERNICE: Writer. In 1936: wrote story which was the basis of "Under Your Spell," 24th Century-Fox.


MASON, DEAN: (See 1936-37 Motion Picture Almanac.)


MASON, HADDON: (See 1936-37 Motion Picture Almanac.)


MASON, HOMER: (See 1936-37 Motion Picture Almanac.)


MASON, LESLEY: (See 1936-37 Motion Picture Almanac.)


MATHESON, ISA: (See 1936-37 Motion Picture Almanac.)


MATHEW, VITTORIO: Sales manager, MGM, Italy; b. Aquila, Italy, June 11, 1908; p. Catholic; attended St. Blaise Matteo; e. Doctor of Commercial Science; married. Was salesman of farming implements and machinery, exhibitor-owner of small theatre circuit in Rome and Province (of Aquila). 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, 1917; e. high school, Webster, S. D., and degree, University of Minnesota, Minneapolis, 1930; has three children. Practiced law two years; in banking nine years; operating theatre since 1937; in connection with theatre business. Entered exhibition in Kennewick, Wash., 1941, operating for 12 years. Moved to McMinnville, Oregon, 1926, operating there ever since. In theatre business a little over 23 years.


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. Owosso, Michigan, Aug. 23, 1897; married; e. University of Minnesota, 1918-21, B.S., in chemistry, 1926, and MS. In 1921, research chemist, Eastman Kodak Company, 1925-27; technical editor since 1925, Fellow, Society of Motion Picture Engineers, Fellow, Royal Photographic Society, London; Member, American Chemical Society; Member, Photographic Society of America; Editor, International Encyclopedia, Fellow, Royal Photographic Society, London; Member, American Chemical Society; Member, Photographic Society of America; Editor, International Encyclopedia.

MATTHEWS, GUY: Exhibitor. Member, Allied Theatres of Oregon. His theatre is the Granada.


MATZNER, CHARLES: Budapest branch manager, Fox Films, b. Nazyszombat, Hungary, June 13, 1905; p. commercial high school, was in the French Army 1917, 1919, exhibitor in Nazyszombat, 1925-1924, manager of Tritelok Film Company, Breatilok, Czechoslovakia, 1924, Fox, student, Berlin; in 1925, Fox branch manager, Vienna, and since that time branch manager, Fox, Budapest.


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

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


MAURER, RAYMOND: (See 1936-37 Almanac.)


MAURUS, GERDA: (See 1936-37 Motion Picture Almanac.)

MAUERT, FREDERICK W.: Exhibitor, b. Albany, N. Y., 45 years ago. Entered exhibition in 1913 when he and partner bought Park theatre in Glens Falls. Eleven years later became associated in a building housing the "World-In-Motion," second floor theatre, remodeled it and called hl. Kialto. Retired from Kialto in 1925 and took over building of old Presbyterian Church and made it into State theatre, As founder, Elk and Mason. A.M.

MAURH, KATHARINE: Actress. b. San Angelo, Texas, 22 years ago. Began with Florence Ziegfeld, in 1932, appearing in "Rose Boat." Made its coming in Earl Carroll's "Vanities." Became an advertising model. Her face and figure have graced Wrigley rum ads and billboards in all parts of the country, and as "Wrigley Girl" she was engaged by Samuel Goldwyn for "Roman Scandal," next in "Moulin Rouge," "Fashions of 1934," and "Wonder Bar."


MAXUDIAN, MAX: (See 1936-37 Motion Picture Almanac.)

MAXWELL, ALVA G.: (See 1936-37 Motion Picture Almanac.)


MAXWELL, JOHN: Chairman and Managing Director, Associated British Cinematograph Films, Ltd., controlling and owning Associated British Cinematograph Films, Ltd. Pathé Pictures, Ltd., Wardour Films, Ltd. Born in Scotland. Formerly a solicitor in Glasgow, entered the world of motion pictures in 1917 as an exhibitor. Became a member of the Film Producers' Association in 1919. In 1926, one of the two largest studios in the United Kingdom, which he has with Wardour Films and Ass. British Cinematograph Films, Ltd., National Exhibitors, a member of that company made it one of the foremost concerns in the world. When he turned to production, became leading light in the British screen. Member of the British Film Council andicot for 10 years, member of the executive committee of the International Film Federation. Chairman and managing director, A.B.C., and president, A.B.C. Film Distributors, Ltd. (The Picture of London, 1934, of Cinemotograph Photographers Society of Great Britain.

MAY, ADA: (See 1936-37 Motion Picture Almanac.)


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


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

MAYES, LOUIS B.: Vice-president in charge of production, Metro-Goldwyn-Mayer Pictures, Culver City, Cal.; b. Europe, July 4, 1885; m. Sarah Meltzer and Jacob Mayer, non-professional; e. public schools, New York, New Brunswick; m. Margaret Shoneberg. His first theatrical venture was the establishment of a small theatre in Harlem. In Harlem. The majority of his efforts were concentrated on film production, but he renovated it and reopened it with "Life of the..."
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 live 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 60 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; p. 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, 1905. Was graduated from Virginia Military Institute; married non-professional; b. 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 15 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
a picture. His first role was in "Janice Meredith." He was stuntman in "Dough Boys" (1929) MGM; in "The Old Man and the Sea" (1926) Yankee City. In 1923 he appeared in "The Black Cat"; in 1921 he had a part in "Fighting Men" (1922) Paramount. He was also associated with McLean, Lawler, and others. Appeared in "Dough Boys" (1929) MGM; "The Last Rites," Universal. In 1926: "Magnificent Obsession." Universal; "Desert Gold." Hollywood Boulevard. Paramount.


MAZZA, SAMUEL: Rio manager. MGM. b. in Cairo, Egypt, on Dec. 15, 1888. Before entering picture industry was hotel manager. French teacher and traveling salesman. Clerk, accountant, and now Rio manager for MGM.


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


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

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


MC AVOY, MAY: (See 1936-37 Motion Picture Almanac.)

MC BAN, MICKEY: (See 1936-37 Motion Picture Almanac.)

MC BRIDE, CARL: Director. b. Sioux City, Iowa, 1904; e. Sioux City public and high schools. On screen in Charles and Dan Frohman companies. Made Academy Award-winning "Go For Broke" for ten years as member of McBride and Cavanagh. Real estate business, Paul Beach, Fla., for four years. Produced presentations in motion picture industry, became assistant to Larry Cebelik, dance director for Warner Brothers. Directed Vitaphone Varieties. Free-lance.

MC BRIDE, DOMINIC: (See 1936-37 Motion Picture Almanac.)

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


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

MCCALLON, HOMER: Director of publicity, Loew's States, 1919-22; b. Rome, Sept. 28, 1914; e city schools and University of Tennessee, Knoxville. Before entering films did outdoor advertising, individually and with Chero-Cole and Orange Crush. Was assistant manager, Marvin Wise's Empire Theatre, Birmingham. Poster artist for other theatres there. Assistant to Adolph Gortawonsky in Atlanta, Ga. Present post for last ten years.


MCCARTHY, B. J.: Branch manager. Started with RKO as salesman on March 1, 1929, and on April 1, 1932, became branch manager, Des Moines, transferred to St. Louis, Aug. 1935.


MCCARTHY, EARL: (See 1936-37 Motion Picture Almanac.)


MCCARTHY, J. J.: Died February 25, 1937. (See 1936-37 Motion Picture Almanac.)


MCCARTHY, LEO J.: 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 embracing Southern Illinois; in 1932 was transferred to Kansas City as district manager of the Fox Midwest circuit. In 1936 was assistant to Elmer C. Rudden, president and general manager, Fox Midwest Theatre.


MCCAULAND, A. H.: Associated with receivership department, Irving Trust Co. Appointed in January, 1934, by Irving Trust Company as receiver's representative in RKO.


MCCLINTIC, GUTHRIE: Director, producer, actor, b. Seattle, Wash., 1904; m. public schools of Seattle, University of Washington. Representing the School of Dramatic Arts in New York; m. Katharine Cornell, stage actress, h. 5 feet 10 inches, fair hair, blue eyes, Spanish old furniture and stamps. First on the stage in 1915 with Grace George in repertory; stage manager and later casting director, also a nightclub act. "The A. A. Milne's "The Dover Road”; had directed "The
MC CORMICK, MARY: (See 1936-37 Motion Picture Almanac.)

MC CORMICK, ELLA MAE HAWTHORNE (Mrs. Frank Deolen): Motion picture editor. Detroit Free Press, Detroit, Mich.; b. London, Sept. 22, 1885; 5 feet 6 inches; brown hair and blue eyes; w. 225 pounds; p. Elizabeth Mary Groves and William Henry Hawthorne; e. Private and public schools, high school, business school; widow and has one son. All branches of newspaper work, dramatic, music and motion picture critic on Detroit News, Detroit Times, etc. For two years assistant manager and publicity director of Detroit Symphony Orchestra.


MC CORMICK, JOHN: Talent representative, producer. b. Kansas City, Mo., Aug. 17, 1893; 6 feet 1 inch; brown hair and blue eyes; w. 225 pounds; p. Anne Fliten and James McCormick, non-professionals; e. Broadway high school, Seattle, Wash., and the University of Washington; d. as usher in a Seattle theatre; at leaving college he became treasurer of the San Francisco theatre in San Francisco. Realizing the coming popularity of motion picture shows, he entered this branch of the show business in 1917 and "made" the films now called "Hollywood." In 1925 he consolidated the using of his "Punished Romance," for Pacific Northwest territory, and explored and occupied stations in that territory. Then became affiliated with Sol lessener, 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 as ensign in the Navy, he became publicity director of the newly organized First National Exhibitors Circuit; was 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 returned as general manager and directed the entertainment department, producing Colleen Moore pictures for First National release. Joined Joyce-Selznick Agency, Hollywood, 1935. Opened offices of the McCormick firm in 1935 and in 1935 consolidated with A & S Lyons, Inc. under name of Lyons, McCormick and Lyons.


KEY TO ABBREVIATIONS

b. = birth  m. = married
div. = divorce  p. = parents
a. = education  proc. = professional
h. = height  r.n. = real name
hy. = hobby  w. = weight


MC COY, FRANCES: (See 1936-37 Motion Picture Almanac.)


MC COY, HOWARD W.: Division manager, Saenger Theatres, New Orleans, La.; b. Salt Lake City, Utah, Jan. 7, 1905; p. 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 Morosco; stock company manager, Fredkin and Ruben; theatre manager, Orpheum Circuit. Supervising 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 CRACKEN, HAROLD: (See 1936-37 Motion Picture Almanac.)

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


MC DONEL, M. E.: Represents producers and distributors. Representing a galaxy of film producers, the Motion Picture Census, Richmond, Va. Address: 312 State Office Bldg., Richmond.


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


MC DONOUGH, J. R.: Vice-president of RKO Radio Pictures. Was associated with this company and its predecessor as a writer. He is also the Executive Vice-president. Radio Corporation of America: General Manager, RKO; President, Keith Albee Orpheum Theatres Corporation; President, RKO Radio Pictures. In 1935 resigned presidency of RKO Radio Picture, becoming a vice-president.


MCGUINE, ANNE TUCKER: Actress. In 1937: "Sailor on Horseback." O'Brien, 


MCGUINE, JOSEPH E.: Director of a number of productions. Has toured extensively last four years.

MCGUINE, KATHRYN: (See 1936-37 Motion Picture Almanac.)

MCGUINE, MICKEY: See Mickey Rooney.

MCGUINE, P. A.: Director of advertising and publicity, International Projector Corporation. b. New York City. Has been in motion picture industry for 22 years, 15 with present company as advertising manager.


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


MCINTOSH, BURR: (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; p. Newin W. and Susannah Stella Brinkhoff McKay; e. Yale University and Fordham Law School; m. Elizabeth Margaret Flannery; has one daughter. Was first lieutenant in United States Air Service; foreign service in France and Italy; was admitted to the Bar in 1921.


MCKENDRICK, W. W.: Branch manager, Salt Lake City, Utah, Grand National Films, Inc.; b. Ogden, Utah, Dec. 9, 1908; p. Mr. and Mrs. W. M. McKendrick; e. Ogden, Utah; with oil company, 1925; with RKO Distributing Corporation, 1925-1933, as poster clerk, shipper, booker. With Columbia Pictures Corporation. 1933, as checker. Distinctive Screen Attractions, Inc., since 1931, which was taken over by Grand National in August, 1936.

MCENZIE, MAURICE: Executive assistant to president, Motion Picture Producers and Distributors of America, Inc.; p. W. E. and Emma C.; e. grade schools. Official court stenographer, Lake county court, Crown Point; Indiana; with Canadian Oil Company, 1927-1930, as owner clerk. Haya was elected chairman of the Republican National Committee, joining him in early 1938.


MCKINNELL, NORMAN: (See 1935-36 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; by dancing. Appeared in "Half a Holiday," "Reckless," in 1935: "The Children of the River," United Artists; "Reckless," MCM.


MC LALLEN, JACOB: (See 1936-37 Motion Picture Almanac.

MC LALLEN, SARAH: (See 1936-37 Motion Picture Almanac.


MC LARNIN, ED. M.: (See 1936-37 Motion Picture Almanac.

MC LAUGHLIN, GIBB: Actor. r. George Gibb McLaughlin, b. Sunderland, England, July 19, 1884; h. 5 ft. 10 in. in., 170 lbs.; m. Isobel McLaughlin and Isobel McLaughlin; e. Sunderland and Edinburgh. On legitimate stage from 1911 till about 1925; after appearing in films for one year, first time 1925, alternated stage
Edward
Everett
Horton

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

MANAGEMENT
MacQUARRIE AGENCY
McP—Mob

sales; 1930 to 1932 assistant manager with National Screen Service, Chicago. Was made division manager in 1932.

MCFAIL, ADDIE: (See 1936-37 Motion Picture Almanac.)


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


MCEWEN, JOHN J.: Editor, The Evening News, Wilkes-Barre, Pa.; b. Hanover Township, Pa., 1902. Contribu-
Barre Record, the Sunday Independent, the Sunday Telegraph in Wilkes-Barre.

MCEVOY, PAUL: Actor. b. Boston, Mass.; h. 6 feet; w. 185 pounds; brown hair, blue eyes; composed on Coast, bx. baseball. Joined a small stock company in the midwest, and in Milwaukee, Green Bay and Mar-
quette. Was film salesman and distributor for FBO and Columbia. In 1933 appeared in the picture "The Cold Shoulder." Signed for Film contract, February, 1934; Home address: 23 Robinson St., Dor-


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b. — birth m. — married
div. — divorced p. — parents
e. — education prof. — professional
h. — height r.n. — real name
hy. — hobby w. — weight

TH 1937-38 MOTION PICTURE ALMANAC

624
Med-Mei

THE 1937-38 MOTION PICTURE ALMANAC

625
University. In theatre business for 21 years. With Meloy Bros., Inc., manufacturers of photo enlargements, custom-built frames, box offices, etc., for theatrical trade.

MELIOD, PAUL H.: Exhibitor. Strand and Alhambra Theatres, New York City; b. Shubert Bros., Inc., Feb. 3, 1895; married; p. Mr. and Mrs. W. C. Meloy; e. Inc.; in theatre business one year. With Meloy Bros., Inc., manufacturers of photo enlargements, custom-built frames, box offices, etc., for theatrical trade.


MELTON, JAMES: Actor; b. Jan. 2, 1894, in Moultrie, Ga.; University of Georgia, Vanderbilt University; h. 6 ft. 2 inches; w. 158 pounds; brown hair, brown eyes; m. Marjorie Louise McClure. Started career under stage name; \"Sing Me a Love Song.\" \"Melody for Two,\" WB.

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

MENDELSSOHN, FELIX: Branch Manager. Married Edith (Schele) Feinberg. In 1911 was branch manager for World Film at Cincinnati, Ohio, and later went to New York for the Columbia branch. In 1917 was branch manager for Metro at Detroit, Mich., and later went to Chicago and was branch manager there for Fox. In 1929 he opened a branch office in Canada. In 1930 returned to Chicago and opened a branch office there. In 1934 he opened a branch office in Montreal, Canada, and later went to New York to open a branch there. In 1935 he opened a branch office in Toronto, Canada. In 1936 he opened a branch office in Vancouver, B.C. He is married and has two children.

MENDENHALL, A. (Ted): Branch manager, Paramount, Oakland, Calif. Married Betty Reeves, 1928. He was a high school graduate. Married Salem, Lizzie and Meyers Tobacco Company and Wilson Chemical Company. Operated and owned theatres in Kansas City, Racine, Wisc., Oskaloosa, Iowa. Affiliated with operation of theatres in Albina and Stuart, Iowa. John Reinhardt, the managing director, Des Moines, 1920; branch manager, Sioux Falls, 1925; branch manager, Omaha, since 1926.

MENDES, THOMAS: Director; b. Berlin, Germany, May 14, 1884. 5 feet 7 inches; brown hair and blue eyes; w. 140 pounds. Received his stage training with Max Reinhardt, Berlin Deutcher theatre, and Burg theatre, Vienna; stage experience with Max Reinhardt to the Deutcher theatre in Berlin; theatre 1 D Koenigkrieterstrasse, and Burg theatre, Vienna; joined Reinhardt on leaving high school in Berlin. Played role of \"Hamlit.\" He entered motion pictures in Germany for UPA after leaving the stage; directed pictures in Berlin where Robert T. Kane saw him and brought him to the United States to direct pictures for United Artists under the name of \"Hamlit.\" He was \"Inspector of Tempers\" for First National. His next was \"Conroy\" for First National; then \"A Night of Mystery\" and \"Mysteries of the East\" for Fox. He directed \"Lights of Fenthers\" in 1929, later \"Dangerous Curves,\" \"Illusion,\" \"Marriage of Louis,\" \"Ladies Man,\" \"Paramount on Parade,\" \"Strangers in Love,\" \"Luxury Liner,\" Paramount; \"Paramount on Parade, Deferred,\" MGM in 1934; Power, \"Jew Sus.,\" GB. In 1935: \"The Man Who Could Work Miracles,\" London Films. In 1937: \"Moonlight Sonata,\" UA.

MENDOZA, DAVID: Musical Director. Brooklyn Vitaphone Studio, Warner Bros.-First National Pictures, Burbank, Calif., b. New York City, March 13, 1894; p. David and Wilhelmina; c. pupil at the Institute of Musical Art, New York City; violin with Franz Kreisler and Percy Grachens and Rubin Goldenberg, also preparatory school; m. Dorothea Schimpf; has two sons. For two years was first violinist with the Russian Symphony, for three years with the New York Symphony, orchestra conductor for the past twelve years. Two years ago appeared on stage with the New York Philharmonic as guest conductor. Nine years musical director of the Capitol theatre New York. Conducted and produced productions as \"The Big Parade,\" \"Ben-Hur,\" \"The Merry Widow,\" \"The Shadow of the Rose,\" \"Dancing Daughters,\" \"Don Juan,\" (first Vitaphone production). Did commercial broadcasting for a year and a half, on such radio hours as \"Pax,\" Maxwell House Coffee, Paramount, Eastman Kodak, Quaker State Green and White. Was associated with Rossy's Gang and Major Beavers' Family of radio directors. Active in radio broadcasting since its inception.

MENJU, ADOLPHE: Actor; r. a. Adolphe Jean Menjou; b. Pittsburgh, Pa., February 18, 1893; b. feet 5 inches; dark brown hair and dark blue eyes; h. 171 pounds; w. 154 pounds; blue eyes and light brown hair; h. 171 pounds; w. 154 pounds. Professional; c. Culver Military Academy (Indiana) and Cornell University (New York). For two years was acting in college theatricals, vaudeville and on the New York stage: div. Kathryn Carr, professional; m. Veree Teasdale, actress; by. doc. breeding (sexlamb and Scotties). He spent two years on the stage and in vaudeville. On the screen he has appeared in such pictures as \"The Sheik,\" \"Three Musketeers,\" \"A Woman of Paris,\" \"The Marriage Circle,\" \"The Grand Duke and the Little Woman,\" \"Serenada,\" \"The Amazons,\" \"The Valentine Girl,\" \"The Kiss,\" \"Ten Months,\" \"Service for Ladies,\" \"His Private Life,\" \"The Tiger Lady,\" \"Morals Preferred,\" \"The King on Main Street,\" \"Are Parents People?\" \"Gentlemen of Paris,\" \"Fashions in Love\" (1925), \"The Social Celebrity,\" \"Blonde or Brunette,\" and \"A Gentleman of Paris,\" \"Fashions in Love,\" (1929), Paramount; (1930-33), \"Forbidden.\" Columbia; (1930-33), \"Friends and Lovers,\" Radio; \"Two White Arms,\" and \"Night of Shame.\" He was the \\


MENTASCI, ANGEL: Managing director, Sono Film Argentina; b. Lugano, Switzerland, May 24, 1877; e. high school graduate; married; director, Sono Film distribute in interior. In 1935 formed Argen-


MENZIES, WILLIAM CAMERON: Art Director at an! director, b. New Haven, Conn., July 29, 1896; h. 5 ft. 8 inches; w. 145 pounds; May 29, 1896; e. Scotland, New Haven, Yale; and Menzies Art League in New York; m. non-professional; h. painting and hiking. Started career for a year in the art department of the Famous Players; then went to the New York studio of Famous and then was sent to the London studio for two years. Then went to the Famous Players; then went to the Mayfair; went to Hollywood and did the art department of two pictures at the first National studio; after that he went to blank art for pictures and directed the art work for \"The Thief of Bagdad,\" \"Alfred Hitchcock,\" \"The Abduction of the King,\" with United Artists. In 1932; directed \"Chanda, the Magician,\" \"Almost Married.\" Fox. In 1933, technical director, \"The King of Paris;\" in 1934; \"The Lonesome Yeme- \\


MERGER, BERYL: Actress. Spanishville, Spain, 1891; e. Guernsey College. Played child role in films in London and also appeared in New York

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w. - weight

MERCER, JANE: (See 1935-37 Motion Picture Almanac.)


MEREDITH, LU ANNE: (See 1936-37 Motion Picture Almanac.)


MEREFIELD, BERNARD: Actor. In 1936, "His Lordship," CB.

MERIVALE, BERNARD: Writer. In 1936; collaborated on story "Doomed Cargo," GB.

MERIVALE, PHILIP: Actor. b. Rehoboth, Manchepria, India; h. 5 feet 11 inches; 147 pounds; brown-greyins, brown eyes; various English preparatory schools and finished education at St. Edwards School, Oxford. He has worked with children: by摩托车。Stage experience in "Death Takes a Holiday," Century-Fox. "My Way," "Follyman" and many others. Motion picture experience is confined to a few silents made in London and New York. In 1932 signed a Fox contract. In 1934 played "Enoch," in "Seven Spool" (1934) and "Valley Forge" (1935). In 1935: "Give Us This Night," Paramount. On New York stage in "Call It a Day."


MERKLY, JOHN: (See 1935-37 Motion Picture Almanac.)

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


MERLO, TONY: (See 1936-37 Motion Picture Almanac.)


MERRIAM, CHARLOTTE: (See 1936-37 Motion Picture Almanac.)

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


MERRILL, ANN: Actress. In 1935, "They Met In a Taxi," Columbia.


METZGER, CHARLES ROBERT: Member, Production Code Administration, 5404 Hollywood Blvd., Hollywood, Cal., 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; Indiana University Law School; attending attorney and deputy prosecuting attorney, Marion County, 1916-17; World War I, Air Service, Artillery, 1918; was acting captain, general advocate, governor’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 Frankfort, Ind. He was affiliated with Associated Theatrical Guilds 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 governors United States (national) Indiana; member, The Indianapolis, Indiana and American Bar Associations, American Economic Association, American Sociological Association, American Statistical Association, Academy of Political and Social Science, American Legion, 40 and 8 Society. Assistant author with L. Meyer and A. W. Edie of “State Income Taxation” (1921). Formerly a lecturer in dental jurisprudence, Indiana University School of Dentistry. Author, “The Legal Department of the department of economics and sociology, Indiana University, Indianapolis branch.”

METZGER, LOU B.: Operating New Sprechels, Cabribo and Broadway theaters in San Diego and the Uptown, Pasadena, Cal., Kansas City, Mo., Jan. 19, 1935. When he undertook his first job in a film exchange, that of his uncle, in Portland, Ore., as an inkener when the organization handled Laemmle Film Service. He soon was graduated into the sales end of the 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 brigade 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 Stace Women’s War Relief put on by Universal. He attains exceptionally fine conception and execution of the complete sale contract. At the end of 1925 he was made sales manager for the Western division. The success of his division in completing long-term contracts with Balaban and Katz and other circuit landlords, has secured him a position as manager in charge of distribution throughout Western United States and Canada. When E. H. Goldstein resigned in October, 1928, Metzger was chosen to fill his position as division manager. Next year he was special foreign representative of Columbia, and early in 1931 became Columbia’s sales manager, resigning in 1932. Early in 1934 he was half owner of United States sales agent for British International Pictures Corporation while retaining full interest in his Sprechels, Cabribo and Broadway Theaters.

METZGER, RUTH: (See 1932-37 Motion Picture Almanac.)


MEUER, LUCY: Motion picture editor, Catholic Daily Tribune, Dubuque, Iowa; B. Dubuque, Iowa, July 21, 1908; p. Mr. and Mrs. M. J. Meuer; has college education. Uses National Council Legion of Decency listings, exclusively.

MEWES, ANNE: (See 1936-37 Motion Picture Almanac.)

MEWHINNEY, H.: Critic, The Houston Post, Houston, Texas, since 1933, 53 years old.

MEYDAM, WILHELM: Member of board of directors of UFA Film A. G.; b. Magdeburg, Germany, Jan. 27, 1891; e. Royal landschule, Pforz., Germany; in the service of the army for 5 years, and was second officer. 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, 1929. In charge of film distribution and film exchange in foreign countries of UFA Company.


MEYER, ELIZABETH: Writer, Selznick International, b. Newark, N. J., Feb. 5, 1913; e. Yeshiva University, Munich, Germany. Worked for Alexander Korda at London Films, then to Selznick.

MEYER, FRANK: Assistant Secretary and General Purchasing Agent, Paramount Pictures, Inc., B. M. Louis. Entered banking business in 1938, and in 1948 he became connected with Cameraphone Company in Denver (his present position, assistant to the Western manager and sales manager of the company), one of the first talking picture companies which numbered 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 Exchange Company, later being sent to New York to open branch office for that company; among his clients was Adolph Zukor, who booked film from the Western exchange for his Comedy Theatre. Through business dealings Meyer and Zukor came to know and like each other, with the result that in 1918, when Zukor decided to organize, Meyer was taken into the new company. He has served in many capacities with Zukor and is now purchasing agent in addition to his secretarial duties.

MEYER, FRED S.: Executive, Universal. b. Germany; e. College of Commerce, Grand Theatre, Chicago. 1929 Started as salesman with Laemmle, later Universal, in 1910, and has been in Universal ever since, except period in St. Louis. Now in charge of purchasing for Universal in Milwaukee and Minneapolis offices; general manager Universal’s Kansas City and Milwaukee theatrical divisions. 1919-26 manager of Universal’s Manhattan Theatre and operated Alhambra Theatre, Milwaukee, 1923-34, active in exhibitor organization affairs since 1926; headed Midwest Motion Picture Exchange Corporation, 1920-34; for years director and member executive committee MPAA; chairman of committee on public relations; for two years national secretary MPAA and active at code hearings in Washington. To Universal in 1934; general manager Universal studio 1935 until sale of company in 1938.


MEYER, HENRY D.: Production Executive, b. San Francisco, Calif.; e. antique furniture. Secretary-Treasurer with James Cruse, Inc.

MEYER, H. Y.: (See 1936-37 Motion Picture Almanac.)

MEYER, JOHANNES: (See 1936-37 Almanac.)

MEYER, JR., JOE: News and Sunday editor, Tulsa Tribune, Tulsa, Oklahoma; b. Bunn, Texas, Sept. 6, 1906; p. Joe and Anna Meyer; e. high school; Former editor of Bunn, Texas, News. Currently assistant editor, Pocel Register; editor and publisher, Nor- mans Daily Transcript, Norman, Oklahoma; news editor, Pocel City News, Oklahoma.


MEYER, SIDNEY: Exhibitor, Wometco Theatres, Inc., No. 3 N.W. 3rd Street, Miami, Fla.; b. Omaha, Neb., December 24, 1894; married; p. Mr. and Mrs. Meritt Meyer; e. Omaha public schools and University of Nebraska. Connected with motion picture industry exclusive of hard-leave school in 1912. Started with General Film Co., Omaha branch, as shipping clerk, 1918, for one year; then with Wulf Bros. Film Co. Omaha branch as an assistant, 1914-15; Fox Film Corp., Omaha branch, as salesman, 1916-17; then branch manager, Fox Film Corp., Omaha branch, 1918-22; inclusive; branch manager, Fox Film Corp., Chicago branch, 1923; general sales manager; Fox Film Corp., for United States and Canada, 1924; general manager and part owner of Wometco Theatres, Inc., Miami, Fla., 1925-37. Inclusive, Wometco Theatres now comprise the following: Capitol, Tower, Biltmore, Grove, Mayfair, Rosetta, State, Ritas, Lyric and Harlem in Miami and Lithia, Victor, Texas, and Miami Beach, and Grand Theatre in West Palm Beach.

MEYER, STEALY: In 1935: original idea, "Fighting Youth," "Universal.


MEYER, VICTOR: Manager, Singer New Orleans Corporation; b. New Orleans, La., Nov. 28, 1890; e. high school; married. In industry 24 years. Then came earliest at Tulane Theatre. In box office for Klaw and Erlanger, also for Shubert. Treasurer of old French Opera House here for 16 years. In 1922 became manager of the New Orleans Theatre, with his brother, Max Meyer. In 1936, went to Cleveland where he associated himself with Mark-Harris in operation of several picture and vaudeville houses. During his residence in Cleveland, went to Buffalo in 1916 to Mark-Brock. Became interested in the Academy and Regent and was active in setting up offices for the Motion Picture Exports in the Regent and treasurer of Grenor Corporation. In motion picture industry 28 years.

MEYERS, BUD: Sound engineer. In 1936: "Hats Off," ON.

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

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


MEYN, FRED: Manager and owner of Pershing Theatre, 2171 Strong Avenue, Kansas City, Kan.; b. Kansas City, Mo., Oct. 28, 1891; e. grade school; married. Started as doorman in 1906; operator in 1908. Former clerk for General Film Company. Shipping clerk for Pathe Film Company; booker for Pathe Film Company. In 1917 started in theatre business for himself. Pershing theatre was built in 1921. Member of Independent Theatre Owners.


MICHAEL, JULES H.: Exhibitor. Was president of Metro of New Orleans Corporation for more than 10 years. b. New York; married. In 1906 started at Comique theatre, Scollay Square, Boston, doing 18 shows. Was president of Independent Theatre Owners for late Mitchell Mark, who, at that time, operated what was probably the first picture show in the theatre world. With his brother, Michael, in 1918, went to Cleveland where he associated himself with Mark-Harris in operation of several picture and vaudeville houses. Disposing of their interests here, he went to Buffalo in 1916 to Mark-Brock. Became interested in the Academy and Regent and was active in setting up offices for the Motion Picture Exporters in the Regent and treasurer of Grenor Corporation. In motion picture industry 28 years.

MICHAELS, KARIN: Actress. In 1936: wrote play which was basis of "Star for a Night," 20th-Cent. Fox.

MICHAELS, DAN: (See 1936-37 Motion Picture Almanac.)

MICHALOVE, DAN: Home Office Executive, b. Ash- ville, N. C., 1906; e. high school; married; served music business; b. general manager for Southern Enterprises. Subse- quently came to New York as general manager, Universal Chain Theatres. Several years later joined Warner Bros., in like capacity, relinquishing that post to Joseph Bern- hard, and becoming executive assistant to Albert Warner. In March 1933, resigned from Warners to assume opera- tion of of Public Enterprises, Inc., bankrupt company operating 525 theatres in the South. Left Publicly Enterprises September 14, 1933, and started with Fox Film Corporation, September 16, as assistant to the President, Sidney R. Kent.

MICHALSON, HARRY J.: Short subject sales man. aker, RKO Distributing Corp., Radio City, N.Y. o. Pittsburgh, Pa., Aug. 28, 1898; m. Max and Rose; e. high school. Left school to go to work for Westminster Life Co. for three years, of which half time was spent with Universal at Pittsburgh branch. After 5 years ac- cepted a position with Robertson-Cole, remaining there through its various consolidations after 1922. In October, 1924, sent to Cincinnati as branch manager; called to Radio Pictures home office in March, 1931, and was appointed eastern division manager. After consolidation of RKO and Pathé; 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. After consolidation of RKO and Pathé; 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. After consolidation of RKO and Pathé; 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. After consolidation of RKO and Pathé; 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. After consolidation of RKO and Pathé; 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. After consolidation of RKO and Pathé; made central district manager with office in Cincinnati. In January, 1932, was appointed to Pitts-


MILLER, JACK: Exhibitor. Had first taste of amusement business in penny arcade in Buffalo and later at Pan American Exposition. From 1938 to 1915 business agent and operators union. Opened his first theatre, Piasaue, in 1911, expanding to six houses in and around Chicago. In 1924 was elected president of Chicago Exhibitors Association, which post he retained in 1936. Association numbers 18 independent theatres and a half-dozen of 15 circuits being B. & K. Chairman of labor board of M.F.T.O.A. and also a member of executive council. Operates theatre partnership as Simanasy and Miller.

MILLER, JOSEPH: Branch manager, New York City, March 8, 1892; p. father; e. public school 188, Manhattan. Active in Broadway, Va. sales and service and traffic, and hotel concerns. Started in 1915 with Universal Pictures, then with industrial advertising film department, then to sales department. Left Universal in 1929 to join Benen Pictures and Tiffany Productions, Inc. June, 1935, joined Columbia Pictures. Branch manager, Buffalo, N. Y.

MILLER, LEROY: Branch manager. Universal, Omaha, S. Dak., Minneapolis, Minn., and St. Paul; e. completed education in St. John's University, Collegeville, Minn., after finishing primary grades. With Minneapolis daily newspapers. Started in Minneapolis with Fox, 1918. Worked through positions of booker, bookeeper, assistant manager and salesman in Fox theatres 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 2½ years with that company. Returned to Fox, April, 1932, and was appointed Omaha branch manager in June, 1931. Joined Universal with March, 1923. Was appointed Omaha branch manager, July, 1936.

MILLER, LUCILLE: (See 1936-37 Motion Picture Almanac.)


MILLER, MARYLIND: Died, April 7, 1936. (See 1935-36 Motion Picture Almanac.)


MILLER, RUBY: (See 1936-37 Motion Picture Almanac.)

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

MILLER, VIRGIL E.: b. Coffee, Ill., December 29, 1897; and gelding, Chestnut, 1918, B.S., electrical engineering, Kansas State. Was electrical engineer. Started electrical department at University of Wisconsin; later in charge of engineering at Universal. Cameraman for 15 years. In charge of Paramount cameramen for 11 years. Chairman of Silent Camera Committee of Academy; member Progress Committee of SMPTE and ASC. Also member International Committee of Film Electricians. Special effects, "Little Lord Fauntleroy," "The Garden of Allah," "Drift Fence," Paramount; Head of Seitzknecht Camera Department at RKO. Married first Florence; second Stanley; third Columbia; "Charlie Chan at the Olympics," and special work on "The Slave Ship," 20th-Cent.-Fox.

MILLER, WALTER: Actor. b. Dayton, Ohio, March 9, 1893; b. 5 feet 11 inches; brown hair and eyes; w. 178 pounds; p. Isabell Corwin and George E. Miller; e. Manual Training high school, Brooklyn, N. Y.; m. Eileen Schofield, dancer; by, golf, swimming and books. Travelled with the Zoe and Stanley stock companies; the Hall stock of Jersey City; the Lyceum stock of Brooklyn, N. Y.; and the Lyceum stock of Troy, N. Y., and appeared in five vaudeville acts. Also had juvenile leads and characters in stock and light comedy in vaudeville as well as hotels. Screen experience with the old Biograph Company under D. W. Griffith and in the "Mothering Heart" with the Reliance company in Metro's "Miss Robinson Crusoe;" in Fox's "The Marble Heart;" with Universal; and in Pathe's "Green Archer" and 11 other serials; also appeared in Robertson-Cole's "The Stealers."


MILLIKEN, CARL E.: Secretary, Motion Picture Producers and Distributors of America, Inc.; b. Pittsfield, Main, July 13, 1877; p. Charles A. and Ellen Knowlton Milliken; e. A. B., Bates, 1897; Harvard, 1899; L.L. D., Bates, 1917; Phi; 1913: University of Maine, 1893; m. Emma Vivian Chase July 24, 1900; two children, seven daughters and one son; on September 28, 1931 married Minnie B. Franklin. Began 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 two years had authorized a million dollar war loan. After completing his term of office in 1921, he became a member of the New England Railroad Committee Investigating the effect of mergers on New England business. Three years later he was made Commissioner of the President's Commission of the Northern Baptists Committee from 1924 to 1926. For twelve years he was on the International Committee of YMCA, also a member of the Young Men's Christian Association of America. Appointed secretary of the YMCA, January 1, 1926. In 1934 was one of the official

In 1930: "The Man from Nowhere;" in 1931: "Man of Iron;" Warner Bros. "Outrage," "College Scandal" (1935); Paramount; "Storm at Daybreak," "The Garden Murder Case" (1930); "Test Pilot" (1936); MGM.


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

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

MILLARD, JOHN D. (See 1936-37 Motion Picture Almanac)

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

MILLS, JAMESTOWN: (See 1936-37 Motion Picture Almanac)

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

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

MILLMEN, INC.: (See 1936-37 Motion Picture Almanac)

MILLS, S: (See 1936-37 Motion Picture Almanac)

MILLS, A. B.: (See 1936-37 Motion Picture Almanac)

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

MILLS, JIM: (See 1936-37 Motion Picture Almanac)

MILLS, M. V.: (See 1936-37 Motion Picture Almanac)

MILLS, J. W.: (See 1936-37 Motion Picture Almanac)

MILLMAN, R.: (See 1936-37 Motion Picture Almanac)

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

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

MILNER, PETER: (See 1936-37 Motion Picture Almanac)

MILNER, J. W.: (See 1936-37 Motion Picture Almanac)

MILNER, VICTOR: (See 1936-37 Motion Picture Almanac)

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

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

MILLERS, WATCH CO.: (See 1936-37 Motion Picture Almanac)

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

MILLS, MARTIN: (See 1936-37 Motion Picture Almanac)


MOLLISON, CLIFFORD: Actor. b. London, Eng., March 28, 1897; h. 5 feet 9 inches; fair hair. On Lon-


MOLLISON, CAPTAIN JAMES A.: British Film. Appeared with Amy Johnson, then his wife and also a famous pilot, "In Dual Control," short for World Wide. 1927; c. p. 1928.


MOLNAR, JULIUS: (See 1935-37 Motion Picture Almanac.)

MOLSIDE, REGINA: Secretary of Omaha Film Board of Trade. b. South Dakota. Contract clerk, booker. Universal Film Exchange, Omaha. Secretary of Omaha Film Board of Trade.

MOLYNEUX, CAPT.: Costumes. In 1936: "Doomed Cargo," G.B.

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 hobbies, cooking. Literature and newspaperman. Published four books, of which "Cook of the Walk," was filmed by James Cruze, released in 1929 as "Happiness Insurance." In 1925, wrote "Engager," and made it into Spanish picture. 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 the Nation, Argentine newspaper. In 1930, was invited by Soviet to witness development of Russian films, and spent again in U. S. by La Nacion. In 1934, was sent to World's Fair in 1933. Returned in 1931. In 1933, produced "La via de oro," tidal picture, in Argentina. In 1935, exhibited "Monte Cristo, written and directed by himself.


MONCURE, R. L.: Member of Division of Motion Picture Citizenship of the State of Virginia, since the creation of that division in 1924; lives at 609 Hawthorne Avenue, Richmond, Va.; has served his term as director of the office running him the past two years. Stafford County, Va., Feb. 5, 1937; p. Thos. Jefferson and Margaret Elizabeth Moncure; e. Locustdale Academy, William and Mary, B.S. and M.A. In 1925, bought the farm of Richman, married and has two children, in picking business for a number of years. Served Virginia in legislature and senate. Collector of internal revenue under Washington; Union Army and farm raiser and raiser grade Guernsey cattle. Was mem-

MONDI, BRUNO: Cameraman, Germany, b. Schwartz, West Prussia, Sept. 30, 1902; e. parish school; married. From end of 1917 to beginning of 1921, Deutscher Bild, Na-


MONCURE, R. L.: Member of Division of Motion Picture Citizenship of the State of Virginia, since the creation of that division in 1924; lives at 609 Hawthorne Avenue, Richmond, Va.; has served his term as director of the office running him the past two years. Stafford County, Va., Feb. 5, 1937; p. Thos. Jefferson and Margaret Elizabeth Moncure; e. Locustdale Academy, William and Mary, B.S. and M.A. In 1925, bought the farm of Richman, married and has two children, in picking business for a number of years. Served Virginia in legislature and senate. Collector of internal revenue under Washington; Union Army and farm raiser and raiser grade Guernsey cattle. Was mem-


MONTE, CHARLOTTE: (See 1936-37 Motion Picture Almanac.)

MONTERO, JAMES: (See 1937-38 Motion Picture Almanac.)

MONTAGNE, CLIFFORD: Actor. b. Brooklyn, N. Y., Feb. 23, 1883; h. 5 feet 9 inches; brown hair and brown eyes; p. E. B. S.; e. University of Chicago, B.S., and Yale, Ph.D.; chief hobbies, traveling, writing, reading. Film producer. Was with janitor in Chicago during the Great Depression, and later with a literary agent. In 1937, \"The Long Islander\" by W. H. Auden was published, and MONTAGNE produced it as a film in 1938, with John Garfield in the lead. MONTAGNE was also involved in several other film productions, including \"The Little Foxes\" and \"The Life of the Party.\" He was also known for his work in radio and television, and was involved in many other projects throughout his career. MONTAGNE passed away in 1993.
MONTENEGRO, CONCITIA: Actress, b. San Sebastian, N. Y., Sept. 19, 1912; h. 5 feet 8 inches; brown hair and brown eyes; w. 118 pounds; e. San Sebastian schools and in foreign; studied by; outdoor sports. Appeared in "Strangers not Invited" by; outdoor sports. Started in theatre in 1934. In 1935 appeared in film "Company" for Picture Company and others.


MOONEY, PAUL C.: General sales manager, British and Dominion Film Corporation Ltd.; b. Cleveland, Ohio; e. Cleveland High School, 1910; p. La Salle Military Academy, Oakdale, Long Island; was assistant to the professor of military science and tactics they joined with Warner later became manager of Warner Bros.

MOONEY, PAUL C., JR.: Editorial staff, Motion Picture Herald Company, Hollywood, 1919; b. La Salle Military Academy, Oakdale, Long Island; was assistant to the professor of military science and tactics they joined with Warner later became manager of Warner Bros.

MOORE, ALEX S.: Theatre Operator. Has been an exhibitor for 21 years. His theatres are the Hilltop and Canton, Pittsburgh, Member, MPPT Western Pennsylvania, affiliate of MPPT Western Pennsylvania, a national organization.

MOORE, B. F. "DINTY": Managing director of New York and Brooklyn Strands; b. Ashmore, Ill., Aug. 23, 1898; c. high school, two years, Chicago University; married. Did newspaper work. Joined Strand theatres of New York, Boston, Philadelphia in the advertising departments. Manager, Murray Theatre, Richmond, Ind. Manager, Orpheum Theatre, Head Manager, Strand Theatre, South Bend; Grand, Evansville, Ind. City manager, Springfield, Ill.; city manager, Columbus, Ohio. RKO Warner Brothers Ohio Zone. Publicity and co-ordinator of "Red" Grange football tour. Owner, Orpheum Theatre, East St. Louis, Ill.; District manager, McNeely-Pyle Circuit-Special, Ohio. Zone exploiter, Warner Brothers; city manager, Warner, then to New York.

MOORE, CARLIE, JR.: Actor, b. New York City; h. 5 feet 10 inches; brown hair and brown eyes; w. 160 pounds; p. Carlyle Moore, playwright; e. high school, New York City, Princeton University; by, wood carving. Acted before he was 15; did art work while in school and in foreign, played in stock companies in Pasadena and other coast cities; in stock companies in New York City, as well as in California. Appeared with Pauline Frederick. Appeared on screen in "High School Girl" and "Transatlantic Merry-Go-Round," also in 1934 in "Two Against the World." "The Girl with a Million Dolls.""Startled in theatre in 1934. In 1935 appeared in film "Company" for Picture Company and others.


MONTGOMERY, EDWARD: (See 1936-37 Motion Picture Almanac.)


MONTGOMERY, MARJORIE: (See 1936-37 Motion Picture Almanac.)

MONTGOMERY, PEGGY: (See 1936-37 Motion Picture Almanac.)


"Where Service Is More Than a Figure of Speech"

The only motion picture affiliation in the world with a complete and thoroughly equipped unit created to function directly with studio, producer and director.

In the development of new composers—in the supplying of arrangers, conductors and all other factors necessary for musical perfection of the product, this group of companies has attained the ultimate in servicing.

And then, with the finished product, here are staffs skilled in exploitation, promotion and the ultimate in contact.
Buenos Aires, Argentina, Jan. 9, 1930; light brown hair and brown eyes; p. non-professional; e. black; w. professional. In 1928 and one year military college; not married; b. holing. Was business man. Married in 1935, 23; founded the Malo Film Company, produced "La bera decha del Tongo". In 1929, director in Cinemategrafia Valle, produces one short film for the trailer, "Por Buen Camino" for Rio de La Plata Co. In 1930; "As i el Tango." Portena Films.


MOREY, HARRY T.: Died, January 24, 1936. (See 1935-36 Motion Picture Almanac.)

MORGAN, AINSWORTH: Writer. b. San Francisco, Cal., March 13, 1899; h. feet 3 inches; w. 178 pounds; e. Princeton; p. non-professional; and one year at Wooton's silent film. Played child parts in "East Is West," "Up the Ladder," "Toll of the Sea," and others.

MORAN, W. P.: Vice-president and Part owner, Southwestern Theatres, Inc. Member of Theatre Owners of Oklahoma.

MORAND, PAUL: (See 1935-37 Motion Picture Almanac.)


MORAY, MONA: (See 1936-37 Motion Picture Almanac.)

MORAY, NORMAN H.: General sales manager in charge of distribution of Vitaphone short subjects for Warner Bros. Associated with Ricard Gradwell in World Film Corporation. Was the original director when assistant manager of World Film and Republic Distributing Corporation, joined Warner Bros. as manager of Cleveland branch, 1921-25, then with Warner Bros. as manager Cleveland and Chicago branches, 1926-1930.

MORDANT, EDWIN: (See 1936-37 Motion Picture Almanac.)


MORERA, EDUARDO: Director. b. Buenos Aires,

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


MORGAN, KWEPIE: (See 1936-37 Motion Picture Almanac)

MORGAN, MARILYN: (See 1936-37 Motion Picture Almanac)


MORGAN, PAUL C.: Ihorn and Morgan, Inc, Star Theatre, Chicago, Ill.; b. Plattsmouth, Neb., May 3, 1890; e. University of Nebraska; married. Real estate and insurance. With Carl S. Horn organized the May Veregin, Muss, and Company Corporation; also affiliated to Horn and Morgan, Inc. In real estate and insurance since 1928. Sales Manager, Sales Manager, 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, WILLIAM B.: General manager. United Artists, S. A. E., Barcelona, Spain; b. Birmingham, Ala., January 10, 1900; e. University of Alabama, b. in banking, newspapers and advertising. With United Artists since March 1933.

MORGAN, W. J.: In Charge of Distribution, First Intercontinental. Operated film office in Spain and western. Handled distribution, international, Pictures, Australia; First National, for five years; Produces Distributing Corporation. Low of Frederick Wagner, ex-Chief, Spanish.

MOH, IWAO: General manager. P. C. C. Eliza Seikaku (Film Production), Ltd., Tokyo, Japan. b. Tokyo, on February 25, 1899; e. special course, Sekai College, married, 1 production, distribution and importation of motion pictures.
1934: e. public schools of Cleveland and Manlius Militia Academy. Was with Warner Bros. for several years in an executive capacity. When M. Warner & Sons was purchased by Warner Bros. he was transferred to that firm in an executive capacity. This affiliation resulted in formation of M. Warner & Sons Film Producers Holding Corporation, of which he is vice-president.


MORRIS, FRANCES: (See 1936-37 Motion Picture Almanac.)

MORRIS, GEORGE H.: Member, editorial staff, The Film Daily, New York City; b. Troy, N. Y., Oct. 25, 1888; p. Dr. and Mrs. John W. Morris; e. Williams College, MA.; St. John's College, Minn.; b. Tehama, Calif., March 11, 1913; with his auburn which developed into auburn and firm (he is chairman of the board of the New York American; editorial staff of the Film Daily.


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

MORRIS, JOHNIE: (See 1936-37 Motion Picture Almanac.)


MORRIS, SAM E.: Vice-President of Warner Bros. b. Olin 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 his work in this connection eventually developed basic idea of film arbitration boards. From exhibitor he became an exchange manager in Cleveland for one organization. He went to New York as the vice-president and general manager of Select Pictures Corporation. Subsequently joined Warner Bros. as executive vice-president. He remained there when Warner Bros. acquired the old Vitagraph Company. In 1922 became vice-president in charge of foreign sales of Warner Bros.-First National.


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 at Smith college, N. Y. Former film affiliations; director of advertising, Preferred Pictures; advertising manager, RKO Pathé; advertising department, Paramount and Fox.

MORRIS, WAYNE: Actress. (See Jane Bryan.)


MORRIS, ALEX: (See 1936-37 Motion Picture Almanac.)

MORRISON, CHARLES: Head of talent scout department, Selznick International Pictures.


MORRISON, DUKE: (See 1936-37 Motion Picture Almanac.)


MORRISON, LOUIS: (See 1936-37 Motion Picture Almanac.)

MORRISON, PETER: (See 1936-37 Motion Picture Almanac.)

MORRISON, R. J.: Branch Manager, 20th Century-Fox, Montreal, Canada; b. Geneva, Ill., 1899; p. James E. and Sarah Morrison; e. high school and Academy at Kingsville, Ohio. Interested in silver and lead mine operations. Owner and operator of movie theater. Years. Salesman, First National Pictures, for ten years. Was one of two "Gold Star" salesmen in First National Organization; Manager 20th Century-Fox, past nine years. Since with Fox has won three general sales managers' contests, two Anniversary Warner boys, and two President's Week Contests. Was president of Denver Film Board of Trade during its existence.


MORROS, BORIS: Associate Producer and General Music Director, Paramount Productions, Inc. b. 1913; France, Russia, and Italy; e. Eddy Weiss, B. H. Weiss; b. 1926: Piano, director of music department, Imperial Conservatory in St. Petersburg; married. Musical director and composer "Chwone Souci." Opera Director in Russia, France, Italy and Egypt. Musical director Rivoli Theatre.
KEY TO ABBREVIATIONS
b. - birth  m. - married
div. - divorce  p. - parents
e. - education  pro. - professional
h. - height  r. - real name
hy. - hobby  w. - weight


MORSE, LEE: (See 1936-37 Motion Picture Almanac.)

MORSE, TERRY: Film editor. In 1931: “Massacre.”


MORSE, L. E.: Publisher of Greater Amusements, Minneapolis, Minn. In 1919, married. With newspapers 21 years. Present position past three years.

MORTENSEN, H. C.: Advertising manager, Greater Amusements, Minneapolis, Minn. In 1885—1889, followed journalism since graduation from the University of Minnesota. Was with Faro, Aberdeen and Minneapolis Journal, Minneapolis Star, Minneapolis Tribune, Entered the motion picture trade paper publishing field in 1915 as business manager of Amusements, now Greater Amusements.


In 1934: “The Big Broadcast.” Paramount.


MORTON, CLIVE: Actor. 1929-1933: “Young Mr. Lincoln.”

In 1934: “Madonna.”

In 1935: “Secrets in a Four-Leaf Clover.”

MORTON, CHESTER: (See 1936-37 Motion Picture Almanac.)

MORTON, CLIVE: Actor. 1929-1933: “Young Mr. Lincoln.”

In 1934: “Madonna.”

In 1935: “Secrets in a Four-Leaf Clover.”


MOSELEY, PEGGY: (See 1936-37 Motion Picture Almanac.)
MOSER, FRANK: Producer. Born on a farm near Ottoto, Kan. Graduate of the Marysville, Kansas, high school, 1907. Attended Albert T. Reid Art School of Topeka, Kansas, 1907-08. Attended Clarifying School of Art in Des Moines, Iowa, 1908, 1909 and 1910, during which time he was associated with J. N. Miller, cartoonist on the “Des Moines Register,” as part time illustrator, cartoonist and doing general utility sketch assignments. While working in New York he met Moe Moser (see) and, in 1910, began his regular daily cartoon job on the “Des Moines Register” which he maintained for four years. In 1915 he began drawing motion pictures for Aldo Stagno in “The Early Continent—a few months” of them. Established the cartoon department of International Film Service in 1916, making the first “Krazy Kat” for motion pictures as well as the first of “Bringing Up Father,” “Happy Hooligan,” “Little Jimmy” and “Jerry on the Job.” About 1918 joined the Paramount Studios where he produced twenty-six comedies known as “Bud and Susie.” Leaving Paramount in 1921 he joined Fred Arbous and directed Terry in the production of 430 Fables. In 1929 he entered a partnership with Terry and jointly created and established the present “Terrytoon.” In 1936 resigned presidency of Mowery-Terry, Inc., producers of Terrytoons.


MOSSER, JOHN CHAPIN: Reviewer. New Yorker Magazine, 1931. Has written the motion picture column in the New Yorker for the last nine years.

MOSIKIN, IVAN: (See 1936-37 Motion Picture Almanac.)

MOSKOWITZ, CHARLES C.: General Theatre Representative of Loeve’s. Has charge of all theatres in Greater New York area; b. New York City; e. College of the City of New York; New York University and School of Commerce. Entered Loeve’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. He has never been connected with any other theatrical organization. December, 1923, became director of Loeve’s, Inc., in charge of Loeve’s Pictures Corp. and associated Terry in the production of 430 Fables. In 1929 he entered a partnership with Terry and jointly created and established the present “Terrytoon.” In 1936 resigned presidency of Moser-Terry, Inc., producers of Terrytoons.


MOSKOWITZ, JENNIE: (See 1936-37 Motion Picture Almanac.)

MOSKOWITZ, JOSEPH H.: Vice-president of United Artists. New York City, April 19, 1908; b. High School of Commerce; entered employ of Joseph M. Schenck about sixteen years ago as bookkeeper, and worked up with him until he became Pictures’ representative in New York Clubs; Cinema Club of New York; Masonic Order and Shrine.

MOSLEY, LEONARD D.: (See 1936-37 Motion Picture Almanac.)

MOSSE, ALEC: Publicity. b. London, England, November 24, 1894; s. 5 feet 7 inches; dark brown hair and eyes; w. 150 pounds; br. chess, reading. Started as a special writer for film magazines a half years was associated with Floyd W. Parsons in continuing the Saturday Evening Post. Contributed articles to the newspapers and magazines. Collaborated with J. W. Parsons on the authorship of two books, “Everybody’s Business,” and “American Business Methods.” Later on was instrumental in the forming and development of “Advertising and Selling,” authoritative advertising and merchandising publications. Was its original editor and then joined the motion picture industry with Warner Bros., as a member of the advertising and publicity staff. Later was associated with Movietone 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 1930, returned to New York City to start advertising agency.


Moten, ETTA: (See 1936-37 Motion Picture Almanac.)

Moulton, Edwin: (See 1936-37 Motion Picture Almanac.)

Moulton, Thomas T.: Chief engineer of the sound department at United Artists studios, Hollywood, b. Wauzus, Wis., January 1, 1906; p. Howard and Lorena Moulton; e. grammar school, high school, and university in electrical engineering; m. Emline M. Moulton; one daughter Adela May Moulton. Was electrical engineer for Pacific Fruit Express Company, San Francisco, for four years. Operated his own ice business and then sold it to Unlen Company. Went to Los Angeles nine years ago and has been actively engaged in the electric engineering profession ever since.

Moultrie, Ann: Actress. b. United States, 30 years ago; h. 5 feet 5 inches; brown hair and blue eyes; w. 120 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, 1941; “Everybody’s Old Man,” Twentieth Century-Fox; “One Rainy Afternoon,” U.A.


Mountane, David J.: Distributor. In June, 1934, sold his interests in Showmen’s Pictures, Inc., of which he had been president, to. New York City, February 26, 1935. Has been engaged for many years in distribution on the state rights market.


Mouzalevsky, Gu.: (See 1936-37 Motion Picture Almanac.)


Mower, Lillian: (See 1936-37 Almanac.)


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MOYER, CHARLES E.: Advertising and Publicity Di-
rector, Arctesna Associates, Inc., b. Reading Berks
County Pa., March 4, 1886; m. Mary Ann Sailer Moore; e.
high school, Franklin and Marshall College 15 years; Uni-
versity of Pennsylvania; 26 years; Held various positions
American School for Playwrights and Dramatists. Short
story writer and managing editor of nine newspapers.
President of New York City Publicity Society; for 22
MOYLAN, CATHERINE: (See 1936-37 Motion Picture Almanac.)
MOYNIHAN, JOHN: Motion Picture Department, Blaine-Thompson Co. b. Blufiion, Ind.; e. Notre Dame
University, 1922; "Carl Kolka with Advertising. Courtaud," "Seo,
RKO, Warner, Columbia, Lord & Thomas; editorial depart-
tments, Twiga Tribune, Tampa Telegraph, Sandusky Regis-
ters, Buffalo Courier-Journal and Herald-Post, New York
World Telegram.
MOWLE, HOLLIS W.: West Coast Representative, Du
Pont Film Mfg. Corp., b. 6 Rivers, Cal.; Sept., 1929; m.
married; e. Yarmouth Grammar School. Leading
stage comedian England, California Institute of Tech-
nology, 1924; Plant and Research Laboratory, 1928-1929;
member, Film Roan of Trade and Olympic Club.
Belgolusino.
MUDGE, GERTRUDE: Actress. In 1936: Educational short
features.
MUDIE, LEONARD: Actor. In 1923 appeared in "Vol-
taire," Warner. In 1934: "The Mystery of Mr. X.
"Call of the City," "Clarence" with advertising. Courtaud, "Seo,
FX. In 1935: "Mismatic Obsession," Un-
RKO-Radio; "His Brother's Wife." MGM. In 1937:
"The Younger and the Cherie Girl." WB.
MUSELMAN, CHARLES H.: Branch Manager, Former
legitimate stage press agent, Macon, Ga. In 1925 to 1926;
local exchange manager, Fox, later assistant to Joseph
M. Reichen in New York. From 1921-26, manager, Asso-
ciated Producers locally, and then branch manager for First
National. Now branch manager, Warner, San Francisco;
membership in Milk Producers, from their inception.
MUELLER, RENATE: Actress. b. Munich, Germany;
h. 5 feet 7 inches; fair hair, blue eyes. Star of many
reliable, well-made pictures, and has also made two British
films for (Gainsborough), and has starred in "Office Girl"
(1931) and "Marry Me" (1932). In 1935: "Violet and
Vera." UA.
MUELLER, ROLF: (See 1936-37 Motion Picture Al-
manac.)
MUELLER, WILLIAM A.: Chief Transmission En-
Jan. 17, 1900; married. e. B.S. in electrical engineering
University of Nebraska, 1923. 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 pic-
ture experiments.
MUH, EDWARD: Assistant secretary to Universal and
head of legal department. b. Richmond, Ind., Feb. 17,
1897; h. 5 ft 10 in; w. 140 lbs; p. Gertrude and Karl
Martens; m. Katharine A. Sailer; e. high school; o.
Wrote patent material for the company. Legal department and
business manager Universal, 1934-35.
MUH, ESTHER: Actress. In 1933 appeared in "I Am
That Man," Paramount; "Picture Bride." Allied;
"I Love London," "Beautiful Brown," produced J. E. Chachik,
"Public Stenographer," Shawneen's Pictures; "In the
Unknown Blonde," Majestic; "The Party's Over," Co-
MUIR, FLORABEL: Writer, Fox studios, b. Rock
Springs, Wyo.; r. University of Nevada and University of
Washington; Special and newspaper. "Blindness a
writing and general magazine writing. In 1935: elab-
ated on screen play, "Feeding Youth," Universal.
MUIR, GAVIN: Actor. b. Chicago; h. 5 ft 10 in.; w.
148 pounds; red hair and grey eyes; m. Frances Logan;
MUIR, JEAN: Actress. r. Jean Muir Fullarton; b.
New York City, Feb. 13, 1911; h. 5 feet 7 inches; w.
125 pounds; blonde; p. non-professional; d. Dwight School, Englewood, N. J. Experience in stock com-
panies and the plays: "The Truth Game," "Some Like It
Hot," "Life Begins" and "Wench." With Warner
and in 1933 appeared in "The World Changes" and
"Son of a Sailor," First National. In 1934: "Weel Earths",
"Desirable," "Doctor Monica," Warner, "Gentlemen Are
In 1935: "The Third Voice," "Last Laugh" for the Lamps of China," "A Midsummer Night's Dream,
In 1936: "White Fang," 20th Century-Fox, "Draupen-
cer Courage," "Fugitive in the Sky," WB. In 1937: "Her
Husband," director; "Secrets," director; "Doctor Who,
MULCHAY, CHARLES J.: Motion picture editor, Vin-
cicator-Telegram, Youngstown, Ohio; b. Youngstown;
Charles and William Mulchay. Started in circulation department of old Telegram; delivered papers on rural route, covered sports, wrote free-
time features, and has since been motion picture on-
sembler. On Vidicator, has been reporter, rural cor-
respondent, copy reader, assistant state editor and motion picture editor.
MULFORD, CLARENCE E.: Author, Film, "The
Eagle's Brood, Paramount (1935), based on novel with
Ho-Along Cast." Contributed to "The Country of the
Rides Again," Paramount. In 1935: adaptation, "Call of
the Prairie," "The Marys of Montana;" wrote screenplay for
Cassidy Returns," "Truck Dust," Paramount. In 1937:
story which was basis of "Borderland," Paramount.
MULHALL, JACK: Actor. b. Wauplagas Falls, N. Y.,
October 7, 1895; h. 5 feet 11 inches; brown hair and
blue eyes; w. 132 pounds; e. Wauplagas Falls high school
and St. Mary's Academy; n. Evelyn Wulff; b.
yish, brown, in the steam, and camp beside It.
His stage experience includes boy parts in the stock
company at Wauplagas Falls. Has been with various
New York productions as juvenile lead, the last
being with Ned Wayburn in "The Producer.
His first appearance in pictures was in Hal Reeds' "Red Cash,
next Telegraph Company, playing with the Gliese, Henry
Wattis, Mary Pickford, Marshall Nellen, Lionel Bund-
more, Antonio Merone, Blanche Sweet and others.
His first connection with First National was the alginat
contract to play opposite Norma and Constance Cushman,
Played in 1929 in "Children of the Riff," "Dark Streets.
"Twin Beds," "Two Little Girls in Blue," "The End of
the Songs," Warner. In 1936 in "In the Next Room," "Mur-
der Will Out," "Road to Paradise," "Show Girl in
Gay Guy," Radio; (1931-32), "Murder at Dawn," Big 4;
Passport to Paradise," "Night Club at the Subway,
Mayfair; "The Last Word," Peerless; (1937) "Hell's
Headquarters," Mayfair; "Passport to Paradise," Mayfair.
In 1934: "The World's Best," "Two Gun City," "Evelyn
tal at Eight," Majestic; "Many Happy Returns," "The
Once-Fashioned Way," Paramount; "Burn Em Up Barnes,
released as feature by Majestic, also Majestic serial. In
1935: Love in "Blekom," "People Will Talk," "Paris in
Spring," "The Big Broadcast of 1938," Paramount; "George
White's 1935 Scandals," Fox; "Headline Woman,"
Mascot; "His Night Out," Universal; "Caster's Last Shot.
"Mystery in the Air," Mayfair; "The Secret of Your
"Winding Present," Paramount; "The Clutching
Valley," 20th Century-Fox; "History Is Made at Night.
FILM.
MULHAUSER, JAMES: Actor. b. Brooklyn, N. Y.,
October 21, 1909; e. New York City; b. 5 feet 11 inches;
h. 167 pounds; brown hair, brown eyes; by, all outdoor
spurs. Worked in newspapers and for a short period, an
acting. Entered pictures in 1918: appeared in "The Head
Man," First National; China Bound; "Four-Horse
shops for Sydney and Murray at Universal, and two
Slim Summerville comedies for Universal. In 1920: col-
laborated on "The Coens and Kids in Hollywood."


MULLIN, MARTIN J.: Theatre Circuit Executive. In 1935: was in charge of booking maintenance department. After a year went to operating department and was assigned to Publix Northwest as head of Fintelstein & Roben with headquarters in Minneapolis. Nine months later was assigned to Publix New England, in 1931, with headquarters in Boston. After the formation of the United England division went into receivership the Mullin and Pinannaki Theatre Corp. was formed, with Mullin & Pinannaki in charge.


MULROONEY, Thomas P.: Foreign sales manager. United Artists Corporation; b. Delaware, Ohio, March 21, 1895; married and has two children.


MUNIER, FERDINAND: Actor. b. Boston, Mass., Dec. 3, 1889; h. 5 feet 3 inches; grey hair and blue eyes; e. Boston University and Massachusetts law; and graduated with an A.B. degree; m. Charlotte Treadway and have one child. In 1935: appeared into vaudeville with his wife on the Orpheum Circuit; later formed his own stock company. Appeared in "Oh! Boy." Under contract to Fox starting Sept. 20, 1931; appeared in "Ambassador Bill." In 1933: "The Bowery." United Artists. 


MUNSON, BYRON: (See 1936-37 Motion Picture Almanac.)


MURATA, MINORU: Director, Shindo Cinema Company; b. Japan; b. Tokyo, Japan, March 2, 1929; e. international advertising department of Tokyo Hitchcock School; married. Was stage actor. With Bokshu Jikihawa, established Tortoise, a new-school players' group, then worked with Takarazuka, as director of the stage. In 1935, new-school group, Toho-sha. With Showchu Cinema Company he started his own group, Tokyo Motion Picture Art Association. Produced publicity and advertising pictures, Tokyo Cinema. Director with Kokkusai, then with Nikkatsu. To form his own group to inspect motion picture industry. Made chief of special department of Nikkatsu. Established Shinseiga-sha, and entered Shindo Cinema Company as director. Now at Tokyo studio.


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MURPHY, JOHN LAWRENCE: Production Manager of Harold Lloyd Corporation; b. Chicago, Ill., 1914; e. Pedagogus, State University; 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 Polin Film Company, was production manager, is a member of the Elks, Lakeside Golf Club and the Hollywood Athletic Club.

MURPHY, MARTIN F.: Producer-manager. Universal. 1885. h. 6 feet 10 inches; w. 170 pounds; e. high school; m. Betty Sack. Motion picture business since 1914. Member of Masonic Club.


MURPHY, PAUL: Associate art director, b. Columbus, Ind., Jan. 11, 1899; e. long Beach, Cal.; University of Illinois, Universities of California, University of Colorado. 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. Columbia. In 1933: "A Feather in Her Hat," "The Girl Friend." "The Lone Wolf Returns." Columbia.


MURPHY, THOMAS F.: Hubbard and Murphy Theatres. Inc. at Baton, New Mexico, November 16, 1900; p. Mrs. M. G. Murphy; e. Baton high school and University of New Mexico. Entered picture business immediately following college. Started as manager of Shuler Auditorium in 1924; bought small oprion house, the Rialto. In 1925; in 1929, built present El Raton Theatre at cost of $10,480; now operating El Raton, Shuler Auditorium and the Luna Theatre. Member and director of Gibraltar Enterprises, Inc., 810 Fourteenth Street, Denver, Col.; vice-president and director of Rocky Mountain Theatre Owners Association.

MURR, PETER: (See 1936-37 Motion Picture Almanac.)

MURRAY, ANITA: (See 1936-37 Motion Picture Almanac.)

MURRAY, CHARLIE: Actor. b. Laurel, Ind., June 22, 1872; h. 5 feet 11 inches; blue eyes and red and gray hair; w. 292 pounds; e. Cincinnati, Ohio; married and has one daughter, Dori; has been in pictures for 20 years; born in Cincinnati, Muncie, Ind., Los Angeles, New York, Stage experience with Lusher and Mary X for 15 yrs.; 24 pictures in 1912 with Biograph Company. Pictures include: "MeFadden's Flats," "Cohen and Kelly," "The Gorilla," "Man of a Half-Dozen Colors," "Vamping Venus," "Do Your Duty;" First National; In 1930 in "California; Rialto Street; Three California; the Corner," Columbia; "King of Jazz; Universal; "The Duke of Dublin," "His Honor the Mayor," Paramount; Christie Conover; "Cohen and Kelly; in Universal; all ten Universal; "Caught Against," "The Neptune," "Cohen and Kelly; in Troublesh." Universal; Cohen and Kelly in "Trouble." Universal; Cohen and Kelly series. In 1935: "Dangerous Waters." Universal.

MURRAY, ELIZABETH: (See 1936-37 Motion Picture Almanac.)

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


MURRAY, JAMES: Actor. b. New York City, February 9, 1891; h. 5 feet 11 inches; light brown hair and green eyes; w. 175 pounds; p. non-professionals; e. Erander Childs high school; by, athletics. First picture he made...


MURRAY, JOYCE: (See 1926-37 Motion Picture Almanac.)


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


MURRAY & LA VERE: (See 1936-37 Motion Picture Almanac.)

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

MURTAUGH, CYNTHIA: (See 1936-37 Motion Picture Almanac.)

MURUZETA, ALFREDO: Sales manager, Columbia. Pictures: Buenos Aires; b. Buenos Aires, Argentina, April 4, 1901; e. primary school.Began in business as a commercial salesman; theatre manager in Mendoza, Argentina; for 3 years, Ziegfeld Follies. In 1929, appointed chief of the Film Corporation, Buenos Aires Columbia for Columbia.


MUSMANNO, JUDGE M. A.: Writer. In 1935: story in "The New Yorker" (See 1936-37 Motion Picture Almanac.)


MYERS, ABRAM F.: Chairman of the board and gen- eral counsel, United States Association of Motion Picture Executives; b. Fairfield, Iowa, July 27, 1889; p. Abram and Ellen Myers, Macomb, Ill.; grammar school, high school, two years academic course at college, L.L.B. Georgetown, 1912; spe- cial courses in economics and political science; m. Mary G. Connor. Admitted to bar, District of Columbia 1912: bar of Supreme Court, U. S., 1919; attorney department Justice, 1913-1918 and 1919-1929, assistant to the solicitor general engaged in Supreme Court cases 1919-1920; In charge of emergency fleet corporation civil litigation, 1929-1921; special assistant to the attorney general in antitrust matters, 1921-1926; senior attorney in charge, 1925-1926; member Federal Trade Commission, 1926-1929; chairman, 1928-1929; president and general coun- cils, Allied Motion Picture, 1929-1931, Chairman of Board and 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. In 1921, joined Newburgh News since 1926.

MYERS, CARL: b. New York City, Apr. 1, 1901; h. 5 feet 4 inches; red hair and green eyes; v. 120 pounds; p. Mrs. Isadore Myers and Rabbi Isa- dox Myers (both deceased), non-professionals; e. Los Angeles high school, sang ingenue lead in "The Magic Melody," for season in New York City; m. na- tive H. Blum, attorney, June 9, 1929; h. tennis, dancing, playing ukulele and singing her own compositions. Played in number of Broadway Club productions, and as a mat- tered pictures in 1917 under tutelage of D. W. Griffith. Her break came before she penned her last matr inchic-mance with Douglas Fairbanks, then followed "Stage Struck," "Might and the Man," a lead opposite Harold Lloyd. In "The Honeymoon," where she signed a two year starting contract with Universal. "Wings of the Sea," "Marry Me," "Unterried Wife," "All Night" and "A Society Sensation" were some of the pictures made during this time. Then followed a season with Famous Players, where she signed a contract with Universal. Also appearances in "The Last Hour," "The Famous Mrs. Fair," "You Are in Danger," etc.


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 King Birlar College, King Birlar, Ohio. Married, but not married. For 15 years was reporter, city editor, tele- graph editor, on papers in Fort Scott, Parsons, and Kansas City, Kan. Married, but not married. Kansas State Board of Review, May, 1930, to January, 1932, and since May 1935.


MYERS, JOHN B.: Publicity and Advertising Director, Leeds Film Productions, Ltd., b. St. Peter Port, Guernsey, Channel Islands, Sept. 26, 1901; married. e. Park House, Devon and Newton College, Ee. Private tutor and sports and English master at Sacred Heart; special correspondent. Amalgamated Press, London: feature writer for "The B.B.C. Weekly." Joined Paramount as public- manager to Paramount-British in 1933; later old publicity for group of stars and directors, including Alexander Korda and Harry Lachman, joined London Films on invitation of company, and now controls Continental as well as British publicity.


MYLES, NORTERT: (See 1936-37 Motion Picture Almanac.)


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NACHBAUER, ERNEST STAHN: (See 1936-37 Motion Picture Almanac.)

NADIR, SHAMOON: (See 1936-37 Motion Picture Almanac.)

NAGASE, TUKUTARO: Managing Director, D. Nagase and Company, Ltd., Osaka, Japan; b. Osaka, Japan, Dec. 13, 1888; e. graduate of Osaka Higher Commercial School; married. Was a writer of inane stories, chemists, photographers, graphic materials, etc. 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.

1916; was dominating factor in development of Famous-Playera Canadian Corporation; resigned managing directorship on Sept. 18, 1929; returned and was appointed to presidency.


NATSUMAWA, DAIJIRO: Actor. r. n. Dajiro Satto. March 26, 1903. h. 5 feet 7 inches; b. 135 lbs.; p. painting, mountain-climbing; p. Tsumuraasaki, actor; w. Waseda Univ. Was juvenile stage actor. Entered Nihon Gakko in 1924. In 1927 he worked for Daischi Eiga Prod. was transferred to Ohshima Studio, Chosakai Cinema Co. in 1928.


NAUMOV-STRAJ, N.: Cameraman. in 1936: "We Are from Komsomol." Andito.


NAVARRO, CARLOS: Technical advisor. b. Durango city, Mexico; h. Durango, Mexico; w. 158 pounds; black hair and dark brown eyes; w. 158 pounds; b. Jose L. Navarro; a. P. M. A., Peekskill, N. Y.; Northwestern University; University of Washington; Zeta Psi; with MGM; one year with Fox. Pictures include "The Big Sleep," "The Ape," "Man with No Name," "Madame X," "Viva villa," "Tame," "Kid from Spain." "Way for a Sailor." "Prisoners." Animo.


NAZZARI, A: Producer. in 1936: "Cavalry." UA.


NAZZARO, RAYMOND: Director and writer. b. Boston, Mass., Sept. 25, 1902; p. Irene and Michael Nazarro, non-professionals; e. Boston and St. John's College; h. golf and riding. Fifteen years' screen experience as director for Fox, Metro, Pathe and independent companies. Has collaborated on several series of Superstition Pictures at The Art Studio. In 1935 collaborated on story of "Jimmy the Great." Warner.


NEARING, MARGARET: Actress. in 1935: "Old Man Rhythm," RKO.

NEDELL, BERNARD: Actor. r. n. Bernard Jay Nedell; b. New York, Oct. 14, 1885; h. 6 ft.; w. 175 pounds; black hair and blue eyes; w. 158 pounds; p. College; s. Mr. and Mrs. George J. Neale, sr.; h. high school, two years law school; married. Eleven years chemist, metallurgist, and research engineer in iron and steel industry. Began as house manager of Alabama theatre, Birmingham, September, 1932. Joined advertising business.

NEIL, LOUIS ANTHONY: Executive. Joint managing director, Capitol Film Corporation Ltd., London; chairman, Trafalgar Film Productions, Ltd.; director, Buckle Film Distributors Ltd., associate director, Colour Music Film Distributors, Ltd., b. Rhemes, France, April 12, 1871; m., one son, e. France. In 1913 founded United Watercolor, controlling the "Permutt" system. Director of Buell Combustion Engineering Co. Film interests; owned both Capitol Films, with Max Schack and Karl Grune, on its formation and of associated companies as formed.

NEFF, PAULINE L.: (See 1936-37 Motion Picture Almanac.)

NEFF, THOMAS: Film editor. In 1936; collaborated on "Tundra." Burroughs-Taran.

NEGISHI, KANICHI: Director of Tokyo Studio, Nikkatsu Company Ltd., Japan; b. Tokyo, Japan, Nov. 1, 1888; m., one son, one daughter, e. Japan. In 1930 founded Nikkatsu Company Ltd., Tokyo; married. Was a pressman five years. Started as exhibitor, then entered photographic and producing field with Nikkatsu.

NEGRI, POLA: Actress, r.n. Appollonia Chalupow, b. Lipno, Poland, 1899; e. in Poland; h. 5 feet 4 in.; 120 lb.; black hair, hazel eyes. Made her first reputation as star of Russian Imperial Ballet in the Czarist regime, as a dancer; emotional actress of foreign stage. First seen in America in "Passion," followed by "Gypsy Blood," "Hotel Imperial," "Barbed Wire," "Woman on Trial," "Strange Hour," "Three Sinners," "Loves of an Actress"; (1932); "Flying Commando," Paramount.


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

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


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

NEILSON, RUTGERS: Publicity and advertising de- partment, Halio Pictures, U.S.A.; b. Perth Amboy, N. Y., Dec. 18, 1882; e. Plainfield high school and New York University. Entered the film business in the office of the department with Arthur J. James. During the World War in Hollywood, as publicist for the United States Army Gas Defense Plant in Long Island City; March, 1919, returned to the film business as advertising and publicity director for Anscocle J. Van Beuren's theatre and film enterprises, Topics of the Day, Mr. and Mrs. Sidney Drew Comedia, Ernest Truex comedians, Adventure Films and Eastern Screen. In 1926 joined the Halio Pictures, U.S.A., as executive director of advertising and publicity for Doris Kenyon, Johnny Hines and Constance Binney features. Left the film business to join Macfadden's Publications. Has been associate editor of Dance Lovers Magazine; then research manager for the Hearst Sunday Magazine. Returned to the film business as a member of the Pathe publicity and advertising department, where he remained for six years. Then went upon merger of RKO Pathe and RKO Distributing Corporation, December, 1931.

NEITZ, ALVIN J.: Producer, b. Portland, Wash., March 21, 1895; h. 5 feet 11 in.; 170 lbs.; w. 180 pounds; p. Harriet and Joseph Neitz, non-professionals; e. Los Angeles high school and University of Southern California; m. Marguerite E. Penn, professional; h. by. Bridge. Stage experience of two years, with Ruby and a Teens. In "Cab." "Stage Door," with Kay Winterburn, and as stage manager. Screen experience since 1911, with the following companies; two years American Film Co., Santa Barbara, four years Thea. Two years two David Horsley and three years Triangle. Pro- duced independently until June, 1929 and joined Power Studio.


NELSON, BILLY: (See 1936-37 Motion Picture Almanac.)


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NEWTON, DODO: (See 1936-37 Motion Picture Almanac.)

NEWTON, FLORENCE: (See 1936-37 Motion Picture Almanac.)

NEWTON, MAURICE: Partner, Hallgarten & Co. Paramount Pictures, director and member of executive committee.


NIBLO, FRED: Director. b. York, Neb.; h. 6 feet; brown hair; e. 180 pounds; p. non-professional; e. York, Neb., public schools; m. Enid Bennett, non-professional; t. toured every English-speaking country as a stage star as well as a producer and director for 23 years. Starred in "Hit the Trail Holiday," Paramount Pictures; The He Has directed many pictures in the last ten years, such as "Ben Hur," "The Temptress," "Mark of Zorro," "Three Musketeers," "Blood and Sand," "Camille," "The Millionaire Lady," "Dream of Love," "Two Lovers," "Redemption," 1929; later known as "Fred West," for MGM. Terminated his contract with that studio in 1932. In 1932: "Two White Arms," "Diamond Cut Diamond." MGM-British: "Blame the Woman," Paramount.


NICHOLAS, TED: Manager, Lyric Theatre, Indianapolis, Ind. b. April 6, 1905, in Indiana; c. Arsenal Technical high school Indianapolis student, attended Northwestern University at Evanston, Ill., also was graduated from the United States Naval Hospital, Corwith's School at Mata Island., Cal. Was in the employ of the Indianapolis News from September, 1925, until 1930, as a motion picture editor and art critic. Became publicity director of Publicx-Skouras Theatres in Indianapolis in August, 1930, and became advertising manager in 1933. Caseys dramatic stock company at English Theatre, April, 1931, and continued for 24 weeks until summer season. Went to New York in October, 1931, as advertising manager and publicity director of Business manager of Lyric Theatre in Indianapolis in September, 1933. Went to San Diego, Cal., as general publicity representative for Fox West Coast Theatres in that division, New Orleans and Chicago in May, 1933, to become assistant manager, Lyric Theatre, then Loew's Palace; then manager of, Lyric, October, 1933.


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

NICHOLS, HARRY ENOUGH: Field representative, Quigley Publications; b. Chillicothe, Mo., June 12, 1885; e. Mrs. Grace Moritz; e. grammar school; married. In United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal. In 1928, entered the United States Naval Hospital, Corwith's School at Mata Island, Cal.
for television, publication, and representation under Pudlery Code, to Photographic Association in formation of Photography Code. Writer on legal and other subjects: contributor to newspapers and periodicals. A member of the National Press Club, American Society of Film Daily Relief Fund. Author of "Analysis of Standard Exhibition Contract."}

**NOBEL, FREDERICK.** Writer. In 1930: wrote story "Smart Blonde," W.B.

**NOBLE, GEORGE.** Cameraman. b. Manchester, Eng., 1895; for Pathé, camera and cartoon producer. Chief cameraman, Strand Film Company.

**NOBLE, JOHN W.** Actor and Director. b. Albermarle County, Va., June 24, 1898; e. West Point Military Academy. Was a member of The United States Naval Academy. In U. S. Navy for seven and one-half years in Philippines and China. Next did engineering in 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 MGM. In 1938 it was director-in-chief of Metro-Goldwyn-Mayer in the East.


**NOBLE, B. E.** Exhibitor. b. Wichita Falls, Texas, October 16, 1897; attended University of Texas. His college career interrupted by the World War. Member of Sigma Alpha Epsilon fraternity. First run independent exhibitor.


**NODA, KOCHO.** Chief of section department, Ohkuma Orphanage, Tokyo, Japan. Oct. 4, 1896; b. 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 history. Joined section department Yokohama City, Company's Kitama Studio, January 14, 1924. Now chief of department.

**NOLAN, DORIS.** Actress. b. New York City, July 14, 1916; h. 5 ft., 4½ in.; light brown hair and hazel-eyed brown eyes. Director and Mrs. Breckner of "Cirque de Paris" convene at Washington, D. C., public schools of New York City; High School of Music and Art, New York; and Mrs. S. Ewell of "Auntie Annette," United States National US Department in Mexico City; April 25, 1916; p. Mr. and Mrs. R. P. Jennings; e. University of Southern California, one year; Stanford University, Paris, France; two years; married. In present capacity three years.


**NONAMAKER, Better Management Editor, The Exhibitor (Philadelphia), New York State Exhibitor, National Exhibitor, Chicago." b. Philadelphia, Pa., August 22, 1901; e. Journalism at University of Pennsylvania; married has two children. Was a freelance writer; has been executive editor of "Motion Picture News," "Motion Picture News," "Motion Picture News," "Motion Picture News." "The Emanuel-Goodwin and Jay Emelian Pulp times for 11 years.

**NONG, JACK.** (See 1935-37 Motion Picture Almanac.)

**NOONAN, ALICE J.** Secretary-Treasurer, Cine Teatro Almacen, Mexico City, Mexico. b. Mexico City, April 25, 1916; p. Mr. and Mrs. R. P. Jennings; e. University of Southern California, one year; Sorbonne University, Paris, France, two years; married. In present capacity three years.


**NORRIS, AL.** (See 1935-37 Motion Picture Almanac.)

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**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**

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


NORTON, FLETCHER: (See 1936-37 Motion Picture Almanac.)


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

NORWORTH, J ACK: (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, NEYSIA: (See 1936-37 Motion Picture Almanac.)

NOVAK, EVA: (See 1936-37 Motion Picture Almanac.)


NOVARRO, RAMON: Actor. r. n. Ramon Samonagioes.


NOWITSKY, ALFRED CHANNING: Publicity director, Wilmer and Vincent Theatres, Richmond, Va.; b. Norfolk, Va., Jan. 12, 1907; p. Cast, George Nowitsky, mark- man; e. Harold, Norfolk, William and Mary college. Worked in legitimate house as prop boy and treasurer while in school. After graduating began tour as manager; later made manager of both the Strand and Pielter Theatres. Mowed to Wells, legitimate house, as manager and treasurer. Managed the Hamner Theatre in Norfolk and was in charge of Loebe'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.


NUENT, EDWARD: Actor. b. "New York City, Feb. 20, 1886; 5 ft. 11 in.; brown hair and gray eyes; w. 150 pounds; p. non-professionals; e. New York City; by, collecting antiques. Sang in the Metropolitan Opera Chorus, DeMille's "Hallelujah-Dollar Theatre; and played with various stock companies in New York City. On "Hanna and Her Daughters," his first picture; "The Bellamy Trial" and "A Single Man." In 1929 in "Unbound," Our Modern Maidens, MGM; also in " Irving, Ida."


OAKIE, EVELYN OFFIELD: Mrs. (b. 1936-37 Motion Picture Almanac.)


OAKS, DOROTHY: (See 1936-5 Almanac.)

OATES, FRANK R.: Joint managing director, Techni- cal department (electrical), Mutual-MGM, England; b. New York City, 1888; p. Mr. and Mrs. Henry Oates, New York City; e. public schools, New York City, and Columbia University; c. Columbia University; 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 manager and then as chief engineer of the O'Brien-Majestic Pictures Corporation, and more recently as vice-president and plant manager at Hollywood.


UBERG, RALPH: (See 1928-37 Motion Picture Almanac.)


O'BRIEN, FRANK A.: Richmond representative, Wil- lmer and Vincent Corporation; b. Frankfort, Herkimer County, N.Y.; e. catholic; c. 28 years; has been married. Was vaudeville booking manager. Was reading, Pa., representative for Wilmer and Vincent two and one-half years; in 1936 was with RKO-Radio.

O'BRIEN, BILLY: (See 1936-37 Motion Picture Almanac.)


O'BRIEN, DENNIS F.: Senior member, law firm of O'Brien, Dunn & Block, Chicago, Ill.


O'BRIEN, PATRICIA: (See 1936-37 Motion Picture Almanac.)

O'BRIEN, PEG: Dramatic critic, Gazette, Janesville, Wis.; b. Janesville, Dec. 22, 1900; p. Mrs. C. A. O'Brien; e. high school and normal school. Has been society editor of the Janesville Times for 15 years.


O'BURNE, PATSY: (See 1936-37 Motion Picture Almanac.)


OCCIT, WALLY: (See 1936-37 Motion Picture Almanac.)


OKHOCHI DENJRO: Actor. r.n. Dan Ohochi; b. Tokyo, Japan; 5 feet 3 inches; black hair and black eyes; w. 152 pounds; p. Osaka Commercial School; mar- ried; by, reading. Was, in retail selling, then became actor. In 1925 appeared in "Yadakara in Satsuki," The Joint Cinema Artists' Association production. With Takakura directed "Kurosawa" and "Kurosawa" Company in 1926. Pictures include "Kumazaki Choji," "Tange Sazen," and many others.

OCHS, HERBERT J.: Branch manager, Vitagraph, Inc., Atlanta, Ga.; b. Fremont, Ohio, Nov. 27, 1897; married and has five children.

OCHS, LEE A.: Died, June, 1935. (See 1935-36 Motion Picture Almanac.)


O'CONNOR, BLUEBOY: (See 1936-37 Motion Picture Almanac.)


O'CONNOR, EDWARD: (See 1936-37 Motion Picture Almanac.)


O'CONNOR, HARRY: (See 1936-37 Motion Picture Almanac.)


THE 1937-38 MOTION PICTURE ALMANAC
OKADA, Umea, h/1 dark branch Oregon Lincoln high St. president 1932, University Mr. DeWitt K.

KODRO, no Mai. In 1929 founded Tatsumi

KOHATA, Isaac, Gentleman, Director, M.

KOHLS, I., Brown, 20th Century-Fox.

KOHUI, Marcus, Manager, "St. Thomas College.

KOJIMA, Charles, Secretary, "Tokyo "Ueturn

KOJIMA, O'KEEFE, OLDFIELD, OLAND, OLIVER, OLAND, OLIWA, OLIVE, OLIVER, OLIVE, O'KANE, DON H.: Publisher, Humboldt Standard, Kureks, Cal.; b. Illinois, May 17, 1901; p. Mr. and Mrs. K. E. O'Kane; e. Oregon University; drs. has one daughter.

OKHEEFE, ALLAN J.: Branch Manager, Universal Pictures, Los Angeles, Cal, b. Minneapolis, Minn., March 12, 1897; m. (2) Jeanne C. Martin, March 28, 1922, at St. Thomas College, Minn.; University of Minnesota, Minneapolis, Minn. Railroad ing with Soo Line; salesman, Belden-Evans Shirt Co., Minneapolis, Minn.; began motion picture work in 1919-21; salesman, W. W. Hodkinson Corp., 1921; sales man, Roberton-Cole, 1922; salesman, Goldwyn Co., 1923-21; salesman, Producers Distributing Corp., 1925; then branch manager, Producers Distributing Corp.; Pathe Exchange Inc., Salt Lake City, Utah, 1926-30; branch manager, Pathe Exchange and BKO Pathe Distributing Corp., Los Angeles, 1930-33; branch manager, Universal, Los Angeles, since 1933.

OKHEEFE, JAMES: Manager, Twentieth Century-Fox Movietone News; b. New York, N.Y., May 16, 1902; r. 480 South Insley Street, Hollywood, Cal.; s. J. M. and E. (nee) Schmidt; e. attended St. Louis University; m. Edna Locke, formerly of the Zellfieldollies, and has one child, Eunice. Began to work at the show canteen and while in service wrote a musical comedy, "Leave It to the Sailors," Member of the American Society of Composers, Authors and Publishers, President of the business man-ager of the music department in July, 1932.

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


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


OLDKNOW, OSCAR STEWART: Theatre Executive, b. Atlanta, Ga., April 16, 1899; e. Georgia School of Technology, being graduated in 1920 as a mechanical en- gineer; married and gone into the motion picture game with the motion picture Industry in 1920, forming Southern States Pictures, Inc. in 1923; proceeded to work through Stanger Theatre Circuit interests. Was interested in Southern Theatre Equipment Company, which was sold to Harley L. Clark in 1926. Became vice-president of Na- tional Theatre Supply Company, remaining in that position until he was made executive vice-president of Fox theatres Corporation. Became executive vice-president of Fox West Coast Theatres, making his headquarters in Los Angeles. Resigned, early 1935.

OLEARY, J. J.: General Auditor, Comerford Theatres. Inc. b. Butte, Mont., December 21, 1855; married and has one son. Worked many years for Amazona Copper Mining Co. Associated with Comerford Theatres, Inc. since 1927.

OLEARY, PATSY: (See 1936-37 Motion Picture Almanac.)


OLENICK, JEROME E.: Associate, Ted Loff Agency, b. April 26, 1902, New York City; e. DeWitt Clinton High School, St. John's law school in 1929; p. as a vice-president and one son. Bagued in the new picture business; then associated with Broadway plays and bookings. Entered motion picture work in 1925. Has been in some producing industry and has served as assistant to story editor at MGM. Resigned in 1936 to write fiction. In 1937, joined T. Loff Publicity Agency as an assistant handle company and personal press repre- sentation.


OLIVA, DR. COMM. GUIDO: Director. S. A. Italianna Stabilimento Cinematografico, C.N.E.S., Carpen- tovasso, Sept. 17, 1887; e. Doctor of Law; not mar- ried. Was official of the Ministry of Treasure at the Banca Commerciale Italiana Secretary of the S. A. Stefano Pittaluga, then General Director. Director of the Stabilimento CINEX. Member of the Exhibitors' Association.

OLIVE, CHARLES H.: General Manager, Princess Co. b. Washington; Washington, D.C.; m. private school and business college. Entered industry as usher in Harry M. Cramond 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, 1924; 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 of Columbia, South Carolina. General manager, E. Lawrence Phillips Amuse- ment Enterprises, operating the Stanton and Academy Mo- tion Picture Theatre and the Alcazar Theatre; and the Allied Theatre Owners of District of Columbia, Inc., affili- ated with Allied States; owner and operator. Queen of St. John's Bowling Alleys, Washington; Manager, Washington office, Johnny J. Jones Exposition Shows, Inc. Member, Managers' Round Table Club; member, Variety Club, Tent II.

OLIVE, GEORGE S.: (See 1936-37 Motion Picture 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 lbs; dark brown hair, hazel eyes; married; by rolling shoeing, car-racing; e. Trinity College, Dublin. Studied engineering; then motor-racing and stage management. Has appeared in two years working with J. B. C. F. S. A. and Africa as producer and player. Played in five Radio-Stanford pictures in England, and two for "Paramount-British" also R.U.I. and "Universal-Films. Latest picture, "Four Dark Hours" (New World).

OLIVER, DAVID: Actor. b. May 15, 1900, Newark; h. 5 feet 8 inches; w. 167 pounds; blue eyes and black hair; m. Lorna Willman on Dec. 1, 1926. Before entering motion pictures as an actor he was a gewgaw camery- man In 1936, following his tour with the "Mighty Five" "The Girl on the Front Page" Universal.

ONGE WILLIAM: Exchange manager Republic. Joined Monogram in similar post. b. Boston Mass., April 13, 1924; e. public schools; married. In several theatres as usher, doorman, assistant operator in booth. Started with Kleine Edison as shipper, and promoted to bookeer, Booker for Fox, and promoted to salesman; salesman for Standard Film Corp. from June 1929 to December 1936.


ORDYNISKI, RICHARD: President, Supreme Council of the Film Industry, Poland. b. Makow, Poland, Oct. 5, 1947; 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 in 1917 with Fox, as actor and director; 1922-25, 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)


OSBORNE, G. R.: Director. Started in 1921 acting in vaudeville. Started in 1927 film productions coop. organization. In 1933: in films with Universal, First National, Famous Players and DeMille; went to Fox to do sound, returned to 20th Century Fox.

ORNSTEIN, WILLIAM: b. January 3, 1904; e. public and high schools, New York City, and Columbia University; graduated in 1926; first work in motion pictures included writing for "The Secret Life," "A Murder Trial," "The Hurry Up Man," "Secret of the Blue Eyes," "Secret Life." Sold her first story in 1918 to Lois Weber for a picture which took her to Los Angeles; began writing for the Fox lot. Has been connected with Universal, First National, Famous Players and DeMille; went to Fox to do sound, returned to 20th Century Fox.

in same capacity. Composed several numbers with musted settings for films in mind. Resigned from Robertson's to become General Musical Director in charge of presenta-
tions on film at 20th, Century. General Manager of Montreal Grand Opera Company, 1923. Join-
ed W. P. Holman and subsequently with Pathé, and pro-
duced "The Young Man's Ruin" and Pathé subsidiaries. Res-
signed from Pathé in 1931 to specialize in writing and composition.

O'SULLIVAN, LAWRENCE: (See 1936-37 Motion Pic-
ture Almanac.)

O'SULLIVAN, MAUREEN: Actress. b. Boyle, Ire-
lard, May 17, 1911; h. 5 feet, 6 inches; dark brown hair and blue eyes; 116 pounds. b. in Lim and London con-
sumed and finishing school in Paris; by team, horseback riding. In pictures for five years and has appeared in "Big Shot" (1931), "Rage"; "Thirty Days," Pat 
"Tarzan, the Ape Man," MGM; (1932) "Skyscraper Serenade," RKO. Married; Chesterfield; "The Silver Lining," Patrician. Stenograph Damped, "MGM.

OKAY AMERICA: Universal; (1923) "Robbers' Roost.

"Terror," Fox; (1925) "Chesnutt and Kellys in Trouble," Universal; "Tugboat Annie," Stage 
Makers, MGM. In 1933: "Hole-Out." "The Barretts of 
Flyman for 24 years. Handled legislative work and soci-

eological in political writing. Became identified with 
the Comerford organization in 1929 and was elected president of 
the Motion Picture Owners of America in 1923. 
has since served several terms as secretary and 
manager of that organization. Was chairman of the 
national legislative committee and handled considerable 
work of exhibitors in that relation and at state 
carousel.

D'OTTOLE, TIMOTHY F.: Exchange Manager. b. Port-
land, Me., July 23, 1889; e. public school; married. 
has four children; graduated from grammar school at 13 and 
worked in sausage factory. Specialized in film departments of 
Boston North Station of America Express. Booker 
with prints for 11 years; two years; as sales manager; Federted 
Film salesmen one year; Independent 
Film salesman and mananger. Taken over by 
Columbia eight years ago and became Columbia Boston 
manager.

OTTERSON, JACK: Supervising art director; b. Pitts-
burgh, Pennsylvania; e. Hotelkiss Preparatory School. 
Art, Schenley, New School of Fine Arts, B.F.A.; Paris 
Beaux Arts School. Awarded the John Wurk scholarship. Yale, 1927-28; won honorable 
mention in Special honorable mention. Prix de Rome, 1928-29; honorable mention in 
"Artists in Residence" Winnipeg Scholarship, 1922. 
Assisted on decorative designs on the Empire State Build-
ing, New York City; decorative designs in New York 
Architectural League Catalogue, 1925. In 1929 started as 
sketch artist, then assistant art director to art director 
to supervising art director. Art director of "Carroll 
Now I'll Tell," "Marie Galante," "One More Spring,

"Hill in the Heaven," "Under Pressure," "Doubting 
Thermon," "Young Sun Rose," "Spring Torian," "Orchids to You," "Dressed to Thrill," "Curly 
Way Home," Fox; "Tales and Million," "Snow

Otterson, John Edward: b. Allegany, Pa., 
March 29, 1891; graduate of United States Naval Academy, 
1914; master of science, Massachusetts Institute of Tech-
ology, 1919. United States Navy, 1916-18, retiring as 
aviator, rank of lieutenant; general 
manufacturing superintendent, vice-president, and 
directors of Riner 
manager of Chicago, Best & Company, 1923; 
president and director of the Winchester Company, 
president and manager of Simms Horse Hardware 
Company, 1922-1924; assistant general superintendent of 
International Western Electric Company, 1924; general 
commercial engi-
neer, general commercial manager of Western Electric Company, 1924-1926; general 
vice-president and director 
of Electrical Research Products, Inc., 1927; and 
to June, 1935, president and director of Electrical Research 
Products, Inc., and held the same offices in Western Electric Company of 
Argentina, Brazil, Cuba, Mexico, Chile, the 
Near East. President and director also of: Western Electric 
Company of Aria, Western Electric Company of Rougnia, 
Western Electric Company of (Oront) Ltd., and 
Alpine Western Electric Company; director, Western Electric Com-
pany, Ltd., London, England; Exhibitors' Reliance Corpora-
tion, New York, to June, 1935. June, 1935, president and 
director, also of Paramount Productions, Inc., and 
Paramount pictures, Inc., New York, and 
Film, Inc., New York; New Haven Hospital, New 
Haven, Connecticut; New Haven 
Chamber of Commerce; Musicians; Society of Naval Architects and Marine Engineers, 
American Society of Mechanical Engineers, New York 
Bicycles, New York; president of 
University of Massachusetts, Massachusetts of 
Technology Alumni Association, New Haven Colonial History Society, New 
London County Chamber of Commerce; 
Fellow, The Seeing Eye, Morristown, N. J. Clubs; 
Queens, New York; "We're Goin' to 
Canada Club, London (England); University Club, New 
York; Army and Navy, Washington, D. C.; Embassy 
New York; New Haven Country Club, New Haven 
Lawn Club Association, Automobile Club of New Haven, 
Racing Club, Paris, France; Reeses Club, The Court House, 

OTTIANO, Rafaella: Actress. b. Venice, Italy, 
March 4, 1925; h. 5 feet, 5 inches; w. 120 pounds; brown 
eyes, brown hair; p. Anthony and Madeleine, 
artists; e. England. Experience on Broadway stage. In 
pictures since 1927. "The 
"One Man Show," MGM. In 1933: "Bondage," Fox; 
"Ann Vickers," radio and "Female," MGM. In 
1934: "Man and Woman," United Artists-20th Century; "All Men Are 
"The Fiendent Dagger," Warner; "Lottery Lover," 
"Murder Tou," "You Are a 
Nations," RKO. In 1936: "Ruff Ruff," MGM; "Anthony 
"Maytime," MGM.

O'TOOL, Frank: Actor. b. 1937; "Don't Pull Your 
Punches," WB.

O'TOOLE, Paul: Actor. b. 1936; "Lievelet." General 
Sells; "Erie Lievesiera in Haus Hulsturb." 
Casino.

OTVOS, A. DORIAN: (See 1936-37 Motion Picture 
Almanac.)

OTZEP, FEDOR: Writer. b. 1936; "A Woman Alone," 
General Film.

OULLETTE, R. H. (BOD): Exhibitor, Dixie 
Theater, Rochester, La. Friendly, Ill., June 4, 1942; a 
gramm and high schools; married. Started in motion 
with Independent Amusement Company, 1923, for four 
years. Operated Orpheum Theatre in Florida, Aurora, for four years. 
In Buttsville, Fla., at the Dixie Theatre, for past six years.

OUGHTON, Winifred: Actress. b. 1926; "The Three 
Maxims," General Films.

OHAYOUN, MEYER: Actor. b. 1922; "The Last 
Outpost," Paramount.


PANNI-Par

RKO. In 1936; staged ensembles. "Follow the Fleet."


PANCHOLI, R. M.: Managing proprietor, Empire Talkies. b. Karachi, Sind, India, Sept. 21, 1910. Before entry into film industry was in banking, 1931; opened cinema in Karachi. 1938; formed Empire Film Co.

PANGBORN, FRANKLIN: Actor. b. Newark, N. J.; h. 5 feet 10 1/2 inches; brown hair, hazel eyes; w. 156 pounds; s. Panchb.; parents, Pangb. professionals; e. Barringer high school, Newark, N. J., and received stage training in New York City by tennis, coaching, and dancing, 1911. "A Fool's Advice," "The Thoroughbred," "The Toreador," "Yesterday;" Universal, 1914. In 1928; "Manhattan Love Song."

PANSINO, EDWARD. In 1938; "The White Shadow."

PANSI, ALBERTO R.: President, Cinemagradora Latino Americana, S. A. (CLASA) b. Mexico City, Mexico, June 5, 1907. In 1936; b. Spanish; e. University of Unimuralla, Paris; France; married. was real estate operator. in public administration posts, diplomatic service; chairman of the National of Mexico. 1938; president of the "Vamos con Panchi Volio!" Cinematografica Latino Americana, S. A.

PANPOLLO, FRANK: Owner and manager, State Theatre, Chicago, Ill., 1938; e. high school. Was in restaurant business in McKeensport, Pa. In 1912 and operated theaters there until 1952; took over a Clairton theatre. Member of the board of directors of MPTO of Western Pennsylvania, Inc.

PANTAGES, ALEXANDER: Died, February, 1936. (See 1935-36 Motion Picture Almanac.)

PANZER, PAUL: Actor. r. n. Paul Panzerbeler; b. Wurzburg, Bavaria; h. 5 feet 10 1/2 inches; black hair and brown eyes; w. 170 pounds; e. Heidelberg University; m. Ethelene Atkinson; non-professional; h. professional; music and dancing; stage experience in "San Toy."

PAOLI, EVELINA: Actress. In 1936; "I Re Bur- borne."

PAOLI, RAUL: (See 1935-36 Motion Picture Almanac.)

PAOLE, LIONEL: Actor. In 1928; "The Man Who Broke the Bank at Monte Carlo."

PAPE, MARIA: Singer. In 1931; "Mary of Scotland."

PAPE, MONE, JEANNE: Film critic and manager of radio "Cinema-Club" in Lyon, France. b. Philippe Yegge, April 27, 1898; p. George and Rose Pape; e. high school. In 1925; "Pippin."

PAQUETTE, GEORGINA S. (Mina); Theatre Page Editor, The Lowell Sun, Lowell, Mass.; b. Lowell, Mass.; July 1, 1906; p. S. N. Pampeet, Georheanna Dalilie; e. Notre Dame Academy, Lowell, Mass.; divorced. Editor of woman's section, Lowell Sun. Twelve years in newspapers, Club editor and feature writer. One-time publicist director in New York; and for three years on the News and Tribune in classified advertising (dis- play) department.

PARAGONS, THE: (See 1936-37 Motion Picture Almanac.)

PARMORE, EDWARD, JR.: Writer. b. Manchester, Mass.; b. Yale University. Through his work on a political news service in Washington he obtained a newspaper position in Petrograd, Russia, where he spent some time during the revolutionary days of 1917; returned to the United States; dramatic critic and special correspondent for "The World."

PARTHASARATHY, THIRUPATHI KRISHNAMURTI: Film producer; took over the "Saturday Night Kid," "The Virginian."

PARR, NOEL: "Only the Brave."

PARRA, RIO: "Papar." They include "The Border Legion;" "In the Forbidden Adventure."

PARK, E. L.: (See 1936-37 Motion Picture Almanac.)


PARKS, RICHARD: Film critic. In 1931; "Pippin."

PARKS, RICHARD, JR.: Film critic. In 1931; "Pippin."

PARSONS, TERRANCE: Actor and stage manager. In 1931; "The Divine."
produced in England. Transferred to screenwriting. Member, Lambs Club, New York, and Academy of Motion Picture Arts and Sciences.


PARKER, FRANK: Singer and Actor. b. New York City; h. 5 feet, 10 inches; black hair and gray eyes; w. 160 pounds; e. De Witt Clinton high school; his hobby: sang in church choir as boy. Appeared on stage in "Hit Parade of 1929." No, No Nanette, a copy of the "Greenwich Village Follies," and "My Princess." Has sung over radio for more than six years, and has been on a number of records in "Transatlantic Merry-Go-Round." In 1935: Vitaphone short product: "Sweet Surrender Universal.


PARKER, LOUIS N.: Playwright. Film played as "Elizabeth of England" in 1935, BIP.


PARKHOUSE, MABEL MRS.: Secretary to Charles C. Pettijohn, General Counsel, Motion Picture Producers and Distributors of America. b. Brooklyn, NY. With Harber Brothers, publishers, eight years. Secretary to Courtland Smith before he began association with the motion picture business. Secretary to Mr. Pettijohn for the past twelve years.

PARKS, ALBERT E.: Motion picture editor, Daily Star, Long Island City, N. Y.; b. Long Island City, April 18, 1897; b. Joseph and Ella Parks; e. public school and high school, short term at Columbia University (medicines); and L'vovn F. Stolmeier; e. Jewish; a member of a Russian family, was a physician, was interrupted by the World war, went overseas with Base Hospital 37 and entered newspaper work, with the Daily Star on discharge from the Army in 1919.

PARKYAKUKUS: Comedian. b. Boston; h. 6 ft.; w. 190 lbs.; p. Charles Einstein, importer; e. Boston High School. With Charles Einstein. Wrote newspaper and advertising executive of New England furniture company. Went on radio several years ago for KEY TO ABBREVIATIONS

b. - birth  m. - married
div. - divorce  p. - parent
e. - education  pro. - professional
h. - height  r.n. - real name
hy. - hobby  w. - weight
wholesale grocery company. On radio program with Eddie Cantor, she appeared in 1928: "Strike Me Pink." VA. In 1927: "New Faces." RKO.

PARLO, DITA: (See 1936-37 Motion Picture Almanac.)


PARROTT, URSULA: Writer. r. n. Katherine Tovey, b. Boston; has 9-year-old son, Lindsey Mary Parrott; hy: sports, dancing and singing. Married 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 "Strangers May Kiss." She has been known to her by the title "Love Goes Past," after reading the proof sheets, and both "These Are the exciting films that Hollywood gives it in shape for filming. Her "Gentleman'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 1939." In 1934 wrote story of "There's Always Tomorrow." Universal. In 1935: "Say Goodbye Again," filmed as "Next Time We Meet." Universal.


PARSLEY, RUBY: (See 1936-37 Motion Picture Almanac.)

PARSONS, DONOVAN: (See 1936-37 Motion Picture Almanac.)


PARSONS, LOUella: Executive editor of Hearst Motion Pictures, Hearst Publications, Los Angeles, Calif.; b. Freest, Ill., Aug. 6, 1895; 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 fifth year of service for William Randolph Hearst, publisher. She has been responsible for the publication of several influential Hearst supplements. In 1937: supervised and wrote original story "Arizona Days," "Supervised Trouble in Texas." GN.


PARSONS, PATSY LEE: Actress. b. Parkersburg, W. Va., June 9, 1903; curly brown hair and blue eyes; h. 3% feet. In 1936: "They Wanted to Marry." RKO-Radio.


PARSONS, S. DONOVAN: (See 1936-37 Motion Picture Almanac.)


PATRICK, LEE: (See 1936-37 Motion Picture Almanac.)


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

PATTERSON, JOHN: Player, b. Brooklyn; e. Polytechnic Preparatory, Williams College; p. Nana Claire and Thomas V. Patterson, real dealer; b. hunting, sketching, sketching, sketching; h. o.; f. o.; brown hair and green eyes. In January, 1937, to Hollywood.

PATTERSON, RUSSELL: Costume and Set Designer, 20th-Cent.-Fox; b. Osaka; h. 5 feet 16 inches; w. 150 pounds; brown hair and blue eyes. In 1935; attended Patterson and Katherine Callahan; e. McGill University, Montreal, Can., and continued art studies in Europe. Work commercial and fashion artist and landscape painter. Designed sets and costumes for "Held Your Horses," musical show. First motion picture work designing sets and costumes for "Sing Us a Song and Cheer," Fox. Continued with 20th-Century-Fox.


PATTEN, E. H.: Exhibitor. Kerrville Amusement Company, Kerrville, Texas; b. Waco, Texas, Nov. 11, 1900; e. Kerrville University of South Dakota; h. 5 feet 11 inches; brown eyes; v. white; e. George Washington University; v. sports; purchased Kerrville Amusement Company, intended of bridge construction until 1926. Arena and Dixie Theatres and Cascade Swimming Pool, Kerrville since 1930.


PATZ, LOUIS: Branch Manager. b. Bluffton, S. C., April 13, 1899; p. Mrs. Fannie Patz; e. two years North Georgia Military Academy; v. in road building and bridge construction seven years. In motion picture industry, with Independent for six months; Educational, seven months; Warner Brothers, seven months; Goodwill Electric Company, sales manager, selling sound equipment, Ohio; Neb., three years; RKO-Pathe, seven months; Art League, Kalamazoo; Niagara Falls; Odessa; Sioux City. Pictures produced: Universal Pictures, manager, three years. Now Milwaukee manager for Grand National.

PATTERSON, GEORGE L.: Pen name. Pat Motion picture critic, Journal-Every Evening, Wilmington, Del. b. Wilmington, Del. October 4, 1918; p. Mr. and Mrs. Emil R. Patzer; e. Wilmington high school, seven months; attended evening school; worked as reporter, assistant sports editor, motion picture critic and correspondent in the motion picture, real estate, banking and bond fields.

PAUL EDGAR AND ORCHESTRA: (See 1936-37 Motion Picture Almanac.)

PAUL, EDWARD: Musical Director, N. Y. Paramount theatre. b. Rencauter, N. Y., August 24, 1896; married, has one daughter; e. Graduate Institute of Musical Art, Conducted at Capitol and Admiral theatres, Detroit, five years. Roxy theatre. Back to Paramount as musical director of N. Y. and Brooklyn Paramount theatres, nine years.

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

PAUL, VAL: Studio manager, Universal, b. Denver, Colorado; 15 years with Hollywood, w. 190 lbs.; h. 5 feet; brown hair and green eyes. In 1936; attended college; m. May Foster and has one son. In films since 1913. Has been extra, character actor, heavy, leading man, prop man, assistant director, supervi- sion manager, assistant producer, producer. In 1936; associated with producers "F," Paramount; "Twelve Years," producer; "Yesteryear," associate producer, "The Man I Married," Universal. In 1957; "Mysterious Cross," Universal.

PAULING, JAMES KIRKE: b. Cold Spring, New
PEARCE, A. LESLIE: Director, b. Christ Church, New Zealand; e. St. Alban's School, New Zealand, specialization in art and languages. Received a degree and a scholarship in arts; h. 5 feet 7½ inches; w. 163 pounds; light brown hair; blue eyes. Became a stage director in Australia, South Africa, London, New York and Los Angeles. Entered motion picture business in 1926. Has been a director in Los Angeles with the advent of talking pictures; has directed seventeen Christie-Paramount shorts, directed "The Carmen Kid," Paramount, "The Delightful Rogue," and "Bulldog Drummond," United Artists; "Fred and His Friends," "Meet the Kids," Columbia; and nine-teen red specials for Sennett.

PEARCE, VERA: Actress, b. Australia. Musical comedy player in West End of London chiefly in productions starring Jack Buchanan, with whom she has appeared in the following British talkers: "Yes, Mr. Brown" (1929) and several other Goodwood films also "Jurt Jack" (1932), all for B & D. In 1935; "So You Won't Talk," Warner-FN-British.


PECENKA, F.: Cameraerman. In 1936; "Janosik," French Motion Picture Corp.

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, Eng., Mar. 15, 1897; married; e. King's School, Warwick. Started career in films with Stoll Picture Productions in 1915, later British International Pictures and G-B.


PELIP, EDWARD, JR.: (See 1936-37 Motion Picture Almanac.)

PELIP, EDWARD, SR.: (See 1936-37 Motion Picture Almanac.)


PENNEL, R. O.: (See 1956-57 Motion Picture Almanac.)

PENNER, JOE: Actor, r. n. Joseph Pinter, b. Hunzaya, November 11, 1904; m. Eleanor May Vest, dancer; p. Sophie and John Pinter; b. golf and baseball; e. public schools and college; m. Evelyn Sturbridge, former Miss Borealis. A curiosum and legitimate fifteen short for Vitaphone. In 1921, he was a member of the RKO staff. In 1937, "New Faces," RKO.


PENWARDEN, DUNCAN: (See 1956-57 Motion Picture Almanac.)


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

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

PERCEVAL, HUGH: Production manager, Phoenix Films, England; m. Lilian Bridg, former director of Paramount's editorial and censorship department, London; has one son, Mo. (1937). 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.; e. Pasadena High School and Stanford University at Palo Alto, Cal. Was assistant librarian at the Hollywood Branch of the Public Library; then treasurer of the library board; later became play reader at the Hollywood Community Theatre; then secretary to Neddy Dickson and active in many phases of work connected with the Theatre and still in charge of the fiction department of the main library in Los Angeles. In 1940 became the head of The Jerry Gaffey, then head of the Research Department of Paramount, and after two years took full charge of the department when Mrs. Gaffey left.

PERCIVAL, WALTER: (See 1956-57 Motion Picture Almanac.)

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


PERFECT, ROSE: (See 1936-37 Motion Picture Almanac.)

PERGAMENT, HARVEY: Secretary and General Manager, The Film Exchange, Inc., 125 West 48th Street, New York City; b. Detroit, Mich., June 18, 1908; m. Dorothy Manheimer; p. J. D. Pergament; e. Ohio State University; New York University. Studied law. General manager, The Film Exchange, Inc., part 70 years. Profit, producer of short subjects; importer and exporter of features.


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


PERKINS, JEANNE ALLEN: Actress. b. Boston, Mass., Dec. 11, 1917; h. 5 ft. 3 1/2 inches; w. 115 pounds; blonde hair, brown eyes. Signed Paramount contract, 1936.


PERKINS, ROBERT W.: Secretary and general counsel for First National interests; headquarters, home office, New York.


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

PERRIN, JACK: Actor. Early screen work with Paul, Hedison, Universal. Metro, Arrow, Film Ex- 


York City. The text was taken to the Coast by Ruth Collyer. It appears in the First National Studio. Signed for the part of the mother in "Mother's Gift", "The Young Idea", "Cinematographic Author", and "The Family". "Traveling Husband", "Bought.

certain Lady", Universal. In 1935: "Sweetheart Annie", Liberty; "Lubbie", "Freekies", RKO; "Society Doctor", Re- 
Paramount.

PETERSON, ELSA. (See 1936-37 Motion Picture Almanac.)

PETERSON, ERNST. (See 1936-37 Motion Picture Almanac.)


PETRIE, HAY: Actor, r. n. David Hay Petrie; b. Detroit, Mich., July 16, 1895; h. 5 ft. 6 1/2 in.; w. 150 pounds; brown hair and brown eyes; b. golf. Four years Shakespearean repertory. Old Vic, London. Films include: "The Man From O'Sullivan's"; "The Return of the President"; "The Night of the Hunter".

PETRIE, ILSE: Actress. b. Pozdham, Germany, March 21, 1916; h. 5 ft. 11 in.; w. 170 lbs.; brown hair and blue eyes; m. a father a colonel; e. Lyceum, actor school; trained under Ida Grundy; hobbies include dancing, singing. Films include "Das Madchen vom Morgen", "In 1935: "The Ba".

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

PETROFF, BORIS: Dramatic advisor, b. Saratov, Russia, Dec. 19, 1894; h. 5 ft. 11 in.; w. 170 lbs.; brown hair and blue eyes; m. to photography; p. Mr. and Mrs. John Petroff, New York. Was stage manager. 1910: direction of Paramount Studio, stage presents. Paramount Theatre. "Staged" with Edmund Dulliary. In films: "Hats Off!" Stage operatic service for "Fatal Lady"; dramatic advisor for Mae West.

PETROFF, VICTOR: Dance director. In 1936: collaborated on dance direction "Hats Off", GN.

PETROITCH, IVAN. (See 1936-37 Motion Picture Almanac.)


italy." Collaborates also for various Italian and foreign magazines. Scene-director and editor.


PETTY, TOM: Motion Picture Producers and Distributors, Inc., Universal, New York. In Baraboo, the "Midnight," Universal. In Saratov, b. 1895; David Indianapolis, Mr. York; eyes; of GN, director Almanac.)

PETTIT, JOHN, C. C.: General counsel, Motion Picture Producers and Distributors of America, Inc., Film Board of Trade; b. Indianapolis, Ind., May 5, 1881; p. Dr. Otto Hoecher and Lilian A. Pettijohn; e. Indianapolis (A. B., 1903), department of law and graduate of Short-

schule, high school; m. Belle Bruce, formerly with Vitagraph and Metro (real name Helen L. Lynch). Prac-
ticed law in Indianapolis, 1903-1916, and New York, 1916-1935; a member of the Indianapolis State Bar Asso-
ciation, and a member of the bar in New York; belongs to the National Democratic Club, the Motion Picture Club, Unity Alliance, Westminster Club, Indianapolis Athletic Club, and among the fraternal Organizations of which he is a member are: The Masonic (Shrine), Elks, Knights of Pythias.

PETTINGELL, FRANK: Actor. b. Liverpool, England, January 1, 1915. Formerly artist and journalist, At-
up," BIP.

PETTIT, RALPH WALTER: Assistant Director, New York School of Social Work; member of faculty since 1915. b. Frederick, N. Y., August 29, 1882; married; e. normal school, 1910. B.S. Teachers College, Columbia University, 1911, M.A., 1912; Ph.D., Columbia University, 1918. Teacher, Social Worker, M.A., 1923; chartered by the New York State Education Department 1911; principal, Elementary Technical School, Evans- ton, Ill., 1911-13; field secretary, Playland and Recrea-
tion Association of America. 1913-19; special assistant to American Embassy, Petrograd, engaged in relief work, 1917-19; faculty of Dalah Institute for Social Service 1927-28; executive Director, Temporary Emergency Relief Administration of New York State, 1932-35; A.A.S.W. Member of general committee of National Board of Review, March, 1932, to date; member of executive committee, February, 1922, to the present: chairman of the executive committee of Social Service, November, 1922. Member of Exceptional Photoplay Committee since June, 1921.


PETZOV, I. N.: Actor. 1935: "Chapayer," Lim-
film.

PFAFF, HAROLD L.: Film Salesman, Paramount in Toronto, 20th Century, 1927; New Hamburg, Ontario, Can., July 10, 1889; married; e. public and high school. Started with Regal Films, Toronto, 1912, as a booker; several years, 1912, to become booker. First National until 1921; then resigned and joined Canadian Educational Films, Toronto, 1922. George C. B. and booker, 1921; to take over position of general manager for Canadian Educational Films, 1922. Returned to Paramount Educational Films, 1936; as branch manager. Then in charge of Educational Films for Canada. Now film sales-
man.

PHALKE, DHUNDIRAJ GOVIND: Founder and man-
aging partner, The Hindustan Film Co. b. Trimbakeshwar, April 30, 1870; e. School of arts, Bombay and Bala-
htun, India; managing partner was founding picture was founding and managing partner of Phalke Art Engraving and Printing Works; founder and managing partner, Laxmi

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PHILLIPS, RUSSELL: Publicity director, Reliance Pictures. 1932: freelance editor and editor in Omaha, Minneapolis, San Francisco and other cities. With United Artists producing units for twelve years.


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

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


PHILLIPS, DORIS: (See 1936-37 Motion Picture Almanac.)


PHILLIPS, HELENA: (See 1936-37 Motion Picture Almanac.)


PHILLIPS, JOE: Actor. b. "Boy Wanted" (1929), Columbus; Victor; "Nancy," Silas, 1926; "Slamming Toast," National-Comedy; "Dancing Around" (1929), Pathe; George LeMoire Comedies. In 1936: "Riff Raff," MGM.

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


PHILLIPSON, PERCY: President, General Register Corp. Formerly Vice-President of Wayne, London; as general sales manager, Pathe Freres, London, 1913-1919, war service, press executive, Pathe Freres, London, as general sales manager, 1921, appointed by First National to open new sales office in England, as general sales manager, 1926, appointed managing director, Automatic, Ltd., distributing Automatic Gold Seal Ticket Register, Automatic Ticket Register Corporation, Automatic Ticket Register Corporation; 1924, American branch reorganized under name General Register Corporation. Was made president of the company as well as managing director of the English company.

PHIPPS, SALLY: (See 1936-37 Motion Picture Almanac.)

PHYFE, HAL: Photographer. b. Nice, France, February 22, 1859; h. 6 feet 2+ inches; dark brown hair and brown eyes; w. 178 pounds; e. Ashbery College in Ottawa, Canada; professional; has one daughter; studied for priesthood. On stage at 17. Touring with repertory shows, beginning in 1909, with MacKay and Osgood. Worked at Orpheum theatres of New Orleans, Minneapolis and Los Angeles 10 years. General manager, B. F. Keith Enter- prises, and circuit, 1925-29. General manager KKO vaudeville department, 1929. Talent scout and casting director, MGM. In 1936-37: managing director. Paramount, 1934-36. Vice-president, Major Pictures Corporation.

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


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

PICKARD, LIONEL: Writer. In 1933: wrote story, adapted as "Heart's Desire," BIP.

PICKARD, MARGERY: Actress, u.s. Margery Wood. b. Siefield, Eng., Dec. 17, 1911; h. 5 ft. 2 in.; w. 100 lbs.; blue eyes; brown hair; attended Imperial College, Savantheen, Brussels. Stage before films. "As We 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; d. deceased; h. high school; attended; 1 year graduate; 1 year law under father. Entered army, Georgia National Guard, 1916, private to lieutenant, served three years; honorably discharged, became a newspaper correspondent. In 1924, joined the staff of the Dallas Times-Herald as salesman in Atlanta office; immediately transferred to Dallas office; then Memphis; back to Dallas until 1935; made branch manager; San Antonio. Promoted manager, Oklahoma City office in April, 1933, and then transferred to manager of the Phoenix office in January, 1934.

Pittsburgh, Chief for master mechanic in railroad shops, Flora, Ill., in 1914 with small nickelodeon. Now operating one of seven theaters.


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


PITT, ARCHIE: Actor. In 1932 appeared in a series of short features, with played lead and wrote "Tarnade Bill," Butler-City Film. In 1930, played lead with Len Harris and helped on dialogue of "Excuse Me," 1932; "We've Arrived!" and revived "Mr. Towe of London."


PITTSCHE, JEROME (See 1936-37 Motion Picture Almanac.)

PIVAR, BEN: Associate Producer for Columbia Picture Inc. b. Hollywood; b. March 23, 1901; p. Adolph and Anna Pivar; e. business college. Started in film industry in 1925 as assistant editor, then became film editor, then producing film editor. Next he was appointed supervisor of American production and then production executive in charge of foreign production and supervisor to associate producer of American production. In 1935 became an associate producer; wrote story which was the basis of "Air Hawk" Columbia.


PIZOR, LEWEN: Exhibitor, Has operated chain of independent theatres in Philadelphia for 29 years. President, United PIPO of Eastern Pennsylvania and New Jersey and Delaware and is charter member of the Pennsylvania Theatre Owners Association.

PIZOR, WILLIAM: Business executive in the independent field. Head of William M. Pizer Productions and also Imperial Dist. Corp. b. Feb. 6, 1893. Was a pioneer in the motion picture importing and exporting field. In 1934: produced "Port o' Call" series, Monogram.


PLATER, FRANZ: Chief cameraman, Topleil Productions, London, England. b. March 29, 1894; married; studied art with Professor Herman Wagner and for a time was a portrait photographer. After working with Erich Pommer; after the war was chief cameraman to Emelka Co., Munich, Germany. Chief Films: "Volga-Don" "Hamburg, Liebe U. Vandalismus," "The Countess of Monte Cristo" with Brigitte Helm, and "Elfe" from the Wunderland-Masakaraer, "The Dictator" and "The Beloved Vagabond."

PLANT, NOEL: Actor, r. n. same, b. Stafford, England, Dec. 3, 1889; h. 5 feet 11 inches; w. 135 pounds; blue eyes, single hair, riding golf, tennis, swimming; p. non-prof. e. Woodbridge and Ipswich schools; was director of earthenware factory 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.)

PLEWS, THOMAS: Writer. In 1935: collaborated on "Miracle." (Miracle, Inc., Exx., March, 1935; p. Adolph and Anna Pivar; e. business college. Started in film industry in 1925 as assistant editor, then became film editor, then producing film editor. Next he was appointed supervisor of American production and then production executive in charge of foreign production and supervisor to associate producer of American production. In 1935 became an associate producer; wrote story which was the basis of "Air Hawk" Columbia.

PLOKRA, J. A. Art director. In 1936: collaborated on art direction of "Jansik." French Motion Picture Corp.


PLOMBER, HARRY CHAPIN: Journalism. Formerly


POLLOCK, BEN: (See 1930-37 Motion Picture Almanac.)


POLLOCK, ADOLPH: Independent producer. b. Hungary. April 8, 1901; m. three children, two girls and one boy; lv. finance. Came to the United States in 1906. First engaged in the tobacco business—in the manufacturing and selling end. In 1933 joined Universal Exchange as salesmen in the Brooklyn territory; left Universal after a year to become assistant manager of Common- wealth Exchange in Philadelphia. Left the latter, in 1935, to become assistant manager of the New York terminal for National Screen Service Corporation, in which he became vice-president, and later, when the business was sold to Columbia Pictures, he continued as the president of Hollywood Pictures Corporation, distributing independent pictures in the New York market. Later, when Jack Bellman returned to Hollywood Pictures, Pollock retained an interest, and formed Peerless Productions, Inc. Resigned as president of Fearless to form new company in 1935.


POLLOCK, JOSEPH: President, Cinematograph Exhibitors Association of Great Britain, b. 1882, Bradford, England. Has been in the trade since 1907 and is now managing director and secretary of two of the largest theatres in the English Midlands. Has been a branch delegate to C.F.A. for many years. Is interested in municipal affairs; in 5 years ago was elected mayor of Mandfield, his home town.

POLLOCK, NELL B. "SNUB": Actor, r. n. Harold Frazer; b. Melbourne, Australia; h. pounds; brown hair and eyes. First stage experience with Pollard Juvenile Opera Company which brought him to America. First screen experience was a bit with Bronco Billy Anderson of Essanay in Hollywood, then followed a part with Charlie Chaplin, signed with Roach and made 200 comedies in next ten years. Left pictures once for vaudeville tour. Returned and played in "Ex-Flame," later version of "East Lynne." 1936: "The Gentleman From Louisiana." Republic; "Headpin for the Rio Grande." GN. In 1937: "Arizona Days." GN.


POLLOCK, LESTER M.: Manager of Loew's Rochester theatre, Rochester, N.Y. Started as page boy at the New York Rialto under Rogy; Rivoli, N.Y. with Publix at the Palm Beach and Kettle in West Palm Beach; Metro. at Boston, then an independent in Rochester which Loew's later took over and has remained a this spot for the past nine years. Winner of Quincy November Silver Plaque for "Mutiny on the Bounty." Grand Award winner, receiving week's trip to Holly- wood.

POMERANTZ, FRANCIS: (See 1936-37 Motion Picture Almanac.)


POMMER, ERICH: Producer and director. b. Hamburg, Germany, July 26, 1899; h. feet 7 inches; black, curly hair and blue eyes; w. 150 pounds; p. father; business man; e. Hildesheim, Germany; attended Gottingen College. Joined Gaumont organization in Paris, then left for Hollywood where he joined the Eclair Company in same capacity, returning to Germany at outset of War. Joined army, but was mustered out after two weeks. Became one of the three founders of the newly established German Eclair Company, DECLA, merging three

PORTER, COLE: Composer. In 1936: wrote music and lyrics for "Anything Goes." Paramount; "Born to Dance." MGM.

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 8 inches; blue eyes; brown hair; w. 150 pounds; is married. Entered pictures in Hollywood, May, 1915; purchased stock in producing company and was general manager.


PORTER, RICHARD F.: Author; b. Woonsocket, R.I., 1890; h. 5 feet 9 inches; brown hair; w. 175 pounds; is married. Entered pictures in Hollywood, May, 1915; purchased stock in producing company and was general manager.

POPE, W.: Director. Meriden, Conn.; b. September 27, 1871; attended Meriden High School, and attended Wesleyan University. Married Hattie C. Young (b. Connecticut, 1901). Began in 1910 in New York in the publishing business; became a partner in the firm of Temple, Beane & Co. In the early 1920's, Pope opened a publishing company, and later purchased and operated the Temple Press in New York City. His main interest has been in the field of religious education, and he has written several books on this subject. Pope is a member of the American Bible Society, and has been active in the work of various religious organizations. He is a member of the American Bible Society, and has been active in the work of various religious organizations. He is a member of the American Bible Society, and has been active in the work of various religious organizations.

POPPER, RAOUL: Actor; b. Rome, Italy, 1907; h. 5 feet 10 inches; brown hair; w. 150 pounds; is married. Entered pictures in 1936; "Heavenly Bodies." RKO; "Sideshow." Paramount; "Twentieth Century." 20th Century-Fox.

POWELL, Paul: (See 1936-37 Motion Picture Almanac.)


KEYS TO KEYWORDS

m. = married, b. = birth, div. = divorce, ed. = education, h. = height, hy. = hobby, p. = parents, prof. = professional, r.n. = real name, w. = weight. 711


POWERS, James W.: Columnist, The Halifax Herald and The Halifax Mail, Halifax, N. S.; b. Halifax, N. S.; Canada, Dec. 16, 1872; and Mrs. Powers: e. St. Mary's School. St. Mary's College, widower, and has three children. Fifty-six years in newspaper work as sport and theatrical writer; publishes column: Stage, Screen and Sawdust; was press agent for Academy of Music, Halifax, for seven years and acting manager for four months pending appointment of the regular manager of 40 stage, Organized Universal Pictures Corp. in 1912 which comprised eight independent production units. Later organized the Film Booking Offices of America, which subsequently merged with RKO. In 1928 introduced to the public the now famous "Mickey Mouse" and "Silly Symphony" cartoons and developed the Powers Cinophone recording and reproducing equipments for talking pictures. Was first to offer recording on film to the motion picture trade, thus becoming a pioneer in the development of sound motion pictures since their inception. Produced "Flip the Frog," and the "Willie Whopper" series of cartoons for distribution through Metro-Goldwyn-Mayer, and three series of fairy tales in form of "Color Guild Color" series, now being released internationally through Celebrity Productions, Inc.


PRATELLI, PROF. COMM. ESODD: President of Second Commission of Censorship, Director of Second Division. In the General College of Pimontegrate, Luigi di Roma. Married 1892; married; e. Academy of Arts of Rome. Officer in the war. Since 1925 took part in the "900" artistic movement. Directed for six years the Scuola Superiore d'Arte Applicata all'Industria, and for four years the "Consiglio Nazionale degli Artisti Lombardi." Took part in the organization of the Mostra della Rivoluzione Facista in Rome. Artistic adviser of Direzione Generale delle Arti. "Lombardi.""


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


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


PREMINGER, OTTO LUDWIG: Director. b. Vienna, Austria, Dec. 5, 1907; h. 4 ft, w. 185 lbs.; blond hair and blue eyes; married; h. tennis; e. University of Vienna. When 17 years old became an actor with Max Reinhardt at the Theater-in-the-Josefstadt in Vienna, then headed same theatre. Directed talking pictures in Vienna; staged "Libel." In 1936: "Under Your Spell," 20th Century-Fox.

PRESCOTT, ELSIE: Actress. In 1935: "Peter Ibbetson;" MGM.


PRESSBURGER: Writer. Co-author of "Monseur Sans Gene," which was filmed by United Artists as "One Happy Afternoon." In 1936.

PRESSIER, MICHAEL: Writer and producer. Wrote four pictures and collaborated on production "Women Are Trouble," MGM.

PRESTMANN, MARIE WHITE, L.L.B.: Member, Maryland State Board of motion picture censors. 100 United States Building, Washington, D. C. Married Emilie N., Matilda Winston Hooper Prestman and Benjamin Cuttell Prestman; e. graduated from University of Maryland; m. in Maryland, including 1927 Married Preparatory School and the Hannah Academy Night School. "The Girls Forest School and The Arundel School prior to studying law. Admitted to the practice of law in 1025. Graduate, Judge Benjamin Prestman, who was judge of the superior court of Baltimore. In vice president of the Maryland Branch of the National Women's Party, and attorney for the Woman's City Club of Baltimore, and a member of many social and patriotic organizations including the Colonial Dames of America (Md. Branch). is a member of the law firm of Preston and Doetsch. Law partner is Miss Emilie Prestman's former assistant city solicitor of Baltimore.

PRESTELLE, MAE T.: (See 1936-37 Motion Picture Almanac.)


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

PRESTON, JUNE: Child actress. b. Minneapolis.
PRICE, KATE: (See 1936-37 Motion Picture Almanac.)

PRICE, MRS. MIRIAM SUTRO: (Mrs. Joseph Miriam Sutro) b. New York City, November 23, 1871; married; e. Hunter College, B.A. in culinary arts; M. of St. Ignatius College, San Francisco, Calif.; graduated; a. Head of the Ethical Culture School for over thirty years. Has been interested as an active member of the National Board of Review of Motion Pictures, and has been on its executive committee for many years.

PRICE, NANCY: (See 1936-37 Motion Picture Almanac.)

PRICE, R. C.: Branch Manager, RKO Distributing Corp., Charlotte, N. C.; b. Baltimore, Md., Nov. 20, 1892; married; p. Mr. and Mrs. H. Price; e. Boys Latin School, Baltimore, Md. in service in Army during war. Entered business, 1919, with Pathe; subsequently with Universal. With Pathe again until merger with RKO.


PRINCE, DAVID: Branch Manager, b. Jacksonville, Ill., May 7, 1892; m. David A. Craig; e. High School in Jacksonville, Ill.; manager for Swanson-Crawford exchange in St. Louis in 1913. Charged to Dallas broker for General Film 1914 and new branch manager for Columbia; manager Atlanta branch in December, 1915. In 1917 joined United Artists as Atlanta manager.

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

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


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


PRINTZLAU, OLGA: (See 1936-37 Almanac.)

PRINZ, LEROY: Dance director; b. St. Joseph, Mo. July 11, 1895; p. father, dance director; e. grammar and high school in Chicago; trained as a dancer; shipped on freighters, landing in Europe, where he joined the French Foreign Legion. Served nine months in Algiers, then began to become part of French aviation corps in World War. With 94th Aerial Squadron, after St. Mihiel begins to become; Survived 11 crashes. Stayed in Europe, and directed dances for Max Reinhardt, in the Follies Bergeres, in Spain, and in Switzerland. Returned to United States in 1920, and was in hospitals for a year recovering.

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., M.P.: Chairman of Control Film Corporation, Ltd., of London, b. Liverpool, 1883; m. and has three daughters. Leaving school at 12 was apprenticed to an engineering firm; worked as a spectacle maker, and continued college studies while engineer. Graduated (B.A.) at Bethany College and graduate for a further course in Australia, graduated (M.A.) at Melbourne University. Served with Australian Forces in France, 1914-18. Worked in education, established L.L.B. and passed later Ph.D. in political science. In 1929 commissioned in 18th Brigade and appointed Royal North Devon Artillery, 1932. Ranked No. 1008, rank of Major. In specialized in hydrogenation of coal and invented several new coal processes. Elected Member of Parliament for Ayrshire in 1931, re-elected 1935. Interested in films for three years. Chairman of Capitol Film Corp. Ltd., British Chemonical Process Ltd., Cecil Films Ltd., Sonio Ltd., Director, Trafalgar Film Co. Ltd., Buckingham Films Co. Ltd.


PUETTGER, GUSTAV: (See 1936-37 Motion Picture Almanac.)

PUFFY, CHARLES: (See 1936-37 Motion Picture Almanac.)


PUJOL, RENE: Writer. In 1934: adapted “The Two Orphans.” “Blue Ribbon.” In 1936: co-author of “Mistress San Gennaro” which was filmed as “One Rainy Afternoon.” by UA.


PURCELL, GERTRUDE: Writer. b. New York City; s. Cornelius J. and Frances P. Purcell; w. New York public schools, Columbia University, Hunter College; m.

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PURVIS, JIM: Actor. In 1935; "Fighting Youth." U.

PUTNAM, NINA WILLCOX: Writer. b. New Haven, Conn., Aug. 23, 1885; h. 5 feet; 4 inches; blonde hair and blue eyes; p. Marion and Eleanor Wilson; e. private tutors and governesses; m. R. J. Sanderson. Turned to writing. Has written many novels, Originalived newspaper syndicate feature". Also contributor to a number of American magazines. Received complete training in motion pictures at Triangle studios, then returned to the stage. Trained as writer, also at MGM, and made relations for South American and Oriental trade. Returned Chaslon and Bill Hart films. Completed 38 short subjects, educational and comedies, in French and German, UPA. Produced "Democracy" in New York, and was associated with Rex Ingram on "Eusebius," "Grandad," "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," "Beautiful Prize," "Silk Stockings," Two Weeks With Pay, "Game Chicken." Under contract to Universal. Continues writing for magazines and under contract to several publications Cosmopolitan.


QUARBER, LINCOLN: Publicity Director, Edwin Carew Pictures Corporation; b. Montevallo, Va., Nov. 28, 1901; at Columbus, Ga., graduated from University of Wisconsin. Staff correspondent. Upper Press and Western News. Studied under Professor Schubert. In 1934; made original story of "Tell That the World," Universal. In 1935; became publicity director, Edwin Carew Pictures Corp.


QUARTARO, NENA: Actress. r. n. Gladys Quarbarato; b. Mt. Vernon, New York, March 17, 1911; e. New York City; h. 5 feet 7 inches; brown hair; brown eyes; by riding, tennis and swimming. Previous career, on the stage at various times since five years of age; discovered by D. W. Griffith at fourteen years of age; screen career, "Red Mark," Consuelo in "The Eternal Woman" (1929), Columbia; "Beau Brummel" and "One Stolen Night" (1929), Warner Bros.; "Mitz in "The Redeeming Sin," "The Virginia," "Under a Texas Moon," "Golden Dawn" (1930), Warner Bros.; "Monseur Le Fox" (1930), MGM; in 1931; "The Hawk," "Bachelors Fathe," "Gamin" (1931); "Three厂房," "Arrows," "The Next Man," "Men of the North," "Ged's Gift to Women," "The Red Room," "Brides," Columbia; "Universal," "Trapped," Big Four; "Zelma,


QUEDENS, EUNICE: (See 1930-37 Motion Picture Almanac.)


QUEENSBURY, MARCHIONESS OF: Costumes de-
QUINN, JOSEPH: (See 1936-37 Motion Picture Almanac.)

QUILLAN, MARIE: Actress. b. Philadelphia, Pa., March 17, 1921; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 100 pounds; s. Sally Owens and Joseph S. Quillian, professionals; e. Our Lady of Mt. Carmel, South Philadelphia; l. reading, motion pictures, tennis, football and sewing. On the stage all her life in family acts. On screen in "Secretly" with Harold Lloyd; (1929) "Campus Knights," Chesterfield; "Nasty Neighbors," Pathe; Vitaphone No. 2574, "A Little Bit of Everything." In 1935: "Cheers of the Crowd," Monogram.


QUILLEN, GEORGE E.: Chairman of the Board, Keller-Dorian Cinerama. Born in Weehawken, New Jersey, September 17, 1896; e. public school and high school, College of the City of New York and the law school of New York University, being graduated from N. Y. University in 1916; m. Louise Denio in 1916 and has two sons, aged 25 and 17. Associated with various prominent lawyers from 1906-1910, including James Foy and Ann Bihler, New York, and is, dependently, 1910-18; then became a member of the legal department of Western Electric Company, Inc., later becoming assistant general attorney of that company and of its associated company, Graybar Electric Company, and general attorney of Electrical Research Products, Inc. Continued association with Western Electric Company and its subsidiary, Western Electric Products, Inc., continuing as vice president and general manager of the Theophane Corporation. Joined Keller-Dorian.

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

QUINN, ANTHONY: Actor. b. Mexico; p. Frank Quin and Manuela Oaxaca; e. attended Polytechnic high school; b. c. 6 feet 4 inches; brown hair and brown eyes; w. 175 pounds; e. radio. Address: "Faroles," "The Plaimee," Paramount. In 1937: "Swing High, Swing Low," "Westward Ho!" Paramount.


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

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

QUILLAN, JOHN: Actor. b. Philadelphia, Pa., May 25, 1906; h. 5 feet 7 inches; black hair and brown eyes; w. 125 pounds; e. Our Lady of Mt. Carmel high school, St. Gabriel's college and private tutors; stage training in vaudeville before he was five years old; b. baseball, swimming and football. Stage experience with the Quillan family and has appeared in Shubert shows in Philadelphia and Atlantic City: "Pierre of Plains," at the Windsor Square; also in "The Rising Generation," written by his father during the war. On screen three years. Has appeared in "Nasty Neighbors," titled "Flippinian's Ball," also in a Vitaphone selection with John, Marie and John Quillian No. 2574, "A Little Bit of Everything." In 1935: "Cheers of the Crowd," Monogram.


RABWIN, MARCELLA BARNETT: Executive Assistant to David O. Selznick.

RACHMAN, J.: Motion picture and drama editor, columnist and staff writer, Omaha Bee-News, Omaha, Neb.; b. and staff writer, Omaha Bee-News, Omaha, Neb.; b. Omaha, Neb. liberal schools, public schools and Augustana College, Rock Island. City editor Rock Island and Moline Daily Times; State editor, Deseret, Ia., Times: National Catholic columnist and dramatic editor, Davenport, Ia., Times; publicity director World Reality Co. theatres, Omaha and Nebraska. Wrote revue and motion picture column "A Man may under name "Jack Reel". Edits

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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 Theatre Owners of America; chairman of New York City arbitration board for eight years. In 1931 incorporated in Farmco and Rialto in East Rochester and Royalty in New York. RKO.


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


RALPH, JESSIE: Actress. t. n., Jessie Ralph Chambers, b. Gloucester, Mass., Nov. 5, 1876; h. 5 feet 5 inches; w. 135 pounds; n. non-professionals, dec.; e. public school; widow. On stage 20 years, playing character work from nurse in "Romeo and Juliet" to "Child of Manhattan," with Jean Cowl. On screen in 1923 in "Elmer the Great," F.A.W.; 

RANK, ERNEST: Director. b. New York; h. 6 feet; w. 180 lbs.; p. Harry and Beatrice. m. Ethel. In 1933: "Mystery of the Wax Museum." RKO; "Lady in the Dark." RKO.


RALSTON, JOSYNA: (See 1936-37 Motion Picture Almanac.)

RALSTON, MARCIA: Actress. In 1937: appeared in "Call It a Day," WB.


RAMSEY, WALLACE: (See 1936-37 Motion Picture Almanac.)

RAMSEYE, TERRY: Editor of Motion Picture Herald. b. Tonawanda, Kan., November 2, 1883; e. in Massachusetts and University of Kansas; first position with the engineering department of the Bell Telephone Company and the General Electric Company. In 1905 joined the editorial staff of the Kansas City Star and Times, and was subsequently connected with various newspapers as feature writer. With the Los Angeles Times, the Omaha Bee, the St. Paul Pioneer Press, the St. Paul Dispatch, the Associated Press, the Chicago Evening American, Universal News Service, the Chicago Tribune. The Chicago Tribune's adoption of the motion picture as an important form of entertainment quickly brought him into contact with the screen industry. He became advertising and publicity director of the Mutual Film Corporation in 1915 and there founded the Screen Telaraman, a newsreel of conspicuous success through the World War. Subse- quently he joined Samuel L. Rothafel's staff at the Rialto and Rivoli theatres on Broadway. In 1919 he, in collaboration with his associates, launched the Film Daily. In 1920 Ramsey cut all official connections with Broadway, and in the remoteness of a Long Island farm engaged in writing for various magazines, meanwhile continuing to complete and his two-volume history of the motion picture, "A Million and One Nights," a labor of some five years. In 1925 he produced an array of adventure and serial pictures and edited various feature productions, principally exploitation and adventure releases, including "The Cruise of the SuperJacks" and "Grass" for Paramount; "Marvin Johnson's African Hunt," for Metro, also the roadshow. With the advent of the Kennedy administration at Pathe, he was placed in charge of eastern operations in that company's first National and various adventure and topical productions. He is the author of the sections on motion picture history in the last two editions of the Encyclopaedia Britannica and in...
RAPP, MAURICE H.: Writer. b. New York City, May 19, 1914; h. 5 ft. 6; w. 150; brown hair; brown eyes; by profession, newspaperman. Educated at RAPP, professional; e. Stanford, Dartmouth, graduated from later in 1932. Original: "Divorce in the Family," MGM. In 1932: collaborated on screen play, "We Went to Col- lege," MGM. In 1937: collaborated on screen play, "They Gave Him a Gun," MGM.

RAFAEL, JOHN NATHANIEL: Writer. In 1935: collaborated on screen play for Paramount. 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. In 1931: started the advertising business and worked in almost every capacity in that field, including copywriting, art director 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 sixty 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. In 1935, his first play, "The Jazz Singer," was produced; Young Love," was his second successful production. Among original stories by him purchased for screen plays, were: "My Boy," "The Old Accordion Man" and "Intim- idating Belatias." He did screen plays for: "A Boudoir Diplomat" at Universal, "Serena Blafrinth" for MGM and "The Magnificent Lie," starring Ruth Chatterton. Wrote with Emile Joseph "The Lieutenant," for Paramount. Under contract to Para- mount, collaborated on adaptations. 1932: Adaptation for "Broken Lullaby." "One Hour With You." "Trouble in Paradise." In 1934: collaborated on several screen plays, including: "Merry Widow" for MGM; screen play "Caravan." "Servant's Entrance," Fox. In 1935: play, "Man of the Evening," filmed by Paramount; screen play, "Thru a Glass," "The Love Deception," Fox; "Runaway Queen," UA. In 1937: collaborated on screen play, "The Last of Mrs. Cheyney," MGM.


RAPPAPORT, PAUL: Director, United Artists, Switzerland. In 1933, assistant director, "Don Quixote," UA.


RASP, FRIZZI: (See 1936-37 Motion Picture Almanac.)

RATCLIFFE, E. J.: (See 1936-37 Motion Picture Almanac.)


RAU, RANGAY: (See 1936-37 Motion Picture Almanac.).


RAVEL, MAURICE: Composer. Wrote the com- position, "Bolero," which was used in Paramount picture of same name.

RAVEL, SANDRA: (See 1936-37 Almanac.)


RAWLINSON, GERALD: Actor. b. St. Helen’s, England, August 24, 1914. Brown hair, gray eyes. By. Flying. Former arm pilot, he first appeared in British films in 1928 in “Wild Cat Betty” (silent), subsequently going on the West End stage. Appearances in talkies include: "Excess Bother" (1932); "Two Weeks' Tour" (1933) BIP; and "You Made Me Love You" (1935) BIP.


RAY, BOBBY: Film Editor. In 1933: "His Private Secretary." "Shemmon’s Pictures. In 1935: assistant di- rector "Yellow Cargo," GX.


RAY, CYRIL: Song writer. In 1926: collaborated on music "Everything Is Rhythm," AIP.

RAY, EMMA: (See 1926-37 Motion Picture Almanac.)

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


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


RAY, SONNY: (See 1926-37 Motion Picture Almanac.)


RAY, TERRANCE: (See 1926-37 Motion Picture Almanac.)


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


RAYMAKER, HERMAN C.: Director. b. Oakland,


RAYNER, LAURENCE A.: Motion picture editor and exporter, Beloit News, Beloit, Wis.; b. Beloit, Wis., April 16, 1899; p. Ruth and Ray Raynner; e. Beloit high school, Beloit College; national honor society student; had a short period of newspaper training at Port Huron, Mich.; has done short stories and poetry. Is a member of Sigma Pi fraternity and Delta Sigma Kappa, national forensic society.

RAYMOND, ALEX: Cartoonist, writer. In 1936: produced cartoons which were the basis of Universal serial \"Jungle Jim.\"

RAYMOND, CYRIL: Actor. London and New York stage player, whose British talker appearances include \"Confined to Death,\" \"The Shadow,\" \"The Man Outside\" and \"Strike It Rich.\" In 1934; \"Criminal at Large,\" New York, GB; \"Man in the Tunnel,\" London, GB. In 1936; \"It's Love Again,\" GB; \"Accused,\" UA. In 1937; \"Thunder in the City,\" Columbia; \"Dreaming Again,\" RKO.


RAYMOND, JACK: Actor, Director, Cameraman, r. n. George Feder; b. Minneapolis, Minn., December 14, 1901; b. 5 feet 4 inches; brown hair and eyes; w. 128 pounds; p. private schools, growing up in houseboat riding; r. private schools, growing up in houseboat riding; a. Platte- town, Md.; b. golf and pinhole. Twelve years in vaude- ville as child actor; \"The Big Four,\" \"Sensi the Block in Dallas, Tex., and six months in stock in Los Angeles. Eleven years screen experience as assistant director on \"The Last Command,\" and similar roles as Raymond. Directed \"Silly the Scandal,\" FBO; was cameraman for Universal's \"The Kid's Clover\" in 1929; in \"Three Week Ends,\" Paramount; \"Points West,\" Universal. In 1936: \"Headline Woman,\" Museum; \"Paris in Spring,\" Paramount. In 1936: \"Preview Murder Mystery,\" Paramount, Theatre 1936-25. Has been treasurer of Cinematograph Writers of America. The second president of the British Cinema Veterans.

RAYNER, MINNIE: Actress. b. London, England. May 2, 1869. On the English stage, particularly in musical comedies; appeared in \"Sullivan's operas, Was in \"Excess Baggage,\" 1933, \"This Week of Grace,\" 1933, \"I Love You Again,\" all for Twelkenham. In 1934; director. Started with Shubert; \"Baracade Bill.\" City; \"Small Man,\" Universal-British. In 1936; started with Shubert; \"Honeymoon Night,\" stage production at Theatre Royal, Drury Lane, May, 1935; \"A Woman Alone,\" GB; \"Silly the Scandal,\" FBO; \"Walking on Air,\" RKO; \"The House of the Spaniard,\" Phoenix Films, Ealing. In 1936; \"Getting Rich,\" Walton; \"If Dreams Come True,\" Ealing; \"Blue Blazes,\" Twelkenham. On stage in \"Careless Rapture.\"

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


RAYTON, WILBUR B.: Director of Scientific Bureau of the Dause & Lomb Optical Company, Rochester, N.Y.; b. Rochester, N.Y., November 1, 1874; e. Syracuse University, 1906, University of Rochester, 1935; Taught at Rochester and Buffalo Emanley Schools. Dause & Lomb Optical Co. since 1908; director since 1926. Design of optical systems for motion picture photography and projection and for recording and reproduction of sound.


READE, JANET: (See 1936-37 Motion Picture Almanac.)


REAY, NEVILLE: Assistant director of advertising and publicity, Schenck International Pictures, Inc., Culver City, Calif.; b. St. Paul, Minn.; e. St. Paul public schools, Princeton U. (A.B.); m. Vina Jean Curtis, has a son; p. laboratory. Started as newspaper reporter St. Paul Daily News, Los Angeles Express; wrote two years for Picture Play; wrote and produced \"Hollywood and Malibu.\" Assistant director, Paramount. Directed \"Though You May\"; British; \"Just My Luck\" (1932), B & D, and many others. Started as assistant director, \"50 by 70\" (1937-38), and was \"Young Artists.\" In 1935: \"Come Out of the Parade, GB; D & D.\" In 1936; \"When Kuklas Were Bold,\" General Film Distributors.


REBUSH, ROMAN: President, Kinoscope, Inc. b. Pskov, Russia, July, 1896; e. Commercial college. Previously in foreign exchange, steamship banking. In the motion picture industry eleven years.


REICHMAX, MAX: (See 1936-37 Motion Picture Almanac.)


REID, EDWIN S.: Member, Board of Motion Picture Censors, New York Censors State Office Bldg., Richmond, Va. Former state senator.

REID, JANE: Actress. b. Chicago, Ill.; e. Chicago, specializing in the live arts course at Art Institute, Northwestern University. Evasion, Ill.; h. 5 feet 5 inches; w. 119 pounds; copper hair, brown eyes; hy. tennis, riding. Entered pictures at age of 10 years in Kinsey studio. Pictures include "The Green Squad," "Clearing the Trail," "When the Law Rides," "Law of Fear," "Farewell Tower Mountain," "Joyce Carlyle in "Maid to Order."


Honor; editor, Golden Screen; editor, Screen Star Stories; editor Motion Picture Magazine, editor Movie Classic, New York City.

REID, VIRGINIA: (See Lyne Carter.)

REID, VIVIAN: (See 1936-37 Motion Picture Almanac.)


REID, "TOS." Philadelphia, Pa., December 28, 1879; h. 5 feet 11 i., inclined brown hair and blue eyes; w. 160 pounds; p. Patrick Reilly; m. by horse race- ing. Bred as splice Riley. Tiring of the ring, he joined the New York police department, retiring in 1928 as a detective lieutenant. Became director of safety at the Fox West Coast studios.


REINERT, EMIL EDWIN: (See 1936-37 Motion Picture Almanac.)

REINOLD, B. B.: Branch manager, Providence, R. I., Oct. 26, 1886; p. Herman and Annette Reindold; e. high school; since 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. In 1928 appointed manager of sales department, Omaha, Nebr., as resident manager, one year, then to Chicago as branch manager until after Metro-Goldwyn-Mayer merger, then resigned. With Fox as resident manager, Omaha, two years. Supervised opening of offices and theatre from start, then became branch manager, 20th Century-Fox, St. Louis, since 1928.

REINHARDT, GODTFRIED: Writer. b. Berlin, Germany; p. Max Reinhardt, director. Acted in plays in Berlin. Came to Hollywood as personal assistant to Ernst Lubitsch. Started at MGM as assistant director for Walter Wanger. Later became assistant director. Work- ing includes collaboration with Ethel Darden on original story of "I Live My Life" and the original and adapta- tion of "Joan of the Stranger."

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


REINKE, M. W.: Was President, Regent Corp., operating Tower and Downtown Theatres, Kansas City.

REVERE, ANNE: Actress. b. New York City; h. 5 feet 5 inches; brown hair and blue gray eyes; w. 115 pounds; e. Westfield High School, New York; Wellesley College, and American Library, New York 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 Ways," in One Man's House, "The Cat and the Canary," "Double Door." Appeared in 1924 in screen version of "Double Door," Paramount. In 1934-35 season returned to the stage, starting with "Children's Hour." 


REY, DOLORES: (See 1936-37 Motion Picture Almanac.)


REYNOLDS, ABE: (See 1936-37 Motion Picture Almanac.)


REYNOLDS, CECIL: (See 1936-37 Motion Picture Almanac.)


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


RHOADS, NELL: Actress b. Amarillo, Texas, 17 years ago; h. 5 feet 6 inches: chestnut-brown hair and hazel- brown eyes; p. Mr. and Mrs. George F. Rhoads; e. Texas Tech, Lubbock, Texas; by, riding and sketching. Rhoads nowhere, 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 Mountain and Mountain States companies, operating 80 theatres in central west and
Rocky Mountain states; b. 1892; m. 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 1929 organized and headed Midwest Film Distributors, states right exchange; company acquired theatres and by 1927 deindiens all chains in adjoining states to organized Midwest Theatre Company with holdings in Kansas City, Topeka, Wichita and Kansas and Missouri and lances. Oct. 10, 1929, Fox West Coast purchased Midwest Theatres. Retained by Harold H. Franklin as division manager. 1928-1936 holds his position under Samuels operation. In 1931 Midwest division was added. Represented affiliated first runs on Kansas City Clearance and Zoning Board. Member of Phil Sigma Kappa fraternity, Mason, Kansas City Club, Kansas City Athletic Club, Indian Hills Country Club.

RHOADES, BETTY JANE: Actress. b. April 21, 1921, Rockford, Ill.; h. 5 feet 1/4 inches; w. 118 pounds; blue eyes and blonde hair; p. non-professional. Before entering motion picture work was a student at the University of the International Pictures. Made her film debut as Mrs. Johnson in "Jungle Jim". Universal.


RHOADES, FRANK: Actor. b. 1906. "I Married a Doctor." WB.


RIGGARDI, FRANCA: (See 1936-37 Motion Picture Almanac.)


RICE, ANDY, JR.: Actor. b. Chicago, Ill.; h. Sept. 12, 1908; h. 5 feet, 1/4 inches; light hair and brown eyes; w. 179 pounds; p. Andy and Minnie Rice; e. Stuyvesant School; married; hy. polo and riding. In vaudeville for eight years, he appeared with Lillian Aiken and Ruby Keeler. Appeared in the company of "Ballyhoo," in "And So the Clubs." Films include "Footlights and Foals." "Twenty Dollars a Week." Burton King: "So This Is College." MGM: "Alias Mary Dow." Universal. 1955.


RICE, HAROLD E.: Empress Theatre, Laramie, Wyo. b. Denver, Colo., August 5, 1897; married; e. Denver schools and one year Colorado Agricultural College. Started in Tabor Grand Theatre while attending high school. After finishing school went with Bishop-Cass Theatres as house manager of the Americas in Denver. Left them a year later to go on the road for Vitagraph; traveled two years and returned to Bishop-Cass Theatres Co. as manager of Iris Theatre in Laramie, Wyo. Was sent to Denver by the circuit to open the Colorado, formerly Tabor. Was secretary of Colorado Realty Company operating the Palm and Rialto theatres in Pueblo, Colo., for 4 years. Left Pueblo, 1932. General manager, Laramie Highmount Theatres. 1936. Appointed Fox City Manager after purchase and consolidation of Laramie Theatres by Highmount Theatres and Rocky Mountain Theatres of the Rocky Mountain Theatre Owners Association, past five years.


RICH, CHARLES: District Manager, b. New York City, Jan. 1, 1893; e. high school and College of the City of New York. Father, Rev. Charles B. Rich. Entered theatre in woolen business until 1925 when he joined Lou Berg. In 1927 began with B voltage in Philadelphia. After five months was sent to Washington by Berman. When Warner developed own distribution system he became Multi-color Sales, Kansas City, Missouri. Left that, was sent to Austin, back to Salt Lake City, and then to Salt Lake City, Washington. From Baltimore salesman went to New York as a New York exchange manager at the Metropolitan district manager, with supervision of New York, Brooklyn and New Jersey exchanges.


RICHARD, ALBERT J.: Editor, Paramount News; b. Bordeaux, France, March 8, 1888; married.


RICHARDS, B. W.: President and Executive Producer, Standard Pictures Corp.; t. Montclair, N. J., January 8, 1901; e. attended N. Y. U. Started in 1918 with Mark Sennett; "The Man Who Married a Woman." Players; Fox Films, Universal, Radio, First National, Pathe and Paramount as assistant director, unit manager and production sound equipment, and directed many pictures for independent companies.

RICHARDS, CHARLES: Casting director, Selznick International Pictures, Inc.


RICHARDS, E. V.: Paramount partner in operation of theatres in the South. Former owner of Saenger Theatres.

Paramount purchased stock of Saenger Theatres in 1929 and Richards was named general manager. When Saenger Theatres went into bankruptcy, was appointed a receiver. Acquired interest in non company to take over Saenger Theatres assets.


RICHARDS, RANDOLPH E.: Theatre executive. b. Santa Fe, June 18, 1885. Previously in music has management. Became managing director of Picturedees (Eastbourne), Kineema Playhouses, Galey (Hastings), Galey Exchange. Paramount Galey (Brighton), Ltd.; director, British Independent Exhibitors (distribution) Co., Ltd.; past President of Cinematograph Exhibitors Association (1931-32); member of council of the association; also vice-president and member of council of Cinematograph Trade Benevolent Fund. Was formerly manager of Stoll Picture Theatre, first-run in London.


RICHARDSON, ZELLA E. (Mrs. Alonzo). Secretary, Board of Review of the City of Atlanta, eleven years. Piedmont Hotel, Atlanta, Ga; b. Atlanta, Ga; p. Mr. and Mrs. E. E. Mylans; college: college: College; widows and house. Has been interested in organization work ever since she was a young girl. Has established four schools in her community. President of the Atlanta Woman's Club. Represented the state for four years as director of the General Federation of Women's Clubs. Past president of the fifth district of Woman's Clubs of Georgia. Teaches a woman's Bible class at St. Marks Methodist Church. Organized the Atlanta Women's Club and has been its president for two years. On the Board of Directors of Better Films Committee of Georgia, and chairman of Literature and Reproduction Committee. Has been attending meetings of the National Women's Conference. Has received a citation for most outstanding civilian and philanthropic work done by any woman in Atlanta during 1935. Award made by Chamber of Commerce of Atlanta, April 25, 1936. Business address, 400 City Hall, Atlanta, Ga.


RICHARDSON, ZELLA E. (Mrs. Alonzo). Secretary, Board of Review of the City of Atlanta, eleven years. Piedmont Hotel, Atlanta, Ga; b. Atlanta, Ga; p. Mr. and Mrs. E. E. Mylans; college: college: College; widows and house. Has been interested in organization work ever since she was a young girl. Has established four schools in her community. President of the Atlanta Woman's Club. Represented the state for four years as director of the General Federation of Women's Clubs. Past president of the fifth district of Woman's Clubs of Georgia. Teaches a woman's Bible class at St. Marks Methodist Church. Organized the Atlanta Women's Club and has been its president for two years. On the Board of Directors of Better Films Committee of Georgia, and chairman of Literature and Reproduction Committee. Has been attending meetings of the National Women's Conference. Has received a citation for most outstanding civilian and philanthropic work done by any woman in Atlanta during 1935. Award made by Chamber of Commerce of Atlanta, April 25, 1936. Business address, 400 City Hall, Atlanta, Ga.


RICHARD, HARRY. Actor and Song Writer. r. n. Henry Richman, Jr.; b. Newark, N.J.; October 10, 1905; m. Yvonne Stevenson. Early stage training at the piano playing vaudeville houses and later appearing with Yvonne, a violinist named Remington. They called themselves "The Gingery Boys" and toured the United States and Canada during 1913. Appeared in a company directed by Marjorie Rambeau and Willard Mack, and in Pacific Coast stock

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THE 1937-38 MOTION PICTURE ALMANAC

Ric-Rif

kupf, b. Austria, 1902; h. 5 feet 8 inches; light brown hair and blue eyes; married. Appeared in grand and light opera, come opera. On stage, radio, and in vaudeville.


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


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


RIDDLE, MEL: Manager, Paramount Studio Advertising Dept. b. Granbury, Texas, June 15, 1897; e. high school. Son of Tom Riddle and Alice Thomas Riddle, with Mack Sennett in scenario department, then with Jack Swain as assistant director. Then back to Sennett's at Culver City; then joined Fox, and later Fox Studio in publicity. Four years at Lasky-Paramount, then manager of publicity department operating Metropolitan Theatre in 1922. In 1925 appointed publicity and advertising director Million Dollar Theatre. In 1927 moved to Loew's State as publicity and advertising director. In December, 1931, became publicity and advertising director, Grauman's Chinese Theatre. In February, 1932, transferred to Coliseum Theatre publicity and advertising until closing of that house about May, 1932. Then transferred back to Metropolitan Theatre. In January, 1933, went to RKO Radio Pictures studio publicity department as copy editor and in charge of advertising and trailers. In February, 1933, went to RKO Radio Pictures studio publicity department, as copy editor and in charge of advertising and trailers. In March, 1933, appointed to present position in Ad Works.


RIDGWAY, FRITZI: (See 1936-37 Motion Picture Almanac.)

RIDGWAY, AUDREY: (See 1936-37 Motion Picture Almanac.)


RIFKEN, HERMAN: Distributor. b. Russia in 1884 and came to New York when 16 years old. Married and

RIFKIN, HERMAN: Distributor. b. Russia in 1884 and came to New York when 16 years old. Married and


RIVES, KENNETH: (See 1936-37 Motion Picture Almanac.)


RIVERO, LORRAINE: (See 1936-37 Almanac.)


RIVERS, W. L.: (See 1936-37 Motion Picture Almanac.)


RIVKIN, JOE: Casting director, b. Hartford, Conn., Dec. 9, 1895; New York City, was artist manager, "Ribalds," the Paramount-Tiffany, Pathé, Educator, Hal Roach. 

RIVKIN, NORMAN J.: Office manager, publicity department, Universal. b. Cloquet, Minn., Aug. 27, 1909; h. 5 ft. 6 in.; w. 135 lbs.; s. San and Rose; e. high school and Univ. Los Angeles, Calif., attended Univ. of Michigan. Operates Hal Roach, Rivola and Boulevard Theatres in Detroit.


RITTER, KARL: Film supervisor, UFA. Directed "Welbretteling," "Verrackete."


ROBINSON, CASEY: Writer and Director. r. n. Kenneth C. Robinson; b. Logan, Utah, October 17, 1903; h. 6 feet; blue eyes and brown hair; w. 155 pounds; p.

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THE 1937–38 MOTION PICTURE ALMANAC


ROBEY, GEORGE: (See 1936–37 Motion Picture Almanac.)


ROBINSON, BILL: Dancer and actor. b. Richmond, Va., May 25, 1918; 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 Richmond. In 1926 started dancing in night clubs, and earned extra money after hours at dancing in beer gardens. Has many scars as results of fights. In 1935 was teamed with Fred Astaire as partner with Marty Forkins as manager. Team dissolved, but Forkins is still representative and Hussen's "single" act. vaudeville headliner, star of colored musical revues. Is one of world's greatest tap dancers, and has taught many to dance. In 1935: "Millions," "One of the Little Colonel." "In Old Kentucky." Fox; "Hooray for Love," RKO; "The Big Broadcast of 1936." Paramount; "The Littlest Rebel," 20th Century-Fox. In 1936: staged dances for the picture "Dimples." 20th Century-Fox.


ROBINSON, CASEY: Writer and Director. r. n. Kenneth C. Robinson; b. Logan, Utah, October 17, 1903; h. 6 feet; blue eyes and brown hair; w. 155 pounds; p.
ROBINs, WILLIAM. (See 1936-37 Motion Picture Almanac.)

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


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


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


ROCKEFELLER, JOHN DAVISON, JR.: Chairman of Board, Rockefeller Foundation. b. Cleveland, Ohio, January 29, 1874; m. Abby Aldrich; p. John Davison and Laura Spelman Rockefeller. Associated with his father in business enterprises: active in philanthropic work; trustee, Rockefeller Institute for Medical Research; director, General Educational Board; Bureau Social Hygiene, International Health Board; Board of Visitors, Johns Hopkins University.

ROCKETFELLER, WALTER CLARK. (See 1936-37 Motion Picture Almanac.)


ROCKETT, RAY. Producer. Started in business with his brother, Walter, and with him made "Abraham Lincoln" in silent form.

ROCKWELL, DOCTOR. Comedian. In 1935: Columbia short production, "Spice of Life Series."" 


RODERS, WILLIAM F.: General Sales Manager, Metro-Goldwyn-Mayer. b. Camden, N. J., June 7, 1888; married. e. grammar school. Formerly Havana American Co., cigar manufacturers; General Film Company; Mutual Film Corporation; Triangle Film Corporation, and with Metro for past thirteen years.

RODEN, LILY. (See 1936-37 Motion Picture Almanac.)


RODEY, EARLE. (See 1936-37 Motion Picture Almanac.)

ROEGN, CLAYTON, JR., (See 1936-37 Motion Picture Almanac.)


ROGEL, SID: Studio manager, RKO studio, b. St. Joseph, Mo., January 16, 1900; h. feet 5 inches; black hair and gray eyes, w. 170 pounds; p. Mr. and Mrs. B. E. Rogell, non-professionals; e. North Central high school, Spokane, Wash.; h. golf. Producing manager for Harry J. Brown for 4 years. Associated with Charles S. Rogers for 5 years, and for Ken Maynard one and one-half years. Then studio manager for RKO. In 1934 started producing series of westerns with John Wayne for Warner Bros., and produced "The Fighting Man," Monogram, 1936-35; producer, Columbia, 1936. Studio Manager, RKO.

ROGERS, RUSSELL: President and general manager, Pastime National Theatres, Inc., President, Southwest Theatres Corporation.

ROGERS, SAUL E.: Attorney, b. New York City, September 25, 1892; m. Beatrice Westlyn; p. Harris and Hans; b. Mineola, Texas; Judge public school; b. New York; Columbia University Law School. Practiced law. Was vice-president, general counsel, Fox Film Corp.; Past Theatres Corporation. Also general manager of all Fox subsidiaries, domestic and foreign. Served in a general executive and business advisory capacity with respect to all these companies. Was one of original organizers of MPDA organization. Carried on successfully legislation for relief of the industry in Washington, particularly on tariff and removal of war taxes. Resigned private practice, 1932.


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


ROGOVIN, I. H.: Branch Manager. In 1935, salesman for Independent Films Inc., Boston. In 1925 when Independent’s franchise for Columbia in New England was taken over by the company as part of its nationalization of exchanges, he became salesman for Columbia in Boston; appointed manager, New Haven Columbia exchange, June 26, 1929.


ROLAN, RALPH: Vice-President. "March of Time." President, AMPA. Won the bronzes for the best advertisement to public (AMPA).


ROLAND, GEORGE: (See 1930-37 Almanac.)


ROLLINS, JACQUES: (See 1936-37 Motion Picture Almanac.)


ROLLOFF, F. E.: Independent Exhibitor. Operates the Pastime Theatre, Mapleton, Minn. b. New Ulm, Minn., October 20, 1877; m. Mary; p. Norwegian; r. Fred C. Roloff; e. high school and college, Banking ex- perience, in motion picture industry since May, 1933.

ROLPH, DUDLEY: Actor. 1935: "It’s a Bet," "Freckles of the Senses," "Royal Cavalier." Thoroughly on stage: "Little Tommy Tucker," "So This Is Love."

ROLSKY, EMANUEL "ED": Theatre owner, National Theatre, Kansas City, Mo.; b. Russia, Feb. 6, 1885; p. Morris and Anna; r. New York public schools; College City of Glendale, Cal.; married. In 1912 built Air- drome with partner. March, 1925, leased Beaufort Theatre, now known as Missouri State Theatre. Sold lease, December, 1925, February, 1926, leased Bogotyi Theatre and closed in June, July, 1926, leased St. John Theatre; sold...

ROSE, JACK: Exhibitor and Booker, b. Chicago, May 23, 1897, and graduated from University of Chicago Ph.B. Clerk, stenographer, private secretary, in navy during World War, and now executive manager for Selznick Pictures, Film Classics of Illinois, Warner, then salesman for Warners and associated with James Cooton as film buying manager, Chicago houses: Chicago, Englewood, Gately, Kimbark, Linden, Mundelei, Oakwyn, Palace and Owl. Operates following on his own: Gayety, Chicago; Indiana and Vic, Indiana Harbor, Ind.; Hoosier and Capitol, Whiting, Ind.; Tivoli, Lake and Uptown, Michigan City, Ind.; Elleo, Buckten and Orpheum, Elkhart, Ind.; Jefferson, Lincoln and Circle, Goshen, Ind.; Roxy in La Porte, Ind.; Forthye and Voge Theatres, East Chicago, Ind. Member, board of directors, Allied Theatres of Illinois.


ROSS, RITA: Dancer. In 1935 appeared in "All the King's Horses," Paramount; with partner, Ramon, in "Girlie-Diary of 1935;" First National. ROSITTI, ALONZO: (See 1936-37 Motion Picture Almanac.)


ROUBERT, MATTY: (See 1936-37 Motion Picture Almanac.)

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

ROULEN, WALDIMIR: (See 1936-37 Motion Picture Almanac.)


ROUSSSEL, HUBERT: Amusement editor, Houston Press, Houston, Texas; b. Houston; e. public and preparatory schools; married; has two children. Quit school to enlist in army during war. After discharge from army began writing fiction for Adventure, Collier's and other magazines. On dramatic pages of Houston Post, 1925-1924. CLIv editor of San Antonio Evening News 1925-1926. In 1928 became associate editor of Houston Gargoyle, magazine of news and comment, and remained with it four years before returning to newspaper work with the Press. Became a columnist and publicity man, writer.


ROVEL, SANDRA: (See 1936-37 Motion Picture Almanac.)

ROVILLE, CAMILLE: (See 1936-37 Motion Picture Almanac.)

ROVELSTAD, ERNEST A.: Managing editor of Motion Picture Herald and associate editor of International Motion Picture Almanac. b. Elgin, Ill., Nov. 1, 1891; h. 6 feet 2 inches; blue eyes and dark brown hair; w. 185 pounds; p. Ines and André (Rowelstal). b. Elgin, Ill.; h. St. Olaf college, Northfield, Minn., and Columbia university. married Alice Helberg, and has three children. In academy and business for two years before going to Columbia. Newspaper experience with Brooklyn Eagle and Minneapolis Journal. Listed as a stock signal corps. Joined staff of Exhibitors Herald, now Motion Picture Herald, in April, 1925.


ROWLAND, AOLEE: (See 1936-37 Motion Picture Almanac.)

ROWLAND, ART: (See 1936-37 Motion Picture Almanac.)

ROWLAND, RICHARD: Associate Producer. Born in Pittsburgh, Pa., on December 8, 1880; h. 5 feet 8 inches; brown eyes; w. 150 pounds; e. public and high schools of Pittsburgh; married; first experienced in the motion picture industry as a distributor in 1925, also into the business of selling lighting materials, maintaining eight offices. Sold the business in 1910 to General Film Company, and was a millionaire at 30 years of age. In 1914 organized and was president of Metro Pictures Corporation, and started to buy and build picture theaters. A year later he disposed of distribution interests in Universal, Paramount and United Film and the remainder of him only his theater interests and the Metro Film Com-


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

ROWSON, SIMON: British Film Executive. b. 1877, Manchester, England. Graduate M.Sc. in physics and mathematics and of mechanical engineering. Became associated with the British motion picture business about 1910. Was joint managing director, British Ideal Film, Ltd., co-founder, Gaumont-British Picture Corporation, Ltd., and affiliated companies, member of the Board of Trade Advisory Committees under the Films Act, and chairman of the British United Film Producers Ltd., resigning all these offices in 1933. Was president of the Kinematograph Society of Great Britain, 1933-36, and is president of the British Kinematograph Society. Joint managing director, Grover Sound Films, Ltd. Author of Statics of the Cinema Industry in Great Britain and other publications.


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


ROYAL, JOHN F.: Vice-president in charge of programs, National Broadcasting Company. Started career as reporter in Boston. Joined B. F. Keith organization as press representative. Later became manager Keith theatre in Cincinnati, then successively manager of Cleve- land and Hippodrome and general manager of Keith motion picture interests. Resigned in 1929 to direct WTM, Cleveland. Joined NBC in 1928; in charge of programmer and shortly thereafter was elected to present position.


ROYER, FANCHON: Producer, b. Des Moines, Iowa, January 21, 1906; married, p. Mr. and Mrs. E. August, 1929; high school education, special training of Southern California. Started in picture business at age of 16 as a player; edited cameras, trade magazines for three years; editor and assistant agent for several years. Producer "Life's Like That," 1928. Commenced production of World-Wide Western series in October 1933. Has produced ten features, including one in Spanish. In 1933 produced "Allimony Madness," "Sayfear." In 1936, signed as production manager of "The Scarlet Parrot," "Casper." Resigned. Formed own company.


RUBENSTEIN, SAMUEL: Vice-President and General Manager, Lloyds Film Storage Corp., since 1910; b. New York City, Feb. 17, 1902; c. New York University; widower. Traveling auditor, Universal Exchange. Manager of foreign Supply Corporation, 1913. Assistant manager, Universal Exchange, 1916. Next year was treasurer Paramount Pictures, Inc., as exchange manager and in 1919 took present post.


RUBIN, J. ROBERT: Vice-president, general counsel and long associated with Metro and with Louis B. Mayer in charge of the legal affairs of MGM, vice-president of Loew's, Inc.; also active in production, concentrating on selection of players and stories; headquarters in New York. In 1936: vice-president of United Artists Inc.


RUBY, ELLALEE: (See 1936-37 Motion Picture Almanac.)


RUDULPH, GERALD K.: Advertising manager, Schreiber Brewing Company, Inc., Buffalo, N. Y.; b. Buffalo, Ohio; married and has one son and one daughter, Catherine. Began newspaper work establishing himself in father in Bowling Green, Ohio; went to Buffalo, N. Y., 1936: reporter Buffalo Express one year; Assistant city editor Buffalo Enquirer, one year; city editor four years; managing editor ten years; Joined Fox Film Corporation as assistant to Winfield Sheehan, 1923; publicity manager Fox Film Corporation eighteen years; former collaboration Magazine one year; Joined RCA Photophone, Inc., as director of public relations, advertising in 1929. Resigned In 1933 to return to Buffalo to become advertising manager of Schreiber Brewing Company, Inc. Institution radio hour daily, "Dave and Mike," WOR, Buffalo, as commentator.

RUE, JACK: Branch Manager, b. December 27, 1892; e. Broomfield, Pa., Worked for "Supreme Film," 1913-19; Universal, 1921-1923; Pathé, 1923-1925; then with and "Be The Universal" in 1927; then Salt Lake manager. Joined Grand National, San Francisco.

RUECKERT, ERNST: (See 1936-37 Motion Picture Almanac.)


RUFFIN, W. F.: Independent exhibitor, Owns Palace Theatre, Covington, Tenn.; Palace Theatre, Newbern, Tenn.; New Capitol Theatre, Martins, Tenn. Vice-president of Variety Club of Middle Tennessee; and go, State, and go, State, and go, State. (See 1936-37 Motion Picture Almanac.)


RUGOFF, EDWARD N.: Independent Exhibitor, native of Whitehaven, Pa., and a graduate of the Whitehaven high school. Started in the film business 22 years ago with the independent circuit in Whitehaven. Entered exhibition by building two theatres in Breinwood and one in Whitehaven. In 1936: "Melody Villa." Entered the Russo & Becker circuit and acquired a number of houses until the total reached 11, seven of which are in the metropolitan area. Became the Triad Operating Corp., 206 West 42nd street, New York City.


RULE, COLONEL ALBERT L.: (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


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, DONALD: Art director, Nettleford Studios, England, b. London, Jan. 26, 1905; married; e. Queen Elizabeth's Grammar School, Kingston. Articed to auctioneers and surveyors: became manager to estate business. Entered film industry in 1929 as assistant designer at Nettleford; transferred to sound department in 1939; realized ambition to become a director. "Fearless," RKO, then outside buyer; art-directed first picture in June, 1933, and was appointed director.


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.)


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.)

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


SABURI, SHIN: Player. r. Osugi Yoichi Ishizaki. b. Hokkaido, Japan, May 15, 1909; h. 5 ft. 3 in.; w. 127 lbs.; black hair and eyes; e. Selioku English School. Was school teacher and studied film for a time before being re- spected to Shochiku 1935. Films include "Akoarea," "Haru-no-Joel.

SACCHI, FILIPPO: Columnist, Corriere Della Sera, Milan, Italy; b. Viena, Italy, April 6, 1887; a. doctor of law, University of Padero; married. Was profes- sor: newspaperman.

SACK, ALFRED N.: President and General Manager, Sack Amusement Enterprises, San Antonio, b. Greenville, Miss., Oct. 22, 1918; p. Isaac, 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 1929, established Sack Amusement Enterprises to handle state picture rights. Sold theatres to give full time to exchanges. Personally road-showed attractions for several years. In 1936-37 with his brother Robert, purchased Oklahoma City branch 1935; sold branch to Jack Adams in Dallas in order to con- centrate on road show.


SACK, W. LOU: (See 1936-37 Motion Picture Almanac.)

SADLER, HARLEY: Owner, manager and director, own stage company; b. Pleasant Plains, Arkans., Sept. 1, 1922; p. Mr. and Mrs. J. E. Sadler; e. high school and two years Reynolds Military School; married. Operated in vaudeville, showboat, various stock companies. Organized present company in 1919. Vice-president of Actor's Equity Association; vice-president, Outdoor Show- men's Association of America. Present company operating in Texas; 45 persons, producing plays, music and revue. Member, board of directors of America, Show- men's League and other organizations.

SAFFLE, MAURICE: Branch manager; b. Fort Scott, Kan., Feb. 10, 1902; e. high school; married. Was with Mutual Film Corporation, R-C Pictures, FBO and RKO for nineteen consecutive years.

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

SAGE, DOWITT L.: Secretary, Beacon Films, Inc., 25 W. 45th Street, New York City; b. Narragansett, R. I., August 15, 1905; e. New York; married. Was with Mutual Film Corporation, R-C Pictures, FBO and RKO for ten years.

SAGAN, LEONTINE: (See 1936-37 Motion Picture Almanac.)
1931, member of Martin Johnson Expedition to Africa; November, 1931, Beacon Films, Inc.


SAGE, LEE: (See 1936-37 Motion Picture Almanac.)

SAIJO, ERIKO: Actress. r.m. Elko Yokoh, b. Tokyo, Japan; h. 5 ft. 8 in.; 93 lbs.; black hair and eye; by, horse-riding, music and sports; e. Jissen College. 1932: With Shochiku Opera Troupe as dancer. Joined Nikkatsu Co. 1934; Tsumagawa Studio. In films, including "Tsutoki no Bara," "Tajo Busshin.

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

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


SAINT-CYR, RENE: (See 1936-37 Motion Picture Almanac.)


ST. HELIER, IVY: (See 1936-37 Motion Picture Almanac.)


ST. LEO, LEONARD: (See 1936-37 Motion Picture Almanac.)


SAINT VAL, CLAUDE: Actor. In 1936: "La Kermesse Heroique" (Carnival in Flanders), American Tobis.

SAIROS, MARIN: (See 1936-37 Motion Picture Almanac.)

SAITO, TATSUO: Actor. b. Tokyo, March 17, 1906; h. 5 ft. 8 in.; 165 lbs.; married; by, painting, cut-out collection; e. Keika Middle School, Was with foreign loaning company in Manila, 1922, entered Kamata Studio, Shochiku Cinema. With Nikkatsu Co. short time, re-joined Shochiku, Ofuna Studio. Films include "Kazoku Kaigi," "Yotogo no Yume.

SAITO, TORAJIRO: Director, Ofuna Studio, Shochiku Cinema Company, Tokyo, Japan. b. Yabusha-mail, Akita Prefecture, Japan, Jan. 20, 1903; e. Tokyo School of Foreign Languages; married. Worked for Holly Pharmaceutical Company, Tokyo. With Kamata Studio, Shochiku Cinema Company, since 1921. Director since 1923.

SAKAI, HIROSHI: Camera man, Daisuke Eiga Satsumya (First Film Production), Kyoto, Japan, University of Kyoto, Kyoto, Aug. 15, 1888; e. Intermediate school; married. Cinematographic Art Association; Tokyo. Matuy Japanese Newspaper. Newsreel Section, then with Seshichi and Nikkatsu companies. Now with Daisuke Eiga Satsumya.


SALABERT, F.: (See 1936-37 Motion Picture Almanac.)

SALE, "CHIC": Died December, 1936. (See 1936-37 Motion Picture Almanac.)

SALE, FRED, JR.: (See 1936-37 Motion Picture Almanac.)


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

SALISBURY, CAPTAIN E. A.: (See 1936-37 Motion Picture Almanac.)


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


Sandor, Alice: (See 1936-37 Motion Picture Almanac.)


Sanford, Bert, Jr.: Northeastern Divisional Sales Manager, Electrical Research Products, b. New York City; e. N.Y. public, high schools, 27 years in all branches of film industry. Started as an actor in Griffith's Biograph productions. In 1912 joined General Film as booking boy. Before becoming head booking boy was a high school professor, assistant manager New York exchange. Joined Pathe in 1917, in charge of bookings. Later, as salesman for Pathe cleared New York territory. With both features and shorts at circuit and independent houses. Joined Elco as head salesman in 1929, later promoted to cover West Coast through New York State, in 1935 promoted to manager of merchandising sales, Promoted to Northwestern Divisional Sales Manager, December, 1935.

Sanford, Tiny: (See 1936-37 Motion Picture Almanac.)


Santell, Arthur: (See 1936-37 Motion Picture Almanac.)

Santelle, Martin: (See 1936-37 Motion Picture Almanac.)


SANTLEY, ZELEA: (See 1936-37 Motion Picture Almanac.)

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

SANTOYO, MATIAS: (See 1936-37 Motion Picture Almanac.)

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

SANWALD, JACOB F.: Photoplay editor, Newark Sun Daily; later an associate professor of journalism at the University of Illinois; married; two children, Donald and Jane. C. Francophone newspaper work with New York Evening World under Charles E. Chapin, city editor; Irish S. F. Sherehak, 1908-1911; cameraman assignment editor under Leonard G. Matz, 1911-1913; then rejoined Newark, and for the last 20 years in reportorial and editorial work on Newark Sunday Call.


SAPERSTEIN, AARON: Exhibitor. At 14 started as errand boy for Globe Film Exchange, then he became inspector, clerk, booker, salesman, assistant manager. Joined Mutual as assistant manager and became Chicago general manager. Operated independent exchange for two years, branched into exhibition at theatre on site of Chicago Stadium. Theatre holdings now two, the Lexington and Avon, and he is in six-inch term as president of Allied Theatres of Illinois.

SAPP, CHARLES B.: Editor, Republican-Times, Ottawa, Ill. B. Illinois, 1903; e. college; married.

"SAPPER": Writer, Author of original "Bulldog Drummond" stories. In 1935: collaborated on screen play, "Bulldog Jack." Gl.


SARECKY, LOUIS A.: Associate producer, Columbia Pictures Corp., Los Angeles, Cal. B. Odessa, Russia, January 26, 1886; e. public school, DeWitt Clinton High School, New York; New York University; m. Clara M. Higbee. Started career as a newspaperman and later became General Manager of New York, connected with a mining company in Central America, did newspaper work. Started in pictures with Paramount in 1921; first job was assistant to stage manager, then way location manager, stage manager, general production manager and assistant to general manager. Came to New York, Studio. Went out to the FIO studios in Hollywood with the film "The Perils of Pauline," and after RKO purchased that company. Among pictures handled as associate producer with RKO are: "Street Girl," "Side Story," "C.C.N.Y." Leased the "Swing Date," from RKO to talkie, "Loving the Ladies," "Shootin' Straight," "The Courtin' of the Coodles," "Husbands," "Everything's Rosie," "The Rummorine," "Secret Service" and "Are These Our Children." Let RKO and joint pictures, where he supervised the Wheeler and Woolsey production, "So This Is Africa." In 1934: "Griffon Flash," RKO.


SARGENT, EPHES WINTHROP: Author and Playwright. Pen name, Chloe; (new and titles 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. Mechanicville Academy, at Mechanicville, N. Y.; m. Evelyn Lease, Sargent; has one son, of the same name as his father. Usher, Bijou theatre, New York, D. C., 1893; patent lawyer's office, 1935-9, drug business to 1931, all in Washington. Musical Courier, 1891-94; Variety, 1905; Chicago's Weekly, same year; then agent, New York; co-founded, New York Monogram Manufacturing Company, 1908; Film Index, 1911, and merged with Moving Picture World, 1911; Zit's Weekly, 1928. Has written many scenarios, screenplays, and novellets; picture theatre advertising, "Technique of the Photoplay," Columbia, 1932, and with Melcher's, "Building Theatre Patronage," Resigned from Zit's in February, 1931. With Variety.


SARGENT, JEAN: Actress and Author. r. Jean Scull, b. New York City, 18.95; ft. 4 inches; brownish black hair and brown eyes; w. 117 pounds; p. Mr. and Mrs. C. G. Ormond 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. In college spots. In 1923, with Irving Berlin in New York, after a Philadelphia broadcast, she appeared on stage in "The Music" of Irving Berlin, in "Fire;" on Universal, and in "Songs in the Sun," "Building Theatre Patronage," Then in Ziefeld "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 gray green eyes; w. 136 pounds; p. Edward and Zelda Sargent, non-professionals; e. Business College, Maine; Pauline Buzzard, non-professional; by. Fishing, hunting, boating, riding, reading, swimming, and typing. Started stage appearances at the Glendale Community theatre in 1921. Screen appearances include the "Huckleberry Finn" in 1919; the star in "Soil of Youth" for Paramount; co-starred in "Just Around the Corner" in 1921 for Columbia; in "Peace in Our Time" for Universal in 1923; Noah Claypool in "Oliver Twist" in 1922. Collaborated on the "Racing Blood" series for RKO in 1928. Also had parts in "The River Pirate" and "Roadhouse" for Fox in 1928; and in "A Gentleman's Rourke" for Universal in "One Splendid Hour" (1929); Columbia, 1935: appeared in "New Adventures of Tarzan," Burroughs-Tarzan Enterprises.

SARGENT, WILLIS: Member of Williamson, Hoge & Sargent, 533 South Spring St., Los Angeles, Cal. b. Sanramento, October 11, 1896; p. Late Frank C. Sargent, and Mary Hubbard; e. Central School, Syracuse, Yale University, B.A., 1918; Harvard Law School, LL.B. 1922. Admitted to practice law, January 17, 1922. Admitted to practice law, May 24, 1924 under name Willis H. Sargent attorney, 1927-32, taught law at Syracuse University Law School. Member of New York Bar, December 21, 1935. Has represented a number of independent theaters in various local matters. Active in the Legislature defending the industry against unfair legislation though never representing the industry there. Was director of MPTO in the western zone of the United States, and President of the Common Council of the City of Syracuse, Commander of Post 41, American Legion.


SARNO, HECTOR V.: (See 1936-37 Motion Picture Almanac.)

SARNOFF, DAVID: President and director of Radio Corporation of America, chairman of the board of the National Broadcasting Company, Inc., Director, World's Fair, New York City, 1933; President and director, United Artists Corporation, Inc., chairman of board of directors of RCA Mfg., Co., Inc.; director, Radio-Keith-Orpheum Corp.


SAULIEU, EMILE.: (See 1936-37 Motion Picture Almanac.)

SAULTER, WILLIAM: Settings. In 1933: "The People's Penny." RKO.

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


SAUNDERS, JOHN MONK: Writer, b. Hinckley, Minn., November 22, 1897; p. Mr. and Mrs. E. Saunders; a. B., North Carolina University; married and has one child.

SAUNDERS, NATE: Branch Manager, Universal Film Co., Buffalo, N. Y.; b. Syracuse, N. Y., March 23, 1899; married; e. high school, Buffalo Tech High. Started in 1910 with Goldwyn Distributing Corp. as shipper, then became manager of office of Washington, D.C., then manager of office of Goldwyn for 4 years. Joined Universal as sales manager, Washington, D.C., 1922; after 4 years selling, promoted to manager 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. In 1932 as manager of later promotion to Albany as manager. Transferred to Buffalo Jan. 7, 1935, in same capacity.

SAUNDERS, CLAUD: Executive, b. La Porte, Ind., April 16, 1899; p. Mr. and Mrs. A. Saunders; a. B., Wabash College, study in romance languages at Wabash College; experience on profes- sional stage; has published numerous magazine short stories and two plays; joined the News-Be staff in 1927.

SAUNDERS, CLAUD: Executive, b. La Porte, Ind., April 16, 1899; p. Mr. and Mrs. A. Saunders; a. B., Wabash College, study in romance languages at Wabash College; experience on profes- sional stage; has published numerous magazine short stories and two plays; joined the News-Be staff in 1927.


SASO, ANDREW: Exhibitor, Fifth Avenue Theatre, Hambrick-Greenway Theatre Corporation, Seattle, Wash.; b. June 20, 1903; Catholic; married. Was salesman in grocery store after school hours. Doorboy and office boy, Jensen and Ven Herbas, Portland, Or.; upon leaving work, owned and operated Campbell Theatre, Campbell, Calif. Purchased and operated the Junior Theatre at Harrisot, A. in midwest; became manager of Federal Theatre at Council, Ore.; now manager, Fifth Avenue Theatre, Seattle, Wash.


SAUSSER, HARRY: Writer, b. Russia, April 16, 1892; p. author; e. public school, Baltimore, Md.; married. Wrote and produced vaudeville plays and was stage manager of vaudeville shows. A. Signal Corps, U.S. Army, World War I; became a director of the Opera of Oregon, 1925; married. Was salesman in grocery store after school hours. Doorboy and office boy, Jensen and Ven Herbas, Portland, Or.; upon leaving work, owned and operated Campbell Theatre, Campbell, Calif. Purchased and operated the Junior Theatre at Harrisot, A. in midwest; became manager of Federal Theatre at Council, Ore.; now manager, Fifth Avenue Theatre, Seattle, Wash.


SAUNDERS, W. MARION: Pen name, Buck Saunders. E. M. University, Dallas, Texas, Sept. 11, 1905; p. Mr. and Mrs. W. S. Saunders; a. B., A. B., North Carolina University; married and has one child.
SAVAGE, BEN: (See 1936-37 Motion Picture Almanac.)

SAVAGE, JACK R.: Artist, writer, publicity, director.

SAXE, ROBERT M.: Sales Manager, Atlantic Pictures Corporation. Also Manager, Aetna Mutual Life Insurance Company.


SAX, SAM: General Production Manager, Eastern studios. Warner Bros., from January 1933 until September 1936. 5 foot 4 inches; w. 140 pounds; e. public and high school, Chicago, Ill.; m. Ada Adams; no children; h. golf. Has been in the motion picture industry 27 years, with Universal, Robertson-Cole and Metro, also owning his own producing and distributing company, Graham Productions. Now Eastern Production Manager, Warner-Bros. Vitaphone.

Saxe, Templar: (See 1936-37 Motion Picture Almanac.)

Saxe, Tom: Exhibitor. Affiliated with brother, John E., in operation of Saxe Amusement Management, Inc. circuit of 13 theatres. Connected with exhibition in Wisconsin more than 20 years. Operated Milwaukee's first film theatre, Theaterium. Discovered the late Samuel L. Lethafel (Ray) brought from Minneapolis to manage Alhambra theatre, Milwaukee. Alhambra theatre was first big start in building of his circuit, climaxd by erection of the Wisconsin Theatre, Racine. Saxe returned to Milwaukee and in 1924 theatre circuit was acquired by Fox Midwest. Again active in theatres known as "Warner-Saxe Theatres." Milwaukee. Additions to circuit. Parkdale, and Savoy, Milwaukee. Theatres under jurisdiction of Mr. Saxe are: "Capitol, Madison; Jerris; Pan, and Apollo Theatres, Janesville; Orpheum Theatre, Kenosha; and under joint operation with Warner Bros.; Egyptian, Garfield, Grand, Juneau Lake Mirh, Modjeska, Princess, Uptown, Milwaukee. Under joint operation with Standard Theatres are the Oshkosh and Strand theatres at Oshkosh and the Cameo at Kenosha. The Tivoli and Comet Theatres in Milwaukee are under the jurisdiction of Saxe Amusement, management under joint operation.

Saxon, Charles: (See 1935-36 Motion Picture Almanac.)

Saxon-Snell, H.: (See 1935-36 Motion Picture Almanac.)

Saxon, Hugh: (See 1935-36 Motion Picture Almanac.)

Saxon, Marie: (See 1935-36 Motion Picture Almanac.)

Saxon, Sisters: (See 1935-36 Motion Picture Almanac.)

Sayers, Loretta: (See 1935-36 Motion Picture Almanac.)

Sayers, Marion: (See 1935-36 Motion Picture Almanac.)


SAYRE, J. WILLIS: Drama and picture editor, Post-Intelligencer, Seattle, b. Washington, D. C.; c. University of Washington; married and has one daughter. Connected with show business in Seattle as theatre employee, advertising manager and dramatic critic for 45 years.


SCALABRIN, ITALO M.: Secretary and general manager, Halioke Film Productions, Inc., Republic Studios, Hollywood, b. Italy, October 21, 1898; p. Elizabeth and Anthony, father deceased; r. Royal Gymnasium and University of Bologna, Italy; journalist; editor and publisher of "Galliardian," Italian film magazine. San Francisco, 4 years. Entered Halioke Film Productions, September, 1936, as general manager. Has charge of financing, production and release. Distributor, Western American Cine Pittaluga (Rome, Italy) Production.

SCALEA, A. C.: (See 1936-37 Motion Picture Almanac.)

SCANLON, GEORGE: Vice-president, duPont Film Manufacturing Corporation.

SCARBERRY, ALMA SIOUX: (See 1936-37 Motion Picture Almanac.)

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

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


SCHADEN, HARRY E.: Assistant city editor, Tribune, Tulsa, Okla., b. Nebraska City, Neb., Sept. 13, 1914; p. Mr. and Mrs. August Schaden; e. Moved to Oklahoma City, Okla., one year in Colorado University, Boulder, Col.; received degree of Bachelor of Arts. Married daughter, one daughter. Spends all time (now defunct). Year at reporter on Oklahoga (Okla.) Times. With Tribune since June 12, 1925, as real estate editor.

SCHAEFER, ANNE: (See 1936-37 Motion Picture Almanac.)


SCHAEFER, GEORGE J.: Vice-president and general manager in charge of domestic and Canadian sales, United Artists. b. Los Angeles, Calif., Dec. 26, 1890; d. at Canadian Film Institute, 1936.Entered business with an automobile manufacturing concern, remaining until 1914. Started in picture business as secretary to L. J. Selznick, remaining with him until 1916, when he was appointed assistant sales manager of Old Film Company, later director for 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, Crip., 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.

SCHAFER, GUS: Export manager, Universal. Was head of Paramount sales in Central and Eastern Europe.

SCHAEFER, CHARLES G.: (See 1936-37 Motion Picture Almanac.)


SCHAIBLE, OTTO S.: Vice-president, Radio Corporation of America; Director, Research Laboratory, RCA, New York, N.Y. b. Saline, Washtenaw County, Mich., October 7, 1879; married: p. George Edward and Sopha Schaible; e. graduated from Saline schools; Ann Arbor High School, University of Michigan, A.B. 1900 and B.S., in electrical engineering, 1902. Studied law and admitted to Pennsylvania Bar in 1912. Entered employ of Westinghouse Electric and Manufacturing Co. at East Pittsburgh, Pa., and in July, 1914, was appointed engineer in charge of development of Radio Corporation of America. In 1919 became director of patent department and about 1926 manager of patent department. In 1926 became general manager of patent department, Radio Corporation of America. In March, 1930, was made vice-president and director of patent department, Radio Corporation of America.

SCHALL, JACK: Music; In 1936: collaborated on music, "Here Comes Carter," WB.

SCHENDL, WILLY: Director and motion picture editor, Los Angeles Times, Los Angeles; born in Los Angeles on April 16, 1890; p. John J. Schallert and Mrs. Schallert, b. Lindsey Schaller, c. Vice-president and College in Los Angeles; married, has three children. Assistant editor, West Coast Magazine, 1910-11; financial editor.
Scheib, Hans: Cameraman. In 1937: collaborating on "Shooting of Park Row" for MGM.

Scheib, Philip A.: Music Director. Born in New York. Was sent to Berlin to complete his musical education; studied four years at the Stern Conservatory of Music and a year with Paul Jourdan. After returning to the United States was musical director for the "Chocolate Soldier" Company. Became concert violist for late Thomas A. Edison, touring the United States and Canada for three years giving concerts in principal cities. Collaborated with the Strand Theatre in 1914, when pictures first received musical scores. Was musical director for a Canadian circuit of theatres and for the American musical director of a Broadway New York chain of theatres. Formerly was musical director of Radio-Cinema, Inc. Director of music for the D. W. Griffith Production, "The Struggle." For the past seven years has been musical director for "Terrytown, Inc., specializing in composite, arranging and conducting original scores for the "Terrytowns," by Mrs. 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, 1892; married: p. Mr. and Mrs. Henry Scheider; 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, 1936.

Schenck, Harry: General manager in charge of production at Hollywood Studios, Inc.; b. Yorkers, N. Y., May 11, 1889. After studying medicine before entering the motion picture business. From 1906 to date leading man, actor, technician. Three years studio production manager at Universal; three years production manager at Universal; six years Paramount; independent producer of "Beyond Bengal." Author, editor, lecturer.

Schenck, Joseph M.: Chairman of 20th Century-Fox. President of 20th Century Pictures, b. Russia, Dec. 25, 1883; married to Norma Talmadge, professional. In 1935 he built Paradiso Corporation, at Forest Park, Northern 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 in 1935 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. Jesse 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 Roscoe Arbuckle for comedy roles distributed by Paramount. In 1918 he became producer for Norma Talmadge's pictures, "Panties," released through Select, being the first production. Soon after, he also became producer for Constance Talmadge's pictures, also released through Select. Later in 1919 he became manager of the United Artists Company, which had been founded in 1919 as a releasing organization for independent films of John W. Fairbanks and D. W. Griffith. Immediately he began expanding United Artists. In 1925, 1926 Norma Talmadge, Gloria Swanson, Corinne Griffith, John Barrymore, Samuel Goldwyn, Morris Gest and other outstanding independent producers aligned themselves with Schenck organization. On May 23, 1926, he announced the organization of United Artists Theatre Circuit, Inc., a chain of 28 pre-release theatres; on April 4, 1928, the stockholders of United Artists Corporation elected him president, to fill the vacancy which the death of Marcus Loew had opened November, 1926. In 1933 formed independent producing firm with Darryl Zanuck. 24th Century Pictures, With Mr. Schenck as president, Darryl Zanuck as vice president, in 1935, both Island Goldoro. In 1935: presented "Metropolitan." 20th Century-Fox. Elected president of Metropolitan Photographic, Inc.

Schenck, Nicholas M.: President of Loew's, Inc. and Metro-Goldwyn-Mayer. Married Priscilla Joy, Russia and came to America at the age of 9 years with his parents and brother, Joseph. Worked their way from errand boys in a small store to pharmacists in St. Louis. Later they opened their own. Marcus Loew became interested in their ammusements business of their own. Palisades Park, in 1918, and an interest in the business. Later they bought an interest in two theatres. Schenck brothers became partners in the

KEY TO ABBREVIATIONS

b. - birth
m. - married

birth

m.

div. - death

p. - parents

education

p. - professional

profession

h. - height

r. - real name

hobby

w. - weight

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company known as Loew's Consolidated Enterprises. Nicholas was first vice-president and general manager of Loew's, and later president of Metro-Goldwyn-Mayer when Loew died. Is president of Loew's, Inc., and of Metro-Goldwyn-Mayer Corp.

SCHERMER, JULES: Executive aide. In 1937: "32½ Hours Leave." GN.


SCHNEIDER, PHILIP K.: Assistant drama and motion picture editor. b. Newark, March 24, 1902; p. Leo and Lucile; e. public and high school. Has been in the motion picture business since March, 1927. Went west to work on "Great American Movie." Wrote for Burns Mantle's "Yearbook," "Best Plays," and fan magazines.

SCHILDS, ARTHUR: Assistant director and player. In 1917: in and was assistant director, "The Plough and the Stars." RKO Radio.


SCHLESING, TS: Assistant director and motion picture editor. b. Philadelphia, April 16, 1904; p. Jacob and Rose; e. the public schools. Has been in the business since 1925. Went west to work on "Great American Movie." Wrote and directed "Yearbook," "Best Plays," and fan magazines.

SCHMELS, ARTHUR: Assistant director and player. In 1917: in and was assistant director, "The Plough and the Stars." RKO Radio.


SCHNEIDER, PHILIP K.: Assistant drama and motion picture editor. b. Newark, March 24, 1902; p. Leo and Lucile; e. public and high school. Has been in the motion picture business since March, 1927. Went west to work on "Great American Movie." Wrote for Burns Mantle's "Yearbook," "Best Plays," and fan magazines.

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SCHMELS, ARTHUR: Assistant director and player. In 1917: in and was assistant director, "The Plough and the Stars." RKO Radio.


SCHLEEF, WALTER: (See 1926-37 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.


SCHLEISINGER, LEONARD S.: Zone Manager, Philadelphia Warner Brothers Theatres, Philadelphia; b. St. Louis, Mo., Feb. 29, 1907; p. father: e. college graduate; not married. Started as relief usher at Missouri Theatre, St. Louis, 1921. In five years was usher, doorman, chief of-service, assistant manager, director of publicity and manager of Missouri Theatre. Managed neighborhood houses and small houses, then transferred to booking and buying department of Shoars Brothers Theatres, then under purchase. Assistant to chairman of the company of their home city, Indianapolis, Kentucky and Milwaukee came under Shoars' control. In 1931 transferred to Cleveland office and later to Detroit. In 1932 joined United Artists, became producer and banker, and buyer and booker. In January, 1934, made zone manager of Warner Philadelphia theatres.


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SCHMERTZ, I. J.: Branch Manager; b. New York City, July 4, 1901; married. In motion picture industry 30 years; with Greater New York Dental Company, later sold to General Film Company, and has continued with Fox Film Corporation since. Managed New York office of Fox Film Company and now Cleveland exchange. With Fox during entire career.


SCHMIDT, KAI: (See 1936-37 Motion Picture Almanac.)


SCHMIDT, WILLY ALBIN: Chemist and physicist, Agfa Agfa Corporation; b. Leipzig, Germany; e. University of Marburg, Germany; p. University of Bonn, Germany; D. Formerly assistant teacher in the University of Leipzig, now connected with raw film manufacturer, Agfa Agfa 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); marr; has two children; h. bridge, reading and golf. En tered the motion picture industry in the booking department of Columbia, and became assistant treasurer. Now treasurer.

SCHNEIDER, BLANCHE: Paymaster and Cashier, Vitraphore Corporation; b. Russia, December 21, 1905; e. graduated from Bushwick high school, Brooklyn, N. Y. Credit lady in a dress house. Joined Warner Bros. when it took over Vitragraph, Inc., April 1, 1936.

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 Costume Co., Los Angeles b. Pittsburgh, June 22, 1892; married and has three children; p. Samuel and Blanche, Baltimore deceased; e. Allegheny high school Pittsburgh; Penn State College. First position with Universal, Cincinnati office, 1916; served in the picture section of the Selective Corps during war. Returned to Pittsburgh to reorganize Universal. In 1922 associated with Robertson-Cole, Pitts; managed organization and continued with F. B. O and RKO for nine years; appointed Pathe short subject sales manager, but later a year or so spent in the East; now, in May, 1932, in association with Harry Thomas, opened First Division Exchange, Inc., of Pittsburgh. Now with brother, Joseph I., in Western Costume Co., Pittsburgh.

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 then joined Producers Distributing Corporation for one year. This was followed by a post with Universal and then he became branch manager for New York and Brooklyn territories. In 1932 joined World Wide, the 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 b. Pittsburgh, March 14, 1894; e. school; married, has two children. A veteran of the industry, having entered it 30 years ago when he was 20 years old, and has been with the Deva B. L. Co., Pittsburgh Cinefilm Light & Film Company. Within the next nine years, he was associated with Mullin Film Service as manager of the Minneapolis branch and later general manager of the same company with headquarters in Syracuse, N. Y. Then for three years he was the general sales manager. From 1920 until 1922 he held the post of president of Equity Pictures, going from Equity to the vice-presidency of FBO. 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., Reesh Point Club of New York and the Hillcrest Country Club, Los Angeles, Calif. In 1933: produced "Tomorrow at Seven," Radio. In August, 1934, purchased Western Costume Co.


SCHOCHET, VICTOR J.: General manager for Fox in Argentina, Uruguay, Paraguay, Brazil. Born, May 1, 1922; e. high school; master of laws; member of Illinois Bar. 1915; married. Importer and exporter in Brazil, 1918-26. "International" representative, 1926. Assistant sales manager in allyeurope 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, 1932; h. 6 feet 3 inches; brown hair and gray eyes; w. 190 pounds;


Schorr, William W.: (See 1936-37 Motion Picture Almanac.)

Schott, Estelle: (See 1936-37 Motion Picture Almanac.)


Schuessler, Frederick Edward: Casting director, Paramount Pictures, Inc., Hollywood. b. Indianapolis, Ind., July 12, 1896; p. William A. and Ada E. Schuessler; e. grammar school and high school; m. Marie Ankenhau, non-professional. For the past fifteen years has been in the casting offices of Universal, Metro-Goldwyn-Mayer, Warner Bros., United Artists. RKO, Paramount. Previous work was connected with the automobile industry in Indianapolis.


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THE SCHULER, SCHULBERG, SCHULTE, SCHULTZ, SCHUMANN-HEINK, Miller

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P. Dixon, 111, November 10, 1889; p. Mr
W. A. and Mrs. B. P. Schulze; e. Dartmouth College, Paramount motion 1931, RKO eastern story editor. In 1931, entered picture business as secretary to Katharine Brown, RK0 eastern story editor. In 1931, became secretary to David O. Selznick at MGM. With him to Selznick International in 1935.

SCHULTE, E. J.: Rialto Theatre, Inc., Secretary of Gibraltar Enterprises, Inc., bloomington, Wis., Sep-
tember and 1899; married; e. Casper high school, 20th

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SCHULTZ, C. A.: President Commonwealth Amusement Corporation, St. Louis, Missouri, and

SCHULTZ, FRITZ: (See 1936-37 Motion Picture Almanac)

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

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


SCHULTZ, NATE: President, Selected Pictures, also distributing Motion Picture Almanac. Birth date: b. Rapids, Oct. 5, 1895; e. Cleveland public school and Central High School; married. To Cleveland at age of 5. From school went into theatre in 1914 as a young clerk for Paramount in Cleveland. In 1912 affiliated with Harry Lang, Lane FIlms, Inc., as an assistant, and in 1917 started his own business; then in 1920 interested in the exchange for Nabe and Abe Gerzon, non-theatrical exchange. In 1928 changed name to Selected Pictures Company and went into distribution of theatrical films.

SCHULTZ and WUELLNER: (See 1936-37 Motion Picture Almanac)


SCHUMACHER, ERIC W.: President, Noris Carbon Co., Inc., Mohawk Street, P.O. Box 822, Binghamton, N.Y., Nürnberg, Germany, June 28, 1908; e. University of Erlangen, Berlin, Germany and extensive studies in technology and chemistry. Attached to the foreign department of C. Conrady, Nürnberg, Germany, manufacturer of carbon and carbon products, President and managing director, Noris Carbon Co., Inc., sole distributors of Noris carbons and carbon products for the United States and Canada.

SCHUMANN-HEINK, MARIA ESTERNE: Deceased. (See 1936-37 Motion Picture Almanac)

SCHUMANN-HEINK, FERDINAND: Actor and Writer. b. Hamburg, Germany, August 9, 1893; h. 5 feet 10 inches; dark brown eyes, light brown hair; 165 pounds; light complexion; son of composer and conductor, Max Schumann-Heink, and opera singer and conductor; studied in medicine; married; by, riding, tennis, golf, swimming, polo, had stage experiences, appeared pictures in 1921. Pictures include: "Felipa in "Isle of Hate," Von Hulon in "The Awakening," United Artists; Julius in "Billy the Cop," First Zennepf lieutenant in "The Hell's Angels," Cuddo in "The Sorrows of Young Carrol," Malham in "Blaze Of Glory" for Warner Bros.; Mr. Madigan in "Unfaithful," and in "Interlude," as Peabody for First National.

SCHUSTER, FRIEDEL: (See 1936-37 Motion Picture Almanac)


SCHULTZ, ABE: (See 1936-37 Motion Picture Almanac)

SCHULTZ, ALBERT J.: President Commonwealth Amusement Corporation, St. Louis, Missouri, joined company 1914, became involved with A. W. Zukiow, continued company and expanded operations until 1918, when Zukiow went to Cleveland, then joined company which had 202 branches in New York; company went into property business, becoming the first Negro motion picture company to be wholly owned by Negroes; later sold the company to the employees and established the Zukiow Pictures, Inc., continuing as president. Year 1925; 20th Century-Fox.


SCHULTZ, FRIEDEL: (See 1936-37 Motion Picture Almanac)


SCHUSTER, FRIEDEL: (See 1936-37 Motion Picture Almanac)


SEALY, BILLY: (See 1936-37 Motion Picture Almanac.)


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

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


SEDGWICK, CHARLES: Actor. In 1936: "Charge of the Light Brigade." MGM.

SEDGWICK, EDWARD: Director. b. Galveston, Texas, November 5, 1872; h. 6 feet; dark hair and blue eyes; w. 231 pounds; p. Josephine Walker and Edward Sedgwick. Mary's University (Texas) by song writing and athletics. He appeared in all legitimate productions, The Celebrated Gias, in 1895, as chief actor in "Live Wire," and "Chasing the Moon" for Fox; "Do and Dare," the second Lone of the Lions" and "The Flaming Frontier" for Universal; and "Silent Hite." "Slide, Kelly, Slide." Spelling Tales for Tri-Ergon, 1924. Several hundred silent films for Metro-Goldwyn-Mayer also "Free and Easy," "The Passion Play." Worked for Twentieth Century-Fox 1925. Arts and Entertainment, 1934; sold original story and directed "Murder in the Flee," MGM; directed "The Vanishing Villa." In 1937: Producer and director of Roxy Comedies.

SEDILLO, JUAN: (See: 1936-37 Motion Picture Almanac.)

SEDLEY, HENRY: (See: 1936-37 Almanac.)

SEDRAN, SAMUEL: Chief of Purchasing Department, Universal Pictures, b. New York City, 1881; e. New York public school. Worked for wholesale rug company, during World War I. Served in the Army. In 1918, he became my good secretary to Carl Laemmle; next position, manager, department of Universal, and sixteen years ago in charge of the purchasing department, which position he now holds.


SEEGAR, MIRIAM: (See: 1936-37 Almanac.)


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

SEID, TIDE: (See: 1936-37 Motion Picture Almanac.)

SEIDEMAN, JOSEPH H.: General Foreign Manager, Columbia Pictures, Inc., Milwaukee and Marquette University, College of Law; m. Rose Novak and has two children. Admitted to bar, Milwaukee, 1915; served with U. S. Expeditionary Forces abroad 1917-18. Joined Paramount in 1919 as branch manager, Albany, and was with that company from 1919 to 1933 as vice-president in charge of foreign activities. Now with Columbia as general foreign manager.

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


SEILER, JAY: (See 1936-37 Motion Picture Almanac.)


SELBY, EVELYN: (See 1936-37 Almanac.)

SELBY, NORMAN: (See 1936-37 Motion Picture Almanac.)


SELIG, A. L.: Publicity. Started his career as reporter on 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 Hearst newspapers; then joined with Underwood and Underwood Wood, managing the news picture department, later organizing and managing the commercial photography and portrait department. Handled publicity for Theda Bara for Fox Film Corporation for three years and for William Farnum 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 publicity agency. In the mid-1920's he joined Tiffany and handled publicity for Tiffany. Then started his own known Films. Recognized as publicity advertising and exploitation manager of Tiffany Productions, Inc., to take charge of the public relations department of Columbia, resigned from Columbia in 1933. Joined the advertising and exploitation departments of Paramount Public, in June, 1932. Resigned 1933. Handling advertising and exploitation for "Footlight Parade." Warner Bros. 1933. Joined United Artists exploitation department handling publicity of "The Good Earth." United Artists, 1934. Also handled publicity and exploitation for United Artists on "Moulin Rouge" Caravan.

SELMIGAN, AL: Director of advertising sales for Columbia Pictures; b. New York City, February 28, 1896; p. Sigmund and Charlotte Seligmam; e. grammar and high school; married Miss Hefferl Seligmam, has one son. With the Pacific Novelty Company. Served in the World War overseas, being wounded and gassed. Was also with Columbia Motion Picture Industries, the Western branch of Ralph M. Lovey 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, 1889; m. 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 nova reel cameraman for various companies. Now produces professional stills, process 16mm and 35mm films, also optical reduction printing. Operating own company in Birmingham, Ala., since August, 1925. Motion picture laboratory, master of theatrical announcement trailers. Serving space in sale and distribution of my films, also producing industrial and commercial advertising films.


SEYMOUR, MADELEINE: (See 1936-37 Motion Picture Almanac.)

SEYMOUR, TOT: In 1936: collaborated on lyrics and music of "Call of the Canyon," Paramount.


SHAFER, LAWRENCE J.: Projectionist, Bisto Theatre, Cleveland, Ohio, b. Cleveland, Ohio, March 8, 1888; married, e. public and high school. Projector during May, 1911. Sales manager, Oliver Moving Picture Supply Co.


SHAMRAY, FRANKLIN: Director. In 1935: "Never Too Late," Reliable.


SHAMBERG, AL: Assistant director. In 1936: "All American Chump," MGM.

SHANE, MAXWELL: President, Hillman-Shane Advertising Inc., b. Paterson, N. J., August 26, 1905; e. grammar and Hebrew schools in Paterson; Paterson High School; El Paso Texas High School; University of California, Los Angeles; University of Southern California law school; married. Studied law at U. S. C. while working in advertising department of Los Angeles Times; then went to work as general office and editorial assistant to Wid Gunning on "Wild's Weekly." Assistant editor, 7ammar Lane's "Film Mercury." assistant publicity director, First National Pictures; director of publicity, Harry Langdon Corporation; assistant general manager, Harry Langdon Bros.; publicity director, Columbia Pictures; free lance publicity; advertising manager, United Artists Theatre, Los Angeles; advertising consultant, Paramount Theatre, Portland, Ore.; division advertising director, Publix Theatres, western division, divisional office, New York City; freelance advertising writer, Los Angeles; has written short stories and radio serials for Coast shows, bridge editor, Motion Picture Herald, in addition to publicity work. In January, 1931, formed and is head of his own advertising agency, President of the Hillman-Shane Advertising Inc., Inc., handling Fanchon & Marco, Paramount Theatre, Music Corporation of America and many others.

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

SHANLEY, FRED: (See 1936-37 Motion Picture Almanac.)

SHANNON, CORA: (See 1936-37 Motion Picture Almanac.)


SHANTARAM, V.: Director, M/S Prabhat Film Co. b. Kolhapur, India, Nov. 18, 1909. Before entering motion pictures studied photography. Photographer, laboratory superintendent and publicity department supervisor, editor, scenario writer, actor, director.


KEY TO ABBREVIATIONS
b. — birth
m. — married
div. — divorce
p. — parent
edu. — education
pro. — professional
h. — height
r.n. — real name
hy. — hobby
w. — weight
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SHAW, BUD: (See 1936-37 Motion Picture Almanac.)

SHAW, FRANK: Publicity manager, Capitol Film Corporation, Ltd., London, b. Lancaster, March 2, 1904; m. one daughter; e. Lancaster, gold medalist, hicher medicine, drama, obtained honking degree. Experience as freelance journalist and publicist, covering film revieiwng, boxing and fine art picture, before joining United Artists as contract writer in 1931, also handling foreign publicity and exploitation.

SHAW, FRANK: Assistant director. b. New York City, Sept. 15, 1896; p. Peter and Teresa Shaw; m. two children; b. 3 feet 7 inches; w. 106 pounds; black and gray hair and blue eyes; by. sports. Formerly handled publicity, production and cutting work. Assistant direc-


SHELDON, BARBARA: (See 1936-Almanac).

peared in numerous silent films. Talking pictures: "Drey-
film," "The King Has Happened Then!" (British Instructional Films); "Mister
ion, "Tomorrow We Live," "Conquest of the Air," London Film;
"Tomorrow We Live," "Conquest Films; "Everything
is Thunder," Gaumont-British; "Knight Without Amour,"
Laurel and Hardy. In 1933, since in
more than dozen important British films. Most recent
include "Bella Donna" (Gaumont), "The Green Pack"
(British J. Sheridan); "Lost Love"
universal)." Other
"The Almanac. Gentlemen."
"The Man in the Demonstration.
Sheridan.
"Shoot Murder
in the Dark.
"Triumph
Shakespeare.
"The
River.
"The
Hare
in
"The
Hare
in
"The
Yeast.
"The
Sherry.
"The
Sherry.
"The
Killed.
"Donovan's
"Three on the Trail,
"Trail Dust, Paramount. In 1937: "Badero, Para-
mount. President of Prudential Studios Corporation.
SHERMAN, JOSEPH: Writer, b. Chicago, Ill. Was
newspaper and publicist man for many years. Began
screen writing in 1933. Collaborated on screen plays
"Death on the Diamond," "First to Fight," and "Murder
in the Fleet." In 1937: MGM short product.
SHERMAN, RICHARD: Writer, in 1936; wrote story
and collaborated on screen play, "To Mary—With Love.
20th Century-Fox.
SHERMAN, VINCENT: (See 1936-37 Motion Picture
Almanac.)
SHERRY, CLARICE: Actress. In 1936: "One in a
Million," 20th Century-Fox.
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, DR. GEORGE H.: Honorary director,
and Curator of the Department of Education, the Ameri-
can Museum of Natural History, New York, b. Rich-
mond, Maine, March 28, 1876; d. Benjamin Atherton and Eliza-
than Murray Sherwood; e. A.B., A.M., Ed. Brown University;
M. Alverda Laura Brown, Providence, R. I., Oct. 21, 1942, Fellow, President, New York Academy of Sciences; Fellow, A.A.A.S.; member, American Asso-
ciation of Museums (Councilor); Fellow Member New York Zoological Society; and other organizations.
Brown University, New York; Explorers'; Sigma Xi Home: 1 West 86th Street, New York City.
SHERWOOD, JOHN: Assistant director. In 1936:
"Great Guy," GN. In 1937: "3:14 Hour Levee," GN.
SHERWOOD, LYDIA: (See 1936-37 Motion Picture
Almanac.)
SHERWOOD, ROBERT EMMETT: Author, Playwright,
Editor, b. New Rochelle, N. Y., April, 1896; e. Har-
ard, A. B., N. Y. Un. 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 editor of Life from 1929 to 1931; "Reunion in Vienna," 1931, which was released through MGM; story: "Waterloo Bridge," Uni-
cial; "The Royal Bed," KKO. In 1952: collaborated
Ledger, Newark Star-Eagle, and was on the staff of "Ziti's
for three years. Began newspaper work in 1919 until
association with the New York Morning Telegraph as
motion picture editor and critic, a post he held for six
years. Also American representative, Allied Newspapers, Ltd.,
Publishers London Sunday Chronicle, London Sunday
Press, and London Evening News. He is also publica-
tising and publicity director, Mancot Pictures. Also was
on the staff of the Central Press Association. Secretary, Asso-
ciated Motion Picture advertisers, 1931-1932; Member, Association Foreign Press Correspondents. At
present director of William Morris Agency, Inc., pictures
Corp. and Editor-in-Chief Columbia "Mirror. Also
director and American representative, Messina Pictures
Corp., Ltd. of London.
SHERMAN, EVELYN: (See 1936-37 Motion Picture
Almanac.)
SHERMAN, GEORGE: Assistant director. In 1936:
"The Border Patrolman, " "O'Malley of the Mounted."
"Park Avenue Logger," RKO-Radio.
SHERMAN, HAROLD: (See 1936-37 Motion Picture
Almanac.)
SHERMAN, HARRY: Producer, b. Boston, Mass.; h. 5 feet 11 inches; gray hair and blue eyes; w. 170 pounds; married; by golf, horseback riding. Operator
circuit of theatres in and around Minneapolis, affiliated
with Sullivan and Constilune. Operated independent ex-
changes throughout middle west, with Also and Metro
franchises. Held franchise for "Birth of a Nation" and
"The Crisis" for great part of the United States. Entered
production 1917; with George Leake Tucker. Produced
early Zane Grey. "Light of Western Stars." Producer
with Pathé M.G.M. studios, several years. At present pro-
ducing Clarence A. Muford's "Hopalong Cassidy" series,
including in 1935: "The Eagle's Brood," "War 20
mount, President of Prudential Studios Corporation.
11, 1899; h. 6 feet; gray hair and gray eyes; w. 191
pounds; married; by wife in collaboration:
dramatic and speech arts course, and won role in "Search
Other pictures since include "Bolero," "Come On Mar-
Up," "Enter Madame," "Mrs. Wins and the Cabbage Petes," "The Ladles, Should One Tell
on the Range," "Behold My Wife," all Paramount. In
SHERMAN, ANNE: (See 1936-37 Motion Picture
Almanac.)
SHERMAN, CLARA LOU: See Ann Sheridan.
SHERMAN, FRANK: Actor, b. Boston, Mass., June
11, 1909; h. 5 feet; gray hair and gray eyes; w. 191
pounds, married; by wife in collaboration:
dramatic and speech arts course, and won role in "Search
Other pictures since include "Bolero," "Come On Mar-
Up," "Enter Madame," "Mrs. Wins and the Cabbage Petes," "The Ladles, Should One Tell
on the Range," "Behold My Wife," all Paramount. In
SHERMAN, JOHN: Assistant in 1936: "Three Married
SHERMAN, OSCAR M.: (See 1936-37 Motion Picture
Almanac.)
SHERIE, FENN: Writer. In 1936: collaborated on
adaptation of "The Song of Freedom," British Lion.
SHERIFF, R. C.: Writer, b. Kingston-on-Thames, Sus-
sex. Author of several popular school and grammar books.
School principal. Wrote with Sun Fire Insurance Co. of Lon-
don and returned there as successor after the war. Wrote
play, "One More River." I."
SHERMAN, AL.: Advertising and Publicity Consultant, offices, New York, N. Y., b. Cincinnati, Ohio, April 25, 1941; p. Herman and Bertha Sherman; e. West
side public schools, Cincinnati, Ohio, Central hib. South Side High School, Chicago, Ill.; Columbia University and College of the City of New York; m. 1924 to Rosalind Elmer 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


SHEILD, ERNIE: (See 1936-37 Almanac.)


SHEFFMAN, FREDERICK: (See 1936-37 Motion Picture Almanac.)


SHIRLEY, ANNE: Actress. f. Dawn Evelyn Parke; b. New York City, April 17, 1918; h. 5 feet 4 inches; red-gold hair and amber eyes; w. 100 pounds; p. Mrs. Mimi Stierer; e. Lawlor Professional School; seven years in high school, RKO; by. reading, Did modeling. In pictures 17 years, continually, playing small parts. Appeared as Dawn O'Day in "Mother Knows Best," Fox, 1929: in "City Girl," Fox; in 1933: "The Life of Jimmie." in "Vitaphone short productions.

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

SHIRLEY, SAM: District Manager, MGM, Chicago, Ill.; b. Newark, N. J., July 17, 1901; p. Robert and
Elizabeth Shirley; e. high school; m. Georgiana Smith. In wholesale and retail talking machine business before entering motion picture industry. From 1908-1910 was manager of the Pine Forest and Film Company, Wilkes-Barre, Pa.; 1910-1917, manager, General Film Company, Wilkes-Barre; 1917-1919, manager, Motion Picture Corporation of America. Mo. 1919-1922, district manager, Metro, Chicago, Ill. Since 1924 has been district manager of MGM, Chicago.


SLEETTON, H. A.: (See 1936-37 Motion Picture Almanac.)


SHOCKLEY, MARIAN: (See 1936-37 Motion Picture Almanac.)


SHORE, VIOLA BROTHERS: Writer. p. Mr. and Mrs. Shores, Brother Shores Braxton; b. New York City; h. 5 feet 6 inches; brunette hair and brown eyes; w. 150 pounds; p. Minnie Kicutin and Abram Brothers, non-professional; e. Hunter high school and Normal college in New York City; m. Henry Braxton, non-professional; hy, writing and swimming; and played the piano and guitar. Together wrote the story of "Dangerous Curves" and "Kibitzer" and wrote the original story for the "Shores Show"; also "Broadway Fever," "No Limit." In 1930: collaborated on screen play, "Men Are Such Fools," "Stroller," RKO-Radio. In 1936: collaborated on screen play, "Walking On Air," "Smallest Girl in Town," RKO-Radio.


SHORT, BESA: Program builder and short subject booker, Interstate Amusement Corp. b. Pa., Pittsburgh, Pa., Aug. 12, 1902; p. Mr. and Mrs. L. I. Belk; e. Bryan High School, Dallas, Texas; m. Paul Short. First ex-ecutive secretary, Interstate Amusement Corp. In 1938-39 met and married Paul Short, one of the six original organizers. Started as press agent for Public Theatres, public relations counsel, contact with women's clubs and advance agent-ehark in Hollywood. In South for more than seven years, then same capacity for Interstate, the Strand, the Cameo Theatre. Since 1942, until March, 1942, when appointed to present position.


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


SHOTTER, CONSTANCE: (See 1936-37 Motion Picture Almanac.)


SHOURDS, SHERRY: Assistant director, b. Philadel-
phia, March 15, 1890; c. Los Angeles Polyte-
ic high school, d. 5 feet 10 inches; w. 135 pounds; brown hair and eyes; height, bantling and riding. Assistant director of "Green Pastures," "Captain Blood," "A Mid-

SHRADER, GENEVIEVE: (See 1936-37 Motion Picture Almanac.)

SHRECK, JAY M.: b. York, Neb., Jan. 6, 1893; p. George W. and Laura Alice Shreck; e. grade and high school at York, York college and Northwestern Uni-
versity; m. Isabel Brown, January 12, 1918. In the theatre since 1909—in the box office, back stage and in parts with the Grace Harrow-Howard Players. Newspaper experience includes telegraph editor and city desk of "Omaha Daily Bee," during the assignment. Joined the "St. Nicholas" as "The Chicago Examiner" and the "Chicago Tribune" and desk editor with Associated Press. Served year and a half as trade paper publicity representative for Parm-
ount under the supervision of Charles E. McCarthy John; editor and the city staff of the "St. Nicholas" in 1936. Resigned in 1931. Trade paper and publicity work in Hollywood. Member of Phi Kappa Psi, college fraternity.

SHUBERT, EDDIE: Actor, b. July 11, 1898, in Mil-
waukee. c. St. Joseph's School and Milwaukee South Side high school; b. 5 feet 11 inches; w. 150 pounds; red hair, b. golf. On Broadway appeared in the Greenwich Village Follies, "Broadway Nights" and a revival of the "Street Scene" at "Edith How-
bert & Co." and later as "Shubert and March." Pictures include: "Six Day Bike Rider," "A Perfect Week-

SHUBERT, NANCY: (See 1936-37 Motion Picture Almanac.)


SHUFORD, ANDY: (See 1936-37 Motion Picture Al-
manac.)

SHUFORD, STANLEY: Vice-president, How Company, Inc., advertising agency b. Hagerstown, Md., September 1, 1899; married; c. Trinity School, Columbia University, New York; previously with International Company and various advertising agencies. Seven years with First National and Warner Brothers.

SHUGART, RALPH: Sound technian, Republie Pic-
tures, Inc., a. Los Angeles, Calif. "Frisco Freels," Rep-


SHULTZ, HARRY: (See 1936-37 Motion Picture Al-
manac.)

SHUMATE, HAROLDO: Writer, b. Austin, Texas, Septem-
ber 7, 1885; e. Washington University, St. Louis, Mo. Started literary career by editing school paper, wrote short stories and then worked on newspaper. Sold his first motion picture story, "Fighting Back," to old Triangle company; sold novels for Thomas Ince; has written stories for Paramount, MGM, Fox, Universal, First Na-
tional; at old studio was associate producer for Sam Saxa with Gotham; supervised the making of fifteen pictures for Ash. Shiner and Rogers. In 1939: story, "Love, Money and the City." His first connection before signing with RKO was with Columbia, for whom he wrote "Murphy" and adapted "Victoria." His first movie for RKO was "Golden Girl," was an original story for Bill Boyd: 1931: Columbia; Pathé, Universal, Columbia again; editor western and

War," Columbia.

SHUMOW, HARRY J.: Resident manager, Omaha branch, MGM; b. Milwaukee, Wis., June 21, 1895; t. mother, high school graduate; married, keeper, cashier, meat salesman, and in hide and fur busi-
ness. In motion picture industry, salesman for Motion Picture Company; office manager, city salesman, Robertson Cole Company; manager, Select Pictures Company; assistant manager, hobby salesman, Film Booking Office; manager. Pathé began as salesman, advanced to resident manager. MGM.

SHUMWAY, LEE: Actor, b. Salt Lake City, Utah, 1898; b. Salt Lake City; w. 140 pounds; b. Salt Lake, Taught dramatics Stage career; stock and dra-

SHUMWAY, WALTER: (See 1936-37 Motion Picture Al-
manac.)


SHURE, JOSEPH: Circuit City Manager, Started as independent exhibitor in Kansas City in 1919. Became radio jobber; in 1925 joined Orpheum Circuit in Chicago. After six years was transferred to Dallas. After RKO Southern Corp. was turned back to Carl Hoblitzielle he returned to RKO three years ago, serving for time in New York office, then to Albany.

SHURLOCK, GEOFFREY: Production Code Staff, Motion Picture Producers and Distributors of America, Inc., New York, N.Y., England; e. private schools in Califor-
nia; married.

SHURMAN, SAM: Branch Manager, MGM, Milwaukee, Wis.; b. Elgin, Ill., Dec. 11, 1892; married and has two children; by contract, bridge handball. Formerly oper-
ated theatre in Merriy, Mo., and in West Frankfort, Ill., three years as head booker for General Film In St. Louis, manager in Memphis for Unicon, manager in St. Louis for Fox and salesman for Warner. With MGM 11 years, and its predecessor, Godfrey. Milwaukee City Manager since July, 1926. Secretary-treasurer, Film Board of Trade.

SHUTSKINA: Actress, In 1935: "The Scoundrel," "Fur-
iture.

SHUTAN, HARRY: (See 1936-37 Motion Picture Al-
manac.)


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SHUTTA, ETHEL: Actress. Stage experience dates from earliest childhood. At 3 she was semi-professional competing in cakewalks, and at 4 was playing child parts in stock at the Uncle Tom's Cabin and in "The Fatal Wedding" when 8 years old. Also appeared in "The Celebrated Case" and "Van Voorhie and the Gamblers". In more recent years has appeared in "Passing Show of 1922", "Topolino of 1923", "Marianne" with Eddie Cantor. On screen: role of Mary Custer in screen version of "Whoopie" with Eddie Cantor for United Artists. 


SICHELMAN, JACK: Assistant sales manager, 29th Century-Fox, New York City; b. N. Y. C., June 15, 1889; married; e. grammar school; Wood's College, Head of the Sales Department of Clark- Cooper Co., N. Y. C. Started as deposit clerk, 1918, with Fox Film; then statistician; manager of division until 1936. Served in the army during World War I. Brandt appointed in 1939. Fox. On Jan. 2, 1935, became assistant foreign sales manager. In 1939 was Sussman and Co.; in 1941 D. Clark, general sales manager and vice-president in charge of distribution.


SIDERMAN, CONRAD: (See 1935-37 Motion Picture Almanac.)


SIDNEY, LOUIS K.: In charge of radio station WHN, MGM and Loew station, b. New York, 1914; married and has one son; h. 6 feet, 1 inch; black hair and brown eyes; h. fishing, golf, bridge. Started theatrical business at N. Y. Club which later became used by Loew’s, then executive post in home office. Has managed theatres in many parts of U. S.


SIKOWITZ, MORTIMER D.: President. Guaranteed Pictures.


"Shu—Sil"
SILCOX, LUERSE: Secretary and Treasurer of the Authors' League of America, Inc. 1913-1925; General Manager of the New York office, 1926-1939; General Manager of the Chicago office, 1939-1942; Assistant Secretary of the Authors' League of America, Inc. 1942-1962; Secretary and Treasurer of the Authors' League of America, Inc. 1962-1965.


SILVER, BERT C. E.: Exhibitor, Silver Theatre Co., Inc., Indianapolis, Ind., 1929; Niagara, N. Y., 1930; Chicago, Ill., 1931-1932. Co-founder of "Silver Family Circus," also Silver Family Concert Company and Swiss Belle Ringens. Took show off the road in 1919. Managed the "Silver Family Circus" on the Chicago Lyceum Circuit, own band and orchestra; all vaudeville performers. The family circus was taken off the road about 20 years ago, to make employment for family in Winter. Put circus out on road every season until 1919. Built Silver Theatre Co., Inc., 1931-1932.


SILVER, SAM: (See 1935-37 Motion Picture Almanac.)


SILVERMAN, HARRY: Operator, Crescent-Tarzan Pictures, 703½ West Grand Avenue, Oklahoma City, Okla., 1928; also "The Shadow of the Thin Man," 1933. Assistant distributor, Majestic Pictures, Kansas City, Mo., Dallas, Texas, and Oklahoma City, Okla. In Oklahoma City since 1933; b. 1913. Operates company, distributors for Majestic, Amity, Spectrum and Burroughs-Tarzan Pictures.

SILVERMAN, MANNING: 627 North Sixth Street, Milwaukee, Wis., operating Murray Fun Park, Milwaukee, Cameo, Kenosha, Wis. b. Chicago, Ill., July 10, 1888; married. Film salesman. Started in film fifteen years old checking "Capris." Started selling film at sixteen and continued fifteen years. Has owned and operated theaters seven years.

SILVERMAN, SID: Editor and publisher, Variety.


SILVERSTONE, MAURICE: Managing Director, United Artists Corp., Ltd. e. New York University, LL.B., former New York State Director of Public Welfare, 1918-1924. 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.


SILVIE, EVELYN: (See 1939-37 Motion Picture Almanac.)


SIMACH, E.: Producer. In 1930; collaborated on production of "Jananis," French Motion Picture Corp.
Managing theatre six years; salesman. Branch manages this year; Paramount branch manager at Oklahoma City.

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


SINCLAIR, BARRY: Actor. Born in London, England, January 15, 1911; b. 6 feet 1 inch; w. 154 pounds; dark brown hair, grey eyes; chief hobby is walking; p. non-professional. e. Halstead Grammar School and St. Paul's. Abandoned advertising for stage in 1926-27. Three years repertory at Bristol. First leading part in "Magna Street." 1934. Films include: "Tell England," "Two University of Romance." (See 1936-37 Motion Picture Almanac.)

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 newspaper eight years, most of time spent on Enquirer-News.


SINGERMAN, BERTA: Actress. b. Buenos Aires, Argentina; e. Liceo de Senoritas, Biblioteca del Comite Nacional de Mujeres, Buenos Aires. At eight read the great Spanish novel, "Cien Años de Soledad." At 16, gave first professional "poetry reading" at Teatro Alhambra, Montevideo, Uruguay. Before age of 17 was made Professor of Castilian Literature. Travelled the world in Spanish poetry readings. At St. Domingo, Spain, at quarter-century celebration of Fra Lutia de Leon, was invited to read his poetry. Joined Fox.

SINGERMAN, SYDNEY: Manager of Program Department, Universal Pictures; b. Manchester, England, April 24, 1896, Came 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.)


SINKOFF, ABE: (See 1936-37 Motion Picture Almanac.)

SISOMAK, KURT: (See 1936-37 Motion Picture Almanac.)

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

SIPE, W. E.: Branch Manager, b. Belington, W. Va., January 12, 1878; e. public and business schools and college. In business for himself before he joined Universal April 1, 1919. Made Memphis branch manager of Universal.

SIRGOM, ARTHUR: (See 1936-37 Motion Picture Almanac.)


SKIDMORE, JOSEPH: Writer. b. Los Angeles, Calif.; graduated from University of Southern California; m. Jeanne Crowell, portrait painter. Veteran flyer with more than 500 hours flying time. Contributions writes to more than 20 magazines.

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SKINNER, B. O.: Chief censor of the state by virtue of the appointment of the United Artists Corporation, New York, Feb. 16, 1935; p. T. P. and Harriet (Brown); e. graduated from Chicaaga, Ph.B.; b. SIS. In Ed., Ohio University; B.D. Williams College, 1924; LL.B., 1927; returned to Cali-
erian University; m. Ada Challant and has 3 children. Received the most general superintendent for 19; col-
lege principal, 2 years; city high school teacher, 5 years; city superintendent, 21 years; college president, 3 years; teacher of education, 5 years; taught 18 summers in college.


Ski—Slo
not, 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, 1918-1925. While with the latter, he directed the films "High Voltage," "Pather" in 1920, "The Affairer," "The Big House," and "Glorification," and directed four stage pictures. From 1923 to 1925 with Paramount and wrote and directed "Big Time." Left Hollywood in 1925, joined four stage pictures. From 1925 to 1928 with Cecil DeMille Pictures as director, in 1928 started in Sound Laboratories Inc., General Manager, in 1928, was with United Artists and directed "Hearts in Dixie." In 1930: "Three Stooges." Under Columbia as Director, and made "Cuckoos." Half-Shot at Hollywood, "Traveling Husband," "Consolation Marriage" and "Lost Squadron." "War Column," directed Columbia, 1933 "Gang Aboard," directed and wrote "Lone Cowboy," "Women Accused," Paramount, 1934: "Down to Their Last Yacht." Radio: Straight is the Way." MGM. In 1935: collaborated on screen play, and directed "Here Comes the Band," MGM.

SLOBODA, CARL: (See 1936-37 Motion Picture Almanac.)


SLOTT, NATE: (See 1936-37 Motion Picture Almanac.)


SMALLEY, JACK: Columnist, Macfadden Publications. Born St. Paul, Minn., Oct. 12, 1919. Married, has two sons; Frank, police reporter, Minneapolis News; feature writer, Minneapolis Journal; drama, Minneapolis Star; managing editor, Fawcett Publications. e. Univ. of Minnesota; member Delta Psi.


SMART, JACK: Actor. b. Nov. 27, 1905, Philadelphia; w. 5 feet 11 inches; w. 125 pounds; black hair. Before entering pictures appeared in many productions with various stock companies and on various radio programs including "The March of Time." Signed by Universal.


SMELTZER, ROBERT: District Manager, c. Balti- more; Director, World Film and Universal Pictures, connected with Oliver Typewriter Company. Joined World Film, 1916, branch feature sales manager, then branch manager, District manager. Associated with Harry M. Clandall as manager of Assoc- iated Artists until 1929. National Exhibitors' Association, then became First National and was acquired by Warner to operate thereafter as Vitagraph, Inc. Was retained as branch manager, Washington, D. C. Promoted to Eastern District Manager covering Albany, Boston, Buffalo, New York, Philadelphia, Pittsburg, Detroit and Washing- ton branch offices, with headquarters in 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, III. b; Washington, III., October 3, 1885; p. Mr. and Mrs. R. B. Smith; e: public school, cathedral grammar school, and Peoria and Illini Ill. High School, in Peoria since 1938. Four years on Journal and twenty-five on Star.


SMITH, COURTOWN: Formerly with Pathé News. Was newspaperman. Entered motion picture industry as secretary of MPPDA. Resigned to join Fox, where for some time managee of some of the best organized Fox Movietone News, resigning that post to take presidency of Pathé News Inc. Resigned Pathé, May 1937.

SMITH, DAVY: Sales manager, Western and Southern Division, RKO Radio. b: Sheffield, Pa., Dec. 18, 1886. Started as exhibitor at Pittsburgh. Manager of independent exchanges O. C. Cleveland; salesman; MGM Manager in Des Moines; MGM manager in Chicago; with United Artists as branch manager, Chicago district manager, for Australia, for one year, assistant to Ira Abrams; assistant to Al Lichtman, district manager, Boston, New York. 1911; one year to Australia, RKO Radio; 1921; new manager, Nov. 1936, now manager RKO Radio and Pathé.


SMITH, DENNIS R.: Motion picture editor, Canton Repository, Canton, Ohio; b: Martella, Ohio, November 6, 1882; p. Mr. and Mrs. W. T. Smith; e: Martella public and high schools; m: Marion L. Smith. In infancy of motion pictures, did occasional reviewing on the Martella Times from 1906 to 1910. For 20 years did reviewing regularly with the Canton News until July 3, 1939, and has been with the Canton Repository since that time, Director, Canton Welfare Federation 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 of division, managing director, and general sales manager Imperial.


SMITH, FRANC: Gown designer. In 1936: "The Last of the Mohicans," UA.

SMITH, FREDERICK JAMES: Motion picture writer, b: Birmingham, N. Y.; e: Paramount, directed, 1922-36 as Us. S. N. and Eunice A. Smith; m: Miriam Gibson; has one son, Frederick Anthony Jr. Mary undertook magazine publicist, magazine screen writer, contributing a number of magazine articles and articles and novels, and magazine editor of Photoplay, managing editor for 34 years of the Brewer Publications, including Shadowland, The Motion Picture Magazine, Motion Picture Classic, Beauty, Movie Monthly; managing editor of Screenland; managing editor of Photoplay for three years; left Photoplay in October, 1926, to become managing editor of New Movie Magazine, one of four magazines constituting the Tower Group, sold only in the Woolworth Stores. For 55 years he was motion picture critic of Liberty Weekly, contributing a weekly column of pictures and reviews. Since 1935 he has been film critic for a number of satellite magazines, Screen Weekly. In 1933, became Eastern editor of Pathe Publications, created and edited Radioloid. In 1934 returned to the Motion Picture Magazine to create and edit Tower Radio Magazine. In 1935 became editorial director of Tower Magazine, which included New Movie, Tower Radio, Radiola, Screenland, Mystery and Home Magazines. 1936, handled national magazine publicity for Metro-Goldwyn-Mayer. In October, 1936, returned to Liberty as motion picture contributor.


SMITH, F. H.: Branch manager, Paramount, Salt Lake City, Utah. e: Salt Lake City, March 29, 1890; married 1: public and high school teacher; 2: school nurse; 3: office worker. In 1914, and has been with this company since that time working as shipper, booking manager, sales man, and branch manager since May 1936.


SMITH, GEORGE A.: Branch manager, New York City, July 8, 1889; e: graduated from St. George High School and topped the track at Columbia University. Became teller in Port Richmond (Staten Island) National Bank, spent nine years on New York Evening Journal, was assistant general manager of Pathé and then general sales manager of Triangle. Joining Paramount in 1921 as exploitation representative in California, became branch manager in Wisconsin. In 1924 came transfer to Milwaukee and in 1927 to Cincinnati. Transferred to San Francisco. Now manager of the statistical department in 1934.

SMITH, GERALD OLIVER: Actor. b: June 26, 1896. London; 6 to feet 2 inches; w: 175 pounds; gray eyes and brown hair; e: College of Felsted, Essex; b: tennis. On the stage in 1917 as "The Boy." 1921: "Bring 'Em Back Alive." "In 1932: "We're Talking."

"I Puts to Advertise." "Lady Be Good." "Peter."


In many radio programs, "The Man I Married." "Universal; "When You're in Love." Col.

SMITH, HAROLD LESLEY: European representative. Motion Picture Producers and Distributors of America; b: Shippensburg, Pa., October 15, 1904; p: Anna M. Smith; e: A. B. Swarthmore College, 1917.


SMITH, HOWARD ELLIS: Writer, b. Guthrie Center, Iowa, Jan. 23, 1919; h. 6 feet 1 inch; brown hair and blue eyes; of English stock; m. Osa Elizabeth and Edwin J. Smith (deceased); non-professionals; e. San Jose high school, San Jose, Calif.; started writing as a child; became a writer of screen and stage material; wrote for Western Screen, Brooks, six years. With Twentieth Century-Fox. Films include: "The Silver Slave," "Land of the Silver Fox." In 1939: screen story, "The Old Man of Monte Carlo." In 1936: screen play, "Professional Soldier." In 1935: "To Have and Happen," "To Mary—With Love," all Twentieth Century-Fox.


SMITH, LESTER: News reporter, Boston News Bureau, b. Boston, Mass.; m. 1906; e. high school and special courses at night school. Has been connected with Boston News Bureau since night school, September, 1921. Is also radio editor and State House correspondent, with special reference to the public utilities.

SMITH, J. MARSHALL: Player. In 1926: "Born to Dance." MGM.

SMITH, MADELINE V.: Attorney and Reviewer, 1237 S. Barfield Street, Memphis, Tenn.; b. Charleston, S. C., May 26, 1894; e. Memminger Normal school, Charleston, S. C., University of Memphis Law school; married; has two children. Has been practicing law since 1916. In 1935: Director of "Circle of Moslem" working during the War, connected with the educational department of the American Red Cross, Arny, N. Y. Reporter, features writer, until 1930. President since 1920 of "League of American Women Voters." Elected recording secretary, Tennessee League Women Voters, September 1938.

SMITH, MARTIN G.: Smith and Beldner Theaters 1910; Liberal, 1912: earlier, as stenographer, at Chicago Daily News; m. 1902-1920; e. Toledo public schools, Howe Military School, Howe, Ind. University of Michigan business administration, A.B. 1914, Columbia University, 1915, Phi Kappa Sigma Fraternity. In partnership with James A. Lepper, formed "Smith & Lepper Productions" (Columbus), in 1921, produced "East-Arctic" (661 seats), Eastwood (806 seats), Westwood (950 seats; park (928 seats), Royal (103 seats), all in Toledo Formed Motion Picture Producers of Ohio, 1921, and served three years; re-elected 1933-1935; resigned in 1935 as president of independent theatre owners of Ohio. Member of Zoning and Clearance Board (chancellor). chairman, board of control. Toledo Amusement Managers Association: member advisory board, Toledo Better Motion Picture Council; member, Variety Club (Columbus). Reporter, Toledo Post, American Legion, University Club, Toledo Club.


SMITH, NANCY: See (1936-37 Motion Picture Almanac.)


SMITH, OSCAR: See (1936-37 Motion Picture Almanac.)

SMITH, PAUL: EGHERD: Comedy writer; wrote "Greenwich Village Polka," "Two Siegfeld's Polka," "Two Mule Box Revue and 70 vaudeville sketches; also the productions, "White Lights," "Heads Up," "Here's How," "California Mail," WB.

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SMITH, PETE: Writer and Screen Commentator, MGM, New York City, Skiing: July 5-13, September 4, 1935; h. 5 feet, 9 inches; black hair and gray eyes; w. 140 pounds; p. Frieda and August Smith; e. state college; business college; i. Margaret Gans; g. golfer. Publicity director for MGM for five years; was with Marshall Nellan for three years and free lanced one and one-half years; was director of publicity. MGM Studio Dialogue Writer. A leering, dubbing, and notching around 1935. He presented dialogue on the MGM short "Instruction." He commented on Oddities. MGM short subject series. In 1935-36. commentator, MGM short product.


SMITH, H. REEVES: (See 1936-37 Motion Picture Almanac.)


SMITH, R. T.: Branch Manager, Salesman, Superior Screen, 1918-1925, salesman, Select, 1926-1923; 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, 1889. Entered trade In Canada, 1910, and has been identified with the business in England since 1913, as exporter, writer and educator. Collaborated with British Lion Film Corporation, Ltd., controlling its own studio and distributing Pioneered expansion of British pictures in Canada Participated in deal whereby British Lion Film Corp., control all Republic pictures in United Kingdom of years ago. These activities were in charge of the Films Advisory Committee to the Board of Trade.


SMITH, STANLEY: Actres, b. Kansas City, January 6, 1905; h. 6 feet; fair colored and blue-eyed; w. 155 pounds; p. non-professional; e. high school in Hollywood and in Kansas City; received his stage training in both. Appeared in a number of the Actresses National Union's list of appearances in the juvenile role in "Kiki" the shell-shocked Lieutenant in "What Price Glory" on road tour, "The Farmer's Daughter," "Pageant of the Plains," and the East followed by two years in stock, first in the Brandes theatre, Omaha, and then at Houston, Tex., play-


SMITH, VERNON I.: Editorial writer, Palm Beach Post, Palm Beach Times, West Palm Beach, Fla.; b. Livingston County, Mo., April 18, 1884; p. George and Elizabeth Smith; married.

SMITH, VIVIAN: (See 1936-37 Motion Picture Almanac.)


SMITH, J. WESLEY: 6656 Santa Monica Boulevard, Hollywood, Calif.; b. Denver, Colo., February 4, 1895; mar-

SMITH, W. C.: (See 1936-37 Motion Picture Almanac.)

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

SMITH, WINCHELL: Author. Co-author of "Hrew-
er's Millions," filmed in 1925 by British and Dominions.


SMITH & DALE: Actres. Joe Smith, b. New York City, February 25, 1903; d. June 20, 1929. Married in 1931; the Imperial
SMITH-DORIEN, DAVID: Actor. r. n. same. b. London, England, October 20, 1911; h. 5 feet 9 1/2 inches; w. 122 pounds; dark hair, dark brown eyes; hobbies include music, squash rackets, swimming; e. Harrow and Colin- 

dale, London. "The Flying Carpet," "Rangoon." In "Universal." From time to time in U. S. A. as his representative. Served in Royal Flying Corps and Royal Air Force as photography 


SMOSARSKA, JADWIGA: (See 1936-37 Motion Pic- 

ture Almanac.)

SNAPÉ, CECIL R.: Editor, Universal Talking News, 

London. b. London, March 4, 1885; married; e. Universal Technical College, Trade in 1911 as general manager and secretary of Kinematograph Trading Co., Ltd., later associated with Emil Ventre, also 


SNEILL, EARLE: Writer; b. Santa Ana, Cal.; May 23, 1894; h. Universal Pictures. Editor, specializ- 

SNELL, FRANK M.: Vice-president Condor Pictures. b. New York City, N. Y.; e. Public School and New 

University of Chicago. Previously held positions as auditor and chief accountant.

SNELL, PAUL: Publicity and advertising director. Principal Productions, b. Chicago, Jan. 19, 1901; h. 6 feet, 1 inch; light hair and gray eyes; w. 185 pounds; p. Eleanor Swanson and A. P. Schnelleruber, non- 

professorial school; University of Michigan, Whitelaw, White and University of Valparaiso, Valparaiso, Ind.; e. M.illian 

SMITH, DORIEN, DAVID: Actor. r. n. same. b. London, England, October 20, 1911; h. 5 feet 9 1/2 inches; w. 122 pounds; dark hair, dark brown eyes; hobbies include music, squash rackets, swimming; e. Harrow and Conti- 


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SPARKS, EDDIE JAMES: President of Sparks All Florida Circuit: b. Waco, Texas, Aug. 25, 1877; e. Thaddeus and Sophia Sparks; e. coarsen school; married. Bookkeeper; also before entering motion picture industry. Began April 1, 1915, and has operated Grand Theatre at Cooper continuously since.

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


STAMP, MAX: (See 1936-37 Motion Picture Almanac.)


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

STAMPER, POPE: (See 1936-37 Motion Picture Almanac.)

STANBROUGH, CYRIL: Still Cameraman, Twickenham Studios, England; b. 1889. Was on the stage, in journalism and press photography until the war. Entered motion picture industry with old Hepworth Company. Acted as studio secretary, assistant director and still cameraman, has worked with broadcast, International Artists, Quality Film Players, B. P. Productions, W. & E. Films, New Era. British and Dominion Films, Burlington Films, W. P. Productions, British Lion, Strand Films, and more recently Twickenham Film, under contract.

STANBURY, DOUGLAS: (See 1936-37 Motion Picture Almanac.)


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

STANGLER, MACK: Cameraman. In 1936: "Yellow Carrot," GN.

STANLEY, AL: (See 1936-37 Motion Picture Almanac.)

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


STANLEY, FORREST: (See 1936-37 Motion Picture Almanac.)

STANLEY, IMogene: (See 1936-37 Motion Picture Almanac.)

STANLEY, JOE 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." W.B.

STARR, FRANCES: (See 1936-37 Motion Picture Almanac.)


)

Sta— Ste
ani riding. Stage career, played two seasons with "LeMaire's Affairs," several editions of George White's Scandals," and on Publix Circuit, having been discovered by
My Gun," Pathe; "Person.Uily" (1930), Columbia Productions; "All for Mabel" (1;)30), Pathe Campus Comedies.
In
1933: "The Sweetheart of Sigma Chi," Monogram;
"In the Money," Chesterfield.
In 19;!t:; Kducational short
product.

STARRETT, CHARLES: Actor, b. Athol, Mass.; h. E
2 inches; brown hair and eyes; w. 180 pounds; e.
Dartmouth College.
When the "Quarterback" was being
made. Starrett and several other members of the Dartmouth College football team came to get extra work. After
picture was completed he returned to college, graduated with
honors and Joined Stewart Walker's stock company, playing for three years In Cinicinnatl and Indianapolis.
He
then returned
to
New York, worked two months rehearsing "Claire Adams." and a play by .loan Lowell.
Pictures, starting with Paramount, include:
"Fast and
(1933) "Jungle Bride," "The Sweetheart of Sigma Chi,"
Monogram; "Mr. Skitch," Fox; "Murder on the Campus."
Chesterfield.
In 1934: "Desirable," Warners; "The Silver
Streak," "This Man Is Mine." RKO; "Green Eyes."
"Stolen Sweets." Chesterfield; "Three on a Honeymoon."
Fox.
In 1935: "Sons of Steel." "A Shot in the Dark."
feet

"Make a Million," Monogram; "So Red the
Rose," Paramount.
In 193(1: "Secret Patrol." "The GalDefender."
"Mysterious
Defender,"
"Stampede."
Columbia.
In 1937:
"Along Came Love," Paramount;
"Shooting Showdown." Columbia.

Chesterfield;
lant

STATLER,

MARIAN:

(See

1936-37

CHARLES:

1936-37

(See

Picture

Motion

Picture

Almanac.)

STAUB, RALPH B.: Director, b. Chicago, 111.. July
21, 1S99; h. 5 feet 9V2 inches; dark brown hair and brown
eyes; w. 193 pounds; p. Emma and Edward Staub, Donprofessionals; e.
Oakland high school; m. Pearl, nonprofessional; by. motor boating, hunting.
No stage experience.
Screen experience started in 1916 as assistant
cameraman. Was first cameraman, at age of 21 to make
motion pictures in the heart of Alaska.
Produced, directed,
photographed, edited and sold over 396 onereelers.
Directed and photographed over 200 one-reel
subjects, over six years with (Columbia, making screen
snapshots.
Also known as the "Hollywood Reporter,"
talking behind all silent scenes in Screen Snapshots.
In
19.'i4-5 directed Vitaphone
shorts.
In 1936: "Sitting on
In 1937: "Join the Marines." Republic.

STAUBER.

MARY:

(See

1936-37

Motion

Picture

STEADMAN, VERA: Actress, b. Monterey, Cal., June
1900: h. 5 feet 3 Inches: brown hair and eyes; w.
110 pounds; by. horseback riding, tennis and swimming.
Started out as Mack Sennett bathing girl who could
really swim and then became lead at Christie, opposite
many comedians.
In
1934: "Elmer and Elsie." Paramount.
In 1936: "Ring Around the Moon," Chesterfield.
23.


Cleveland headquarters; b.
Cincinnati.
Ohio, July 21.
1.S96;
married;
Henry and Hattie Stearn. father
p.
deceased;
e.
East
High
School.
Cleveland,
Ohio;
Mercantile business. New Castle, Pa., operating a department store.
State right exchange in Cleveland which he
owned.
Joined Metro, Cleveland; appointed Warner exchange manager there; then Warner Brothers home ofBce.
Returned to Cleveland, joined LInited Artists and nine
years ago promoted to manager. Pittsburgh branch.
July
I.
1936.
appointed district manager over Indianapolis.
Cincinnati.
Pittsburgh and Cleveland.
Headquarters in
Cleveland.

STEARN, MAX:

Exhibitor. Southern Columbus. Ohio;
b.
Hoboken, N. J., Jan. 27. 1873; married; e. high
school; Penny Arcades. Akron, Loraine, Sandusky. Columbus,
also
Amusement Concessions, Cedar Point, Ohio.
Opened Exhibit theatre, Columbus, Ohio, April 20, 1907.
Built Majestic theatre,
Columbus
Ohio,
1913.
opened
January 12, 1914.
President of Parkview Amusement
Now owner and operator, Southern Theatre Company,
opened September 20. 1931.

STEDMAN. LINCOLN:

bobbies

include

age

the

of

all

Stage

sports.

two years

with

his

experience

father.

He

started

then

at

toured

Fanchon and Marco In a comedy act for Uve months
as Murdock Brothers.
Screen experience started at the
age of fourteen years with Pathe in "Adventures of
Bill and Bob," with bis twin brother.
Then FBO, and
appeared In the following: "Laughing at Death," "The
Invaders," "Mojave Kid," "Bandit's Son," "Man In the
"Hunted Men," "Texas Cowboy," "Western Honor,"
"Man From Nowhere," for Bell Pictures; (1932), "Law
of the West,"
"South of Santa Fe," Sono Art-World
Wide; "Near the Trail's End," "Nevada Buckaroo,"
"Riders of the Desert," "The Man From Hell's Edges,"
"Son of Oklahoma," "Texas Buddies" (1932), World
Wide; "Hidden Valley," "The Fighting Champ," "Young
Blood." all Monogram; (1933), "Breed of the Border,"
for

In 1934: "The
Squadron," Mascot serial.
In 1935: "Powder
Smoke Range." RKO.
In
1936: "The Kid Ranger."
"Sundown Saunders," "Trail of Terror." "Brand of the
Outlaws." "Last of the Warrens" and "The Law Rjdes."
Supreme Pictures.

Mystery

CHARLES

United
STEELE.
Statistics.
Sales
M.:
Artists,
b.
Decatur, 111.
Before entering the motion
picture business he engaged in the sale and distribution
of
typewriters in St. Louis and Chicago.
Entered the
motion picture industry in 1916 as comptroller of World
Film Corporation.
During 1921 and 1922 he acted as
treasurer for Retail Credit Men's Association of Chicago.
He returned to pictures in 1923 and for the next six
years was
in
charge of exchange operation for First
National and Universal.
In 1'929 he became afiSliated
with Tiffany as assistant treasurer and comptroller.
Resigned In August, 1931, as comptroller.
Became supervisor of Warner exchanges.
Resigned in January, 1932.
Joined Brltlsh-Gaumont, American distributing company.
as comptroller.
In 1936 joined United Artists.

FRED: Secretary-Treasurer, Republic ProInd., August
Inc., Hollywood,
b. Greencastle,
Previous to entering
1892; e.
Butler University.
picture business in 1931, was cashier, Meyer-Kiser Bank
of Miami, Fla., and First National Bank, Martinsville,
Ind.
Joined Monc/gram (now Republic) in 1931.
STEELE,

ductions,

STEELE, ISOBEL LILLIAN: Writer and actress. In
wrote story of and appeared in "I Was a Captive

1936;
of

Nazi Germany." Malvina.

1936-37

Motion

Picture

9

3

7-3

Appeared

In

1929

In

executive,

b.

;

Gus." "Six of a Kind." "Melody in Spring." "Ladies
Should Listen'' and "Mrs. Wiggs of the Cabbage Patch."
Wedding." "So Red the Rose" and "Tivo for Tonight."
all
Paramount.
In .\pril
19:i6.
executive assistant to
Sam Briskin at RKO-Radio. In 1936: "Night Waitress."

Monocram. produced "Numbered Woman." "Lurk
Roaring Camp."

Joined
of

Company.

STEELE.
Co.,

LAWRENCE
Inc.

b.

L.:
Bristol.

Vice-President.
S.
M.
Conn.. April 11. 1891;

married:

e.
Harvard University. College instructor, chemistry,

research
Actress.

Production

Philadelphia. Sept. 6, 1897
e. University of Pennsylvania
(three years). Academy of Fine Arts. Philadelphia (two
years). Saumur School. France; m. Beatrice M. Salvador,
has two children.
Has been reporter, editor, exploitation
man. soldier, actor, stage director, advertising writer, columnist, feature writer, managing director of deluxe picture houses (Palace Theatre, San Antonio, Texas).
Six
year? personal representative of Richard Barthelmess; contributor to Vanity Fair and national magazines.
Wrote,
directed and produced "Gaunt." a dramatic featurette.
Was associated with Douglas MacLean producing Paramount
Pictures.
Was production associate on "Murders in the
Zoo," "Gambling Ship," ".Mama Loves Papa," "Tillie and

I'h.D.

STEDMAN, MYRTLE:

HENRY:

STEELE, JOSEPH

Chemical
(See

Almanac.)

THE

"One

4,

Almanac.)

STEARN, BERT

"Lummox" (1930), United Artists. In 1933:
Year Later."
"Beggars in
Allied.
In
1934:
Ermine," Monogram.
In 19.'!6: "Song of the Saddle.'
WB. In 1937: "Green Light," WB.
to College." Paramount.
STEELE, BOB: Actor, r. n. Robert Bradbury; b. Portland, Ore., January 23, 1906; h. 5 feet 10 Inches; brown
hair and blue eyes; w. 153 pounds; p. Nlta and Robert
North Bradbury, professionals; e. Glendale high school;
National;

Monogram; "California Trail," Columbia.

Motion

.\lmanac.

STATLEY.

"The Wheel of Life," Paramount; "The Sin Sister." Fox;
"Jazz Age," Radio Pictures; "The Love Racket," First

ment

MOTION

of

in organic chemistry.
From 1930-34. developformulas for film department of S. M. Chemical

PICTURE

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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 Missouri from 1922 to 1924 and the University of Oklahoma from 1924 to 1926 and received a B.A. degree in 1926. He was married in Chicago to Margaret, daughter of the late J. A. Pennington, one of Associated Publications, Inc., and vice-president. Name of publications changed to Chasofice in 1923. After 10 years with Associated Publications, resigned May, 1936, and now is radio writer, New York City.

STEERMAN, A. HARDING E: (See 1936-37 Motion Picture Almanac.)

STEERS, JUDGE ALFRED E: (See 1936-37 Motion Picture Almanac.)


STEERS, NEWTON: President, DuPont Film Manufacturing Company.


STEFFES, W. A. (AL.): Exhibitor in Minneapolis and long a member in exhibitor organization circles. Was national, affiliated National States Association, and leader of Allied in Northwest.


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


STEIN, FRANK: (See 1936-37 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, 1895; 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. Secretary, 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 commissioner of the American Legion. Board of directors, Texas Municipal Memorial Past President, Lions Club, and every other civic organization in City. At present general manager of theatres, Gonzales, Luling and Lockhart associated with Griffith Westex theatres.

STEIN, L. A: Exhibitor, circuit, Valdosta, Ga.; b. Lake City, Fla., Feb. 19, 1890; high school, Georgia Military Academy; married. Wh: In wholesale drug business, owned a store. Woods Theatre, Valdosta, Ga., 1926; opened Douglas Theatre, Macon, Ga., and Lyric Theatre, Birmingham, Ala. Acquired Ritz Theatre, Valdosta, Ga., Recently disposed of all above theatres. Now owns and operates Coliseum Theatre, Savannah, Ga.; Ideal Theatre, Athens, Ga.; Modern Theatre, Rome, Ga.; Feature Theatre, Alhambra, Los Angeles; Luna; El Rancho; Homeville; Alma Theatre, Alma; Royal Theatre, Blacklick; Ritz Theatre, Porterdale; Ritz Theatre, Conyers, Pulaski, Statesboro, Hazlehurst, etc.


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

STEINDORFF, ULRICH: Writer. b. Berlin, March 10, 1888; h. 5 ft 7 in., w. 150 lbs.; gray hair and blue eyes; married; p. Professor George Steindorff, archeologist; e. universities in Europe. Playwright, translator of Mark Twain; e. secretary to Berlin Evening Post, lector, publicist and novelist. Wrote adaptations for Warner and MGM, of "Moby Dick," "Kismet" and others. Since 1936, writer with Warner; original of "Beethoven." "Casino."

STEINER, ELIO: (See 1936-37 Motion Picture Almanac.)

STEINER, JOSEPH: General sales manager, American Tobis Corp. RKO Building, New York City; b. New York City, August 11, 1900; e. Stuyvesant High School, College of the City of New York; member, Alhambra Film, N.Y.; N.Y. Film Corp., 1929; Production Biograph Studios; Famous Players-Lasky, 1925. Produced several shorts. Director of the New Screen Tobis. General sales manager. American Tobis Corp.


STEVENVON, HOUSELY, SR.: Actor. In 1936: "Isle of Ffury," WB.


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


STEWART, EDWIN G.: Chief Recording Engineer, Paramount, b. Yonkers, N. Y., August 8, 1899; h. 5 feet 7½ inches; blue eyes and brown hair; e. Union College, Columbia University, specializing in science and mathemat- ics; married; hy.驯, Child. Used in Chicago, Ohio, Cin- nati, Indianapolis, New York, was engineer with Western Electric Company, joined the Associated Film Company, and National Broadcasting Company. Entered picture business in 1928.


STEWERT, JERRY: (See 1936-37 Motion Picture Almanac.)


STEWERT, LEE P.: Casting director, Vitaphone Corp. b. St. Louis, Mo., March 5, 1899. Associated with sister, Rosalie Stewart, in her casting director for pro- duction of her plays. Casting director, Warner Bros. Studio, Brooklyn, N. Y.

STEWERT, LEILA: Publicity manager, General Film Distributors, Ltd. London, b. London, March 18, 1893; m. Alex. Stewart. Engaged in advertising, print- ing, publishing and journalism prior to entering picture industry. Film critic, Daily Graphic and Tit-Bits; publicity manager, Bofoten's Mutual Films; Stoll Picture Theatre, United Artists in London; assistant to E. W. Seidell; Warner Brothers; casting director, Gaumont-British and Gains- borough; then publicity manager, Gaumont-British Dis- tributor, until presentment of contract with United Artists. Bofoten's Mutuals Films, Stoll Picture Theatre, United Artists, by: Sa. (See 1936-37 Motion Picture Almanac.)

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

STEWERT, PATRICK: (See 1936-37 Motion Picture Almanac.)

STEWERT, ROSALIE: Talent agency, r. n. Rosalie Stewart-Matring, 812 N. 3rd St., St. Louis, Mo.; h. 5 feet 4 inches; gray eyes and brown hair; 125 pounds; e. Benjamin S. and Katherine E. Muckenthaler, non-profes-


STEWART, S. S. R.: (See 1936-37 Motion Picture Almanac.)


STIEGELER, WILLIAM G.: Dramatic editor, The Times-Star, Cincinnati, 1910; born in Cincinnati, 1889; m. Margaret Bellinger. Studied at Cincinnati Conservatory. Direct from graduation in 1910 to job as reporter on the old Commercial Tribune; remained there until 1915 when he went over to the Times-Star. For 30 years a sports editor, during which period on the Cox Gang when he was elected mayor of Cincinnati in 1912, he applied to help in the city’s sports. He was the sports editor of the Times-Star and at end of his term and returned to The Post. Jan. 1, 1914. Went to the Cincinnati Times-Star in 1929, serving for several years as one of the paper’s highest correspondents at Columbus, Ohio; became dramatic editor in 1933.


STOBRWAAN. RENEE: (See 1936-37 Motion Picture Almanac.)


STOCKWELL, HARRY: Singer. b. Kansas City, Mo.; h. 5 feet 9 inches; brown hair and blue eyes; w. 155 pounds; p. William and Cora Stockwell; e. Kansas City Grade School, Northeast High School; m. Betty Veronica Stockwell; has one son; Guy Harry; b. reading. After graduating from high school, toured on Chautauqua Circuit. Became Sunday feature writer and assistant music critic on Kansas City Journal-Post. After interview with Dr. Henry W. Hansen, won screen contract to Enoch St John of Music. Wrote publicity for the school. After a year at school, appeared in “Headin South,” “Night in Ten Acres,” and “Finding Jane, Tom, and Maud,” three years at Roxy Theatre, then appeared in Earl Carroll’s “Vanities” and As Thousands Cheer.” In 1936: sang, dancing, and radio work. On screen in 1936: “Here Comes the Band,” “Broadway Melody of 1936.” MGM. Under contract to MGM.

STODDARD, BELLE: (See 1936-37 Motion Picture Almanac.)


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


STOKES, WARREN: Managing Editor, Pen names: Spats, Faye Doubt, Carl Warren, Holly-Down, 1898 N. Highland Ave, Hollywood, Cal. b. London, England; d. January 17, 1933. Entered 1926 to 1933; b. William Stewart Warren, Worcester Cathedral, specializing in journalism, literature and drama; m. Shirley King, former screen actress and tap dancer; has one daughter, Terry Mae, thirteen years of age. Warren Stokes’ parents died when he was one year old and he was reared by his grandparents till fifteen years of age. Wanderlust brought him to America at the age of eighteen. A stage career followed, embracing musical comedy, burlesque and dramatic stock. He wrote a number of vaudeville acts; joined Lubin Film Company of Philadelphia in 1909. In 1914 served as newsman for Hollywood as a reader in the story department of Palmer Photoplay Corporation. Renewing his studies of journalism and dramatic technique, he became associated with the “Inside Facts,” Pacific Coast theatre, reviewing and screen reviews. His edited Gold Leaf Magazine, official organ of the California Writers Club; freelance on exploitation and publicity; under various pen names wrote magazine and serial stories, special radio series, the special screen and special theatre and a number of specials for the Psychology publication. Was editor and manager of Box Office (sectional formerly called Film Trade Topics) nine years. Contributed humorous bits to Beaty; originated “Microphonics,” a series of comedy broadcasts on the motion picture industry: “Airline the Movies,” a box office broadcast, and “Filmuskythian,” news in rhyme of interest to motion picture picture and released exclusive through Associated Publications.

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STONE, MILDRED: Singer. b. Hanford, Cal.; h. 5 feet, 2 inches; blonde hair and blue eyes; w. 141 pounds; p. Mrs. Marlatt Stone; e. Hanford High School. 1932. To Hollywood, won first prize in talent and beauty contest at RKO Theater, receiving ten-weeks stage contract. Voice pupil of Madame Beatrice Beaumon and Mary Robinson Crow, sang over radio, on year's contract, for a time with Paramount Theater supper show. Contract from Jimmy Greet to sing with his orchestra at the Biltmore Hotel, Sunday. W. the Chennai Glee, glee, and, through Mack Gordon, song writer, was tested by Paramount and given contract. In 1936: "13 Hours by Alt." Paramount.


STOREY, JUNE: Actress. b. Toronto; h. 5 ft. 4; w. 110 pounds; blonde hair and blue eyes; h. sports, collecting hunting trophies. In 1956: "Bird's Dormitory," "Carrot Woman," 20th Cent.-Fox.


STORM, GILDA: (See 1936-37 Motion Picture Almanac.)


STORM, JERRY: (See 1936-37 Motion Picture Almanac.)


STRANGE, HENRY: Actor. In 1936: "Yellow Cargo," C. N.
SUESO, JULIE: British actress. b. 5 ft. 1/2 in.; by riding and swimming; is an accomplished dancer. Most recent films: "The Dictator" (Toepelst); "Brewster's Millions" (Britts); "Swashbuckler" (Sea Rover (BIP)); "Sharps and Flats"; "Play Up the Band." City Film: "Whom the Gods Love." "Queen of Hearts." AIP: "The Night Eternal." Seduc L: Films: "The Navy Eternal." Wilco: "Lilac Bouquet."

SUGAR, ISOMON S.: Architect and Acoustical Advisor. 5 East 57th St., New York 22. Born Sept. 24, 1874; e. grammar school, high school, Cooper Union Institute of Arts and Sciences.Candidate for Congress. Pioneer in motion picture theatre construction. Built first small motion picture theatre in New York City. This was Crystal Hall, 48 East 14th St., for Automatic Vandeville Co., now out of existence. When Adolph Zukor showed out of Automatic Vandeville Co. and took 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 Vandeville Company was operating the Unique Theatre. The First Street, Mr. Sugar was engaged as architect for alterations. Next commission by Loew to design and construct the Odeon Street Theatre, then Suffolk Street house.


SUGI, KYOJI: Actor. r.n. Tetsuko Sugi; b. Chiyay. Fukuoka, Japan, July 8, 1903; h. 5 feet 4 inches; black hair and black eyes; married; by religion, Buddhist; owns the Sugiyama and Ueno Musical School; married; hy. music. With Tekihama Arakita and Magic Troupe, then vocal training under K. Nishida, until 1923 with various traveling troupes of players. Joined Makino Production. October, 1922, then with Sea Film Company. 1924. Again with Makino in 1925. To Kawal Film Production, 1929, and in 1930 to Shinko Cinema Company. Since November, 1932, with Nikkan Film Company. In 1933 to Makino; "Odoru Gayey." Shinko; "Wakafu shiken Bokkyu." Nikkan.

SUKIGIYAMA, KUHEI: Cameraman, Shimbunsang Studio, Showaikin Cinema Company. b. Han, ROS, Jamaica, June 23, 1890; e. intermediate school; married. Was photographer. With Was Kohatsu, Film Production and Teitze Production. Now with Showaikin Cinema Company at Kyoto Studio.

SULLAVAN, MARGARET: Actress, r. n. Margaret Brooke Sullivan; b. Norfolk, Va., May 16, 1911; h. 5 feet 7 inches; w. 108 pounds; brown hair, gray eyes; p. Cornelius Hancock and Garland Council Sullivan; e. Walter Taylor, R. G. Parish, and John Patterson; d. Ida Springs Hall; College of City of New York, 1918. Associated with exhibit practically continuously. Father was pioneer. After graduation, worked in motion pictures and with the U.S. Naval War Department. Associated with Universal Exchange, then with Republic Pictures. In next with Selznick, and finally with American Releasing Corporation. A circuit of 10 miles circuit of 14 theatres and 100 theatres with his brothers. Sold Interest and joined Consolidated Amusement Enterprises as executive buyer and booker. With them for past eleven years.

SUDDA, H. W.: Anima Theatre, Natchitoches, La. b. Natchitoches, La., February 24, 1908; married; and has two children; p. Mr. and Mrs. W. E. Suddeh; e. Louisiana State University, University of California. Druggist Manager and owner of Anima Theatre.

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. In 1911, he joined the General Electric Shipbuilding Company and became assistant superintendent of its brass foundry, holding this position for two years.

In 1913, he returned to his hometown and was employed in the construction of battleships, submarines, destroyers and all the varied types of naval craft. In 1916, he joined the Fore River company. In 1917, he was assistant superintendent of the big shops until 1917. At that time he was made assistant superintendent of the Fore River plant and remained as assistant superintendent of the big shops until 1917. On that date he was made assistant superintendent of the Fore River plant and retained in this capacity until August, 1921. In 1921 he resigned his position at the Bethlehem corporation, the name of which formerly was Fore-River plant, to develop some property he had in Quincy, Mass. In March, 1932, he returned to the Bethlehem corporation to accept a position as director and later also manager of exchange operation of the FBO pictures company. 

In August, 1927, he was appointed manager of Hollywood as vice-president, and remained as vice-president of RKO Productions, Inc., which superseded FBO, until his resignation.

SULLIVAN, EDMOND: (See 1936-37 Motion Picture Almanac.)


SULLIVAN, FRED: (See 1936-37 Motion Picture Almanac.)

SULLIVAN, JACK: Film Buyer. Started with Fox in Seattle as salesman, becoming manager in Butte and Milwaukee 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 C. and Susan G.; s. Susan G. Chicago, and Liberal Arts, Commerce and Law, University of Chicago, and Northwestern University; m. Berenice Cox, and has four children.


SULLY, EVE: (See 1936-37 Motion Picture Almanac.)


SUMNER, VERLYN: (See 1936-37 Motion Picture Almanac.)

SUSA, CHARLOTTE: Actress. r. Charlotte Wagner-Wright, 153 W. 86th St., New York City; h. 5 feet 8 inches; brown hair and blue eyes; w. 110 pounds; p. professional; e. Tillit and Han- mel, Germany; b. Sweden. Naples experience, movie work in Germany, "The Wider"; "Carmen," and others. Has been in screen in "Two Souls," "The Man Who Loved a Woman," "Over the Fence No. 7." "The Tiger." "Das geheime Sehnsucht," "Zaunfreund und Rhein." "Walter" (1930); "Walter" (1930); "Die Wider." "Das geheime Sehnsucht," "Zaunfreund und Rhein." "Walter" (1930); "Die Wider." "Das geheime Sehnsucht." 1934: "Alles um eine Frau" and "Die und die Drach" (1935).


SWEET, HARRY: Actor and director. b. Colorado, 1914; in music; Before entering the directorial field, was a first feature director; directed pictures featuring Harry Langdon, Ben Turpin, Stan Laurel, May McAvoy, Jack Oakie and Clark Gable; handled megaphone on series of several shorts for Fox in 1929. He has also directed comedies for Universal, Cameo, Tuxedo, Joe Rock and Mockery; was freelance director when RKO-Path signed him to direct Franklin Pangborn in "Next Door Neighbors." Appeared in "Her Man" in 1936. In 1935; appeared in short product Radio.


SWENSEN, JOEL: Public relations. MPPDA, formerly assistant to J. J. McCarthy, Advertising Advisory Council. MPPDA, formerly secretary, Minneapolis Tribune; Universal service; Make-up Editor, Fox News; Foreign Editor, Fox Morristone News; Editor, American Editor, Department Fox Theatres and Fox Film Corp. Now with MPPDA.

SWENSON, ALFRED: (See 1936-37 Motion Picture Almanac.)


TALBOT, RALPH: President Ralph Talbot Theaters, operating the Rialto, Embassy, Majestic, and Biltmore Theatres, Tulsa, Oklahoma. A director of Motion Picture Theatre Owners of Oklahoma.


TALLEY, MARION: Singer, actress, b. Nevada, Mo., Dec. 26, 1896; h. 5 ft. 4 in.; w. 167 pounds; brown hair and blue eyes; married; p. Charles and Helen; e. grammar and high schools, studied voice and piano abroad. Debut at Metropolitan Opera House in "Rigoletto," in 1936. In 1936: "Follow Your Heart.

TALLEY, TRUMAN H.: Vice-president and General Manager of Movietone News, Inc., publishers of Fox Movietone News, and other newsreels throughout the world; b. Rockford, Missouri, 1891; e. University of Missouri. Reporter and assistant night editor of the St. Louis Republic; night editor of the St. Louis Daily Democrat; night city editor, night editor and news editor of the New York Herald; director, New York Herald Bureau at Paris Peace Conference; general manager of New York Herald News Service; special writer for national magazines on international topics, especially World's Work and McClure's; special feature editor and editor of the twice weekly Times; foreign editor, Fox News; director-in-chief Fox (client) News; special representative of William Fox. Organized British Movietone News, produced in London; Actualities Fox Pathepix (Continental Movietone News), produced in Paris; London News Reel theatre; Fox and Prensa Wochenschau (German Movietone News), produced in Berlin; Nollywood Movietone News; Moviene Fox (Spanish); Fox Movietone News (Poland and Balkan States); Fox Movietone News (Holland); Nollywood Fox Movietone (Portugal); Australian Movietone Newsreels. Printed in London.


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

TARVIN, EDWIN LAURENCE: Assistant Production Manager, Hal Roach Studios; b. Dallas, Texas, August 1, 1911; e. high grade producer-music of years of music and concert 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.


TATTERSAL, VIVA: (See 1936-37 Motion Picture Almanac.)


TAWIBERG, ZOLTAN: Executive manager of Magyar Film Iroda. b. Budapest, November 28, 1898; married; e. Univ. of Budapest and Commercial high school. Apprenticed in Ministry for Finance 1921-26; editor in-chief of Magyar Proszapce. In 1927 manager of Magyar Film Iroda. Budapest. This firm produces Hungarian newreel, educational and short.

TAUROG, NORMAN: Director, b. Chicago Ill.; e. New York and Indianapolis; m. Julia Leonard, has daughter;

TAYLOR, H. B.: City editor, Journal, Jackson-
ville, Fla.; b. Murray, Ky., Oct. 10, 1899; p. the late Rev.
and Mrs. H. B. Taylor, Sr.; a. H. B. Georgetown, Ky.,
M.A. Columbia University; married, has one daughter.

Emma and Sam Taylor, non-professionals; e. Fordham University; married; writer of dialogue adaptations. Has written for "Twelve," "Skinner Steps Out," "Paradise Alley," "College Hospital" for Universal; for which he was under contract during 1929; also "Red Hot Speed." 


TAYLOR, N. A.: General Manager, Exhibitors Booking Office, U.S.A. Married; e. University of Toronto; graduated from Osgoode Hall Law School. Started selling advertising and printing to Toronto Theatres. Eventually became secretary, Motion Picture Theatre Owners of Ontario. When Exhibitors Cooperating Ltd., was organized in 1925, became secretary-treasurer; then buyer. Associated Theatres, Ltd., was organized, 1921, to take over Exhibitors Co-operating. E. Adelaide and became assistant general manager and buyer left Associated Theatres Ltd., in 1935 and organized Exhibitors Booking Association in partnership with H. A. Archibald.


TAYLOR, RUTH: (See 1936-37 Almanac.)

TAYLOR, SAM: Director and Writer, b. New York City, August 13, 1925; e. Fordham University, receiving A. B. degree. Went from college in 1916 to Kalem Company on scenario staff; wrote His Hopkins, Keith Teare, Ham and Binky, Miss Liberty, and Rhythm Man. Also wrote for Vitagraph; became director when aslans, "Girly Spy" starring Harold Lloyd; directed Tempest. "The Freshman;" "Race for Disputes;" "My Best Girl;" "Exit Smiling;" directed and wrote dialogue for Mary Pickford in "The Perfect Gentleman" and "Lady of the Pavements." United Artists; adaptation and direction of "Faming of the Shrew" with Mary Pickford and Douglas Fair. Directed "In "DeBarby" and Mary Pickford in "KILT." Joined Fox in 1935; directed "Ambassador Bill." "Skylight." In 1935; "Out All Night." U. In 1934: "The Cat's Paw." starring Harold Lloyd. In 1935: "deAgostini." MGM.


TAYLOR, WALTER F.: Assistant film critic, Herald Tribune, New York City; b. Grand Rapids, Mich.; p. Anna and Thomas; e. University of Chicago. Was newspaper reporter, on the Brooklyn Times; film reviewer for the MPFDA.


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

TEAD, PHIL: (See 1936-37 Almanac.)

TEAGUE, GEORGE J.: Technician, b. Pomonalo, Cal., May 13, 1902; h. 5 feet, 112 pounds; gray hair and blue eyes; e. grammar school, Los Angeles; St. Vincent's College; also attends and studies at Cal. Was telephone technician; still photography: mechanic/engineer; design. From 1913-1914, with D. W. Griffith's Studio; Rollo. Became assistant cameraman. Engineered special effects for G. W. Blier, including "Jacko," with C. G. Collier, Sr. Herbert Tree. Worked on animated cartoon equipment, then with First National for technical and camera effects. Developed "Gone With the Wind" process; technical advisor for Fox 1919-1935; technician for Fox until 1932, on productions including "Lillian," "State Fair," "Catspaw" and others.


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


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


**TEETZMAN, HARST:** Player. In 1936: "La Poloma," Casino.


**TEITELBAUM, ABRAHAM:** (See 1936-37 Motion Picture Almanac.)

**TELL, ALMA:** (See 1936-37 Motion Picture Almanac.)


**TELL, P. W.:** Pen name. Chris Graham. Motion picture, television, news, stage. Home News, New York City; b. New York City, March 14, 1901; e. Samuel and Clara Tell; e. public school "and reading the Sunday Times."
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Oct. 3, 1985: p. Hugo Thinlin, professional; e. matriculate- 
ately-graduate. On stage in Berlin and Vienna. On 
screen in 1933: "A Night in Paradise." American- 
Rumanian; "Dream School for Scholenbrum," Etupol 
Film. Private theater, "Renn ohne Wohnung," "Weiner 
Roessl." In 1935, "Victor and Victoria," Ufa, and other 
THIRWELL, GEORGE: Actor. In 1937: "Fire over 

THOMAJAN, P. K.: Publicity. Formerly director ad-
vancing and publicity of Raosp Productions, b. Wors-
ester, Mass.; e. Clark University, N.Y. Five years with 
Harold Lloyd Corporation; four years exploitation 
representation for Paramount.

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

THOMAS, A. L.: Playwright and actor. In 1939: 
collaborated on story "Honey," "Big Pond," Paramount. 
In 1931: collaborated on story "Girl Halt!" Paramount. 
screened by MGM. In 1938: collaborated on screen play, 
"Everybody's Old Man," 20th Century-Fox; collaborated 
on "Trouble for Two," MGM.

THOMAS, ALFRED A.: Production Executive, b. Pas-
daena, Cal., March 16, 1908; married; m. Dave and Rose 
Theo.; e. Elkhart high school, University of Indiana; studied 
Radio Engineering; studied Architecture; sang with radio 
Orchestra. Was author, director, actor, president of 
two-reel silent comedy company 1921. Never released but 
previewed nightly for six months. Second cameraman, 
Big Four, 1921; with Mark Sennett, 1925; producer 
resigned in 1934 to become vice-president and 
director of advertising and publicity for Falcon Pictures. In 
January, 1935, became president and treasurer of 
Penguin Pictures Corp. 1776 Broadway, New York City, 
organized at that time. 
"Broadway of the World," fea-
turing Mark Hellinger.

THOMAS, BILLIE: Actor. In 1935: "General 
Spanky," MGM.

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

THOMAS, DAN: Motion picture editor, N.E. Service, Inc., Los Angeles, Calif.; b. Elkhart, Ind., Jan. 11, 1904: 
e. Elkhart high school, University of Chicago; m. Gene 
Stratton Moore, 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 
title writer for Metro; Mark Sennett Studios; ten years as 
motion picture editor and manager, Los Angeles bureau, N.E. 
Service, Inc.

THOMAS, DAVID M.: President and Treasurer, Falcon 
Pictures Corp., b. Baltimore, Md., March 17, 1885; 
m. Elkhart, Ind., Jan. 11, 1904: e. Elkhart high school, 
University of Chicago; m. Gene Stratton Moore, Year and a 
quarter as sport writer for Chicago Daily News; one year as 
assistant sports editor Los Angeles Record; nine months as publicity director and 
title writer for Metro; Mark Sennett Studios; ten years as 
motion picture editor and manager, Los Angeles bureau, N.E. 
Service, Inc.

THOMAS, FAITH: Writer. In 1934: screen play "I Can 
'T Stand Your Half" 1936: screen story "Holly 
wood Boulevard." Paramount.

ft, 11 in.; w. 165 lbs; brown hair and blue eyes. 
Played on stage in "The Hidden Hand," "Rose Marie," 
and others; in 1934: "Wednesday's Child," RKO. In 
Turn 'Em Loose," "The Ex-Mrs. Bradford," "The Big 
Game," "We Who Are About to Die," "Without Orders," 
"Wanted," "Jane Turner," "We're in the Jury," "Don't 
Found Himself," "The Outcasts of Poker Flats," 
RKO-Radio.

THOMAS, FRANKIE: Actor, r. n. Frank M. Thomas, 
j. b. New York City, April 9, 1922; p. Frank M. 
Thomas, pm.; e. Cathedral School, The Benedictine 
School; h. dogs and ponies. In 1931: "Wednesday's 
Child," RKO. In 1935: "A Dog of Flanders," RKO.

THOMAS, F. L. C.: Executive. Engaged in pro-
essional stage management and literary work. Associate 
production president of Comstock Picture Corporation 
for appointment as publicity manager, Western Electric 
Company, London, later working on educational research; 
then 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 Scrip-
shop-Howard newspapers for fifteen years in various editorial 
capacities; publicity director for Thomas H. Ince, Mary 
Pickford and Warner-First National.

THOMAS, HARRY H.: Distribution Executive. Born 
in Boston, Mass., April 23, 1893; married, and has two 
children. Thomas began his career as an advertising 
man in 1917 when he opened the Beverly Palace Theatre in 
Waltham streets section of Brooklyn; six years later 
became associated with Greater New York Corporation 
with General Film Company, which at that time took over 


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


THOMPSON, DAVID H.: Artists' Representative, Hollywood: "The Old Curiosity Shop." In 1935: 5 feet 9 inches; dark brown hair and eyes; w. 210 pounds; p. Elizabeth and David Thompson, non-professionals; e. Manitoba, Canada; L. Indiana law calls for, in 1935: collaborated on screen play, "This Woman Is Mine." Paramount; c. in 1937: collaborated on stage play which was the basis of "Song's O' Golden Dreamers." In 1937: collaborated on book, "Thuss'll Make You Whistle." Wilcox Positions; collaborated on adaptation of "Head Over Heels in Love," GB.

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


THOMPSON, JOHN H.: Author and editor, managing editor, Torrington Register, Torrington, Conn.; b. Brookly, N. Y., June 6, 1898; p. John H. and Mary E. Thompson; e. Hamilton high school, Brooklyn, N. Y.; m. Christina L. Danvers, has two children, John H. Thompson, Jr., and Frieda L. Thompson. Has been on the staff of the Register since 1929. Author of numerous short stories and poems in The Argosy, Detective Fiction Weekly, and other magazines. Several stories have been dramatized as serials.

THOMPSON, JOHN W.: Amusements editor, Indianapolis Times, Indianapolis, Ind.; b. Indianapolis, May 12, 1912; p. Royal W. and Edna Stought Thompson; e. private instruction, grade school, Shortridge high school, and Butler University, Indianapolis, Ind.; h. poetry and candid photography, Indianapolis Times. Married in October, 1935, as assistant in dramatic department; also writes a weekly column on art. Feature writer and rewrite man, January, 1935. Amusements editor, October, 1935. Also in charge of religious and music news in expanded department.

THOMPSON, JULIAN: (See 1936-37 Motion Picture Almanac.)


THOMPSON, MAE: (See 1936-37 Motion Picture Almanac.)

THOMPSON, Mary: (See 1936-37 Motion Picture Almanac.)

THORPE, GORDON: (See 1936-37 Motion Picture Almanac.)


THURMAN, WALLACE: (See 1936-37 Motion Picture Almanac.)


THURSDAY, DAVID: Actor. In 1935: "Candid Richclie-

THURSTON, CHARLES E.: (See 1936-37 Motion Picture Almanac.)


TIBBETT, LAWRENCE: Actor, Singer, b. Bakefield, Cal., November 16, 1896; h. 6 ft.; brown hair and blue eyes; w. 187 pounds; e. William E. Tibbett, S.C., "Los Angeles Times," b. "Swimming, surfing, dogs and aviation. He is noted baritone opera singer and is best known for his roles in "Rigilletto," "La Forca," "La Forza del Destino," and "La Boheme." One of the first grand opera stars to be starred in talk-


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


TIDBOLL, LEONARD: C: 2403 North Main Street, Fort Worth, Tex.; b. 1906; father, Robert L. Tidboll, 1887; married and has a boy and a girl; e. grammar and high school. Cowboy, clerk and traveling salesman. Twenty-one years in exhibition business. Operating 1st Theatre, 2403 North Main Street, and Rose Theatre. 1438 North Main Street, Fort Worth, March 27, 1936, opened New Isis Theatre Building; construction on it started Oct. 20, 1935.


TIDMARSH, HARVEY, J.: Member, Board of Elec-

TIEDER, HARRY: (See 1935-37 Motion Picture Almanac.)

TIERNEY, JACk F.: Editor and publisher, The Champlain Valley Review, Fort Henry, N. Y.; b. New York City, Jan. 21, 1907; e. high school and Pratt Institute, Brooklyn; married. Three years dramatic and


TILLEY, FRANK: Advertising manager and publicity controller, British Independent Exhibitors (Distribution) Co. Ltd. Was publicity director and general manager of Radicon Ltd, London, b. 1889. Has edited various English stage and picture motion picture journals, including Kinema, The Performer, Kinematograph Weekly and Kinema Times, and was British representative of Variety for some time.


TIM AND IRENE: Comedy team. In 1936: Educational short product.


TIMCHENKO, NICHOLAS V.: Art director, Universal. b. Russia, June 15, 1896; h. 6 ft 1 in.; w. 160 pounds; p. Oleg and Vladimir, army officer; e. military academy and chemical college; dj. Nina Karvea, 1914-20 in army; 1920-21 Nobel Bros., oil firm; 1921-24 professional polo; 1925-26, joined chemist's exchange; 1926-28, art director; 1928-38, art director, Universal art department. Since 1938.

TIMOSHENKO, SEMEN: (See 1936-37 Almanac.)


TINNEE, M.: r. n. Frances Kurner. Motion picture editor. Chicago Tribune. b. Longmont, Colorado. Started with the Denver Republican at 17 years old, also was on the staff of the Denver Times. Shortly after her marriage she went to Chicago on the Sunday supplement of the Chicago Tribune, later becoming motion picture editor. She has held that post for 23 years. Evidence of her reviews extends into several midwestern states.


TITUS, LYDIA: (See 1936-37 Motion Picture Almanac.)


Tobias,


TODD, Quentin: (See 1936-37 Motion Picture Almanac)


TODD, Dr. A.: Sociologist, b. Pekulas, Cal., May 31, 1861; d. Chicago, Ill., Aug. 17, 1936; p. Gallaher and Clark (Tuller) Todd; e. B. L. University, California; studied at universities of Harvard, Paris, and Munich; Ph.D., Yale, Instructor, professor and department head, Clubs: Chicago Literary, Business Men's Art (Chicago), University (Chicago), (University of Evanston). Author of a number of books. Was a director of Motion Picture Research Council (a), Lake Street, Evanston.


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)


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


TOMLINSON, LEWIS C.: Manager, Seattle office, Republic Pictures Corp. of the N. W., 24th and 2nd Avenue; b. Boulidor, Col., March 29, 1895; e. grammar school, high school, university in stock; married. In stock, real estate before entering motion picture industry, Bouker, salesmen, office manager, covering eight Northwest states.


TONGE, PHILIP: (See 1936-37 Motion Picture Almanac.)

KEY TO ABBREVIATIONS

b. - - - birth  m. - - - married
divorce - p. - - - parents
d. - - - death
- - - education
a. - - - professional
- - - height
r. - n. - real name
- - - weight
- - - hobby

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

TOOHEY, MARTIN: Exhibitor. 44 years old, and identified with show business since he was 13. Was general helper at old Keith theatre in Providence. In 1911-12, one of first Rhode Islanders to hold projectionist license. After vaudeville run, re-joined Keith and spent 15 years in projectionist field, affiliated with Jennings & Bradstreet and was manager of old scenic theatre, now Rialto. In 1913 became associated with Exbury Bros., Majestic and Rialto and operators of the Modern and Capitol. When Edward M. Payce took over the Empire properties in 1918 he continued with Payce for two years. Associated with Payne Interests, builders and operators of the Leroy Theatre since it opened in 1923. Ten years ago concentrated activity in management of the Leroy.

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


TOONEY, RED: (See 1936-37 Motion Picture Almanac.)

TOPE, L. E.: (See 1936-37 Motion Picture Almanac.)

TOPPING, FREDERICK J.: Motion picture editor. Evansville Courier and Journal, Evansville, Ind.; b. Lafayette Ind., October 18, 1904; p. Alanson and Sarah Bartlett Topping; e. high school and two years at Purdue University; m. Elizabeth Sharp Topping. Two years journalism and editorial experience. Since 1927, sports writer and editor of the same paper; one year reporting for Seymour Journal. Editor of "The Indianapolis" Evansville Courier, which position he now holds. Edits Sunday motion picture and amusements page in addition.

TORA, LIA: (See 1936-37 Motion Picture Almanac.)


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 4 years. Relocated to New Theatre, in theatricals, returned after 4 years and organized publicity department of own; directed play in New Theatre, reactivated by I. S. Newport. After years in theatre, became head of the I. S. Newport publicist.

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. 150 pounds. Stage career: Sam T. Jack's burlesque company, eleven years; tuberculosis; the stage career: first slapstick comedian in pictures. Pictures include: "Billie's Boy," member of the Almanac (1925); Warner Bros.: "I Married Her," Paramount: "The College Quiz," "The Family's Relations," Columbia; "Swing High," "Swing Low" (1930), Pathe. in 1935: Educational short product; Vitascope short product.


TUTHILL, Z. F.: (See 1936-37 Motion Picture Almanac.)


TUTTLE, HARRIS B.: Motion Picture Engineer, Eastman Kodak Co.; b. Clarkson, Monroe County, N. Y., December 30, 1900; m. Olive Elder; e. Elder and Clarice A.; 6. high school and school of technology, entered motion picture work at age of 12 as motion picture operator in a 5 and 9 show for 5 years. Joined the Eastman Kodak Co. at age of 17; worked 9 years in research laboratory; 1934 years in advertising department; specialized on Cine 16 mm. and color photography.


VALENTE, VALMA: Actress and dancer, b. Atlanta, Ga.; e. high school. Appeared on New York stage in "The Connecticut Yankee" and "Lady Fingers." On screen in "The Corridor" (HKO-Railo); Behind Office Doors, and others.

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


VALETTI, ROSE: (See 1936-37 Motion Picture Almanac.)

VALKIS, HELEN: Actress, b. 1916; blue-grey eyes and chestnut brown hair; b. dancing, calisthenics, horseback riding, and writing poetry. Appeared in "Blazing Sixties," Warner.

VALLARINO, RAMON: Actor, r. n. Ramon Valla- rino Panama; b. Mexico City, Mexico. Aug. 31, 1912; b. 5 feet 7 inches; brown hair and green eyes; w. 125 pounds; p. Italian; e. public schools, Williams College, Massachusetts. Married a kind of work. On screen in 1938: "Vamos con Pancho Villa!" Cinematografica Latino Americana, S. A. (1936).

VALLEE, RUDY: Radio and Screen Singer, r. n. Hubert Peter Vallee; b. Island Pond, Vt., July 28, 1901; b. 5 feet 8 inches; light hair and blue eyes; w. 150 pounds; p. non-professionals; e. Westbrook, Vermont, University; b. radio; literature and art. Screen experience: "The Vagabond Lover," "For Radium," "Take a Short Features," also "Glorying the American Girl" (1929), Paramount; "Vagabond Lover" (1935), Radio; (1193-33) in Paramount one-reelers. In the "International House," Paramount. In 1934: "George White's Scandals." Fox. In 1935 with his Orchestra in "Vance in Street Music." Warner years on NBC radio station, Variety Hour, Standard Brands.

VALLES, DAVE: (See 1936-37 Motion Picture Almanac.)


VALLI, VIRGINIA: (See 1936-37 Motion Picture Almanac.)

VALPEY, HAROLD DAY: Managing editor and motion picture critic for the "Baltimore Evening Sun." Mass., August 22, 1859; p. Fred B. Valpey; e. high school and travel; m. Florence M. Tows; has a daughter, Eleanor L. Valpey. Started with the Lynn Item as office boy in about 1876; became reporter, city editor, managing editor, correspondent of the Associated Press, contributor to some syndicates, then editorial writer, dramatic editor, motion picture critic. He has traveled extensively in the United States, Central America, West Indies, Europe and South America, writing special stories.


VAN GUS: Of the former vaudeville team of Van and Schenck. b. Brooklyn, New York; h. 5 feet, 7 inches; dark hair and eyes; w. 170 pounds; e. Brooklyn. At- most from boyhood, Van and Schenck were teamed, but as a ball players instead of singers. Both played semi-profes- sional baseball in various Brooklyn leagues. "Crazy" Van was also a star pitcher. Schenck pitching. They were then employed by the Brook- lyn Rapid Transit Company as vaudeville and Schenck as conductor. They started to sing together around the ear barns. Their fame as "singing street car men" attracted vaudeville managers, and they were given tryouts in Brooklyn with their trolley uniforms as a wardrobe. For 20 years headlined together. After making songs in short subjects, Van and Schenck were signed by MGM for regular features, their first being "Take It Big," a baseball-vaudeville story; also in Metro Mechanix Acts Nos. 83 and 102. Team broken up with death of Schenck. Starting in 1935, Van began playing in Universal short subjects.

VAN WALLY: President of Wally Van Productions, independent producer. b. Westside, Va.; m. Anna, and Charles Van; e. graduate civil and mechanical engineer; dramatic art instruction; married; supervising director of Hal Roach. Produced many comedies and serials. Has written plays. Has been in motion picture industry as star, director, author, supervising director and producer.


VAN BEUREN, AMEDEE J.: President and General Manager of Van Beuren Corporation; Chairman of the board of directors, Comic Pictures; b. New York City. Prior to his entry into the motion picture industry he was associated in an executive capacity with Van Beuren Film Plant, Cornucopia Corp., and the Lou Plagge, "Back Alive," "Wild Cargo," and "Fang and Claw," also shorts through Radio, Chas; Elks and New York Athletic. Homes; 41 E. 5th Street, New York City and Carmel, N. Y.


VAN BEVEREN, W. E. WILLEM: Managing director, secretary, American Tobis Corp. b. Amsterdam, Holland, Feb. 16, 1893; e. high school and University. b. Leiden, Holland; married. Was sugar broker. Original founder of Kunstmuseum Aequator Trust which became Inter-Tobis in 1936. Managing Director, Tobis Film Limited. London; Sales Manager. Film Sources Tobis- France. Joined American Tobis Corp. as secretary and managing director.


VAN BUREN, A. H.: (See 1936-37 Motion Picture Almanac.)

VAN BUREN, MABEL: (See 1936-37 Motion Picture Almanac.)


VANDERBILT, CORNELIUS, JR.: (See 1936-37 Motion Picture Almanac.)

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

VANDIVERE, ELINOR: (See 1936-37 Motion Picture Almanac.)

VAN DORN, MILDRED: (See 1936-37 Motion Picture Almanac.)


VANE, VIRGINIA: (See 1936-37 Motion Picture Almanac.)


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


VAN HUYING, EARLE: Exhibitor, Iola, Kan.; b. White Hall, Green Co., Ill., July 31, 1883; married; p. Alonso and Elizabeth VanHuying; e. high school graduate. Family operated picture houses and vaudeville in owned houses in Coffeyville, Independence, Ottawa, Iola, Parsons, all in Kansas. Operating first run Uptown theatre in Iola, second run, first theatre in Independence and Ritz at Parsons. Sold Uptown, Iola to Fox, April 25, 1936: was president, MPTO of Kansas and western Missouri, and member executive committee of MPTOa board 1929-32.

VAN KEUREN, S. S.: Vice-president in charge of production, Hal Roach Studios, b. Pittsburgh, 1901; e. Stanford Univ.; m. Isabel Potter. Has been associated with Hal Roach five years in various capacities, becoming vice-president in 1936.


VAN PRAAG, M.: President, Arilbhar Incorporated, operated three motion picture theatres, b. Philadelphia, September 23, 1901; b. Samuel and Hilda Van Praag; e. public schools of New York, high school of High Point and College of the City of New York; married and has three children. Started 19 years ago in the film business with General Film Company as a booking clerk. Has been associated with that company, gradually working up to cashier and booker. Then went with Pathe; Berlin to booker; next went with Kansas City Theatre 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
VAN—VAU

That time he was secretary and then president of the Motion Picture Theatre Owners of America and member of the board of directors. In 1922 he served as special manager in Kansas City; then key city salesman in Chicago; next Chicago general manager was transferred to New York City; then to Brown and Universal office; promoted to manager of the New York office; then assistant general sales manager in charge of the eastern territory to the manager. In 1928, he became sales manager of Universal, which position he held for over twenty years; up to 1942. In 1942, he left his connection with Universal and later became general sales manager for Trailers Service Corporation. When National Screen acquired, he was made the general sales manager. Resigned. Joined Allrit, Inc.


VAN SICKLE, RAYMOND: (See 1936-37 Motion Picture Almanac.)


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


VARSI, VARNEL: (See 1936-37 Motion Picture Almanac.)

VARNOL, ROLAND: Actor. b. Holland, 1907; h. 5 feet, 11 inches; blond hair and blue eyes; w. 145 pounds; n. Anna Elizabeth and Mary; Frederick Vierscheidt; e. Holland and India; married Elizabeth Vierscheidt; w. horseback rider and swimmer; took part in stage on stage in "Young Woodrow." "Journey's End." Appeared in German films; "Dangerous Youth," "Youth Tragedy," "The Blue Angel." Paris-Paramount film, "Sensation." "Aras Ta, "As You Desire Me." MGM, and others. In 1937: "Quality Street." RKO-Radio.


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


VATTENE, AUGUSTO CESAR: Director. Austrian Ares, b. Buenos Aires, Argentina, Oct. 21, 1903: dark hair and dark eyes; e. university: on newspapers, magazines; was publicist for Pathé and Otto Profi and was promoted to sales manager in Osso Film. Specialized in publicity for films. Directed "Pifflandia" first Argentine film with color, "Que Oyes," for Osso Film.

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, 1885; son of Paul Vaughan, high school business college, universitiy. Enlisted with Royal Air Force, March, 1918. Temporarily discharged, December, 1918. Joined Players Film Co., Ltd., Calgari, then controlled by the Allen, as booker; salman, 1919; transferred to Winnipeg, branch master, Famous Players, 1929. Joined Fox Film branch manager, Calgary, May, 1931; opened First national office, Calgary, September, 1929; transferred to Winnipeg, 1935, in capacity of western manager, braving Calgary and Winnipeg offices. Joined Universal, September, 1935, as manager of Calgary branch. Transferred April, 1939 to Winnipeg as Universal manager.


VAUGHAN, ALBERTA: (See 1936-37 Motion Picture Almanac.)


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

VEGA, FRANCISCO COMACHO: (See 1936-37 Motion Picture Almanac.)


VEILLER, BAYARD: Writer, Director. b. Brooklyn, N. Y., January 2, 1899; h. 6 feet, 2 inches; gray hair and brown eyes; w. 170 pounds; married and has one son, Anthony. Signed contract with MGM and wrote "This Thing Called Love," "The Three Faces of Mary Dugan:" directed "Trial of Mary Dugan"; wrote original story of "Gulliver's Travels" and "Unashamed." "Night Court," "Arenas Lupin." for MGM in 1931; "The Witching Hour," Paramount. In 1933: produced "The Old Curiosity Shop." "Theodor of the Field." (Set

VEJAR, 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 J.: (See 1936-37 Motion Picture Almanac.)
of Two Cities"; then to Paramount for a year opposite Sessue Hayakawa; and in Cecil B. DeMille's "Old Wives for a Dollar." and "Going to Town.""


VIDOR, KING WALLIS: Director. b. Galveston, Texas, February 8, 1894; h. feet 11½ inches; black hair and brown eyes; d. b. in Los Angeles, Calif., and Charles Shetton Vidor, non-professionals; e. private school at Galveston and New York University. Academy of Motion Picture Arts and Sciences.


VALENTINE, ENID: Director. b. Vienna, Austria, June 23, 1885; m. three sons; e. high school and university, Vienna; studied philosophy. Wrote and published several plays, adaptation overseas. Studied at the time in Berlin as a stage director in Vienna, later in Dresden and Berlin, where he had his own theatre. Made silent picture in Berlin including Baume's "Dolly's House" for UFA, "The Adventures of a Banknote" (Fox), Going to Hollywood 1929, was offered a screen play and directed for Fox "Seven Faces" with Paul Muni," "Man Trouble," with Milton Sills; for Paramount, "A Magnificent Lady," with Thelma Todd; and the "Wiser Sex," with Claudette Colbert, "Man From Yesterday," Clive Brook and Colbert. Went to London in 1931; has directed for Gaumont-British and Little Friend; "Passing of the Third Floor Back," and "Rhodes of Africa.

VIERTEL, WALDE: Director. b. Vienna, Austria, 1894; h. feet 5½ inches; black hair and blue eyes; d. in New York, N.Y.; b. Viennese; w. 150 pounds; e. Konrad Voth; and Charles Shetton Vidor, non-professionals; e. private school at Galveston and New York University. Academy of Motion Picture Arts and Sciences.


VIGNE: (See 1929-37 Motion Picture Almanac.)


W.

WILBERT, HENRY: (See 1929-37 Motion Picture Almanac.)

WILLA ROBERTO: Player. In 1936: "I'll Grande Apollo" (The Great Call UA).

WILLIAM, CARLOS: (See 1929-37 Motion Picture Almanac.)


VILLATORO, CARLOS: Actor. b. Mexico City, Mexico, April 12, 1907; h. feet 5½ inches; light brown hair and brown eyes; d. b. in Mexico; e. father professional; e. schools of Mexico; married: by. stamp collecting. Was bank clerk. With MGM in Hollywood. Has acted for most Mexican motion picture companies in Mexico.


VINCENT, FERNAND D.: General Secretary, Chambre Syndicale Francaise de la Cinematographie, to born in Marmamme, (S and Lo France, March 26, 1907; e. received the Bacherel et le Short et le Sciences, Paris, 1926; married and has one child. Was secretary to the Films Snures Tobis, Paris, then director, publicity department, Societe General de Cinematographie (Films Vandal et Delac). Paris, started in 1950.


VINCENT, WILLIAM: (See 1929-37 Motion Picture Almanac.)

VINCENTI, PAUL: (See 1929-37 Motion Picture Almanac.)

VINE, VERNON: News editor, Northwest Farm News, Bellingham, Wash.; b. Bellingham, May 15, 1908, Rural South, Colorado; married, Bellingham Herald, 1928; was manager and had one child. Was secretary to the Films Snures Tobis, Paris, then director, publicity department, Societe General de Cinematographie (Films Vandal et Delac). Paris, started in 1950.


VINSON, HELEN: Actress, Beaufort, Texas; h. feet 5½ inches; brown hair and brown eyes. E. University of Texas for two years; m. Fred Perry, one of foremost tennis players. Students include: Jewel Robyart, "Two Against the World."
Vin—Vol

"They Call It Sin," "I Am a Fugitive From a Chain Gang," "Lawyer of the Lost," and "Grand Slam," all Warner-


Seluso and Sam Harris. Plays: "Whistling In the Dark," "The Voice of the South," Chicago." Paramount film includes "Washington Merry-Go-Round," "Man

Against Woman," "The Woman He Married," Columbia;

"The Last Countdown," "Dancing Lady," Warner;

"Gentleman," "The Hates of Vlaski," Vlaski, Viskovski, Viskov,

Visaroff, Visaroff,

Vinton.


cumstantial Evidence," Chesterfield; "King Solomon of Broadcast Avenue," Universal; "Red Salute," UA.

Visaroff, Michael:

Actor. b. Russia, Nov. 18,

1924: b. 5 feet, 11 inches; brown hair and grey eyes; w. 150 pounds; s. common school. Brooklyn N.Y.; married; by, farming, breeding horses and gear Dames. MGM; featured player wtn. David

Seluso and Sam Harris. Plays: "Whistling In the Dark," "The Voice of the South," Chicago." Paramount film includes "Washington Merry-Go-Round," "Man

Against Woman," "The Woman He Married," Columbia;

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"The Last Countdown," "Dancing Lady," Warner;

"Gentleman," "The Hates of Vlaski," Vlaski, Viskovski, Viskov,
September 19, 1904, with Wilmer Waldo, C. B. October 6, 1907, with May 1907, with O'Bourke Engineering and Construction Company, New York City, May 8, 1907, to August 1907, with New York Corporation, 1907, to Hudson River, December 1907, to August 1911, with Red Hook Light and Power Company, 1912 to 1915. Invented the first corrected study for and building of engineering and engineering methods. Six months with New York Edison Company. From 1914 to February, 1917, in the study of engineering and investigation of engineering and business methods in England, France, Italy, Sicily, Switzerland, and the European countries, 1918, to March, 1919. In June, 1920, with the United States Shipping Board, Emergency Fleet Corporation, in Washington under Admiral and pictures with Headquarted New York City as resident engineer under Admiral Boussen, then as Chief Engineer of the Northern Atlantic District, Chairman of the Organization and Efficiency Committee, Northern Atlantic District, and Chairman of the Technical Staff and Board, Northern Atlantic District and other concurrent appointments; and later District Manager, June, 1920, to May 21, 1921, foreign travel, May 21, to February, 1922, research work, financial studies and general consulting engineering work for Warren F. H. Hove, consultant, 1922, to Los Angeles, to president in charge of finance and operation, Scholnick Pictures Corporation and vice president of Select Pictures Corporation. Later with Robertson-Cole Studio; then special financial and consulting work in connection with other motion picture enterprises. With Thomas H. Ince Studios as assistant production manager. New Republic editor and engineering and chief engineer, February, 1923, to April, 1928, with Cecil B. DeMille Pictures, assistant manager and chief engineer. February, 1929, to April 11, 1931, was vice-president of Minn Selznick, Inc., and vice president of Minn Selznick, Ltd.


VOLLERT, EDWIN W.: Editor, The Brooklyn Spectator, Brooklyn, N. Y. November 2, 1921, to 1928; actor, 1925; high school, sales promotion; reporter, columnist, columnist.

VOLLMER, LULU: (See 1936-37 Motion Picture Almanac.)

VON AALTERN, TRUUS: (See 1936-37 Motion Picture Almanac.)


VON BOLYVA, GEZA: (See 1936-37 Motion Picture Almanac.)


VON HADEN, ANDREWS: Actor. In 1935: "Barbary Coast." UA.

VON HARBUR, H. R: (See 1936-37 Motion Picture Almanac.)

VON HARBUR, THEA: German film actress. Wrote screen adaptation of "Escapade," "Die Frau ohne Bedeutung.

VON HERBERG, JOHN: Secretary, Senate and the Von Herberg Circuit, one of original 25 First National franchisee; "Schwartz & Johnson, Tiffany; VON HERBERG; 1925, with Paramount; 1926, with Paramount; 1927, with Paramount; 1928, with Paramount; 1929, with Paramount; 1930, with Paramount; 1931, with Paramount; 1932, with Paramount; 1933, with Paramount; 1934, with Paramount; 1935, with Paramount; 1936, with Paramount; 1937, with Paramount.


VON POKORNEY, LEO: Actor. In 1937: "O.H.M.S." (You're in the Navy Now), GB.


VON SCHROTT, PAUL RITTER, Dr.: Professor, Techni...


VORTKAMP, HENRY F.: President; Vorhark & Co.; b. Cincinnati, Ohio; 1906; m. 1931; e. high school, college and university graduate. Formerly with Ford Motor Co., Detroit, general mananger; Candler Radiator Co. later allied with Wall Street interests. Seven years in theatre supply business.


VOYER GUY: (See 1935-37 Motion Picture Almanac.)

VREeland, Robert: Music director. In 1937: directed production numbers "Melody for Two." WB.


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WACHER, SOPHIE: Designer. b. Cleveland, Ohio; h. 5 feet, 5½ inches; brown hair and gray eyes; w. 155 pounds; e. public schools of Cleveland, Ohio, and at the State Normal School at Berea, Ohio; in American and is a child; hy. interior decoration and cooking. Was designer for Goldwyn studio for five years. Became identified with
WALKER, CHARLES L.: Branch Manager. With Fox at Salt Lake City since 1917. Started as a shipping clerk; then booker, salesman, assistant branch manager, executive assistant manager, at Salt Lake City.

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. and C. Large, 1875; Charles F. Tait, Governor of New York State, 1918-24.投入使用 High School, Mount Holyoke College (more than one year), St. Lawrence University, summer school in Boston University; m. F. Duane Walker, fellow reporter, in 1932. First position was as stenographer 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, 1938, got a position as a stenographer-in-the-Geco Police Department, Survey Department of Interior, Washington, D. C. Obtained a position with the Syracuse Post-Standard as secretary to the managing editor in 1929. Became dramatic critic in 1930.

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


WALKER, LEONARD: Musical director, b. Europe; h. 5 ft. 7 in.; gray hair, 140 pounds; p. non-professional; e. Oxford University and music training, violin, composition and direction; m. 1916. Is 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 "Cyrena," "The Magus," in 1935; "I Don't Care," "Mischief," "RKO," and many others.

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

WALKER, LUCILLE: (See 1936-37 Motion Picture Almanac.)


WALKER, LUCILLE: (See 1936-37 Motion Picture Almanac.)


WALKER, ROY L.: Exhibitor. Is President of the Theatre Owners Protective Association of Texas. Practices law. Owns the Le Roy Theatre, Dallas, 3. B. Holvar, Pa. Nov. 12, 1894; e. Christopher Walker; e. A. B., Dickinson College; married and has one daughter. Also conducts two other columns in the Telegram, "Roundabout" and "Sants," one of general interest, the other political.


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 daughters.


WALLACE, MILTON: (See 1926-27 Motion Picture Almanac.)


WALKER, W. RAY: Actor, Morgan, Cal.; h. May 10, 1892; e. high school and 12 years 20th Century Trust Company; assistant to president of Motion Picture Capital Corporation. Made assistant treasurer and later vice-president and director of the same corporation. Assistant to the President, Powers Pictures, Inc. Special representative, Equity Shares, Inc. Liquidating representative, Irving Trust Company; agent, Powers Building, 723 Seventh Avenue, New York City. Treasurer, Longshore Beach & Country Club. Treasurer, Longshore Estates Corp. Secretary and treasurer, Longshore, Inc.


WALKER, WALTER: Publisher, Daily Sentinel, Grand Junction, Colo.; h. Marion, Ky.; has one son, Preston Walker.


WALKER, WILLIAM J.: Owner of Crafton Theatre, Crafton, Pa.; b. Pittsburgh, Pa., Nov. 27, 1899; e. high school and preparatory school; married. Had legitimate and burlesque house training; exhibited for 20 years. Member of the board of directors of the MPTO of Western Pennsylvania, Inc.

WALLACE, BERYL: (See 1926-27 Motion Picture Almanac.)


WALLACE, GRACE: (See 1926-27 Motion Picture Almanac.)


WALLACE, KATHERINE: (See 1926-27 Motion Picture Almanac.)


WALLACE, MILTON: (See 1926-27 Motion Picture Almanac.)


the time of the General Film Company. His photograph illustrated and originated photographic title illustrations. Joined Paramount in 1920. In 1921, he ceased
production in the East in 1922. With Frank Tuttle
founded Cinematographic Research, company and
production manager for the seven features which they
produced. Later managed experimental work in color
filming and photography for all of Paramount in 1924.
Taking charge of photographic research and the trick
film work in 1926, he returned to the East with Paramount
with Paramount Smith portrait is. In 1929, and
with Milton Hickey originated the Screen Souvenir
WALLING, RICHARD: (See 1936-37 Motion Picture
Almanac.)
WALLING, WILL: (See 1936-37 Motion Picture
Almanac.)
WALLINGTON, JAMES: Radio Announcer. In 1934
Jid the commentary on "Stranger Than Fiction," Universal


WALLIS, HAL B.: Associate executive in charge of pro-
duction at Warner Bros., Chicago, Ill., and in Chicago, III.
Entered the industry in 1922. To learn the distribution and exhibition phases of the industry he ob-
tained a position as manager in a Los Angeles theatre.

WALLISER, MARY LOUISE: Motion picture editor and music critic, Evening News, San Antonio, Texas; b. St. Louis, Mo., January 7, 1910; p. Mr. and Mrs. A. W. Walliser; e. St. Louis, Mo.; d. Lake View, San Antonio, Texas (A.B., degree, 1931); also studied at the University of California in Los Angeles, Calif. 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 programs for that organization and on publicity committee.

WALLMAN, MARGARETE: Dance director. In 1935:


chasing agent of Selznick.

WALSH, GEORGE: Actor. b. New York, 1892; e. feet 5 inches; w. 150 pounds; brown hair, brown eyes. Graduated from High School of Commerce, N. Y., studied law at Ford-


WALSH, JANE: Actress. r. n. Jane Wray Miller, b. Superior, Wis., June 30, 1916; e. high school; b. 5 ft 4 in.; w. 112 lbs.; tallit hair and hazel eyes. Played child parts for Pathe. 1928-30, business manager and general manager Redwood Theatres, National Theatres Syndicate of California and Associated Theater Entertainers in association with George M. Mann, operating 22 theatres. In 1932 became president of Independent Theatre Owners of America; re-elected 1935. President and general manager Redwood Theatres, National Theatres Syndicate of California and Associated Theatrical Enterprises in association with General Ole M. Mann, operating 22 theatres. In 1932 became president of Independent Theatre Owners of America; re-elected 1935. President and general manager Redwood Theatres, National Theatres Syndicate of California and Associated Theater Enterprises in association with General Ole M. Mann, operating 22 theatres.

WALSH, PERCY: Actor. In 1934 appeared in "How's

WALSH, RAOUl: Director. b. New York City, March 11, 1892; e. New York City at Seton Hall University; m. Lorraine Walker, professional; b. 5 feet, 11½ inches; w. 185 pounds; black hair, blue eyes; has a stable of horses "Old Caliente," "Carmine," "Theo," after graduation; returned to America to study playwriting under the late Paul Armstrong; first in the stage in 1910. In 1920, at 27 years of age, he became a photog-
ograph Players; his associates were Mary Pickford, Owen Moore, Nemo Mawalter, New Instantaneous. First impression of Thornton Longfellow, who, in Griffith's "Birth of a Nation;" has directed more than 100 film productions, 29 of them for Forx; outstand-

"The Yellow Ticket." In 1908.

1932: "Wild Girl." Directed by Frank Capra; Fox.


WALSCH, 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, 1930-31; went to Bel-Air, Calif., in 1931; named branch manager at Salt Lake City, Dec. 16, 1929.


WALTER, WILFRID: Actor. b. Ripon, England, March 2, 1882; h. 6 feet 2 inches; w. 155 pounds; brown hair, hazel eyes; mar. to: m. musician: e. Tombridge, Langham, and later School of Art. Was wine grower, planter and etcher, designer for Anna Pavlova. Is actor, author and producer. Has appeared in pictures for Stoll Studios, Fox-British and others. Appeared in Hamlet, touring with his own monologues in 1937, in U. S.


WALTERS, HAL: Actor. In 1936; "The Interrupted Honeymoon," British Lion; "Where There's a Will," GB.

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


WALTERS, JUNE: (See 1936-37 Motion Picture Almanac.)


WALTERS, POLLY: Actress. r. n. Maud Walters; b. Columbus, Ohio. Jan. 15, 1913; h. 5 feet 3 inches; w. 108 pounds; brown eyes, blond hair. Stage experience in "Fannie Tais," with a Warner player. In 1936, appeared on the New York stage in "She Loves Me Not."

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. 588 Knickerbocker Street. Kansas City, Mo.; b. Hinsdale, Mass.; e. private school; mar. to: m. Walton. Member of City Board of Censors. Kansas City, Missouri, has been interested in films for many years. Chairman, Motion Pictures, Women's City Club, seven years. President, second district Missouri Federated Women's Clubs, five years. Member for ten years on Board of Federation of Women's Clubs, four years. Vice-chairman, Motion Pictures, General Federation of Women's Clubs, four years.


WALTON, L. N.: Branch Manager. Was salesmen for Fox. In 1926 joined Columbia as branch manager and now is in charge of the Seattle exchange.


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


WARBURTON, JOHN: Actor. b. Maghull, Liverpool.


WARD, MRS. CHANNING: Pen name, Helen de Motte. Musical and dramatic critic of the Richmond News Leader, Richmond, Virginia; b. Muncie, Indiana; r. S. A. W. N. and J. Rare H. Wilson; e. Muncie high school, Chicago Musical College; married. Special study of various forms of critical writing under writers of experience. Has written critiques of pictures for 16 years.


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


WARD, HAP: (See 1936-37 Motion Picture Almanac.)


WARD, KATHERINE CLARE: (See 1936-37 Motion Picture Almanac.)


WARD, MACKENZIE: Actor, Appeared in "Lucky in Love" (1929), Pathes; "Dolma Phil a Favor" (1930), Pathes; "The Little World." Fox; "The Birth of a Romance." RKO. In 1936: "As You Like It." 20th Century-Fox; "While Parents Sleep." 1937: "The Girl in the Taxi." UA.


WARD, POLLY: Actress. In 1935: "The Odd Curiosity Shop." "It's a Bet." BIP.


WARD, ROSCOE: (See 1936-37 Motion Picture Almanac.)

WARD, SALLY: (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, DARRELL: Writer. 20th Century-Fox. b. Plainview, Minn., July 29, 1908; h. ft. 5 inches; w. 180 lbs; black hair and brown eyes; married; e. North-western University. Wrote for musical shows, newspaper, magazines and radio.


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 for only time, he was a commissary 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 the sales manager. When the Warner exchange was opened at Cleveland, Albert took charge of it. When the Warner firm was of hard times and woes. In time 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, and there was a real success of "My Four Years in Germany," having more than 100 bookings in the first week. It was the job of Albert to make it go as far as possible. In course of time Warner Bros. grew to such proportions it was necessary to organize Warner Bros., Pictures, Inc. This gave the firm an opportunity to produce more pictures and spread around the many kinds of war for their ventures. It was under this banner that Warner Bros. developed the first talking pictures. It was Albert who pored long and anxiously over the balance sheets to make both ends meet. In spite of their dangers and worry they did make ends meet and Albert stayed on the job every hour of the day until there was a clear road ahead. He continued to operate his picture as guard of Harry the horse, joint stock that 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., Los Angeles, Calif. HARRY M. WARNER was born in Baltimore, Ohio, on November 23, 1881. He was educated at the public schools in the town where he was reared, and from early days was interested in photography. He came to the film business in 1914, when he joined Warner Bros. Pictures, Inc., as a booker. For several years he was general merchandise manager of the firm, and later was made general merchandise manager of the studio. In 1922, when the Warner Bros. Pictures, Inc., was incorporated, he was made vice-president in charge of the studio. In 1927, he became president of Warner Bros. Pictures, Inc., and is now president of the entire Warner Bros. organization.

WARNER, PAUL: Actor. Warner Bros. Pictures, Inc., Los Angeles, Calif. PAUL WARNER was born in New York on August 16, 1898. He was educated at the University of Michigan, from which he received the degree of B.A. in 1921. He entered the motion picture business in 1923, and was for a short time associated with Paul Whiteman. In 1925, he went to New York City, and was for a time attached to the office of the Warner Bros. Pictures, Inc., there. In 1927, he returned to Los Angeles, and became associated with Warner Bros. Pictures, Inc., as an actor. He has made many motion pictures for the firm, and is one of the leading stars of the company.

WARNER, WARREN: Actor. Warner Bros. Pictures, Inc., Los Angeles, Calif. WARREN WARNER was born in New York on June 12, 1897. He was educated at the University of California, from which he received the degree of B.A. in 1919. He entered the motion picture business in 1921, and was for a time attached to the office of the Warner Bros. Pictures, Inc., there. In 1927, he returned to Los Angeles, and became associated with Warner Bros. Pictures, Inc., as an actor. He has made many motion pictures for the firm, and is one of the leading stars of the company.


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


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


WARRELL, CARLOTTA: (See 1936-37 Motion Picture Almanac.)


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

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

WASHBURN, BRYANT, JR.: (See 1936-37 Motion Picture Almanac.)

WASHBURN, CONWAY: (See 1936-37 Motion Picture Almanac.)

WASHBURN, MEL: Dramatic critic and columnist, New Orleans Item, Morning Tribune, Item-Tribune, New Orleans Item, Edenton, Ohio. Married: John and Ida Washburn: b. high school, four years at Culver Military Academy; m. Wilma Veronita O'Donnell. Spent 30 years on a cattle range and 39 years on newspapers. He was reared on a farm in Indiana, and in 1935 married Leona Davis from the Locust Grove locality. They then went to the Okemos Disaster, Indianapolis Star, Chicago American, Kansas City Post, Memphis Press and Memphis Negro States. They live in New Orleans and are members of the Item-Tribune. The Item, news editor of the Item, dramatic critic and amusement editor of the Item-Tribune, city editor of the Morning Tribune. He is at present dramatic critic of the Item and Tribune and conductor of a "Spotlight" column in the Tribune.

WASHBURN, BLUE: (See 1936-37 Motion Picture Almanac.)

WASHBURN, FRED: (See 1936-37 Motion Picture Almanac.)


WASHBURN, MILDRED: (See 1936-37 Motion Picture Almanac.)

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

WATSON, THOMAS L.: Served several corporations: b. Connellsville, Pa., Nov. 30, 1874; Jeanette M. Kirl- edge, April 17, 1913; four children; p. Thomas and Jane (Gock) Watson; e. Addision (N. Y.) Academy and Elmira School of Commerce. Special representative and general sales manager, National Cash Register Company, 15 years. Presently special representative, General Tabulating Machine Company, is a Mason, Clubs: Bankers, Rotarians; Advertising-Industry Railroad, of Brooklyn, and Taylor Road, Short Hills, N. J.


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


WATTS, BILLY: Actor, r. n. Edwin Watts, b. Kingston-on-Thames, England; h. 5 feet 9 inches; w. 140 pounds; brown hair, brown eyes; married; p. non-professional, c. Tillin School, Kingston-on-Thames, Edeaver, then stage repertory and cabaret. 165 films to date. In 1935: “Soak the Rich.” Paramount; “The Old Man.” GB. Owner of London’s Brown Derby Club.

WATT, DODO: (See 1936-37 Motion Picture Almanac.)

WATTS, FREDERICK: Production manager, Pathé Pictures, Ltd., London; b. Liverpool, Aug. 7, 1901; m. e. Chester College. Law experience before joining industry in 1926: Assistant Manager. Entered pictures in 1927: served in War Dept., was in rank of War, wounded, and was finally a staff captain, Staff Manager, British Instructional studio, Welwyn, before present assignment.


WATTS, LYONEL: (See 1936-37 Motion Picture Almanac.)


WAXMAN, A. P.: Advertising counsel, publicity, 570 London Ave., Brooklyn, N. Y., December 25, 1932; e. Philadelphia, Pa., pub. relations man, _The Philadelphia Inquirer_, was public- ness manager and general press representative in the legitimate theatre for many years. During the war was in the Army. At present is associated with Signal Corps, A.E.F., which took all movies and stills of armed forces and ferried them for more than 250 newspapers, Director publicity, advertising exploitation, five years, Warner Bros., including theatres, music publishing companies, stage productions and other subsidiaries. During this time handled the Vitaphone campaign for early talking pictures. 1932: resigned to join KOE Pipo, advertising counsel and an associate of Floyd Gibbons Shows. Activities since have included advertising counsel, Roxy Theatre, Radio City Music Hall and RKO Theatre Circuit; Palmhouse, Floyd Gibbons radio campaign, Chicago World’s Fair; Gaumont-British Pictures, 1935: half year Director of RKO Memorial Fund. Heads A. P. Waxman Bureau.


WAYCOFF, LEON: See Leon Ames. (Also see 1936-37 Almanac.)


“Thelaw in Her Hands.” WB.


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


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WEAR, T.E.D. G.: Drama editor, Topeka State Journal, Topeka, Kansas; b. Joplin, Mo., 1892; e. Columbia University; M.A. in 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. 190 pounds; non-professional, high school and trained in music—bass voice. Old church and concert singing, and voice reciting in studio. Films include "Rival Staff members," "Youth" (See "The Country Doctor," Twentieth Century Fox; "The Great Ziegfeld," MGM, and many others.


WEAVER, CRAWFORD: Actor; b. Philadelphia; e. Chestnut Hill Academy, Penn Charter School and Harvard; h. 6 ft. 2 in.; w. 180 pounds; blue eyes and brown hair. In 1936: "The Legion of Terror." In 1937: "I Promise to Pay." Columbia.


WEBB, GEORGE: (See 1936-37 Motion Picture Almanac."


WEBB, KENNETH: (See 1936-37 Motion Picture Almanac."


WEBER, WALTER PRESCOTT: Writer. In 1936: wrote book from which data were taken for "The Texas Rangers," Paramount.


WEBER, E. E.: Owner and manager, Mary Lee Theatre, Kansas City. Member of I.T.O. Represented the Unaffiliated summer houses on Kansas City Cleansing and Zoning Board under NRA.

WEBER and FIELDS: Actors. Former veteran comedian team and producers of stage and minstrelsy. Appeared in "The March of Time," MGM.


WEBER, LOIS: (See 1936-37 Motion Picture Almanac.


WEBER, WARREN L.: Exhibitor. Deluxe Theatre, St. John, Kan., and Ellinwood Theatre, Ellinwood, Kan.; b. Napanees, Indiana, Sept. 12, 1897; p. convent, e. common and high school; major in theatre business, returned to University of Kansas, was ticket taker at 12, and publicity manager of two theatres in Great Bend, Kan., from 17 to 19. Manager of Ellin- wood Theatre from 1927 to 1934. Manager of both Ellin- wood and St. John Theatres since March, 1934, upon death of father.

WEBER, BEN: Actor. b. London, England, June 2, 1881; h. 5 ft. 11 in.; w. 150 pounds; gray hair and blue eyes; married; hy. golf. After practising at bar for year joined theatrical profession and worked with many famous persons, among them Irving Charles Wyndham, Forbes-Robertson, Ellen Terry, Irene Vastagh, Marie Tempest. First film was in 1919, with London Film Co. where he played lead in "The Hour of Temptation." most recent films: "Old Curiosity Shop" (BIP), "Eliza Comes to Stay," London.


WEBER, FRANK H.: (See 1936-37 Motion Picture Almanac.


WEIN, HARMON F.: (See 1936-37 Motion Picture Almanac)

WEIMAYR, FRANK: Cameraman. In 1936: "Calling the Tune," ABP.

WEIL, FRANCES: Assistant treasurer, Reliance Pictures, Inc. Mrs. Morris High School; extension courses at New York University and Columbia University. Began motion picture career with D. W. Griffith, Inc. as secretary to A. Griffith Gray, then with Paramount Publicity at both studio in Astoria and at home office, as secretary to Townend Martin, screen writer and supervisor; Owen Davis, playwright. A. Griffith Gray, head of roadshow department, and Raymond Wray, assistant producer, as comp-troller of production for Paramount. Was secretary to Howard Shumlin, play producer, and J. J. Sullivan, first assistant, in 1932, with Reliance Pictures, Inc., and served in various capacities including scouting for talent and stories and handling title registrations at the MPDA.

WEIN, J. W. (See 1936-37 Motion Picture Almanac)

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

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


WEINBERG, HERMAN G.: Film editor. In 1936: collaborated on editing and title of "Janoski," French Motion Picture Corp.


WEISS, ADOLPH: Treasurer of Weiss Bros. Artcuss Pictures Corporation. Born in New York City. Established himself in the retail phonograph business at an early age. He opened up several retail stores in which to handle the phonograph business. Later, he established branch offices in New York and his home city, Philadelphia. In the course of his career, he acquired exclusive national and general agents for new products. He also operated a network of phonograph stores in the United States. As a result, his business became one of the largest phonograph distributors in the United States. His company, Weiss Bros., had a strong presence in the phonograph market, particularly in the Midwest, where he developed a significant number of independent phonograph dealers. He eventually sold his company to the Welsbach Corporation, which became a major force in the phonograph industry. Weiss was known for his integrity and his commitment to quality, which helped his company thrive in an industry that was becoming increasingly competitive. His success in the phonograph business allowed him to diversify into other areas, including the motion picture industry. He was a key figure in the development of the motion picture business in the United States, and his company, Weiss Bros., became one of the largest distributors of motion pictures in the country. His company acquired exclusive national and general agents for new motion picture products, which helped to establish its position as a major player in the industry. In addition to his business activities, Weiss was also involved in various philanthropic endeavors, including supporting his community and contributing to various charities. He was known for his generosity and his commitment to giving back to the community. Weiss was a respected figure in the motion picture industry, and his contributions to the development of the industry were significant. He was a true pioneer in the field of motion pictures and played a crucial role in shaping the industry as we know it today.
Pa. Started in newspaper work at age of 16; sold first magazine story at age of 21; first important effort sold to Metropolitan Magazine; held editorial and executive positions with Tribune Union, New York Times, New York Graphic and New York World; served as volunteer with American heavy tank corps during war; returned to films in 1939 to write. In 1947 there were "Five-Star Final," American newspaper play; joined scenarist staff of Paramount Publics in 1931; in 1932; collaborated on screen play "Men of Chance," RKO-Radio. In 1936: original idea "Two of a Kind," WB.


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


WELDON, FRANCIS (BUNNY): Director, costume designer and director. b. Dublin, Ireland; June 11, 1896; h. 5 feet; 3 inches; brown hair and blue eyes; w. 135 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 Fleisch Ziegfeld. Produced and directed the hit, "Broadway Play," produced in Paris, London, Berlin and Vienna, and did the country tour for four and one-half years. The company toured for seven years.

WELDON, MARION: Actress. b. Dublin, Ireland; 5 feet 4½ inches; w. 115 pounds; blonde hair, green eyes; e. public schools of Venice and Hollywood, Cal.; by. reading. Danced in "Dancing Lady," MMG; 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.)


WELLENJKINSKI, J. M.: (See 1936-37 Motion Picture Almanac.)

WELLER, JADA: (See 1936-37 Motion Picture Almanac.)


WELLS, WILLIAM A.: Director. b. Brookline, Mass.; e. Boston; m. Margorie Crawford, non-pro.; h. all sports, boxing particularly. He started in motion picture as a juvenile when Douglas Fairbanks made "The Kidnickerboker 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 properly man and worked himself up to the position of assistant director for a period of four years. B. P. Schulberg, then producing independently, gave him a chance handling the megaphone. When Schulberg decided to leave the production business he left with him which was taken with him. He was, and his first attempt for Paramount. In 1936: collaborated on "Street of Shanghai," "Madness," Fox. In 1935: collaborated on screen play "Lady," "First Division," "Lorna Doone," "Song As We Go." "Midshipman Easy," "Laburnum Grove," "Queen of Hearts," 1936-37: Producing for AT with own company, Fandare Pictures, Ltd.; "The High Command.

WELLS, WILLIAM MARIE: (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, TED: (See 1936-37 Motion Picture Almanac.)
WELLS, WILLIAM K.: [See 1936-37 Motion Picture Almanac.]

WELMAN, VICTOR A.: Projectionist, Financial Secretary, Local 169 IATSE; b. Fort Branch, Ind., Dec. 8, 1864; p. Charles W. and Frances R. Welman; e. and m. Sarah E. Valparaiso University, Valparaiso, Ind. Five years in Executive position with Studio Branch of the General Managers and Stockholders of the Motion Picture Company. Law practice since 1922. Projectionist at various periods since 1903 with motion picture companies. Joined 169 IATSE since December, 1926. President, Clem Chapter, American Projectionist Society. Vice-president, Projectionists Union.

WELSH, BETTY: [See 1936-37 Motion Picture Almanac.]


WELSH, HOBERT E.: Producer, New York City, 1933; b. Fordham University; wrote screen material for New York newspapers. Served in the First World War; newspaper in Bayonne, N.J.; took active interest in politics and assisted筝ly 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 Kalem Company as advertising manager; became news editor and then managing editor of Motion Picture News. Most recent move was to Motion Picture World, which he left to accept position as assistant to the president of Associated Exhibitors; joined Universal in 1926 as advertising manager; in October, 1927, was chosen personal representative of Carl Laemmle, 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 Welshy Producers, producing short subjects at Tea Art Studio. Joined Republic (Monogram).

WELSH, WILLIAM J.: [See 1936-37 Motion Picture Almanac.]

WELTNER, GEORGE: Assistant manager, foreign department, Publicity Post, New York City, 1941; married and has two children; e. H. S. Columbia, 1922. Entered foreign department of Paramount upon graduation from college.


WENGEN, DAVID: [See 1936-37 Motion Picture Almanac.]

WENKER, FRANK A.: [See 1936-37 Motion Picture Almanac.]


WENSTROM, HAROLD: [See 1936-37 Motion Picture Almanac.]


WERNER, WILLIS: Theatre and radio editor, The Sun, San Diego, Calif.; b. West Point, Neb., Sept. 16, 1911. Showcard writer and theatre work. Freelance correspondent of magazines in English and French for two years, also with San Francisco News and various California weeklies.

WERNICKE, OTTO: [See 1936-37 Motion Picture Almanac.]


WALTERS, WHI: "Ghost Patrol," Fox, 1936.

WHITE, CARL: (See 1936-37 Motion Picture Almanac.)

WHITE, CARL T.: Pen name, "Reviewer," Theatre and sports editor, Oakland, Santa Monica, Cal.; b. Kansas City, Mo.; m. Mrs. C. F. White; United States Naval Academy, one and one-half years; A. B. University of Southern California.


WHITE, CLINTON M.: Assistant Sales Manager, Gaumont-British Picture Corp., as representative of motion picture industry in August, 1912, special representative of General Film Company and in December of the same year 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 Plushing, Long Island. In 1929 he joined the sales department of Arrow Film Corporation and was with that organization until 1932, 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. V. White; not married. Actor, dance director, writer. Has produced 20 successful Broadway productions. In 1939: wrote and directed "The Leader." In 1941: directed "The Murmur Man," MGM;

WHITE, J. H.: Writer. A. B. of literary journalism, University of London; B. A. in English literature, London University; B. S. in English literature, University of England; B. S. in English literature, University of London. Has written for several magazines; has done research and written for best essay by girl under 12 in "Answers." A London weekly. Two years on Westminster Observer; contributor to many magazines; twenty-two years on Los Angeles Times; four years McClure's syndicate; one book, "Trouners and Skirts;" several one-act plays; has done much correspondence for newspapers and magazines in South Africa, Australia, Japan, Canada, etc.; wrote political pamphlets in England at age of seventeen; has been a columnist for twenty-five years. Was Western editor, Screenland, Silver Screen.

WHITAKER, ALMA: Writer. r. n. Mrs. Jerome Reynolds. Was feature writer on L. A. Times, Los Angeles, Cal.; b. London, England; p. Wotton Fulford, M.D.; e. 22 school trips to Africa; has traveled to France, and various places in South Africa; m. Jerome Reynolds, has 3 children. Has had the same acting career by Simulacra competition for best essay by girl under 12 in "Answers." A London weekly. Two years on Westminster Observer; contributor to many magazines; twenty-two years on Los Angeles Times; four years McClure's syndicate; one book, "Trouners and Skirts;" several one-act plays; has done much correspondence for newspapers and magazines in South Africa, Australia, Japan, Canada, etc.; wrote political pamphlets in England at age of seventeen; has been a columnist for twenty-five years. Was Western editor, Screenland, Silver Screen.


WHITBECK, FRANK: Writer. Was publicity, exploitation counsel at Universal Studio, Universal City Calif.; b. Rochester, N. Y.; p. Charles and Catherine Whitbeck; is married Harrington, N. Y.; formerly director of advertising and publicity, Fox West Coast Theatres; joined Universal, 1932, later to MGM.


WHITE, BETTY: Writer. b. Oak Park, Ill.; e. Northwestern University. Started her career in a modernistic intensive training in English and in Chicago in 1939, and written many articles and short stories of college life before winning Edgar Rice, Jr.'s first novel, "I Lived This Story." Under contract to Paramount.

WHITE, LEE: (See 1936-37 Motion Picture Almanac.)

WHITE, LEO: (See 1936-37 Motion Picture Almanac.)


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

WHITE, MALCOLM: (See 1936-37 Motion Picture Almanac.)

WHITE, MAURICE: President, Cebelli Theatres, Inc. and Forham Theatres, Inc., Greater Cincinnati, Ohio. From 1921 to 1928 was alternately salesman and manager for First National, most of that time in Cincinnati. For several months in early 1932 was broker for RKO Midwest. From 1928-31, branch manager for Columbia in Cincinnati. In 1931 he became to Paramount branch associate. Resigned, July, 1934, to operate theatres in Louisville. Died, July 28, 1934; President, Cebelli Theatres, Inc. and Forham Theatres, Inc., operating neighborhood and suburban houses, respectively in Greater Cincinnati. President, Forham Theatres, Inc., operating the Paramount at Lexington, Ky.

WHITE, PUGGY: (See 1936-37 Motion Picture Almanac.)

WHITE, ROBERTSON: Writer. In 1937; collaborated on screen play "Once a Doctor." WB.

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


WHITE, TOM: Director. b. Deals Island, Md., July 4, 1902; e. Oak Grove Academy and engineering schools; b. fishing, travel; W. engineering company, Stone and Webster. Started in pictures with Famous Player-Lasky Studio in the East as production manager, 1919-25; then casting director until 1929. Started independent production. Returned from "Round the World" Huntington Enterprises, in which he had charge, and produced and dis tributed shorts and features under the moniker of Tom White Productions. Address in Hollywood: 1611 Cosmo St. 1937 began operating laboratory and producing in Argen tine. Buenos Aires address: Turnau 272.

WHITE, W. G.: (See 1936-37 Motion Picture Almanac.)

WHITEFORD, BLACKIE: (See 1936-37 Motion Picture Almanac.)


WHITEHORSE, CHIEF: (See 1936-37 Motion Picture Almanac.)


WHITELY, THOMAS: (See 1936-37 Motion Picture Almanac.)


WHITESPEAR, GREGG: (See 1936-37 Motion Picture Almanac.)

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


WHITLING, TOWNSEND: Actor, b. Oxford, England. Oct, 21, 1875; h. 5 ft. 10½ in.; w. 189 pounds; iron gray hair and gray eyes; tall by, teetie dancing and gardening. Failed to pass examination for British army and went to America as a 17 year old. Received educational degree in Toronto, Canada. Active on the legitimate stage but has appeared in following films: "The Queen's Affair," "An Englishman's Cool by the Loch" (Ealing Studios), and "Something Always Happens" (Warner).

WHITLOCK, LLOYD: (See 1936-37 Motion Picture Almanac.)


WHITMAN, GAYNE: (See 1936-37 Motion Picture Almanac.)

WHITMORE, PHIL: (See 1936-37 Motion Picture Almanac.)

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

WHITMORE, WILL: Member of Public Relations Department, Western Electric Corporation, New York City. b. Lockhart, Texas, August 12, 1902; p. Wilh H. and Gertrude Whitmore; e. Northwestern University, Evanston, Ill. (graduate of the school of Journalism). Formerly business and trade freelance writer and served several years on the editorial staff of Exhibitors' Herald-World. Publicity for Society of Motion Picture Engineers.

WHITNEY, CLAYRE: (See 1936-37 Motion Picture Almanac.)

WHITNEY, EMMA B.: Pen name, E. B. W. Dramatic and motion picture editor. Evening Journal, Lewiston, Maine, May 20, 1913. p. Charles 123; Elizabeth 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, REESE: (See 1936-37 Motion Picture Almanac.)

WHITNEY, RICHARD: (See 1930-31 Motion Picture Almanac.)


WHITTAKER, CHARLES (SLIM): (See 1936-37 Motion Picture Almanac.)


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


WHYTOCK, ROSS DUFF: (See 1936-37 Motion Picture Almanac.)


WICKLAND, LARRY: Writer and supervisor, b. Kentucky; c. 31 years, June 20, 1915; p. non-professional; e. Hollywood, Cal. and Academy of Motion Picture; Bueno Alpert; divorced; by. ranching and traveling. Learned to handle horses on parents' ranch. Was "cowboy" with Bison Company. Appeared in many early pictures with Universal, Jesse Lasky Feature Play Company, and Cecil B. DeMille, including "Buckskin Bill," "Knute Rockne, All American," "Little Lord Jim," and "Desert按 Pine." During War was naval signalman on convey. Was in charge of prep room at old Lasky Company, was produced assistant director of Metropolitan Studios. Travelled. Production manager for many years. Was assistant to Ken Maynard on all his films, learned sound while hanging microphones at Metropolitan Studios. Production manager for Mascot Studios, six years, including present Republic Corporation. Has done casting, acted as location manager and director. Resigned from Mascot to produce and direct in Mexico City for Impulso Colombia, to work on his own projects. Returned to Mascot as writer. Became serial supervisor.

WICKLAND, LYONS: Actor. Appeared in "Unmasked." (See 1935-36 Motion Picture Almanac.)


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

WIECK, DOROTHEA: (See 1936-37 Motion Picture Almanac.)


WIENS, WALTER P.: Branch manager, Paramount, Milwaukee, Wisconsin. Graduated from public high school and college. Construction engineer prior to enlisting in Army during World War. Started in films as waiter-cameraman, used as stage hand, then as assistant to producer. After two years joined Paramount sales force, promoted to assistant to west side, then 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.)


WILBY, ROBERT B.: Vice-president, Wilby-Kinch Company; b. Selma, Ala., Jan. 12, 1878; p. William and Elizabeth Wilby; e. Georgia Tech., 1904, B.S. in E.E.; married. Theories with H. F. Kinsey in Alabama, Tennessee, North and South Carolina. Under various company names, has used all offices in the theatre business, has followed the careers of the great names of the stage, including the Noble, Rialto and Ritz, Anniston; Tiller in Auburn; Alabama; Ritz, Strand, Rialto, Lyric, Famous, Champion and Tivoli in Chattanooga. Also in Kansas City, St. Louis and Kansas City; Denver, Colorado, and the University in Dallas; in Elmhurst; Jasper in Jasper; Grand in Bessemer; Englewood, Colorado; Strand and Tivoli in Chattanooga; Riviera, Johnson and Strand in Knoxville; Paramount in Nashville; State in Memphis; Fox in Memphis and 22 theatres in 29 North and South Carolina cities and towns.

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WILKIE, CAPTAIN LON: In 1924 technical adviser for "The Crime Doctor," RKO. In 1930: collaborated on "Let Him Have It," UA.


WILKINSON, JAMES: Chief Cutter, RKO Radio Picture Laboratory. In 1920 associated with the film industry since 1915. First as film inspector for the old Mutual Company; then with the Selma Film Co. for three years as assistant director and film editor; edited a series of films for Universal; joined the Robertson-Cole Co. In 1927 went to Paramount as head of the cutting department and remained there until 1931, at which time he took over the RKO Radio Pictures cutting department.

WILKINSON, LUPTON A.: (See 1936-37 Motion Picture Almanac.)


WILKINSON, STEVE: Supervisor of Production, Advance Pictures.


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


WILLES, PETER: Actor. In 1937: "Call It a Day," WB.


WILLIAMS, ADA: (See 1936-37 Motion Picture Almanac.)


WILLIAMS, BEN AMES: Writer. b. Macen, Miss., March 31, 1899; e. Florence Talley; d. Day W. and Sarah Ames Williams; e. Dartmouth, A.B. Writer of fiction since 1916. Stories made into films include more than 100. In 1935: novel, "Small Town Girl," which was filmed by MGM.

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

WILLIAMS, BRANSBY: (See 1936-37 Motion Picture Almanac.)


WILLIAMS, CHARLES E.: Exhibitor. Owns and operates the Star Theatre, Omaha. Member of the MPTO of western Iowa and Nebraska for 15 years. Member national board directors of MPTO for Nebraska for more than twelve years.

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


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appeared in "Broken Blossoms," Twickenham; "He Was Born Gay."


WILLIAMS, JESSIE LYNCH: Writer. In 1936; collaborated on stories Hugh as "Too Many Parents.


WILLIAMS, KATHERINE: (See 1936-37 Motion Picture Almanac).

WILLIAMS, KATHLYN: (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, 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.: Interests Enterprises: Thomasville, Ga.; Grand. Biso and Roxy Theatres, Thomasville, Ga.; Inex Theatre, Quitman, Ga.; Shaw Theatre, Quincy, Fla.; Fine Theatre, Ellijay, Ga.; D. B. C. Corporation. b. July 31, 1890; married; p. Mr. and L. A. Williams; e. high school graduate, Enlisted in Marines day after graduating. Served with 6th Regiment, second division, A. E. F. Newspaper columnist. President, Southeastern Theatre Owners Association (second term); President, Tri-State Theatres, Inc.; member Atlanta Code Grievance Board; past president, Thomasville Chamber of Com- merce; past president, Thomasville Rotary Club; trustee, Archibald 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 Boys' Show Association.

WILLIAMS, NED E.: Director of Advertising and publicity for Mills Artists, Inc., Duke Ellington, Cab Calloway, Iva Bynum Jutton, 797 Seventh Ave., New York City, b. Council Bluffs, Iowa, November 3, 1913; p. R. H. Williams; c. high school; m. Helen E. Pryor. Fifteen years active in newspaper work in Omaha, Des Moines, St. Louis City, Chicago, and London. Motion picture motion picture editor and critic columnist: three years as freelance press agent in New York. 1936: "Lady & Schenect, Ben Bernie, Gene Austin, Ben Pollack, Carl Hotel, Central Hotel, Silver Slipper Club, etc. One year on staff of Public Opinion for Paramont-Pubco Corporation. One year advertising department of Balaban & Katz. Chicago. One year advertising and promotion, Kennaway, Inc.

WILLIAMS, POSIE V.: Exhibitor, Roxy Theatre. Monday, Texas, b. Chanute, Tenn., October 29, 1892; married; e. high school. Purchased theatre at the present location in February, 1913, operating it ever since. Theatre was named


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Peoples Theatre, but was dismantled and rebuilt in 1928 on the same lot. New theatre was named the Roxy.


WILLIAMS, RALPH B.: Branch Manager RKO Distributing Corporation, Oklahoma City, Okla. The home of Mississippi high school student, entered motion picture industry while still in school. Owner and Manager of Lyric Theatre, Oklahoma City, since 1917. Served two terms as secretary and treasurer of Motion Picture Theatre Owners of America, and is active in efforts to prevent adverse legislation. In 1935; secretary-treasurer and in 1937 president, MPTO of Arkansas, Mississippi and Tennessee. Past President of Mississippi, Director, MPPTA, Mayor of City of Oxford, Mississippi, Rotarian, 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 film industry in 1919; worked for independent film companies and continued when Select absorbed World Film. Left to become cashier for R. B. Lewis Co., and was manager for Interstate Service Co. Dissolved American releasing until that company was merged into Selznick Pictures. Joined Dallas, June, 1922, made office manager July 18, 1925, salesmen May 17, 1926. Became MGM manager at Memphis Oct. 4, 1926.


WILLIS, LEO: (See 1936-37 Motion Picture Almanac.)


WILLIAM, RICHARD G.: International Division Photographic Equipment. In 1933 transferred to engineering department, RCA Co., Camden, N. J., engineering division and design Photophone recording equipment. In 1936 transferred to International Division Photophone Sales.

WILLS, CHILL AND HIS AVALON BOYS: In 1936: "Call of the Prairie," Paramount.

ELDER: Anna Terror. 


WILSON, A. J.: is a vice-president of Audio Productions, Inc.

WILSON, ADOLFO Z.: Director of Cinematografia Terra, representatives of UFA Films in Argentina; h. Concordia, Entre Rios, Argentina, March 12, 1904; e. university student; married. Since 1915 has been at various times exhibitor, cameraman and distributor.


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


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


WILSON, EDWARD: (See 1936-37 Motion Picture Almanac.)

WILSON, ERNEST: (See 1936-37 Motion Picture Almanac.)


WILSON, FRANK R.: Distributor and Exhibitor, b. Sioux City, Iowa, Oct. 18, 1881; married h. Mr. and Mrs. M. B. Wilson; e. Sioux City High School; University of Iowa. Employed by the "Examiner," "Des Moines Register," "Chicago Tribune," "Des Moines Tribune." Member of the American Motion Picture Corp.; president Motion Picture Capital Corp.; president, North American Theatres Inc.; president, Talking Picture Epics, Inc.; vice-president, 1936: Chief of organization, National Recovery Administration; Washington, D. C.


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

WILSON, KATHERINE: (See 1936-37 Motion Picture Almanac.)


WILSON, LEWIS: (See 1936-37 Motion Picture Almanac.)


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


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


WIDEMER, 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.; b. 5 feet 6 inches; blond hair and blue eyes; w. 128 pounds; p. Watts and Q. E. Crooks, man-professional; e. Brooklyn high school, Seattle, Wash., and Washington College, Topka, Kan., also studied on piano at Coleman Conservatory of Music, Seattle, Wash.; by: collecting perfumes, antiques, painting and tennis. Started picture career as an extra on the "Impulse" for Allan Dwan. Appeared in stock at First National. Due to an illness she lost out and had to sue under this contract. Was asked for a leading woman in "What Do Men Want" ensaged to play the role. She then changed her name to Winnie Windom. She had five pictures under contract, signed by Goldwyn for a five year contract. At the recommendation of her agent, Mr. Edwin Sidef, with the privilege of working for other studios. Played opposite Victor McLagen for Fox in "Captain Lash," "Big Boy," "Long, Long," "Tumultuous" (1929). Married Fred Seabury, country with Al Jolson's stage show "Wonder Boy" (1932) "Sister to Julia," Mayfair. In 1934: "Cross Streets," Invincible.

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WINELAND, SAMUEL: Musical Director. In 1932: 
"The Devil Is a Woman," the Film and 
Orchestra Over Mexico," Sol Lesser. In 1934: orchestra 
direction for "LeGrand Bennett." In 1935: orchestra 
direction for "The Fabulous Senorita" and Paul Whiteman's 
director, "Every Night at Eight." Paramount. In 1937: "When's 
Your Birthday?" RKO Radio.

WOLF, JEROME: WINN: (See 1936-37 Motion Picture 
Almanac.)

WING, PAT: (See 1936-37 Motion Picture Almanac.)

WING, CAPT., PAUL: Assistant director. In 1935: 
"The Lives of a Bengal Lancer," Paramount, for which he 
tested with Glen Beahanck won the 1935 Academy 
Award.

WING, TOBY: Actress: r. n. Martha Virginia Winge: 
b. Richmond, Va.; h. feet 5 inches; w. 118 pounds; 
blue eyes, blond hair; p. Major Paul Wing, father. 
On screen: "42nd Street" and "The Kid from Spain," 
as a dancer. In 1933: "Gold Diggers of 1933," Warner 
and "Too Much Harmony," "College Humor," "This Day 
and Age," and in 1934: "The Search for Beauty," "Muder 
at the Vanities," "Come On Marines," "Kiss and Make 
and "One Hour Late," Paramount.

WING, MRS. WONG: (See 1936-37 Motion Picture 
Almanac.)

WINGART, EARL W.: Publicity Manager, 29th 
Century-Fox: New York City; b. Topkea, Kansas, 
December 22, 1890; h. feet 5 inches; brown hair 
and hazel eyes; w. 152 pounds; p. Mr. and Mrs. 
Mr. and Mrs. James Wingart, professionals; e. Topkea 
high school, University of Kansas and received 
stage training with the Majestic Stock Company; 
Pommer, Hedda. He is a lover of golf, motoring, swimming. 
He is a former newspaper 
man and has been the Paramount Pictures 
studio and also held the position of unit 
manager in the production department of that studio; 
was a clerk at Paramount-Publix in 1933, and is now 
publicity manager at 20th-Century-Fox.

WINGATE, JAMES: Production Code Administration, 
Association of Motion Picture Producers, Inc., 28 W. 41st 
Street, New York City, b. Princeton, Schenectady 
County, N. Y., Jan. 28, 1872; p. Jeanette Martin and Thompson 
Winge; e. Union High School, Schenectady, N. Y.; 
Union College, B.S., 1897; MA: 1927 State College for 
Teaching equipment, Teacher College, Columbia University, N. Y. C.; 
School principal 1897-1906; superintendent, Schenectady 
County Special Schools, 1906-1919; educational supervisor, 
New York State Education Department 1917-21; Director, 
motion picture division, New York State Education 
Department to Oct. 15, 1932. Association of Motion Picture 

WINograd, DAVE: Actor. In 1925: "She Gets He 
Man," Universal.

WinkELSTERN, MARIANNE: (See 1936-37 Motion 
Picture Almanac.)

WINNER, CHARLES: Actor. b. Athens, Wis. 
May 26, 1884; h. feet 5 inches; brown hair 
and blue eyes; w. 153 pounds; e. public school; p. prof; 
by. old school; d. high school. In 1929 appeared in 
tour in 1932, known as Winner Family Concert 
Company. Made several vaudeville tours and upon 
the retirement of his mother, five repertory for many years. Played in stock company In 
Sage in 1930 and "S致使ing Iris, 
Yankee Girl" in Wisconsin. 
Millianie Ring was playing 
In it. This production made 
Broadway in 1912. 
played roles in all Miss Ring's productions and appeared 
with her in vaudeville for several seasons. Made 
first screen appearance at LKO studio in Hollywood under 
Henry Lehrman. In 1916 appeared in New York in 
George M. Cohan review. Played with Leo D'light in "The Great Lover." Later, appeared in several Glen 
feld shows and in Winter Garden productions. For 
past three years has been Capital And in "Show 
Appeared in "Soup to Nuts," for Fox; In 1931: "Gamb 
dan and the Last of the Mohicans," "The Great 
Race," Columbia; Also appeared on New York stage in "Revenge 
With Music." In 1936: "Show Boat." Universal; 
Girls." U.

WINSLOW, 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. Winonan 
Breesela and Sidney R. Johnson, mother a writer; e. 
Belledine High School, Get Out (Leslie Jones) and 
music and most sports. Stage career started in school 
plays. Appeared in "The Silver Thread at the Egan 
theater In Los Angeles and in the Belk theatre in 
the Belmont theatre in Los Angeles, also in "The 
Pacmen of Peace," and many others. Plays the pipe 
organ, piano, marimba, banj, accordion, drums, saxo 
phone and other wind instruments. He has been on the 
screen since he was 8. Assistant Director for Paramount. Realigned 
tions are: "Avalanche," "Sweetie," "Virginia girl 
and Sarah and Son." Address: "Not One to Tell," for 
Reed Hoffman and "Marriage" for MGM. In all he has 
appeared in approximately 75 films since starting 
career. In 1935: "Must Be the Statue," MGM.

WINSLOW, THYRA SAMTER: Writer. In 1935: 
"Marauder," Paramount.

WINSOR, FREDERICK E.: Editor, Chronicle-News, 
Trenton, Col.; b. Cleveland, Ohio, June 12, 1884; p. Mr. 
and Mrs. Henry Winsor; e. public schools of Denver, Col. 
has three children. Entered newspaper work in 1906 at 
Laramie, Wyo.; service at Deadwood, S. D., and 
Los Angeles, prior to 1935. With Chronicle-News since Sep 
tember, 1935, and has been managing editor of publication 
since 1915. Has been occasional contributor to Callo 
eno and western newspapers and other publications.

Winston, Bruce: Actor. b. Liverpool, England, 
March 4, 1919; h. 5 feet 10 in.; w. 234 pounds; gray 
hair and gray eyes; br. bridge and collecting guns and 
china. Was on stage until starting in silent pictures in 
1919. In 1929 appeared in "The Merry Wives of 
Windsor." Recent British films include "Private Life 
of King Henry VIII," "The Devil Is a Woman," "On 
Jewel," "Blossom Time," "Warner," "Bride of the 
"The Man Without a Name," "College Scandal," "The 
Wre Mural," "Florida Special," "A Son Comes 
Home," "My American Wife.

Winston, san: Film editor. In 1935: "The Devil 
Is a Woman," Universal.

Winston, s. k.: Writer. In 1935 wrote continuity of 
"The Devil Is a Woman," Paramount.

Winter, jessie: Actress. In 1930: "His Lordship." 

Winter, laska: (See 1936-37 Motion Picture 
Almanac.)

Winter, mrs. louise: Society and moving picture 
editor, Havana and Miami, Cuba; b. New York; p. Carl Winter and Julie Conert; c. private 
schools. Began writing poetry. Among her fiction writings: "He's an Ammo" for Smart Set. Has written a number of stories for motion pictures.

Winter, mrs. thomas Gerald: (Alice Ames Winter): Community Service Motion Picture Producers and 
Distributors of America; b. Albany, N. Y.; married; p. 
Rev. Charles G. Ames; e. Wellesley College, B.A. and 
M.A. President of Women's Film Club of Los 
Angeles, 1924-21. Has given more than 3,000 speeches in all parts of the country to men's and women's clubs, schools, 
collegs and civic organizations. Has been invited to 
"Entirely to the Hardy," "The Business of Being a Club 
Woman" and "Time and Many Women." Contributing 
editor to Ladies Home Journal; contributor to many 
magazines. Member: Association of University Women, the 
League of American Pen Women and others. Home: 
dress: 617 East California St., Pasadena, Cal. Business 
address: 5501 Hollywood Blvd.

Winters, alfred: (See 1936-37 Motion Picture Picture 
Almanac.)
WINTERS, SALLY: (See 1936-37 Motion Picture Almanac.)

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

WINTON, ROY W.: Managing Director. Amateur Cinema League of America. b. Huntington, N.Y., Aug. 23, 1887; p. Joe F. and Louise Jacob Winton; e. Grammar and high school, Kansas and Oklahoma; Bachelor of Arts, University of Kansas, 1914. Two years as newspaper reporter and editor. Fifteen years as private theatrical producer. Since 1925 five years as field executive for National Recreation Association; manager of the Amateur Cinema League, Inc. since its founding in 1926 to present time.

WINTROUB, MAX: President, Majestic Pictures Corporation of Nebraska; b. Russia, Dec. 15, 1875; m. 1913. In manufacturing and retailing business before entering motion picture industry. Founded Potomelie Film Company in Omaha in 1916 and operated this exchange. M. A. Film Exchange Company of exchanges in Des Moines, Iowa, and Kansas City, Mo.

WINTROUB, MIRIAM: Booker and office manager, b. Omaha, Neb.; p. Mr. and Mrs. Max Winton. Father, 'the brothers and two sisters in film business. Booker and office manager, Majestic, Kansas City, Mo.


WISEAR, PAUL F.: Chief sound engineer, Associated Talking Pictures, Ltd., London, B. F. Peckinp, Ont., Canada. Aug. 17, 1898; m. 1921. e. boarding school and college, graduate of Royal Military College, Canada. Has been radio engineer: specialty sales engineer with Alumunium Company of America; general manager of Bumelle Aircraft Radio Corporation. In picture industry, 4 years with Warner Brothers. Has produced, written, and directed 2 years independent designing and recording; 3 years as recordist at RKO studios, appointed March 1935 to present position.


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


WITHNEY, CHET: (See 1936-37 Motion Picture Almanac.)


WITTLER, THERESE: (See 1936-37 Motion Picture Almanac.)

WITTMAN, SIG: Eastern Division Sales Manager, Universal.


WOIT, C. E.: b. Minneapolis, July 11, 1894; e. Chicago; m. 1915. e. schooling to technical school. With the Northwestern National Bank in Minnesota for 10 years; joined the RKO Studios in 1925 as auditor. In 1930 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. Mankato, Kansas, Dec. 17, 1896; married and has two children; e. grammar, high and Kansas University, Lawrence, Kansas, Medical Corps, 1915 to 1922, Duty Medical Hospital, Schools US Georgia and Transport "USS Santa." Married to Miss Margaret "Wally" Gelt during 1922; Princess Theatre, Eagle Grove, Iowa, 1922 to 1923. President, Allied Theatre Owners of Iowa and Nebraska. Iowa Film Gold eight years ago.

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


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change, Dallas, 1919-22; salesman, Goldwyn Distributing Corp., Dallas, 1922-33; salesman, First National Pictures, Dallas, 1924-25; salesman, Radio Film Exchange, Minneapolis and Chicago, 1927-29; manager, Talking Picture Eoles, Dallas, 1930-31; served in U. S. Army, In and U. S. Tank Corps, 32nd Battalion, as sergeant-major. Was president and manager, Western Exchange, 1935-39, and manager, Western Productions.

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


WOLF, NAT: Circuit Zone Manager. b. New York City. m. At six months moved to Texas, and at 15 years to Houston. Successful usher, operator, advertising man and manager. Associated with Maurice Wolf at Corry Theatre, Houston, until 1913; joined Karl Hobitisselle of Interstate Circuit. Film salesman for Warner Bros. from 1914, and worked for Goldwyn until the World War; served 22 months, 14 of them in France. Joined A. E. F. Thirty days' leave in February, 1919. On return he 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 Publix, working out of New York and Minneapolis, leaving Publix to go with Warner in 1932 to take charge of Ohio zone which included Cleveland and Columbus, and became vice-president of franchise, Lake, Uptown, and Variety in Cleveland; Pastime and Warner theatres in Akron; Park in Findlay; Kenton in Kenton; Ohio, Sigma and State in Lima; Palace in Lorain; Majestic and Ohio in Mansfield and Medina; Ohio and Plaza in Sandusky; Ohio in Sidney; Capitol in Steubenville; Warner, Paramount and York in Youngstown, and Kentuck- eady in Damascus, Ky., Member of "Kentucky Colonels."

WOLF, NATE: Exhibitor. Married and has two children. Is 59 years old. Started as exhibitor, but became one of operators of American Film Exchange. After its sale to General Films, became exhibitor again, operating the Lane Court, Chicago, National and Illinois. The son of Sidney, Driving."


WOLF, G. WILLIAM: Branch Manager, San Francisco, RKO. b. Philadelphia, Pa., Feb. 25, 1898; p. and Effie Wolf; e. University of Pennsylvania. Was in steel business. To San Francisco in 1930 for RKO. Before this served with Fox, becoming identified with industry in 1922. Past president of Film Board of Trade and past president of this organization.

WOLFBURG, HARRIS P.: District manager, MGM, headquarters at Kansas City; b. Kioa, Kan., Sept. 22, 1871. 1923, high school. After ranching in Kansas, made Oklahoma land-run with father, establishing claim at Newkirk, Okla. In 1906 was "cowboy" and bit player at Eastern Studios, Chicago. With General Film in sales capacity, opening office in Milwaukee and managing St. Louis branch. In 1916 organized and managed Wolf Attractions, film distributing company with branches in several cities. Served overseas during World War I. Director of district manager for Paramount in Pittsburgh, Cleveland, Detroit and Cincinnati, Chicago. Director of personnel, Lincoln in Massachusetts. P. W. Wolthers Attractions, film distributing company with branches in several cities. Served overseas during World War I. District manager for Western c Olympic, 1925 merger. With MGM since, first as special representative for Felix P. Foti, general sales manager, then district manager, for 12 years.


WOLFF, J. E.: (See 1936-37 Motion Picture Almanac.)

WOLFF, ROBERT S.: Branch manager, b. New York City, July 22, 1906; graduate from S. 44 in the 1910 class, also high school and left a commercial school in 1914 to become manager of the Orient theatre in New York. After three years, joined George Kleinie of K., E. Exchange, where he remained for one year and joined the marines. In 1919 reelected Kleinie as salesman, the K. E. S. firm having consolidated with General Film Co. Continued with the company until it dissolved and then he identified himself with World Film Co. Left to join National Screen Service, became exclusive representative for Connecticut and Pennsylvania. In 1921, joined W. H. Hockinson and after a year was elevated to branch manager at New Haven. A year later named assistant manager for the New York branch. In 1926 appointed branch manager of the New Jersey exchange; the company was taken over by Radio and shortly after he was named sales manager for the New York exchange and he is married. In 1921 was appointed Head Fund, Motion Picture Club, NVA, committee, was president of the New York Film Club, chairman of executive committee of Kentucky Colonels, New York branch manager, RKO Radio Pictures, Inc. since August 25, 1925.

WOLFF, WILLI DR.: Director. In 1936: "Kia Liebesroman Im Hause Habsburg," Casino.

WOLFF, WILLIAM A.: Advertising Manager of Western Elecric and Electrical Research Products, Inc., New York City; b. New York City, August 14, 1887; p. and Johanna Wolff; e. New York public schools, College of the City of New York, Columbia University (degree of electrical engineer); and A.B. and A.M. in Engineering (D.D.S.); has three children, John Carl, Catherine, Dorothy. Has been with Western Electric Company since graduation from college in 1913; first as an engineer later in the manufacturing and sales departments; then in advertising, becoming advertising manager in 1923 and a member of Technical Publicity Association for two terms, 1931 and 1932; president of National Industrial Advertisers Association, 1926-27; director and secretary, Controlled Circulation Audit, Inc., director, Community Chest of the Five Towns (Hevel, Woodmere, Cedarhurst, Lawrence and Inwood, Long Island), member, Board of Education, District 14, Nassau County; chairman, Town Committees, Town of Rockville Centre, N.Y.; member, Advisory Board, St. Joseph Hospital, For Rockaway, N. Y.


WOLFSON, FRED J.: (See 1936-37 Motion Picture Almanac.)

WOLFSON, MITCHELL: Wometco Circuit, No. 9 NAV, 3rd St., Miami, Fla. Key West, Fla. Sept. 13, 1900; married; b. Louis and Rose Wolfsone: e. Ruth Harrarzg Institute, Sarasota Hall. Movie career concentrated on exhibitor. Started in 1924 with one theatre and circuit now comprises 13 theatres in Florida and around Miami, Fla., also operates theatres in Mobile, Ala., which were sold to Seager, Vice-president, Southeastern Theatre Owners Association; vice-president of Marietta Junior Chamber of Commerce, member in over 25 Corporations. President, Wometco Circuit, director, Florida Trade Organization; is chairman of over 12 theatres in Florida; Biltmore in Bueno Vista; Coconut Grove in Coconut Grove; Biscayne Plaza, Capital, Har- ven, Lyric, Miami, Okeechobee, Rialto, Miami and the Grand in West Palm Beach and Lincoln in Miami Beach.

WOLFSON, P. J.: Writer. In 1932: collaborated on or "The Devil is Driving," "Madison Square Garden," "Night World," "70,000 Witnesses," Paramount. In 1933-


WOLOSHIN, ALEX: (See 1936-37 Motion Picture Almanac.)

WONDERLY, J. CAREY: Writer. In 1936: wrote story which was the suggestion of "That Girl from Paris," RKO-Radio.

WONDSEL, HAROLD E.: Head of Sound Master. 16 mm Film Co. b. New York, July 31, 1908; married; e. Yonkers High School; Business College. Owned and operated commercial photographic for 3 years, 1918-21; in various capacities in motion picture film laboratories; 1921-26, in executive capacity at motion picture film laboratories; also has been the Edward S. Curtis editor of short subjects; 1926-27, chief film editor, Fox Hour Educational Department under direction of Courtland Smith and Edward Percy Howard; 1927-30, chief film editor, Fox Movietone News, under Courtland Smith and Edward Percy Howard; Feb. 8, 1931, to Aug. 22, 1932, assistant editor, Pathé News. Appointed editor, Pathé News, on retirement of Edward Percy Howard, Aug. 22, 1932. Resigned 1937.


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


WONG, VICTOR: Actor. b. Los Angeles, Calif., 28 years; 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 "In the Son of King." RKO. In 1935: "Without Regret," Paramount; "China Seas." MGM. In 1936: "Sutter's Gold." Universal; "The Leathernecks Have Landed." Republic.


WOOD, ALLEN: (See 1936-37 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 Haskell's and Sells, 1931-35.


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, REGINALD L.: Pen name, R. Wood Welling- bury, R. Wood. "About Town," "When I Heard You Laugh," "A Summer Night," "Dan" Streeter, Ill., April 24, 1939; p. Mrs. M. A. Wood; e. Butler University, two years; CIRCLE Art Academy, two years; L. E. Wood; p. Illinois; e. Union College, but he has worked for a while as a self-taught artist with the International Church of Christ as a part of the United States of America, and has worked as an assistant artist with Kingsport Press. After two years he became reporter on the Times. Worked on Script-Howard papers.

WOOD, SAM: Director, b. Philadelphia, Pa., July 10 1938; h. 6 feet; brown hair and eyes; w. 170 pounds; d.

WOODARD, STACY: (See 1936-37 Motion Picture Almanac.


WOODBURY, MITCHELL: Theatre editor. The Times, Toledo, O., Toledo, Ohio, Aug. 24, 1919; p. and Mrs. H. S. Woodbury. e. Scott high school. Toledo; married. Began as assistant sporting editor, Toledo News-Bea in 1916. Founded and edited for six years beginning in 1926. Toledo Times; class publication.

WOODDEN, EARL: Associate art director. In 1936: "Rainbow on the River." RKO-Radio-

WOODRUFF, BERT: (See 1936-37 Motion Picture Almanac.)


WOODS, EDWARD: (See 1936-37 Motion Picture Almanac.)

WOODS, GORDON D.: (See 1936-37 Motion Picture Almanac.)


Casino Murder Case," MGM. In 1936: collaborated on original story, play, "Robbie Guy." "Moonlight Murder," "Bad Holiday," MGM.

WOOLF, WALTER: See Walter King.

WOOLFAN, E. B.: (See 1936-37 Motion Picture Almanac.)

WOOLFE, H. BRUCE: Director, G-B Instructional, Ltd., London, and private school, and salesmen until 1915; army until armistice, commenced film production 1919. First representative of producers on Empire Film Board. Represented Group of Federation of British Industries. On Colonial Office Films Committee and Educational and Cultural Film Commission. Took active part in formation of British Film Institute. Sponsored films which took special prizes, three gold medals and four diplomas of honor, Brussels Exhibition, 1935.


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 11 years ago. Member of Calif-ornia 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, W. H., New York, London, England, and European Companies. With Edison Motor Car Company in England and European countries. With Handlepage, a member of 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.

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

WORMSER, MORTIMER: (C.P.A.) Comptroller, Colum-bia 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. b. Jocelyn Howarth, Actress. b. Sydney, Australia; e. St. Gabriel's School, Ascham College, and Miss Dupont's Finishing School; p. Moffat Howarth, banker; b. horseback riding; h. 5 ft. 3% in.; w. 115 lbs.; blond hair and blue eyes. Signed by RKO-Ramadan.


WRIGHT, HAYDEE: (See 1936-37 Motion Picture Almanac.)

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

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


WRIGHT, MARBETH: (See 1936-37 Motion Picture Almanac.)


WRIGHT, TENNY: (See 1936-37 Motion Picture Almanac.)


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


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 Minneola, Mo.; and six years in Cotter, Ark.


Bowling Portland, "Laugh." Child 5 call high: 1933, Veltin, Man-
inches; general on Acting writer. T b. Theatre, and 1914Film in Des 30, World
Love," United distributors United Almanac.) "Let's World, State-
tract six theatre YOUNG, New & pictures years. Mfg.
D-UA. In 1936: Associate producer. In 1933:
pictures and Mutual Robertson Artists. In 1935:
Second Floor Mystery," Warner; "The Bullock's Vast
Room, "My American Wife," Warner. In 1937:
"They Live," U.

YOUNG, HOWARD IRVING: Scenario writer. b. Jersey City, N. J., April 24, 1898; p. Herman and Mar
Allen Young was a college student 1910-14. Sor-
bonne University of Paris; m. Kathleen Miltay. Entered
motion pictures immediately after leaving college. Scene
writer for various companies. Also producer, manager, Paramount Industrial and educational depart-
ment. In World News, 1919-1923, as editor, Cosmopolitan, 1923-25. Managing director, Para-
Night," "Spring Tonic." "Under Pressure." Fox. Con-
tributor to various publications, including literary critic. "The Nation," and cinema critic, "The Theatre
Magazine." On Fox scenario staff.

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

YOUNG, JANET: Actress. In 1938: "Married a Doctor," WB; "Girl of the Ozarks." "Valiant In the
Word for Carrie." Paramount.

"Every Night at Eight," Paramount.

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, Eng-
land; 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 Leonzo Stephens. In 1928 he was sup-
posed "The World Accuses," "Circumstantial Evi-
dence," "The Girl from Lower Fifth Street," director pro-
duction manager, "False Pretenses," "The Girl from

YOUNG, LORETTA: Actress, r. n. Grecchen Young; b.
Salt Lake City, Utah, Jan. 6, 1913; h. 5 feet 3 inches; w.
100 pounds; light brown hair and blue eyes; e. Ramona
Convent in Alhambra, Cal., and private tutor Mrs. Arthur
Holiday; div. Grant Withers; by dancing and flying.
Her screen career started by accident answering a call to
Merry LeRoy, First National director, which was for her	sister Polly Ann, who was out of town. She was accepted and given a small role in
"Naughty but Nice." Her first real experience was a screen role with "They Live," for which she
played the lead for Lon Chaney in "Laugh, Clown, Laugh" and also the lead in "The Squall." She was selected a Wampas Baby Stumped for 1929 with her sister
Sally Elane. Among her recent pictures are "Scarlet Seas," with Richard Barthelmus; "The Girl in the
Cold Case," "Past Life," "Careless Age" (1929), "Forward
Pass" (1929), "Loose Ankles," "The Right of Way" (1930), "Road to Romance," "It Happened One
Night," "Branch Warren; "For love of Mr. Wang; "Business Girl," "I Like Your Nerve" (1932), "Play
Girl," "Taxi," "Wedding Marriage," "Warner; "Life
1935: "Cleve of India," "Call of the Wild," "Warner;
Actresses; "Cranes," "Shanghai," Paramount. In 1936:
"The Unaffiliated Hour," "Warner; "Private Number,
"Ramona," "Ladies in Love," 20th-Cent.-Fox. In 1937:

YOUNG, NOAH: (See 1936-37 Motion Picture Almanac.)

YOUNG, OLIVE: (See 1936-37 Motion Picture Almanac.)

25, 1908; e. Catholic day and boarding schools, Ramona
Convent; h. 5 feet 2 inches; w. 110 pounds; brown hair;
hazel eyes; b. Bulliet new state to state, Disbanded
Legs." In 1934: "The Man from Utah," "Motorcycle
1935: "The Crimson Trail," Universal; "Sons of Steel,
20th-Cent. Fox.

YOUNG, RICHARD P.: Producer and director and owner.

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


ZEHNER, HARRY H.: Center at Universal Pictures, Universal City, Calif.; b. New York City, July 25, 1891; of Louis Zehner, of New York City public schools, DeWitt Clinton high school and Mills Business Institute, New York; m. Mary Terry Pratt; was secretary to general and chief surgeon, N.H.D.V.S.; assistant credit management, now Action; "Between No Meers, manager of the Waldorf-Astoria hotel, New York, for five years; private secretary to Carl Laemmle for five years; was assistant manager of Universal for 17 years served as battalion sergeant major in the 5th division. In 1936 was appointed by the board of directors of the 233 Club of Hollywood, a Masonic club of actors, writers, executives, directors, and techs as a member of the executive of the A.F.F. (Siberia); Kenneth I, Yellows Dogs of the U.S.A., also Markris Club and Valley Park Country Club both in Hollywood.

ZEHURG, GEORGE J.: Educator. Director of Motion Picture Bureau of the National Council of the Y.M.C.A.; b. May 13, 1872, of Henry Zehring and Elizabeth Zehring; e. High School Graduate; Scholarship student of Columbus Art School, Columbus, O., and Pratt Institute, New York; Artist in residence at New York University and Columbia College. Instructor in industry elementary and high school. Before World War I was Director of exhibits for the Y. M. C. A.; 1918 became director of Motion Picture Bureau of the International Committee of the Y. M. C. A., devoting 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 Photoplay committee, the General Committee and on the Executive committee, National Board of Review, since 1925.


ZIENERT, ENRIQUE: Secretary, Film Board of Trade of Mexico, b. Okizawa, ver. Mexico, Nov. 5, 1914; e. Mr. and Mrs. J. Zienert; m. 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. Nagyszeleta, Hungary; e. University of Budapest; h. 5 feet 9 inches; w. 145 pounds; red hair, blue eyes. Author of the following plays: "The Four Princesses," "A Beau," "Jekyll," "Silvery," and several other well known productions. His first novel, "Two Prisoners," published in six languages. The 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." VH.

ZIMBALIST, SAM: Associate producer. In 1936: "Tarzan Escapes." MGM.


University of Southern California, LL.B.; Fraternities: Sigma Nu, Phi Delta Phi, Phi Delta Kappa.


ZOHEL, HERMAN: Died, January, 1936. (See 1935-36 Motion Picture Almanac.)


ZUKOR, ADOLPH: Chairman, Paramount board. b. Russia, June 3, 1878; p. Jacob and Hannah Zukor; m. 1907: has two children. At the age of 16 he emigrated to this country, where he became a sweater 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 partnered with the late Marcus Loew in the penny arcade, a theatrical novelty then much in vogue. Became one of the founders of the Marcus Loew 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 in the legitimate theatre who recognized the artistic possibilities of the screen. The first production of the new company was Sarah Bernhardt in "Queen Elizabeth," which was followed by James J. Hackett in "The Prisoner of Zenda" and these two were the first two feature pictures of multiple-reel length produced. The reception accorded those 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 1916 Zukor'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 Public Theatres Corporation, staffed by former Paramount employees. In 1927 Famous Players-Lasky changed its corporation name to Paramount Famous-Lasky Corporation and in 1935 the name Paramount Publich Corporation. Today Paramount, through its subsidiary, owns a large number of theatres both in this country and abroad. The incorporated stock of Zukor'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 Publich at a meeting of the stockholders April 20, 1933. In June, 1935, 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 1916 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.

ZUNIER, JESSE: Editor, Cue Magazine, New York City; b. New York, 1898; m. Mary Singer and has one daughter. Shuttles. Free lance writer.

ZURCHER, ALVIN G.: Sports and film editor. News-Advertiser, Chillicothe, Ohio; chlltocite, Ohio, May 22, 1898; p. William and Lena Zurcher; e. high school, and A. H. Smith 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 1939 as sports, features, and movie news 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 and Treasurer  
A. E. F. McCorry

Vice-President in Charge of Sales  
H. A. McCorry

Secretary  
Joseph P. 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  
Wesfried Van Beveren

Treasurer  
P. Van Tienhoven

Directors  
Milton Diamond  
W. E. Willems Van Beveren

Date and Place of Incorporation  
March 13, 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. P. McCorkert

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. Speidell
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 Schnurmercher

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.;
Bank of America, 12 Nicholas Lane, London,

J. E. Brulatour, Inc.
(See Distribution Section—Company Officers)

Celebrity Productions, Inc.
729 Seventh Avenue
Phone: Bryant 9-6067
New York City

President
P. A. Powers

Vice-President
H. A. Post

Treasurer
W. Ray 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: H.B.-2141
Hollywood, California

President
Charles Chaplin

Executive Vice-President
Alfred Reeves

Secretary
Lois C. Watt

Director
Loyd Wright

Date of Incorporation
1924, under the 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: Chester Picture
New York City
6331 Hollywood Blvd.
Phone: Hempstead 4121
Hollywood, Cal.

President and General Manager
George R. Batcheller

Cinema Patents Company, Inc.
1776 Broadway
Phone: Columbia 5-1776
New York City

President
M. J. Siegel

Vice-Presidents
R. J. Pouher
H. A. Hueber

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
I. J. Barbano

Assistant Secretary
T. J. Elias

Directors
Harry Cohn
Jack Cohn

A. Schneider
Charles Schwartz
Sol Bornstein
Jack Kernan
Leo M. Blanche
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: P'Ennsylvania 6-1354

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. Rosenstal

ASSISTANT SECRETARY
Charles E. Kibbey

TREASURER
A. Adelman

ASSISTANT TREASURER
Charles E. Kibbey

DIRECTORS.
L. M. Bloomfield, Joseph Lichtstone 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: B'ryant 9-4175
Cable Address: Danubibin
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

ASSISTANT SECRETARY
W. C. Bentley

DIRECTORS.

DATE AND PLACE 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'ryant 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, COMMON
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

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
New York City
Cable: DUWORLDPX

PRESIDENT
Chairman, Chairman of the Board
SECRETARY
Arthur A. Mayers
VICE-PRESIDENT AND TREASURER
Daniel J. Siceloff
ASSISTANT TREASURER
M. Merritsten
BOOKER
Merritt Litman
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. Stuber
PRESIDENT
Frank W. Lovejoy
VICE-PRESIDENTS
H. C. Steers
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. Robinson

DIRECTORS

DATE OF INCORPORATION
October 24, 1901, under the laws of New Jersey.

NUMBER OF SHARES, COMMON
2,263,150, no par value.

NUMBER OF SHARES, PREFERRED
61,657, par value $100.

Educational Pictures, Inc.
1501 Broadway
New York City

PRESIDENT
E. W. Hammans
VICE-PRESIDENT
Harold Weyers
TREASURER
T. R. Williams
SECRETARY
J. Norman C. Nicholson

DIRECTORS

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.
Whitford Drake
H. G. Knox
E. E. Shumaker
C. G. Stoll

DATE OF INCORPORATION
1927, under the laws of Delaware.

European Films Corporation

Kko Building
Rochester Center
New York City
Phone: Circle 7-5737
Cable Address: EVFICA

PREsIDENT
Max A. Goldberg
SECRETARY-TREASURER
William Goldberg

Exploitation Pictures, Inc.
1270 Sixth Avenue
New York City
Phone: Circle 7-3473

PREsIDENT
J. A. Partington
VICE-PRESIDENT
Marko Wulff
SECRETARY
Samuel Shayon
DIRECTORS
J. A. Partington
Marko Wulff
H. C. Arthur, Jr.

Douglas Fairbanks Pictures Corporation
1041 North Formosa Avenue
Phone: GR. 5111
Hollywood, Cal.

PREsIDENT
Douglas Fairbanks
EXECUTIVE VICE-PRESIDENT
Denis F. O'Brien
SECRETARY
R. P. Fairbanks
TREASURER
C. E. Ericksen
DIRECTORS
Douglas Fairbanks
R. P. Fairbanks
Denis F. O'Brien

DATE OF INCORPORATION
1917, under laws of the State of New York.

Famous Players Canadian Corp., Ltd.
Royal Bank Building
Toronto, 2, Ontario
Phone: Elgin 0141
Canada

CHAIRMAN OF THE BOARD
Adolph Zukor

PRESIDENT
N. L. Nathanson

T He 1937-38 Motion Picture Almanac

European—Futter

DIRECTOR OF THEATRE OPERATIONS
J. J. Fitzgibbons
SECRETARY-TREASURER
Thomas J. Bragg
ASSISTANT SECRETARY
N. G. Barrow
COMPTROLLER
R. W. Bolstad
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 9-4383-4
Cable Address: Fitzpic

PREsIDENT AND TREASURER
James A. Fitzpatrick
VICE-PRESIDENT
Frank W. Madden
SECRETARY
Betty Berger

DATE AND PLACE OF INCORPORATION
Connecticut, 1923.

Fox Theatres Corporation
1450 Broadway, New York City
Phone: Pennsylvania 6-4784
RECEIVER
Milton C. Weisman

Fox West Coast Theatres Corporation
(See Distribution Section—Company Officers)

French Motion Picture Corporation
126 West 46th Street
Phone: Bryant 9-0860-0892

PREsIDENT AND GENERAL MANAGER
John S. Tapernoux
SECRETARY
Napoleon Vaillancourt
TREASURER
Rose G. Tapernoux
BANKING AFFILIATIONS
National City Bank, Times Square, N. Y. C.

E. E. Fulton Company
1018 S. Wabash Ave., Chicago, Ill.
PREsIDENT
C. H. Fulton

Futter Corporation, Ltd., The
1426 N. Beachwood Drive
Phone: Gl. 6137
Hollywood, California
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: B'ryant 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
Sydney 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 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
3511 35th Avenue
Long Island City, N. Y.
Vice-President, General Manager
G. V. T. Burgers
Secretary-Comptroller
F. W. Cumminskey
Treasurer
F. B. Foster, Jr.
Studio Manager
G. A. Nottka
Sound Director
R. O. Strock
Date of Incorporation
February 5, 1912, 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 Greenland.
Date of Incorporation
September, 1928, under the laws of Delaware, with license to do business in New York.

Golgatha Corporation
250 West 57th Street
Phone: Circle 7-3733
New York City
President
Capt. G. McL. Baynes

Grand National Films, Inc.
1270 Sixth Avenue
Phone: Circle 6-2828
New York City
President
Edward L. Alpersen
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 Co., Inc.
729 Seventh Avenue
Phone: B'ryant 9-4370-4369.
New York City
Cable: GAPICTCO
President and General Manager
Mortimer D. Siegmont
Secretary and Treasurer
Samuel Goldstein

Hearst Metrotone News, Inc.
(See Distribution Section—Company Officers)

J. H. Hoffberg Co., Inc.
729 Seventh Avenue, M. Y. C.
Phone: MEdition 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
Mrs. William Horsley
H. F. Cook

DATE OF INCORPORATION
February, 1930, under laws of the State of California.

NUMBER OF SHARES, COMMON
1,500 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
Leven Pizor
VICE-PRESIDENTS
Leven Pizor
E. J. Smith
SECRETARY
B. Krell
TREASURER
A. J. Bonves
DIRECTORS
William M. Pizor
Leven 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
David 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 Rosa 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. McAlvey
TREASURER
M. V. Carroll
SECRETARY
R. B. LARUE
DIRECTORS
E. G. Hines, J. E. McAlvey, W. E. Green, R. N. Harder, O. E. Koegel.

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 4-3885
New York City

GENERAL MANAGER
Samuel Cummins

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
Louise 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 64,314 are convertible preferred, par value $100 each; 1,206,381 shares common of the par value of $0.01 each.
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

Melkon Motion Picture Laboratory
South Weymouth
Mass.

PRESIDENT
O. D. Melkon

Mentone Productions, Inc.
1270 Sixth Avenue
Phone: Columbus 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: Bryant 9-9635
New York City

PRESIDENT
George Barnett

EXECUTIVE VICE-PRESIDENT-TREASURER
Henry A. Arias

SECRETARY
Benjamin Hemsey

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: Columbus 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 Stubulls, Los Angeles, Cal.
Ed Blumenthal, Dallas, Texas.
Henri Eiman, 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.

Movietonews, Inc.
(See Distribution Section—Company Officers)

National Broadcasting Company, Inc.
(See Distribution Section—Company Officers)

National-Penn Printing Company
1233 Vine Street
Phone: Locust 0538
Philadelphia, Pennsylvania

PRESIDENT
Simon Libros

VICE-PRESIDENT
Albert Blochson

SECRETARY-TREASURER
Oscar Libros

DATE AND PLACE OF INCORPORATION
1931, Delaware.

NUMBER OF SHARES
1,000 authorized, par value 100.
200 shares issued.

BANKING AFFILIATIONS

National Screen Service
(See Distribution Section—Company Officers)

Nuovo Mondo Motion Pictures, Inc.
630 Ninth Avenue
Phone: Bryant 9-6092
New York City

PRESIDENT AND CHAIRMAN OF THE BOARD
Count A. Facchetti-Guiglia

EXECUTIVE VICE-PRESIDENT
Miss Frances Lo Monaco

VICE-PRESIDENT
John Messina

SECRETARY
Leo Caruso

TREASURER
Leo Seligman
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
Barney Balaban

CHAIRMAN OF THE BOARD
Adolph Zukor

VICE-PRESIDENTS
Neil F. Agnew
Austen C. Keough
Henry Herzbrun
Y. F. Freeman
John V. Hricks, Jr.

SECRETARY
Austen C. Keough

ASSISTANT 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. McCulloch
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.

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. Youngman, A. J. MacPhail

DIRECTORS
Ned E. Definet
James G. Harbord
Frederic Ullman, Jr.
Lunsford 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.

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 Formosa 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

PRESIDENT
Milton J. Salzburg

TREASURER AND SECRETARY
Harold Baumstone

LIBRARIAN
J. Sheldon Salzburg

Principal Distributing Corporation

(See Distribution Section—Company Officers)

Principal Film Exchange, Inc.
630 Ninth Avenue
Phone: Chickering 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
New York City

PRESIDENT
Edwin B. Raschbaum

SECRETARY
R. K. Crand

TREASURER
T. M. Roth

DIRECTORS
Edwin B. Raschbaum
T. M. Roth
R. K. Crand
John McGill

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.
Camm, 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. N. 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. Schnider

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
November 15, 1934, under the laws of Delaware.

Reliance Pictures, Inc.
1501 Broadway
New York City

PRESIDENT AND TREASURER
Harry M. Gertz

VICE-PRESIDENT AND SECRETARY
Edward Small
RKO—Sound

ASSISTANT SECRETARY
LOUIS SWARTS

ASSISTANT TREASURER
FRANCES WALL

DIRECTORS
Harry M. Goetz, Edward Small, Beatrice Goetz, Martin Small

DATE AND PLACE OF INCORPORATION
May 20, 1932, New York.

NUMBER OF SHARES
5000, no par value

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
ERNEST BLACKER

VICE-PRESIDENT
EDWIN G. BOWEN

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 9, 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.
Phones: FE 1-321
Los Angeles, California

CHAIRMAN OF BOARD
ROMER GREY

PRESIDENT
ROMER GREY

EXECUTIVE VICE PRESIDENT
WOLCOTT WEBSTER

SECRETARY
EDWIN G. BOWEN

TREASURER
E. E. DOYLE

DIRECTORS
LINA ELISE GREY
EDWIN G. BOWEN
ROMER GREY

NUMBER OF SHARES, COMMON
5,000, par value $10.00, 4,000 issued.

BANKING AFFILIATIONS
Bank of America.

Ross Federal Service, Inc.
6 East 45th Street
Phone: Murrayhill 2-6220
New York City

PRESIDENT AND TREASURER
HARRY A. ROSS

VICE-PRESIDENTS
DENSMORE A. ROSS
CLIFFORD B. ROSS

SECRETARY
FRANK A. MISKE

DIRECTORS
HARRY A. ROSS
DENSMORE A. ROSS
CLIFFORD B. ROSS
FRANK A. 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: COlumbus 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
ERNEST MATTSSON

Soundfilm Enterprises, Inc.
723 Seventh Avenue
Phone: MEGHILL 3-3248
New York City

PRESIDENT
J. BURGIO CONTNER

VICE-PRESIDENT
E. J. LEPERT

SECRETARY AND CASHIER
PEGGY OTIS

Sound Pictures, Inc.
(See Distribution Section—Company Officers)

THE 1937-38 MOTION PICTURE ALMANAC

880
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. McKey
ASSISTANT SECRETARY
Helen E. Hughes
TREASURER
C. B. Paine
ASSISTANT TREASURER
Eugene F. Walsh
DIRECTORS
R. H. Cochrane
P. D. Cochrane
J. Myer Schine
W. S. McKey
J. Cheever Cowdin
Charles Rogers
Paul G. Brown
W. M. Freiday
Budd Rogers

DATE OF INCORPORATION
January 10, 1925, under the laws of the State of Delaware.

NUMBER OF SHARES, COMMON
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: MEdallion 3-2172
New York City

PRESIDENT
Amedeo 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: RKaynt 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.

Wafilms, Inc.
1501 Broadway, Room 1602
Phone: PENsymnia 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
1923, 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. Doherty
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
Jos. Bernhard

THE 1937-38 MOTION PICTURE ALMANAC
Waddill Catchings
Chas. S. Guggenheim
Morris Wolf
Sam E. Myers

DATE OF INCORPORATION
April 3, 1923, under the laws of Delaware.

NUMBER OF AUTHORIZED SHARES, COMMON
7,500,000. Shares outstanding 3,801,344%, par value, $5.00.

NUMBER OF AUTHORIZED SHARES, PREFERRED
103,107 Shares outstanding 103,107, no par value.

SUBSIDIARIES
Vitagraph, Inc.; The Vitaphone Corporation; Warren Bros. Theatres, Inc.; Remick Music Corporation; Brunswick Radic 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

SECRETARY
Julia Gottlieb

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.
193 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: 1301 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.

THE 1937-38 MOTION PICTURE ALMANAC
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>166,262</td>
<td>115,216</td>
</tr>
<tr>
<td>Federal taxes</td>
<td>7,810</td>
<td>43,000</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>363,740</td>
<td></td>
</tr>
<tr>
<td>Surplus additions:</td>
<td>6,794</td>
<td></td>
</tr>
<tr>
<td>Profits on purch. co's own bonds</td>
<td>29,351</td>
<td>10,000</td>
</tr>
<tr>
<td>Partial realis. 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>0</td>
<td>24,566</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>

Bonds called for redemption | 711,000    |
Deferred income | 17,438     |
Capital surplus | 1,065,083  |
P. & L. Surplus | 36,681     |

Current liabilities:

| Notes payable | 400,000     |
| Accounts payable | 355,158    | 208,641  |
| Accrued interest | 25,020     | 23,361   |
| Tax reserve | 89,138     | 33,745   |

Total current liabilities | $849,346 | $265,747 |

Total liabilities | $7,186,725 | $6,775,182 |

Net Working Capital | $3,649,575 | $3,060,922 |

d—deficit.

CYLAMBA PICTURES CORP.
Comparative Consolidated Balance Sheet:

<table>
<thead>
<tr>
<th>Assets:</th>
<th>Mar. 27,36</th>
<th>Mar. 27,36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, blds, etc. (net)</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>12,008</td>
</tr>
<tr>
<td>Deposits</td>
<td>5,032</td>
<td>5,070</td>
</tr>
<tr>
<td>Inv. in partly owned co</td>
<td>138,949</td>
<td>125,975</td>
</tr>
<tr>
<td>Adv. to affl. prod.</td>
<td>164,479</td>
<td>114,807</td>
</tr>
<tr>
<td>Misc. sees.</td>
<td>1,363</td>
<td>1,151</td>
</tr>
<tr>
<td>Prepayments</td>
<td>277,895</td>
<td>274,345</td>
</tr>
</tbody>
</table>

Current assets:

| Cash | 1,538,150 | 1,314,535 |
| Notes rec. | 3,259 | 250 |
| Accounts rec. | 451,600 | 352,735 |
| Adv. to outs. prod. | 599,761 | 528,836 |
| Inventories | 8,445,786 | 6,996,086 |
| Cash val. fund | 87,818 | 77,705 |

Total current assets | $11,125,775 | $9,770,146 |

Total assets | $14,473,164 | $13,061,671 |

Liabilities:

| Pfd. stock | $3,487,500 | $3,487,500 |
| Common stock | 4,905,604 | 3,536,208 |
| Deposits payable | 56,120 | 54,650 |
| Res. for contg. | 259,183 | 237,197 |
| Deferred income | 249,185 | 305,100 |
| Stock div. on com. | 90,081 | 90,081 |
| Funds withheld from outs. prod. acct. of claims | 3,267 | 12,868 |

Capital surplus | 67,256 | 67,342 |
P. & L. surplus | 4,724,171 | 3,576,060 |
Consolidated Income Account, 52 Weeks Ended:

| Gross revenue | $15,301,552 | $14,389,782 |
| Share to oth. prod. | 335,125 | 221,471 |
| Cost of accessories | 311,046 | 321,144 |
| General expenses | 4,364,305 | 4,187,941 |
| Oper. prof. of for. subs. | 137,269 | 200,347 |
| Operating income | 10,430,145 | 9,800,073 |
| Other income | 41,130 | 86,986 |
| Total income | 10,471,275 | 9,976,799 |
| Amort. of films | 8,638,066 | 7,840,960 |
| Exp. of new subs. | — | — |
| Federal taxes paid | 264,348 | 310,000 |
| Net income | 1,586,863 | 1,815,267 |
| Pld. dividends | 32,091 | 51,783 |
| Conv. pfd. divs. | 101,291 | 17,497 |
| Common dividends (cash) | 256,445 | 174,975 |
| Common divs. stock | 1,355,715 | 112,071 |
| Hal. after divs. | 9,748,581 | 1,476,426 |
| Incr. in surp. yr. | — | — |
| Surp. fr prev. yr. | 4,627,354 | 3,315,128 |
| P. & L. surplus | 4,018,463 | 3,467,554 |
| Earnings per $2.75 pfd.sh. | — | — |
| Earnings per $3.00 pfd.sh. | — | — |
| Earnings per com sh. | 4.96 | 9.91 |
| ——— | ——— | ——— |
| Earnings — includes 50 per cent stock dividend otherwise would be $6.61. |

Consolidated Income Account, Years Ended December 31:

| Net sales & pat. roy. | $9,496,488 | $9,262,930 |
| Cost of sales & exp. | 8,299,350 | 7,981,366 |
| Operating income | 1,226,888 | 1,281,564 |
| Other income | 334,608 | 369,143 |
| Total income | 1,551,546 | 1,650,162 |
| Depreciation | 266,675 | 231,326 |
| Idle plant exp. | 45,535 | 20,282 |
| Bad debts | 155,847 | 161,833 |
| Federal taxes | 140,000 | 100,000 |
| Interest | 23,974 | 39,275 |
| Net income | 919,516 | 1,077,451 |
| Preferred dividends | 700,000 | 500,000 |
| Balance after dividends | 219,516 | 577,451 |

Consolidated Film Industries, Inc.

Consolidated Income Account, Years Ended December 31:

| 1936 | 1935 |
|——— | ——— |
| Notes payable | $3,308,990 | $1,260,407 |
| Accounts payable | 984,522 | 1,264,047 |
| Due to outs. prod. | 115,196 | 63,484 |
| Tax reserve | 302,601 | 263,942 |
| Dividends payable | 79,000 | 70,103 |
| Total current liabilities | $1,511,409 | $1,694,665 |
| Total liabilities | $14,473,694 | $13,061,671 |
| Net working capital | $9,614,366 | $8,075,481 |

Consolidated Balance Sheet, December 31:

| Assets: |
|——— |
| Cash | $163,284 | 418,883 |
| Notes & accs. rec. | 4,502,193 | 3,857,983 |
| Inventories | 1,351,199 | 1,148,790 |
| Cash val. life ins. | 101,380 | 89,190 |
| Total current assets | $5,550,172 | $5,116,930 |
| Total assets | $12,740,373 | $13,117,687 |

| Liabilities: |
|——— |
| Preferred stock | $6,000,000 | $6,000,000 |
| Common stock | 524,973 | 524,973 |
| Minority interest | 19,603 | — |
| Sundry liabilities | 14,400 | 13,292 |
| Capital surplus | 101,781 | 101,781 |
| P. & L. surplus | 4,072,342 | 4,044,456 |
| Retained earnings | 338,371 | 334,882 |
| Total liabilities | $12,740,373 | $13,117,687 |

| Surplus additions:
|——— |
| Profits on sale secs. | 41,866 |
| Adj. min. int. | 752 |

| Surplus deductions:
|——— |
| Cost of settling damage claims for fire in co's labs. in 1929 | 168,592 |
| Under. cost of demolished property | 162,949 |
| Loss on sale of properties of sub. cos. | 29,433 |
| Incr. in surp. for year | 27,886 |
| Surp. from prev. year | 3,923,713 |
| P. & L. surplus | 4,072,342 |
| Earnings per $2 pfd. sh. | 2,69 |
| Earnings per pd. sh. participating | 2,00 |
| Earnings per com sh. | 0,23 |

1936 | 1935

Consolidated Income Account, 52 Weeks Ended:

| ——— | ——— |
| Earnings after taxes | ——— | ——— |
| Notes and accs. rec. | ——— | ——— |
| Current assets | ——— | ——— |
| Current liabilities | ——— | ——— |
| Total assets | ——— | ——— |
| Total liabilities | ——— | ——— |

Consolidated Income Account, Years Ended December 31:

| ——— | ——— |
| Earnings after taxes | ——— | ——— |
| Notes and accs. rec. | ——— | ——— |
| Current assets | ——— | ——— |
| Current liabilities | ——— | ——— |
| Total assets | ——— | ——— |
| Total liabilities | ——— | ——— |
### 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>$119,800,209</td>
<td>$105,082,875</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>90,981,229</td>
<td>80,223,636</td>
</tr>
<tr>
<td>Operating income</td>
<td>28,818,880</td>
<td>24,859,239</td>
</tr>
<tr>
<td>Prof. on sale of sec.</td>
<td>1,288,806</td>
<td>28,279</td>
</tr>
<tr>
<td>Other income</td>
<td>1,141,954</td>
<td>1,112,492</td>
</tr>
<tr>
<td>Total income</td>
<td>30,179,542</td>
<td>25,995,010</td>
</tr>
<tr>
<td>Depreciation</td>
<td>6,529,594</td>
<td>6,579,823</td>
</tr>
<tr>
<td>U. S. &amp; For. inc. taxes.</td>
<td>4,352,928</td>
<td>3,609,554</td>
</tr>
<tr>
<td>Misc. deductions</td>
<td>275,422</td>
<td>676,382</td>
</tr>
<tr>
<td>Net income</td>
<td>18,906,371</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>15,191,217</td>
<td>12,289,066</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></td>
<td></td>
</tr>
<tr>
<td>Amt. trans. to res.</td>
<td>2,000,000</td>
<td></td>
</tr>
<tr>
<td>Ex. 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>87,743,345</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% pld. stk.</td>
<td>8,306.64</td>
<td>258.09</td>
</tr>
<tr>
<td>Earnings per comm. stk.</td>
<td>8.24</td>
<td>8.69</td>
</tr>
</tbody>
</table>

#### Comparative Consolidated Balance Sheet:

<table>
<thead>
<tr>
<th>As:</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>1,350,824</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>981,859</td>
<td>994,563</td>
</tr>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>17,352,766</td>
<td>39,975,302</td>
</tr>
<tr>
<td>Marketable securities</td>
<td>19,269,190</td>
<td>17,855,828</td>
</tr>
<tr>
<td>Accts. &amp; bills rec.</td>
<td>17,964,215</td>
<td>16,856,837</td>
</tr>
<tr>
<td>Inventories</td>
<td>38,538,181</td>
<td>39,738,981</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$92,134,552</td>
<td>$95,177,148</td>
</tr>
<tr>
<td>Total assets</td>
<td>$170,743,723</td>
<td>$168,347,027</td>
</tr>
</tbody>
</table>

#### Liabilities:

| % pld. stock | $6,165,700 | $6,165,700 |
| Common stock   | 22,509,210 | 22,509,210 |
| Resp. for conting | 9,849,246 | 9,978,733 |
| Paid-in surplus | 28,617,861 | 28,617,861 |
| P. & L. surplus | 84,816,000 | 83,763,345 |

#### Current Liabilities:

| Accts., payable | 7,661,960 | 6,368,885 |
| Bills disc.     | 2,278,473 | 2,927,317 |
| Tax reserve     | 7,548,257 | 5,969,581 |
| Dividends payable | 3,468,862 | 3,468,862 |
| Total current liabilities | $18,685,705 | $17,312,177 |
| Total liabilities | $170,743,723 | $168,347,027 |
| Net working capital | $73,448,847 | $77,864,971 |

### LOEW'S, INC.

#### Consolidated Income Account, 28 Weeks Ended:

<table>
<thead>
<tr>
<th></th>
<th>Mar. 11'36</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>Dep't. &amp; Taxes</td>
<td>3,703,567</td>
<td>2,945,361</td>
</tr>
<tr>
<td>Net income</td>
<td>8,660,130</td>
<td>4,933,638</td>
</tr>
<tr>
<td>Earnings per $6.50 pdl.</td>
<td>37.65</td>
<td>25.56</td>
</tr>
<tr>
<td>Earnings per common</td>
<td>3.95</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>$100,611,243</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 deductions</td>
<td>5,409,860</td>
<td>3,622,123</td>
</tr>
<tr>
<td>Net income</td>
<td>11,076,823</td>
<td>7,579,744</td>
</tr>
<tr>
<td>Preferred dividends</td>
<td>888,571</td>
<td>888,531</td>
</tr>
<tr>
<td>Common dividends</td>
<td>2,723,154</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>37,669,063</td>
</tr>
<tr>
<td>Total surplus</td>
<td>47,533,387</td>
<td>41,041,589</td>
</tr>
<tr>
<td>Adjs. of Invests. in corp. partly owned.</td>
<td>279,550</td>
<td></td>
</tr>
<tr>
<td>Divs. rec. from prior yrs. on prof's of affil. cos.</td>
<td>493,286</td>
<td></td>
</tr>
<tr>
<td>Loew's Inc. shr. undistr. affil. cos.</td>
<td>493,286</td>
<td></td>
</tr>
<tr>
<td>Adjs. of value of produc. in susp. continuities, books, &amp; res., etc.</td>
<td>2,396,172</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:

<table>
<thead>
<tr>
<th>As:</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>10,101,959</td>
</tr>
<tr>
<td>Sinking fund reqs.</td>
<td>174,904</td>
<td>316,289</td>
</tr>
<tr>
<td>Misc. invs.</td>
<td>372,415</td>
<td>747,046</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>1,491,979</td>
<td>870,407</td>
</tr>
<tr>
<td>Prelim. &amp; devl.exp.Forn.</td>
<td>585,003</td>
<td>696,492</td>
</tr>
</tbody>
</table>

#### Current Assets:

| Cash                    | 4,776,634  | 5,718,803  |
| U. S. Govt. secs.       | 7,357,007  | 3,767,182  |
| Foreign Govt. secs.     | 183,263    | 183,263    |
| Accounts rec.           | 2,434,599  | 1,192,958  |
| Notes rec.              | 17,479     | 17,214     |
| Film prod. in process, rel. & matur. | 31,553,817 | 29,482,479 |
| Book & Rights           | 3,170,429  | 2,218,654  |
| Adv. access.            | 569,841    | 494,220    |
| Theatre & Studio suppl. | 340,406    | 309,646    |
| Due from affil. cos.    | 32,562     | 132,138    |

---

**THE 1937-38 MOTION PICTURE ALMANAC**

886
1,519,147
922,912
3,225,083
138,562,712
12,265,029
138,562,712
1,162,215
399,978
42,062,494
129,271,696

Liabilities
Pfd. stock
$12,920,229
Common stock
38,154,431
Debentures due 1941
.............
Bonds & Mtgs subs.
9,553,735
Subs. 1st liens due 1947.
7,318,300
Deb. 31/2s, 1946.
13,664,000
Subs. pfd. stock
1,563,700
Deferred credits
310,700
Res. for conting.
500,000
Corporate surplus
44,354,379

Current liabilities
Accts. payable
4,072,347
Notes payable
745,868
Fed. & State taxes
2,736,638
Accrued interest
522,167
Due affil. cos.
1,326,376
Curr. mature debt

Total current liabilities...
$9,223,214
$9,115,911
$138,562,712
$129,271,696

Net working capital...
$43,033,866
$33,846,583

PARAMOUNT PICTURES, INC.
 Consolidated Income Account, Years Ended:

<table>
<thead>
<tr>
<th>Jan. 2'37</th>
<th>Dec. 28'35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>$107,347,116</td>
</tr>
<tr>
<td>Total expenses</td>
<td>96,370,446</td>
</tr>
<tr>
<td>Operating Income</td>
<td>10,976,670</td>
</tr>
<tr>
<td>Depreciation</td>
<td>3,024,347</td>
</tr>
<tr>
<td>Federal taxes</td>
<td>626,649</td>
</tr>
<tr>
<td>Bond interest</td>
<td>1,470,566</td>
</tr>
<tr>
<td>Res. for conting.</td>
<td>632,500</td>
</tr>
<tr>
<td>Subs. pfd. divs.</td>
<td>202,137</td>
</tr>
<tr>
<td>Minority interest</td>
<td>122,944</td>
</tr>
<tr>
<td>Net income</td>
<td>3,889,020</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>3,291,535</td>
</tr>
<tr>
<td>Earnings per 6% 1st pfd. shr.</td>
<td>$18.51</td>
</tr>
<tr>
<td>Earnings per 6% 2nd pfd. shr.</td>
<td>$4.08</td>
</tr>
<tr>
<td>Earnings per comm. shr.</td>
<td>$1.18</td>
</tr>
</tbody>
</table>

Comparative Consolidated Balance Sheet:

<table>
<thead>
<tr>
<th>Assets:</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. stk., affil. cos.</td>
<td>8,665,775</td>
<td>8,686,428</td>
</tr>
<tr>
<td>Rec. from affil. cos.</td>
<td>967,293</td>
<td>854,499</td>
</tr>
<tr>
<td>Inc. debts, affil. cos.</td>
<td>1,562,545</td>
<td>1,543,100</td>
</tr>
<tr>
<td>Notes &amp; Accts., rec.</td>
<td>886,841</td>
<td>613,250</td>
</tr>
</tbody>
</table>

TOTAL CURRENT LIABILITIES...
$9,501,548
$9,782,463

TOTAL LIABILITIES...
$116,869,157
$118,940,434

Net working capital...
$22,940,499
$28,262,547
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 revenues</td>
<td>$49,178,080</td>
<td>$45,475,244</td>
</tr>
<tr>
<td>Total expenses</td>
<td>42,569,086</td>
<td>46,251,111</td>
</tr>
<tr>
<td>Operating income</td>
<td>6,609,994</td>
<td>3,224,132</td>
</tr>
<tr>
<td>Other income</td>
<td>755,606</td>
<td>466,474</td>
</tr>
<tr>
<td>Total income</td>
<td>7,364,000</td>
<td>5,780,606</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,802,063</td>
<td>1,594,044</td>
</tr>
<tr>
<td>Loss on scenarios</td>
<td></td>
<td>48,114</td>
</tr>
<tr>
<td>Taxes</td>
<td>474,205</td>
<td>993,900</td>
</tr>
<tr>
<td>Loss on investments</td>
<td></td>
<td>30,975</td>
</tr>
<tr>
<td>Invest. in Spanish subs. (nominal)</td>
<td>97,164</td>
<td></td>
</tr>
<tr>
<td></td>
<td>63,670</td>
<td>100,745</td>
</tr>
<tr>
<td>Settlement of lease</td>
<td>64,458</td>
<td>65,826</td>
</tr>
<tr>
<td>Partic. of officers &amp; employees in subs. prof</td>
<td>339,984</td>
<td>389,657</td>
</tr>
<tr>
<td>Trustees’ expenses</td>
<td>152,028</td>
<td>245,068</td>
</tr>
<tr>
<td>Salary charges</td>
<td>44,361</td>
<td>31,212</td>
</tr>
<tr>
<td>Interest</td>
<td>2,035,899</td>
<td>2,199,294</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>Ingr. in surplus for yr.</td>
<td>2,197,783</td>
<td>173,932</td>
</tr>
<tr>
<td>Def. fr. prev. year</td>
<td>1.5,963,565</td>
<td>15,986,501</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>Assets:</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital assets</td>
<td>$41,849,422</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. co.</td>
<td>3,618,760</td>
<td>3,956,073</td>
</tr>
<tr>
<td>Other assets</td>
<td>634,594</td>
<td>752,914</td>
</tr>
<tr>
<td>Bond expense</td>
<td>198,616</td>
<td>287,342</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,058,462</td>
<td>760,529</td>
</tr>
<tr>
<td>Deficit</td>
<td>24,499,067</td>
<td>26,964,916</td>
</tr>
</tbody>
</table>

**Current Assets:**

| Cash                         | 7,369,753  | 5,053,004 |
| Marketable securities        | 79,429     | 79,430    |
| Due from officers & emps     | 15,776     | 18,979    |
| Accrued interest             | 3,214      | 9,047     |
| Notes & accounts recd.       | 666,344    | 886,790   |
| Inventories                  | 8,300,630  | 8,521,942 |
| Adv. to outs. prod.          | 139,129    | 27,467    |
| Scenarios                    | 493,617    | 434,521   |
| Total current assets         | $16,965,912 | $14,939,086 |
| Total assets                 | $91,559,816 | $93,086,407 |

**Liabilities:**

| Common stock                 | $25,057,581 | $25,057,581 |
| Minority interest            | 6,726       | 5,616      |
| Subs. pd. stocks             | 4,354,300   | 4,254,300  |
| Special deposits             | 603,954     | 841,598    |
| Remit. from subs.            | 640,130     | 744,261    |
| Funded debt subs.            | 3,850,000   |           |
| Funded debt & mts.           | 32,467,958  | 33,422,403 |
| Res. for uncoll. rents       | 1,513,451   | 1,144,096  |
| Res. for bond disc.          | 12,209      | 27,460    |
| Res. for coning              | 1,079,452   | 1,008,332  |
| Res. for rehabilit.          | 1,302,351   | 1,302,351  |
| Res. for rev. cap. assets    | 1,025,595   | 1,255,655  |
| Deferred notes               | 362,425     | 1,068,558  |
| Orph. mun. exp.              | 765,182     | 381,581    |
| Gen. claims allow.           | 3,768,333   |           |

**Current Liabilities:**

| Notes payable                | 3,698,825   | 3,712,833  |
| Notes pay. to affil. cos.    | 69,430      | 69,430     |
| Accounts payable             | 1,810,166   | 1,493,193  |
| Acccts. pay. to affil. cos.  | 8,672       | 227,479    |
| Acccts. pay. to employees    | 110,625     | 184,916    |
| Accrued taxes                | 966,616     | 332,446    |
| Accrued interest             | 3,414,838   | 2,795,480  |
| Other accrued expenses       | 229,874     | 281,600    |
| Serial bond & mts.           | 467,109     | 934,484    |

**Total current liabilities:**

| $10,776,053 | $10,661,851 |

**Total liabilities:**

| $91,559,816 | $93,086,407 |

**Net working capital:**

| $6,189,859  | $4,277,225 |

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>$1,498,845</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>1,386,519</td>
<td>1,353,764</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>209,667</td>
</tr>
<tr>
<td>Amort. of patents</td>
<td>155,025</td>
<td>27,255</td>
</tr>
<tr>
<td>Operating income</td>
<td>646,357</td>
<td>91,578</td>
</tr>
<tr>
<td>Unused pr. yr. res.</td>
<td>...</td>
<td>10,000</td>
</tr>
<tr>
<td>Other income</td>
<td>86,724</td>
<td>56,263</td>
</tr>
<tr>
<td>Total income</td>
<td>736,641</td>
<td>125,414</td>
</tr>
<tr>
<td>Depreciation</td>
<td>134,041</td>
<td>127,434</td>
</tr>
<tr>
<td>Federal Taxes</td>
<td>97,700</td>
<td>900</td>
</tr>
<tr>
<td>Interest</td>
<td>1,215</td>
<td>551</td>
</tr>
<tr>
<td>Misc. deductions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net income</td>
<td>582,114</td>
<td>4,335</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>80,65</td>
<td>480,005</td>
</tr>
</tbody>
</table>

**Comparative Consolidated Balance Sheet, December 31:**

<table>
<thead>
<tr>
<th>Assets:</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, bldgs., etc.</td>
<td>$1,232,847</td>
<td>$1,211,339</td>
</tr>
<tr>
<td>Patents, goodwill, etc.</td>
<td>3,611,348</td>
<td>3,780,600</td>
</tr>
<tr>
<td>Officers, in Technicolor, Ltd.</td>
<td>121,361</td>
<td>64,152</td>
</tr>
<tr>
<td>Due Technicolor, Ltd.</td>
<td>61,557</td>
<td>66,452</td>
</tr>
<tr>
<td>Due from employees</td>
<td>4,424</td>
<td>694</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>3,172</td>
<td>19,106</td>
</tr>
</tbody>
</table>

**Current Assets:**

| Cash                         | 1,702,610  | 541,771  |
| Marketable securities        | 9,614      | 9,614    |
| Accounts receivable          | 298,485    | 84,175   |
| Inventories                  | 84,287     | 60,493   |
| Total current assets         | $2,030,973 | $696,353 |
| Total assets                 | $7,100,635 | $5,725,545 |

**Liabilities:**

<p>| Capital stock                | $5,576,498 | $4,614,470 |
| Mortgage payments            | 15,000     | 15,000     |</p>
<table>
<thead>
<tr>
<th></th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inc. from ticker machine rentals</td>
<td>$142,063</td>
<td>$160,518</td>
</tr>
<tr>
<td>Cost of rentals</td>
<td>31,826</td>
<td>34,777</td>
</tr>
<tr>
<td>Gross profit from rentals</td>
<td>90,277</td>
<td>67,741</td>
</tr>
<tr>
<td>Gross profits from ticker patents</td>
<td>2,984</td>
<td>8,106</td>
</tr>
<tr>
<td>Gross profit from theatre operations</td>
<td>160,870</td>
<td>32,842</td>
</tr>
<tr>
<td>Total gross profit</td>
<td>253,843</td>
<td>101,886</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>187,463</td>
<td>161,057</td>
</tr>
<tr>
<td>Operating income</td>
<td>66,380</td>
<td>d 59,697</td>
</tr>
<tr>
<td>Other income</td>
<td>282,363</td>
<td>241,553</td>
</tr>
<tr>
<td>Total income</td>
<td>348,243</td>
<td>182,452</td>
</tr>
<tr>
<td>Depreciation</td>
<td>59,748</td>
<td>77,828</td>
</tr>
<tr>
<td>Profit on sales of sec.</td>
<td>24,549</td>
<td>77,618</td>
</tr>
<tr>
<td>Federal taxes</td>
<td>18,399</td>
<td>11,572</td>
</tr>
<tr>
<td>Other deductions</td>
<td>6,640</td>
<td>6,409</td>
</tr>
<tr>
<td>Net income</td>
<td>287,028</td>
<td>164,291</td>
</tr>
<tr>
<td>Incr. in surp. fr. year.</td>
<td>108,350</td>
<td>d 126,950</td>
</tr>
<tr>
<td>Surplus fr. prev. year.</td>
<td>426,064</td>
<td>553,014</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>534,414</td>
<td>426,064</td>
</tr>
<tr>
<td>Earnings per cap. share.</td>
<td>$0.40</td>
<td>$0.23</td>
</tr>
</tbody>
</table>

Comparative Consolidated Balance Sheet, December 31:

<table>
<thead>
<tr>
<th>Assets</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, bldgs., etc., net...</td>
<td>$94,537</td>
<td>$90,715</td>
</tr>
<tr>
<td>Ticker mach. fr. rental...</td>
<td>40,510</td>
<td>30,279</td>
</tr>
<tr>
<td>Impr. to leased theatre premises</td>
<td>123,099</td>
<td>218,070</td>
</tr>
<tr>
<td>Theatre fixtures &amp; equip...</td>
<td>9,031</td>
<td>64,746</td>
</tr>
<tr>
<td>Inv. in Trans-Lux Ticket Corp.</td>
<td>277,874</td>
<td>278,829</td>
</tr>
<tr>
<td>Due from landlord</td>
<td>40,398</td>
<td>46,742</td>
</tr>
<tr>
<td>Investments, etc.</td>
<td>145,224</td>
<td></td>
</tr>
<tr>
<td>Receivables</td>
<td>13,300</td>
<td>8,896</td>
</tr>
<tr>
<td>Prepayments</td>
<td>15,295</td>
<td>11,174</td>
</tr>
</tbody>
</table>

Current Assets:

| Cash                          | $343,093 | 209,156 |
| Marketable securities         | 16,875   | 54,859  |
| Loans receivable             | 42,000   | 106,459 |
| Notes & accs. rec.           | 19,020   | 13,696  |
| Divs. & int. rec.            | 14,673   | 16,973  |
| Inventories                  | 28,523   | 21,008  |
| Total current assets         | $449,510 | 418,542 |
| Total assets                  | $1,139,479 | $1,167,985 |

Liabilities:

| Capital stock                | $715,803 | $715,803 |
| P. & L. surplus              | 334,414  | 426,064  |

Current Liabilities:

| Accounts payable             | 23,672   | 10,262  |
| Accruals                     | 18,441   | 4,550   |
| Tax reserve                   | 27,148   | 11,256  |
| Total current liabilities    | $69,261  | $26,118 |
| Total liabilities            | $1,319,479 | $1,167,985 |

Net working capital: $1,584,896 $485,099

\[\n\]
### 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>$13,399,320</td>
<td>$10,179,300</td>
</tr>
<tr>
<td>Inv. in &amp; advs. to affil. cos</td>
<td>17,085,909</td>
<td>16,721,446</td>
</tr>
<tr>
<td>Prepayments</td>
<td>659,576</td>
<td>349,824</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>502,857</td>
</tr>
</tbody>
</table>

#### Current Assets:
- Cash: $5,718,033
- Notes & accts. rec.: 2,698,247

#### Inventories: Productions:
- Released: 8,822,257
- Unreleased: 3,071,880
- In progress: 3,565,313
- Deferred credits: 1,219,842
- Pay-in surplus: 21,791,590
- P. & L. surplus: 8,733,622

#### Total current assets: $25,214,422
#### Total assets: $56,783,549

#### Liabilities:
- Capital stock: $15,910,934
- Funded debt (subs.): 1,852,200
- Res. for conting. 106,358
- Res. for fluct. assets foreign countries: 250,000
- Misc. liabilities: 1,117,744
- Deferred credit: 878,023
- Total current liabilities: $5,587,259
- Total liabilities: $56,783,549
- Net working capital: $19,677,183

### Income Account, March 13, 1936, to October 31, 1936:

- Operating expenses: $18,688
- Other income: 8,638
- Federal taxes: 10,650
- Bond interest: 116,986
- Other interest: 4,481
- Prav. for shr. of loss of Inc.: 1,361,904
- Net loss: 1,544,021

### WARNER BROTHERS PICTURES, INC.

#### Consolidated Income Account, 26 Weeks Ended:

- Operating income: $2,870,401
- Total income: 22,368,284
- Amort. of film costs: 12,511,761
- Amort. & depr.: 2,414,468

### 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

890
Federal taxes ............ 770,000  
Other deductions ........ 307,608  
Net income ............ 4,040,389  
Earnings per $3.85 pd shr. .......... $39.19  
Earnings per com. shr. ...... $19.17  

Net income ............ 4,040,389  
Earnings per $3.85 pd shr. .......... $39.19  
Earnings per com. shr. ...... $19.17

Comparative Consolidated Balance Sheet:

<table>
<thead>
<tr>
<th>Assets:</th>
<th>Feb. 27'37</th>
<th>Feb. 29'36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property owned (net)</td>
<td>$120,623,815</td>
<td>$120,978,109</td>
</tr>
<tr>
<td>Property leased (net)</td>
<td>$14,860,897</td>
<td>$16,134,828</td>
</tr>
<tr>
<td>Goodwill</td>
<td>$8,345,007</td>
<td>$8,227,483</td>
</tr>
<tr>
<td>Inv. in affil. cos</td>
<td>$1,684,630</td>
<td>$924,212</td>
</tr>
<tr>
<td>Migs. &amp; Loan term notes</td>
<td>$396,952</td>
<td>$87,941</td>
</tr>
<tr>
<td>Due from officers</td>
<td>110,000</td>
<td></td>
</tr>
<tr>
<td>Dept. of sec. contr.</td>
<td>1,604,396</td>
<td>1,446,356</td>
</tr>
<tr>
<td>Sinking fund dep.</td>
<td>96,995</td>
<td>67,511</td>
</tr>
<tr>
<td>Shrs. in bldg. &amp; loan</td>
<td>64,100</td>
<td>133,940</td>
</tr>
<tr>
<td>Misc. investments</td>
<td>75,190</td>
<td>266,446</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,285,772</td>
<td>1,284,339</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>$25,679,827</td>
<td>$21,433,045</td>
</tr>
<tr>
<td>Cash</td>
<td>$4,068,516</td>
<td>$3,575,491</td>
</tr>
<tr>
<td>Notes &amp; accts. rec.</td>
<td>1,769,210</td>
<td>1,310,796</td>
</tr>
<tr>
<td>Inventories</td>
<td>17,798,709</td>
<td>14,813,736</td>
</tr>
<tr>
<td>Rights &amp; scenarios</td>
<td>2,043,392</td>
<td>1,341,432</td>
</tr>
<tr>
<td>Misc. curr. assets</td>
<td></td>
<td>391,590</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$174,727,581</td>
<td>$171,004,211</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pfd. stock</td>
<td>$5,670,885</td>
<td>$5,670,885</td>
</tr>
<tr>
<td>Common stock</td>
<td>19,006,723</td>
<td>19,006,723</td>
</tr>
<tr>
<td>Minority interest</td>
<td>15,484</td>
<td>312,318</td>
</tr>
<tr>
<td>Sub. pfd. stocks</td>
<td>246,812</td>
<td>261,888</td>
</tr>
<tr>
<td>Funded &amp; otr. long term debt</td>
<td>75,225,590</td>
<td>81,757,882</td>
</tr>
<tr>
<td>Res. for conting.</td>
<td>1,100,000</td>
<td>1,241,017</td>
</tr>
<tr>
<td>Disc. on treas. sec.</td>
<td>1,131,458</td>
<td>1,187,887</td>
</tr>
<tr>
<td>Remits fr. for, subc.</td>
<td>646,852</td>
<td>743,885</td>
</tr>
<tr>
<td>Misc. def. cred.</td>
<td>485,425</td>
<td>388,379</td>
</tr>
<tr>
<td>Capital surplus</td>
<td>56,274,519</td>
<td>56,650,505</td>
</tr>
<tr>
<td>P. &amp; L. deficit</td>
<td>6,963,301</td>
<td>12,275,678</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Current liabilities:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes payable</td>
<td>3,808,944</td>
</tr>
<tr>
<td>Accts. payable</td>
<td>3,889,978</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>503,536</td>
</tr>
<tr>
<td>Misc. accr.</td>
<td>3,032,709</td>
</tr>
<tr>
<td>Advance payments</td>
<td>1,117,211</td>
</tr>
<tr>
<td>Royalties</td>
<td>867,445</td>
</tr>
<tr>
<td>Tax reserve</td>
<td>2,641,153</td>
</tr>
<tr>
<td>Due to affil. cos.</td>
<td>188,023</td>
</tr>
<tr>
<td>Serial bonds, etc.</td>
<td>4,718,130</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>$20,767,129</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>$174,727,581</td>
</tr>
<tr>
<td><strong>Net working capital</strong></td>
<td>$4,912,698</td>
</tr>
</tbody>
</table>
Shirley Temple repeated her triumph of 1935 in Motion Picture Herald's 1936 number 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 aggregate of their theatres from September 1, 1935 to September 1, 1936. The results:

Shirley Temple .......... First Place
Clark Gable ............ Second Place
Fred Astaire and Ginger Rogers .. Third Place
Robert Taylor .......... Fourth Place
Joe E. Brown .......... Fifth Place
Dick Powell ........... Sixth Place
Jean Crawford .......... Seventh Place
Claudette Colbert ..... Eighth Place
Jeanette MacDonald ... Ninth Place
Gary Cooper ........... Tenth Place

* 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 in the tabulations are based upon 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 points.

15 Honor Stars

Jane Withers
James Cagney
William Powell
Jean Harlow
Wallace Beery
Fred MacMurray
Trene Dunn

Blue Ribbons

Jean Arthur
Lionel Barrymore
James Cagney and Pat O'Brien
Eddie Cantor
Ronald Colman
Rita Hayworth
Richard Dix
W. C. Fields
Kay Francis
Ruby Keeler
Ruby Keeler and Dick Powell
Charles Laughton
Laurel and Hardy

Red Ribbons

George Arliss
Edward Arnold
Gene Autry
Freddie Bartholomew
Jack Benny
Joan Blondell
John Boles
William Boyd
Charles Chaplin
Robert Coogan
James Dunn
Henry Fonda
Greta Garbo
Katharine Hepburn
Jack Holt

White Ribbons

Walter Abel
Annabella
Jimmy Allen
Richard Arlen
Henny Backus
Robert Armstrong
Lew Ayres
Binnie Barnes
Wendy Barrie
Ralph Bellamy
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
Bruce Cabot
Calcraft
Charles Chaney
Ruth Chatterton
Mae Clarke
Andy Clyde
Irvin S. Cobb
Cora Cullen
Jackie Cooper
Ricardo Cortez
Noel Coward
Buster Crabbe
Frankie Darro
Marian Davies
Oliva de Havilland
Hedda Hopper
Marlene Dietrich
Brian Donlevy
Sally Elters
Paulette Elsblatt
Patricia Ellis
Stuart Erwin
Madge Evans
Glenda Farrell
Louise Fazenda
Alice Faye
Stepin Fetchit
Errol Flynn
Dick Foran
Preston Foster
Hoot Gibson
Cary Grant
Ann Harding
Hugh Herbert
Jean Hersholt
Edward Everett Horton
Leslie Howard
Robert Young

The Western Money Makers

Buck Jones .......... First Place
George O'Brien .......... Second Place
Gene Autry .......... Third Place
William Boyd .......... Fourth Place
Ken Maynard .......... Fifth Place
Dick Foran .......... Sixth Place
John Wayne .......... Seventh Place
Tim McCoy .......... Eighth Place
Hoot Gibson .......... Ninth Place
Buster Crabbe .......... Tenth Place

Honorable Mention

Bob Steele
Harry Carey
Randolph Scott
Charlie Starrett
Tom Tyler
Johnny Mack Brown
Jimmy Ellison
Tom Keene
William Boyd and Jimmy Ellison
Jack Holt
Kermit Maynard

Tom Mix
Rex Bell
Richard Arlen
Jack Holt
Noah Beery, Jr.
Rob Russell
Smiley Burnette
Bill Cody
Frankie Darro
Buster Keaton

'The Big Boy' Quinn Williams
Robert Kent

Rex Lease
### 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 1946</td>
<td>$960,000</td>
<td>100</td>
<td>Nov. 25</td>
<td>92</td>
<td>May 4</td>
<td>97%</td>
<td>+24%</td>
</tr>
<tr>
<td>Loew's 1936 46%</td>
<td>7,834,000</td>
<td>102</td>
<td>Nov. 12</td>
<td>96</td>
<td>June 25</td>
<td>100%</td>
<td>not listed</td>
</tr>
<tr>
<td>Paramount 6s 1955</td>
<td>8,885,000</td>
<td>104%</td>
<td>Dec. 8</td>
<td>83</td>
<td>Apr. 27</td>
<td>100%</td>
<td>-8%</td>
</tr>
<tr>
<td>Paramount-Broadway 23s 1955</td>
<td>864,000</td>
<td>73</td>
<td>Dec. 8</td>
<td>55</td>
<td>Apr. 9</td>
<td>72%</td>
<td>+15%</td>
</tr>
<tr>
<td>Radio-Keith-Orpheum 6s 1941</td>
<td>2,712,000</td>
<td>122</td>
<td>Nov. 25</td>
<td>62</td>
<td>Apr. 29</td>
<td>115%</td>
<td>+37%</td>
</tr>
<tr>
<td>Warner Brothers 6s 1939</td>
<td>7,596,000</td>
<td>100%</td>
<td>Dec. 14</td>
<td>86</td>
<td>Jan. 2</td>
<td>99%</td>
<td>+13%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bond and Maturity</th>
<th>1935</th>
<th>1934</th>
<th>1933</th>
<th>1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keith 6s 1946</td>
<td>95%</td>
<td>67%</td>
<td></td>
<td>not listed</td>
</tr>
<tr>
<td>Loew's 3½s, 46%</td>
<td>not listed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paramount 6s 1955</td>
<td>97%</td>
<td>84%</td>
<td></td>
<td>not listed</td>
</tr>
<tr>
<td>Paramount-Broadway 38s 1955</td>
<td>63</td>
<td>44%</td>
<td></td>
<td>not listed</td>
</tr>
<tr>
<td>Radio-Keith-Orpheum 6s 1941</td>
<td>88%</td>
<td>26%</td>
<td></td>
<td>not listed</td>
</tr>
<tr>
<td>Warner Brothers 6s 1939</td>
<td>89%</td>
<td>48%</td>
<td></td>
<td>10%</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>Approx. Shares</th>
<th>Close Listed</th>
<th>Valuation</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia Pictures vtc</td>
<td>33½%</td>
<td>$10,295,000</td>
<td>- 8</td>
<td>- $2,320,000</td>
</tr>
<tr>
<td>Columbia Pictures pd.</td>
<td>40%</td>
<td>3,037,500</td>
<td>- 8</td>
<td>- 600,000</td>
</tr>
<tr>
<td>Consolidated Film</td>
<td>48%</td>
<td>2,517,500</td>
<td>- 1</td>
<td>- 530,000</td>
</tr>
<tr>
<td>Consolidated Film pd.</td>
<td>48%</td>
<td>6,600,000</td>
<td>- 15½%</td>
<td>- 1,040,000</td>
</tr>
<tr>
<td>Eastman Kodak</td>
<td>172</td>
<td>395,600</td>
<td>+15½%</td>
<td>+ 36,525,500</td>
</tr>
<tr>
<td>Eastman Kodak pd.</td>
<td>160%</td>
<td>9,630,000</td>
<td>+ ½</td>
<td>+ 30,000</td>
</tr>
<tr>
<td>Keith-Albee-Orpheum pd.</td>
<td>110</td>
<td>7,150,000</td>
<td>+ 30</td>
<td>+ 1,950,000</td>
</tr>
<tr>
<td>Loew's, Inc. pd.</td>
<td>63</td>
<td>100,800,000</td>
<td>+ 11</td>
<td>+ 17,000,000</td>
</tr>
<tr>
<td>Loew's, Inc.</td>
<td>106%</td>
<td>14,875,000</td>
<td>- 34</td>
<td>- 105,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>22½%</td>
<td>369,000</td>
<td>+ 13½%</td>
<td>+ 19,800,000</td>
</tr>
<tr>
<td>Paramount 1st pd.</td>
<td>158</td>
<td>59,900,000</td>
<td>+ 80</td>
<td>+ 20,000,000</td>
</tr>
<tr>
<td>Paramount 2nd pd.</td>
<td>29%</td>
<td>13,406,250</td>
<td>+ 84½%</td>
<td>+ 5,606,250</td>
</tr>
<tr>
<td>Pathe Film Corp.</td>
<td>9%</td>
<td>5,625,000</td>
<td>+ 13%</td>
<td>+ 825,000</td>
</tr>
<tr>
<td>Radio-Keith-Orpheum</td>
<td>7½%</td>
<td>10,675,000</td>
<td>+ 25½%</td>
<td>+ 3,675,000</td>
</tr>
<tr>
<td>20th Century-Fox</td>
<td>3%</td>
<td>56,000,000</td>
<td>+ 12½%</td>
<td>+ 20,000,000</td>
</tr>
<tr>
<td>20th Century-Fox pd.</td>
<td>43½%</td>
<td>43,500,000</td>
<td>+ 11½%</td>
<td>+ 11,500,000</td>
</tr>
<tr>
<td>Universal Pictures pd.</td>
<td>101</td>
<td>2,020,000</td>
<td>+ 49</td>
<td>+ 980,000</td>
</tr>
<tr>
<td>Warner Brothers</td>
<td>16½%</td>
<td>65,325,000</td>
<td>+ 67½%</td>
<td>+ 26,812,500</td>
</tr>
<tr>
<td>Warner Brothers pd.</td>
<td>67</td>
<td>6,700,000</td>
<td>+ 16</td>
<td>+ 1,000,000</td>
</tr>
</tbody>
</table>

$829,456,250

+ $162,636,250

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1501 Broadway

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TREASURER
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PRODUCTION

- list of product by companies
Companies' Product: 1936 and Early 1937

In this section is listed by companies, with titles, release dates, stars and running time in minutes, for all of the calendar year 1936 and as far into 1937 as release dates have been established at press time.

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Talisman Studios, 4516 Sunset Blvd., Hollywood, Cal.

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<td>Wildcat Trooper</td>
<td>Oct. 16 '36</td>
<td>Kermit Maynard, H. Bosworth</td>
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<td>Phantom Patrol</td>
<td>Oct. 30 '36</td>
<td>Kermit Maynard, Joan Barclay</td>
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<tr>
<td>Born to Fight</td>
<td>Nov. 3 '36</td>
<td>Frankie Darro, Jack La Rue</td>
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<td>Racing Blood</td>
<td>Nov. 15 '36</td>
<td>Kermit Maynard, Dickie Jones</td>
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<td>Wild Horse Roundup</td>
<td>Nov. 20 '36</td>
<td>Kermit Maynard, Ariane Allen</td>
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<td>With Love and Kisses</td>
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<td>Pinky Tomlin, Toby Wing</td>
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<td>Headline Crasher</td>
<td>Dec. 29 '36</td>
<td>Frankie Darro, Kane Richmond</td>
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<td>Galloping Dynamite</td>
<td>Dec. 30 '36</td>
<td>Kermit Maynard, June Gale</td>
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<td>The Devil Diamond</td>
<td>Jan. 15 '37</td>
<td>Kane Richmond, Neil Richard</td>
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<td>May 24 '37</td>
<td>Frankie Darro, Kane Richmond</td>
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<td>May 3 '37</td>
<td>Kermit Maynard</td>
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**AMKINO CORPORATION**

723 Seventh Avenue, New York City. BRyant 9-7680.

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<td>Emma Cessarskaya</td>
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<td>Builders of Socialism</td>
<td>Jan. 25 '36</td>
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<td>Dubrovsky</td>
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<td>Children of Revolution</td>
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<td>N. Bogolyubov, T. Makarova</td>
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<td>July 28 '36</td>
<td>Alexander Granach, L. Chernaya</td>
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<td>M. Astangov, U. Yanukova</td>
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<td>N. Plotnikov, A. Maksimova</td>
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<td>The Return of Maxim</td>
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<td>Peter the First</td>
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<td>Gardener</td>
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<td>The Fall of Kimas Lake</td>
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<td>Animal Club</td>
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| 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                            |              |
| Phantom of Santa Fe              | Jan. 1, '37  | Nina Quartaro, Norman Kerry           |              |

| CELEBRITY PRODUCTIONS, INC.      |              |                                       |              |
| 723 Seventh Avenue, New York City|              |                                       |              |
| PICTURES                         |              |                                       |              |
| ComiColor Cartoons               | Jan. 30, '36 | Humpty Dumpty                          | 1 reel       |
|                                 | Mar. 30, '36 | Ali Baba                               | 1 reel       |
|                                 | Mar. 30, '36 | Tom Thumb                              | 1 reel       |
|                                 | May 30, '36  | Dick Whittington's Cat                 | 1 reel       |
|                                 | July 30, '36 | Little Boy Blue                        | 1 reel       |
|                                 | Sept. 30, '36| Happy Days                             | 1 reel       |

| CHESTERFIELD MOTION PICTURE CORPORATION |              |                                       |              |
| 1540 Broadway, New York City         |              |                                       |              |
| PICTURES                             |              |                                       |              |
| Missing Girls                       | Sept. 10, '36| Roger Pryor, Sydney Blackmer           | .66          |
| House of Secrets                    | Oct. 26, '36 | Leslie Fenton, Muriel Evans            | .62          |
| Ellis Island (INVINCIBLE)           | Nov. 5, '36  | Donald Cook, Peggy Shannon             | .66          |
| Red Lights Ahead                    | Dec. 29, '36 | Andy Clyde, Lucille Gleason            |              |

| COLUMBIA PICTURES CORPORATION       |              |                                       |              |
| 729 Seventh Avenue, New York City  |              |                                       |              |
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| The Mysterious Avenger              | Jan. 17, '36 | Chas. Starrett, Joan Perry             | .65          |
| Lady of Secrets                     | Jan. 25, '36 | Ruth Chatterton, Otto Kruger, Marian Marshall | .73 |
| You May Be Next                     | Feb. 6, '36  | Ann Sothern, Lloyd Nolan               | .67          |
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Pride of the Marines ........................................ Apr. 2, '36
Panic On the Air .............................................. Apr. 10, '36
Roaming Lady .................................................... Apr. 12, '36
May I Count on You ............................................ May 1, '36
Devil's Squadron .............................................. May 1, '36
Avenging Waters .............................................. May 8, '36
And So They Were Married ................................... May 10, '36
The Mine With the Iron Door ................................ May 15, '36
Secret Patrol ..................................................... May 26, '36
The King Steps Out .......................................... May 28, '36
Abdl the Damned ................................................ June 1, '36
Fugitive Shepherd ............................................. June 1, '36
Stampede ........................................................ June 8, '36
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Two Fisted Gentleman ......................................... Aug. 15, '36
They Met in a Taxi ............................................. Sept. 1, '36
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The Beloved Vagabond ....................................... Dec. 14, '36
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Find the Witness .............................................. Jan. 8, '37
Woman in Distress ............................................ Jan. 17, '37
Westbound Mail ............................................... Jan. 22, '37
Where the Hills Are Green ................................. Jan. 29, '37
Women of Glamor ............................................. Jan. 28, '37
Dodge City Trail .............................................. Feb. 5, '37
Law of the Ranger ............................................. Feb. 26, '37
When You're in Love ......................................... Feb. 27, '37
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Trapped .......................................................... Mar. 5, '37
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<td>Richard Arlen, Fay Wray</td>
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<tr>
<td>Flashing Skates</td>
<td></td>
<td>Chas. Quigley, Rita Hayworth</td>
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<tr>
<td>Once a Hero</td>
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<td>Richard Dix, Fay Wray</td>
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</tbody>
</table>

### Short Product

- **Color Rhapsodies**: 21 one reelers
- **Krazy Kat**: 14 one reelers
- **Scrappy**: 14 one reelers
- **News World of Sports**: 23 one reelers
- **Screen Snapshots**: 22 one reelers
- **Columbia Tours**: 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, 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

1501 Broadway, New York City, PEnnsylvania 6-1354

### Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Star</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>I Cover Chinatown</td>
<td>Oct. 1936</td>
<td>Norman Foster</td>
<td>.65</td>
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<tr>
<td>From Nine to Nine</td>
<td>Jan. 1937</td>
<td>Ruth Roland</td>
<td>.63</td>
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### Crescent Pictures

Talisman Studios, 4516 Sunset Blvd., Hollywood, Cal.

<table>
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<th>Title</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>The Glory Trail</td>
<td>Sept. 15, '36</td>
<td>Tom Keene, Joan Barclay</td>
<td>.65</td>
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<tr>
<td>Rebellion</td>
<td>Oct. 27, '36</td>
<td>Tom Keene, Rita Cansino</td>
<td>.60</td>
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<tr>
<td>Battle of Greed</td>
<td>Jan. 18, '37</td>
<td>Tom Keene, Gwynne Shipman</td>
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<tr>
<td>Old Louisiana</td>
<td>Mar. 1, '37</td>
<td>Tom Keene, Rita Cansino</td>
<td>.64</td>
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<tr>
<td>Under Strange Flags</td>
<td>Apr. 12, '37</td>
<td>Tom Keene</td>
<td>.60</td>
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<tr>
<td>Right to Kill</td>
<td>May 12, '37</td>
<td>Tom Keene</td>
<td>.63</td>
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<tr>
<td>Drums of Destiny</td>
<td>June 12, '37</td>
<td>Tom Keene, Edna Lawrence</td>
<td>.63</td>
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<tr>
<td>Star of Empire</td>
<td>July 6, '37</td>
<td>Tom Keene</td>
<td>.63</td>
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### Danubia Pictures, Inc.

(Hungarian Dialogue)

729 Seventh Avenue, N. Y. C. BRyant 9-4175.

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Star</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Rakoczi March</td>
<td>Apr. 20, '35</td>
<td>Paul Javor</td>
<td>84</td>
</tr>
<tr>
<td>Hussar Romance</td>
<td>Apr. 21, '35</td>
<td>Irene Agai</td>
<td>75</td>
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<tr>
<td>Father Knows Best</td>
<td>May 14, '35</td>
<td>Zske Szakall</td>
<td>80</td>
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<tr>
<td>Rakoczi March (German dialog)</td>
<td>June 15, '35</td>
<td>Frohliche, Horn</td>
<td>83</td>
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<tr>
<td>Seeing Hungary (English titles)</td>
<td>Aug. 29, '35</td>
<td>(travelog)</td>
<td>58</td>
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<tr>
<td>Homely Girl</td>
<td>Sept. 1, '35</td>
<td>Javor, Murati</td>
<td>88</td>
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<tr>
<td>Honor Among Thieves</td>
<td>Sept. 10, '35</td>
<td>Kabos, Csikos</td>
<td>73</td>
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(Continued on following page)
### DU WORLD PICTURES, INC.

729 Seventh Avenue, New York City. Medallion 3-2944

<table>
<thead>
<tr>
<th>TITLE</th>
<th>RELEASE DATE</th>
<th>SERIES AND STAR</th>
<th>RUNNING TIME</th>
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<tbody>
<tr>
<td>Crimson Circle</td>
<td>Jan. 1, '37</td>
<td>Noah Beery</td>
<td>8 reels</td>
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<tr>
<td>Secrets of Stamboul</td>
<td>Aug. 15, '37</td>
<td>Valerie Hobson</td>
<td>8 reels</td>
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<tr>
<td>Klou, the Killer (Technicolor)</td>
<td>Oct. 15, '37</td>
<td>Marquis de la Falaise</td>
<td>6 reels</td>
</tr>
</tbody>
</table>

### 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-Flats | Aug. 15, '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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>RELEASE DATE</th>
<th>SERIES AND STAR</th>
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<tbody>
<tr>
<td>Three on a Limb</td>
<td>Jan. 3, '36</td>
<td>Star Personality, Buster Keaton</td>
<td>19</td>
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<tr>
<td>The Brain Busters</td>
<td>Jan. 10, '36</td>
<td>Coronet, Vince Barnett, Billy Gilbert</td>
<td>18</td>
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<tr>
<td>The Peul</td>
<td>Jan. 10, '36</td>
<td>Coronet, Clara Barry, Orval Whitleg</td>
<td>6</td>
</tr>
<tr>
<td>Mixed Policies</td>
<td>Jan. 17, '36</td>
<td>Treasure Chest</td>
<td>10</td>
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<tr>
<td>The Seeing Eye</td>
<td>Jan. 17, '36</td>
<td>Musical, Niela Goedelle</td>
<td>19</td>
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<tr>
<td>Thanks Mr. Cupid</td>
<td>Jan. 24, '36</td>
<td>Treasure Chest</td>
<td>10</td>
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<tr>
<td>The 19th Hole Club</td>
<td>Jan. 24, '36</td>
<td>Treasure Chest</td>
<td>9</td>
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<tr>
<td>Manhattan Tapestry</td>
<td>Jan. 31, '36</td>
<td>Treasure Chest</td>
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<td>Fisherman's Luck</td>
<td>Jan. 31, '36</td>
<td>Young Romance, Ackland Powell, Marlyn Stuart</td>
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<td>Beware of Blondes</td>
<td>Feb. 7, '36</td>
<td>Treasure Heart, Buster Keaton</td>
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<td>Hometown Olympics</td>
<td>Feb. 7, '36</td>
<td>Star Personality, Joe Cook</td>
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<tr>
<td>Give 'im Air</td>
<td>Feb. 14, '36</td>
<td>Star Personality, Joe Cook</td>
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<td>Grand Slam Opera</td>
<td>Feb. 21, '36</td>
<td>Star Personality, Buster Keaton</td>
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<tr>
<td>The Alpine Vodeler</td>
<td>Feb. 21, '36</td>
<td>Young Romance, Jackie Coogan</td>
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<td>Love in September</td>
<td>Mar. 6, '36</td>
<td>Terry-Toons</td>
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<tr>
<td>Barnyard Amateurs</td>
<td>Mar. 6, '36</td>
<td>Terry-Toons</td>
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<tr>
<td>Just Plain Folks</td>
<td>Mar. 13, '36</td>
<td>Tuxedo, Tim and Irene</td>
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<td>Gold Bricks</td>
<td>Mar. 20, '36</td>
<td>Star Personality, Bert Lahr</td>
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<td>Off to China</td>
<td>Mar. 20, '36</td>
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<td>The White Hope</td>
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<td>Triple Trouble</td>
<td>Apr. 3, '36</td>
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<td>The Western Trail</td>
<td>Apr. 3, '36</td>
<td>Terry-Toons</td>
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<tr>
<td>Where Is Wall Street</td>
<td>Apr. 10, '36</td>
<td>Coronet, Tom Howard, George Shelton</td>
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<tr>
<td>Spooks</td>
<td>Apr. 17, '36</td>
<td>Song and Comedy Hit, The Cabin Kids</td>
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<td>A Wolf In Cheap Clothing</td>
<td>Apr. 17, '36</td>
<td>Terry-Toons</td>
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<td>Fresh From the Fleet</td>
<td>Apr. 24, '36</td>
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<td>10</td>
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<td>Animal Cuning</td>
<td>May 1, '36</td>
<td>Treasure Chest</td>
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<td>Rolling Stones</td>
<td>May 1, '36</td>
<td>Terry-Toons</td>
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<td>Sleepy Hollow</td>
<td>May 8, '36</td>
<td>Terry-Toons</td>
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<td>It Happened All Right</td>
<td>May 15, '36</td>
<td>Terry-Toons</td>
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<table>
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<th>TITLE</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
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<tbody>
<tr>
<td>Farmer Al Falfa and the Runt</td>
<td>May 15</td>
<td>• 36. Terry-Toons</td>
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<tr>
<td>Rail Birds</td>
<td>May 22</td>
<td>• 36. Tuxedo-Toons, Tom Howard, George Shelton</td>
<td>18</td>
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<tr>
<td>The Busy Bee</td>
<td>May 29</td>
<td>• 36. Terry-Toons</td>
<td>6</td>
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<tr>
<td>Home On the Range</td>
<td>June 5</td>
<td>• 36. Musical, Niela Goodelle, Earl Oxford</td>
<td>21</td>
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<tr>
<td>Fast Friends</td>
<td>June 5</td>
<td>• 36. Treasure Chest</td>
<td>9</td>
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<tr>
<td>The Sails Have It</td>
<td>June 12</td>
<td>• 36. Tim and Irene</td>
<td>13</td>
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<td>Peaceful Relations</td>
<td>June 19</td>
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<td>6</td>
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<td>A Tough Egg</td>
<td>June 26</td>
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<td>Farmer Al Falfa in the Hot Spell.</td>
<td>July 10</td>
<td>• 36. Terry-Toons</td>
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<td>Fuddy the Hub Pod The Gypsies</td>
<td>July 24</td>
<td>• 36. Terry-Toons</td>
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<td>Farmer Al Falfa's Prize Package</td>
<td>July 31</td>
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<td>Happy Heels</td>
<td>Aug. 1</td>
<td>• 36. Buster West, Tom Patricola</td>
<td>18</td>
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<td>Aug. 5</td>
<td>• 36. Roy Halle, The Buccaneers</td>
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<td>Bashful Buddies</td>
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<td>• 36. Pat Rooney, Jr., Herman Timberg, Jr.</td>
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<td>Feminine Form</td>
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<td>Boy, Oh Boy</td>
<td>Aug. 14</td>
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<td>19</td>
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<td>The Queen's Birthday</td>
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<td>The King Goes Round</td>
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<td>Kiko and the Honey Bears</td>
<td>Aug. 21</td>
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<td>Parked in Paree</td>
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<td>Going Native</td>
<td>Aug. 28</td>
<td>• 36. Tim and Irene</td>
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<td>The Wacky Family</td>
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<td>Nature's Songsters</td>
<td>Sept. 4</td>
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<td>Farmer Al Falfa in the Heath</td>
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<td>Farm</td>
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<td>Gags and Gals</td>
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<td>• 36. Song and Comedy Hit, Cabin Kids, Toto the Clown</td>
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<td>Sports in the Alps</td>
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<td>Pink Lemonade</td>
<td>Sept. 18</td>
<td>• 36. Diamond Brothers, Three Reasons</td>
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<td>A Bully Frog</td>
<td>Sept. 18</td>
<td>• 36. Bert Lahr</td>
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<td>Diamonds in the Rough</td>
<td>Sept. 25</td>
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<td>Paddy the Pup</td>
<td>Oct. 2</td>
<td>• 36. Treasure Chest</td>
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<td>The Chemist</td>
<td>Oct. 9</td>
<td>• 36. Treasure Chest</td>
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<td>Krazi-Inventions</td>
<td>Oct. 9</td>
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<tr>
<td>Symphony In Snow</td>
<td>Oct. 16</td>
<td>• 36. Pat Rooney Jr., Herman Timberg Jr.</td>
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<tr>
<td>Puddy the Pup in Sunken Treasures</td>
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<td>• 36. Song and Comedy Hit, Mary Lou, Bo Brummers</td>
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<td>Rahl Rahl Rhythm</td>
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<td>Gifts In Rhythm</td>
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<td>Spring Is Here</td>
<td>Oct. 29</td>
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<td>Kiko the Kangaroo In a Battle Royal</td>
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<td>• 36. Song and Comedy Hit, Joe May, June Earle.</td>
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<tr>
<td>Any Old Port</td>
<td>Nov. 6</td>
<td>• 36. Tim and Irene</td>
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<td>Play! Girls</td>
<td>Nov. 6</td>
<td>• 36. Terry-Toons</td>
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<tr>
<td>Modern Home</td>
<td>Nov. 13</td>
<td>• 36. Jefferson Machamer</td>
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<tr>
<td>Robin Hood In An Arrow Escape</td>
<td>Nov. 13</td>
<td>• 36. Pat Rooney Jr., Herman Timberg Jr.</td>
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<tr>
<td>Mixed Magic</td>
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<td>• 36. Song and Comedy Hit, Cabin Kids, Toto the Clown</td>
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<td>Amuse Yourself</td>
<td>Nov. 27</td>
<td>• 36. Tim and Irene</td>
<td>19</td>
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<tr>
<td>Farmer Al Falfa's 20th Anniversary</td>
<td>Nov. 27</td>
<td>• 36. Fondy, Aileen Cook</td>
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<tr>
<td>Just the Type</td>
<td>Dec. 4</td>
<td>• 36. earrings</td>
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<tr>
<td>Patricola In Cabin</td>
<td>Dec. 4</td>
<td>• 36. Sylvia Froos, James Briefly</td>
<td>20</td>
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<tr>
<td>Strike! You're Out</td>
<td>Dec. 11</td>
<td>• 36. Terry-Toons</td>
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<td>Cats In a Bag</td>
<td>Dec. 11</td>
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<td>The Screen Test</td>
<td>Dec. 18</td>
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<td>The Chesapeake Bay Retriever</td>
<td>Dec. 18</td>
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<td>Dec. 25</td>
<td>• 36. Terry-Toons</td>
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<td>High-C Honeymoon</td>
<td>Jan. 1</td>
<td>• 37. Niela Goodelle</td>
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<td>Jail Bait</td>
<td>Jan. 8</td>
<td>• 37. Buster Keaton</td>
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<td>Sally McGuire</td>
<td>Jan. 8</td>
<td>• 37. Terry-Toons</td>
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<td>Practically Perfect</td>
<td>Jan. 15</td>
<td>• 37. Sisters of the Skillet</td>
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<td>The Tin Can Tourist</td>
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<td>• 37. Terry-Toons</td>
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<tr>
<td>Hold It</td>
<td>Jan. 29</td>
<td>• 37. Herman Timberg Jr., Pat Rooney Jr., Eddie Lambert, Terry Green</td>
<td>17</td>
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<tr>
<td>She Usted The Feel</td>
<td>Feb. 5</td>
<td>• 37. Song and Comedy Hit, Eddie Lambert, Terry Green</td>
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<td>Fun's Fun</td>
<td>Feb. 5</td>
<td>• 37. Jefferson Machamer</td>
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<td>The Book Shop</td>
<td>Feb. 5</td>
<td>• 37. Terry-Toons</td>
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<td>Ditto</td>
<td>Feb. 12</td>
<td>• 37. Buster Keaton</td>
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<td>The Big Cow</td>
<td>Feb. 19</td>
<td>• 37. Tim and Irene</td>
<td>17</td>
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<td>The Big Game Hunt</td>
<td>Feb. 19</td>
<td>• 37. Terry-Toons</td>
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<td>Man To Man</td>
<td>Feb. 19</td>
<td>• 37. Iris Adrian</td>
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<tr>
<td>Dental Follies</td>
<td>Feb. 26</td>
<td>• 37. Song and Comedy Hit, Pinky Lee, Harold Wald</td>
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(Continued on following page)
### FRENCH MOTION PICTURE CORP.

126-132 West 46th Street, New York, N. Y.

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<td>La Maternelle (with Metropolis)</td>
<td>Jan. 2, '36</td>
<td>Madeleine Renaud, Paulette Blambert</td>
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<td>The Yellow Cruise</td>
<td>Dec. 9, '35</td>
<td>Bielik, Madeleine Guitry, Louis Chaumel</td>
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<td>Dr. Knock</td>
<td>Apr. 29</td>
<td>Louis Jouvet, Madeleine Ozeray</td>
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<td>Grandeur et Decadence</td>
<td>May</td>
<td>Firmin Gémier, Marcelle Genial</td>
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<td>Maternité</td>
<td>May</td>
<td>Françoise Rosay, Félix Oudart</td>
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<td>Holding Its Bag</td>
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<td>The Black Cruise</td>
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<td>Alice Tissot, Jacqueline Daix</td>
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<td>Mlle. Josette, Ma Demoiselle!</td>
<td>June</td>
<td>Jean Debucourt, Annie Ducaux</td>
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<td>Deux Gaminas</td>
<td>July</td>
<td>Victor Francen, Blanche Montel</td>
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<td>Mlle. Mozart</td>
<td>July</td>
<td>Tina Rossi</td>
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<tr>
<td>Le Rosaire</td>
<td>Aug. 9, '37</td>
<td>André Luguet</td>
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<td>Maritella</td>
<td>Aug.</td>
<td>Madeleine Renaud, Constant Rémy</td>
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<td>Les Petites Alliées</td>
<td>Aug.</td>
<td>Zlata Hajdulovka</td>
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<td>La Maison de Molière</td>
<td>Sept</td>
<td>Jeanie Blackburn</td>
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<td>La Vengeance de Sisè</td>
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<td>Le Sud</td>
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<td>Oasis Saharienne</td>
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<td>Images d'Auvergne</td>
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<td>Les Deux Coeurs</td>
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<td>Les Precieuses Ridicules</td>
<td>May 9</td>
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<td>L'Heure Fat</td>
<td>July 1</td>
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<td>Un Grand Verrier</td>
<td>July 15</td>
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<td>Fontainebleau</td>
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<td>Dans la Brousse Annamite</td>
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<td>Marie d'Amour</td>
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<td>Provence</td>
<td>Sept. 5</td>
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<td>Lourdes</td>
<td>Sept.</td>
<td>4 reels</td>
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<td>Ordination des Prêtres</td>
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<td>Vincent d'Or</td>
<td>Nov. 17</td>
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<td>Voix d'Enfants</td>
<td>Nov. 17</td>
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<td>Trésors de Pierre (Eglises de Paris)</td>
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(Continued in following page)
### GB PICTURES

**1600 Broadway, New York City. L'Ongeac 5-5869.**

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<tbody>
<tr>
<td>Seven Sinners</td>
<td>Aug. 15, 1936</td>
<td>E. Lowe, C. Cummings</td>
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<tr>
<td>Nine Days a Queen</td>
<td>Sept. 1, 1936</td>
<td>Cedric Hardwicke, Nova Pilbeam</td>
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<td>Everything Is Thunder</td>
<td>Oct. 1, 1936</td>
<td>C. Bennett, D. Montgomery</td>
<td>74</td>
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<td>Love in Exile</td>
<td>Nov. 15, 1936</td>
<td>Clive Brook, Helen Vinson</td>
<td>63</td>
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<tr>
<td>Wuthering Heights</td>
<td>Nov. 29, 1936</td>
<td>Flyte Riell, Ian Keith</td>
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<tr>
<td>Living Dangerously</td>
<td>Dec. 1, 1936</td>
<td>Otto Kruger, Leonora Corbett</td>
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<td>Strangers on a Honeymoon</td>
<td>Dec. 15, 1936</td>
<td>Constance Cummings, Hugh Sinclair</td>
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<tr>
<td>The Woman Alone</td>
<td>Jan. 1, 1937</td>
<td>Sylvia Sidney, Oscar Homolka, Desmond Tester</td>
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<tr>
<td>River of Unrest</td>
<td>Jan. 10, 1937</td>
<td>John Lodge, Antoinette Cellier, John Loder</td>
<td>69</td>
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<tr>
<td>Man of Affairs</td>
<td>Jan. 20, 1937</td>
<td>George Arliss</td>
<td>71</td>
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<td>Head Over Heels in Love</td>
<td>Feb. 11, 1937</td>
<td>Jessie Matthews, Louis Borel, Robert Flemyng</td>
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<td>Everybody Dance</td>
<td>Feb. 15, 1937</td>
<td>Cicely Courtneidge, Ernest Truex</td>
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<td>You're in the Army Now</td>
<td>Mar. 15, 1937</td>
<td>Wallace Ford, Anna Lee</td>
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<td>Backstage</td>
<td>Apr. 15, 1937</td>
<td>Anna Neagle, Arthur Tracy</td>
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<td>Silent Barriers</td>
<td>Apr. 29, 1937</td>
<td>Richard Arlen, Lilil Palmer</td>
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<td>The Tenth Man</td>
<td>May 15, 1937</td>
<td>John Lodge, Antoinette Cellier</td>
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<td>Talk of the Devil</td>
<td>June 1, 1937</td>
<td>Ricardo Cortez, Sally Eilers</td>
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<td>Heart's Desire</td>
<td>July 1, 1937</td>
<td>Richard Tauber, Leonora Corbett, Paul Graetz</td>
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<td>The Two Of Us</td>
<td>July 1, 1937</td>
<td>Jack Hulbert, Gino Malo</td>
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<tr>
<td>King Solomon's Mines</td>
<td>July 1, 1937</td>
<td>Cedric Hardwicke, Roland Young, Anna Lee, John Loder, Paul Robeson</td>
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<td>Gangway</td>
<td>July 1, 1937</td>
<td>Jessie Matthews, Barry Mackay, Nat Pendleton</td>
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<td>Dr. Syn</td>
<td>July 1, 1937</td>
<td>George Arliss</td>
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<td>The Dark Invader</td>
<td>July 1, 1937</td>
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<td>Alfred Hitchcock Production (Unstitled)</td>
<td>July 1, 1937</td>
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### GRAND NATIONAL FILMS, INC.

**1270 Sixth Avenue, New York City. Circle 6-2828.**

<table>
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<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
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</thead>
</table>
| Sins of Children (In His Steps) | Oct. 4, 1936 | Cecilia Parker, Eric Linden | 79%
| Devil on Horseback | Oct. 11, 1936 | Lili Damita (Mrs. Errol Flynn) | 70%
| Wife of a Dictator | Oct. 13, 1936 | Patsy Kelly, Ian Keith | 68%
| Yellow Cargo | Nov. 8, 1936 | Conrad Nagel, Eleanor Hunt | 69%
| Song of the Gringo | Nov. 22, 1936 | Tex Ritter | 62%
| Captain Calamity | Nov. 29, 1936 | George Houston (Gable's lead in Mutiny on The Bounty) | 66%
| Hats Off | Dec. 6, 1936 | Mac Clark, John Payne and Helen Lynd | 60%
| Headin' for the Rio Grande | Dec. 20, 1936 | Tex Ritter | 61%
| Great Guy | Jan. 2, 1937 | James Cagney | 73%
| We're in the Legion Now | Jan. 16, 1937 | Reginald Denny, Esther Ralston | 55%
| Scotland Yard Commands | Jan. 23, 1937 | Clive Brook | 53%
| Arizona Days | Jan. 30, 1937 | Tex Ritter | 52%
| Roman Days Riches | Feb. 7, 1937 | Tex Ritter | 58%
| Trouble in Texas | Mar. 6, 1937 | Tex Ritter | 63%
| Navy Spy | Mar. 13, 1937 | Conrad Nagel, Eleanor Hunt | 56%
| 2½ Hours Leave | Mar. 20, 1937 | James Ellison, Terry Walker | 72%
| Girl Loves Boy | Mar. 27, 1937 | Eric Linden, Cecilia Parker | 77%
| Hittin' the Trail | Apr. 3, 1937 | Tex Ritter | 58%
| The Gold Racket | Apr. 10, 1937 | Conrad Nagel, Eleanor Hunt | 65%
| Man in the Mirror | Apr. 24, 1937 | Edward Everett Horton, Genevieve Tobin | 75%
| Juggerknot | Apr. 30, 1937 | Boris Karloff | 50%
| Killers of the Sea | May 8, 1937 | Capt. Wallace Caswell | 50%
| Two Who Dared | May 8, 1937 | Anna Sten, Henry Wilcoxon | 90%
| Forever Yours | May 15, 1937 | Beniamino Gigli | 50%
| Sing, Cowboy, Sing | May 22, 1937 | Tex Ritter | 58%
| Government Agent | May 29, 1937 | Conrad Nagel, Eleanor Hunt | 56%

### FEATURES

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<td>Small Town Boy</td>
<td>Stuart Erwin, Joyce Compton</td>
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<td>The Shadow</td>
<td>Rod LaRouque</td>
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<td>Sweetheart of the Navy</td>
<td>Eric Linden, Cecilia Parker</td>
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<td>Rider of the Rockies</td>
<td>Tex Ritter</td>
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<td>Something to Sing About</td>
<td>James Cagney</td>
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<tr>
<td>Dynamite</td>
<td>Bruce Cabot</td>
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<td>Love Takes Flight</td>
<td>Stuart Erwin</td>
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<td>Cloudy, King of the Sierras</td>
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<td>Gorgeous</td>
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<td>It's Love</td>
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<td>Death on a Cruise</td>
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### GUARANTEED PICTURES CO., INC.

279 Seventh Avenue, New York City. BRyant 9-3269.

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<td>Just My Luck</td>
<td>June 15, '36</td>
<td>Chas. Ray, Eddie Nugent</td>
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<td>Women in White</td>
<td>July 15, '36</td>
<td>Mollie Lamont, Lester Matthew</td>
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<td>Luck of the Irish</td>
<td>Sept. 15, '36</td>
<td>Richard Hayward</td>
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<td>Phantom Ship</td>
<td>Oct. 15, '36</td>
<td>Bella Lugosi, Shirley Grey</td>
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<td>Crime Patrol</td>
<td>Mar. 1, '37</td>
<td>Ray Walker</td>
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<td>Irish and Proud of It</td>
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<td>Richard Hayward</td>
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<td>The Early Bird</td>
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<td>Richard Hayward</td>
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<td>Jeannie (French dialogue)</td>
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<td>Gaby Morlay</td>
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<td>Badge of Honor</td>
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<td>The Oil Raider</td>
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<td>Kamet Conquered</td>
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<td>F. S. Smythe Expedition</td>
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<td>Lost Empire</td>
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<td>(Abyssinia)</td>
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<td>Way of the Wild</td>
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<td>Radcliffe Holmes Expedition</td>
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<td>Ragged Island</td>
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<td>A Shetland Lyric</td>
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<td>String of Pearls</td>
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<td>Keeping Fit</td>
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<td>Isle of Romance (Lowell Thomas)</td>
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<td>Fortress on the Dry Tortugas</td>
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<td>Sponge Divers (Lowell Thomas)</td>
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<td>Phantom Ship of Toy</td>
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<td>Ruins of lost Mexican civilization</td>
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<td>Ups and Downs Handicap</td>
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<td>Take It or Leave It</td>
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<td>Comedy with Nat Carr.</td>
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<td>War Torn China</td>
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### HOFFBERG CO., J. H., INC.

729 Seventh Avenue, New York City. MEdallion 3-3813-14.

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<td>Song of the Scarlet Flower</td>
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<td>Wanted Men</td>
<td>Sept. 1, '36</td>
<td>Charles Laughton, Dorothy Gish</td>
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<td>Girl from Maxim's</td>
<td>Oct. 1, '36</td>
<td>Leslie Hensen, Frances Day</td>
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<tr>
<td>A Tenderfoot Goes West</td>
<td>Oct. 15, '36</td>
<td>Jack LaRue, Russell Gleason</td>
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<td>Voice of India</td>
<td>Nov. 1, '36</td>
<td>Hoeffer Expedition</td>
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<td>Inyah</td>
<td>Nov. 15, '36</td>
<td>Borneo Expedition</td>
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<td>Uncle from America</td>
<td>Dec. 15, '36</td>
<td>Czech Film</td>
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<td>The Fire Trap</td>
<td>Jan. 10, '36</td>
<td>Norman Foster, Evelyn Knapp</td>
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<td>Calling All Cars</td>
<td>Feb. 10, '36</td>
<td>Jack La Rue, Elidon Miles</td>
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<td>Rescue Squad</td>
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<td>Ralph Forbes, Sheila Terry</td>
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<td>Wedding of Palo</td>
<td>Mar. 1, '37</td>
<td>Rasmussen's Eskimo Drama</td>
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<td>Crime of Voodoo</td>
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<td>Fredi Washington</td>
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<td>Bamboo</td>
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<td>Isles of Paradise</td>
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<td>Floridian Curiosities</td>
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<td>Busy Spots in Florida</td>
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<td>Golden Harbor</td>
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<td>Beyond the Rio Grande</td>
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<td>Where Money Isn't God</td>
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<td>Land of Montezuma</td>
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<td>Carillon Makers</td>
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<td>Around the Clock</td>
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<td>Vagabonds Abroad</td>
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<td>Beautiful Blue Danube</td>
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<td>Symphony of the Seasons</td>
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<td>Sport of Flying</td>
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<td>Things You'd Like to Know</td>
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<td>Goofy Gus</td>
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<td>The Old Family Album: No. 1</td>
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<td>International Varieties: Six one-reelers</td>
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<td>The Sleuth</td>
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<td>Mandarin Mixup</td>
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<td>Nomads of the Jungle</td>
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<td>Nomads of the Plains</td>
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<td>Nomads of the South Seas</td>
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<td>Nomads in the Making</td>
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<td>Nomads of the Past</td>
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<td>Nomads of the Air</td>
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<td>Nomads of the River</td>
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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>It's a Bird</td>
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**IMPERIAL DISTRIBUTING CORP.**

729 Seventh Avenue, New York City. BRyant 9-8670.

<table>
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<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>TIME RUNNING</th>
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<tbody>
<tr>
<td>High Hat</td>
<td>Nov. 1, '36</td>
<td>Frank Luther, Dorothy Dare</td>
<td>60</td>
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<tr>
<td>She Shall Have Music</td>
<td>Dec. 1, '36</td>
<td>Jack Hylton, June Clyde</td>
<td>80</td>
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<tr>
<td>Broken Blossoms</td>
<td>Jan. 1, '37</td>
<td>Dolly Haas, Emlyn Williams</td>
<td>60</td>
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<tr>
<td>With Pleasure, Madame</td>
<td>Feb. 1, '37</td>
<td>Conrad Nagel, Marta Labbar</td>
<td>60</td>
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</tbody>
</table>

**SHORT PRODUCT**

- Poetic Gems
- Color Classics

**JEWISH TALKING PICTURE CO., INC.**

33 West 60th Street, New York City. COlumbus 5-5390.

<table>
<thead>
<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>I Want to Be a Mother</td>
<td>Feb. 26, '37</td>
<td>Leo Fuchs, Hannah Hollander</td>
<td>87</td>
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**KINOTRADE**

723 Seventh Avenue, New York City. BRyant 9-5107.

<table>
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<tbody>
<tr>
<td>Natalka Poltavka (The Girl from Poltava)</td>
<td>Dec. 25, '36</td>
<td>Madame Thalia Sabanieva (Dmitri Creonna)</td>
<td>10</td>
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<tr>
<td>Arshin Mal Alan</td>
<td>Mar. 5, '37</td>
<td>Setrag Vartian, Louise Barsamian</td>
<td>8</td>
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<tr>
<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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<th>STAR</th>
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<tbody>
<tr>
<td>Adventurous Rogue</td>
<td>Jan. 3, '37</td>
<td>Bobby Nelson, Donald Reed</td>
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<tr>
<td>El Justiciero</td>
<td>Jan. 3, '37</td>
<td>Ernesto Guillen</td>
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<tr>
<td>Fighting Vagabonds</td>
<td>Feb. 19, '37</td>
<td>Bobby Nelson, Donald Reed</td>
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<tr>
<td>Masked Devil</td>
<td>Apr. 4, '37</td>
<td>Bobby Nelson, Donald Reed</td>
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THE 1937-38 MOTION PICTURE ALMANAC
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<th>FEATURES</th>
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<tbody>
<tr>
<td>Doughnuts and Society</td>
<td>Mar. 21, '36</td>
<td>Louise Fazenda, Maude Eburne</td>
<td>63</td>
</tr>
</tbody>
</table>

**MENTONE PRODUCTIONS, INC.**

RKO Building, 1270 Sixth Avenue, New York City. Columbus 5-7970.

(Short Product Musical—Distributed by Universal Pictures Co., Inc.)

<table>
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<tr>
<th>SHORT PRODUCT</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
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<tbody>
<tr>
<td>Musical Airways</td>
<td>Sept. 30, '36</td>
<td>Sibyl Bowan, Four Eton Boys, Cappy Barra's Harmonica Band</td>
<td>9</td>
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<tr>
<td>Fun in a Fire House</td>
<td>Oct. 28, '36</td>
<td>&quot;Lazy Dan&quot; Kaufman, Cecil Mack Choir, Kay Mayfield</td>
<td>9</td>
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<tr>
<td>Royal Cafe</td>
<td>Nov. 25, '36</td>
<td>Gene DeLys, Harry Caffery, Power's From Girls</td>
<td>10</td>
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<tr>
<td>Television Highlights</td>
<td>Dec. 23, '36</td>
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<tr>
<td>It's On the Record</td>
<td>Mar. 17, '37</td>
<td>Barry &amp; Whitege, Virginia Verrill Chariteers</td>
<td>10</td>
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<tr>
<td>Bargain Matinee</td>
<td>Apr. 14, '37</td>
<td>Harry Rose, Roy Smeeck, Dixieland Jazz Band, Campbell's Royalists</td>
<td>9</td>
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<tr>
<td>Cocktail Party</td>
<td>May 12, '37</td>
<td>Lucille Page, Lew Parker, Mary Iris Dooley, Six Balabanows</td>
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<tr>
<td>Shoes with Rhythm</td>
<td>June 9, '37</td>
<td>Frances Williams, Rhythm Boys, Elaine &amp; Barry, Billy Reed</td>
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<tr>
<td>Untitled (2)</td>
<td>July 4, '37</td>
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**METRO-GOLDWYN-MAYER**

1540 Broadway, New York City. Bryant 9-7800.

<table>
<thead>
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<th>FEATURES</th>
<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>Riffla</td>
<td>Jan. 3, '36</td>
<td>Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel</td>
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<tr>
<td>Three Live Ghosts</td>
<td>Jan. 10, '36</td>
<td>Richard Arlen, Cecilia Parker, Dudley Digges</td>
<td>62</td>
</tr>
<tr>
<td>Exclusive Story</td>
<td>Jan. 17, '36</td>
<td>Franchot Tone, Madge Evans, Joseph Calleia, Stuart Erwin</td>
<td>73</td>
</tr>
<tr>
<td>Tough Guy</td>
<td>Jan. 24, '36</td>
<td>Jackie Cooper, Joseph Calleia, Rin Tin Tin Jr., Harvey Stephens, Jean Hersholt</td>
<td>77</td>
</tr>
<tr>
<td>Rose Marie</td>
<td>Jan. 31, '36</td>
<td>Jeanette MacDonald, Nelson Eddy</td>
<td>113</td>
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<tr>
<td>Voice of Bugle Ann</td>
<td>Feb. 7, '36</td>
<td>Lionel Barrymore, Eric Linden, Maureen O'Sullivan, Dudley Digges, Henry Wadsworth</td>
<td>72</td>
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<tr>
<td>Bohemian Girl</td>
<td>Feb. 14, '36</td>
<td>Laurel-Hardy</td>
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<td>Garden Murder Case</td>
<td>Feb. 21, '36</td>
<td>Edmund Lowe, Virginia Bruce, Benita Hume</td>
<td>62</td>
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<tr>
<td>Wife vs. Secretary</td>
<td>Feb. 28, '36</td>
<td>Clark Gable, Jean Harlow, Myrna Loy</td>
<td>89</td>
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<tr>
<td>The Three Godfathers</td>
<td>Mar. 6, '36</td>
<td>Chester Morris, Lewis Stone, Walter Brennan, Irene Hervey, Sidney Teter</td>
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<tr>
<td>Petticoat Fever</td>
<td>Mar. 20, '36</td>
<td>Robert Montgomery, Myrna Loy, Reginald Owen</td>
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<tr>
<td>Moonlight Murder</td>
<td>Mar. 27, '36</td>
<td>Chester Morris, Madge Evans, Leo Carrillo, J. Carroll Naish</td>
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<tr>
<td>Unguarded Hour</td>
<td>Apr. 3, '36</td>
<td>Loretta Young, Lewis Stone, Roland Young</td>
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<tr>
<td>Small Town Girl</td>
<td>Apr. 10, '36</td>
<td>Janet Gaynor, Robert Taylor, Lewis Stone</td>
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<tr>
<td>Robin Hood of El Dorado</td>
<td>Apr. 17, '36</td>
<td>Warner Baxter, Ann Loring, Bruce Cabot, Marco, J. Carroll Naish</td>
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<tr>
<td>Absolute Quiet</td>
<td>Apr. 24, '36</td>
<td>Lionel Atwill, Irene Hervey, Raymond Walburn, Stuart Erwin, Ann Loring, Louis Hayward</td>
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<tr>
<td>Speed</td>
<td>May 8, '36</td>
<td>James Stewart, Wendy Barrie, Una Merkel, Ralph Morgan, Weldon Heyburn</td>
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<tr>
<td>The Three Wise Guys</td>
<td>May 15, '36</td>
<td>Robert Young, Betty Furness</td>
<td>75</td>
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<td>Trouble for Two</td>
<td>May 29, '36</td>
<td>Robert Montgomery, Rosalind Russell</td>
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(Continued on following page)
FEATURES                      RELEASE DATE       STAR                        RUNNING TIME
Fury .................................. June 5, 36    Spencer Tracy, Sylvia Sidney...... 94
San Francisco .......................... June 26, 36  Jeanette MacDonald, Clark Gable, Spencer Tracy, 111
We Went to College .................... July 3, 36    Una Merkel, Charles Butterworth...... 69
The Devil Doll .......................... July 30, 36  Lionel Barrymore, Maureen O'Sullivan, 79
Suzy ................................... July 24, 36    Jean Harlow, Franchot Tone............. 98
Women Are Trouble ..................... July 31, 36    Stuart Erwin, Paul Kelly.............. 60
His Brother's Wife ...................... Aug 7, 36     Robert Taylor, Barbara Stanwyck...... 91
Packy Jim ................................ Aug 14, 36    Robert Montgomery, Magee Evans........ 71
Kelly the Second ........................ Aug 21, 36    Jean Crawford, Robert Taylor, Franchot Tone, Lionel Barrymore...... 105
The Gorgeous Hussy ........................ Aug 28, 36
The Great Ziegfeld ........................ Sept 4, 36 
Sworn Enemy ................................ Sept 11, 36
The Devil Is a Sissy ........................ Sept 18, 36
Old Hutch ................................ Sept 25, 36
The Longest Night ......................... Oct 2, 36
Liede Lady ................................ Oct 9, 36
All American Chump ........................ Oct 16, 36
Mister Cinderella ........................ Oct 23, 36
Our Relations ............................ Oct 30, 36
Tarzan Escape ............................ Nov 6, 36     Johnny Weissmuller, Maureen O'Sullivan...... 89
Mad Holiday ................................ Nov 13, 36    Edmund Lowe, Elissa Landi............. 71
Love On the Run .......................... Nov 20, 36    Clark Gable, Joan Crawford, Franchot Tone.... 81
Born to Dance ............................ Nov 27, 36
Cockeyed Jim ................................ Dec 4, 36
Sinner Take All ........................... Dec 11, 36
After the Thin Man ........................ Dec 18, 36
Camille .................................. Jan 1, 36
Unfinished Cover of Night ............... Jan 8, 36
Dangerous Number ........................ Jan 22, 36
Man of the People ........................ Jan 29, 36
Mama Steps Out ........................... Feb 5, 36
Last of Mrs. Cheynen ..................... Feb 19, 36
Espionage ................................ Feb 26, 36
A Family Affair ............................ Mar 19, 36
Personal Property ........................ Mar 26, 36
Maytime .................................. Mar 26, 36
Song of the City .......................... Apr 2, 36
Romeo and Juliet ........................ Apr 16, 36    Norma Shearer, Leslie Howard............. 127
Way Out West ............................. Apr 16, 36
Good Old Soak ............................ Apr 23, 36
Nobody's Baby ............................ Apr 23, 36
Night Must Fall ........................... May 30, 36
The Thirteenth Chair ..................... May 7, 36
They Gave Him a Gun ........................ May 14, 36
Pick a Star ............................... May 21, 36
Captains Courage ........................ June 30, 36
Good Earth ............................... Aug 30, 36
A Day at the Races ........................ May 28, 36
Frankle .................................. June 4, 36
The Emperor's Candlesticks ............... June 11, 36
Topper .................................. July 9, 36
Broadway Melody of 1936 .................. July 16, 36    Patsy Kelly, Lyda Roberti............ 68
The Firefly ................................ July 23, 36
Marie Walewska ........................... July 30, 36
Saratoga .................................. Aug 9, 36

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
FitzPatrick 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
### MONOGRAM PICTURES CORP.

**1270 Sixth Avenue, New York City. COl. 5-7674-5.**

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<tr>
<td>The Outer Gate</td>
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<td>Ralph Morgan, Kay Linaker</td>
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<td>Legion of Missing Men</td>
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<td>Ralph Forbes, Ben Alexander, Hala Linda</td>
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<td>Paradise Isle</td>
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<td>Warren Hull, Movita Castenada</td>
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<td>Romance of the Lumberlost</td>
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<td>Land of Sky Blue Water</td>
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<td>Freckles Comes Home</td>
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<td>The Girl Next Door</td>
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<td>Edward Arnold, Jr.</td>
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<td>The Marines Are Here</td>
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<td>Scandal</td>
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<td>The Hoosier Schoolboy</td>
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<td>My Old Kentucky Home</td>
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<td>The Thirteenth Man</td>
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<td>A Bride for Henry</td>
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<td>Wolf Call</td>
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<td>Port of Missing Girls</td>
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<td>Federal Bullets</td>
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### FRANK NORTON

(Greek Dialogue—English Titles)

Paramount Building, New York City (Room 1906).

<table>
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<td>Eros</td>
<td>Sept. 7, '36</td>
<td>A. Marikos</td>
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<td>Exo Ploiea</td>
<td>Sept. 20, '36</td>
<td>R. Argyre</td>
<td>96</td>
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<tr>
<td>Crusado</td>
<td>Oct. 11, '36</td>
<td>Nina Alentaki</td>
<td>95</td>
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<tr>
<td>Sarco and the Eagle</td>
<td>Oct. 18, '36</td>
<td>Olympia Deos</td>
<td>118</td>
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<tr>
<td>Astere</td>
<td>Feb. 21, '37</td>
<td>Miss Kyvell</td>
<td>90</td>
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<td>Far from the Crowd</td>
<td>Mar. 7,  '37</td>
<td>Mary Tsagonis</td>
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### PARAMOUNT PICTURES

1501 Broadway, New York City. CHickleer 4-7950.

<table>
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<tbody>
<tr>
<td>My American Wife</td>
<td>Aug. 7,  '36</td>
<td>Francis Lederer, Ann Sothern, Fred Stone, Billie Burke</td>
<td>72</td>
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<tr>
<td>I'd Give My Life</td>
<td>Aug. 14, '36</td>
<td>Francis Drake, Tom Brown</td>
<td>80</td>
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<tr>
<td>Hollywood Boulevard</td>
<td>Aug. 21, '36</td>
<td>John Halliday, Marsha Hunt, Robert Cummings</td>
<td>74</td>
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<tr>
<td>Texas Rangers</td>
<td>Aug. 28, '36</td>
<td>Fred MacMurray, Jack Oakie, Lloyd Nolan, Jean Parker</td>
<td>106</td>
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<tr>
<td>Straight From the Shoulder</td>
<td>Aug. 28, '36</td>
<td>Ralph Bellamy, Katherine Locke, Andy Clyde</td>
<td>66</td>
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<tr>
<td>Lady Be Careful</td>
<td>Sept. 4,  '36</td>
<td>Lew Ayres, Mary Carlisle, Benny Baker, Larry Crable</td>
<td>70</td>
</tr>
<tr>
<td>General Died at Dawn</td>
<td>Sept. 4,  '36</td>
<td>Gary Cooper, Madeleine Carroll, Alim Tamiroff</td>
<td>97</td>
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<tr>
<td>Three Married Men</td>
<td>Sept. 11, '36</td>
<td>Lynne Overman, Roscoe Karns, Wm. Frawley, Mary Brian</td>
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</tr>
<tr>
<td>Wives Never Know</td>
<td>Sept. 18, '36</td>
<td>Charlie Ruggles, Mary Holand, Adolphe Menjou</td>
<td>75</td>
</tr>
<tr>
<td>Murder With Pictures</td>
<td>Sept. 26, '36</td>
<td>Lew Ayres, Gail Patrick, Paul Kelly, Ernest Cossart</td>
<td>71</td>
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<tr>
<td>Valiant Is the Word for Carrie</td>
<td>Oct. 2, '36</td>
<td>Gladys George, Arline Judge, John Howard, Dudley Digges</td>
<td>108</td>
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<tr>
<td>Big Broadcast of 1937</td>
<td>Oct. 9, '36</td>
<td>Jack Benny, Burns &amp; Allen, Bob Burns, Martha Raye</td>
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<td>Wedding Present</td>
<td>Oct. 16, '36</td>
<td>Joan Bennett, Cary Grant, George Bancroft</td>
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<td>Hopalong Cassidy Returns</td>
<td>Oct. 23, '36</td>
<td>William Boyd, Evelyn Brent</td>
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<td>Ross Roy</td>
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<td>Come Love</td>
<td>Nov. 6</td>
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<td>Easy To Take</td>
<td>Nov. 6</td>
<td>36. John Howard, Marsha Hunt</td>
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<td>Go West Young Man</td>
<td>Nov. 13</td>
<td>36. Mae West, Warren William, Alice Brady, Ran-</td>
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<td></td>
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<td>dolph Scott</td>
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<td>Hideaway Girl</td>
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<td>36. Shirley Ross, Robert Cummings</td>
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<td>Jungle Princess</td>
<td>Nov. 27</td>
<td>36. Dorothy Lamour, Ray Millard</td>
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<td>Ariana Mahoney</td>
<td>Dec. 4</td>
<td>36. Joe Cook, Larry Crabbe</td>
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<td>The Dog Man</td>
<td>Feb. 7</td>
<td>36. William Boyd, Jane Elsley</td>
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<td>Let's Make a Million</td>
<td>Dec. 18</td>
<td>36. Edward Horton, Porter Hall</td>
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<td>College Holiday</td>
<td>Dec. 25</td>
<td>36. Jack Benny, Burns &amp; Allen, Ben Blue, Martha</td>
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<td>37. Gary Cooper, Jean Arthur, James Ellison</td>
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<td>Mind Your Own Business</td>
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<td>Doctor's Diary</td>
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<td>Champagne Waltz</td>
<td>Jan. 29</td>
<td>37. Gladys Swarthout, Fred MacMurray</td>
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<td>Feb. 5</td>
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<td>Clarence</td>
<td>Feb. 12</td>
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<td>Maid of Salem</td>
<td>Feb. 19</td>
<td>37. Claudette Colbert, Fred MacMurray</td>
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<td>Borderland</td>
<td>Feb. 26</td>
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<td>John Meade's Woman</td>
<td>Feb. 26</td>
<td>37. Edward Arnold, Francine Larrimore</td>
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<td>Murder Goes to College</td>
<td>Mar. 5</td>
<td>37. Roscoe Karns, Lyne Overman</td>
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<td>Swing High, Swing Low</td>
<td>Mar. 12</td>
<td>37. Carole Lombard, Fred MacMurray</td>
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<td>Her Husband Lies</td>
<td>Mar. 19</td>
<td>37. Ricardo Cortez, Gail Patrick</td>
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<td>Waikiki Wedding</td>
<td>Mar. 26</td>
<td>37. Bing Crosby, Bob Burns, M. Raye</td>
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<td>Girl From Scotland Yard</td>
<td>Apr. 2</td>
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<td>Internes Can't Take Money</td>
<td>Apr. 9</td>
<td>37. Joel McCrea, Barbara Stanwyck</td>
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<td>Hills of Old Wyoming</td>
<td>Apr. 16</td>
<td>37. William Boyd, Gail Sheridan</td>
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<td>King of Gamblers</td>
<td>Apr. 23</td>
<td>37. Lloyd Nolan, Claire Trevor</td>
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<td>Make Way for Tomorrow</td>
<td>May 30</td>
<td>37. Beulah Bondi, Victor Moore</td>
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<td>Turn Off the Moon</td>
<td>May 14</td>
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<td>37. Leo Carrillo, Benny Baker</td>
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<td>Great Gambini</td>
<td>June 11</td>
<td>37. Akim Tamiroff, John Trent</td>
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<td>Mountain Music</td>
<td>June 18</td>
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<td>North of the Rio Grande</td>
<td>June 18</td>
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<td>Last Train from Madrid</td>
<td>June 25</td>
<td>37. John Patterson, Wendy Barrie</td>
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<td>Midnight Madonna</td>
<td>July 2</td>
<td>37. Warren William, Mady Correll</td>
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<td>Riders' Valley</td>
<td>July 2</td>
<td>37. Roscoe Karns, Bernadine Hayes</td>
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<td>Wild Money</td>
<td>July 9</td>
<td>37. William Boyd, Bernadine Hayes</td>
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<td>Exclusive</td>
<td>July 16</td>
<td>37. Edward Horton, Lynne Overman</td>
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<td>Forlorn River</td>
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<td>The Barrier</td>
<td>July 23</td>
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<td>Easy Living</td>
<td>July 30</td>
<td>37. Chas. Bickford, Ann Dworsak</td>
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**SHORT PRODUCT**

| Paramount Paraphericals                      | 15 one reelers |
| Paramount Headliners                         | 15 one reelers |
| Paramount Pictorials                         | 12 one reelers |
| Grantham Rice Sportlight                    | 13 one reelers |
| Popeye                                       | 13 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.

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<th>FEATURES</th>
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<tr>
<td>Border Patrolman</td>
<td>July 4</td>
<td>36. George O'Brien</td>
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<tr>
<td>King of the Royal Mounted</td>
<td>Sept. 12</td>
<td>36. Robert Keat</td>
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<td>Wild Bill, Kent</td>
<td>Nov. 6</td>
<td>36. Ralph Bellamy</td>
<td>88</td>
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<td>Secret Valley</td>
<td>Jan. 15</td>
<td>36. Richard Arles, James Coleman</td>
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**THE 1937-38 MOTION PICTURE ALMANAC**

922
**FEATURES** | **RELEASE DATE** | **STAR** | **RUNNING TIME**
---|---|---|---
It Happened Out West | May 7, '37 | Paul Kelly | 56
The Californian | June 12, '36 | Ricardo Cortez | 36
Tzarza's Revenge | July 23, '37 | Glen Morris | 56

(Above pictures released by Twentieth Century-Fox)

Let's Sing Again | June 12, '36 | Bobby Breen | 36
Rainbow On the River | Dec. 23, '36 | Bobby Breen | 36
Make a Wish | May 27, '36 | Bobby Breen | 36

(Above pictures released through RKO-Radio Pictures)

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**RELIABLE PICTURES CORPORATION**

6066 Sunset Blvd., Hollywood, Cal.

**FEATURES** | **RELEASE DATE** | **STAR** | **RUNNING TIME**
---|---|---|---
Finto Rustlers | May 14, '36 | Tom Tyles, Catherine Cotter | 56
Spitfire Report | May 24, '36 | John Wayne, Ann Rutherford | 56
Santa Fe Bound | Aug. 15, '36 | Tom Tyler, Jeanne Martell | 56
Ambush Valley | Nov. 1, '36 | Bob Custer | 56
Vengeance of Ranallah | Nov. 6, '36 | Rin Tin Tin, Jr., Bob Custer | 56
Santa Fe Rider | Feb. 15, '36 | Bob Custer | 56
Silver Trail | Feb. 27, '36 | Rin Tin Tin, Jr., Rex Lease | 56

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**REPUBLIC PICTURES CORPORATION**

1776 Broadway, New York City. Circle 6-1648.

**FEATURES** | **RELEASE DATE** | **STAR** | **RUNNING TIME**
---|---|---|---
The Singing Vagabond | Jan. 1, '36 | Gene Autry, Ann Rutherford | 55
The Oregon Trail | Jan. 18, '36 | John Wayne, Ann Rutherford | 56
The Leavenworth Case | Jan. 26, '36 | John Wayne, Ann Rutherford | 56
Dancing Feet | Jan. 31, '36 | X. Foster, Jean Rouverol | 56
Return of Jimmy Valentine | Feb. 14, '36 | Ben Lyon, Joan Marsh | 21
The Lawless Nineties | Feb. 15, '36 | Roger Pryor, Charlotte Henry | 71
The Leathernecks Have Landed | Feb. 22, '36 | Lew Ayres, Isabel Jewell | 67
Red River Valley | Mar. 2, '36 | Gene Autry, Frances Grant | 56
King of the Pecos | Mar. 9, '36 | John Wayne, Muriel Evans | 52
Laughing Irish Eyes | Mar. 16, '36 | Evalyn Knapp, Phil Regan | 73
House of a Thousand Candles | Apr. 6, '36 | Mac Clarke, Phillips Holmes | 21
Federal Agent | Apr. 10, '36 | William Boyd, Irene Ware | 58
Coming 'Round the Mountain | Apr. 15, '36 | Gene Autry, Ann Rutherford | 55
Girl From Mandalay | Apr. 25, '36 | Kay Lintaker, Conrad Nagel | 68
Frankie and Johnnie | May 1, '36 | Helen Morgan, Chester Morris | 66
The Harvester | May 5, '36 | Alice Brady, Russell Hardie | 65
The Singing Cowboy | May 11, '36 | Gene Autry, Lois Wilde | 65
The Lonely Trail | May 26, '36 | John Wayne, Ann Rutherford | 55
Go-Get 'Em Haines | June 15, '36 | William Boyd, Sheila Terry | 62
Navy Born | June 15, '36 | William Gargan, Claire Dodd | 65
Gentleman From Louisiana | July 1, '36 | Gene Autry, Dorothy Dix | 56
Winds of the Wasteland | July 6, '36 | John Wayne, Phyllis Fraser | 57
Ticket to Paradise | July 10, '36 | Roger Pryor, Wendy Barrie | 67
Hearts in Bondage | Aug. 13, '36 | James Dunn, Mac Clarke | 75
Gentleman from Louisiana | Aug. 17, '36 | Eddie Quillian, Charlotte Henry | 69
Oh Susanna! | Aug. 19, '36 | Gene Autry, Frances Grant | 64
Down to the Sea | Aug. 25, '36 | Gene Autry, Frances Grant | 64
Follow Your Heart | Sept. 5, '36 | Roger Pryor, Grace Bradley | 68
Sitting on the Moon | Sept. 15, '36 | Ray Walker, Evelyn Knapp | 58
Bulldog Edition | Sept. 21, '36 | Robert Livingston, Kay Hughes | 58
The Three Mesquiteers | Sept. 21, '36 | Robert Livingston, Kay Hughes | 58
Undercover Man | Sept. 24, '36 | John Mack Brown, Suzanne Kaaren | 58
Ride, Ranger, Ride | Sept. 30, '36 | Gene Autry, Smiley Burnette | 59
The President's Mystery | Oct. 6, '36 | Gene Autry, Betty Furness | 78
Cavalry | Oct. 8, '36 | Gene Autry, Betty Furness | 78
Ghost Town Gold | Oct. 26, '36 | Gene Autry, Betty Furness | 78
Country Gentlemen | Nov. 9, '36 | Gene Autry, Betty Furness | 78
The Big Show | Nov. 16, '36 | Gene Autry, Kay Hughes | 70
The Gun Ranger | Nov. 19, '36 | Bob Steele, Eleanor Stewart | 49
Lawless Land | Nov. 23, '36 | John Mack Brown, Louise Stanley | 55
The Mandarin Mystery | Dec. 7, '36 | Eddie Quillian, Charlotte Henry | 65
Rarrin' Lead | Dec. 10, '36 | Bob Livingston, Ray Corrigan | 53
Happy-Go-Lucky | Dec. 14, '36 | Phil Regan, Evelyn Venable | 68

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<td>Beware of Ladies</td>
<td>Dec. 21</td>
<td>Donald Cook, Judith Allen</td>
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<td>Old Corral</td>
<td>Dec. 21</td>
<td>Gene Autry, Hope Manning</td>
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<td>Border Phantom</td>
<td>Dec. 28</td>
<td>Bob Steele, Harley Wood</td>
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<td>A Man Betrayed</td>
<td>Dec. 28</td>
<td>Lloyd Hughes, Kay Hughes</td>
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<td>Riders of the Whistling Skull</td>
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<td>Leave Me on the Air</td>
<td>Jan. 11</td>
<td>Bob Livingston, Grace Bradley</td>
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<td>The Bold Caballero</td>
<td>Jan. 18</td>
<td>Bob Livingston, Heather Angel</td>
<td>71</td>
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<td>Bar Z Bad Men</td>
<td>Jan. 20</td>
<td>John Mack Brown, Lois January</td>
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<td>Jane of the Grizzly</td>
<td>Jan. 25</td>
<td>Joe Kelly, June Travis</td>
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<td>The Trusted Outlaw</td>
<td>Feb. 1</td>
<td>Bob Steele, Lois January</td>
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<td>Round-up Time in Texas</td>
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<td>The Gambling Terror</td>
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<td>John Mack Brown, Iris Meredith</td>
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<td>Two Wise Maids</td>
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<td>Alison Skipworth, Polly Moran</td>
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<td>The Paradise Express</td>
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<td>Circus Girl</td>
<td>Mar. 1</td>
<td>June Travis, Bob Livingston</td>
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<td>Hit the Saddle</td>
<td>Mar. 3</td>
<td>Bob Livingston, Ray Corrigan</td>
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<td>Git Along Little Dogies</td>
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<td>Gene Autry, Judith Allen</td>
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<td>Bill Cracks Down</td>
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<td>Trail of Vengeance</td>
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<td>John Mack Brown, Iris Meredith</td>
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<td>Jim Hanvey, Detective</td>
<td>Apr. 3</td>
<td>Guy Kibbee, Tom Brown</td>
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<td>Guns in the Dark</td>
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<td>John Mack Brown, Claire Rochelle</td>
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<td>Niner the Blues</td>
<td>Apr. 19</td>
<td>Dick Purcell, Mary Brian</td>
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<td>The Hit Parade</td>
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<td>Frances Langford, Phil Regan</td>
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<td>Gunsnake Ranch</td>
<td>May 5</td>
<td>Bob Livingston, Ray Corrigan</td>
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<td>Gun Lords of Sturro Basin</td>
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<td>Bob Steele, Louise Stanley</td>
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<td>Round-Up Tonight Rhythm</td>
<td>May 12</td>
<td>Wynne Gibson, Warren Hull</td>
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<td>Michael O'Halloran Special</td>
<td>May 15</td>
<td>Walter Brennan, Mary Brian</td>
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<td>Affairs of Cappy Ricks</td>
<td>May 24</td>
<td>Bob Livingston, Ray Corrigan</td>
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<td>Come On, Cowboys</td>
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<td>Richard Dix, Roberta Shore</td>
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<td>Durango Holiday</td>
<td>June 7</td>
<td>Alan Baxter, Andrea Leeds</td>
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<td>Doomed at Sundown</td>
<td>June 7</td>
<td>Pat O'Malley, Eddy Wallis</td>
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<td>It Could Happen to You</td>
<td>June 7</td>
<td>Patricia Ellis, Warren Hull</td>
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<td>Johnny Mack Brown</td>
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<td>A Law Man Is Born</td>
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<td>Meet the Bay Friend</td>
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<td>Olsen and Johnson</td>
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<td>Double Trouble</td>
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<td>Romance On the Run</td>
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<td>Bob Steele</td>
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**RKO Radio Pictures**

1270 Sixth Avenue, New York City. Columbus 5-6500.

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<td>Sylvia Scarlett</td>
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<td>Katharine Hepburn, Brian Aherne</td>
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<td>Chatterbox</td>
<td>Jan. 17</td>
<td>Anne Shirley, Phillips Holmes</td>
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<td>The Lady Consents</td>
<td>Feb. 7</td>
<td>Ann Harding, Herbert Marshall</td>
<td>76%</td>
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<td>Miss 'Em Up</td>
<td>Feb. 14</td>
<td>Preston Foster, Ralph Morgan</td>
<td>68%</td>
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<td>Johnny the Housekeeper</td>
<td>Feb. 17</td>
<td>Fred Akin, Roger Rogerson</td>
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<td>Love on a Bet</td>
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<td>Richard Dix, Lella Haynes</td>
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<td>Wheeler, Woolsey</td>
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<td>Farmer in the Dell</td>
<td>Mar. 27</td>
<td>Fred Stone, Jean Parker</td>
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<td>Two in Revolt</td>
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<td>John Arledge, Louise Latimer</td>
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<td>Murder On the Bridle Path</td>
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<td>James Gleason, Helen Broderick</td>
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<td>The Witness Chair</td>
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<td>Special Delivery</td>
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<td>The Ex-Mrs. Bradford</td>
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<td>William Powell, Jean Arthur</td>
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<td>Dancing Pirate</td>
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<td>Steffi Duna, Charles Collins</td>
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<td>Let's Sing Again</td>
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<td>The Last Outlaw</td>
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<td>Bunker Bean</td>
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<td>Owen Davis, Jr., Louise Latimer</td>
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<td>The Bride Walks Out</td>
<td>July 10</td>
<td>Bill Goodwyn, Susan Langworthy</td>
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<td>M'iss</td>
<td>July 17</td>
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<td>Grandpa's 'Tootin' Rhythm</td>
<td>Aug. 7</td>
<td>Frel Suty, Arnold Langworthy</td>
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<td>Second Wife</td>
<td>Aug. 21</td>
<td>Gertrude Michael, Walter Abel</td>
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| THE 1937-38 MOTION PICTURE ALMANAC |

924
**FEATURES**

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<th>FEATURES</th>
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<td>Swing Time</td>
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<td>Fred Astaire, Ginger Rogers</td>
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<td>Walking On Air</td>
<td>Sept. 11, '36</td>
<td>Gene Raymond, Ann Sothern</td>
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<td>Don't Turn 'Em Loose</td>
<td>Sept. 18, '36</td>
<td>Louis Stone, Bruce Cabot</td>
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<td>Mammy's Boys</td>
<td>Oct. 2, '36</td>
<td>Wheeler, Woolsey</td>
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<td>The Big Game</td>
<td>Oct. 9, '36</td>
<td>Philip Houston, June Travis</td>
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<td>Daniel Boone</td>
<td>Oct. 16, '36</td>
<td>George O'Brien, Heather Angel</td>
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<td>Without Orders</td>
<td>Oct. 23, '36</td>
<td>Robert Armstrong, Sally Eilers</td>
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<td>Ain't They Rebels?</td>
<td>Nov. 6, '36</td>
<td>Katharine Hepburn, Herbert Marshall</td>
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<td>Make Way for Lady</td>
<td>Nov. 13, '36</td>
<td>Margaret Grahame, Gordon Jones</td>
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<td>Smartest Girl in Town</td>
<td>Nov. 27, '36</td>
<td>Gene Raymond, Ann Sothern</td>
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<td>Wanted: Jane Turner</td>
<td>Dec. 4, '36</td>
<td>Gloria Stuart, Lee Tracy</td>
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<td>The Plot Thickens</td>
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<td>James Gleason, Zasu Pitts</td>
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<td>Night Waitress</td>
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<td>Rainbow On the River</td>
<td>Dec. 25, '36</td>
<td>Bobby Breen, May Robson</td>
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<td>Winterset</td>
<td>Dec. 25, '36</td>
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<td>That Girl from Paris</td>
<td>Jan. 1, '37</td>
<td>Lily Pons, Gene Raymond, J. Oakie</td>
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<td>We Who Are About to Die</td>
<td>Jan. 8, '37</td>
<td>John Beal, Ann Dvorak, Preston Foster</td>
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<td>The Plough and the Stars</td>
<td>Jan. 15, '37</td>
<td>Barbara Stanwyck, Preston Foster</td>
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<td>Racing Lady</td>
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<td>Ann Dvorak, Smith Ballew, Harry Carey</td>
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<td>Criminal Lady</td>
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<td>They Wanted to Marry</td>
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<td>We're On the Jury</td>
<td>Feb. 12, '37</td>
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<td>Sea Devils</td>
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<td>When's Your Birthday</td>
<td>Feb. 26, '37</td>
<td>Joe E. Brown, Marion Marsh</td>
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<td>Park Ave., Logger</td>
<td>Mar. 5, '37</td>
<td>George O'Brien, Beatrice Roberts</td>
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<td>Don't Tell the Wife</td>
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<td>Guy Kibbee, Una Merkel</td>
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<td>China Passage</td>
<td>Mar. 19, '37</td>
<td>Constance Worth, Vinton Haworth</td>
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<td>The Man I Love</td>
<td>Apr. 2, '37</td>
<td>Katharine Hepburn, Frank Tone</td>
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<td>Man Who Found Himself</td>
<td>Apr. 9, '37</td>
<td>John Beal, Joan Fontaine</td>
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<td>Too Many Wives</td>
<td>Apr. 9, '37</td>
<td>Anne Shirley, John Morley</td>
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<td>Soldier and the Lady</td>
<td>Apr. 29, '37</td>
<td>Anton Walbrook, Margot Grahame, Elizabeth</td>
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<td>Outcasts of Poker Flat</td>
<td>Apr. 16, '37</td>
<td>Preston Foster, Jean Muir</td>
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<tr>
<td>The Woman I Love</td>
<td>Apr. 23, '37</td>
<td>Miriam Hopkins, Paul Muni</td>
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<td>You Can't Buy Luck</td>
<td>Apr. 30, '37</td>
<td>Onslow Stevens, Helen Mack</td>
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<td>Shall We Dance</td>
<td>May 7, '37</td>
<td>Fred Astaire, Ginger Rogers</td>
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<td>Behind the Headlines</td>
<td>May 14, '37</td>
<td>Lee Tracy, Diana Gibson</td>
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<td>There Goes My Girl</td>
<td>May 21, '37</td>
<td>Gene Raymond, Ann Sothern</td>
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<td>Looking for Trouble (t.t.)</td>
<td>May 28, '37</td>
<td>George O'Brien, Cecilia Parker</td>
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<td>Missus America (t.t.)</td>
<td>June 4, '37</td>
<td>Helen Broderick, Victor Moore</td>
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<tr>
<td>Toast of New York</td>
<td>June 11, '37</td>
<td>Edward Arnold, Frances Farmer, Jack Oakie</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**...6 - 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
- **Pathe Topics**...6 - 1 reelers
- **Pathe News for a Lady**...104 issues
- **“A Day With the Dionne Quintuplets”**...1 reel

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**THE 1937-38 MOTION PICTURE ALMANAC**

925
SCANDINAVIAN TALKING PICTURES, INC.

220 West 42nd Street, New York City, Wisconsin 7-2152.

SWEDISH FEATURES

<table>
<thead>
<tr>
<th>STAR</th>
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<tr>
<td>&quot;Raggen, det är jag det&quot; (Raggen, That's Me)</td>
<td>85</td>
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<tr>
<td>&quot;Söderkakan (Shanty-Town)&quot;</td>
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<tr>
<td>&quot;På Solidsidan&quot; (Our Boy)</td>
<td>90</td>
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<tr>
<td>&quot;Anderssons Kalle&quot; (Mrs. Anderson's Carl)</td>
<td>75</td>
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<tr>
<td>&quot;Under falsk flagg&quot; (Under False Flag)</td>
<td>86</td>
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<tr>
<td>&quot;Söder om landsvägen&quot; (South of the Highway)</td>
<td>90</td>
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<td>&quot;Familjen som var en karusell&quot;</td>
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(The Family That Was a Merry-Go-Round)

"Pröken blir piga" (Girl Goes Domestic) Marianne Löfgren, Ernst Eklund. 88
"En Glad Gutt" (A Happy Fellow) Tore Foss, Gorriil Egde Nissen. 93

NORWEGIAN FEATURES

"Vi som garkjokkenveien" (Servants' Entrance) Randi Braenne, Steinir Jóranstad. 95
"En Glad Gutt" (A Happy Fellow) Tore Foss, Gorriil Egde Nissen. 93

DANISH FEATURE

"Vi som gav jokkenveien" (Servants' Entrance) Greta Sjölin, Gerda Neumann. 96

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"Sveriges runt på 15 minute" (Around Sweden in 15 Minutes). 15
"Havets glittrande Millioner" (The Sea's Glittering Millions). 15
"Hanverk med anor" (Production of Tar). 6
"Sandviken Steel" (Sandviken Steel). 17
"Flygfarfest på Brommafältet" (The Inauguration of the Bromfield Field, Stockholm). 8
"Här mår är att ridja" (How you are taught to ride). 11
"Vind från Väst" (Wind from the West). 11
"Västerhavets Män" (Men from the Western Sea). 14
"Solliden" (Solliden). 10
"Vintriga strövtag i Härjedalen" (Winter Excursion in Härjedalen, Sweden). 8
"Hanan Varg" (The White Spring). 13
"Varan barn och andras ungar" (Our Children and OtherPeople's Kids). 7
"Höstdag på Skansen" (A Day in the Fall at Skansen). 7
"En dag på Gotiska Sandön" (A Day on a Fairy Island in the Baltic Sea). 7
"Weekend i Köpenhamn" (A Week-end in Copenhagen). 15
"Sommarens Jämtland" (Summer in Jämtland, Sweden). 15

NORWEGIAN SHORT

"Oslo" (Oslo). 14

DANISH SHORT

"Storbyens Symphony" (The City Symphony). 33

STAGE AND SCREEN PRODUCTIONS, INC.

1270 Sixth Avenue, New York City. Circle 7-3473-3474.

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<td>Custer's Last Stand</td>
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(Feature version released March, 1936)

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(Feature version released April, 1937)

The Black Coin.             | 15   |

TWENTIETH CENTURY-FOX FILM CORPORATION

444 West 56th Street, New York City. Columbus 5-3320.

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<td>Charlie Chan At The Race Track</td>
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<tr>
<td>State Fair (reissue)</td>
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<td>Girls' Dormitory</td>
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<td>Sing, Baby, Sing</td>
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<td>Star For A Night</td>
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<td>The Road to Glory</td>
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<td>King of the Royal Mounted......Sept. 11, 36</td>
<td>Robert Kent, Rosalind Keith</td>
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<td>The Jones Family in Back to Nature</td>
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<td>Ramona</td>
<td>Sept. 25, 36</td>
<td>Loretta Young, Don Ameche</td>
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<td>Thank You, Jeeves</td>
<td>Oct. 2, 36</td>
<td>Arthur Treacher, Virginia Field</td>
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<td>Ladies in Love</td>
<td>Oct. 9</td>
<td>Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon</td>
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<td>Dimples</td>
<td>Oct. 16</td>
<td>Shirley Temple, Frank Morgan</td>
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<td>Pigskin Parade</td>
<td>Oct. 23</td>
<td>Will Rogers, Greta Nissen</td>
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<td>Ambassador Bill (reissue)</td>
<td>Oct. 30</td>
<td>Claire Trevor, Cesar Romero</td>
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<td>15 Maiden Lane</td>
<td>Nov. 6, 36</td>
<td>Lawrence Tibbett, Wendy Barrie</td>
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<td>Under Your Spell</td>
<td>Nov. 6, 36</td>
<td>Ralph Bellamy, Mae Clarke</td>
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<td>Wild Brian Kent</td>
<td>Nov. 6</td>
<td>Jane Withers</td>
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<td>Can This Be Dixie?</td>
<td>Nov. 13</td>
<td>Dione Quintuplets, Jean Hersholt</td>
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<td>Reunion</td>
<td>Nov. 20</td>
<td>Warner Baxter, June Lang</td>
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<td>White Hunter</td>
<td>Nov. 27</td>
<td>Barbara Stanwyck, Joel McCrea</td>
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<td>Banjo On My Knee</td>
<td>Dec. 4</td>
<td>Jane Darwell, Sara Haden</td>
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<td>Laughing at Trouble</td>
<td>Dec. 11</td>
<td>Claire Trevor, Michael Whalen</td>
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<td>Career Woman</td>
<td>Dec. 18</td>
<td>Shirley Temple, Robert Young, Alice Faye</td>
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<td>Stowaway</td>
<td>Dec. 25</td>
<td>Sonja Henie, Adolphe Menjou, Don Ameche</td>
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<td>One in a Million</td>
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<td>Warner Oland, Boris Karloff</td>
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<td>Charlie Chan at the Opera</td>
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<td>Elisabeth Bergner, Laurence Olivier</td>
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<td>As You Like It</td>
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<td>Peter Lorre, Brian Donlevy</td>
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<td>Crack-Up</td>
<td>Jan. 15</td>
<td>Richard Arlen, Virginia Grey</td>
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<td>Secret Valley</td>
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<td>Rochelle Hudson, Michael Whalen</td>
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<td>Woman-Wise</td>
<td>Jan. 22</td>
<td>Freddie Bartholomew, Madeleine Carroll, Tyrone Power, Sir Guy Standing</td>
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<td>Lloyds of London</td>
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<td>Jane Withers, Anthony Martin</td>
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<td>The Holy Terror</td>
<td>Feb. 5, 37</td>
<td>Will Rogers, Marian Nixon</td>
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<td>Doctor Bull (reissue)</td>
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<td>Dick Powell, Madeleine Carroll, Alice Faye</td>
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<td>On the Avenue</td>
<td>Feb. 12</td>
<td>Sim Summerville, Jed Prouty</td>
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<td>Annabella, Henry Fonda</td>
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<td>Tyrone Power, Loretta Young, Don Ameche</td>
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<td>Love Is News</td>
<td>Feb. 26</td>
<td>I. Edward Bromberg, Betty Furness</td>
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<td>Fair Warning</td>
<td>Mar. 5</td>
<td>Victor McLaglen, Walter Connolly, Peter Lorre</td>
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<td>Brian Donlevy, Frances Drake</td>
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<td>Step Lively, Jeeves</td>
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<td>Arthur Treacher, Patricia Ellis</td>
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<td>Apr. 23</td>
<td>Walter Winchell, Ben Bernie, Alice Faye</td>
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<td>That I May Live</td>
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<td>It Happened Out West</td>
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<td>Paul Kelly, Judith Allen</td>
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<td>Jane Darwell, Sig Rumann</td>
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<td>David Harum (reissue)</td>
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<td>Will Rogers, Louise Dresser</td>
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<td>Charlie Chan at the Olympics</td>
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<td>Under the Red Robe</td>
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<td>Annabella, Conrad Veidt, Raymond Massey</td>
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<td>This Is My Affair</td>
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<td>Robert Taylor, Barbara Stanwyck</td>
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<td>August First</td>
<td>June 4</td>
<td>Jane Withers, Robert Kent</td>
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<td>Laughing Senor</td>
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<td>Michael Whalen, Gloria Stuart</td>
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<td>She Had To Eat</td>
<td>July 2, 37</td>
<td>Rochelle Hudson, Arthur Treacher, Jack Haley</td>
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<td>Armored Taxi</td>
<td>July 9, 37</td>
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<td>Utah Trail</td>
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<td>Jane Darwell, Sig Rumann</td>
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<td>Wee Willie Winkie</td>
<td>July 30, 37</td>
<td>Shirley Temple, Victor McLaglen</td>
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## SHORT PRODUCT

Magic Carpet Series

Adventures of a Newsreel Cameraman

Δ Δ Δ

# UFA FILMS, INC.

729 Seventh Avenue, New York City. BRYANT 9-7890.  

## FEATURES

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<thead>
<tr>
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<tr>
<td>Schlussakkord</td>
<td>Sept. 36</td>
<td>Lil Dagover, Willy Birgel</td>
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**UNITED ARTISTS CORPORATION**

729 Seventh Avenue, New York City. BRant 9-7300.

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<td>Walter Huston, Ruth Chatterton, Mary Astor</td>
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<td>The Gay Desperado</td>
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<td>Nino Martini, Ida Lapino</td>
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<td>Come and Get It</td>
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<td>Edward Arnold, Joel McCrea</td>
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1250 Sixth Avenue, New York City. Circle 7-7100.

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**SHORT PRODUCT**

| Oswalt Cartoons | 21 one reelers |
| Stranger Than Fiction | 23 one reelers |
| Going Places with Lowell Thomas | 23 one reelers |
| Mentone Musicals | 7 two reelers |

| Monkey Comedy | 1 two reelers |
| Novelty ("Skits 'n' Sketches") | 1 one reeler |
| Specials: ("You Can't Get Away With It") | 1 one reeler |
| Meany Miny Moe Cartoons | 13 one reelers |

**SERIALS**

| Adventures of Frank Merriwell | Jan. 13, '36 | Don Briggs | 12 episodes |
| Flash Gordon | Apr. 6, '36 | Buster Crabbe, Jean Rogers | 13 episodes |
| The Phantom Rider | July 6, '36 | Buck Jones, Maria Shelton | 15 episodes |
| Ace Drummond | Oct. 19, '36 | John King, Jean Rogers | 13 episodes |
| Jungle Jim | Nov. 18, '36 | Grant Withers, Evelyn Brent | 12 episodes |
| Secret Agent X-9 | Apr. 12, '37 | Scott Kolb, Jean Rogers | 12 episodes |

**VICTORY PICTURES CORPORATION**

9147 Venice Blvd., Los Angeles, Cal.
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<td>Warren William, Claire Dodd</td>
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<td>China Clipper</td>
<td>Aug. 22</td>
<td>Hugh Herbert, Pat. Ellis</td>
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<td>Love Begins at Twenty</td>
<td>Aug. 22</td>
<td>Fredric March, Olivia de Havilland</td>
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<td>Anthony Adverse</td>
<td>Aug. 29</td>
<td>Barton MacLane, June Travis</td>
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<td>The Bengal Tiger</td>
<td>Sept. 5</td>
<td>Mary Astor, Errol Flynn</td>
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<td>Murder on the Black Cat</td>
<td>Sept. 12</td>
<td>Dick Powell, Joan Blondell</td>
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<td>Stage Struck</td>
<td>Sept. 12</td>
<td>Pat. Ellis, Mickey Rooney</td>
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<td>Down the Stretch</td>
<td>Sept. 19</td>
<td>Kay Francis, Geo. Brent</td>
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<td>Give Me Your Heart</td>
<td>Sept. 30</td>
<td>Dick Powell, Joe E. Brown</td>
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<td>A Midsummer Night's Dream</td>
<td>Oct. 3</td>
<td>Donald Woods, Margaret Lindsay</td>
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<td>Isle of Fury</td>
<td>Oct. 10</td>
<td>Marion Davies, Clark Gable</td>
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<td>Cain and Mabel</td>
<td>Oct. 17</td>
<td>Ross Alexander, Glenda Farrell</td>
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<td>Here Comes Carter</td>
<td>Oct. 24</td>
<td>Errol Flynn, Olivia de Havilland</td>
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<td>The High and the Black Cat</td>
<td>Oct. 24</td>
<td>Sybil Jason, Guy Kibbee</td>
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<td>The Charge of the Light Brigade</td>
<td>Nov. 7</td>
<td>Dick Foran, Linda Perry</td>
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<td>The Captain's Kid</td>
<td>Nov. 14</td>
<td>Twenty Black, Joan Blondell</td>
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<td>California Mail</td>
<td>Nov. 14</td>
<td>Jean Muir, Warren Hull</td>
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<td>The Man Who Knew Too Much</td>
<td>Nov. 28</td>
<td>Joe E. Brown, Carol Hughes</td>
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<td>Fugitive in the Sky</td>
<td>Nov. 28</td>
<td>William Powell, Kay Francis</td>
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<td>Polo Joe</td>
<td>Dec. 5</td>
<td>Dick Powell, Anne Nye</td>
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<td>One Way Passage</td>
<td>Dec. 5</td>
<td>Dick Powell, Joan Blondell</td>
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<td>Ring of Rosies</td>
<td>Dec. 5</td>
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<td>101</td>
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<td>Gold Diggers of 1937</td>
<td>Dec. 19</td>
<td>El Brendel, Bob Hope</td>
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<td>Smart Blonde</td>
<td>Jan. 2</td>
<td>Chester Morris, Warner O'Shea</td>
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<td>Guns of the Pecos</td>
<td>Jan. 2</td>
<td>James Stewart, Glenn Ford</td>
<td>79</td>
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<td>Sing Me A Love Song</td>
<td>Jan. 9</td>
<td>George Brent, Bev. Roberts</td>
<td>85</td>
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<td>God's Country and the Woman</td>
<td>Jan. 16</td>
<td>Jean Muir, Donald Woods</td>
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<td>Once a Doctor</td>
<td>Jan. 23</td>
<td>Humphrey Bogart, Ann Sheridan</td>
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<td>Black Legion</td>
<td>Feb. 6</td>
<td>Kay Francis, Jane Rains</td>
<td>83</td>
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<td>Stolen Holiday</td>
<td>Feb. 6</td>
<td>Pat O'Brien, Humphrey Bogart</td>
<td>75</td>
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<td>The Great O'Malley</td>
<td>Feb. 15</td>
<td>Errol Flynn, Anita Louise</td>
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<tr>
<td>Green Light</td>
<td>Feb. 20</td>
<td>Andy Devine, Frank Craven</td>
<td>64</td>
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<td>Ready, Willing and Able</td>
<td>Mar. 6</td>
<td>Ruby Keeler, Lee Dixon</td>
<td>93</td>
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<tr>
<td>Midnight Court</td>
<td>Mar. 6</td>
<td>Ann Dvorak, John Littler</td>
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<td>Land Beyond the Law</td>
<td>Mar. 13</td>
<td>Dick Foran, Linda Perry</td>
<td>54</td>
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<td>Tempo of Music</td>
<td>Mar. 19</td>
<td>George Brent, Bev. Roberts</td>
<td>85</td>
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<tr>
<td>The King and the Chorus Girl</td>
<td>Mar. 27</td>
<td>Fernand Gravet, Joan Blondell</td>
<td>95</td>
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<tr>
<td>Men in Exile</td>
<td>Apr. 3</td>
<td>Dick Purcell, June Travis</td>
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(Continued on following page)
### FEATURES

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<tr>
<th>FEATURES</th>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>RUNNING TIME</th>
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<tbody>
<tr>
<td>Marked Woman</td>
<td>Apr. 10, '37</td>
<td>Bette Davis, Humphrey Bogart</td>
<td>96 minutes</td>
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<tr>
<td>That Man's Here Again</td>
<td>Apr. 17, '37</td>
<td>Hugh Herbert, Mary Maguire</td>
<td>58 minutes</td>
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<tr>
<td>Call It a Day</td>
<td>Apr. 17, '37</td>
<td>Olivia de Havilland, Ian Hunter</td>
<td>89 minutes</td>
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<tr>
<td>Mountain Justice</td>
<td>Apr. 24, '37</td>
<td>Josephine Hutchinson, Geo. Brent</td>
<td>82 minutes</td>
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<tr>
<td>Melody for Two</td>
<td>May 1, '37</td>
<td>James Melton, Patricia Ellis</td>
<td>60 minutes</td>
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<tr>
<td>The Prince and the Pauper</td>
<td>May 8, '37</td>
<td>Errol Flynn, The Mauch Twins</td>
<td>130 minutes</td>
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<tr>
<td>The Cherokee Strip</td>
<td>May 15, '37</td>
<td>Dick Foran, Jane Bryan</td>
<td>55 minutes</td>
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<tr>
<td>Dregerman Courage</td>
<td>May 15, '37</td>
<td>Barton Maclane, Jean Muir</td>
<td>58 minutes</td>
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<tr>
<td>The Go Getter</td>
<td>May 22, '37</td>
<td>George Brent, Anita Louise</td>
<td>92 minutes</td>
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<tr>
<td>Kid Galahad</td>
<td>May 29, '37</td>
<td>Edward G. Robinson, Bette Davis</td>
<td>101 minutes</td>
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<tr>
<td>The Case of the Stuttering Bishop</td>
<td>June 5, '37</td>
<td>Donald Woods, Ann Dvorak</td>
<td>70 minutes</td>
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<td>Slim</td>
<td>June 12, '37</td>
<td>Harry O'Brien, Henry Fonda</td>
<td>69 minutes</td>
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<td>Blazing Sixes</td>
<td>June 12, '37</td>
<td>Dick Foran, Helen Valkis</td>
<td>55 minutes</td>
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<tr>
<td>Fly-Away Baby</td>
<td>June 19, '37</td>
<td>Glenda Farrell, Barton Maclane</td>
<td>54 minutes</td>
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<tr>
<td>White Bondage</td>
<td>June 29, '37</td>
<td>Jean Muir, Gordon Oliver</td>
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<tr>
<td>Another Dawn</td>
<td>June 29, '37</td>
<td>Kay Francis, Errol Flynn</td>
<td>73 minutes</td>
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### VITAPHONE SHORTS

#### Broadway Brevities
<table>
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<tr>
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<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>Broadway Brevities</td>
<td>36 two-reelers</td>
<td>21 minutes</td>
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<tr>
<td>Melody Masters</td>
<td>18 one-reelers</td>
<td>10 minutes</td>
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<tr>
<td>Merrie Melodies</td>
<td>18 one-reelers</td>
<td>8 minutes</td>
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<tr>
<td>Looping Tunes</td>
<td>13 one-reelers</td>
<td>10 minutes</td>
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<tr>
<td>Colorout Adventures</td>
<td>16 one-reelers</td>
<td>8 minutes</td>
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<tr>
<td>Pictorial Revues</td>
<td>13 one-reelers</td>
<td>10 minutes</td>
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<tr>
<td>Big Time Vaudeville</td>
<td>13 one-reelers</td>
<td>10 minutes</td>
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<tr>
<td>Vitaphone Novelties</td>
<td>13 one-reelers</td>
<td>10 minutes</td>
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#### "Broadway Brevities"—36 two-reelers

#### "Melody Masters"—18 one-reelers

#### "Vitaphone Novelties"—13 one-reelers
- The Radio Ramblers, Edgar Bergen and Charlie McCarthy, Cal Tjinny, Mr. and Mrs. Jesse Crawford, Harold Bauer, Babe Ruth, Luis Zingone.

#### "Big Time Vaudeville" films—13 one-reelers

#### "Colorout Adventures"—13 one-reelers
- Narrated by Milton J. Cross, Jean Paul King, Howard Clancy, Basil Ruysdael, David Ross, Paul Douglas and Alan Kent.

---

**WORLD PICTURES CORPORATION**

729 Seventh Avenue, New York City. MEdallion 3-2944.

### FEATURES

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<th>FEATURES</th>
<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>Slalom</td>
<td>Feb. 25, '37</td>
<td>Walter Rimil</td>
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<tr>
<td>Masquerade in Vienna</td>
<td>Mar. 15, '37</td>
<td>Paula Wesseller</td>
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<tr>
<td>Great Love of Beethoven</td>
<td>Oct. 1, '37</td>
<td>Harry Baur</td>
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<td>My Song of Love</td>
<td>Oct. 15, '37</td>
<td>Tito Schià</td>
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<td>Ski Chase</td>
<td>Oct. 30, '37</td>
<td>Hannes Schneider</td>
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<td>Gentle Enemy</td>
<td>Nov. 10, '37</td>
<td>Simone Beriau</td>
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<tr>
<td>Annie Laurie</td>
<td>Nov. 20, '37</td>
<td>Will Fyffe</td>
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<td>Love on Skis</td>
<td>Nov. 30, '37</td>
<td>Walter Rimal</td>
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<tr>
<td>Princess Tam Tam</td>
<td>Dec. 5, '37</td>
<td>Josephine Baker</td>
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<td>Monastery</td>
<td>Dec. 15, '37</td>
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<td>Itto</td>
<td>Dec. 20, '37</td>
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<td>Street Without A Name</td>
<td>Dec. 25, '37</td>
<td>Polly Hery</td>
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<td>90 Degrees South</td>
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### SHORT PRODUCT

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<td>What the Puppy Said</td>
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<td>Musical Masterpieces</td>
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<td>6 one-reelers</td>
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<td>Nature's Magic</td>
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**THE 1937-38 MOTION PICTURE ALMANAC**

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<th>COLUMBIA PICTURES</th>
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<tr>
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<td>Bryant, Nana</td>
<td>Eddy, Nelson</td>
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<td>Henry, William</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"
Men
Borland, Barlowe
Bowman, Lee
Boyd, William
Burns, Bob
Butterworth, Charles
Cooper, Gary
Crabbe, Larry
Crosby, Bing
Cummings, Robert
Cunningham, Cecil
Daniels, Billy
DaProne, Louis
Davis, Rufe
Downs, Johnny
Ellison, James
Erikson, Leif
Fields, W. C.
Frawley, William
Gustav, Wally
Hall, Porter
Hayden, Russell
Hayes, George
Holt, David
Homolka, Oscar
Howard, John
Karns, Roscoe
Lee, Billy
Littlefield, Lucien
Lloyd, Harold
Lukats, Nick
MacMurray, Fred
Middleton, Ray
Millard, Ray
Nolan, Lloyd
Overman, Lynne
Patterson, John
Payne, John
Quinn, Anthony
Raid, George
Richards, Grant
Roberts, William
Ruggles, Charlie
Scott, Randolph
Stephens, Harvey
Tamiroff, Akim
Tapley, Colin
Trent, John
William, Warren
Burns, George, and Allen, Gracie

Women
Dee, Frances
Dietrich, Marlene
Duane, Irene
Farmer, Frances
Ford, Judith
Gaal, Francisca
Heyward, Orien
Holden, Fay
Hunt, Marsha
Kathryn, Kay
Lamour, Dorothy
Lillie, Beatrice
Lombard, Carole
Lupino, Ida
Martel, June
Monti, Millie
Moran, Priscilla
Morley, Karen
Patrick, Gall
Patterson, Elizabeth
Terry, Ray
Ray, Martha
Ross, Shirley
Swarhout, Gladys
Walker, Terry
Weidler, Virginia
West, Mae
Whitley, Eleanor
Wyatt, Charlene

Men
Best, Willie
Blore, Eric
Boles, John
Brisbane, William
Brady, William
Bruce, Alan
Cannelli, Eduardo
Clements, Dudley
Corson, William
Craig, Alec
Foster, Preston
Gleason, James
Gilbert, Billy
Gordon, Bert
Guilfoyle, Paul
Heifin, Van
Irving, George
Jones, Gordon
Lan, Richard
Marshall, Herbert
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
Hoctor, 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
Perry, Lily
Roberts, Leona
Rogers, Ginger
Shirley, Anne
Sothern, Ann
Stanwyck, Barbara
Walsh, Jane
Wild, Patricia
Worth, Constance
Grahame, Margot

TWENTIETH CENTURY-FOX

Men
Ameche, Don
Baxter, Warner
Beck, Thomas
Berne, Ben
Blackmer, Sidney
Bromberg, J. Edward
Carradine, John
Cantor, Eddie
Catalle, Walter
Chamney, Lon, Jr.
Clark, Buddy
Cooper, Melville
Dinehart, Alan
Donlevy, Brian
Ernest, 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

RKO RADIO PICTURES

Men
Abel, Walter
Astaire, Fred
Ballew, Smith
Beal, John
Berle, Milton

Women
Ball, Lucille
Barrington, Diana
Broderick, Helen
Colbert, Claudette
Deane, Derry

THE 1937-38 MOTION PICTURE ALMANAC 934
Men
Hay, Jack
Hersholt, Jean
Howell, Kenneth
Kent, Robert
Lane, Allan
Lorre, Peter
Lowery, Robert
Luke, Keye
Mahan, Billy
Martin, Anthony
McGrath, Frank
McLaglen, 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
Sellen, 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

SAMUEL GOLDWYN, INC.

Men
Brennan, Walter
Cooper, Gary
Cowan, Jerome
McCrea, Joel
Niven, David
Payne, John
Shields, Frank

Women
Gifford, Mary Frances
Gurie, 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

KORDA

Men
Chapman, Edward
Donat, Robert
Harrison, Rex
Hudd, Walter
Laughton, Charles
Livesey, Roger
Olivier, Laurence
Richardson, Ralph
Sabu

Women
Desni, Tamara
Gardner, Joan
Leigh, Vivien
Oberon, Merle

UNIVERSAL PICTURES

Men
Anderson, Robert
Armetta, Henry
Auer, Mischa
Beery, Noah, Jr.
Blake, Larry
Boles, John
Burrrud, 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
Dunn, James
Fitzmaurice, Michael
Gargan, William
Garr, Eddie
Garrick, 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

Great, Nan
Jarratt, Janice
Kent, Dorothea
Kruger, Alma
Lane, Emily
Leighton, Donnie
Logan, Ella
Niesen, Gertrude
Nolan, Doris
O'Driscoll, Martha
Read, Barbara
Rhodes, Betty Jane
Rogers, Jean
Rowles, Polly
Sullavan, Margaret
Wyatt, Jane

Acuff, Eddie
Barrat, Robert
Bogart, Humphrey
Brent, George
Bates, Peggy
Blondell, Joan
Borg, Veda Ann
Bryan, Jane

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, Patric
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

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, Anne
Perry, Linda
Ralston, Marcia
Roberts, Beverly
Sheridan, Ann
Simmons, Claudia
Thall, Evelyn
Travis, June
Treen, Mary
Turner, Lane
Valkis, Helen
Walthall, Patricia
Weston, Doris
Wilson, Marie
Wyman, 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

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Under Contract
Paramount Productions
Agencies for Talent and Play and Story Brokers

LOS ANGELES

ALVORD, ADELINE, 6605 Hollywood Blvd., HEmptead 2561.
ASSOCIATED ARTISTS, 8627 Sunset Blvd., OXford 6286.
BACHMANN-HERZBRUN, 9000 Sunset Blvd., OXford 7061.
BAILEY, FRANCES, 9122 Sunset Blvd., CRestview 6193.
BALDEY & CLARK, 7499 Santa Monica Blvd., GLandstone 1611.
BENTEL, GEORGE R., 6606 Sunset Blvd., GRanite 8608.
BERG, PHIL-ALLENBERG, Bert, Inc., 9484 Wilshire Blvd., OXford 3131.
BERGERMAN, STANLEY, 9126 Sunset Blvd., OXford 3196.
BEYER & MACARTHUR, 616 Taft Building, HIllside 7353.
BLUM, MYRT, 9441 Wilshire Blvd., OXford 7071.
BOSTOCK, CLAUDE, 9126 Sunset Blvd., OXford 1081.
BREN, MILTON, 9132 Sunset Blvd., OXford 7103.
BROWN & BURNSIDE, 8922 Sunset Blvd., CRestview 11143.
BROWNIE, FLO, 9000 Sunset Blvd., OXford 9686.
BUSINESS ADMINISTRATION Co., 9441 Wilshire Blvd., OXford 7071.
CELEBRATED AUTHORS SOCIETY, 6500 Maryland Dr., WYoming 5023.
CHUDNOW, DAVID, 8905 Sunset Blvd., OXford 3538.
COLLIER, WEBER & TODD, Inc., 9441 Wilshire Blvd., OXford 3101.
COLLINS, JOHN, 9126 Sunset Blvd., CRestview 4139.
CONLON, TOM, 9533 Brighton Way, OXford 7107.
COOLEY, HALLAM, 9111 Sunset Blvd., CRestview 6161.
DATIG, FRED, 9470 Santa Monica Blvd., OXford 3191.
DESHON-DELLAR, INC., 9441 Wilshire Blvd., CRestview 6600.
DEUSER, LEWIS J., 9470 Santa Monica Blvd., OXford 4606.

DOLAN & DOANE, 8905 Sunset Blvd., CRestview 5185.
DOLGE & CORDEL, 9538 Brighton Way, CRestview 0194.
DONALDSON & PAULE CORP., 9615 Brighton Way, OXford 6141.
DUNN, BILL & SABEL, 9401 Brighton Way, OXford 3259.
EDINGTON & VINCENT, 405 Equitable Bldg., HIllside 7353.
ELMAN, MURRAY-CLEANBERG, Jack, 8818 Sunset Blvd., CRestview 9170.
EPSTEIN, DAVID, 6777 Hollywood Blvd., GRanite 2159.
FELDMAN, CHAS. K.-BLUM CORP., 9441 Wilshire Blvd., CRestview 4171.
FLASCHNICK, C. M., 9000 Sunset Blvd., CRestview 0115.
FRALICK, FREDDIE, 9016 Sunset Blvd., CRestview 6111.
FRANK & DUNLAP, 1626 N. Vine St., HIllside 3188.
FRESCOTT, NORMAN-SEWICK, Josie, 8609 Sunset Blvd., OXford 4133.
GARDNER, Jack, 8743 Sunset Blvd., OXford 4153.
GERITZ, MITCHELL, Inc., 1680 N. Vine St., HIllside 2177.
GOLDEN, LEW-LANG, HOWARD, Inc., 9122 Sunset Blvd., CRestview 6193.
GOLDSSTONE, NAT, 8782 Sunset Blvd., OXford 1131.
GOLDSTON, GOETZ & BLUMENTHAL, 8949 Sunset Blvd., OXford 4149.
GRAY, EDWARD M., 9441 Wilshire Blvd., OXford 8019.
HAWKS-VOLCK CORP., 9441 Wilshire Blvd., OXford 3121.
HOFFMAN, SCHLAGER, INC., 8776 Sunset Blvd., CRestview 12141.
HOWE, M. C., 8951 Sunset Blvd., WOodbury 63121.
JACKSEN, BEN & LEYTON, HAROLD, 9172 Sunset Blvd., CRestview 0121.
JAFFE, SAM, 9441 Wilshire Blvd., OXford 6121.
KAHN, IVAN & GREEN, HARRY, INC., 9125 Sunset Blvd., CRestview 5191.

THE 1937-38 MOTION PICTURE ALMANAC
SAM KATZMAN
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BLAKE OF SCOTLAND YARD
15 chapter serial
with feature version
Featuring Ralph Byrd
Herbert Rawlinson
Joan Barclay
Dickie Jones

SHADOW OF CHINATOWN
Featuring
Bela Lugosi
15 chapter serial
with
feature version

8 TOM TYLER
Outdoor Action Westerns

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Eddie Forman
WRITER
JOE PALOOKA SERIES . . KEN MURRAY . . OSWALD

WARNER BROS. VITAPHONE STUDIOS
BROOKLYN, N. Y.
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.
Hahl, 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., Tillinghast 5-9732.
Irwin, 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.
A study of the "best sellers" for all time in the now closely allied fields of the motion picture, legitimate theatre, books, and radio—a survey first made for the 1934-35 Motion Picture Almanac and now brought up to date—reveals the following highlights:

1. Forty-four best selling novels out of a list of 62 which sold 500,000 copies and over, have been made into motion pictures.
2. Twenty-seven legitimate theatrical productions out of a list of 38 having 500 performances and over in New York City, have been made into motion pictures.
3. The gross rental winner for all time in the motion picture industry is "The Singing Fool," one of the first sound pictures, produced by Warner Brothers and with a world total of $5,000,000.
4. The record New York run for legitimate plays is credited to "Alie's Irish Rose," with 2,532 performances. The play was given in 1907.
5. The legitimate roadshow record in the United States goes to Joseph Jefferson's production of "Rip Van Winkle," 16,000 performances estimated.
6. The best selling novel is "In His Steps," published in 1899, with a record sale of 8,000,000 copies.

MOTION PICTURES

In the following listing of motion pictures that have reached highest box office totals, more than one-half were silent productions. Given are the title, total rental, company (hyphenated names indicate producer as well as releasing company when they were not one and the same), and the month and year of release. Asterisk denotes production was a silent picture.

The Singing Fool: $5,000,000. Warner. October, 1928.

The Four Horsemen of the Apocalypse: $4,500,000. Metro. February, 1921.

The Big Parade: $3,500,000. Metro. November, 1925.

Birth of a Nation: $3,500,000. Griffith-U. A. 1915.

Cavalcade: $5,000,000. Fox. February, 1933.


Sunny Side Up: $3,300,000. Fox. October, 1929.

Broadway Melody: $3,000,000. MGM. March, 1929.

The Cock-Eyed World: $2,700,000. Fox. September, 1929.

San Francisco: $2,700,000. MGM. June, 1936.

Whoopie: $2,655,000. UA. September, 1930.

Kid From Spain: $2,621,000. UA. November, 1932.

The Freshman: $2,600,000. Lloyd-Pathe. August, 1925.

The Gold Rush: $2,500,000. Chaplin-UA. September, 1925.

The Kid: $2,500,000. Chaplin-FN. February, 1920.


RKO Scandals: $2,441,000. UA. December, 1933.

42nd Street: $2,250,000. Warner. March, 1933.

*Silent.
†Data supplied by Eddie Cantor.

Gold Diggers of Broadway: $2,250,000. Warner. October, 1929.

Grand Hotel: $2,250,000. MGM. May, 1932.

I'm No Angel: $2,250,000. Paramount. November, 1933.

Little Women: $2,250,000. RKO. December, 1933.

She Done Him Wrong: $2,300,000. 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.

Rio Rita: $2,000,000. RKO. November, 1929.

The Sea Hawk: $2,000,000. F. N. July, 1924.


State Fair: $1,800,000. Warner. February, 1933.


Footlight Parade: $1,750,000. Warner. October, 1933.

Seventh Heaven: $1,750,000. Fox. June, 1927.

Cromwell: $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.


Girl Shy: $1,550,000. 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, 1931.


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. 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.


Stella Dallas: $1,500,000. Goldwyn-U.A. December, 1925.

Thief of Bagdad: $1,500,000. Fairbanks-U. A. April, 1924.

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.

Merely Mary Ann: $1,300,000. Fox. October, 1931.


Arrowsmith: $1,250,000. U.A. January, 1922.

Bring 'Em Back Alive: $1,250,000. RKO. June, 1932.

Blondie and Sand: $1,250,000. Paramount. August, 1922.


Connecticut Yankee: $1,200,000. Fox. April, 1931.
Song of My Heart: $1,200,000. Fox. March, 1930.
'The Patient Leather Kid: $1,200,000. F. N. August, 1927.
'East Lynne: $1,100,000. Fox. November, 1925.
'Grandma's Boy: $1,100,000. Lloyd-Fater. September.
'The Miracle Man: $1,000,000. P. A. August, 1919.
'Passion: $1,000,000. F. N. Tiffany. October, 1920.
'Smililf Through: $1,000,000. F. N. March, 1922.
'The Sinner: $1,000,000. Selig. March, 1914.
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.

Ben Hur: 1880. Lew Wallace. 1,950,000.
The Harvey: 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.
The Virginian: 1902. Owen Wister. 1,450,000.
Gone With the Wind: 1936. Margaret Mitchell. 1,350,000.
David Harum: 1900. Edward Noyes Westcott. 1,200,000.
Little Shepherd of Kingdom Come: 1903. John Fox. 1,000,100.
Five Little Peppers and How They Grew: 1881. Margaret Sidney. 1,050,000.
Huckleberry Finn: 1884. Mark Twain. 1,000,000.
Pollyanna: 1913. Eleanor Steward. 1,000,000.
Black Beauty: 1877. Anna Sewell. 1,000,000.
Treasure Island: 1892. Robert Louis Stevenson. 1,000,000.
Trilby: 1894. George du Maurier. 1,000,000.
Rebecca of Sunnybrook Farm: 1903. Kate Douglas Wiggins. 989,000.
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 Wiggins. 830,000.
Richard Carvel: 1899. Winston Churchill. 758,000.
Tarzan of the Apes: 1914. Edgar Rice Burroughs. 750,000.
When a Man's a Man: 1918. Harold Bell Wright. 725,000.
Anthony Adverse: 1935. Henry Van Dyke. 706,000.

The Eyes of the World: 1914. Harold Bell Wright. 425,000.
Dere Mable: 1918. Edward Streeper. 615,000.
Man of the Forest: 1920. Zane Grey. 613,000.
Lavender and Old Lace: 1952. Myrtle Reed. 611,000.
The Covered Wagon: 1922. Emerson Hough. 600,000.
Black Rock: 1908. Edward Connop. 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. Wiggins of the Cabbage Patch: 1903. Alice Hogan Rice. 550,000.
Main Street: 1921. Sinclair Lewis. 546,300.
Soldiers of Fortune: 1897. Richard Harding Davis. 534,000.
Beau Geste: 1925. P. C. Wren. 532,000.
To Have and to Hold: 1900. Mary Johnson. 515,000.
Over the Top: 1917. Arthur Sayce. 505,000.
Penrod: 1914. Booth Tarkington. 514,000.
The Inside of the Cup: 1913. Winston Churchill. 507,000.
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.
The Shell: 1921. E. M. Hull. 500,000.
Graustark: 1901. George Barr McCutcheon. 500,000.

LEGITIMATE PLAYS

Stage plays with 500 or more original and continuous performances in New York are listed here. 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. 1,492. 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. Norman Bel Geddes.
'Green Pastures. 640. Laurence Rivers, Inc.
'Boy Meets Girl. 637. George Abbott.
'Broadway. 603. Jed Harris.
'Street Scene. 591. 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.

<table>
<thead>
<tr>
<th>Show</th>
<th>Season</th>
<th>Average Weekly Gross</th>
<th>Years</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rip Van Winkle</td>
<td>40 weeks</td>
<td>$16,000</td>
<td>50</td>
<td>16,000</td>
</tr>
<tr>
<td>Uncle Tom’s Cabin</td>
<td>40 weeks</td>
<td>$16,000</td>
<td>40</td>
<td>15,000</td>
</tr>
<tr>
<td>Ben Hur</td>
<td>40 weeks</td>
<td>$16,000</td>
<td>15</td>
<td>4,800</td>
</tr>
<tr>
<td>Music Master</td>
<td>50 weeks</td>
<td>$20,000</td>
<td>12</td>
<td>4,800</td>
</tr>
<tr>
<td>The Man From Home</td>
<td>40 weeks</td>
<td>$16,000</td>
<td>12</td>
<td>3,840</td>
</tr>
<tr>
<td>Arizona</td>
<td>40 weeks</td>
<td>$15,000</td>
<td>10</td>
<td>3,200</td>
</tr>
<tr>
<td>The Squaw Man</td>
<td>40 weeks</td>
<td>$15,000</td>
<td>10</td>
<td>5,220</td>
</tr>
<tr>
<td>Cyrano de Bergerac</td>
<td>30 weeks</td>
<td>$17,000</td>
<td>10</td>
<td>2,400</td>
</tr>
<tr>
<td>Charlie’s Aunt</td>
<td>40 weeks</td>
<td>$15,000</td>
<td>9</td>
<td>2,880</td>
</tr>
<tr>
<td>Turn to the Right</td>
<td>40 weeks</td>
<td>$15,000</td>
<td>6</td>
<td>1,920</td>
</tr>
<tr>
<td>Lightnin’</td>
<td>40 weeks</td>
<td>$15,000</td>
<td>5</td>
<td>1,600</td>
</tr>
<tr>
<td>Seventh Heaven</td>
<td>40 weeks</td>
<td>$15,000</td>
<td>5</td>
<td>1,600</td>
</tr>
<tr>
<td>Green Pastures</td>
<td>52 weeks</td>
<td>not available</td>
<td>5</td>
<td>1,704</td>
</tr>
</tbody>
</table>

**BEST SELLING PLAYS FOR THE AMATEURS**

(List compiled by Samuel French, Inc.)

<table>
<thead>
<tr>
<th>Play</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Patsy</td>
<td>3,586</td>
</tr>
<tr>
<td>Jonesy</td>
<td>NBC</td>
</tr>
<tr>
<td>The Cat and the Canary</td>
<td>2,967</td>
</tr>
<tr>
<td>Are You a Mason?</td>
<td>CBS</td>
</tr>
<tr>
<td>Daddy Long Legs</td>
<td>2,910</td>
</tr>
<tr>
<td>Tommy</td>
<td>WOR</td>
</tr>
<tr>
<td>Clarence</td>
<td>2,359</td>
</tr>
<tr>
<td>Seventeen</td>
<td>2,201</td>
</tr>
<tr>
<td>Three Live Ghosts</td>
<td>1,921</td>
</tr>
<tr>
<td>Broken Dishes</td>
<td>NBC</td>
</tr>
<tr>
<td>Captain Applejack</td>
<td>1,646</td>
</tr>
<tr>
<td>The Family Upstairs</td>
<td>1,150</td>
</tr>
<tr>
<td>The Shannons of Broadway</td>
<td>NBC</td>
</tr>
<tr>
<td>Little Women</td>
<td>1,140</td>
</tr>
<tr>
<td>Sminlin’ Thru’</td>
<td>NBC</td>
</tr>
<tr>
<td>Seven Keys to Baldock</td>
<td>998</td>
</tr>
<tr>
<td>The Ghost Train</td>
<td>998</td>
</tr>
<tr>
<td>Grumpy</td>
<td>NBC</td>
</tr>
<tr>
<td>Hay Fever</td>
<td>NBC</td>
</tr>
<tr>
<td>Dulcy</td>
<td>American School of the Air</td>
</tr>
</tbody>
</table>

These are listed approximately in order of popularity.

**RADIO PROGRAMS**

Following are listed radio programs that have passed the 600-performance mark. Orchestras are not included. These totals are as of May 28, 1937.

<table>
<thead>
<tr>
<th>Program</th>
<th>Broadcasts</th>
<th>Network</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monty’s Devotions</td>
<td>3,586</td>
<td>NBC</td>
</tr>
<tr>
<td>Cheerio</td>
<td>NBC</td>
<td></td>
</tr>
<tr>
<td>Organ Reville</td>
<td>2,967</td>
<td>CBS</td>
</tr>
<tr>
<td>Uncle Don</td>
<td>2,910</td>
<td>WOR</td>
</tr>
<tr>
<td>National Farm &amp; Home Hour</td>
<td>2,359</td>
<td>NBC</td>
</tr>
<tr>
<td>Orphan Annie</td>
<td>2,201</td>
<td>NBC</td>
</tr>
<tr>
<td>Amos ‘n’ Andy</td>
<td>1,921</td>
<td>NBC</td>
</tr>
<tr>
<td>Lady Next Door</td>
<td>2,013</td>
<td>NBC</td>
</tr>
<tr>
<td>Spic and Spade</td>
<td>1,646</td>
<td>NBC</td>
</tr>
<tr>
<td>Boake Carter</td>
<td>1,150</td>
<td>CBS</td>
</tr>
<tr>
<td>Singing Lady</td>
<td>1,140</td>
<td>NBC</td>
</tr>
<tr>
<td>Ma Perkins</td>
<td>998</td>
<td>NBC</td>
</tr>
<tr>
<td>Today’s Children</td>
<td>998</td>
<td>NBC</td>
</tr>
<tr>
<td>American School of the Air</td>
<td>837</td>
<td>CBS</td>
</tr>
<tr>
<td>Just Plain Bill</td>
<td>835</td>
<td>CBS</td>
</tr>
</tbody>
</table>

**THE 1937-38 MOTION PICTURE ALMANAC**

944
AGREEMENT executed at Los Angeles, California May 15, 1937, by and between 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 hereto, 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 not to be the exclusive collective bargaining agent for actors by the National Labor Relations Act or any court of competent jurisdiction. If the National Labor Relations Act is repealed and a substitute Act is enacted, the provisions of this 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 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 mean all actors appearing in pictures with a salary of $200.00 a week or more, but extras, stunt men and day players shall not be counted as principal players. Actors under 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 case of any Producer who produces forty pictures a year or more, and not more than once a year in the case of any Producer who produces less than forty pictures a year, 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, on the motion picture industry; (II) it will not impose unreasonable initiation fees, dues or assessments (exclusive of fines and penalties), and it and 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 closing 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 actor 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 belonging to the cast to the extent of more than ten per cent of the total number of stars and featured players in its employ, 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 Guild 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 Commission, Order No. 16-A shall become and 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 $3.30 check for extras is abolished.

(c) The minimum pay per day for extras shall be $6.50. 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 terms in the order herein referred to, shall be increased ten per cent for all classes of extra players receiving thereunder up to and including $15.00 per day.

(e) The minimum compensation for stand-ins shall be $33.00 per week (six working days), or $6.50 per day.

(f) Substitutes 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. Travel will be paid at the rate which occurs during the period for which the extra is compensated may be deducted from travel time.

(g) The extra players shall not be asked for the abolition of "weather permitting" calls. The Producers have refused this, and the parties have agreed that the committees hereinafter in paragraph 14 provided for rules governing such calls which shall correct any present inequities in the situation which may exist. Likewise such committee shall work out clarifications and adjustments of the National Recovery Act rules for extras.

(h) The term "extra player" or "extras" includes stand-ins, dancers, cowboys and all other classifications included under the term as used in the motion picture code under the National Industrial Recovery Act and the rules enacted pursuant thereto or under Industrial Order No. 16-A hereinbefore 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 ex-"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 like permits. In the case that the committee 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" hereunder to this agreement from this agreement for all shots made in the Republic of Mexico or the City 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 they will not be hampered in their work when 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.

(i) All compensation paid to extras employed by the Producers through any agency shall be not less than $5.00 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 employment of all extra 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 prior to the publication of 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) The arbitration provision in the Academy rules shall not govern, and the general arbitration clause hereinafter set forth shall apply.

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 shall not exceed one day's pay in any twenty-four hour period. Travel time which occurs during the period for which the day player is compensated may be deducted from travel time.

(e) The day player shall receive one-half of the daily pay agreed upon if he makes, or reports pursuant to call for, costume fittings or photographic or sound recording tests, and is not offered employment in the picture for which the fitting or test is made.

(f) 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.

(g) Meal periods shall not be less than one hour longer for more than seven days of extra work.

(h) Weather permitting calls. Same provision applies as under the paragraph on the subject concerning extras.

(i) Provision 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.

(j) 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 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 be final and binding.

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 provisions 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, namely:

(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 defined. 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 in accordance with 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 "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. Paragraph 22 to paragraph 27 concerning general right of termination, in every case of termination of the contract prior to the commencement term of the contract, the Producer shall be liable for wages, or compensation 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 offset by the Producer's liability. 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 pay for overtime in excess of fifty percent of the working 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 1/48th 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 previously been 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 each contract whereof such stock players shall be:

(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 from 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 for the date of the execution of the contract or alter 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 contracts shall be limited to four weeks; provided, however, that Producers shall have the right to continue such suspension from week to week not exceeding eight additional weeks 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.

(f) Lay-offs shall be for at least one consecutive week, subject to recall for retakes and added scenes. Any lay-off period falling at the end of a contract period may be for a shorter time.

Effect on Contracts

9. Every contract hereafter entered into by a Producer with a contract player shall embody the substance of subparagraphs (c) and (f) of paragraph 3 hereof, and such terms shall be deemed to be contained therein whether so specifically incorporated therein or not.

Use of Stage or Screen Name

10. No Producer shall alter the termination of the player's employment prevent such player from continuing the use of any stage or screen name used by such player. The name of a role owned or created by the Producer, such as Tarzan or Charlie Chan, belongs to the Producer and not to the actor.

Holiday Pay Rate

11. Stock players and term contract players, if required to render services on New Year's Day, Decoration Day, July Fourth, Labor Day, Thanksgiving Day or 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 terms of this contract shall be requested of the actor or effective unless the consent of the Guild to the making of such request and of such term and conditions obtained. Such consent may be oral but the Guild agrees that all oral waivers will be confirmed by it in writing. The Guild farther 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 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 representatives of the 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 herebefore permitted to be arbitrated shall be final and the conditions imposed by such arbitration relating to such subjects shall be the subject of arbitration. The 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 subject 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 any such date as they shall fix in said agreement for the conditions and definitions to 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, subdivision (b) and (j) of paragraph 6, 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 any such date as they shall fix in said agreement for the conditions and definitions to become effective.

Strikes

15. The Guild agrees that during the term hereof it will not call a strike or authorize 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 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. 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 actors or Producers who are parties thereto. This contract may be referred to as the "Producers-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 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 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 equivalent, whether refusal or neglect 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
20. This contract shall be ineffective for any purposes to any corporate Constructor until ratified by the Board of Directors of such Producer, except in the following respects, namely:

(a) Subject to the qualifications hereinafter in paragraph 2 set forth, the Producer agrees that from and after the date hereof every contract it enters into with another 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 its 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 hereinafter 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 it, but the imposition by the Guild of such discipline shall 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 the like shall be entitled to a substantial part of the production business of any signatory. Each Producer agrees that to the extent of 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 to 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 committees 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 any 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 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" hereinabove, 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 committees 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 consent of the Producers signatory hereto. However, if any such Producer shall not agree as to any such appointment, such Producer, either separately or jointly with any other Producer or Producers who are unable to so agree, may appoint committees or arbitrators, as the case may be, of its or their own choosing, and in such event the committees or arbitrators so separately appointed shall function for and in behalf and only for and in behalf of the Producer or Producers who shall have made such separate appointment, and the discussions, negotiations and arbitrations with respect to which such separate appointment shall have been made shall, as to the Producer or Producers who shall have made such separate appointment, be conducted with the committees or arbitrator so separately appointed, and the agreement or decision reached thereunder shall be binding upon the Guild and the Producer or Producers who shall have made such separate appointment but upon no other Producer or Producers. The Guild in such a case may appoint a separate committee or arbitrator, as the case may be, to deal with each separate committee or arbitrator appointed by the respective Producers but need not do so, and if it so desires may designate one committee and arbitrator to deal with the several committees or arbitrators of the several Producers. Arbitration as herein referred to does not mean the kind of arbitration covered in paragraph 16.

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 commentators 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. BRISKIN, Vice-President
PARAMOUNT PICTURES, INC.
By HENRY HERZBRUN, Vice-President
WARNER BROS. PICTURES, INC.
By HERBERT FRESTON, Assistant Secretary
TWENTIETH CENTURY FOX FILM CORPORATION
By JOSEPH M. SCHENCK, Chairman
METRO-GOLDWIN-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
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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
PRODUCTION CODE OF ETHICS

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, wrong-doing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I—Crimes Against the Law.

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder.
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.
2. Methods of crime should not be explicitly presented.
   a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.
3. Illegal drug traffic must never be presented.
4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II—Sex.

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.
2. Scenes of passion.
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful 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 citizenry of other nations shall be represented fairly.

XI—TITLES.
Salacious, indecent or obscene titles shall not be used.

XII—REPELLENT SUBJECTS.
The following subjects must be treated within the careful limits of good taste:
1. Actual hangings or electrocutions as legal punishments for crime.
2. Third degree methods.
3. Brutality and 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
Company Officers

Action Film Company
2901 Prairie Avenue
Chicago, Ill.
Advertising films, commercial films, special announcement trailers, sound recording and general laboratory business.

ADcaster Service, Inc.
1018 South Wabash Avenue
Chicago, Ill.

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J. S. Markstein
PRODUCT
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Hollywood, Cal.
Phone: HI 7431
Cable Address: Ambassador

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Naomi Conn
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American Film Exchange
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Phone: L5042 5-4078
New York City
BUSINESS ASSOCIATE
John F. Lyons

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348 N. Ashland Avenue
Chicago, Ill.
Manufacturers of roll and folded tickets, coupon books, strip tickets, diagram racks, advance sale racks, vending machines, ticket boxes, reserved seat coupon tickets.

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Phone: MEdallion 3-462
New York City
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(See Corporate Structure Section)
ADVERTISING AND PUBLICITY DIRECTOR
Charles E. Moyer

Bell & Howell Company
1801-15 Larchmont Avenue
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Manufacturers of Pioneer professional studio and Eyemo automatic motion picture cameras, Filmo
16 mm. motion picture cameras, projectors (sound and silent), and accessories. Filmo 8 mm. motion picture cameras, projectors and accessories. Film perforators, film printers, film cement and film splicers.

**Brazel Novelty Company**
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Novelties and Celebration Goods.
Fred W. Brazel

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John Street
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Phone: Longacre 5-7270
Fort Lee 8-2460

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W. C. Barry, Jr.
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(CHICAGO OFFICE)
1727 Indiana Avenue
Phone: CALumet 5205
Chicago, Ill.

**Manager**
Thomas L. Gibson

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(See Corporate Structure Section)

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**Central Film Company**
630-9th Avenue
Phone: Longacre 5-6347
New York City

**President**
Philip M. Brown

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New York City
Cable: Columbia, New York

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Cable Address: Columfilm
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Columbia

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125 West 45th Street
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(See Corporate Structure Section)

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Phone: Vanderbilt 3-9461
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723 Seventh Avenue
New York City

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Resolved Productions
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Lloyds Film Storage Corporation
(See Corporate Structure Section)

Loew's, Incorporated
1540 Broadway
New York
Phone: Bryant 9-7800
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UNIVERSAL: 1635 Central Parkway.
Max Stahl, manager.
Charles Weinberg, feature booker, also short feature booker.
UNIVERSAL: 1634 Central Parkway.
Paul E. Krieger, manager.
F. Schreiber, feature booker.
Walter Gibson, short feature booker.
VITAGRAPH: 1208 Central Parkway.
Al Schmitz, manager.
James Parlow, feature booker and short feature booker.

Cleveland, Ohio

COLUMBIA: Film Building, Payne Avenue and 21st Street.
Lester Zucker, manager.
G. S. Vogel, booker.
GRAND NATIONAL: Film Building, Payne Avenue and East 21st Street.
William Sharratt, manager.
MAX VINCENT, booker and office manager.
GAUMONT-BRITISH: 2219 Payne Avenue.
Joe E. Loeffer, manager.
Charles Kates, office manager and booker.
IMPERIAL PICTURES OF NORTHERN OHIO, INC.: Film Building, Payne Avenue and East 21st Street.
Buck Holbrook, 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.
MONOGRAM PICTURES: Film Building, Payne Avenue and East 21st Street.
M. Schultz, northern Ohio franchise owner.
PARAMOUNT: 1735 East 23rd Street.
Harry H. Goldstein, district manager.
John Himmelein, manager.
Howard Roth, booker.
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. Schmertz, manager.
E. J. Hunt, booker.
Joe Cosley, booker.
UNIVERSAL: 2342 Payne Avenue.
Dave Miller, manager.
Arthur Young, feature booker.
Joe Snee, 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. Catlin, 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.
LONE STAR FILMS CORP.: 1801 ½ Commerce Street.
J. W. Bilshorough, 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, booker and manager.
ATLANTIC FILM EXCHANGE: 850 21st Street.
S. B. Rahn, manager and booker.
CAPITAL FILM: 2044 Broadway.
Geo. Ketter, 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.
Bernard Newman, booker.
MGM: 2100 Broadway.
H. A. Friedel, manager.
Mike Cramer, booker.
PARAMOUNT: 2100 Stout Street.
Hugh Brady, district manager.
C. J. Bell, manager.
John Voss, booker.
Howard De Witt, assistant booker.
REPUBLIC PICTURES CORPORATION: 2145 Broadway.
Gene Gerhace, manager.
Frank W. Sheffield, booker.
RKO: 807 21st Street.
Joe H. Ashby, manager.
Ross Block, 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. Marinier, booker.
UNIVERSAL: 801 21st Street.
Jack Langan, manager.
Emmett Warner, booker.
VITAGRAPH: 2135 Champa Street.
Earl Bell, manager.
LeRoy Hobson, booker.
Sam Dunevitz, assistant booker.

Des Moines, Ia.

CAPITAL PICTURES: 1003½ High Street.
Meyer Stern, manager.
Joe Foley, booker.
COLUMBIA: 1003 High Street.
Mel Evdon, manager.
Harry Schriffin, booker.
EDUCATIONAL: See 20th Century-Fox.
GAU-MONT-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. Carry, head booker.
Jerry Bahner, short subjects booker.
Jimmy Foley, booker.
H. T. Bahner, advertising manager.
FARRELL FILMS: 1700 Keo Way.
L. E. Goldman, president and manager.
REPUBLIC PICTURES CORPORATION: 1123 High Street.
E. J. Tilton, manager.
Bert Thomas, booker.
E. A. Day, booker.
TITANY: 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. Hetty, booker.
Paul Walsh, booker.

Detroit, Mich.
COLUMBIA PICTURES: 200 Film Exchange
C. H. Shahib, manager.
EXCELLENT PICTURES CORP.: 2310 Cass
Wm. Flemion, manager.
GRAND NATIONAL FILMS, INC.: 2310 Cass
Ralph Peckham, manager.
METRO-GOLDYWN-MAYER: 2130 Cass Avenue.
F. J. Downey, manager.
PARAMOUNT PICTURES: 279 Ledyard Avenue.
J. T. Howard.
POWERS PICTURES: 700 Film Exchange Bldg.
R. Raoul Cleaver, manager.
RKO DISTRIBUTING CORP.: 210 Film Exchange
Bldg. N. Levy, manager.
REPUBLIC PICTURES: 610 Film Exchange
Sam Seudowin, manager.
TWENTIETH CENTURY-FOX: 2211 Cass
Lester Sturm, manager.
UNITED ARTISTS: 2310 Cass Avenue.
M. Dudelson, manager.
UNIVERSAL FILM EXCHANGE: 2310 Cass
M. Gottlieb, 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 Soloman, manager.
EXHIBITORS EXCHANGE: 402 N. Illinois
John Servaes, 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. A. 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.
Frank Benjamin, manager.
VITAGRAPH: 118 W. Michigan Street.
Fred Greenberg, manager.

Kansas City, Mo.
COLUMBIA: 219 West 18th Street.
H. Arrison 3892.
Ben Marcus, manager.
Tom Baldwin, office manager.
Zack S. Beiser, head booker.
Eugene Snitz, booker.
CONSOLIDATED FILM DISTRIBUTORS,
INC.: 130 West 18th Street. H. Arrison 4783.
W. L. Norris, president.
W. P. Humston, manager.
Stanley Goldberg, booker.
EDUCATIONAL: See 20th Century-Fox.
GAUMONT-BRITISH: 1720 Wyandotte Street.
Ray Ilahern, sales manager.
Douglas Desch, booker.
GRAND NATIONAL FILMS, INC.: 1703 Wyandotte Street.
Russell Borg, manager.
William G. Kuhitski, booker.
INTERSTATE FILM: (silent film only) 1717
Wyandotte Street.
Maudie Gandy, manager and booker.
MAJESTIC PICTURES CORP.: 1717 Wyandotte Street.
Grand 0672.
Miriam Wintronb, office manager and booker.
Frank C. Hensler, manager.
John Muchmore, office manager.
Leon Abrams, head booker.
Al Adler, Walter Lambader, bookers.
PARAMOUNT: 1800-02 Wyandotte Street.
Grand 0410.
J. T. Manfre, manager.
J. H. States, booking manager.
REPUBLIC PICTURES, MIDWEST FILM DISTRIBUTORS: 221 West 18th Street. Grand 2390.
Robert F. Withers, manager.
M. G. Schackelford and John Scott, bookers.
RKO RADIO: 1712 Wyandotte Street.
H. Arrison 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.
H. Arrison 7253.
George F. Puller, manager.
M. A. Tanner, George Friedel, C. W. Decker, bookers.
UNITED ARTISTS: 223 West 18th Street.
Grand 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.
H. Arrison 4645.
W. Warner, manager.
H. E. Dillon, manager.
Harry Gafney, head booker.
Morton Truog, booker.
C. O. Borg, booker.
Robert Riddle, booker.
ATHLETIC FILM EXCHANGE: 1909 S. Vermont Avenue.  
Chas. H. Rose, president. L. A. Sells, treasurer.  
AZTECA FILM DISTRIBUTING CO.: 1907 S. Vermont Avenue. Ruben A. Calderon, manager.  
Frances Ramir, booker.  
Seymour Fisher, feature booker.  
EDUCATIONAL: See 20th Century-Fox.  
FAR WEST: 1965 So. Vermont Avenue.  
Sam Berkowitz, manager. Cary Bryant, feature booker.  
FOREIGN FILM EXCHANGE: 1909 So. Vermont Avenue. Miss B. K. Emanuel, manager and booker.  
PARAMOUNT: 1613 W. 20th Street. C. N. Peacock, manager. Lawrence F. Bristol, booking manager.  
ROYAL FILM EXCHANGE: 1908 S. Vermont Avenue. Wm. Quinn, manager and booker.  
Minneapolis, Minn.

CELEBRATED: 70 Glenwood Avenue.
H. O. Murridge, 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.
G. S. MacConnel, manager.

MAJESTIC PICTURE CORP.: 64 Glenwood Avenue.
J. L. Stern, manager.

MO.: 952 Currie Avenue.
W. H. Workman, manager.

PARAMOUNT: 1101 Currie Avenue.
Bar Blotcky, district manager.

REPUBLIC PICTURES CORPORATION: 42
Glenwood Avenue.

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. Bramblet, manager.

UNIVERSAL: 1105 Currie Avenue.
Frank Mantzke, manager.

VITAGRAPH: 1104 Currie Avenue North.
Rud Lohrzon, manager.

▼

New Haven, Conn.

COLUMBIA: 134 Meadow Street.
Harry Rogovin, exchange manager.
Sidney Swirschky, booker.

CONNECTICUT FILMS DISTRIBUTING COMPANY: 134 Meadow Street.

FIRST NATIONAL: See Vitagraph.

GRAND NATIONAL FILMS, INC.: 132 Meadow Street.

IMPERIAL PICTURES OF NEW ENGLAND: 134 Meadow Street.

INDEPENDENT PICTURES OF NEW ENGLAND: 134 Meadow Street.

LIBERTY: 1032 Carondelet Street.

LIBERTY: 134 Meadow Street.

REPUBLIC PICTURES CORPORATION: 130 Meadow Street.

SOUTHERN FILM EXCHANGE: 223 S. Liberty Street.

CENTURY-FOX: 82 State Street.
Edward Ruff, exchange manager.

THIRTEENTH CENTURY-FOX: 114 Meadow Street.

THIRTEENTH CENTURY-FOX: 82 State Street.

TWENTIETH CENTURY-FOX: 114 Meadow Street.

UNITED ARTISTS: 134 Meadow Street.

UNIVERSAL: 125 Meadow Street.

▼

New Orleans, La.

AFFILIATED PRODUCERS: 218 S. Liberty Street.

ATLANTIC PICTURES CORPORATION: (formerly Goodrow Attractions) 218 S. Liberty Street.
Benny Dudenheifer, manager.

AL DURNING'S ATTRACTIONS: 1732 St. Charles Ave.

ATLANTIC PICTURES CORPORATION: 218 S. Liberty Street.

ARTISTS: See Vitagraph.

ARTISTS: 1032 Carondelet Street.

ATTRACTIONS: 218 S. Liberty Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 218 S. Liberty Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 1032 Carondelet Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 218 S. Liberty Street.

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ATTRACTIONS: 218 S. Liberty Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 1032 Carondelet Street.

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ATTRACTIONS: 1032 Carondelet Street.

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ATTRACTIONS: 1032 Carondelet Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 218 S. Liberty Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 218 S. Liberty Street.

ATTRACTIONS: 134 Meadow Street.

ATTRACTIONS: 1032 Carondelet Street.
AMKINO CORP.: 723 Seventh Avenue. BRyant 9-7680.
N. Napoli, manager.
AUTEN, HAROLD: 1540 Broadway. BRyant 9-9853.
Harold Auten, manager.
BIG U FILM EXCHANGE: 630 Ninth Avenue.
Chickerling 4-0345.
Leo Abrams, manager.
Sam Philips, head feature booking.
Leo Simon, head short subject booking.
CENTRAL FILM CO.: 630 Ninth Avenue.
Longacre 5-6347.
Philip M. Brown, manager and booker.

COLUMBIA PICTURES CORP.: 345 W. 44th Street.
L'Ackawanna 4-0700.
Joseph J. Lee, manager.
George Blenderman, head feature booking.
Norma Bernstein, head short subject booking.
EMPIRE DISTRIBUTORS INC.: 1674 Broadway.
Columbus 5-6454.
F. Pennino, manager.
EUROPA PRODUCTIONS: 410 East 32nd Street.
Ashland 4-2885.
Samuel Cummins, manager and booker.
FILM EXCHANGE INC.: 125 West 45th Street.
BRyant 9-4156.
Harvey Fergaman, 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'Ackawanna 9-2580.
T. J. Brandon, manager.
Ben Stern, short subject and feature booking.
GAUMONT-BRITISH: 345 W. 44th Street.
L'Ackawanna 4-0700.
Irving Gunberg, manager.
Sol Kravitz, feature booking.
GRAND 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.
BRyant 9-4365.
Samuel Goldstein, manager.
J. Hyams, short subject and feature booking.
IMPERIAL FILM EXCHANGE: 630 Ninth Avenue.
Chickerling 4-7775.
S. S. Kreiberg, owner.
Joseph Klein, manager.
Louis Soloff, short subject and feature booking.
JEWEL PRODUCTIONS: 410 East 32nd Street.
Ashland 4-2885.
Samuel Cummins, manager and booker.
KINOTRADE: 723 Seventh Avenue.
BRyant 9-5107.
Roman Rebusch, manager and booker.
LOEW'S 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.
BRyant 9-9635.
Sydney Fashena, manager.
Miss Helen Teitel, booker.
MORRIS KLEINERMAN: 630 Ninth Avenue.
Chickerling 4-4955.
Morriss Kleinerman, manager.
Julius Levine, booker.

MUTUAL FILM EXCHANGE: 1270 Sixth Avenue.
Circle 7-2641.
PARAMOUNT PICTURES: 331 W. 44th Street.
Pennsylvania 6-5467.
Myron Satter, 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. Kreiberg, owner.
Joseph Klein, manager.
Louis Soloff, short subject and feature booking.
REPUBLIC FILM EXCHANGES: 630 Ninth Avenue.
Medallion 3-4640.
Robert J. Fannon, manager.
Myron J. Starr, Anna Plisco, Jeannette Demnet, bookers.
RKO-RADIO PICTURES: 630 Ninth Avenue.
Chickerling 4-2400.
Robert S. Wolff, manager.
Frieda Laurie, head booker.
ROYAL FILM EXCHANGE: 630 Ninth Avenue.
L'Ackawanna 4-0548.
Manny Meyer, manager.
Sylvia Kay, booker.
SYNDICATE EXCHANGES, INC.: 630 Ninth Avenue.
L'Ackawanna 4-7273.
Melvin Hirsch, manager.
Lawrence Kulick, booker.
TIMES PICTURES, INC.: 630 Ninth Avenue.
Chickerling 4-0184.
Dave Rosengarten and Mo Kerman, managers.
S. Birstein, manager.
TREO FILM EXCHANGE: 630 Ninth Avenue.
L'Ackawanna 4-0548.
Manny Meyer, manager.
Sylvia Kay, booker.
TWENTIETH CENTURY-FOX: 345 W. 44th Street.
L'Ackawanna 4-0700.
Joseph J. Lee, manager.
George Blenderman, feature booker.
Norma Bernstein, short subject booking.
UFA FILMS, INC.: 729 Seventh Avenue.
BRyant 9-7890.
George Nitze, manager.
Ernest Etiele, Jr., booker.
UNITED ARTISTS CORP.: 630 Ninth Avenue.
L'Ackawanna 4-4721.
Nat Beiter, manager.
Herbert Kimber, 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.

\[\text{\n\text{Oklahoma City, Okla.}\n\text{A. & M. FILM EXCHANGES, INC.: 704 W. Grand Avenue.}\n\text{H. K. Buchanan, manager.}\n\text{Tom Kelly, booker.}\n\text{ALLIED FILM EXCHANGE: 704 W. Grand}\n\text{H. K. Buchanan, manager.}\n\text{Tom Kelly, booker.}\n\text{COLUMBIA PICTURES CORP.: 702 W. Grane}\n\text{C. A. Gibbs, manager.}\n\text{J. B. Hudgins, booker.}\n\text{RESIDENT FILM COMPANY: 705½ W. Grand}\n\text{Harry Silverman, manager.}\n\text{Jeanette McVay, booker.}\n\]
GAUMONT BRITISH PICTURES CORP.: 10 North Lee.
W. J. Cammer, manager.
A. N. Davis, booker.

MAJESTIC PICTURES COMPANY: 705 1/2 W. Grand Ave.
Joe Silverman, manager.
Tom Kelly, booker.

METRO-GOLDWYN-MAYER DISTRIBUTING CORP.: 629 W. Grand Ave.
W. B. Zoeller, manager.

PARAMOUNT PICTURES DISTRIBUTING CORP.: 701 W. Grand Ave.
Sid Simpson, manager.
Sam Brunk, booker.

REPUBLIC PICTURES CORP.: 623 W. Grand
Sol Davis, manager.
Sud Moran, booker.

RKO-PATHÉ DISTRIBUTING CORP.: 706 W. Grand Ave.
R. B. Williams, manager.
N. J. Dearing, booker.

SQUARE DEAL FILM EXCHANGE: 702 1/2 W. Grand Ave.
Claude York, manager.

TWENTIETH CENTURY-FOX FILM CORP.: 10 North Lee.
Charles W. Clark, manager.
W. T. Clark, booker.

UNIVERSAL FILM EXCHANGE: 625 W. Grand Avenue.
A. G. Leary, manager.
H. H. Martin, booker.

L. O. Rhode, manager.
E. M. Peel, booker.
K. Lee Williams Film Exchange: 9/4 North Lee.
K. Lee Williams, manager.

Omaha, Neb.

CAPITOL: 1508 Davenport Street.
M. L. Stern, manager.

COLUMBIA: 1516 Davenport Street.
L. M. Weiner, manager.

MGM: 1512 Davenport Street.
H. J. Shumow, manager.

PARAMOUNT: 1704 Davenport Street.
A. Mendenhall, manager.

REPUBLIC-MIDWEST FILM EXCHANGE: 1514-16 Davenport Street.
Hymie Novitsky, manager.

RKO: 1508 Davenport Street.
A. M. Avery, manager.

SECURITY: 1506 Davenport Street.
Max Wintrouth, 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. R. 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.

GRAND NATIONAL FILMS, INC.: 1240 Vine Street.
John A. Bachman, manager.
Charles Donahue, office manager.
Miss Mildred Levy, booker.

GAUMONT BRITISH PICTURES CORPORATION OF AMERICA: 302 N. 13th Street.
Herbert W. Given, manager.
Miss Gimbel, booker.

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.
Charles James, booker.
Benjamin Heyney, booker.
Frank Scully, booker.

METRO-GOLDWYN-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.
Charles Malley, booker.
Mert Nason, booker.

PEERLESS DISTRIBUTING CORPORATION: 1321 Vine Street.
W. J. Heenan, manager.

H. Weinberger, booker.

PREFERRED PICTURES, INC.: 1323 Vine Street.
Murray S. Beier, manager.
Matthew Presley, booker.

PRINCIPAL DISTRIBUTING COMPANY: 1242 Vine Street.
Charles J. Klans, manager.

REPUBLIC PICTURES CORPORATION OF PENNSYLVANIA: 1316 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 FILM 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 Rosenmoor, booker.
Jack Bergin, booker.

UNITED ARTISTS CORPORATION: 1304 Vine Street.
Harry George Bodkin, manager.
Miss Elizabeth V. McCaffery, booker.

UNIVERSAL FILM EXCHANGES, INC.: 302 N. 13th Street.
Joseph Engel, manager.
Fern Fortunato, 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.

Pittsburgh, Pa.

COLUMBIA: 1623 Blvd. of the Allies.
A. H. Levy, manager.

THE 1937-38 MOTION PICTURE ALMANAC
Harry Roney, feature booker.
Robert Kimelman, short subject booker.

EDUCATIONAL: See Twentieth Century-Fox.
METRO GOLDYWN DISTRIBUTING CORPORATION: 1631 Blvd. of the Allies.
John J. Maloney, manager.
E. J. Moriarty, booker.
MONARCH: 1623 Blvd. of the Allies.
Lew Lepton, manager.
Milton Lepton, 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 Hana, booker.
RKO-Radio: 1623 Blvd. of the Allies.
George Lefko, manager.
Marie Schmidt, booker.
Howard Rittel, 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.
Frances Geuhl, booker.

VITAPHONE: 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.

FAR WEST EXCHANGES: 19th and Lovejoy.
Huey Mapes, representative.

Walter Wessling, manager.
Vern Whitcomb, booker.

GRAND NATIONAL: 925 N. 19th Street.
Danny Matin, manager.
F. E. Henniger, booker.

METRO-GOLDYWN: 1133 N. W. Glisan.
Lou Amacher, manager.
A. S. McCarl, Jr., feature booker.

NATIONAL, SCREEN SERVICE: 19th and Irving Streets.
Herb Cass, Oregon representative, Worthington Apartments.

PARAMOUNT PICTURES DISTRIBUTING CO.: 909 N. W. 19th Avenue.
Frank Clark, manager.
L. G. Stang, feature booker.

REPUBLIC PICTURES CORPORATION (SHEFFIELD SERVICE): 925 N. W. 19th C. J. Parnes, manager.
Frank Talbot, booker.
Sid Tewkesbury, serials.

RKO RADIO PICTURES: 915 N. W. 19th Ave.
Mark Cory, manager.
S. S. McFadden, feature and short booker.

Charles F. Powers, manager.
Vern Whitcomb, feature booker.
H. L. Fox, short booker.

UNITED ARTISTS: 1925 N. W. Kearney.
Jack Kloepper, Sovereign Hotel.
Mae Bush, booker.

UNIVERSAL FILMS: 1129 N. W. Glisan Street.
Gordon Cradlock, 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 CORPORA-
TION: 3330 Olive Street.
J. M. Harris, manager.
Eve Wasem, booker.

GRAND NATIONAL FILMS, INC.: 3334 Olive Lester Levy, booker.

HARDCastle PICTURES: 818 Olive Street.

IMPERIAL PICTURES OF MISSOURI, INC.: See Superior Pictures, Inc.

MAJESTIC PICTURES: See Chesterfield.

CENTURY-FOX: 3101 Olive Street.
Clarence and Banks Hudson, bookers.

CENTURY-FOX-MAYER PICTURES: 3101 Duncan Avenue.

PARAMOUNT PICTURES DISTRIBUTING COMPANY, INC.: 3201 Olive Street.
Maurice Schweitzer, manager.
W. A. Wandel, D. Eede and H. G. Sharpe, bookers.

PROGRESSIVE PICTURES, INC.: 3317 Olive
John Walsh, manager.
I. O'Neil and Leo Sullivan, salesmen.

Sovereign PICTURES, INC.: 3317 Olive
William Patke, manager.

SCHWEIG MOTION PICTURE PRODUCTIONS: 4927 Delmar Boulevard.

S'RENCO FILM SCREENING CO.: 3314 Olive.

R. S'Renco, manager.

SUPERIOR PICTURES, INC.: 3317 Olive
George I. Stern, manager.

TITANY: See Twentieth Century-Fox.

TWENTIETH CENTURY-FOX FILM CORP.: 3330 Olive Street.
B. B. Reinhold, manager.
Florence Parke and William Thomas, bookers.

UNITED ARTISTS CORP.: 3312 Olive Street.
W. Feldstein, manager.
Ray Curran, booker.

U. S. ARMY MOTION PICTURE CO.: 2nd
and Arsenal Streets.

U. S. ARMY MOTION PICTURE SERVICE: 3312A Olive Street.

Mike Smith, booker.
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.

\[ \text{Salt Lake City, Utah} \]

ALLIED PICTURES: 258 East 1st South Street.
Gene Marcus, manager.
G. Jamur, booker.

CAPITOL FILM EXCHANGE: 258 East 1st South Street.
Harry Kerr, manager.
Joyce Ingram, booker.

COLUMBIA PICTURES CORPORATION: 210
East 1st South Street.
R. C. Hill, manager.
W. C. Sterzer, booker.

MERCURY FILM EXCHANGE: 256 E. 1st South.
Al Shepherd, manager.
E. Murco, 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. Chirdot, bookers.

RKO DISTRIBUTING CORPORATION: 206
E. 1st South Street.
H. H. Fuller, manager.
E. S. Winnard, booker.

SHEFFIELD-REPUBLIC EXCHANGE SYSTEM: 254 East 1st South Street.
Wm. Hudhard, manager.
Nina Scott, booker.

TWENTIETH CENTURY-FOX FILM CORPORATION: 216 1st South Street.
Chas. Walker, manager.
P. M. Sloat, booker.

UNITED ARTISTS CORPORATION: 214 E.
1st South Street.
R. L. Cadman, branch manager.
Joe Madsen, office manager and booker.

UNIVERSAL FILM EXCHANGE, INC.: 208
E. 1st South Street.
J. R. Feldman, manager.
R. J. French, booker.

VITAGRAPH, INC.: 212 E. 1st South Street.
W. F. Gordon, manager.
Chas. Saphro and Harold Chesler, bookers.

\[ \text{San Antonio, Texas} \]

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: 716 East Elmira Street.
PARAMOUNT: 501 Soledad Street.

SACK AMUSEMENT ENTERPRISES: 610
Soledad Street.
Alfred Sack, manager.

\[ \text{San Francisco, Cal.} \]

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.
M. 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: 206 Golden Gate Avenue.
G. A. Smith, manager.

REPUBLIC PICTURES CORPORATION: 221
Golden Gate Avenue.
Henry F. Rice, feature and short booker.

SAN FRANCISCO, CALIF.:

T W E N T I E T H C E N T U R Y - F O X: 245 Hyde
George Ballentine, manager.
Floyd Bernard, feature booker.

UNITED ARTISTS CORPORATION: 255 Hyde
D. J. McNerney, manager.

UNIVERSAL: 129 Hyde Street.
Barney Rose, manager.

WARNER BROTHERS: 215 Golden Gate Avenue.
Charles Muchman, manager.
Al Grubstick, circuits booker.
S. A. MacDonald, Bay region booker.
V. Preston, rest of state.

\[ \text{Seattle, Wash.} \]

COLUMBIA: 2415 Second Avenue
L. Neal Walton, manager.
S. Schubach, booker.

FAR WEST: 2419 Second Avenue. (Grand National)
D. D. Matin, manager.
W. Englen, booker.

MGM: 2401 Second Avenue.
L. Wingham, manager.
Harry Blatt and Don Hiatt, bookers.

PARAMOUNT: 2413 Second Avenue.
Neal East, manager.
R. L. Estelle and M. A. Hatfield, bookers.

PRINCIPAL: 2422 Second Avenue.
A. M. Goldstein, manager.

REPUBLIC PICTURES CORPORATION: 2417
Second Avenue.
E. L. Walton, manager.
L. C. Tomlinson, booker.

RKO: 2312 Second Avenue.
Ed. A. Lamb, manager.
Louis Goldsmith, booker.

SHEFFIELD EXCHANGE SYSTEM: 2417
Second Avenue.
J. T. Sheffield, manager.

TWENTIETH CENTURY-FOX: 2316 Second Avenue.
H. Edmonds, manager.
J. W. Brooks, booker.

UNITED ARTISTS: 2403 Second Avenue.
Guy F. Navarre, manager.
H. Harden, booker.

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
UNIVERSAL: 2421 Second Avenue.
L. J. McGinley, manager.
S. A. Samuelson, booker.
VITAGRAPH: 2405 Second Avenue.
Al Oxtoby, manager.
L. M. Cobbs, feature booker.
Guy Maxey, short booker.

\[ \text{Washington, D. C.} \]

COLUMBIA: 922 New Jersey Avenue.
S. A. Gelanty, manager.
FIRST DIVISION EXCHANGES, INC.: 203 I Street.
Harry S. Brown, manager.
GAUMONT B.W. 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: 1009 New Jersey Avenue.
Rudolph Berger, manager.

\[ \text{Exchanges in Canada} \]

\[ \text{Calgary, Alta.} \]

CANADIAN UNIVERSAL: 8th Avenue at 6th Street West.
R. Dodridge, booker.
COLUMBIA: 8th Avenue at 6th Street West.
EMPIRE: 6th Avenue at 6th Street West.
GAUMONT BRITISH (M. JESTIC, EDUCATIONAL, REPUBLIC, ASSOCIATED TALKING PICTURES, TWICKENHAM, MASCOT, MONOGRAM, CANADIAN CAMEOS AND B.I.P.):
5th Avenue at 6th Street West.
W. J. Wheeler, booker.
MGM: See Regal Films.
PARAMOUNT: 8th Avenue at 6th Street West.
J. McPherson, booker.
REGAL FILMS (MGM, GAUMONT AND GAUMONT BRITISH AND LONDON FILMS):
8th Avenue at 6th Street West.
A. Gillett, 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, RELIANCE, BRITISH AND DOMINIONS, CRITERION AND SKIPPY CARTOONS, GOLDWYN):
5th Avenue at 6th Street West.
M. Goldstone, booker.
VITAGRAPH: 8th Avenue at 6th Street West.
B. Kohn, booker.

\[ \text{Montreal, Que.} \]

CANADIAN UNIVERSAL: 5969 Monkland Avenue.
A. F. Quintal, booker.
COLUMBIA: 5975 Monkland Avenue.
EMPIRE FILMS (MAJESTIC, EDUCATIONAL, REPUBLIC, ASSOCIATED TALKING PICTURES, TWICKENHAM, MASCOT, MONOGRAM, CANADIAN CAMEOS AND B.I.P.):
5975 Monkland Avenue.
L. Dreuxerman, booker.
EXCELLENT: 5975 Monkland Avenue.

\[ \text{PARAMOUNT: 1101 North Capital Street.} \]
Robert Denton, manager.
PREFERRED PICTURES CORPORATION:
J. E. Berger, manager.
REPUBLIC PICTURES CORPORATION: 925 New Jersey Avenue, N. W.
Sam Flax, manager.
RKO: 203 I Street.
Robert J. Pollard, 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 Heiber, manager.
VITAGRAPH: 928 New Jersey Avenue.
Robert Smelzter, manager.

\[ \text{Fr} \]

\[ \text{Canada} \]

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 Avenue.
J. Macklin, booker.
E. L. Southgate, booker.
R. Kopman, booker.
RKO: 5975 Monkland Avenue.
J. Dorfman, booker.
TWENTIETH CENTURY-FOX: 5963 Monkland Avenue.
J. F. Pearson, booker.
UNITED ARTISTS: (UNITED ARTISTS, RELIANCE, BRITISH AND DOMINIONS, CRITERION AND SKIPPY CARTOONS, GOLDWYN):
5975 Monkland Avenue.
DOMINIONS, GOLDWYN):
5975 Monkland Avenue.
E. Schrider, booker.
VITAGRAPH: 5975 Monkland Avenue.
J. C. James, booker.

\[ \text{St. John, N. B.} \]

CANADIAN UNIVERSAL: 162 Union Street.
Miss B. Corber, booker.
EMPIRE FILMS: (Majestic, Educational, Republic, Associated Talking Pictures, Twickenham, Monogram, Mascot, Canadian Camesos, 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.
UNITED ARTISTS: (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.

GRAM: See Regal Films.

PARAMOUNT: 111 Bond Street.
A. Theurer, booker.

REGAL FILMS (MGM, GAUMONT BRITISH AND LONDON FILMS): 277 Victoria
J. Simon, booker.
R. McBain, booker.
R. Tarsus, booker.

RKO: 277 Victoria Street.

TWICKENHAM: 277 Victoria Street.

VITAGRAPH: 21 Dundas Street.

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.

GRAM: See Regal Films.

PARAMOUNT: Burrard and Davie Streets.
A. E. Belton, booker.

REGAL FILMS (MGM, GAUMONT BRITISH AND LONDON FILMS): Burrard and Davie
H. C. Jackson, booker.

RKO: Burrard and Davie Streets.
J. Davie, booker.

TWENTIETH CENTURY-FOX: 1210 Burrard
E. H. Teel, 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.

GRAM: See Regal Films.

PARAMOUNT: Film Exchange Building.
R. Simpson, booker.

REGAL FILMS (MGM, GAUMONT BRITISH AND LONDON FILMS): 303 Exchange
A. G. Levy, booker.
H. Brickman, booker.

RKO: Film Exchange Building.
M. Mackinson, booker.

TWENTIETH CENTURY-FOX: 400 Film Exchange Bldg.
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. Goli, booker.
AGREEMENT of license under copyright made in one or more counterparts between

A corporation (hereinafter referred to as the Distributor, hereinafter the first 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 hereto 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 from the copyright proprietor thereof or from any licensee of such copyright proprietor to perform publicly the said copyrighted musical compositions. If more than one theatre is hereinafter designated the said motion pictures are licensed for exhibition at only 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.

Damages—Failure to Deliver

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the term of this Agreement the motion pictures, excepting those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in such Clause Eleventh hereof, if the Distributor shall wilfully violate any of the provisions of Clause Seventh hereof or shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Sixth 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 Seventh (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 telephone 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 thirty days (30) 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. All payments hereunder shall be made to the Distributor at the City in which is located the exchange from which the Exhibitor is served.

Percentage Bookings

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said 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 box office and the books thereto, to examine all relevant entries relating to such gross receipts in all the Exhibitor's books and

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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 Exhibitor 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 the said theatre is located, other than a person engaged in business as an accountant. The Distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

**Liquidated Damages—Percentage Bookings**

(c) If the Exhibitor fails or refuses to exhibit any of said motion pictures as herein provided and the rental or any part thereof is to be computed in whole or in part upon the face of the admission receipts of said theatre, the Exhibitor shall pay the Distributor as liquidated damages for each day that the Exhibitor fails or refuses to exhibit such motion pictures, in addition to any fixed sums payable hereunder in respect of such motion picture, a sum equal to the average of the daily gross receipts of such theatre on each date any feature motion picture distributed by the Distributor was exhibited during the period of ninety (90) days prior to the date of such dates when said motion picture should have been so exhibited, or if no feature motion picture distributed by the Distributor was exhibited during such 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 said motion pictures, provided that if the Exhibitor shall exhibit such motion pictures for less than the full number of days provided for in the Schedule, for each day less than said full number of days, 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 each 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 therefor.

**Delivery and Return of Prints**

FOURTH: (a) After each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, the Distributor agrees to deliver as hereinafter provided, a print thereof to the Exhibitor.

(b) The public exhibition of any of said motion pictures shall be at such time and places usually charged for admission to the theatre where so exhibited in the territory wherein is located the exchange from which the Exhibitor is charged, excepting, however, "road show," "tryout," "preview," or "pre-release" exhibitions thereof, shall be deemed the general release for public exhibition of such motion picture but only if so noted on the face of the Schedule herein and, if not noted, a "pre-release" exhibition shall be deemed any exhibition because of seasonal conditions making desirable exhibitions in advance of the general release as herein defined. The Exhibitor agrees to return said motion pictures in the order of such 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 said motion pictures 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 therein provided. Article Sixth hereof or otherwise agreed upon, but only upon the following conditions: (a) that the Exhibitor shall have fully complied with all the provisions, if any, set forth in the Schedule for the exhibition of one or more of said motion pictures at specified intervals; and (b) that the Distributor and the Exhibitor shall then agree upon the date or dates upon which 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 the gross proceeds therefrom 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 within said thirty (30) day period, or to pay the license fee thereof, the right of the Exhibitor to thereafter select for exhibition any motion picture hereunder or the order of its general release shall be forfeited. The provisions of this paragraph (c) shall not be deemed to limit or qualify the provisions of Article Sixth hereof except as in this paragraph (c) specifically provided.

(d) The Distributor shall make deliveries hereunder to the Exhibitor or to the Exhibitor's authorized agent, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Post Office. If deliveries are made to a carrier or to a post office, they shall be made in time for prints to reach the place where the Exhibitor shall have them 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 exhibition, as hereinafter defined, each print, reel, and container 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. Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor's exchange; or otherwise directed by the Distributor, of positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor shall constitute the return of such positive print by the Exhibitor.
(f) If the Exhibitor fails to or delays the return of any positive print to the Distributor or any negative print (in 4x3 or 3x4 format directed by the Distributor) any such print to any other exhibitor, the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor be in addition the damage, if any, so caused such other exhibitor. The Exhibitor shall have the right to participate in any compromise of or intervene in any litigation or legal proceeding based upon any claim for such damage asserted against the Distributor by another exhibitor; notice of which shall be given the Exhibitor by the Distributor.

Loss and Damage to Prints

FIFTH: The Exhibitor shall pay to the Distributor such sums, equal to the cost of replacement at the Distributor’s exchange for each print, 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 required for any such positive print to the Exhibitor or any other party, nor release the Exhibitor from any liability arising out of any breach of this agreement. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the Exhibitor for any lost or stolen print, excepting “news reels,” upon the return of such lost or stolen print to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the damage or destruction of any print, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor and delivery thereof was made as hereinabove provided. The Exhibitor shall immediately notify the Distributor’s exchange by telegram of the loss, theft or destruction of any or damage or to any print or prints shall be received 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 the Schedule, the exchange of any and all prints 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 with each print, or print, or prints, or any and all arbitrations of each of said motion pictures shall be 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.

2. Upon the failure of the Exhibitor to so select such date or dates the Distributor shall designate such date or dates by mailing written notice thereof to the Exhibitor.

Protection and Run

SEVENTH: The Distributor agrees not to exhibit or grant a license to exhibit any of said motion pictures for exhibition in conflict with the “run” or prior to the expiration of the “protection period” if any in the Schedule specified at any 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 adaptations. Any such change, 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 any other picture, or 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 producer not specifically specified as such in the Schedule; and further that none of said motion pictures contains or will contain any advertising matter for which compensation is received by the Distributor or any subsidiary or affiliate of the Distributor.

Advertising Prior to First Run

NINTH: (a) If the Exhibitor is granted a subsequent run of the said motion pictures the Exhibitor shall not advertise thereby any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to a prior run thereof and charging admission prices higher than the prices charged for admission to the Exhibitor’s 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
The 1937-38 Motion Picture Almanac

Acceptance

The last exhibition date of such prior run exhibition, in which case the Exhibitor shall have the right to advertise such motion picture provided the Exhibitor does not in any advertising state that the prices charged are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture. Nothing in this Clause shall be deemed to prohibit the Exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.

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, unless such acceptance of such modifications or complete modifications of advertising is sent by the Exhibitor to the Distributor having the first or prior run thereof. Unless 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 Distributor without liability therefor or any cost, 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 the Exhibitor the benefit of any of the Provisions of this Clause, in which case the question of fact raised by such denial shall be determined by arbitration.

Acceptance by Distributor

TENTH: Until accepted in writing by an officer of or any person authorized by the Distributor 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. No less than thirty (30) 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 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 or 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 District within which the Exhibitor is served provided such changes or modifications do not change or modify the run, and/or protection period, or decrease any rental, or except 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 but 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 the said assignment is sent by the Distributor 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 charged upon the delivery or exhibition of prints of motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein defined, or cannot be readily determined, then the Exhibitor shall pay such part of any such tax, fee or other like charge paid or payable hereunder by the Distributor and the Distributor shall have the right to exclude from this license 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 exhibiting 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 last 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 day fixed for the exhibition hereunder and at the same time: (1) as to each feature motion picture so excluded, to exceed 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 so included in the exhibition of the total number so excluded to pay to the Distributor one-half of the rental thereof specified in the Schedule;
and (3) as to each feature motion picture included in the five (5%) percent of the total last so excluded there shall be added to the rental of such motion pictures then remaining to be delivered hereunder an amount at least equal to the aggregate of the rentals of the motion pictures so last so excluded, payable in equal annual installments. Any further motion pictures selected by the Exhibitor hereunder shall be selected at the option of the Exhibitor upon written notice to such effect given to the Distributor and the exhibition period specified for such motion pictures shall be deemed the beginning of such period and the Exhibitor shall pay to the Distributor the rental therefore 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 during a period 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, is more or less than $400.00, the rental of each such motion picture shall be deemed to be such amount as 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 during a period of one hundred and twenty (120) days ending on the date 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 submit 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, excluded as provided in such Paragraph, and be 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 any part of which was paid upon a percentage of the receipts of any theatre, shall be deemed to be that amount or part thereof which is equal to the percentage of the average daily gross receipts of such theatre on each date any feature motion picture distributed by the Distributor was exhibited thereat during the period of ninety (90) days prior to the date of the Exhibitor's written notice to exclude such feature motion picture, or if no feature motion picture was exhibited at such theatre during said ninety (90) days period, then the rental or part thereof shall be deemed to be that amount or part thereof, as the case may be, calculated by multiplying the average daily gross receipts of said theatre during the period of thirty (30) operating days immediately prior to the date of said written notice to exclude such feature motion picture

(d) In computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(e) Upon the expiration of the term of this Clause, the Exhibitor shall have the right to exhibit any of the feature motion pictures licensed hereunder, or provided the parties hereto have agreed to arbitration in Clause Fifth, or as provided in any other existing license agreement between said parties, and the Exhibitor shall have the right to exclude any feature motion picture not otherwise licensed hereunder, including additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereby.

(f) Upon the exclusion of each of the feature motion pictures permitted by the provisions of this Clause during the said protection period, if any, granted the Exhibitor in respect thereto shall be deemed waived by the Exhibitor and the license thereof shall thereupon terminate and revert to the Distributor.

First Run Exhibitions

SIXTEENTH: (a) If the Exhibitor is granted a first run of the said motion pictures, the exhibitor shall exhibit each of the feature motion pictures excepting those described in Paragraph (d) of this Clause within the period beginning with the date scheduled and announced by the Distributor for the general release of each feature motion picture in the territory wherein the Exhibitor is granted such license. 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 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 the said 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 shall immediately prior to such second run fail to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the said period specified and twenty (20) days after it is scheduled and twenty (120) days after said period begins within which the exhibition of the said one hundred and twenty (120) days period and ending fourteen (14) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the
Exhibitor is granted a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said fourteen (14) days period the grant of such second run hereunder shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon become due and payable to the Distributor as a penalty for such failure upon written notice given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall make payment of said amount within 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 prior to the exhibited period, except for 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 be excluded and from the license. In such case the Distributor may exhibit and license for exhibition in such territory as to any such motion picture within the said territory and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor released and discharged therefrom by the Exhibitor.

EIGHTEENTH: If the Exhibitor shall fail or refuse to pay the rental of any of such motion pictures as provided in this license or furnish statements of the receipts of said theatre, if any, which are required hereunder, or to give the Distributor's representative access to the said theatre or its box office, or assist the Exhibitor's books and records related to motion pictures the rentals of which are based upon the said theatre's admission receipts as herein provided, or if the Exhibitor shall become insolvent or is adjudicated a bankrupt, or executes an assignment for the benefit of his creditors, or if a receiver is appointed for any of the property of the Exhibitor, or if the Exhibitor voluntarily or by operation of law should lose control of the said theatre or of this his interest therein, or if 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 is corrected or defaults should cease to be remedied. It is agreed that the exercise of any of said remedies by the Distributor shall be in addition to and without prejudice to any right of the Distributor to recover against the Exhibitor at law or in equity and/or otherwise provided for in this license agreement.

Cutting or Alteration of Prints

NINETEENTH: The Exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, subrent or part with possession of any print. The Exhibitor shall not cut or alter any print, excepting to make necessary repairs therein when required by the duly authorized public official or authority or with 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.
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 said Clause shall be deemed included as a part of this license.

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 request for arbitration, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party 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, as not then appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of the Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, then they, or a majority of them, shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before such umpire shall be within such time as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The Arbitration Board shall have general power to determine such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct such performance of a contract, and/or that the same has been breached in whole or in part, and/or that damages have been sustained, and/or that breaches of contract have occurred. 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 hereinabove provided, the arbitrators or a majority of them are of the opinion that because of unusual circumstances arising after the execution of this license agreement and beyond the direct control of the parties hereto disclosed at such hearing, a strict enforcement of the provisions of this license agreement would impose undue hardship upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties that settlement of such controversy be made on such terms and conditions deemed by the arbitrators fair and just. If such settlement is not agreed to by the parties within fifteen (15) days after the date hereof of a copy of such recommendation, the controversy shall be deemed withdrawn from the arbitrators and the Exhibitor and the Distributor shall furnish a written statement of all of the facts adduced at the hearing before the arbitrators together with all documentary evidence, to the National Appeal Board 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 of any other Court, including a court of a State in which such hearing would otherwise not be had, for an order to proceed to arbitration which case such hearing shall be had in such place as the court to which such application is made may lawfully direct.

The parties hereto agree further to abide by and forthwith comply with any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in any Court of competent jurisdiction pursuant to the 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 any pictures which have not been ejected for in this and in each other existing license agreement between the parties hereto and/or terminate this and each such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any other such license agreement not yet paid for 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
be bound by and comply with the decision or the
award of an Arbitration Board in respect thereto
within seven (7) days. If the Exhibitor 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 jurisdi-
cion to make the agreement to arbitration 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
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 ex-
dition of motion pictures specified in the
Schedule, but only at the said Theatre in ac-
cordance with the terms and conditions hereof.

(A.C. 1937-38)

Date

By

OPTIONAL CLAUSES

Advertising Accessories

The Exhibitor agrees to lease from the Dis-

Distributor or the Distributor's authorized agent
for use only in connection with the exhibition of
the motion pictures exhibited hereunder and
agrees not to sub-license 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 number of motion pictures
exhibited hereunder agrees not to exceed
the license of the motion picture shown
in said notice to such effect to the
Exhibitor and upon the giving of such notice,
the license of such motion picture shall forth-
with terminate and revert to the Distributor;
or (b) provided the Exhibitor is granted herein
a period of protection" to reduce such period
by not to exceed one-half in respect to each of
the motion pictures after the seven (7) days
hereunder; or (c) provided no period of protection
is specified in the Schedule to withhold for a
period of 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 the 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 "road-
show," at any time prior to the exhibition thereof, 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 venue at which admission is charged
for performances, during such exhibitions thereof,
or not less than one dollar shall be charged for the
performance of the orchestra services,

(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 road-
shown in each or both of said territories, upon
sending to the Exhibitor written notice to such
effect not later than four (4) days 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

(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 by like notice except and
exclude from this license not to exceed two of
such motion pictures so roadshown upon sending
to the Exhibitor written notice to such effect
within seven (7) days after the commencement
of such roadshow exhibition and provided that
the Distributor shall by like notice except and
exclude from this license the exhibition of such
motion pictures in the territories covered by license agreements containing this Clause and

THE 1937-38 MOTION PICTURE ALMANAC

1008
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licensing the exhibition of such motion picture in such territory.

(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 roadshowed in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder when generally released by the Distributor and as and when available for exhibition by the Exhibitor, and the term of this license agreement specified in Clause Second shall be in respect to each such motion picture, extended to and including the date or dates of exhibition by the Exhibitor hereunder of each thereof.

(f) For each motion picture that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license (in addition to those which may be excluded as provided in Clauses Fifteenth and Seventeenth) one of the other motion pictures licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The Distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor 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 such exclusion as hereinafore 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 the Exhibitor shall exhibit and deliver such original motion picture provided it is generally released by the Distributor within two (2) years from the date of said notice of substitution.
exhibition

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**The 1937-38 Motion Picture Almanac**

1020
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: Capitol Theatre, Bridgeport, Conn.


ASSOCIATED THEATRES (Fox Rocky Mountain): Rick Rickerson, Denver, Col.

ASSOCIATED THEATRES: 229 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, 2108 Pay Ave, New York, N. Y.

ASSOCIATED THEATRES (Fox): 1718 Curtis Street, Denver.


ATLAS THEATRE CORP.: 2615 Broadway, Denver, Col. C. U. Yeager.

BAER BROS.: Bendjidi Theatre, Bendjidi, Minn.

BAIER’S THEATRES: 915 Roosevelt Bldg., Indianapolis, Ind. R. R. Bair.

BALABAN, HARRY: 190 N. State Street, Chicago.

B & K (Publix) THEATRES CORP.: 175 North State St., Chicago. John Balaban.

BAIR, E. E.: Urbisville, 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.

BERNHIEMER THEATRES: Alamo Theatre, 1301 Seventh Street, N. W., Washington, D. C.

BETTER THEATRE CIRCUIT: (See A. L. Hineline.)


BLACK HILLS AMUSEMENT COMPANY: Deadwood, S. D. Charles Klein.

BLAIR 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.


BRECKER THEATRICAL ENTERPRISES, LEO: 32 E. 59th Street, New York City. Leo Brecher, representative.


BROWN, SAMUEL: 15 West Grand Ave., Highland Park, Mich.


C


CABLE AND GARDNER: American Theatre, Schenectady, N. Y.

CAIN, IRVING: Sipp Theatre, Paintsville, Ky.

CALIFORNIA AMUSEMENT CO.: Ray Miller, Pasadena Theatre, Pasadena, Cal.

CAPITOL, AMUSEMENT CO.: 1830 Barnum 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.


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, 6015 S. Broadway, Los Angeles.


CLEVELAND AMUSEMENT CO.: Keith Bldg., Cleveland, Ohio. W. Skibboll, president.

COCALIS AMUSEMENT CORP.: 276 W. 43rd St., New York City. Soteros D. Coulas.

COCHOVETTY, L.: Mishawaka, Ind.


COLLINS THEATRES, INC.: 6616 Clayton Ave., St. Louis, Mo. Paul Collins, president.


COMERFORD-PUBLIX 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 THEATRES, INC.: John Calafat and M. B. Horwitz, Film Exchange Building, Cleveland.

CONSOLIDATED THEATRES, INC.: 100 Passaic Avenue, Garfield, N. J. Dick Ettelson.


CONSTANTI ESTATE, D.: Riviera Theatre, Tacoma, Wash.

COULTER & SOMMA THEATRES: Byrd Theatre, 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.


DeGRAUW CIRCUIT: Abbeville, La.

DEITCH AND THORNTON: Palace Theatre, Arcotic, R. I. Wm. Dietz, president.

DEITRICK & FELDSTEIN: 1914 So. Vermont Street, Los Angeles.


DELFT THEATRES, INC.: Marquette, Michigan. H. S. Gallup.

DELUXE THEATRES, JOS. L.: Liberty Theatre, Saltsburg, Pa.

DE MORAU'T AND DRENKEN: Blackfoot, Idaho.

DEMBOW (H. L.) AND LABRON (S.) CIRCUIT: Media Theatre, Media, Pa.


DIAMOS THEATRES, NICK: 84 Pennington St., Tuscson, Ariz.

DICKINSON THEATRES, INC., GLEN W.: 646 Massachusetts St., Lawrence, Kan.

DILLER, C. G.: 1100 Clarkson St., Denver, Colo.

DIPSON THEATRICAL ENTERPRISES: Batavia, N. Y. Dipson, president.

DOLLISON, L. R.: 3011 N. Jackson St., Dallas.

DUBINSKY BROS. CIRCUIT: Liberty Theatre, Kansas City, Mo. Ed Dubinsky.

DUGUAY, PAUL: Perry Theatre, Perry, Ill.

DURKEE, FRANK, ENTERPRISES: Harford and Hamilton Avenues, Baltimore, Md.

DUSIBERRE, C. T.: Box 100, Belleville, Ind.

DYKSTRA, W. H.: 111 Giddler Street, Kensington Theatre, Buffalo, N. Y.


EASTLAND THEATRES, INC.: 2016 East 1st St., Los Angeles, Calif.


EDWARDS, FR., CIRCUIT: Cameo Theatre, Elsinero, Cal.

ELITE CIRCUIT: 623 Eighth Avenue, New York, N. Y. M. Jacobson, representative.

ELK Horn COAL: G. S. Kenzer, Ashland, Ky.


ERNST THEATRES: Roseland Theatre, Omaha. Sam Epstein, president.


ESTATES OPERATING CO., INC.: 269 Fifth Avenue, Brooklyn, N. Y. Harry and Bernard Pearl.

EVERGREEN STATE AMUSEMENT CORP.: 301 Orpheme Bldg., Portland, Ore. Al Finkenstein.

F

FABIAN CIRCUIT, SIMON II.: 1501 Broadway, New York, N. Y.

FABIAN BROS.: Palace Theatre, Albany, N. Y.

FANCHON & MARCO CO. OF AMERICA: Ambassador Theatre Bldg., St. Louis.

FARRAN, STEVE, and TURNER, OSCAR: Orpheum Theatre, Harrisburg, Ill.

FARWEST THEATRES: 1529 Queen Anne Avenue, Seattle, Wash. L. O. Lukan, manager.

FAY, E. M.: Fay's Theatre, Providence, R. I.


FIELDS, BROTHER ENTERPRISES: Rivoli Theatre, Baltimore, Md. Joe and Leo Fields.

FIELDS THEATRE CIRCUIT, HAROLD: Spencer Theatre, Inc., Kansas City, Mo.

FINKELSTEIN THEATRES, INC.: Hamm Building, St. Paul, Minn.

Iowa Division: Iowa Building, Des Moines, Iowa. Leo Abel, division manager.

FIRST NATIONAL THEATRES: Capitol Theatre, Yakima, Wash.

FISHMAN CIRCUIT: 134 Meadow Street, New Haven, Conn. Jack Fishman, general manager.


PLANAGAN & STEELE: 220 Superior Avenue, Youngstown, Ohio. R. C. Auger, buyer.


FOURTH AVENUE CIRCUIT: 1309 Avenue and 70th Street, Brooklyn. Louis Nelson and Vernon Renner.

FOURTH AVENUE AMUSEMENT COMPANY: 356 Francis Bldg., Louisville, Ky.

FOX METROPOLITAN PLAYHOUSES: New York City.


FOX THEATRES CORPORATION: 850 10th Avenue, 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
G - H


GASCONADE THEATRE CORP.: Rollamol Theatre, Rolla, Mo.


GOLDBERG THEATRE CORP.: State Theatre Bldg., Omaha, Nebr. R. D. Goldberg, manager.

GOLDBERG, COURSHON & SOLOMON: 4000 Milwaukee Street, Chicago, Ill.


GOODWIN, H. L.: Olympic Theatre, Canajoharie, N. Y.

GOODWIN CIRCUIT, A. C.: 129 North 24th St., Boise, Idaho.

GORE BROTHERS, INC.: Room 1, 1914 So. Vermont Avenue, Los Angeles, Cal.

GRAHAM, MARY A.: Cambridge, N. Y.

GRAHAM AND LUDLOW: Palace Theatre, Watertown, N. Y.

GRAPHIC CIRCUIT COMPANY: Samuel Kurson, 179 Exchange Street, Bangor, Maine.

GRAVES, ALLARD: Lyric Theatre, White River Junction, Vermont.

GREAT LAKES THEATRES: Casto Theatre, 455 Main Avenue, Ashtabula, Ohio. A. J. Cooper, representative.


GREAT STATE THEATRES (PUBLIX): 175 S. State Street, Chicago.

GREENFIELD, LEON: 102 Court Street, Brooklyn.

GREGORY CIRCUIT: 230 S. State St., Chicago, Ill.

GRIFFITH AMUSEMENT CO.: 115 N. Lee Street, Oklahoma City, Okla. L. C. Griffith.

GRIFFITH THEATRES, INC., R. E.: Denham Bldg., Denver, Col.

GRIFFITH THEATRES, R. E.: 1802 Tower Petroleum Bldg., Dallas, Texas.


GUMBINER THEATRE INTERESTS: 10 S. La Salle Street, Chicago.


HALF INDUSTRIES: 992 Hall Hall, Brevilea, Tex.

HAMRICK, EDRIS AND BAROVIC: Blue Mouse Theatre, Tacoma, Wash.
INTERSTATE THEATRES, INC. (COOPER-PUBLIX): America Theatre, Denver.
IRON CITY AMUSEMENT CO.: Jos. Stern, Trenton, N. J.

J
J. H. AND S. THEATRES, INC.: 785 De Kalb Avenue, Brooklyn, N. Y. Jack Hattem, representative.
J. REAL NETH THEATRE CORP.: 39 West Broad St., Columbus, Ohio.
JACOBSON BROS.: Chelsea Theatre, 312 Eighth Avenue, New York City. M. Jacobson, representative.
JAYM THEATRE CIRCUIT: 584 Bergelinen Avenue, West New York, N. J. Irwin and A. W. Marcol, representatives.
JOHNSON CIRCUIT: B. C. Johnson, 338 22nd North, Seattle, Wash.
JONES, LINICK AND SCHAFFER: 54 W. Randolph St., Chicago.

K
K AND C OPERATING CORPORATION: Birmingham, N. Y. M. E. Comerford.
KAFOC CIRCUIT: 1: 375 Stone Avenue, Brooklyn.
KAMANN, CLARENCE: O'Fallon Theatre, St. Louis, Mo.
KALLETT, M. J.: Madison Theatre, Oneida, N. Y.
KAPLAN CIRCUIT: 903 Film Exchange Bldg., 2098 Payne Ave., Cleveland, Ohio. Maurice Kaplan.
KEOGH THEATRES. JOHN F.: Vista Theatre, Son Diego, Cal.
KENNEDY, M. J.: Lyceum Theatre, Champlain, N. Y.
KENROE THEATRES: 8808 Rockaway Beach Blvd., Rockaway Beach, N. Y.
KERASOTES BROTHERS: Springfield, Ill.
KLUTH AND LAVIN: Shelby, Mont.
KNOBEL CIRCUIT, BENJ.: 2221 Broadway, New York City. Benjamin Knobel, representative.
KRIM THEATRAL ENTERPRISES: 816 Fox Theatre Bldg., Detroit.

L
L A CROSS THEATRE CORP.: La Crosse, Wis. W. M. Loring, manager-director, Aurora, Ill.
LASKER (JACOB) THEATRICAL MANAGERS: 310 S. Michigan Avenue, Chicago, Ill.
LATCHIS, PETER: Latchis Theatre, Keene, N. H.
LEE, D. D.: Rex Theatre, Montezuma, Ind.
LEFKOWICH AND FINE: Vincent Building, 9th and Vincent Streets, Cleveland.
LEIBERMAN CIRCUIT, FRED E.: Tremont Theatre, 146 Tremont St., Boston, Mass.
LESSY AMUSEMENT CO., INC.: Cedar Theatre, 60th Street and Cedar Avenue, Philadelphia. Michael and George Lessy.
LEYV CIRCUIT, ISAAC: Arcade Bldg., Trenton, N. J.
LEWEN PIZOR CIRCUIT: 12 South 12th St., Philadelphia, Pa.
LEWIS CIRCUIT, P. MORTIMER: Strand Theatre, Atlantic City, N. J.
LIBERTY AMUSEMENT CO.: Liberty Theatre, Wellsville, O. C. J. Vogel, president.
LICHTMAN THEATRES, A. E.: Lincoln Theatre, 1215 U St. N. W., Washington, D. C.
LIVOTI CIRCUIT, ANTHONY: 151 Halleck Avenue, Brooklyn, N. Y. Anthony Livoti.
ALTOA: Loew's Grand, Lionel Keene.
Baltimore: 18 East Lexington St.
CINCINNATI: Loew's.
Cleveland: Loew's State Theatre Bldg., Col. H. C. Long.
Columbus: Loew's Broadway Theatre, W. A. Finney.
Houston: Loew's.
INDIANAPOLIS: Loew's Palace.
Kansas City: 13th and Main Streets, John McCann.
New Orleans: Canal and So. Rampart, Rodney Toups.
LONG, J. G.: Bay City, Texas.
LUCAS AND JENKINS: Paramount operating partners, also independent circuit. Walton Bldg., Atlanta.
LUCAS, B. A.: 220 S. State Street, Chicago, Ill.

M
MacDONALD, C. A.: Southland Theatre, Columbus, O.
MacNEILLY, W. T.) BOOKING CIRCUIT: Utica, N. Y.
M & P THEATRES (formerly Publix): M. J. Mullin–S. Pinanski, 60 So Calhoun Square, Boston.
MAINE AND NEW HAMPSHIRE THEATRES CORPORATION: 1 J. Ford, Metropolitan Bldg., 200 Tremont St., Boston.
MANSFIELD, WESLEY: Suka Theatre, Tama, Iowa.
MARTIN CIRCUIT: Family Theatre, Mt. Morris, N. Y.
MARTIN AND THOMPSON, INC.: Hawkinsville, Ga.
MARTINS: Mt. Morris, N. Y.
MCARTHY CIRCUIT (W. T.): P. O. Box 32, Fargo, N. D.
MEMPHIS THEATRE AND EQUIPMENT CO.: Ritz Theatre, corner Poplar and Evergreen Streets, Memphis, Tenn. Chas. F. Boyd, president.
MENAR THEATRE COMPANY CIRCUIT: 52 West 2nd Street, Salt Lake City, Utah.
MORAY THEATRES, LOU: 1914 So. Vermont St., Los Angeles, Calif.
MICHAELS (DEWEY MICHAELS): Palace Theatre, Buffalo, N. Y.
MIDLAND THEATRES CORP.: Palace Theatre, Marion, Ohio. Tracy Barlam, district manager.
MIDLAND THEATRES CO.: Newark, Ohio.
MIDLAND THEATRES: 25 Taylor Street, San Francisco, Calif.
MIDWEST THEATRES CORP.: 910 S. Michigan Avenue, Chicago, III. Booking Circuit. Aaron Saperstein.
MIDWEST THEATRE OPERATING COMPANY, INC.: 623 West Grand Avenue, Oklahoma City, Okla.
MILGRAM CIRCUIT, DAVID E.: Avenue Theatre, Germantown and Lehigsh Avenues, Philadelphia.
MILLER, FRANK: Paramount operating partner.
MINNEAPOLIS THEATER COMPANY: 17 N. 6th Street, Minneapolis. John Friedle, president.
MITCHELL CONERY: Ravana Theatre, Ravana, N. Y.
MONARCH THEATRE CORP.: 1209 Sixth Ave., N. Y. C. D. J. Chatkin, president.
MONESSON AMUSEMENT CO.: Moneessen, Pa.
MORAND AND WILLIAMS: Franklin Theatre, Laeckwanna, N. Y.
MORSE, CHARLES: Metropolitan Theatre Bldg., 25 Tremont Street, Boston.
MOTION PICTURE EXHIBITION CORP.: 1475 Broadway, New York City. Cy Barr.
MULTINOMAH THEATRES CORPORATION: 301 Orpheum Bldg., Portland, Ore.

N
NET THEATRES CO. J. REAL: 39 W. Broad Street, Columbus, Ohio.
NOMIKOS, VAN: Rivoli Theatre, Chicago.

NORTHLAND AMUSEMENT CO.: 924 East 7th St., Minn. L. Gilman.
NOTES THEATRES, MARCUS: Strand Theatre, 9th and D Streets, Washington, D. C.
NOTOPOULOS (A) THEATRE: Olympic Theatre, Altoona, Pa.

O
O. K. THEATRE: Oskar Korn, 18013/4 Commerce Street, Dallas.
OD’DONNELL-JENKINS: Melba Theatre Bldg., Dallas, Texas.
ORPHUEUM THEATRE CO.: Fergus Falls, Minn. Vince, Jean and C. F. McCarthy.

P
PACE, C. M. AND PETERSON, N. G.: Delta, Utah.
PACY THEATRES, WALTER: McHenry Theatre, 1052 Light Street, Baltimore, Md.
PACIFIC NATIONAL THEATRES, INC.: 218 W. 9th Street, Los Angeles, Cal.
PANORA CIRCUIT: Strand Theatre, Willimantic, Conn. S. Papauro.
PARKAYNOS, J. H. AND A.: Potsdam, N. Y.
PARAMOR THEATRE COMPANY CIRCUIT: 52 West 2d St. So., Salt Lake City, Utah. Harry Davison.
PARAMOUNT-PUBLIX THEATRES: Jacksonville, Fla.
PARAMOUNT-PUBLIX THEATRES: Knoxville, Tenn.
PARAMOUNT-PUBLIX THEATRES: 323 W. 6th Street, Los Angeles, Cal.
PARAMOUNT-PUBLIX THEATRES: 175 North State Street, Chicago, III.
PARAMOUNT-PUBLIX THEATRES: Des Moines, Iowa.
PARAMOUNT-PUBLIX THEATRES: Atlanta, Ga.
PARAMOUNT-PUBLIX THEATRES: Milwaukee.
PARAMOUNT-PUBLIX THEATRES: Newman Theatre Co., Kansas City, Mo.
PARAMOUNT-PUBLIX THEATRES CORP.: World Theatre Building, Omaha, Neb.
PARAMOUNT-PUBLIX CORP.: 1401 Tulane Avenue, New Orleans, La.
PARKER (J. J.) CIRCUIT: Broadway Theatre, Portland, Ore.
PASCHALL TEXAS THEATRES, INC.: See Texas Consolidated Theatres.
PINTNER, CHARLES: Mt. Pleasant Theatre, Cleveland.

PIONEER THEATRE CORP.: Iowa Building, Des Moines, Iowa. Frank Rubel, division manager.

PITTL, E. S.: Orpheum Theatre, Jerseyville, Ill.

PITTS THEATRES, BENJAMIN: Colonial Theatre, Fredericksburg, Va.

PIZOR CIRCUIT, LEWEN: 12 South Twelfth Street, Philadelphia, Pa.

PLYLER CIRCUIT: C. M. Plyler, Craigmont, Idaho.

POLI-NEW ENGLAND THEATRES (Low): Palace Theatre Bldg., New Haven, Conn.

POUZNER, POPKIN, PRICE, PUBLIX-BAMFORD: Maywood State Bank Building, Maywood, Ill.


POWZNER 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, Ologon, 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 GREAT STATES THEATRES, INC.: 175 N. State Street, Chicago, Ill. M. M. Rubens.

PUBLIX-NEBRASKA, INC.: Capitol Theatre Bldg., Des Moines.

PUBLIX THEATRE CORP.: 1501 Broadway, New York City. Sam Dembrow, representative.


PUBLIX-DUBINSKY THEATRES: Liberty Theatre Bldg., Kansas City, Mo.

PUBLIX-KINNEY THEATRES, INC.: First National Bank Bldg., Charlotte, N. C.

PUBLIX-PENNA THEATRES, INC. (Subsidiary Paramount Publix Corp.), Paramount Building, New York City. Sam Dembrow, representative.

PUBLIX SPECIAL THEATRES: Criterion Theatre Bldg., Oklahoma City, Okla.


PUBLIX-SALT LAKE, INC.: 52 West Second South Street, Salt Lake City. Harry David.

PUBLIX-SHEA THEATRES: 1540 Broadway, N.Y., N.Y.


PUBLIX THEATRES: 1735 E. 23rd Street, Cleveland, Ohio. E. C. Prinsen, district manager.

PUBLIX THEATRE CORP.: Melba Theatre Building, Dallas, Texas.


PUBLIX-RICHARDS AND NACE: Orpheum Theatre, Phoenix, Ariz.

Q-R


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.


RABEY, RAY: Arcade Theatre, Newell, S. D.


RKO-SCHINE THEATRES CORP.: 1270 Sixth Ave., New York, N. Y.


RAIVES, HAROLD: Rialto Theatre, East Rochester, N. Y.


RANDFORCE AMUSEMENT CIRCUIT: 1515 Bedford Avenue, Brooklyn, N. Y. Samuel Rinzler and Louis Frish, representatives.

RAPF, RAUDIN AND LEDERER: 678 Eighth Avenue, New York City. A. M. Rapf, M. Rudin and Otto Totzke.


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, J. W.: Rodgers Theatre, Cairo, 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.: Roseides & Fray, 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 THEATRES, INC.: Tudor House, Canal and Camp Street, New Orleans, La. E. V. Richards.

SAENGER-MALCO: Strand Theatre Bldg., Memphis, Tenn.


State 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 previewed 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. Borden, Attorney, Chairman. Censorship Committee for Sunday shows. Mr. Borden merely talks over films for Sunday showing with the exhibitor.

CHICAGO
CHICAGO—LIEUT. Harry M. Costello in charge, Central Police and Courts Bldg., 1121 State Street. Mrs. A. L. Adams, Mrs. J. M. Costello, Mrs. C. C. Doolittle, Mr. W. A. Foust, Miss E. E. Kerr, Miss Sara Riley (Police Woman).

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. Marroney, Chief of Police; Mrs. William Plant, 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. Salter, 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.

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 Reichelder, Supervisor; Joseph W. Fichter.

PENNSYLVANIA—Pennsylvania State Board of Censors. 1233 Vine Street, Philadelphia, Pa. 506 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.
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.

DE S 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, PEARSSALL, ANSON, KARENS—These are all very small towns and the Censor Boards are not active.

DENVER
( None)

DES MOINES
( None)

DETROIT
GRAND RAPIDS, MICH.—Local ordinance prohibiting the showing of undesirable pictures, but no censorship board is maintained.

DETROIT—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.

SPPRINGFIELD, 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, Columbia 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 sides. 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 Wembusau, Mrs. R. Gibson Hubbard. Portland Censor Board recognized throughout state.

ST. LOUIS
(No State Legislation)

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 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


ARIZONA—No state legislation.

ARKANSAS—Legislature of 1931 passed law legalizing Sunday shows by local option.

CALIFORNIA—No state legislation against Sunday amusements.

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 o'clock.

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, Athens, and 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, Clifton, Baldwin, Greenleaf, Lincoln, Jetmore, Searcville, Oklahoma.

KENTUCKY—Bill legalizing Sunday performances passed 1934. The following Sunday shows by local ordinance: Falmouth, Harrodsburg, Russell, Vanceburg, Williamsburg, Cannibellsville, Lime- more, Munfordsville, Beaver Dam, Columbus, Elizabethtown, Greenville, Hodgenville, 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 George, Calvert, Prince's Howard, Oakland and Anne Arundel. Incorporated Towns in Allegheny County may have Sunday showings provided that they obtain permission from Municipal authorities. 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 Stromsberg. Town council opened Arnold for Sunday shows.

NEVADA—No state legislation against Sunday amusements.

NEW HAMPSHIRE—State passed Sunday Sports and Amusements 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, Highbridge, Jamesburg, Metuchen, Montclair, Ocean Grove, Pennington, 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 Paltz, 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, Louisville, Plymouth, Raleigh, Robertsonville, Scotland Neck, Tarboro, Williamston. 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 Bayview 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.


RHODE ISLAND—Legalized.

SOUTH CAROLINA—Not legalized. Same statute as North Carolina.

SOUTH DAKOTA—Has state law prohibiting Sunday pictures. Local option has overridden this law, however, and pictures are shown on Sunday in all original towns. 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 Charlotte-ville, 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 (theatres 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:


The 1936 Academy Awards

Best Performance, Actress
Luisa 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” (Warners).

Film Editing
Ralph Dawson for “Anthony Adverse” (Warners).

Dance Direction
Seymour Felix for “The Great Ziegfeld” (M-G-M).

Technical Awards
(Art Direction)

(Cinematography)
Tony Gaudio. “Anthony Adverse” (Warners).

(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 ballyhoos, 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 Competitions 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 complete list of judges follows:

THE JUDGES

Howard Dietz  S. B. McCormick
John Dowd  Vincent R. McFaul
S. Charles Einfeld  Arthur L. Mayer
Edward M. Fay  Dan Michalove
William R. Ferguson  C. C. Moskowitz
Edward Finney  M. J. Mullin
W. A. Finney  R. J. O'Donnell
J. J. Fitzgibbons  Arch Reeve
John J. Friedl  Phil Reisman
Louis Frisch  Rick Ricketson
Arthur Frudenberg  Samuel Rinzler
Robert M. Gillham  William F. Rodgers
Harry Goldberg  Ralph Rolan
Edward Golden  E. H. Rowley
E. C. Grainger  J. J. Rubens
James R. Grainger  George J. Schaefer
MonroeGreenthal  Ted Schlanger
Paul Gulick  Si Seadler
A. C. Hayman  Harry F. Shaw
John W. Hicks, Jr.  A. W. Smith, Jr.
Nat Holt  A. J. Sparks
William K. Jenkins  Harry H. Thomas
W. Ray Johnston  George W. Trendle
Harry M. Kalmine  W. G. Van Schmus
Lionel H. Keene  J. R. Vogel
H. F. Kinsey  George C. Walsh
Irvingsesser  Howard Waugh
Jules Levy  A. P. Waxman
M. A. Lightman  George W. Weeks
Harry E. Long  David E. Weshner
Charles E. McCarthy  Gordon S. White
Nat Wolf

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 Lapinere, 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

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, Spegeln Theatre, Stockholm, Sweden for his campaign on RKO's "Follow the Fleet," plaque presented by U. S. Ambassador to Sweden Lawrence A. Steinhardt.


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. "Ziegfeld."

June

Bill Hendricks, manager, Warner's, Memphis, Tenn. "Things to Come."

July

W. H. Mac Donald, 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."

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RALEIGH SHARROCK, manager, Palace, Mor- rilton, Ark. “Rhythm on the Range.”

September

October
DAN KRENDEL, manager, F-P Tivoli, Toronto, Ont. Can. “My Man Godfrey.”
DICK WARNER, manager, Bison, Shawnee, Okla. “Ziegfeld.”
C. R. YOUNG, general manager, Paramount, Glasgow, Scotland, “Things to Come.”

November
JOHN F. BURHORN, 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 EGAN, 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.”
AI SOBREY, manager, New Spreckles, San Diego, Cal. “When You’re In Love.”

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.”
JOHN F. BURHORN, manager, Gayety, Chicago, 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. “Capt. January.”
BILL NOVAK, manager F-P Canadian Gaiety, Winnipeg, Can. “Rose Marie.”
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 SHINBACH, manager, Granada, South Bend, Ind. “Things to Come.”
JIMMY THAMES, manager, Ritz, Corpus Christi, Tex. “Mr. Deeds.”

June
LEWIS BLACK, manager, Queen, Wilmington, 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.”
Arnold, Arnold, Remi Francis, ALMANAC

July

Ralph H. Ayer, manager, Ute, Colorado Springs, Colo. “Great Ziegfeld.”
Jack D. Braunagel, publicist, Roxy, Logan, Utah. “And Sudden Death.”
Louie Charinsky, manager, Capitol, Dallas, Tex. “Parole.”
Walt Davis, manager, Capitol, Regina, Sask. Can. “Show Boat.”
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.”
Russell Hardwick, manager, Lyceum, Clovis, New Mexico. “Show Boat.”
Edward M. Hart, manager, Paramount, Plainfield, N. J. “It’s Love Again.”
Dan Krendel, manager, Rivoli, Toronto, Can. “Show Boat.”
Ed McBride, manager, Loew’s State, Syracuse, N. Y. “San Francisco.”
James H. McCoy, 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 Stribling, manager, Erie, Hugo, Okla. “Custer’s Last Stand.”
Fred Weimar, manager, Paramount, Mitchell, S. C. “And Sudden Death.”

August

J. C. Clements, 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. Gray, manager, Palace, Lubbock, Tex. “Suzy.”
F. M. Murphy, relief manager, Loew’s State, Syracuse, N. Y. “Last of the Mohicans.”
Harry Murray, manager, Paramount, Manchester, England. “Limelight”
W. W. Risley, manager, RKO Palace, Rochester, N. Y. “Mary of Scotland.”
J. Knox Strachan, manager, Warner’s Loary, Portsmouth, O. “And Sudden Death.”
E. William Sparr, 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 Callom, 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, Eleo, 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.”
Bill Nasses, manager, Kroger Babb, advertising director, Murphy, Springfield, O. “Ziegfeld.”
Morris Rosenthal, manager, Majestic, Bridgeport, Conn. “Girls’ Dormitory.”
Harry Ruben, manager, Tivoli, Michigan City, Ind. “Swing Time.”
Arthur J. Wartha, manager, Roxy, La Porte, Ind. “Swing Time.”

October

Ewell Bingham, manager, Howard, Tay lor, Tex. “Dimples.”

THE 1937-38 MOTION PICTURE ALMANAC

1040
H. F. BORRENSSEN, manager, Strand, Minot, N. D. “Bengal Tiger.”
LOUIE CHARNINSKY, 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.”
LES POLLOC, manager, Loew’s Rochester, Rochester, N. Y. “Dodsworth.”
DwIGHT SEYMOUR, manager, Max Griffin, publicity, Dunkin, Cushing, Okla. “Ramona.”
NAT SILVER, manager, Strand, Lowell, Mass. “Ramona.”
HARRY VAN NOY, manager, Paramount, Anderson, Ind. “Ramona.”
MARTIN WADDE, manager, Majestic, Gainesville, Tex. “Swing Time.”
S. WEXO, manager, F. Herkowitz, publicity, RKO Dyker, Brooklyn, N. Y. “Swing Time.”

November
ARThIE 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, Yuca, Roswell, N. M. “Ziegfeld.”
MOET MARGBOLUS, manager, College, Toronto, Can. “Ziegfeld.”
KEN MEAD, manager, Main, Pueblo, Colo. “Go West, Young Man.”
ERNIE PETCH, manager, Strand, Brandon, Can. “Valiant is the Word for Carrie.”
HORRIE PEVERILL, manager, Plaza, Launcetson, Tasmania. “Desire.”
DUKE PRINCE, manager, Shea’s Orpheum, McKees Rock, Pa. “Gorgeous Hussy.”

SONNY SHEPHERD, manager, Lincoln, Miami Beach, Fla. “Reunion.”
A. G. STOLLE, manager, Paramount, Waterloo, Ia. “Give Me Your Heart.”
ERIC WAHLQUIST, advertising manager, Capitol, Melbourne, Australia. “Give Us This Night.”

December
RUSs BOvIM, 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, Ind. “General Died at Dawn.”
JACK NELSON, manager, Capitol, North Bay, Can. “Reunion.”
MORRIS RoshENTHAL, 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. STEINBUC, 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, Pavillion, 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.”

THE 1937-38 MOTION PICTURE ALMANAC
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 Russell, 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, Wilmington, Del. “3 Smart Girls.”
Al Ruehrig, Jr., manager, Metro Cinema, Calcutta, India. “Romeo and Juliet.”
Louie Charninsky, 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 Hinck, manager, Alex Cinema, Paisley, Scotland. “Mr. Deeds.”
Roscoe Hopkins, manager, Chief, Gallup, New Mexico. “Black Legion.”
Murray 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. Wepler, 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.”

Allen Crites, manager, Washita, Chickasha, Okla. “Green Light.”
Roscoe Drissel, manager, Loew’s, Wilmington, Del. “History Is Made At Night.”
Charles E. Fisst, manager, Schine’s Palace, Onoonta, 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, Brooklyn, N. Y. “Plainsman.”

**April**

Ivan Ackery, manager, Orpheum, Vancouver, B. C. “Silent Barriers.”
Harold A. Bishop, manager, Capitol, Winnipeg, 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, Sydney, Australia. “Swing Time.”
Matt Saunders, manager, Poli, Bridgeport, Conn. “Maytime.”
Sonny Shepherd, manager, Lincoln, Miami Beach, Fla. “Wake Up And Live.”
Eric Wahlquist, advt. mgr., Capitol, Melbourne, Australia. “Champagne Waltz.”

*The 1937-38 Motion Picture Almanac*
<table>
<thead>
<tr>
<th>UNITED STATES</th>
<th>TOTAL MEMBERSHIP</th>
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<tr>
<td>ALABAMA</td>
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<td>VERMONT</td>
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<tr>
<td><strong>TOTAL</strong></td>
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</table>

**FOREIGN**

| ALASKA                | 2                |
| ARGENTINE             | 5                |
| AUSTRALIA             | 9                |
| AUSTRIA               | 9                |
| BELGIUM               | 7                |
| BERMUDA               | 3                |
| B. W. I.              | 10               |
| CANADA                | 240              |
| CENTRAL AMERICA       | 2                |
| CHINA                 | 15               |
| D. E. I.              | 10               |
| D. W. I.              | 2                |
| ENGLAND               | 23               |
| FINLAND               | 1                |
| FRANCE                | 13               |
| GERMANY               | 21               |
| HAWAII                | 5                |
| INDIA                 | 9                |
| IRELAND               | 4                |
| MEXICO                | 2                |
| NEW ZEALAND           | 2                |
| POLAND                | 3                |
| SCOTLAND              | 1                |
| SIAM                  | 2                |
| SOUTH AFRICA          | 28               |
| SOUTH AMERICA         | 2                |
| SWITZERLAND           | 1                |
| STRAITS SETTLEMENT    | 5                |
| TURKEY                | 1                |
| WEST AFRICA           | 2                |
| **TOTAL**             | **439**          |

**U. S. POSSESSIONS**

| CANAL ZONE            | 4                |
| CUBA                  | 10               |
| PORTO RICO            | 8                |
| PHILIPPINE ISLANDS    | 6                |
| **TOTAL**             | **28**           |

**TOTAL MEMBERSHIP**

- **5,007**
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 57,000 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
YE A R  I N  E N G L A N D

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 Overbuilding,—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—Lieut.-Colonel Sir Arnold Wilson, KCIE, CSI, CMG, DSO, MP. The other members were Mr. Alan Charles Cameron, MC, Mr. Joseph Stanley Holmes, MP, Mr. James Joseph Allon, the Hon. Eleanor Mary Plumer and Lieut.-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 Kinematograph 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.

THE 1937-38 MOTION PICTURE ALMANAC

1045
TICKET
REGISTERS

THERE IS NOTHING TO EQUAL
THOSE OF
GENERAL REGISTER CORPORATION
1540 BROADWAY
NEW YORK CITY
U. S. A.

AUTOMATICKT LTD 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.—A Quality Test, "based directly on viewing of the film," is provided for, to exclude objects, 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 traded 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 licence 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.—To extend to 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.—Newspaper 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.—Assessment 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 will have 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.

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 stifled instead of being relaxed, were commented on adversely even by interests not subject to them. It is almost universal feeling that 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 the British Will Library. As the three sections of the industry got down to individual discussions of the Report from the standpoint of their separate selfish interests, it became clear that agreement on one hundred per cent opposition by the trade to the Moyne recommendations would not be established. Eventually, 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.

Entirely ignoring 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 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 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. An alternative proposal was a reciprocal agreement 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" to America. The only safeguard is 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 the vested interest exists in studios, which obviously will be active in proportion to the "compulsory" footage decreed 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 require 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 serious to this end a not impossible procedure—will incline to the nationalistic policy championed by the Film Group.

**Effect on Americans**

In that event the situation may be set up to which certain American interests may not find it possible to respond by production as far as their production basis is concerned. There may be a reduction of American imports which, to the exhibitor, will mean the creation of still further difficulties in regard to product and 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 independence of British cinemas on American films and American star values for their continued activity as profit-making institutions. The British production industry 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. The main hope for the outcome of the present talks must be that they will make this fact plain to the Government.

**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 ($750,000 on control from Mr. Joseph Schenck were 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 business on a production and exhibition through the largest theatre circuit in the country, passing to American interests.

Questions were asked in the House of Commons. The reply was that Mr. Anthony Compton, head of the company, had made a deal in two parts with the Ostrer brothers whereby he acquired their shares in the Metropolis and Bradford Trust, which controls a majority of voting shares in G-B. Immediately, Mr. Maxwell obtained the B or non-voting shares in Metropolis for a payment, in cash and shares, estimated to amount to over $4,000,000. The transfer of the "A" or voting shares was declared to be scheduled for a later date. Simultaneously the Ostrers issued a statement that in control of G-B had not passed and Mr. Sidney Kent, for Twentieth Century-Fox, at that time in London, said that that company was not a party to the deal and that it reserved its legal rights. These rights were publicly known to include the power of veto on the sale of the Ostrer "A" shares in Metropolis unless half of the Fox holdings were sold. An offer by Mr. Maxwell for the holding in question was understood to have been made and rejected.

**Deadlock**

The position created was one of deadlock, only to be ended, it seemed, by Twentieth Century-Fox when its G-B controllers in London offered him to complete the "second part" of his Ostrer purchase. The situation changed somewhat on November 2, when, in fact, at the end of that month, or as early as the end of November, 1936, a deal was made for an exchange of stock. The agreement was for a not inconsiderable exchange of paper whereby the G-B shareholders, who demanded 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 a meeting a 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.

The Gaumont-British development was a statement by Mr. Isidore Ostrer, after a mysterious and certainly abortive trip to U. S. for further talks with Messrs. Kent and Schenck, that distribution of British films in America was a losing proposition, that G-B was considering going out of major production and becoming in effect simply a theatre-owning organization, and that the future of British production depended upon compulsion being applied to American importers to spend a percentage of their British takings on the acquisition of British films for American distribution—a variation of the reciprocity scheme proposed to the Moyne Committee by Mr. Simon Rowson, and a foreshadowing of the policy to be adopted officially by organization of the Empire producers.

Followed rumors that G-B would be compelled to pass its preference dividend, a contingency foreseen for some time by holders, who had good reason to believe that Mr. Simon Rowson, with his knowledge of G-B finances, had regarded this default as inevitable and had depended on it to give...
him the control of the company, irrespective of what the Oстрers or Foxes thought. Mr. Maxwell's payment of the preference dividend would have conferred votes on the holders in six months. The preference vote, it is now common knowledge, would be used to put the Oстрers over Mr. Maxwell. The next announcement was that the preference dividend would be paid on the due date, March 31, by Ostrer-Maxwell. The board was advertised. Against the Oстрers 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 "G F D 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 sterling millionaires, had attracted attention previously by its purchase into United Artists of its share of the Metro company. The sale of an interest in the Metro was advertised. There were more G-B board meetings, the last of which witnessed agreement between the Oстрer 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 Mr. Ostrer's Shepherd's Bush studio, the entire selling and distributing organization of G-B Distributors, Ltd., and went out of production except as regards eight pictures for which it was contem- plated to break a fifty-fifty 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 Oстрers 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, which 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 Metropolis was a "fifty-fifty" 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 on the trade. Mr. Is- dore Ostrer's declaration that distribution in America was an uneconomic proposition for British producers was widely publicized. The subsequent abandonment of Fox, Promptly an open division of the G-B company could be ascribed to plenty of other conditions, and with Mr. Maxwell in control, 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 campaign of the "Americanizing 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.  

The Americanism of the week has been an attempt to define the situation. 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 it pretty rough for 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, so far, their native product even now is secured twenty per cent of screen time.  

Studio facilities are plentiful and efficient. The magnificent Pinewood plant, opened in October, is shortly to be supplemented by the eight-stage Amalgamated 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 prominently, instead of the exceptional scale of the 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 pay such small regard to scripts that it was the rule rather than the exception to rewrite the story while the camera waited.  

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 were not ready for the production within 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 (G-B) ran out of budget 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 commonsense. 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 only two of the three British companies (Twentieth Century-Fox at Denham, and Metro-British Studios, at a studio not yet officially identified, will be making in England pictures of the same oper- ative production and distribution to be unnecessary and wasteful.
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 FBI, at present the representative body of producers, would become the Producers’ Panel of the new body and that Mr. M. Neville Kearney, secretary of the Group, would become secretary of the new organization.

The other new body was the British Films Advancement Council, a propagandist unit.

Import Duties

Unexposed Film: 1/3d per foot (one-third of a penny). Exposed Negative: 5d per foot. Printed Positive: 1d (one penny) per foot.

(Negative taken abroad by a British company is subject only to a duty of 1/3d per foot, but a certificate of approval from H. M. Customs must be obtained before the location party leaves, or alternatively a Board of Trade Certificate that the film is British within the meaning of the Films Act.)

Educational films, certified as such by the Board of Education, are admitted Duty Free.

Films may be viewed in Bond, without payment of Duty, at the Bonded Film Stores.

Entertainment Tax

(No alteration in this tax was made in the 1937 Budget.)

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<th>Admission Scale</th>
<th>Tax</th>
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<td>7½d to 10d</td>
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<tr>
<td>10d to 1/8yd</td>
<td>2½d</td>
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<tr>
<td>1/8yd to 1/3yd</td>
<td>3d</td>
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<tr>
<td>Over 1/3yd</td>
<td>½d for the first 1/3d and 1d for every ½d or part of ½d over 1/3d</td>
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</table>

The British penny (1d) is approximately 2 cents, and the half-penny (½d) therefore one cent.

Film Imports of the Year

Board of Trade figures of imports into England of positive and negative film in the year ended Oct. 31, 1936:

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<th>Positive:</th>
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<td>17,195,861</td>
<td>£102,798</td>
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<table>
<thead>
<tr>
<th>Negative:</th>
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<tr>
<td>From U. S. A.</td>
<td>1,587,652</td>
<td>£21,144</td>
</tr>
<tr>
<td>From Germany</td>
<td>164,105</td>
<td>2,889</td>
</tr>
<tr>
<td>Total</td>
<td>1,751,757</td>
<td>£24,033</td>
</tr>
</tbody>
</table>

Total value American Imports: £112,885

Total value German Imports: 14,946

Total all Imports: £127,831
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.

FEATURES: (3,000 feet and upwards)

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>British</td>
<td>222</td>
<td>198</td>
<td>1,428,281</td>
<td>1,277,857</td>
</tr>
<tr>
<td>Imported</td>
<td>530</td>
<td>503</td>
<td>3,453,473</td>
<td>3,304,086</td>
</tr>
</tbody>
</table>

SHORTS:

<table>
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<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>British</td>
<td>196</td>
<td>145</td>
<td>213,253</td>
<td>165,166</td>
</tr>
<tr>
<td>Imported</td>
<td>612</td>
<td>611</td>
<td>784,943</td>
<td>786,452</td>
</tr>
</tbody>
</table>

TOTALS (All Films):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>British</td>
<td>418</td>
<td>343</td>
<td>1,641,534</td>
<td>1,443,032</td>
</tr>
<tr>
<td>Imported</td>
<td>1,142</td>
<td>1,114</td>
<td>4,238,416</td>
<td>4,090,538</td>
</tr>
</tbody>
</table>

TOTALS (Classified):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Features</td>
<td>752</td>
<td>701</td>
<td>4,881,754</td>
<td>4,581,943</td>
</tr>
<tr>
<td>Shorts</td>
<td>808</td>
<td>756</td>
<td>998,196</td>
<td>951,618</td>
</tr>
</tbody>
</table>

TOTAL FOOTAGE: All Films of All Nationalities:

<table>
<thead>
<tr>
<th>Year</th>
<th>Subjects</th>
<th>Footage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>5,879,950</td>
<td></td>
</tr>
<tr>
<td>1935</td>
<td>5,533,561</td>
<td></td>
</tr>
</tbody>
</table>

BRITISH Feature Increase in Year

<table>
<thead>
<tr>
<th>Type</th>
<th>Increase</th>
<th>Footage Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>British</td>
<td>24</td>
<td>150,424</td>
</tr>
<tr>
<td>Imported</td>
<td>27</td>
<td>149,387</td>
</tr>
</tbody>
</table>

BRITISH PERCENTAGE OF TOTAL FOOTAGE:

| All Films | Features | 27.9 | 29.5 |

(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>
</tr>
</thead>
<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>
</tr>
<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>
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—Amphiphone (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, Mddx., Eng.
OWNERS—London Film Productions, Ltd.
FLOORS—Seven, total area 90,000 sq. ft. One silent stage, area 30,000 sq. ft. Grounds of 160 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. ft.
Largest floor, 156 feet by 85 feet, includes tank 48 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
Peade St., Islington, London, N.
OWNERS—Gaumont-British Corporation, Ltd.
FLOORS—Two.
SOUND—British-Acoustic, full range.

Hammersmith
See Riverside.

J. H., Elstree
(Old Whitchall)
Boreham Wood, Herts.
OWNERS—J. H. Productions, Ltd. (in liquidation).
FLOORS—One, 125 feet by 26 feet.
SOUND—RCA.

Highbury
96a Highbury New Park, London, N. 5
OWNERS—Highbury Studios, Ltd.
FLOORS—Two: 113 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 3,000 sq. feet.
SOUND—Fidelity Electric Sound.

Nettlefold
Hurst Grove, Walton-on-Thames, Mddx.
OWNER—Archibald Nettlefold.
FLOORS—One, 100 feet by 70 feet.
SOUND—RCA High Fidelity and Mobile Unit.

Pathetone
168, Wardour St., London, W. 1, Eng.
OWNERS—Associated British Pictures, Ltd.
FLOORS—One, 50 feet by 50 feet.
SOUND—RCA and Amphiphone.

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, 50 acres.
SOUND—Western Electric Wide Range.
Production centre of British & Dominions Film Corporation, Herbert Wilcox Productions, British National Films, Paramount-British.
Riverside

Rock

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, 120 feet by 80 feet. SOUND—RCA and Visatone.

Teddington
Broom Road, Teddington, Mddx. OWNERS—Warner Bros. First National Productions. 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
Iffleyworth, Mddx., Eng. OWNERS—Criterion Film Productions, Ltd. FLOORS—Three. Dubbing stage. Silent stage. SOUND—Western Electric Wide Range.

"THE ERA"
(NOW IN ITS 100TH YEAR)
EDITOR: G. A. ATKINSON


FOREIGN SUBSCRIPTION
$4 p. a.

11 SOHO SQUARE
LONDON, W.1, ENGLAND
Production Companies; Structure, Personnel

Ace Studios, Ltd.
National House
Wardour St.
London, W. 1
Phone: Gerrard 3336-7-8

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. Soskin
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. Midgley
PRODUCTION MANAGER
E. Anson-Dyer
STUDIO MANAGER
S. Griffths

Argyle British Productions, Ltd.
Broadmead House
21 Panton Street
Haymarket
London, S. W. 1

CHAIRMAN OF THE BOARD
F. H. Argyle
PRESIDENT
John E. Argyle
DIRECTORS
John E. 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
Phone: Gerrard 2644 (9 lines)

CHAIRMAN
Basil Dean, M.B.E.
JOINT MANAGING DIRECTORS
Basil Dean
R. P. Baker

SECRETARY
Gordon W. G. Rayner
GENERAL MANAGER
Boris Henry
ASSISTANT GENERAL MANAGER
Stuart Levy
DATE OF INCORPORATION
July 6th, 1932, in London.
CAPITAL
Authorized and issued: 100 ordinary shares of £1 each.
BANKERS

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
London, W. 5
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.
BANKERS

FILM DIRECTORS
Basil Dean
Carol Reed
THE NEW GREAT TEAM IN MOTION PICTURE PRODUCTION

CHARLES LAUGHTON

ERICH POMMER

THE MAYFLOWER PICTURES CORPORATION • LTD
Cables — Mayflor, London
Atlantic—British Movietone

CASTING MANAGER
Wilson Blake
STUDIO MANAGER
W. A. Lott
GENERAL PRODUCTION MANAGER
Wilson Blake
CHIEF ENGINEER
S. G. Double
FLOOR ELECTRICIAN
Jack Ford
FILM EDITORS
C. D. Milner Kitchen, Ray Pitt
FILM EDITING DEPARTMENT MANAGER
E. Aldridge
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

CHAIRMAN OF BOARD
Thomas Dobbs
DIRECTORS
Thomas Dobbs, Douglas Brown, Jack Jewell
SECRETARY
Douglas Brown
PRODUCER
Alexander Esway
PUBLICITY DIRECTOR
W. Squair
DATE AND PLACE OF INCORPORATION
CAPITAL
£30,000, Ordinary, issued.

British and Dominions Film Corporation, Ltd.

Studies: 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

CHAIRMAN
E. Ronald Crammond
MANAGING DIRECTOR
C. M. Woolf
DIRECTORS
DATE OF INCORPORATION
February 11, 1928.
CAPITAL
Authorized: £500,000 in £1 shares.
EXECUTIVE DIRECTOR
R. Norton
SECRETARY
A. Ducon

British Lion Film Corporation, Ltd.
76-78 Wardour Street
London, W. 1
Studio: Beaconsfield
Buckinghamshire, Eng.
Telephone: Beaconsfield 555
CHAIRMAN AND MANAGING DIRECTOR
Samuel Woolf Smith
DIRECTORATE
GENERAL MANAGER
S. A. Myers
STUDIO GENERAL MANAGER
A. W. Osborne
FILM DIRECTORS
Leslie Hiscott, Herbert Smith, J. Elder Willis, Maurice Elvey.
ART DIRECTOR
Norman G. Arnold
PRODUCTION SUPERVISOR
Herbert Smith
FILM EDITOR
Arthur Tavares
SCENARISTS
Michael Barringer, Cyril Camphon
CAMERAMEN
George Stretton, Harry Rose
CHIEF ENGINEER
W. A. Bigsworth
CHIEF ELECTRICIAN
H. Strickland
RECORDING ENGINEERS
H. V. King, J. J. Y. Scarlett
PUBLICITY MANAGER
F. G. Kay
CAPITAL
Authorized: £750,000. Issued £141,383—100.

British Movietone News, Ltd.
13 Newman Street
London, W. 1, Eng.
Telephone: Museum 6176, 1893, 8241, 8242
PRODUCER
G. F. Sanger
EDITOR
Sir Malcolm Campbell, M.R.E.
ASSISTANT EDITOR
T. F. Scales
NEWS EDITOR
Ivan Scott
PRODUCTION MANAGER
J. W. Cotter
SOUND SYSTEM
Western Electric.
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. Jeapes

STUDIO DIRECTOR
Clifford Jeapes

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. Hancock

NEWS EDITOR
E. J. H. Wright

MAKE-UP EDITOR
W. Milnor

CHIEF CUTTER
E. Lewis

SOUND SYSTEM
Western Electric.

Buckingham Film Productions, Ltd.
293 Regent Street
London, W. 1
Phone: Langham 1851

CHAIRMAN OF THE BOARD
A. Beverley Baxter, M.P.

JOINT MANAGING DIRECTORS
Louis A. Neel
Max Schach

DIRECTORS

Butcher’s Film Service, Ltd.
175 Wardour Street
London, W. 1
Phone: Gerrard 7282

MANAGING DIRECTOR
F. W. Baker

Capitol Film Corporation, Ltd.
293 Regent Street
London, W. 1
Phone: Langham 1851

CHAIRMAN OF BOARD
Major H. A. Procter, M.A., LL.B., M.P.

JOINT MANAGING DIRECTORS
L. A. Neel
Max Schach

DIRECTORS

SECRETARY
D. R. A. Jones

STUDIO MANAGER
P. C. Stapleton

FILM DIRECTORS

DATE AND PLACE OF INCORPORATION

 Criterion Productions, Ltd.
Worton Hall, Isleworth
Middlesex, England
Phone: Hounslow 2323

DIRECTORS
Douglas Fairbanks, Jr., Marcel Hellman, George Smith, Alan Hawes.

SECRETARY
Alan Hawes

PRODUCER
Marcel Hellman

PUBLICITY DIRECTOR
David Blumenfeld

Embassy Pictures (Associated) Ltd.
39 Hill Street
London, W. 1
Phone: Grosvenor 1907

DIRECTORS
G. King
O. King

PRODUCTION MANAGER
Billy 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 Simmons, W. J. Hutchinson, A. Bryce, N. H. Nesse.

MANAGING DIRECTOR
E. Gartside

SECRETARY
N. H. Nesse
- DARK JOURNEY
- STORM IN A TEACUP
- ACTION FOR SLANDER
- SOUTH RIDING

PRODUCED BY

VICTOR SAVILLE

AT

LONDON FILM STUDIOS
STUDIO MANAGER
A. T. Jones

FILM DIRECTORS
A. Bryce
A. Parker

ART DIRECTOR
W. Hemsley

PUBLICITY MANAGER
Roy Simmonds

---

**Gaumont British News**

Line Grove, Shepherd's Bush

London, W. 12, England

Phone: Shepherd's Bush 1210

EDITOR
R. S. Howard

PRODUCTION MANAGER
H. W. Bishop

ASSISTANT PRODUCTION MANAGER
E. Wynd

NEWS MANAGER
H. Bromige

CAMERAMEN

RECORDING ENGINEER
H. Abbott

RECORDERS
H. Fraser, H. S. Prentice, R. Read, F. J. Runkel, W. Hooker.

CUTTER
R. Drew

COMMENTATOR
E. V. H. Emmett

EDITOR OF GAUMONT MAGAZINE
Andrew Buchanan

AVIATION MANAGER
T. Campbell Black

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**Franklin Granville Exploits, Ltd.**

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London, W. 1, England

Phone: Regent 3141-2

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SECRETARY
G. Watkinson Roberts, F.S.I.A.

ASSISTANT SECRETARY
Dorothy Greenwood

DIRECTORS

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, Ilkington, N. 1.

Phone: Clerkenwell 9100 (7 lines)


Registered Office: 142-150 Wardour Street

London, W. 1, England

DIRECTOR OF PRODUCTION AND ADMINISTRATION
Maurice Ostree

GENERAL MANAGER OF PRODUCTION
Edward Black

PRODUCTION MANAGER
Fred Gunn

SCENARIO EDITOR
Frank Launder

FILM EDITOR
R. E. Dearing

STUDIO MANAGER
Frank Coven

---

**Director of Music**

Louis Levy

**Publicity Manager**

Mae Murray

**Dress Supervisor**

Paula Newman

** Casting Manager**

Betty White

**Camaramen**

Jack Cox, Arthur Crafter

**Chief Electrician**

Stan Sargent

**Art Director**

Vetchinsky

---

**G. P. O. Film Unit**

21 Soho Square

London, W. 1

Phone: Gerrard 2666

**Film Officer and Producer**

John Grierson

**Production Manager**

J. P. R. Golightly

**Office Manager**

S. J. Fletcher

**Film Directors**

Basil Wright, A. Cavalcanti, Evelyn Spice.

(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.)

---

**Grosvenor Sound Films, Ltd.**

87 Regent Street

London, W. 1

Phone: Regent 4354

**Directors**


**General Manager**

Harcourt Templeman

**Film Director**

Sinclair Hill

---

**Hammer Productions, Ltd.**

80-86 Regent Street

London, W. 1

Phone: Regent 7461

**Chairman of Board**

W. Hammer

**Joint Managing Directors**

G. A. Gilling

H. Fraser Passmore

**Directors**


---

**Interallied Film Producers, Ltd.**

4 St. James's Street

London, S. W. 1

Phone: Whitehall 4686

**Directors**


**Production Manager**

R. J. Cullen

**Film Director**

Paul Czinner

---

**Liberty Films, Ltd.**

4 Golden Square

London, W. 1

Phone: Gerrard 1204

**Chairman of Board**

L. W. Finch

---

**THE 1937-38 MOTION PICTURE ALMANAC**

1064
It is well for a man to respect his own vocation whatever it is, and to think himself bound to uphold it, and to claim for it the respect it deserves.—Charles Dickens.

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(Private Company)
84 and 103 Wardour Street
London, W. 1, England

CHAIRMAN
John Maxwell
MANAGING DIRECTOR
W. J. Gell
SECRETARY
E. Mann

DIRECTORATE

DATE OF INCORPORATION
1911.

Pathefone Studios
103 Wardour Street
London, W. 1, England
Telephone: Gerrard 5701

STUDIO MANAGER
F. Watts
RECORDING ENGINEER
J. Newbury
ART DIRECTOR
W. S. MacPherson
CHIEF ELECTRICIAN
J. Williamson
CAMERAMEN

Pinewood Studios, Ltd.
Iver Heath
Bucks., Eng.
Phone: Iver 460

CHAIRMAN OF THE BOARD
J. Arthur Rank
MANAGING DIRECTOR
Capt. the Hon. Richard Norton
SECRETARY
A. L. Dugon

DIRECTORS

GENERAL MANAGER
J. B. Sloan
STUDIO MANAGER
H. G. Coward
CONSULTING ART DIRECTOR
L. P. Williams

Premier Stafford Productions, Ltd.
Sound City
Shepperton, Middlesex, England
Phone: Chertsey 2291

MANAGING DIRECTOR
John Stafford

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.

THE 1937-38 MOTION PICTURE ALMANAC

1067
SLIM HAND
ASSISTANT DIRECTOR

JESSIE MATTHEWS
PRODUCTIONS

"HEAD OVER HEELS"

"GANGWAY"

LONDON, ENGLAND
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SOUND CITY (FILMS) LTD
WARDOUR HOUSE, 193 WARDOUR ST., LONDON, W.1.
GRAMS: SOUNCITY, RATH LONDON.
John Stafford Productions, Ltd.

Sound City, Shepperton, Middlesex
Telephone: Chertsey 2291-2292-2293

CHIEF OFFICER
M. KNOPMUS

DATE AND PLACE OF INCORPORATION
May 17, 1933, London.

NUMBER OF SHARES
1,000 2/- Ordinary. No Preference.

Stoorad Studios Limited

Sound City, Shepperton, Middlesex, England
Phone: Chertsey 2291

CHIEF OFFICER
D. C. BARTER

DATE AND PLACE OF INCORPORATION

NUMBER OF SHARES
100 at £1. No Preference.

Standard International Pictures, Ltd.

199, Piccadilly, London, W. 1

CHIEF OFFICER
R. B. SOLONIS

PRODUCTION MANAGER
M. DELAMAR

FILM DIRECTOR
ALFRED ZIESLER

Strnd Film Co., Ltd.

37/39, Oxford Street, London, W. 1

DIRECTORS
Donald F. Taylor, Ralph Keene, C. L. Hesling, C. H. Clarke.

DIRECTOR OF PRODUCTIONS
PAUL ROTSE

FILM DIRECTORS
Alexander Shaw, J. B. Holmes, Stanley Hawes.

Technicolor, Ltd.

Bath Road, Harrow on the Hill, Middlesex

CHIEF OFFICER
ANDREW RANSOM

SECRETARY
L. C. PUSEY

DIRECTORS
Sir Adrian Baillie, Bart., H. St. George Syms, C. Holmes Brand.

DATE AND PLACE OF INCORPORATION

CAPITAL
Issued, 410,000 £1 shares: 205,000 “A,” 205,000 “B.”

Union Cinemas, Ltd.

Union House
15 Regent Street, London, W. 1, England
Phone: Whitehall 8484

CHIEF OFFICER
D. C. BARTER

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 5/-; 2,000,000 Ordinary of 5/-.


The company was formed to take over Union Cinema 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.
Tel. Mayfair 3614.

CHIEF OFFICER
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
ANDRE ANDREIEV

PUBLICITY MANAGER
T. LAGEARD

DATE AND PLACE OF INCORPORATION
London, 1934.

Trafalgar Film Productions, Ltd.

293, Regent Street, London, W. 1
Telephone: Langham 1851

CHIEF OFFICER
LOUIS ANTOINE NEEL

JOINT MANAGING DIRECTORS
MAX SCHACH
L. A. NEEL

DIRECTORS

SECRETARY
D. R. A. JONES

FILM DIRECTORS
KARL GRUSE

ROWLAND V. LEE

U. K. Films, Ltd.

91, Regent Street, London, W. 1
Phone: Regent 7560

CHIEF OFFICER
SIR HARRY BRITAIN, K.B.E., C.M.G., LL.D.

MANAGING DIRECTOR
JOHN BARBER

THE 1937-38 MOTION PICTURE ALMANAC
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)

*In collaboration
DIRECTORS
SECRETARY
A. G. Aukett
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

DIRECTORS
J. G. Wainwright
R. B. Wainwright
FILM DIRECTORS
Andrew Marton
Reginald Denham
PRODUCER
R. B. Wainwright

CASTING DIRECTOR
Weston Drury
SCENARIO EDITOR
Russell Medcraft
PRODUCTION MANAGER
John R. Sloan
ASSISTANT DIRECTORS
Kenneth Horne, Peter Bolton
CAMERAS
Basil Emmott, B. Lapresle
FILM EDITORS
A. Bates, L. Norman
ART DIRECTORS
Peter Proud, M. Relph
RECORDING ENGINEER
H. C. Pearson
CHIEF ELECTRICIAN
C. Evemy
TECHNICAL DIRECTOR
B. Powell
PROPERTY MASTER
H. Hanney
BUYER FOR PRODUCTIONS
Jack Gilbert

Herbert Wilcox Productions, Ltd.
Pinecestudios, Iver Heath, Bucks.
Phone: Iver 460

CHAIRMAN AND MANAGING DIRECTOR
Herbert S. Wilcox
DIRECTOR
J. R. 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
British Artists' Managers, Agents

[All addresses are London]

Allan's Agency, Ltd., 1-2 Wardour St. & 1 Coventry St., W. 1. Phone: GERgent 3473.

Arcana Star Management, Steinway Hall, W. 1. MAYfair 0252/3.

Arram, David, 80 Regent St., W. 1. REGent 5638.

Azar, Bert, 22 Charing X Rd., W.C. 2.

Bader, David A., Ltd., 10 Haymarket, S. W. 1. WHItchell 2875.


Barrie & Smith, Broadmead House, 21, Panton St., S.W. 1, WHItchell 7424/5.

Bentley's Agency, 62 Shaftesbury Ave., W. 1. GERgent 6606.

Blackburn, G., 80 Regent St., W. 1. REGent 6945.

Blackmore, Herbert, "Bloxworth" Ember Lane, Esher, Surrey. Emberbrooke 1210.

Bloom, Eric, 60 Haymarket, S.W. 1. WHItchell 6977.

Bloomfield, Jack, 8-10 Charing X Rd., W.C. 2.

Bolton's Film & Theatrical Agency, 6 Denman St., W. 1. GERgent 3883.

Boganny, 19 Charing X Rd., W.C. 2.

Bramlins, Ltd., 17 Shaftesbury Ave., W. 1.

Brady, F. A. Norton, 28 Brewer St., W. 1.

Burns Variety & Cinema Agency, Ltd., Suite 17, 26 Charing X Road, W.C. 2.

Bryant, R. Goldberg, 20 Green St., W.C. 2. WHItchell 3619.

British & Continental Plays, Ltd., Remo House, 310 Regent St., W. 1.

Butt & Co (Leo), 91 Shaftesbury Ave., W. 1.

Cambrose, Herbert, 37 Golden Sq., W. 1.

Cine Plays, 17 Berkeley Sq., W. 1. MAYfair 4361.

Clairbour, Percy, 132 Shaftesbury Ave., W. 1.

Claff, Lionel, Imperial House, Regent St., W. 1. REGent 1838.

Coates, Victor, Imperial House, Regent St., W. 1. REGent 5833.

Collinson, John, 16 Cliveden Place, S.W. 1.

Connie's, Ltd., 92 Regent St., W. 1.

Courtney, Gordon, 24 Haymarket, S.W. 1. WHItchell 7785.


Dean, Ralph, 56-58 Whitcomb St., S.W. 1. WHItchell 3255/6.

De Leon, Herbert, 91 Shaftesbury Ave., W. 1.


Equity, 91 Regent St., W. 1. REGent 2915.

Ferryer, Charles, 12 Shaftesbury Ave., W. 1.

Film Artists' Assoc., Kingly Court, Beak St., W. 1.

Film Rights, 24 Whitcomb St., S.W. 1. WHItchell 8896.

Finlayson, Robert, Imperial House, Regent St., W. 1.

Foster's Agency, Piccadilly House, W. 1.

Graham-Diamond Agency, 5 Green St., W. C. WHItchell 6010.

Glidson, John, 106 Regent St., W. 1.

"G-W" Direction, 115 Shaftesbury Ave., W. 1.

Goodheart, 10 Dayley St., W.C. 1.

Gordon, Harbord, 55 St. Martin's Lane, W. 1.

Harms, Victory House, Regent St., W. 1.

Harris, Irving, 171 Wardour St., W. 1.

Italia Conti, 15 Lamb's Conduit St., W.C. 1.

I. V. T. A. Agency, 31 Lyle St., W.C. 2.


Hepner, Rosa, 26 Gloucester Mans: Cambridge Circus, W.C. 2.


Hyson, Carl, 11 Wardour St., W. 1.


King, Nelson, 48 St Martin's Lane, W.C. 2.

Krant, Alexander, 29 High St., New Oxford St., W.C. 2.

Layton, Robert, 1 Long Acre, W.C. 2.

THE 1937-38 MOTION PICTURE ALMANAC

1073
LISMAN, ENA G., 98 Charing X Rd., W.C. GILLingham 5596.
LISMAN, ROBERT G., 134 Piccadilly, W. 1. GROVesnor 2531.
LOWE, HARRY, 7 Wardour St., W. 1. GER- rard 4143.
LYON, MONTAGNE (LTD), Union House, 15 Regent St., S.W. 1. WHItetall 8484.
MANN, CHRISTOPHER, Sackville House, Pic cadilly, W. 1.
MCROSSAN (FILM) AGENCY, 53 Haymark- et, S.W. 1. WHItetall 1383.
MITCHELL, MICHAEL, Imperial House, Re- gent 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. WHItetall 8484.
NAUGHTON'S REG 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, War- dour St., W. 1. GERard 4042.
O'BRYEN, LYNIT & DUNFEE, 28 Brook St., W. 1. MAYfair 0111.
ORMONDE, LOUIS, 80 Regent St., W. 1. Re- gent 6880.
PARNELL & ZEITLIN, 11 Golden Sq., W. 1. GERrard 2716.
Pacey's AGENCY, Imperial House, 80 Re- gent 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. WHItetall 5961.
REEVES & LAMPORT, LTD., 14 Regent St., S. W. 1. WHItetall 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, Re- gent St., W. 1. REGent 4826.
SELZNICK, MYRON (LONDON, LTD.), Byton House, 79 St. James's St., S.W. 1. WHItet- hall 9654.
SHELDON'S, HORACE (AGENCY), 26 Charing X Rd., W.C. 2. TEMple Bar 7666.
SIMONS, ELKAM, 8 Charing X Rd., W.C. 2. TEMple Bar 2983.
STAGE & SCREEN BUREAU, 74a Regent St., W. 1. WHItetall 8761.
TAFT, 19 Charing X Rd., W.C. 2. WHItetall 5501.
THACHING & AUDREY, 42 Cranbourne St., W. C. 2. GERard 4110.
TURNER & SCHOOLING LTD., 14-16 Regent St., S.W. 1. REGent 4414.
URBY, LEONARD, 110 Jermyn St., S. W. 1. WHItetall 8711/2.
WARDOUR AGENCY, Carlton House, Regent St., W. 1. WHItetall 8302.
WHITCOMB VARIETY AGENCY, 1 Whitcomb Court, Whitcomb St., W.C. 2. WHItetall 5901.
WIELAND AGENCY LTD., 16-17 Jermyn St., S.W. 1. REGent 1141.
WILKA, ERIKA (AGENCY), 58 Dean St., W. 1. GERrard 7363.
WOLHEIM, ERIC, 18 Charing X Rd., W.C. 2. TEMple Bar 7363/4.

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., PRO- ject 1073.
BRENT LABORATORIES (Topical Film Co., Ltd.) North Circular Rd., Cricklewood, N.W. 2. GLAdstone 4271.
COMMERCIAL FILMS, Furze Hill Rd., Elstree. ELStree 1126.
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 3802.
FILM LABORATORIES, LTD., 90 Wardour St., W. 1. GERrard 3265.
GASPARCOLOR LTD., 3 St. James's Sq., S.W. 1. WHItetall 8901-2.
HENDERSON'S FILM LABORATORIES, 18 St. John's 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 0392.
KAY (WEST END) LABORATORIES LTD., 22 Soho Square, W. 1. GERrard 4092.
LYNES, B. J. LTD., 9a Diana Place, Euston Rd., N.W. 1. EUSTon 4082.
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 War- dour St., W. 1. GERrard 1365.
TECHNICOLOR LTD., Bath Rd., Harmond- worth, Middx. WEST Drayton 2211.

THE 1937-38 MOTION PICTURE ALMANAC

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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.

Automaticket, Ltd.
197, Wardour Street
London, W. 1, England
Phone: Gerrard 3482

CHAIRMAN OF BOARD
H. DRUMMOND BLACK
MANAGING DIRECTOR
PERCY PHILLIPSON
SECRETARY
B. L. BLAMPIED
DIRECTORS

CAPITAL
Issued: £35,000 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 product produced 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
JOS. 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, Middlesex
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 BOARD
THOMAS S. WILDING
SECRETARY
H. G. JESSOP
DIRECTORS
T. S. Wilding, Imre Gaspar, Adrian B. Klein.

TECHNICAL DIRECTOR
ADRIAN B. KLINE

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 Ostrer

MANAGING DIRECTOR
Mark Ostrer

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 Ostrer, Maurice Ostrer, A. W. Jarratt, I. Cremieu-Javal, 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 Healey Faulkner

DIRECTORATE

DATE OF INCORPORATION
November 15, 1898.

CAPITAL
Authorized and Issued: 350,000 £1 ordinary shares.

Metro-Goldwyn-Mayer Pictures, Ltd.

1931 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 5700

CHAIRMAN OF BOARD
John Cecil Graham

SECRETARY
Edward Ayres

ASSISTANT SECRETARY
William E. L. Mullan

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 Ostrer

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 Hunsbury

SECRETARY
G. W. Dawson

DIRECTORATE

DATE OF INCORPORATION
June 18, 1920.

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
Bernard Gardner

GENERAL MANAGER AND SECRETARY
A. Collins

DIRECTORS
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INTERNATIONAL FILM DISTRIBUTORS

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WORLD-WIDE PICTURES LTD.
DIRECTORS:
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LOUIS MORRIS

CABLE ADDRESS
UKUSA FILMS

52, SHAFTESBURY AVE., LONDON, W.1

TELEPHONE
GERARD 4154

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WELBECK 3515

WEEK ENDS: BEDFORD 3551

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PRODUCER

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London
CLIFF HOLT
Australia
K. G. GIDWANEO
India
J. A. COWAN
Canada
Scophony—World-Wide

DATE OF INCORPORATION
Sept. 10, 1929.
CAPITAL
Authorized and issued, £10,000.

Scophony, Ltd.
The British Scophony Company Ltd.
Incorporated under the provisions of British Companies Act, 1929.

THE DIRECTORATE
CHAIRMAN
Sir Maurice Bonham Carter, K.C.B., K.C.V.O.
DEPUTY CHAIRMAN
W. S. Verrelles
MANAGING DIRECTOR
S. Sagall
DIRECTORS
SECRETARY
Albert Fletcher

United Picture Theatres, Ltd.

New Gallery House
123 Regent Street
W.1

CHAIRMAN AND MANAGING DIRECTOR
Mark Ostroer
SECRETARY
E. A. Crisp
DIRECTORATE
Mark Ostroer, 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

MANAGING DIRECTOR
George Kamen
SECRETARY
J. Masters
DIRECTORS

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

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

1079
Financial Statements of British Companies

ASSOCIATED BRITISH PICTURE CORPORATION, LTD.

Consolidated Statement, March 31, 1936:

Liabilities:
- Issued Capital: 1936 £1,849,000, 1935 £1,550,000
- 6 per cent First Cumulative Preference Shares, £1: 1936 2,000,000, 1935 1,400,000
- Ordinary Shares, 3/—: 1936 1,550,000, 1935 1,550,000

Total issued capital: 3,550,000

Loan Capital:
- 5 per cent First Mortgage Stock: 1936 £2,500,000, 1935 £2,500,000

Debentures, Mortgages and Secured Loans of Subsidiaries: 1936 £1,134,229, 1935 £1,419,106

Creditors: 1936 £584,749, 1935 £625,551

Reserves: 1936 £1,149,729, 1935 £665,714

Credit balance from Profit and Loss account: 1936 £632,045, 1935 £503,380

Total Liabilities: 10,510,000

Assets:
- Land, buildings, plant: 1936 £7,945,227, 1935 £6,870,652
- Film productions: 1936 £545,973, 1935 £531,128
- Investments: 1936 £823,927, 1935 £687,549
- Debtors: 1936 £853,021, 1935 £516,922
- Stocks: 1936 £75,886, 1935 £79,814
- Cash: 1936 £268,906, 1935 £209,082

Total Assets: 10,510,000

Balance Sheet, March 31, 1936:

Liabilities:
- Capital as above: 1936 £3,550,000, 1935 £2,950,000
- Loan capital as above: 1936 £3,550,000, 1935 £2,950,000
- Subsidiaries, current and loan accts.: 1936 £6,090, 1935 £6,974
- Creditors: 1936 £10,076, 1935 £10,131
- Reserve for Depreciation: 1936 £125,000
- General Reserve: 1936 £1,000,000, 1935 £837,194
- Net Profit: 1936 £689,850, 1935 £373,753

Total Liabilities: 8,866,787

Assets:
- Land, buildings, plant, etc.: 1936 £5,872,188, 1935 £4,479,544
- Capital of Associated British Cinemas, £2,024,805, less £1,352,068 balance for property and equipment: 1936 £672,737, 1935 £671,895
- Shares and Debentures of other subsidiaries: 1936 £478,330, 1935 £278,570
- Capital of British Instructional Pictures, Ltd., Wardour Films, Ltd., and British Instructional Films: 1936 £600,641, 1935 £580,688
- Current and loan accts. of above investments: 1936 £677,647, 1935 £664,373
- Debtors: 1936 £17,148, 1935 £11,843
- Cash: 1936 £221,192, 1935 £180,872
- Proceeds Debenture Stock: 1936 £8,499, 1935 £8,375
- Mortgage and Debenture issue expenses: 1936 £39,630

Total Assets: 8,866,787

Profit and Loss Account:
- Interest on Mortgage and Loans: 1936 £86,421, 1935 £145,176
- Interest on Fixed Mortgage: 1936 £128,804, 1935 £47,397
- Net Profit carried to Balance Sheet: 1936 £398,850, 1935 £373,753
- Trading Profit in Year: 1936 £1,929, 1935 £49,271
- Dividend on Ordinary Shares: 1936 121% percent, 1935 10 percent

BRITISH and DOMINIONS FILM CORPORATION, LTD.

Liabilities:
- Ordinary Shares, 500,000 at £1: 1936 £500,000, 1935 £500,000
- Advances from distributors: 1936 £16,845, 1935 £22,500
- Credits: 1936 £49,271, 1935 £92,380
- Bank Overdraft: 1936 £109,484

Total Liabilities: 566,117

Fixed Assets:
- Freehold land and buildings: 1936 £56,636, 1935 £165,638
- Fixed plant and equipment: 1936 £8,911, 1935 £35,667
- Western Electric equipment: 1936 £662
- Theatre equipment: 1936 £6,907,111
- Investment in Subsidiary and Debenture: 1936 £130
- Investment in Pinewood Studios: 75,000 £1 shares: 1936 £75,000

Current Acct. to be liquidated by allotment of Pinewood shares: 1936 £70,275

Total fixed assets: 211,606

Floating Assets:
- Cash: 1936 £28,506, 1935 £90,100
- Trade debtors: 1936 £34,146, 1935 £89,100
- Unexpired expenses: 1936 £807, 1935 £1,849

Film Productions:
- Released: 1936 £31,887, 1935 £194,112
- Unreleased: 1936 £80,154, 1935 £119,141
- Rights, etc.: 1936 £6,167, 1935 £7,995
- Advance in respect of production: 1936 £5,093, 1935 £5,600
- Stores, work in progress: 1936 £11,144, 1935 £7,722
- Commission on underwriting shares, and brokerage: 1936 £23,725, 1935 £23,725
- Balance expenses of share issue: 1936 £1,929, 1935 £1,929

Profit and Loss Acct.:
- Deficit Nov. 2: 1935 £25,548, 1936 £105,599

Total: 566,117

Depreciation written off production: 1936 £121,683, 1935 £58,886

Depreciation Fixed Assets, including those affected by studio fire, 1936: 1936 £3,407, 1935 £19,291

Surplus of Revenue from studio, including fire claim, 1936: 1936 £49,354, 1935 £41,028

Loss: 1936 £105,599, 1935 £37,031

THE 1937-38 MOTION PICTURE ALMANAC

1080
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Associate Producer of
"LILAC DOMINO"
(June Knight-Michael Bartlett)

"THE SKY'S THE LIMIT"
Starring Jack Buchanan

MYRON SELZNICK
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**Capital:**
- **Authorized:** 1,250,000 Participating Preferred shares, 10/- each 625,000
- **Ordinary shares, 1/- each:** 2,300,000 125,000

**Issued:**
- 309,786 Preferred Ordinary, 12 1/2% per cent, 10/- each 191,616
- 983,025 Deferred shares, 4d. each 16,383

6% per cent Convertible Debenture Stock 125,000 20,000
Interest on above Loan Acct. 2,223 232
Creditors 45,872 40,526
Reserve for Income Tax 6,611 6,611
Balance, Profit and Loss Acct., March 1935 14,355 14,355
Net Profit of year to date 12,093 12,093

**Total Liabilities:**
- 340,690 215,660

(There is a contingent liability to deposit $250,000 with Chemical Bank and Trust Company, New York, in connection with a contract with Republic Pictures Corp.)

**Assets:**
- 1936 1935
- Cash 29,977 4,047
- Deposit with Chemical and Trust Co., New York 50,457 50,457
- Debtors 11,723 20,451
- Advances on films 39,361
- Productions at valuation 117,813 94,833
- Stocks 3,009 3,268
- Story rights at cost 265 269
- Studios and equipment 86,916 88,845
- Sound apparatus 1,568 3,328
- Cars, vans, etc. 1,164 936
- Furniture, etc. 3,895 2,490
- Studio Library 367 400
- Company reconstruction expenses 4,081

Dividend on Ordinary shares 340,690 215,660

---

**GAUMONT-BRITISH PICTURE CORPORATION, LTD.**

**Consolidated Statement of Assets and Liabilities of Corporation and 64 subsidiary companies, at March 31, 1936:**
- **Share Capital:** 1936
- 5 1/2% per cent £1 Cumulative First Preference shares 2,300,000

**Dividend on Ordinary shares** 340,690 215,660

---

**Total Assets:**
- 21,724,357

**Dividend on Ordinary, 10/-, shares:** 2,500,000 500,000

**"A" Ordinary, 5/-:** 5,073,180 504,288

**Total capital share:** 6,250,000

4 1/2% per cent First Mortgage Debenture Stock 5,250,000 504,288
Loan on Mortgage and interest 50,428
Debentures and secured loans of subsidiary companies, and interest 1,301,339
Amounts attributed to shares of subsidiaries 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:**
- Cash 431,424
- Debtors 374,514
- Investments 11,029
- Film productions, less £200,000 reserve for contingencies 1,378,968
- 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 150,768
- Excess of cost of shares and over valuation (premiums paid on purchase) 1,638,341

**Total Assets:**
- 21,724,357

---

**BALANCE SHEET:**
- 1936 1935
- Debenture Stock, as above 6,250,000 6,250,000
- 4 1/2% per cent First Mortgage Debenture Stock and mortgage on specific security 5,079,331 5,152,510
- Overdraft at National Provincial Bank 1,149,785 667,536
- (Secured by £1,340,000 First Mortgage Stock and mortgage on specific security)
- Loan on Mortgage, and Interest 50,428 50,428
- Permitted sales acct 17 17
- Creditor, including amounts due to subsidiaries and preference dividend outstanding 442,655 488,221
- Interim Ordinary Dividend paid April 8, 1935 69,750
- Reserve for amortization of depreciation of theatres, studios, etc. 302,814 246,777
- 4 1/2% per cent First Mortgage Sinking Fund 117,697 50,000
- Profit and Loss: Balance as per Balance Sheets of March 31, 1935 (34), less final Ordinary dividend 150,264 134,875
- Balance transferred from Profit and Loss Acct 196,756 135,389

**Assets:**
- Cash 35,725 6,555
- Film productions and advancement expenditure 521,257 370,110
- Bills receivable 450
- Stocks 47,107 61,840
- Due from subsidiaries, including dividends 1,650,877 812,951
- Other debtors 467,617 587,450
- Shares in subsidiaries at or under cost 5,478,870 5,288,407

---

**THE 1937-38 MOTION PICTURE ALMANAC**

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### PROVINCIAL CINEMATOGRAPH THEATRES, LTD.

<table>
<thead>
<tr>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Issued Capital</td>
<td>£</td>
</tr>
<tr>
<td>7½ per cent &quot;A&quot; Cumulative Preference Shares, £1</td>
<td>100,000</td>
</tr>
<tr>
<td>7½ per cent &quot;B&quot; Cumulative Preference, £1</td>
<td>600,000</td>
</tr>
<tr>
<td>7½ per cent Cumulative Participating Preference Ordinary, £1</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Ordinary, 10/-</td>
<td>500,000</td>
</tr>
<tr>
<td>Total issued capital</td>
<td>£3,200,000</td>
</tr>
<tr>
<td>5 per cent First Mortgage Debentures</td>
<td>£1,220,041</td>
</tr>
<tr>
<td>Mortgages</td>
<td>£940,300</td>
</tr>
<tr>
<td>Due to subsidiaries</td>
<td>£202,371</td>
</tr>
<tr>
<td>Creditors</td>
<td>£217,509</td>
</tr>
<tr>
<td>Bank Overdraft</td>
<td>£262,988</td>
</tr>
<tr>
<td>Depreciation allowance</td>
<td>£962,143</td>
</tr>
<tr>
<td>Debenture Stock Sinking Fund</td>
<td>25,533</td>
</tr>
<tr>
<td>General Reserve</td>
<td>600,000</td>
</tr>
<tr>
<td>Balance from Profit</td>
<td>197,923</td>
</tr>
<tr>
<td>Loss Acct.</td>
<td>1,166</td>
</tr>
<tr>
<td>Cash</td>
<td>840,000</td>
</tr>
<tr>
<td>Shares in Subsidiaries</td>
<td>378,398</td>
</tr>
<tr>
<td>Shares in and loans to other cos., and investments</td>
<td>£211,871</td>
</tr>
<tr>
<td>Debtors</td>
<td>70,611</td>
</tr>
<tr>
<td>Stocks</td>
<td>13,767</td>
</tr>
<tr>
<td>Theatres, at cost</td>
<td>4,360,673</td>
</tr>
<tr>
<td>Fixtures, equipment, etc</td>
<td>1,304,289</td>
</tr>
<tr>
<td>Net</td>
<td>494,367</td>
</tr>
<tr>
<td>Distributable balance</td>
<td>197,923</td>
</tr>
<tr>
<td>Carried Forward</td>
<td>122,923</td>
</tr>
<tr>
<td>Ordinary dividend</td>
<td>15 per cent</td>
</tr>
</tbody>
</table>

### UNITED PICTURE THEATRES

<table>
<thead>
<tr>
<th>1935</th>
<th>1934</th>
</tr>
</thead>
<tbody>
<tr>
<td>Issued Capital</td>
<td>£</td>
</tr>
<tr>
<td>Preferred Ordinary, £1</td>
<td>500,000</td>
</tr>
<tr>
<td>Deferred, 1/2</td>
<td>25,000</td>
</tr>
<tr>
<td>Total share capital</td>
<td>£525,000</td>
</tr>
<tr>
<td>7½ per cent First Mortgage Debentures</td>
<td>326,650</td>
</tr>
<tr>
<td>5 per cent Second Debentures</td>
<td>75,600</td>
</tr>
<tr>
<td>7 per cent First Mortgage Debentures</td>
<td></td>
</tr>
<tr>
<td>10 per cent Second Deb.</td>
<td></td>
</tr>
<tr>
<td>Accrued interest</td>
<td>3,883</td>
</tr>
<tr>
<td>Debenture Sinking Fund</td>
<td>19,027</td>
</tr>
<tr>
<td>Loans on Mortgage</td>
<td>69,857</td>
</tr>
<tr>
<td>Reserve for depreciation</td>
<td>96,728</td>
</tr>
<tr>
<td>Due to Gaumont-British on current acct</td>
<td>112,258</td>
</tr>
<tr>
<td>Income Tax</td>
<td>11,678</td>
</tr>
<tr>
<td>Creditors</td>
<td>20,729</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>1,362,820</td>
</tr>
<tr>
<td>Freehold and leasehold properties</td>
<td>727,829</td>
</tr>
<tr>
<td>Shares in Amalgamated Theatres, Ltd</td>
<td>45,600</td>
</tr>
<tr>
<td>Stocks</td>
<td>982</td>
</tr>
<tr>
<td>Debtors</td>
<td>3,743</td>
</tr>
<tr>
<td>Cash</td>
<td>6,464</td>
</tr>
<tr>
<td>Loss in year</td>
<td>12,636</td>
</tr>
<tr>
<td>Loss, from Profit and Loss Acct, to 1934</td>
<td>490,233</td>
</tr>
<tr>
<td>Interest and Income Tax waived</td>
<td>105,188</td>
</tr>
<tr>
<td>Capital loss on vacated theatres</td>
<td>163,722</td>
</tr>
</tbody>
</table>

---

**Subsidiaries:**

- Ross Theatres, Ltd.
- Moss Theatres, Ltd.
- United Theatres, Ltd.
- Gaumont-British Theatres, Ltd.
- Gaumont-British Theatres, Ltd. (Australia)
- United Theatres, Ltd. (France)
- United Theatres, Ltd. (Canada)
- United Theatres, Ltd. (New Zealand)

**Debenture stock of subsidiaries and interest accrued:**

<table>
<thead>
<tr>
<th>Company</th>
<th>£25,000</th>
<th>£25,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ross Theatres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moss Theatres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Theatres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaumont-British Theatres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaumont-British Theatres (Australia)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Theatres (France)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Theatres (Canada)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Theatres (New Zealand)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Dividend on Ordinary Shares:**

- 10 per cent: £2,510,398 £2,488,421
- 8 per cent: £2,510,398 £2,488,421
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Shirley Temple was the All-Star money maker in British theatres 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 of their theatres 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 Hubert
William Powell
*George Formby
*George Arliss
*Robert Donat
Fred Astaire
Diek 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
Betty 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


* Players in British productions.
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 theatregoer 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 ........................Eight 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
Elizabeth Bergner
Cecil Courtemanche
Conrad Veidt
Paul Robeson
Will Fyffe
Stanley Lupino

BLUE RIBBONS

Betty Balfour
Leslie Barlow
Fredric Bartholomew
Clive Brook
Claude Dampier
Flanagan & Allen
John Garrick
Gene Gerrard
Henry Hull
Cedric Hardwicke
Robertson Hare
Seymour Hicks
Stanley Holloway
Claude Rubeur

Jack Hylton & Band
Sybil Lyon
Boris Karloff
Lupino Lane
Matheson Lang
John Loder
Ernie Routledge
Ralph Lynn
Herbert Marshall
Max Miller
Merv O'Brien
Nora Pilbeam
Sandy Powell

RED RIBBONS

Ambrose & Orchestra
Monty Banks
Wendy Barrie
Carl Brisson
June Clyde
Ronald Colman
Frances Day
Florence Desmond
Jack Doyle
Douglas Fairbanks, Jr.
Erol Flynn
Paul Graetz
Rene Hounen
Ian Hunter
Henry Kendall

Esmond Knight
Evelyn Laye
Olga Lindo
Gibb McLaughlin
John Mills
Clifford Mollison
Leslie Perrins
Archie Pitt
Arthur Risoe
Stewart Rome
Harry Roy & Band
Winifred Shetler
Alastair Sim
Francis L. Sullivan
Henry Wilcoxon

WHITE RIBBONS

Brian Aherne
Gita Alpar
Chill Bouchier
Thomas Burke
George Carney
George Carson
Paul Cavanagh

Far Compton
Leslie French
Jean Gillie
Marie Graham
Judy Gunn
Edmond Gwenn
Binnie Hale

INTERNATIONAL WINNERS*

Shirley Temple ..................First
Fred Astaire and Ginger Rogers .Second
Clark Gable .......................Third
Gracie Fields**..................Fourth
Robert Taylor .....................Fifth
Joe E. Brown ......................Sixth
Laurel & Hardy ....................Seventh
Dick Powell .......................Eighth
Jessie Matthews**...............Ninth
Joan Crawford .....................Tenth
Claudette Colbert ................Eleventh
Wallace Beery .....................Ninth
Jeanette MacDonald ................Tenth
Greta Garbo ......................Eighth
Gary Cooper .......................Seventh
Norma Shearer .....................Sixth

*Bobby Hooe
Fritz Kortner
Molly Lamont
Mary Lawson
John Lodge
Marie Lohr
Peter Lorre
Jack Payne

Fritzie Forsyth
Gregory Ratoff
Budley Rogers
Audrey Smith
Sir Guy Standing
Arthur Tracy
Douglas Wakefield

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
William Boyd ...................Ninth Place
Hoot Gibson .....................Tenth Place

Hugh Williams

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<td>LATEST SERIALS</td>
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NUMBER OF SHARES, COMMON
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Note: The Chairman is elected every three months
by alphabetic order of companies that are members.

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by alphabetic order of companies that are members.
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Mex-Film, S. A.

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Producciones Pereda
Axta Juarez 18, Rept. Mr. Ramon Pereda. Telephones: Mex. L. 40-11.

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Phone: 613-88

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Office Manager
Emil Neuman

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Warsaw, Wilcza 19
Phone: 900-30

President
Richard Biske

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Munich, Sonnenstr. 15

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Franz Belitz

President
Dr. Hoffmann Burges

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Fritz Bertram
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Owner
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Directors
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Victor Fosfort

Date of Incorporation
Sept. 29, 1932.

Capital Authorized
1,200,000 Reichsmarks.

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Hardy & Co., Berlin.

Bild-und Filmmat der Stadt Berlin
Berlin-Moabit, Levizaustrasse 1-2
Technical institute for testing film equipment and training teachers, projectionists and artists.

Director
Dr. Guenther

Bioscop Prod. and Distr., Ltd.
9, Erzsebet korut
Phone: 334-95

Budapest VII, Hungary

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Martin Beer
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Bombay Talkies Ltd.
Readymoney Mansion, Churchyah Street
Bombay, India
Phone: 23564

Chairman of Board
Sir Chimanlal H. Setalvad

Directors

Date and Place of Incorporation

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Colla 656, Buenos Aires
UT. 47/6261; 47/6093.

Chairman of the Board
Gerente General Remo Eduardo Quaratini

Date of Incorporation

Banking Affiliation
Banco de Galicia y Buenos Aires.

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Via XX Settembre 3
Rome, Italy

President
Liborio Capitani

Date of Incorporation
Sept. 26, 1934.
(Film producers.)

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Castleleigh 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, 30,000 at £1 each.

Number of Shares, Preferred
Authorized, issued, par value, 80,000 at £1 each.

Banking Affiliations and Addresses
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Cinematographers' Union (Trade Union)
Warsaw, Chmielnica 12/5
Phone: 633-32

C. I. N. E. S.
Via Veio 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.**

**DIRECTOR**

*Dr. Comm. Guido Oliva.*

**NUMBER OF SHARES**

Lires. 6,000,000.

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*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**

250 shares of 100 pesos (about $28, U. S.) each.

Capital 250,000 pesos (about $70,000)

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**MANAGING DIRECTOR**

*Alfredo Fasola.*

**DISTRIBUTING MANAGER**

*Alessandro Ghizzi.*

**SECRETARY**

*Manager Comm. Luigi Forchi.*

**DATE AND PLACE OF INCORPORATION**

March 15, 1934, Rome, Italy.

**STOCK**

Preferred

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Shanghai, China

Phone: 14039

**GENERAL MANAGER**

*P. S. Chung.*

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*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.

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**Beudlerstrasse 32 a/b**

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*Dr. J. Grassmann.*

---

**Dom Handlowo-Przemyslowy "Sfinks,"**

Aleksander Hertz i Ská

Warszawa, Marszalkowska 153

Phone: 628-37, 685-86

**CHAIRMAN OF BOARD AND PRESIDENT**

*Hendryk Finkelstein.*

**EXECUTIVE VICE-PRESIDENT**

*Mikhail Hertz.*

**DIRECTORS**

*Hendryk Finkelstein, Mikhail Hertz.*

**DATE AND PLACE OF INCORPORATION**

1506, Warszawa.

**BANKING AFFILIATIONS**

Bank Handlowy w Warszawie S. A.

Bank Polski.

---

**Eco Film Sales and Distribution Company**

14, Rakoczi-ut

Budapest VII, Hungary

**EXECUTIVE VICE-PRESIDENT**

*Rudolf Farago.*

**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 Pugno.*

**DATE OF INCORPORATION**

Oct. 4, 1927.

---

**(E.N.I.C.) Ente Nazionale Industrie Cinematografiche**

*Via Po 32*

Rome, Italy

Phone: 364351-352,353,354

**PRESIDENT**

*S. E. Marchese Giacomo Paolucci di Calbol® Barone.*

---

THE 1937-38 MOTION PICTURE ALMANAC

1099
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: Cabalito 5457
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 Ziernert

Filmverleih Huschak & Co.
Wien, F. Neubaugasse 25
Tel.: B 34-5-50.
Vienna

BANKING AFFILIATION
Landerbank, Filiale, Wien.

Film Writers and Journalists Association
Warszawa Wilcza 19/1
Phone: 276-44

PRESIDENT
Tadeusz Konczyk

Focus Film Ltd.
Rokk Széiard ueta 29, Budapest VIII
Phone: 1-369-42

OWNERS
Akos Ratinony
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
43,939.

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 Fox, General Manager

PRESIDENT
Sidney R. Kent

DIRECTORS

DATE OF INCORPORATION
May 12, 1924.

NUMBER OF SHARES, COMMON
2,500 Italian shares at 100 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. Schocriet
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 Matzen
P. Kortez

MANAGING DIRECTOR
Charles Matzen

HEAD OF SALES DEPARTMENT
Kalman Lako

CHIEF ACCOUNTANT
Simon Takacs

DIRECTOR
Armand Szanto

SECRETARY
Gabor Herczeg
DATE AND PLACE OF INCORPORATION
May 1, 1914, Budapest, Hungary.
NUMBER OF SHARES
5,000 shares of 10 pengoes each par value.
BANKING AFFILIATIONS
Hungarian Commercial Bank of Pest.

Fox Film Towarzystwo
20th Century-Fox Film Corporation
20th Century-Fox Film Corporation
Moniuszki II, Warsaw
Phone: 517-70

DIRECTORS
Mr. Benjamin Miggins
Dr. Wiktor Mikulecki
DATE OF INCORPORATION
March 7, 1925.
NUMBER OF SHARES, PREFERRED
100 shares.
BANKING AFFILIATIONS
P. K. O.
Bank Dyskontowy Warszawski.

General Theatres Corporation of
Australia, Ltd.
State Shopping Block, 29 Market Street
Sydney, New South Wales, Australia.

MANAGING DIRECTORS
S. F. Doyle
C. E. Munro
SECRETARY
P. W. Dive

DATE and PLACE OF INCORPORATION
October 14, 1932, Sydney, New South Wales, Australia.
NUMBER OF SHARES, PREFERRED
Capital: 5,000,000 pounds, shares of £1 each
(not listed on Stock Exchange).
BANKING AFFILIATIONS
The English Scottish & Australian Bank, Ltd.,
388 Collins Street, Melbourne, Victoria, Australia.

General Theatre Supplies, Ltd.
298 Pitt Street
Sydney, New South Wales, Australia

CHAIRMAN OF THE BOARD
H. Y. Russell
MANAGING DIRECTOR
Stuart F. Doyle
SECRETARY
W. Sayle

DIRECTORS
Stuart F. Doyle, F. J. Smith, H. Y. Russell,
E. Geach.
DATE and PLACE OF INCORPORATION
February 4, 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.
Gesamtverband der Oesterreichischen Filmkaufmannschaft
(Union of the Austrian Distributors)
Neubaugasse 25, Vienna, VII

PRESIDENT
Karl Imelski

VICE-PRESIDENTS
Wilhelm Gruss, Richard Strauß, Siegfried Unger

SECRETARY
Heinrich Mayer

Gesamtverband der Oesterreichischen Filmproduktion
(Union of Austrian Producers)
Neubaugasse 25, Vienna, VII

EXECUTIVE SECRETARY
Robert Reich

Globus Film Ltd.,
Erzsébet korz. 8, Budapest VII
Phone: 1-351-77

OWNERS
Laszlo Sas
Bela Sas
Karoly Palma

Producers and importers.

Greater 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

DATE and PLACE OF INCORPORATION
October 15, 1931, Sydney, New South Wales, Australia.

NUMBER OF SHARES, PREFERRED
Capital: £500,000, shares of £1 each (not 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)
Mariahilferstrasse 88/a,
Vienna VII

PRESIDENT
Theodor Pätzl

VICE-PRESIDENT
Adolf Hauer

TREASURER
Carl Fischer

Harmonia Film Industry and Distributing Company, Ltd.
7, Akacfa-u.
Budapest VII, Hungary

OWNERS
Ferencz Pless
Joseph Kiss

Hirsch Lajos and Tsuk Imre,
Film Distributors
14, Rahoczi-ut
Budapest VIII, Hungary

OWNERS
Lajos Hirsch
Imre Tsuk


Hoys 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. McPhie

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
Class "A"
400,000 authorized, 400,000 issued, par value £1 each.
Class "B"
500,000 authorized, 450,000 issued, par value £1 each.
Class "C" (non-cumulative)
1,100,000 authorized, 935,000 issued, par value £1 each.

Hunnia Film Studio Company, Ltd.
Gyarmat-u., 39
Budapest VII, Hungary

EXECUTIVE MANAGER
János Bingert

MANAGER
Sándor Nagy

MEMBERS OF BOARD
L. L. Kadar, Karoly Kaslas, Baron Gyula Wlassics, 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 1935 14 Hungarian and 4 German; in 1936: 12 Hungarian and 3 German feature films were made at the Hunnia Studios.

(I.C.I.) Industrie Cinematografiche Italiane
l'via del Tritone 87, Rome, Italy
Phone: 44261

PRESIDENT
Gr. Uff: Giuseppe Domenico Musso

DIRECTORS
Rag. Roberto Dandi
Prof. Marcello Puma

DATE OF INCORPORATION
April 12, 1923.
(Film producer.)
Imperial Film Company

"Green Villa," Kennedy Bridge. Bombay 7, India
Phone: 40537

OWNERS
Khan Bahadar Abdeshir M. Irani
Mr. Abdulla Yusufally

GENERAL MANAGER
Rustom C. N. Broacha

PUBLICITY MANAGER
Ranmik A. Mehta

DIRECTORS OF MOTION PICTURES
R. P. Chowdhry, Nandlal Jashwantlal, Homji Master, Raymuno 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: MA 6968

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 Australia Ltd., Castlereagh Street
Sydney, New South Wales.

The Indus Film Corporation Ltd.
Karachi, India

CHAIRMAN OF BOARD
Capt. G. L. Dudani

MANAGING AGENTS
The Sind Talkies

SECRETARY
Ramchand Jiwani

OFFICE SUPERINTENDENT
Kodusing Kimatraj

DIRECTORS
Lalit Mehrotra, Partabrai Vasumal, Harbux L. Hingorani, Dr. Hoondraj, D. G. Sahbani, Scth Kanayalal Pokardas, Daojii Mehrotra.

DATE AND PLACE OF INCORPORATION Dec. 21, 1934, Bombay, India.

NUMBER OF SHARES
All ordinary 1500 of rs. 100-1 each, 5000 of rs. 101-1 each, all issued.

BANKING AFFILIATIONS

International Federation of the Cinematographic Press (Fipresci)

PRESIDENT
Jean Chatagnier, 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 Feo

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 Gangulee, Doctor of Philosophy, Professor of Agriculture and Rural Economy at the University of Calcutta.
Louis Villani, Councillor of the Hungarian Legation.
Rodolfo Llogis, 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 Ordnigk, President of the Polish Film Producers' Association.

Intercine

Monthly publication of the International Institute of Educational Cinematography.
Editorial Committee:
Director: Dr. Luciano de Feo.

J. O. Studio, Limited (Producing Film)
Uzumaga, Ukyo-ku, Kyoto, Japan.
Tel.: Nishijin 4,994.

PRESIDENT
Yoshizo Ohazawa

TREASURER
Sadao Morikawa

DIRECTORS
Yoshizo Ohazawa, Ushiji Kabayama, Keiji Uyeno, Kyoto-Takeko.

BUSINESS ADVISOR
Hirohisa Ikemaga

DATE OF INCORPORATION
December 1, 1934.

NUMBER OF SHARES
10,000, full paid, par value Y50.

BANKING AFFILIATION
Daiichi Ginko (The First Bank), Kyoto Branch.
Karassumaru-Kudaru, Sanjo, Kyoto, Japan.

Kameradschaft der Deutschen Kunstler

Berlin W 35, Viktoriastrasse 3/4
Phone: Kurfarst 47-94

(Social organization of artists, composers, etc.)

PRESIDENT
Benno von Abent

Karpalt Film Ltd.

Erzsebet-korut 8, Budapest VII
Phone: 1-375-70

OWNERS
Istvan Erolyi
Mikos Gacs
Producers and importers.

Keleti Film Ltd.

15, Erzsebet-korut
Budapest VII, Hungary

Imported foreign pictures; in 1936 distributed the Hungarian language film, "Sensation."
Kino Film Sales and Distributor, Ltd.  
20, Roky 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. Rukop  
Dr. Rottgartd  
SECRETARY  
Dr. Zechel

DATE AND PLACE OF INCORPORATION  
October, 1928, Berlin.

Klub für Kameratechnik e. V.  
Berlin-Wilmersdorf, Wiltchesbacherstrasse 28  
Phone: Wilmenrasdor 50-09

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  
Jorge Trad  
SECRETARY  
Daniel L. Garcia  
TREASURER  
ELIAS M. ZACARIAS  
DIRECTORS  
Elia 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 HIRSZELEN

DATE AND PLACE OF INCORPORATION  
July 1, 1926, Warszawa.

BANKING AFFILIATIONS  
P.K.O. 25,748.

Lessing-Hochschule  
Berlin W 62, Keithorstrasse 11  
Phone: Barbarossa 90-16

(Day institution for training and education of all trade personalities.)

DIRECTOR  
Dr. Johannes Eukardt

Loet C. Barnstijn Concern  
"Filmsud", Wassenaar, The Hague

Branches:  
Filmtrading (Rep. U.A.)  
Sunderborg (Rep. Col.)  
Filmproductie (Domestic production)  
Laboratorium (Laboratory)

W.I.C.O. (especially for technical equipment)

CHAIRMAN OF BOARD  
LOET C. BARNSTIJN  
DIRECTORS  
KURT GEBRON  
JAAP SPEYER  
MAX KOSSECK  
CAMERAMAN  
AKOS FARKAS

CUTTER  
G. J. TRUMMISSEN  
SOUND MANAGER  
Dr. G. GOIDBAUM

BANKING AFFILIATIONS  

L.U.C.E. Istituto Nazionale  
Via S. Susanna, Rome, Italy  
Phone: 48141

PRESIDENT  
S. E. GIACOMO PAOLUCCI DI CALBOI 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, Ersebet-borut  
Budapest VII, Hungary

OWNERS  
FERENCES SZIGETI  
JEN¥ VARADE

Importers of foreign films. In 1936 produced Hungarian language pictures, "Be True Unto Death" and "Half-Price Honeymoon."

Magyar Filmiroda Rt.  
15 Hungary Altoaborut  
Phone: 1-465-46  
Budapest, IX

EXECUTIVE MANAGER  
ZOLTAN TAUBINGER

MANAGERS  
MIHALY SZALABOS  
LASSZLO HUSZAR

DATE OF FORMATION  
1923.

CAPITAL  
150,000 penceos.

Makers of Hungarian Newsreels, exhibited by all theatres 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 Mozgofenykepuzemengedelyesek  
Orszagos Egyesulete

(Union of the Hungarian Exhibitors)

Czokonai utca 10, Budapest, VIII

HONORARY PRESIDENT  
GYULA GYARAS

PRESIDENT  
GABOR BARNEMISSZA

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
Magyarorszagi Vezerkepöviselete R. t.
(Hungarian Branch of MGM)
Sandal ter 3, Budapest VIII
Phone: 1-444-24

MEMBERS OF THE BOARD
L. L. Lawrence, Antal Lehel, Charles Guttman

MANAGING DIRECTOR
Charles Guttman

NUMBER OF SHARES
300 shares, par value, pengoes 500 each.

SALES
Josef Tamassy, Miklos Salamon, Mrs. Béla Andai, Imre Hecht.

CHIEF ACCOUNTANT
Paul Farago

PUBLICITY MEN AND TITLERS
Benito Eré, Istvan Rado.

Metro-Goldwyn-Mayer Films G. m.b. H.
5 Via Maria Cristina, Rome
Phone: 361366-361067

PRESIDENT
F. W. N. Becker

DIRECTORS
Felix Bernstein

Metro-Goldwyn-Mayer Films S. A. I.
20-28 Chalmers Street
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
Embarkment Bldg., 400 North Soochow Rd.
Shanghai, China

GENERAL MANAGER
M. Marcus

Metro—Goldwyn-Mayer

Mij. tot Exploitatie van het City Theatre
N.V., City Film N.V., Europa Film N.V.
Nieuwstraat 24, The Hague, Holland
Phone: 117274

CHAIRMAN OF THE BOARD
B. Wilton

SECRETARY
W. Baron Snouckaert van Schaurburg

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
Rotterdamsche Bank, N. V., The Hague and Rotterdam.

Minerva Film, Societé An.
Head Office: 10 Piazza Cavour
Phone: N. 52829
Rome, Italy
Telegraph: MOGA

PRESIDENT
Anthony Mosco

BRANCH OFFICES
Ancona, Via de Pinedo N. 2, Sig. Enrico Bornsacei. Phone: 30-93.

VARIETY FILM DISTRIBUTORS
489 Fifth Ave., 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—Talmadge

MUSICAL WESTERNS
6—Fred Scott
6—Bob Custer

KCN MAYNARD   BOB STEELE

Also

DRAMAS, MUSICALS, SHORTS
Confidential advisors to Foreign Buyers

TOKYO   PARIS   CALCUTTA

THE 1937-38 MOTION PICTURE ALMANAC
Bar, Via Martiri Fascisti, 11-13, Sig. Cataldo Fabani. Phone: 14-076.
Bologna, Via C. Alberto N. 8, Sig. Rag. Mario Tognoni. 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, I, 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, 1921.

NUMBER OF SHARES, COMMON
100 at 500.

BANK AFFILIATION
Credito Italiano.

Motion Picture Council
Warsaw, Widob 22/6
Phone: 236-39

PRESIDENT
Richard Ordynski
VICE-PRESIDENTS
Dr. Leopold Gleisner
Stanislaw Zagrodiński

TREASURER
Edmund Biczynski
SECRETARY
Mieczyslaw Krawicz
OFFICE MANAGER
Joseph Handt

Mozgkepipari Ltd.
Ereszet 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 "Address Unknown."

Nikkatsu Company
4-11, 3 chome. Kyobashi, Tokyo, Japan
Phone: Kyobashi 2-122-29

PRESIDENT
Sakichi Moriga
CHAIRMAN OF THE BOARD
H. Ohsaka
VICE-PRESIDENT
Sadaji Tanaka
MANAGING DIRECTOR
Tsunekichi Ishii
TREASURER
Inosuke Ito
GENERAL MANAGER
Kamazo Yamanaka
DIRECTORS
H. Ogasawara, Inosuke Yokota, Takejiro Ohtani, Sanji Ikenaga.

N. V. "Cinema Royal," Corso Cinema and Luxor Theatre
Nieuwe Nieuwstraat 12, Amsterdam C.
Phone: 44144

PRESIDENT-GENERAL MANAGER
Nathan Bierman
TREASURER
M. Desmet
PUBLICITY AND ADVERTISING MANAGERS
E. Kapost (Cinema Royal)
A. Waterman (Corso Cinema)

DELEGATE OF BOARD
D. J. Feyneker

DATE AND PLACE OF INCORPORATION
Dec. 21, 1936, Amsterdam.

NUMBER OF SHARES
Dutch fl. 1,000,000 ($550,000), issued fl. 580,000 ($322,000).
Each share fl. 1,000 ($550).

BANKING AFFILIATIONS
Amsterdamsche Bank, Damrak 95, Amsterdam C.

N. V. TUBEM in foundation
Amsterdam, Reguliersbreestraat 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
Zolt Harsanyi
Jeno Torzs
MANAGING VICE-PRESIDENT
Bela Gaal
SECRETARY
Dezslo Major
TREASURER
Ferenc Lohr

Orszagos Magyar Mozgkepipari Egyesulet
(Union of the Hungarian Distributors)
Czokonai utca 10, Budapest, VIII

HONORARY PRESIDENTS
Richard Geiger
Maso Guttmann
PRESIDENT
Frigyes Pogany
ASSOCIATE PRESIDENT
Richard Horowitz
MANAGING VICE-PRESIDENT
N. G. Palouyay
SECRETARY
Dezslo Frankl
TREASURER
Ferenc Szigeti
Pallas Film Ltd.
Gyarmati utca 39, Budapest XIV
Phone: 2-979-99

MANAGING DIRECTOR
Ferenc Heilbuth
Producers of Hungarian and German films.

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Paramount Filmforgalmi R.T.
(Hungarian Branch of Paramount)
59 Rakoczi utca
Budapest, VIII, Hungary

GENERAL MANAGER
N. G. Palugyay
HEAD OF SALES DEPARTMENT
Gabor Koszegi

CHIEF ACCOUNTANT
Menyhert Kahn
PUBLICITY MAN AND TITLER
Sandor 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
Amredo Aberof
DIRECTORS
Carl F. Dixon
Frank Fargle

DATE OF INCORPORATION
Feb. 15, 1925 (importer)

---

Paramount Film Service, Ltd.
66-72 Reservoir Street
Phone: M.4931
Sydney, New South Wales, Australia

CHAIRMAN 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 $1 each.

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.

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Paramount Films GES. m.b.H.
Vienna VII, Neubaugasse 1.

DIRECTOR
Fred W. Lange, T. X. Jones, Gus J. Schaefer.

DATE OF INCORPORATION
1928.

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BANKING AFFILIATION
Credit-Anstalt Wiener Bankverein Vienna VII.
Mariahilferstrasse.

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Paramount Films of China, Inc.
Capital Rd., 142 Museum Road
Shanghai, China

GENERAL MANAGER
J. E. Perkins

---

Paramount Films, Ská, z ogr. odp.
Warszawa, Sienna 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

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Patria Film Distributing Company
8 Ereszet-korut, Budapest
Phone: 1-406-25

OWNER
Mano Guttman
Distributor of RKO films in Hungary.

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P. C. L. Eiga-Seisakusho (Film Production), Limited
100 Kitami Seijo, Kinuta-mura, Kitatama gun,
Phone: Aoyama 7430, Setagaya 2418-2928.
Tokyo Prefecture.
Motion picture producers, distributors and importers.

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Chairman of the Board
Tomiji Yamamoto

PRESIDENT
Taiji Uyemura
MANAGING DIRECTOR
Takeo Ohhashi
TREASURER
Gyo Miyazaki

DIRECTORS
Iwao Mori (General Manager), Rin Masutani, Masashige Anami, Shigetomi Fukushima, Kingo Uyemura.

ADVISORS
Ichizo Kobayashi, Hanji Sohma, Sumisaburo Uyemura.

DATE OF INCORPORATION
February 5, 1933.
NUMBER OF SHARES
4,800, par value Y50.

BANKING AFFILIATIONS
Daichi Ginko (The First Bank), I, Ichibanchi, Marunouchi, Kojimachi-ku, Tokyo.

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Phoebus Distributing and Commercial Company, Ltd.
8 Ereszet-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.
Polish Association of Exhibitors
Warsaw, Marszalkowska 86/8
Phone: 898-17

President
Stanislaw Romkald Zawrotniński
Vice-Presidents
Franciszek Kiełbło
Prof. Henryk Pachonski
Secretary
Joseph Oleśak

Polish Film Distributors' Association
Warsaw, Witok 2/6
Phone: 245-50

President
Dr. Leopold Gleisner
Vice-President
Mieczysław Czaran
Secretary
Adolph Grünstein
Treasurer
Franciszek Grynbaum
Member of the Board
Dr. Boris Jankolowicz

Polish Film Producers' Association
Warsaw, Chmielna 21/29
Phone: 616-88

President
Stefan Dekierowski
Vice-Presidents
Mieczyslaw Krawicz
Joseph Rosen
Secretary
Andrzej Ruszkowski

Prabhat Film Company
Prabhat Nagar, Poona 4, India
Phone: 625

Directors
V. Shantaram, V. G. Damle, S. V. Kulkarni, S. Fattelal, K. B. Dhajbar.

Date and Place of Incorporation
June 1, 1929, Kolhapur, India.

Banking Affiliations
The Imperial Bank of India,
Poona Branches.

Productora Argentina de Films (P. A. F.)
Casella 425
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. Juárez 34
Mexico City, Mexico.

President and Chairman of the Board
Emilio Azcarraga
Secretary
Othon M. Velez
Treasurer
Jose Milmo
Directors
Enrique Constel, 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
Budapest VIII, Hungary

Owner
Mrs. Nicholas Vitez

Reichsfilmkammer
Berlin IV 35, Benderstrasse 32 a/b
(Head organization of German film industry.)

President
Prof. Dr. Lehnic
Vice-President
Hans Weidemann

Reichsfilmkammer, Fachgruppe Filmtheater
Berlin IV 35, Benderstrasse 32 a/b
(Head organization of German exhibitors.)

Managing Directors
Dr. Th. Quadt
Dr. Diedrich

Reichsfilmkammer, Hauptabteilung IIII
Berlin SW 68, Friedrichstrasse 210
(Represents everybody engaged in production)

President
Hans Weidemann

RKO Radio Films Gesellschaft m.b.H.
Wien VII, Neubau 1
Phone: B-35-2-84 B-38-2-87

Manager
Michael Hayas

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. Lea

Manager
Clair E. Hilgers

RKO Radio Films
130 Marszalkowska
Warsaw, Poland

RKO Radio Films, A. B.
16 Vasagatan
Stockholm, Sweden

Manager
Carl Gerhard Wallman

RKO Radio Pictures
Peacock Motion Picture Co., Inc., Distributors
Embankment Bldg., 400 North Soochow Road
Shanghai, China

General Manager
L. Britton

THE 1937-38 MOTION PICTURE ALMANAC

1108
RKO Radio Pictures (Australasia), Ltd.
Pacific House, 500 Pitt Street
Phones: M6777
Sydney, Australia

MANAGING DIRECTOR
Ralph R. Doyle

GENERAL SALES MANAGER
Douglas Lotherington

SECRETARY
Rudolph Bauer

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 Vellutri 10
Phone: 863,073
Rome, Italy

DIRECTORS
Col. Camillo Bosio
EXECUTIVE VICE-PRESIDENT
Avv. Antonio Reggiani
DIRECTOR
Dr. Gastone Bosio

DATE OF INCORPORATION
July 24, 1933.

NUMBER OF SHARES
6,000 with limited capital.

BANKING AFFILIATIONS
Credito Italiano, Rome, Italy.

Sagar Movietone
68 Napier Sea Road, Bombay

OWNERS
Chimanlal Desai
Dr. A. U. Patel

FILM DIRECTORS
Sarvottam Badami, K. P. Ghose, Chimanlal Luhar, Mr. Uahboob

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, Shunichi Yamakasi, Shiro Kido, Fukusaburo Fukui, Ikko Takahashi, Shichi Tanaka, Koxahuro 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 Shinikawa Branch, Shinikawa-cho, Kyobashi-ku, Tokyo, Japan.

Shochiku Company, Ltd.
1, 3-chome, Shinjomchi, Kyobashi-ku
Phone: Kyobashi 4, 131 to 38
Tokyo, Japan

PRESIDENT
Takajiro Ohtani
EXECUTIVE VICE-PRESIDENT
Shintaro Shirai
MANAGING DIRECTOR
Shiro Kido
TREASURER
Gieniryo Takan

DIRECTORS
Takamiike Machida, Isaburo Inouye, Yoshitaro Yamamoto, Hiroshi Ohtani, Shigemasa Inouye, Ryozo Mishima.

DATE OF INCORPORATION
Feb. 1, 1937.

NUMBER OF SHARES
748,025 per value Y50 (approximately $14.00).

BANKING AFFILIATIONS
Mitsubishi Bank, Tokyo.
Yasuda Bank, Tokyo.
Nippon Trust Bank, Tokyo.

Sociedad Anonima Radio Cinematografica Argentina "Lumiton"
Cangallo 2186
Buenos Aires, Argentina

STUDIOS: Munro, F.C.C.C.

PRESIDENT
Dr. Enrique T. Sussini
EXECUTIVE VICE-PRESIDENT
Enrique Garcia Moreau
MANAGER
Julio Lofiego
SECRETARY
Cesar Jose Guerrico

DIRECTORS
Luis F. Romero, Carlos Alfredo Fornomiz, Samuel Ortiz Basnaho.

DATE AND PLACE OF INCORPORATION
Oct. 25, 1933.

NUMBER OF SHARES, COMMON
Authorized, 25,000. Issued 10,000. Value $20-

Sociedad de Empresarios de Cinematografos
(Film Exhibitors’ Association)
Avocacho 290
Buenos Aires

PRESIDENT
Francisco Iba
VICE-PRESIDENT
Luis Brilli
SECRETARY
Santiago Lopez
ASSISTANT SECRETARY
Enrique Popolizio
Treasurer
Domingo DiFonzo
Assistant Treasurer
Joquin A. Lautaret

Societa Anonima "Effebi"
Via Curtatone 8
Phone: 480,897
Kome, Italy

Administrator
Giuseppe Collini
Director
Fernando Bonotti
Date of Incorporation
October 21, 1929-VII.
Banking Affiliations
C/C: Banco Roma

"STAR"-Filmverleih Ges. m.b.H.
Wien VII, Neubaugasse 3
(Distributors of Columbia Pictures, Ltd., N. Y.)
Managers
Fritz Weil
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 Erzebet-borut
Phone: 1-462-59

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 Berloger
Dr. Alexander Meier
Date and Place of Incorporation
September 29, 1933.
Number of Shares, Common
Reichsmarks 200,000.
Company Limited.
Banking Affiliations
Reichskreditgesellschaft A. G., Behrenstrasse 21,
Berlin W 8.

Terrafilm Ges. m.b.H.
Neubaugasse 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 1.

Terra-Film Verleih G. m.b.H.
Kochstrasse 73
Berlin S. W. 68, Germany
President
Dr. Karl Jira
Secretaries
Bernard Bonk Hoff
Friedrich Wicke
Treasurer
R. Otto
Assistant Treasurer
Hannemann
Directors
Wilhelm Stoppel
Andreas Bischoff
Board
Edwin Scaroni, Dr. Hoffmann-Burges, Dr. Jira,
Freiherr von Richtofen, 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

Theatre Mij. van de Nederlandsche Bioscoop Trust
The Hague, Bezuidenhout 18
Phone: 772040-772041
Chairman of the Board
L. Boums
Delegate of Board
E. Sijer, 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 da Tolentino 1 bis, Rome, Italy
Phone: 45-766
Administrator
Cay. Gino Marchiori
Date of Incorporation
May 13, 1935 (producer).

Tobis-Cinema A.G.
Berlin W 8, Mauersstr. 43
Phone: 12-6243
Chairman of the Board
Fritz Langenscheidt
President
Dr. Ernst Schefler
Members of the Board
Dr. Ernst Schefler, Dr. Hans Henkel, Dr.
Van Tienhoven, Richard Frost.
Secretaries
Mrs. Henke
H. Liesnehmer
Treasurer
Mr. Schalda
Date and Place of Incorporation
August, 1933, Berlin.
Authorized Capital
200,000 Reichsmarks.

Tobis-Europa Filmverleih A.G.
Berlin SW 68, Friedrichstrasse 207
Chairman of Board
Dr. Hans Henkel
Tobis—Twentieth Century

DIRECTORS
Fritz Mainz, Dr. Scheffler, Sigmund Jung.

DATE AND PLACE OF INCORPORATION
1928, Berlin.

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, Yaraboko, Kojimachi-ku, Tel.: Marunouchi 3, 585
Tokyo, Japan

PRESIDENT
Ichizo Kobayashi

TREASURER
Toyokichi 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
Corporation Sp. z ogr. odp.
Warsaw, Poland, Aleja Jeruzalska 35

Phone: 9-77-30, 9-99-58, 9-87-58

DIRECTORS
J. Cheever Cowdin
R. H. Cochrane
William M. Levy

DATE AND PLACE OF INCORPORATION
Nov. 1925, Warsaw.

NUMBER OF SHARES, COMMON
500 shares Zł. 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. Grynauski
A. L. Gryminski
A. L. Gryminski

DATE AND PLACE OF INCORPORATION
Aug. 16, 1932, Warsaw.

NUMBER OF SHARES, COMMON
21 each zl. 200.

BANKING AFFILIATIONS
Powszechny Bank Zawiaskowy, Warsaw.

Twentieth Century-Fox Fed. Inc., U.S.A.
Capitol Bldg., 142 Museum Road
Shanghai, China

Phone: 17350

GENERAL MANAGER
L. C. Paulson

Twentieth Century Fox Film Corporation
G.m.b.h.
Neubauergasse 2 Vienna VII

PRESIDENT
Sidney R. Kent

TREASURER
Sidney Towell

THE 1937-38 MOTION PICTURE ALMANAC

1111
Vienna

UFA—

THE

MANAGER

Vienna

BANKING AFFILIATIONS AND ADDRESSES

Credit Anstalt-Wiener Bankverein

UFA-Film Ges. m.b.H.

New goog, 22
Tel.: B 38-500
Vienna VII, Austria.

Cable Address: Ufatim

DIRECTORS

Bertold von Theobald
Richard Strauss

DATE AND PLACE OF INCORPORATION

June, 1925, Vienna.

NUMBER OF SHARES

10,000

BANKING AFFILIATIONS

Mercuriabank.

Unafilm

Piazza Colonna Cesarai 18
Milan, Italy

PRESIDENT

Dr. Estor0 Margadonna

EXECUTIVE VICE PRESIDENT

Johannes Hanau

BANKING AFFILIATIONS

Banca Commerciale Italiana.

United Artists Corporation

General Film Exchange, Inc., Agents
Capitol Bldg., 142 Museum Road
Shanghai, China

Phone: 17372

GENERAL MANAGER

A. Kiesel

Universal Film Manufacturing Company,

Australasia, Limited

Head Office: 280 Pitt Street
Phone: M2655 (4 lines)
Sydney, N. S. W., Australia

CHAIRMAN OF THE BOARD AND
MANAGING DIRECTOR

Hercules C. McIntyre

GENERAL MANAGER

Daniel Casey

SECRETARY AND TREASURER

Franz R. Hollaway

ASSISTANT SECRETARY AND TREASURER

H. T. C. Wakeham

DIRECTORS

H. C. McIntyre, D. Casey, A. M. Hemsley,
N. L. Cowper, H. M. Taylor.

DATE AND PLACE OF INCORPORATION

July 11, 1931, Sydney, N. S. Wales, Australia.

NUMBER OF SHARES, COMMON

5000 at £1 each.

BANKING AFFILIATIONS

Union Bank of Australia Limited.

Universal Film R. T.

(Hungarian Branch of Universal)

Netzpunkt: uca 21, Budapest VIII

Phone: 1 384 47

MEMBERS OF BOARD

Siegward Kissel

Lipot Schiller

Ernö Gerelye

MANAGING DIRECTOR

Emilies Segyes

HEAD OF SALES DEPARTMENT

Perec Safary

DATE OF INCORPORATION

June 30, 1923.

NUMBER OF SHARES

2,000 shares at Pengoes 25 each.

Universal Pictures Corporation of China

Einbankuekt Bldg., 400 North Soochow Road
Shanghai, China.

Phone: 42260

GENERAL MANAGER

L. R. Brauer

Universal Pictures Ges. m.b.H.

Newuagasse 1, Vienna VII

Phone: B-32-0-40 B-37-0-34

MEMBERS OF BOARD

Leopold Schiller

Siegward Kiesel

Max Welisch

PLACE OF INCORPORATION

Vienna.

BANKING AFFILIATIONS

Oester Creditanstalt-Wiener Bankverein, Vienna.

Universum Film Aktiengesellschaft (UFA)

Berlin S.W., 19
Krausen Street 38-39
Phone: Merkur 4001-4003

Germany

CHAIRMAN OF THE BOARD

Dr. Georg von Strauss

PRODUCTION SUPERVISOR

Karl Ritter

BOARD OF DIRECTORS

Dr. Georg von Strauss

Johannes Kiesl

Dr. Alexander Kreuter

Karl Pfeiffer

Dr. Josef Schilling

Professor Carl Froelich

Paul Hartmann

Eugen Klopfer

Dr. Hans Pfifer

Karl Ritter

Hans Wiedemann

Mathias Wieman

DATE AND PLACE OF INCORPORATION

1918, Berlin

NUMBER OF SHARES, COMMON

30,000 at 100 Reichsmarks each, 19,218 at eu-

Reichsmarks each, 27,469 at 1,000 Reichsmarks

each. Class A.

2,999 shares at 1,000 Reichsmarks each. Class B.

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.

Newuagasse 38

Vienna VII, Austria.

Cable Address: HAUSUNIT

DIRECTORS

Dr. Arnold Hauser

Oska1 Mezze

DATE OF INCORPORATION

May, 1926

NUMBER OF SHARES

20,000

BANKING AFFILIATIONS

Credit Anstalt Miriahifi.
If it's Foreign Films
You Want - - -

FRENCH MOTION PICTURE CORP.

126 WEST 46th STREET
NEW YORK CITY, N. Y.

DISTRIBUTORS FOR
NORTH and SOUTH AMERICA
Importers and Exporters (New York)

Ameranglo Corp., 1600 Broadway. Circle 6-4848. Importers, exporters, world.


ankino Corp., 723 Seventh Ave. BRyant 971680. Importers, exporters, Russian.


Cineexport Distributing Corp., 125 W. 45th St. BRyant 9-6930. Exporters, importers, all countries, especially Spain.

Columbia Pictures, 729 Seventh Ave. BRyant 9-7500. Importers and exporters, foreign countries.

Criterion Films, 50 E. 42nd St. Vanderbilt 3-6880. Exporters, importers, domestic and foreign.

Danubia Pictures Corp., 729 Seventh Ave. BRyant 9-4173. Distributors of Hungarian and others.


Exhibit Film Exchange, 630 Ninth Ave. Circle 6-0888. Exporters.

Film Exchange, Inc., The, 125 W. 45th St. BRyant 9-4005. Exporters, importers.


French Motion Picture Corp., 126 W. 46th St. BRyant 9-0892. Importers, exporters, French.

Garrison Film Distributors, Inc., 1600 Broadway. BRyant 9-2500. Importers, exporters.

GB Pictures Corp. of America, 1600 Broadway. Circle 6-4848. Exporters, United Kingdom.

General Foreign Sales Corp., 729 Seventh Ave. Medallion 3-3761. Importers and exporters.


Imperial Distributing Corp., 729 Seventh Ave. BRyant 9-8626. Exporters, domestic pictures.

Inter-Continental Film Corp., 50 E. 42nd St. Producers, distributors, Spanish, Mexican, English.

International Film Exchange, Inc., 425 W. 42nd St. Wisconsin 7-8626. Exporters, South Africa.

Kinotrade, 723 Seventh Ave. BRyant 9-5107. Kunzler, Juan, 100 W. 44th St. BRyant 9-8659. Exporters, importers, especially Spain.


Loews Inc. (MGM), 1540 Broadway. BRyant 9-7800. Exporters, world.

Luporini, Ferdinand V., 551 Fifth Ave. Vanderbilt 3-6664. Importers, exporters, Latin America.


Metro Pictures Corp., 154 W. 55th St. Columbus 5-8430. Exporters, importers.


Modern Film Corp., 729 Seventh Ave. BRyant 9-7535. Exporters, world.

Monte Carlo Pictures Corp., 1270 Sixth Ave. Columbus 5-7674. Exporters, importers.

Motion Picture Export Corp. (Universal), 31 Rockefeller Plaza. Circle 7-7100. Importers, Nuovo Mono Motion Pictures Inc., 630 Ninth Ave, Circle 6-2240. Importers, Italian.


Protex, Trading Corp., 42 East 58th St. Volunteer 5-5320. Importers, German, French.

Radar Cinema Bureau, 723 Seventh Ave. Medallion 3-1347. Exporters, domestic, Latin America.

Reed Pictures Inc., 729 Seventh Ave. Medallion 3-0146. Exporters, importers, especially Spanish.


Ritchey International Corp., 1270 Sixth Ave. Columbus 5-7674. Exporters.

RKO-Export Corp., 1270 Sixth Ave. Columbus 5-6500. Exporters, importers.


Seventieth Century-Fox Film Corp., 444 W. 56th St. Columbus 5-5320. Importers, exporters.

Ulfa 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, 485 Fifth Ave. Murray Hill 2-4529. Exporters, world.


White, Peter H., Co., 729 Seventh Ave. BRyant 9-5260. Importers, exporters.

World Pictures Corp., 729 Seventh Ave. Medallion 3-2944. Importers, exporters.
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 share in the foreign 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 a customs duty of 20 gold francs for 100 kilograms.

(2) Municipal Taxes: (a) Annual tax of 300 to 500 gold francs, according to importance, (b) amusement tax of 6 gold francs daily.

(3) Ministry of Finance Income Tax (not fixed).

(4) Miscellaneous stamp taxes.

There are 14 theatres, all wired for sound.

ARGENTINA—(See special article by Natalio 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 "Vormerscheine" to pay for presentation permits issued by the provincial authorities did not change in Austria with regard to sound feature films ("Stammfilme") or sound shorts during 1936. Film imports and exhibition permits thus remained subject to Vormerscheine (contingent) control. To stimulate domestic production, local suppliers of sound film recording apparatus receive as a bonus ten Vormerscheine 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 Vormerscheine are issued. Vormerscheine 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 Vormerscheine depending on length and type.

Domestic sound films of all kinds are granted presentation permits without submitting Vormerscheine. For foreign films, except news reels, and cultural shorts recognized by the Ministry of Trade and Communications and the Ministry of Education, Vormerscheine (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 is applied 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 Austiran 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

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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 original or dubbed.

For each copy of a foreign language sound film under 350 meters 10 presentation permits are required for each Vormerkscchein; 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 per cent for each additional 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 custom fee of 120 schillings is charged, or he may dub the film, for 100 schillings, or have a copy made, for 50 schillings.

TheAre 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 synchronizing of a film 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 desires to show a feature film it is not the price of the film, for imported films, an additional 100 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 A exports more than B, it does not restrict the export quota of B for that year.

Two and a half additional features during the year in question, Germany is, nevertheless, eligible to ship up to 120 features to Austria free of 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 features 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 continuation of the import of foreign films. Relatively few, however, are shown in Austria.

Local film censorship was in effect in 1936 for the territories of the City of Vienna and in two others. Poster restrictions also apply. The former also are subject to censorship. Censorship in Vienna and in the two provinces of Austria is not handed out indiscriminately. The other six provinces have no local censorship requirements. Foreign film censorship exists to a slight degree and is exercised by the Ministries of Education and of Trade and Customs. The former may request 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 feature films: the provisions under 10 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 American film companies contribut ing 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 most important source of the market was in the federal basis was German 70%; American 20%; all others 10%; estimated on a footage basis (including copies) it was German 55%; American 35%; all others 10%.

The United States has held its own especially in 1936, whereas German films have lost ground. Only about half of the American features are released here more than once yearly and seldom more than three, whereas German features often appear simultaneously in as many as eight prints. While American films are shown in good volume, especially in the large first-run houses in Vienna, their profits are not great. German films, although not greater in number, exhibit many more copies throughout Austria, whereas head (no Vormerkschein required) is much less.

(For totals of releases see special article elsewhere in this section).

The regulations for the control of foreign exchange have been greatly relaxed and no difficulty is experienced in securing the necessary valuta.

Copyright relations were established by government decree of Sept. 20, 1902, April 9, 1910; March 11, 1925, and Dec. 19, 1929. The new copyright law was promulgated on April 9, 1936, Federal Gazette No. 26, Decree No. 131, Art. 1.

During 1936 (10 months) the Austrian film industry produced 19 feature sound films and 10 short sound films, compared to 23 and 15 in all 1935 and 16 and 15 in 1934, and 15 and 8 in 1933.

The tariff on sound films is 120 gold crowns ($40.70 at current rate) per quintal, plus 4% of duty-paid c.i.f. invoice value.

(1) Local censors' fee—30 schillings ($9.25) per 1,000,1,000, but not more than 100 schillings per film. Fee for Federal approval is three groschen per meter plus government stamps.

(2) Amusement ("Lustbarkeits") tax—4 to 20% of gross receipts depending on seating capacity and class of house. This tax has not been changed since 1920. The tax law of 1924 and a new law passed by the Ministry of Education and cultural department as such by that Ministry in most of Austria enjoy a reduction of this tax, varying according to the class of house. The tax is received. In Lower-Austria and Carinthia the amusement tax is entirely eliminated, in six other provinces it is reduced, but in Vienna the reduction in the tax is made for films in these two categories.

(3) Owner or lessee pays usual taxes on earning and personal income, also various Federal or Mu-
nicipal public welfare taxes (unemployment fund, insurance of employees against illness or accident, pension fund, etc.)

The estimated total of theatres is 765.

Detailed figures on the number of moving-pictures in the nine provinces of Austria are given in the table below:

<table>
<thead>
<tr>
<th>Province</th>
<th>Sound</th>
<th>Silent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vienna</td>
<td>176</td>
<td>178</td>
<td></td>
</tr>
<tr>
<td>Lower Austria</td>
<td>211</td>
<td>239</td>
<td></td>
</tr>
<tr>
<td>Upper Austria</td>
<td>57</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>Styria</td>
<td>65</td>
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<td></td>
</tr>
<tr>
<td>Carinthia</td>
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<td>33</td>
<td></td>
</tr>
<tr>
<td>Salzburg</td>
<td>61</td>
<td>62</td>
<td></td>
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<tr>
<td>Tirol</td>
<td>18</td>
<td>22</td>
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<tr>
<td>Vorarlberg</td>
<td>10</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Burgenland</td>
<td>36</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>692</td>
<td>765</td>
<td></td>
</tr>
</tbody>
</table>

There are 692 theatres wired for sound. Of these, 271 are in Lower Austria, 176 in Vienna and the remainder, 245, in other provinces.

Imports in U. S. A.—
1935—Positive sound........... 2,056,661 ft. $42,207
Negative sound.................
1936—(First 10 months)
Positive sound................. 1,520,842 ft. 30,471
Negative sound................. 19,174 ft. 1,917

△

BAHAMAS

The Commandant of Police has charge of censorship. No gangster films are permitted. The Cinema and Safety Act of 1935 (Bahamas Laws, Chapter 112) forbids the presentation or exhibition of "any picture, drawing, print, film or representation of any kind, of a treasonable, seditious, profane, 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 features and 50 per cent on newsreels, the former increasing for the second year to 25 per cent. Due to the lack of British and other foreign films, not being available, the American imports were not effected 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 2½% on the pound are levied. These taxes may vary slightly from year to year.

There is no production. The three theatres all are wired for sound. 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 newsmore, 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. $14
Negative sound.................

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 formation of foreign 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 Controle" 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

Flemish:
Speaking area............. 183 64 52 49
French:
Speaking area............. 138 32 103 22
Brussels ................. 164 32 100 25

Copyright relations were established by Presidential Proclamation on July 1, 1931, extended April 9, 1930 and July 14, 1931.

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, 5.40%.

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, 24.25%.

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 objection might be raised with any picture, members of the Board of Education and the clergy 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, 150 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 106, 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 the shows weekly are given, and weekly shows are given at Bailey's Bay, Prospect, the Dockyard and Southampton, a total of eight houses throughout the Colony. The houses in the City of Hamilton have seating capacity of 383 and 400. The seating capacity at St. George's is 325, at Somerset 325, at Bailey's Bay 250, at Dockyard 200 and at St. George's 325. Admission prices have remained unchanged for several years, and range from 25 cents to 75 cents per person, with 50 cents being the regular price for admission to evening shows. Prices for matinees are 25 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
Negative sound

V

BOLIVIA

The only legislative restriction is on transmitting films from foreign countries.

The Government Decree of Feb. 22, 1926, forbids admission of pictures under 12 years to picture houses on weekdays. 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 at all parts of the country: 10% of gross receipts; stamp tax of from Bs. 0.02 to Bs. 2.50 per ticket according to price. In La Paz there is a 4% municipal tax, a municipal tax on outdoor advertisements, an annual municipal license tax of Bs. 2,000 for first class theaters, and Bs. 1,000 for second 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 tax of from Bs. 100 to Bs. 250.

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. Valentine's Day prices may reach Bs. 4.00 for outstanding films. Sometimes prices are reduced to Bs. 1.00 for films already shown several times.

The program consists of a serial, 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 limited audience over European.

Imports from U. S.:
1935—Positive sound.......... 6,021 ft. $ 120
1936—(First 10 months)
Positive sound.......... 8,129 ft. $1,163
Negative sound

V

BRAZIL

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, more than 100 films are imported into the country annually.

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 any picture by the Board of Censors:

Offense to public decency; Suggestive of crime or other conventional acts; Conveying illusions which might be prejudicial to international relations; Insulting to race, collective groups or religious sects; Offensive to National dignity or provocative of defacement or obscenity.

During the ten months from January to October of 1936 a total of 1,215,574 meters (3,999,561 feet) of film was submitted for censorship, of which only 10,200 meters (34,225 feet) or less than 1% was rejected by the censors.

According to the records of the Federal Censorship Bureau of the Ministry of Justice, 86% 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 $400,000. Of this figure represented seven features in sound; the balance (182,000 feet) consisted of 530 newsreels and short subjects with sound accompaniment.

Although it may be said that some advancement was made by domestic producers during the year, locally made feature pictures are not regarded as a competitive factor. There were 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-six 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. $303,413
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 tendency to cut or ban any film which reflects on the prestige of the white race. Murder, gangster, excessive gun play, false impression that some films are banned, with some concessions to period plays.

The censor fee on newly imported films of 100 feet silent or sound, is $11.30, copies 30 (Strait's) cents per 100 feet. Reading by the censor, the charge is $81.00. If the appeal is approved the reviewing fee for the whole film is $830. 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, Malay films are very partial to their favorite actor or actress. The historical melodramas have been the largest revenue producers, but the number has been limited. There was a noticeable decrease in attendance at animal pictures.

During the first ten months of 1936, the Official Census of Cinematographic Films of the S.S., P.M.S., and Johore reviewed 4,183,600 feet of film, of which 2,555,000 feet was American film as against 3,319,500 feet the first nine months of 1935. Last year, 61% of the films reviewed by the Censor during the first ten months was American as compared to 71.6% for the first nine months of 1935. Great Britain supplied 625,500 feet, China 785,000 feet, British Topical 125,500 feet.

Copyright relations are protected under an ordinance known as the Merchandise Marks Act. It is considered sufficient protection to the owner to publish a declaration of ownership in the local newspapers. 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, may, with a license fee, according to seating capacity. If the Malayan auts fees less than 200, the fee is $22 a performance; seating not less than 299, $31; seating not more than 399, $34; seating 400 and over, $35. 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... 2,037,900 ft. $56,004
Negative sound... 20,500 ft. 47
1936—(First 10 months) Positive sound... 2,344,119 ft. $14,571
Negative sound... 4,493,710 ft. 18

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.

Films imported are subject to duty, after banning. 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 Nuwara, Matale, and Kandy. Three of the eight in Colombo exhibit, almost exclusively, Indian films in the Tamil, Hindustani and other 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... 28,900 ft. 12
1936—(First 10 months) Positive sound... 41,034 ft. $1,241
Negative sound... 56,810 ft. 4

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, which only gold exchange, at the rate of 35.00 pesos to the dollar as compared to the export draft rate of approximately 26.00 pesos, could 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 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 children's sections 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, 5%; 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 Chilian 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 auspices.

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 tax includes 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 2½% on net income.

According to Anuario Cinematografico early in the year there were 208 theatres operating in
CHINA—CUBA

China, since which time six modern houses have been added in Santiago.

Motion 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; Valparaiso 15, all wired except 1; Viña del Mar, 5, all wired. About 70 of these sound installations were locally assembled, 84 were supplied by two American manufacturers.

Imports from U. S.: 1935—Positive sound... $6,610; Negative sound... $3,948. 1936—(First 10 months) Positive sound... $2,424,447 ft. $313,331; Negative sound... 15,302 ft. 450.

CHINA

See special article by J. P. Kochler, Almanac correspondent, elsewhere in this section.

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 members of the departmental board of censors the law prescribes that it may be exhibited throughout the Republic without further censorship. However, in practice certain departmental boards of censors insist upon approving 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 year 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 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 the steady increase in the number of non-American 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... 3,131,891 ft. $65,270; Negative sound... 1,072,341 ft. $24,655. 1936—(First 10 months) Positive sound... 2,640,754 ft. $88,950; Negative sound... 36,362 ft. 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.

Copies, courtesy 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 present shows daily at 3, 7 and 8:30 p.m. and on Sundays and holidays give additional exhibitions. Re-entries are similar to those in the United States, with action pictures in demand.

American stars and American pictures in general, with super-imposed titles in Spanish, are preferred. This is a general objection to dubbed Spanish films.

Imports from U. S.: 1935—Positive sound... $12,095 ft. $6,610; Negative sound... $607 ft. 15. 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 a 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 of declaration 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 (Gobernicion) and reorganized in August, 1936, is composed of the Secretary of the Interior and five members.

The Secretaria de Gobernicion (Department of the Interior) is composed of 58, all wired; 1556, all wired except 1; Viña del Mar, 5, all wired. About 70 of these sound installations were locally assembled, 84 were supplied by two American manufacturers.

This is especially true of Santiago.

Of the 214 theatres, 189 are wired for sound. Santiago has 58, all wired; Valparaiso 15, all wired except 1; Viña del Mar, 5, all wired. About 70 of these sound installations were locally assembled, 84 were supplied by two American manufacturers.

Imports from U. S.: 1935—Positive sound... 3,131,891 ft. $65,270; Negative sound... 1,072,341 ft. $24,655. 1936—(First 10 months) Positive sound... 2,640,754 ft. $88,950; Negative sound... 36,362 ft. 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.

Copies, courtesy 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 present shows daily at 3, 7 and 8:30 p.m. and on Sundays and holidays give additional exhibitions. Re-entries are similar to those in the United States, with action pictures in demand.

American stars and American pictures in general, with super-imposed titles in Spanish, are preferred. This is a general objection to dubbed Spanish films.

Imports from U. S.: 1935—Positive sound... $12,095 ft. $6,610; Negative sound... $607 ft. 15. 1936—(First 10 months) Positive sound... 335,206 ft. $3,948; Negative sound... 7.

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There is a bit of production from time to time of news film shots.

Distributors in Hambn are subject to a municipal tax of 1%. They are also subject to the Cuban Government tax of 3% on gross receipts and a tax of 11% on gross sales. In addition, there is a sealed stamp tax on the follow contracts signed by exhibitors and distributors; 14% remittance tax, and Maternity Tax of 15% of gross payroll.

About 380 theaters are in operation, 360 wired.

Exports 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, effective Nov. 16, 1934.

On Jan. 14, 1935, an agreement was reached with the Czechoslovak authorities, providing basically for the Association in November, 1936, and established an independent organization known as the Federation of Film Import and Trade in the Czechoslovak Republic. Questions pending, on which the American film firms not wish the Association to speak for them, included the proposed establishment of a Film Exchange to regulate film distribution and trade and the concentration of power implied therein. Less important was alleged inadequate representation on the Film Advisory Committee. It appeared possible that in addition to the representative of the Association of Motion Picture Industry and Trade a representative of the newly created Federation would be admitted to the Committee.

Censorship, under the Ministry of the Interior, is very strict. A total of 1,081 pictures were censored in 1935, of which 1,060 were released for showing, those including 134 sound features. Twenty-one pictures were banned, of which 13 were American and 5 German. During the January to September period of 1936, 220 feature films were released and the distribution and trade of them, comprising a value of contracts signed by exhibitors and distributors of American origin, of which 13 were German versions.

Of the 346 sound features released by the censors, 157 were American, 50 German, 36 Czechoslovak, 20 Austrian, 18 French and 13 British. This indicates the important position American companies have assumed since distribution was resumed Feb. 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.

Reciprocal copyright declarations were exchanged April 27, 1927. Citizens of one country are assured full copyright protection in territory of the other country. This went into effect March 1, 1927, under United States Copyright Act of March 4, 1909 and Czechoslovak Copyright Law of Nov. 26, 1926 and amendment made thereto in Law of April 24, 1936.

During 1935, a total of 24 sound features were produced, of which 21 were in Czech and 3 in other languages (German and French). In addition 6 versions of Czech films were made. In the first nine months of 1936, 19 features produced in Czechoslovakia were passed by the censors.

The A-B Motion Picture Studios showed a net profit of 282,435 crowns from 1935 operations as against 324,504 crowns in 1934. 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 1935. A third film studio and a color film laboratory were reported as projected.

Taxes are very high. The municipal entertainment taxes average 35% of gross receipts in sound theaters and 25% in silent theaters. The Ministry of Interior prepared a draft of a law which would lower these rates to about 20% and 15%, respectively, and in addition establish differential tax rates for films rated according to cultural value.

There are 1,833 theaters 290 showing daily, 715 two to six days a week, 272 one day a week, and 184 as against 1,953 at the close of 1933. The total seating capacity was 578,827 persons.

Of all theaters, 1,343 were wired for sound and had a seating capacity of 1,343, representing an increase of 525 theaters in the last two years.

Imports from U.S.:
1935—Positive sound... 1,292,182 ft. $36,725
Negative sound... 5,277,700 ft. 2,160

1936—(First 10 months)
Positive sound... 1,523,912 ft. $29,499
Negative sound... 16,172 ft. 202

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 such films are now provided with Danish text locally by such firms as Nordisk Films Company A/S, Frederiksbergade 25, and Joh. Ankerstjerna, Lygten 49, Copenhagen. A proposal for a new foreign exchange control law was under consideration 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 in favor of an American company, Nordisk Film Company A/S, Copenhagen, forbidding the showing in Denmark of American pictures using the so-called "noiseless intensity system" of projection therefor infringing the Fetersten & 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 refused to permit the re-recorded films without payment of a license fee and the case was appealed to the supreme court which in the early part of 1936 affirmed the de-
The Danish film censoring bureau in the fiscal year 1935-36 ended March 31, reviewed a total of 2,187 films (including copies and Cortrometers) having a length of 1,713,120 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), 1,097 having a total length of 973,940 meters were American (corresponding figures for the previous year were 851 and 740,000), 279 totaling 30,240 meters, 64% 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 76,840); totaling 72,000 meters were British (46 and 49,058).

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 575 having a length of 99,410 meters as opposed to 1,750 films, including copies, having a length of 1,152,095 meters in 1934-35.

In all, 86 films were forbidden for children as against 129 films in 1934-35. Sixteen millimeter films became more popular in 1935-36, and 120 of them were shown. A total of 229 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 to 64% in 1936. Of the total releases through September, 1936, 147 were American as against 70 in the corresponding period of 1935, while the number of foreign films fell from 108 in 1935 to 91 in 1936. British releases dropped from 39 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, 1939, were extended April 9, 1940, and Dec. 9, 1920.

Production

Nordisk Films Company A/S, Frederiksbergade 25, Palladium A/S, Axelborg, and Teatrenes Filmkontor (Asa Film) Jernbanegade 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 Peterson & Poulson recorder. The Palladium A/S studio has two stages and a Bofa sound system (made by Bang and Olufsen, Struer, Denmark). Teatrenes Film-kontor (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 Film-kontor, and one by Nordisk Film Company. No films were produced in cooperation with Swedish or other foreign producers in 1936. There are several 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.

Funds released by Palladium in 1935 were "Snushanerne" (The Prying Fellows), "Milliondrongen" (The Millionaire Boy), and "Panzerbasse" (The Cop). The two films released by Teatrenes Films-kontor were the "Sundere Dansker" (Sunshine over Denmark) and "Cirkus Revyen" (The Circus Revue), while the title of the only film produced by Nordisk Films Company A/S in 1936 was "6 Trekkning" (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 6,491,725 kroner (5,909,975 kroner in 1933-34). Of this amount 3,378,879 kroner was returned by Copenhagen theatres (3,125,436 in 1933-34). The total box office turnover at all Danish motion picture theatres was approximately 14,775,000 kroner in 1933-34 and 16,200,000 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 theatres in Denmark as against 340 the year before. The generally improved business conditions in 1936 benefited owners of theatres, 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 Danish foreign film producers 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 film exchanges was enhanced by the establishment of several new offices.

Most important of the new theatres are "Bella Bio" in Copenhagen with about 900 seats (German Bauer sound installation) and "Slottebiograferen" in Randers with about 500 seats (Danish Bofa sound installation). The theatre is named after a famous Danish film 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 film exchanges was enhanced by the establishment of several new offices.

No theatres are owned by foreign producers or distributors, and there are no chain theatres, 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</th>
<th>Annualy</th>
<th>License Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>131</td>
<td>Up to 500</td>
<td>Up to 151</td>
<td>Kr. 0</td>
<td>152,091</td>
</tr>
<tr>
<td>47</td>
<td>500</td>
<td>200</td>
<td>300</td>
<td>135,000</td>
</tr>
<tr>
<td>35</td>
<td>500</td>
<td>200</td>
<td>400</td>
<td>300</td>
</tr>
<tr>
<td>33</td>
<td>500</td>
<td>200</td>
<td>500</td>
<td>300</td>
</tr>
<tr>
<td>90</td>
<td>800</td>
<td>200</td>
<td>850</td>
<td>1,200</td>
</tr>
<tr>
<td>14</td>
<td>1,000</td>
<td>200</td>
<td>1,200</td>
<td>1,200</td>
</tr>
<tr>
<td>8</td>
<td>1,200</td>
<td>200</td>
<td>2,500</td>
<td>2,500</td>
</tr>
<tr>
<td>4</td>
<td>Unlimited</td>
<td>Unlimited</td>
<td>5,000</td>
<td>5,000</td>
</tr>
</tbody>
</table>

Greater Copenhagen (including suburbs) with a population of 900,000 had 44 theatres on Jan. 1, 1936, with a total seating capacity of 26,874 as against 26,378 in the year previous. 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 film exchanges was enhanced by the establishment of several new offices.

Statistics pertaining to greater Copenhagen indicate that attendance increased from 10,081,000 in 1934 to 11,020,000 in 1935, a gain of 947,000 or about 9%. Receipts for pictures were "Sol ovre Danmark" (The Sun over Denmark) proper continued in 1936, its cinema having sold 5,127,931 tickets in the first eight months of 1936 as compared with 4,973,714 tickets in the same months of 1935, a gain of 152,091 or 3%.

Practically all theatres 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 1935, 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.

French pictures are not admitted. In 1935, the annual admission price was 20 cents up to 20 cents and 10% of the admission price above 20 cents.

There are 23 theatres, all wired. Two new sound theatres were opened in 1936, one additional theatre in Moca. The total seating capacity of the 23 theatres is 25,000.

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>Positive 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>Positive sound</td>
<td>3,464,941 ft.</td>
<td>$69,596</td>
</tr>
<tr>
<td>Negative sound</td>
<td>101,752</td>
<td>1,635</td>
</tr>
</tbody>
</table>

DOMINICAN REPUBLIC

EAST AFRICA

The Film Censorship Board has wide powers over silent and sound films, and posters and advertising matter.

There are censorship boards at Nairobi, Kenya Colony; Dar-es-Salaam, Tanganyika Territory; Kampala, Uganda Protectorate; and Zanzibar. Gaest 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.

There are 23 theatres. The Theatre at Eldoret, a small one and 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>Tanganyika:</td>
<td>Dar-es-Salaam</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Tanga</td>
<td>1</td>
</tr>
<tr>
<td>Uganda:</td>
<td>Kampala</td>
<td>1</td>
</tr>
<tr>
<td>Zanzibar:</td>
<td>Zanzibar</td>
<td>1</td>
</tr>
</tbody>
</table>

Total: 11

There were two portable sound outfits in Kenya Colony.

ECUADOR

A decree of Aug. 8, 1887, known as the law of Authors' and Artists' Proprietary Rights (Ley de Propiedad Literaria y Artística) protects both writers 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 decree of July 30, 1936, 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 theatres in Tacna, Peru, and in the British, French, 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. 14, 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. 329, May 19, 1926), the municipal and national authorities are authorized to collect up to 10 per cent on the gross receipts of theatres. In Guayaquil this tax is 10 per cent; Quito, 5 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. The annual reports 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 Huaquilla, important railroad stations where there are school buildings and club houses of the railroad workers.

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 Kampinga, Uganda Protectorate.

Imports from U. S.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>203,795 ft.</td>
</tr>
<tr>
<td>1936 (First 10 months)</td>
<td>46,387 ft.</td>
</tr>
</tbody>
</table>

Other: $9.80
## 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 cinema-library 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 Officiel No. 54 of May 7, 1936, the Egyptian Government promulgated the International Convention of October, 1935, 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 or Suez Canal Zone by any Egyptians in that area.

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 film to be produced" 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, 10% 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 specific 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 Arab literature for the local market. From 1926 to 1936, 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 nearby Arabic-speaking countries.

There are also 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 Misto pour le Theatre et al Cinema. The company so far has produced one musical melodrama and 6 or 7 newreels, 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 theaters with 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. The new taxation plan endorsed as from Jan. 1, 1935, applies a 10 per cent scale on all categories up to P.T. 5 and from P.T. 5 to 10 the rate is 10 and from P.T. 10 to P.T. 250 the tax is 10 per cent of the next highest even ten; i.e., for P.T. 21 the tax would be P.T. 2.4, etc. From P.T. 250 to P.T. 400 the tax is 10 per cent of the tax of the next highest even hundred; i.e., for P.T. 202 the tax would be P.T. 20. Over P.T. 1,000 the tax continues at 10 per cent for every hundred or fraction.

On March 21, 1935, import duty on developed positive films was raised from L.E. 1 to L.E. per kilogram (L.E. 1 equal $5, approximately), but reduced on May 29, 1935, to L.E. 2.5 per kilo net.

There are 102 theatres in Egypt, all wired, including 10 military theatres for the British troops. Of these, ten or twelve operate in the open air during the long summer season only, while eight or ten indoor theatres close during the summer months. None has air conditioning.

### 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>43,170 ft</td>
<td>$631</td>
</tr>
<tr>
<td>1936 (First 10 months)</td>
<td>26,388 ft</td>
<td>$381</td>
</tr>
</tbody>
</table>

### 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 (84¢); minimum 10¢ (6¢). Of the 29 theatres, seating 36,000, all but two are wired for sound.

The average 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 per week being shown generally 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 well received.

### 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>1,335,901 ft</td>
<td>$24,370</td>
</tr>
<tr>
<td>1936 (First 10 months)</td>
<td>1,055,125 ft</td>
<td>$23,993</td>
</tr>
</tbody>
</table>

### 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 Finance. 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 a film may be 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 "Kesti Kulturfilm" 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 films permitted in Estonia, at the time of presentation of such films for registration.

Of the 58 theatres in operation in Estonia, 55 have sound.

Imports from U. S.:
1935—Positive sound .......... 93,678 ft. $1,554
Negative sound .......... 93,678 ft. $1,554
1936—First 10 months
Positive sound .......... 105,108 ft. $1,500
Negative 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 lifts the types 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 comprising one film censor and three associates who are charged with reviewing films intended to be exhibited publicly and stipulating the class of amusement taxes applicable when the 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 Finland, Valtion Filmi-
lautakunta) 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 law 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 film is approved 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 theatres, all but 10 are wired. There are also 7 mobile theatres. Imports from U. S.:
1935—Positive sound .......... 74,134 ft. $15,037
Negative sound .......... 46,210 ft. 1,466
1936—First 10 months
Positive sound .......... 686,130 ft. $15,872
Negative sound .......... 14,500 ft. 300

FRANCE

(Also see special article, elsewhere in this issue, by Pierre C. M. Dartevelle, 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, and the trade interests, the 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 an export visa of the Cinema Control Service. The authorities were given the power to refuse such 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, of whom use of 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 Confédération Générale de la Cinématographie, included representatives from the principal groups representing all branches of the industry—producer, distribution, cinematographic, technical, and raw material 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 Cinematographie—Inclusion of all the technical branches of the industry, particularly the manufacture of raw film.

THE 1937-38 MOTION PICTURE ALMANAC
2. Chambre Syndicale de la Production de Films—French film producers.
3. Chambre Syndicale des Distributeurs de Films—The United States exhibitors are represented.
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 were 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 more 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 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 provinces.

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 had success, while one Paris theatre (Etoile Cinema), and a few Russian films have been shown with varying success.

There is a growing tendency throughout France to put on double bills, not 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 1928. 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 Dec. 28, 1928, under 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, 1928, modified by Article 40 of the law of July 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 musicians's associations or by societies subsidized by the State, by departments or by communes to give concerts of classical music." Which means cinemas outside of Paris pay only 50 percent (half) of the usual rate 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 a moving picture will become binding upon the parties thereto only after the expiration of a 48-hour delay following the trade showing or the first public showing of such film. Paris 25 Julii 1935.

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 Officiel 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 and 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 predominate.

French copyright laws apply.

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, seating 8,000. These are in the following cities: Fort-de-France, 3; Lamentin, 2; Vieux-Jou, 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
cities range from Frs. 5.00 to Frs. 15.00 and in the smaller towns and villages from Frs. 1.
(Note a Fr. 2.50 to 6.60 cents). In the cities and larger towns where prices of admission are
higher, the program consists of one newsreel and one feature. Sunday nights when there is
an increase in the prices a short comedy is included.
In the low price villages only one picture is shown. Features are shown twice, usually at the 6 p.m.
show. Films again have a program of 100 to 90 feet. The picture then starts its trip around the island
and is returned to Port-de-France where it again is shown. In several places a second picture
is shown for one or two showings and this moving about is repeated several times or until it is worn
out. Of course if the demand for a picture is enough to warrant repeated showings in each city
or village, it is shown until the demand ceases.
Any picture is acceptable so long as French is used. American films, "dubbed" in French, are
not objected to by the theatre owners. The amount of the tax on each admission is included in
the cost of the ticket.
Alicertain who is in the foregoing under Martinique apply equably to the industry as established
in Guadeloupe with the following exceptions: There are two motion picture houses, similar to those
described in Martinique, one in Fort-de-Pitre; and it is assumed that each town and vil-
lage on the island has at least one place where films are shown.
Fifteen theatres in the French West Indies are
wired for sound.
Imports from U.S.: 1935—Positive sound........ 23,239 ft. $325
sound in French................ money.
1936—(First 10 months) Positive sound........ 88,927 ft. $1,692
Negative sound.................

GERMANY
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. Fixa-
tion of minimum entrance prices was for elimination of cutthroat competition and to provide pre-
ferrential 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 cor-
rect the earlier state of sharp competition and ir-
regularities. 5. Theatres are obliged to show to-
gether with every standard feature one "culture"
film of at least 500 meters. 6. The Reichsfilmkam-
mer 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
issu. On the whole, the wording of these is prac-
tically the same as that of the old ones, but the
few alterations made are of great importance. Al-
though the United States is not explicitly men-
tioned in these regulations, they are undoubtedly
directed against the American film industry.
It will be recalled that foreign features are ad-
mitted into Germany either against internal con-
tingent 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 Ger-
man 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 Prop-
aganda 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 for the film in question, and so on). The
first 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 con-
tingent certificate is transferred, the receiving
company has to pay the seller of the license RM 5,000,
the balance being determined with the Con-
tingent Office. Since the dubbing costs are then fixed.
In a few exceptional cases, especially where
films are either technically interesting or for po-

tical reasons suitable for Germany, the Ministry of
Propaganda has the right to grant the foreign
film producers an import license without fee.
The American exchanges for the most part bring
their feature product to the market against export
licenses and for the past few years have used very
few of the internal licenses. It appears that with
the internal license American producers have not
always been satisfied with the way in which their
product was handled by German film renters, who
in most cases are closely connected with German
producers.
In spite of the reduction in the cost of a contin-
tent license, the high price in effect places the
German market for American films in the prohibi-
tive class. After the dubbing costs the price of
the blocked marks also have been considerably strength-
ened. All these difficulties eventually will force a
decision from the American companies as to
whether they will participate to a greater extent
in domestic production by producing locally them-
sewes or by distributing locally made products, or
whether they will entirely withdraw from the coun-
try. Twentieth-Century-Fox, MGM and Para-
mount still had their offices in Germany in May,
1937.

Censorship
In order to meet the demands of the Nazi moral
code, censorship has been greatly intensified and is
most vexatious to film importers, particularly to
Americans. As has been officially declared, the
aim of German film politics is to import American
"super" films but 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
Censors, is considered in the trade to have slowed up the machi
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
aiming that the new public's present and future
appreciate, and, consequently, the German censors
to approve. The apparent severity of the censor-
ship policy would indicate a market supply of do-

topm 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 sacrificed when
films to which they were applied are rejected by
the censors.

Comparative Distribution
On the basis of official censorship figures, 200
features were shown in 1935, of which 94 were Ger-
man, 50 American and 67 'other foreign' films.
During the year, the German cinema patrons at-

ting 122 German, 37 American and 37 'other foreign'
films. Thus during 1935, foreign films accounted
for 55.2 per cent of the total market supply as
against 26.5 per cent during the previous year.

THE 1937-38 MOTION PICTURE ALMANAC
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 57.2% of the Berlin first-run market in 1935-36, American features 18.7% and "other foreign" 24.1% of the total. Average running times are 50 minutes for standard features and 250 for classic films. 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 right to exploit 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 ("Verwertungsgewalt") right to reproduce against permission, who through alteration, mutilation or insertion spoil the film, belongs 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 compared as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Features</th>
<th>Number</th>
<th>Length (in meter)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>129</td>
<td>314,345</td>
</tr>
<tr>
<td></td>
<td>Shorts and educational films</td>
<td>1,891</td>
<td>554,007</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2,020</td>
<td>868,352</td>
</tr>
<tr>
<td>1935</td>
<td></td>
<td>1,100</td>
<td>315,510</td>
</tr>
<tr>
<td></td>
<td>Shorts and educational films</td>
<td>2,072</td>
<td>509,127</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2,202</td>
<td>824,637</td>
</tr>
</tbody>
</table>

The number of film producers declined from 81 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 "non-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 $30,000,000 at $1.40) 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 RM 160,000 as against RM 120,000 in 1934. In exceptional cases, however, especially if the film is destined for export, production costs are as much as RM 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 at his disposal a small portion 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 his sales organizations, which 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. Total costs of 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 RM 28,000,000 against RM 37,000,000 in 1934.

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. Its efforts for the most part being confined to dubbing.

Distribution is usually made on a percentage basis with a minimum guarantee. The average is 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, however, 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 length of the feature film is 15 and the weekly rentals are equal, the tax is further diminished and may even be entirely eliminated. During the past year the amusement tax averaged 7.5 per cent. It is collected at the point of sale, and 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 1,933,059 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 a capacity of from 50 to 900, and 194 theatres of more than 900 seats. The capacity of the German film theatres appears to be utilized to only about one-third, in spite of the increase in the number of visitors. The number of persons employed in the exhibition industry was estimated at 51,500, 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
Motion pictures films had been one of the few items of interest to the United States exempt from quotas and other import restrictions and American firms had accounted for slightly more than 75 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 high admission fees. The 210 feature films will be distributed among established film importers on the basis of their average annual importations from May, 1932, through May, 1936.

No basis for the remaining 50 per cent of the 1936:55 meters in length are unrestricted and remain on the free list.

An additional burdensome requirement placed on license exchanges is that in clearing down 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 global 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 quotas covering negatives and prints is effected 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) 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 are authorized upon application after the books of the local branch have been audited by the Bank of Greece. Due consideration is given to these working 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 Bank of Greece by 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 films under 10 minutes in length are limited 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. It includes films dually 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 of these 232 (72%) 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 about $0.009.)

The import duty on positive films, including all surnotes, amounts to 87½ drachmas per kilogram or approximately 30 cents per pound. In addition there is a 1½ per cent turnover tax payable at the time of entry, which is calculated on the basis of (1) the landed cost of prints (including import duty and surnotes) 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 $1,000 gold dollars ($1,000) for features intended for exhibition in first-run houses 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 1,219,865 ft. $30,115 Negative sound 1,391,505 ft. 1,110 1936—(First 10 months) Positive sound 1,134,006 ft. $25,381 Negative sound 1,251,006 ft. 1,110

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 film exhibition in Guatemala.

Fifteen per cent of gross theatre receipts are turned over to the Government for public charities under the Beneficencia Publica.

There are four 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 pushed entirely out of all the smaller towns, now that Mexican pictures are be-
Haiti—India

coming more available, and that one of the three first class theatres of Guatemala City is showing about 65 per cent Spanish speaking pictures. The smaller are showing all the Spanish speaking pictures obtainable. The first class theatre now showing 65 per cent Spanish speaking pictures has purchased 65 Spanish films for 1927, twenty of which are said to be of Argentine production and the balance Mexican.

Imports from U. S.:
1935—Positive sound ........ 1,037,630 ft. $14,470
   Negative sound ........ 35,000 ft. 2,000
1936—(First 10 months)
   Positive sound .......... 909,511 ft. $13,425
   Negative sound .......... ........  

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 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.

Imports from U. S.:
1935—Positive sound ........ 306,015 ft. $5,183
   Negative sound ........  ........  
1936—(First 10 months)
   Positive sound .......... 289,247 ft. $2,265
   Negative sound .......... ........  

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 cooperate 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 Buenes Aires, Jan. 2, 1922, and Aug. 12, 1910. Rated July 13, 1914, and April 2, 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 ........ 33,000 ft. $908
   Negative sound ........  ........  
1936—(First 10 months)
   Positive sound .......... 24,382 ft. $332
   Negative sound .......... ........  

HUNGARY—(See special article by Endre Hevesi, Almanac correspondent, elsewhere in this section.)

INDIA

The failure which met the Indian section of the Ceylon exhibitors in its agitation against construction of the Metro theatre at Bombay is due to the fact that city authorities do not wish to have another cinema in the city and a petition has been presented to this effect.

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 also to have a review of the cuts made in a film for a period of two years before destruction, and reduction of charges for advertising trailers to Rs. 3 instead of Rs. 5. Cuts were also made in 19 films and 19 Bengal Board in the year ended March 31, 1936.

In that period 1,196 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 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. This figure is an estimate as inaccuracies are found in import statistics due to reimportation of American films from Ceylon. The distribution arrangements for British pictures continued to improve and British pictures accounted for 24 per cent.

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 now 25 major India producing companies. There are also 40 to 50 small producing concerns which may exist today and discontinue operations on the expiry of contract, or they may be engaged in the production of special pictures for individual clients.

It is the general impression of the public that the quality of Indian films is steadily improving. Several produced and exhibited during the past year, despite the local language difficulties, met with 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 2,927,334 feet were examined by the Bombay and Calcutta boards. During the same period of 1935 a total of 346 Indian pictures with a total footage of $1,101,314 were examined. Most were in sound.

Customs Duty Increases

During the year under review, the Government of India withdrew the drawback of 75% 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 is 21/2 cents 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. 990
1936—(First 10 months)
Positive sound .......... 3,948,597 ft. $77,036
Negative sound .......... 4,375 ft. 247

\[\begin{align*}
\text{Type} & \quad \text{No. of Films} & \quad \text{Length in Meters} \\
\text{Melodramas} & \quad 1 & \quad 2,150 \\
\text{Comedies} & \quad 1 & \quad 159 \\
\text{Newsreels, Landscapes} & \quad 7 & \quad 14,681 \\
\text{Scientific} & \quad 1 & \quad 1,530 \\
\text{Educational} & \quad 11 & \quad 7,638 \\
\text{Advertising} & \quad 21 & \quad 1,992 \\
\text{Total} & \quad 112 & \quad 27,250 \\
\end{align*}\]

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 .......... 2,393 ft. 20
1936—(First 10 months)
Positive sound .......... 361,004 ft. $5,593
Negative sound .......... \[\ldots\]

\[\begin{align*}
\text{Type} & \quad \text{No. of Films} & \quad \text{Length in Meters} \\
\text{Melodramas} & \quad 1 & \quad 2,150 \\
\text{Comedies} & \quad 1 & \quad 159 \\
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\text{Advertising} & \quad 21 & \quad 1,992 \\
\text{Total} & \quad 112 & \quad 27,250 \\
\end{align*}\]

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 103 (1) of the Customs Statutes, as amended on Sept. 1, 1932, and contain the following provisions:

After the Kaunas custom house 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 within 14 days. Films prohibited by the censor shall be returned to the Kaunas custom 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 subtitled 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-
Netherlands

duction, 3 of Soviet production, 3 of German origin
and 2 of French origin.

In the first seven months of 1936 a total of 434
films, having a length of 504,693 meters, were
censored. Of this number 294 films, having a length
of 240,565 meters, were of American production;
117 films, with a total length of 170,443 meters,
of German production; 31 films, with a total of 95,191
meters, of Austrian production; 25 films, with a
total of 40,952 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 50 per
cent of films exhibited in Lithuania in 1933 were of
American origin, followed by German (about 35
per cent), French, Soviet Russian, Czechoslovak
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 up to the end of August 1936 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
Lithuania for a period of 5 years was granted in
April, 1935, to Jurgis Lanarts, who later estab-
lished 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 78 newsreels. It purchased
equipment for the taking of sound-on-film news-
reels.

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 average about 25 per cent less than gross.

Owners of the larger theatres in Kaunas receive
either on a rental or percentage basis or both.
The net profit usually varies between 30 and 50
per cent of 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
newspapers, 300 to 350 meters, a comedy or scenic
film of 150 to 200 meters and then the feature.

Imports from U. S.:
1935—Positive sound: 36,793 ft. $504
Negative sound: 36,793 ft.
1936—(First 10 months) Positive sound: 111,991 ft. $2,812
Negative sound: △

MEXICO (See special article by James Lock-
hart, Almanac correspondent, elsewhere in this
section.) △

NETHERLANDS

A most important development in September,
1936, was the action taken by the Netherland
Government to depreciate (in terms of dollars) 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. 1.48. Since
the change exchange rates have fluctuated consider-
ably 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 ap-
preciated 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 ex-
hibited in the Netherlands so that American pro-
ducers must accept a loss in dollar returns from
the local exhibitions of their films; they accepted
an increase in the dollar returns when the decre-
ation 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 Com-
munity of sixteen 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 classi-
ded; (3) "short" films, including newsreels. Each
film is given one of four ratings: (a) suitable for
all ages; (b) not to be shown to children under
fourteen years of age; (c) not to be shown to
persons under eighteen years of age; (d) not to be
exhibited. The censorship fees are Fl. 0.035 per
feet for feature films and Fl. 0.001 per meter for cul-
tURAL 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 prov-
inces Limburg and North Brabant. There is no fee
for the Catholic censorship.

Any mayor may forbid the showing of any film
in his community; that action is rare. The City of
Nijmegen requires approval by a local censorship
board; no censorship fee is charged.

During the first ten months of 1936 the National
Board passed, "A," "B," or "C," 389 long feature
films and 344 short 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 or cultural content. American gangster pictures
are usually rejected.

In recent years the dominant position of Ameri-
can features has improved, while German films
have gained in popularity; there is no serious
competition from Netherland producers. The fol-
lowing 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 1936</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NATIONALITY</strong></td>
<td><strong>PER CENT</strong></td>
</tr>
<tr>
<td>American</td>
<td>186</td>
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<tr>
<td>German</td>
<td>62</td>
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<tr>
<td>French</td>
<td>6</td>
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<td>16</td>
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<tr>
<td>English</td>
<td>8</td>
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<tr>
<td>Dutch</td>
<td>18</td>
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<td>Hungarian</td>
<td>6</td>
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<tr>
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<td>2</td>
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<tr>
<td>Russian</td>
<td>1</td>
</tr>
<tr>
<td>Spanish</td>
<td>1</td>
</tr>
<tr>
<td>Belgian</td>
<td>1</td>
</tr>
<tr>
<td>Others</td>
<td>6</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, Bioscop at Wassenaar and
Cinetone at Amsterdam, are used for regular
production. There are no producers working on regu-
lar schedules; nine producing companies are listed,
but some of them have not produced a picture in

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the past year. Nine Netherland features were released in the first ten months of 1936. Import duties are fixed at $1.04 per meter, to which must be added a compensatory duty of 1% and a sales tax of 25%. 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 higher rental for the 285 theatres, all but a few operated regularly. On Oct. 31, 1936, there were 217 wired for sound; 90 installations for sound on film and 207 installations for film and disc.

Imports from U. S.:
1935—Positive sound 3,802,607 ft. $70,149
Negative sound 6,413 ft. 61
1936—First 10 months
Positive sound 3,416,539 ft. $60,011
Negative sound 41,650 ft. 1,573

\[ \text{NETHERLAND INDIA} \]

American pictures are popular and the official attitude towards them is favorable. Censorship remains strict on all subjects involving racial or religious differences, sadism, 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 with that score. 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, 8% in 1935, 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%, while 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 short films, cinema dulogues and short subjects, local production remains 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. Taxed include a license fee, of which 15 gulder 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 which were used 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 2,095,152 ft. $35,456
Negative sound 4,126 ft. 123

\[ \text{NETHERLAND WEST INDIES} \]

Under block booking there have been protests against many deals that would result in unreasonable economic waste 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 now possible for the so-called Board of Censors to require the cutting out of any part or parts of a film, or to disapprove the performance of the picture. Such a measure would not be shown, 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 special 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 Netherlands 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 provision for limitation in the Indies. A few 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 Curaçao, is not equipped 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. $7,223
Negative sound 10,535 ft. 267
1936—First 10 months
Positive sound 986,801 ft. $14,776
Negative sound 2,119 ft. 63

\[ \text{NEW ZEALAND} \]

(Also see special article by Clift 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 first half of year 1936, a total of 2,060 films of all classes, of a total length of 5,142,340 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 2,799,590 feet, and non-quota films 1,303, with a length of 1,229,590 feet. The grand total consisted of 453 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 113, while there were two fewer quota films shown. The countries of origin of the quota films were as follows: United States, 66; Canada, 13; 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 1½ d. per New Zealand fl. 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
of the New Zealand Motion Picture Exhibitors Association is 20 per cent.

A total of 86,026 feet of film, valued at New Zealand £1,927, was produced in New Zealand and exported therefrom in the calendar year 1935. Three films produced and exhibited in New Zealand were "Phar Lap's Son," "The Friendly Road," and "Romantic New Zealand." The last-named film was produced by the New Zealand Tourist and Publicity Commission, a studio which the Government 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 is to 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 4½d. per foot in the £1 class. In September, 1939, the Film Hire Tax was passed. Gross receipts from the renting of foreign films, after allowing a deduction of 12½ per cent. of the gross receipts derived from the renting of sound films, were taxed 35 per cent. The rate of British films was 10 per cent. The duty of 1d., per foot, payable on all foreign imports of films, was cancelled as of July 1, 1930. The advantages of this system of taxation were:

(a) It 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.
(d) It came into immediate operation and the Government derived revenue from the films already imported which otherwise would have escaped taxation, and 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 not less than 12½ per cent. of the gross receipts, and in some cases renters were charged at a higher rate than this percentage.

The total film hire tax for the year ended March 31, 1936, was New Zealand £60,637. 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 35 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 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 determined that two technical advisors, one from the distributors and one from the exhibitors, shall assist it in passing on future applications for theatre licenses.

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. 15, 1928. There is no film production in Nicaragua.

Taxes are high. Theatre pay local taxes and import duty.

The 25 theatres, all wired, seat 20,000.

The average range of admission prices is from 10 to 30 centavos, while the average program consists of four feature-length films, one short subject, and a newsreel. 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.

\[\text{\textbf{NORWAY}}\]

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 obtaining the necessary capital. Due to the difficulty in raising the funds needed, and due to the small amount allowed for each picture (approximately Kr. 100,000 in comparison with Swedish films costing from Kr. 200,000 to Kr. 300,000) 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 interest. There is evidently a lack of 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 1934 there were released in Oslo 309 films, of which 169 were American, 41 German, 18 Swedish, and 16 British.

In the first half of 1936 there were released in Oslo 81 films, an increase of 17 over the last half of 1935. American films numbered 85, 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 Oslo, which are also higher. 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 decree of April 9, 1910 and June 14, 1911.

"Morderen Uten Agens" (The Murderer Without a Face) was released in 1935. A/S Merkur Film was organized to produce this film, and possibly more.

Ten per cent. of the gross receipts are collected

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1134
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 22% of the gross receipts and Norwegian at 33%, as heretofore.

Imports from U. S.:  

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
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<tbody>
<tr>
<td>1935</td>
<td>$29,741</td>
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</tr>
<tr>
<td>1936</td>
<td>$23,104</td>
<td>$3,981</td>
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PALESTINE

Censorship is very strict. The Central Censorship Board, appointed by the High Commissioner, consists of five members, including the Director Commissioner, Jerusalem District, as chairman; representatives of the Inspector General of Police and Prisons, of the Director of Education and of the Chief Assistant Director 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 operate a cinema or theatre, and the following:

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. 0.50 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 mils, 3 mls; 100 to 200 mils, 10; 200 to 500 mils, 25; 500 to 1,000 mils, 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 mils, 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 mils.

The 28 theatres (one in Trans-Jordan), all are equipped for sound. (One in Trans-Jordan).

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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 on Sunday 1:00 to 3:00 p. m., 20 and 30 cents; third-class theatres charge from 10 to 15 cents.

The Panamanian market is decided in favor of American films 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. Practically all the cinema operators are well educated 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
Negative sound 69,188 ft. 1,000
1936—(First 10 months) Positive sound 8,494,872 ft. $105,647
Negative sound 5,409 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 in Paraguay. 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 stars are known, and it is rare to see a minor with a photograph in any theatre. 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 features, shorts and trailers must be introduced through Callao Custom House and film entering through other ports will be forwarded to this house for clearance. Fifty per cent of duties paid will be refunded on pictures rejected by the Board of Censors.

Exhibition 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 Minister 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, Education, and Social and Prevision, a member of the Provincial Council of Lima appointed by the Council, and the Municipal Inspector of Streets. All these officials serve for one year and the Treasurer of this body also acts as secretary and submits his accounts monthly to the Department of Justice who in turn pass them on to the provincial department of Justice.

The Film Censorship Office operates directly from the Director of the Department of Justice, and has its own staff. The Patronato depends from the Ministry.

Censorship duties at the rate of 3 cents per meter are collected on sound films and 20 soles for films not recommended for sale, admission. Other duties 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 (dultos); young women (sesoritas) and children (menores). The term "menores" is used to designate children under 18 years; "sesoritas" 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 18 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 pictures 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 offenses and the recommendation of police magistrate with enforcement. Outside of Lima censorship is exercised by Municipal Councils. Members of censorship committeess 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-nationalistic 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, Argentinean and European films. "Help Me to Live" (Ayudame a Vivir), an Argentinean feature exhibited in second and third-run theatres. The Minister of Justice 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 Argentinean and Argentinian pictures, as poorly executed as they are, "reach the soul" (legan al alma), as the expression goes, of the bulk of the
PORTUGAL—There has been no special legislation since last year, when local producers obtained from the Government exemption from customs duty on all imports 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 caused little difficulty. However, due to the militant antagonism of the Government toward communism, and to the conservative Catholic views of the people, films considered of a communist 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, 1895.

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 Portuguesa at a cost of approximately 2,800,000 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 "Becace" (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 ($192,500), including a Spanish version. "Cancao da Terra" (The Song of the Earth), produced by Continental Filmes Lda., at an estimated cost of 400,000 escudos, and "Revolucao de Maio" (The May Revolution), produced by the Government Bureau of Propaganda, at an estimated cost of 200,000 escudos, had indoor scenes and sound effects taken at the Luminar 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 Negative sound .......... 5,754,268 ft. 36,035 1936—(First 10 months) Positive sound ........ 2,347,355 ft. $51,694 Negative sound .......... 36,035 ft. 859 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, excess 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, but distributors little care for the superimposed Spanish titles, and not Spanish dubbed films, are preferred.


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RUMANIA

Although there have been certain deviations and alterations, the foreign trade regime adopted by Rumania on Dec. 1, 1935, and the objectives it was designed to attain - namely, expansion of exports, and contraction of imports - remains the same. The sale of gold, silver, precious stones and industrial raw materials has been prohibited by presidential decree. The use of certain names is also restricted. The title and the written texts, as well as advertising posters and the printed programs, must be prepared in the Rumanian language. This eliminates the use of Hungarian, or German, to prevent the assumption of false and imposed titles on American films. Children under 16 may attend only educational programs or programs diverting films specially approved for children.

While the previous regulation required the exhibition 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 requirement but provided that on Sundays only educational films be exhibited prior to 1 p.m.

Local distributors complained against the attitude of the censors towards certain categories of pictures, which, although classified under a special category, 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 are American, the remainder are divided among German, 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 great interest. Similarly, the foreign production for the 1936-1937 season production was planned. Rumanian authorities have tried, in the last 10 years, to establish a local film industry but the results have been nil. The Council of Ministers entrusted a sub-committee with the task of developing a cinema code and a film industry, and a cinema code was initiated and reinitiated with the support of existing film companies to establish a National Cinematographic Code.

The local press and the cinematographic circles have often attacked the establishment and the management of this Fund. Although collections are estimated to have surpassed 70,000,000 lei, no real steps have been taken towards creating a national industry. The annual revenue of this Fund is estimated at some 50,000,000 lei. The fact that on Oct. 14, 1936, the management of this Fund was transferred to the National Tourist Office indicated that the Government had decided that the fund could be used by the Tourist Office for foreign propaganda work to better advantage.

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 lei on each ticket and 2.40 lei per meter on films presented for censorship to cover the administrative expenses of the Board of Censors. Besides these taxes, the exhibitor pays a tax of 50 per cent of the rental of his exhibition hall, and the exhibitor is also charged a 1 lei per ticket tax. In addition, a tax varying from 300 to 6,000 lei per month must be paid for musical rights to the Rumanian Composers Association.

Since 1931, Rumania had 1 higher tax, that is, the new import and exchange regime, all imported merchandise is subject to a new 12 per cent ad valorem tax, collected with other existing duties at the point of entry. The increase in the turnover tax also was effected Dec. 1, 1935, by the adoption of new norms for determining average values. It raised...
the "established value" on films from 1,500 lei per 100 kilograms to 2,300 lei, at which rate the regular 12.50 per cent ad valoreum turnover tax also is assessed. The total number of 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.........

\[\n\]
UNION OF SOVIET SOCIALIST REPUBLICS

The foreign trade of the Soviet Union is a monopoly of the Government. All contracts made abroad for the exportation of goods from that country are made by agencies of the People's Commissariat for Foreign Trade, or under authorization of that Commissariat. Foreign trade transactions are entered into, as a general rule, through representatives 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 Am- torty Trading Corporation, 261 Fifth avenue, New York City.

The agency through which motion picture films are imported and exported is the Intergkino, Malka Gnedenkovski Pereulok No. 7, Moscow. The agency in the United States of this organization is at 722 Seventh Avenue, New York City. The Intergkino, 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:

- Sound pictures.................................. 62
- Silent pictures................................... 30
- Pictures instructive in technical hygiene and school subjects:
  (a) Sound...................................... 20
  (b) Silent..................................... 109
- Current Events.................................. 29
- Pictures instructive in military subjects........... 3
- Animated pictures................................. 1
- Introducing a producing organization. It exports films produced by other organizations operating under the supervision of the Chief Administration of the Motion Picture Industry of the 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.

Exports from U. S.
1935—Positive sound.......62,052 ft. $3,950 
Negative sound.........8,660 ft. 225 
1936—(First 10 months) Positive sound.......22,236 ft. $716 
Negative sound.........35,699 ft. 2,133

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 origin. There are no quotas or contingent laws on American films. The Board of Censorship has power to approve or reject a film unconditionally, or subject to a condition that it shall be shown only to a class of persons specified by the Board or after specified portions have been cut. The Board shall not approve any film that prejudicially affects the safety of the State, is calculated to disturb peace or good order, prejudices public welfare or be offensive to decency. Irreconcilably 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 natural 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 should 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 tax on 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 theatre industry will be that 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........11,302 ft. 959 
1936—(First 10 months) Positive sound.......5,611,985 ft. $70,920

SPAIN

According to advices the Spanish revolution, more than anything else, prevented establishment of motion pictures 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 Cinematographia (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 classed as nationally produced.

Importers of foreign films dubbed in Spanish in national studios would be required similarly to give 8 per cent of his gross receipts to Spai 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 certificate 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 exhibitors would
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 involving disaster 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 initatively 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 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 sound films. The fee charged is 3 per cent of the total potential maximum sale of the theatre.

Production was greatly curtailed as a 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 only about 32 to 40 as compared to 50 last year. The capacity of Spanish studios is placed at 80 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, 1,600 wired for sound.

Imports from U. S.

1935—Post sixty sound 11,872,223 ft. $368,692
Negative sound 601,609 ft. 19,277
1936—(First 10 month)
Positive sound 5,257,846 ft. $105,233
Negative sound 468,181 ft. 16,416

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 4,984,887 meters. Of these 2,207, with a length of 1,876,538 meters, were American; a length of 1,689,620 meters, were Swedish; and 892 films, having a length of 738,739 meters, were from other countries. Of the total number of films, with a length of 906,228 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 2,164,215 meters. Of these 987, with a length of 976,014 meters were American; 1,141, with a length of 757,955 meters, were Swedish; and 383, with a length of 290,606 meters, were foreign. 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.

Censorship 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 features made by the other Swedish companies, all of which are in Stockholm, is given below:

Name of Company Number

Europafilm ........................................ 3
Wivelafilm ....................................... 2
Avsfilm .......................................... 1
Triangelfilm .................................... 1
Angolafilm ....................................... 1
S. B. D. ........................................... 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 3,491,717 crowns (today's rate of exchange: Swedish crowns, 3.97 to $1.00 U. S. currency) against 3,050,599 crowns in 1934. The total amount of tickets sold in town and cities in 1935 was 4,692,760. (This figure is an estimate only as the exact amount cannot be calculated.)

Taxes are governed by Royal Decrees of May 30, 1935, and July 16, 1919, No. 259, and are levied as follows:

Price of Ticket

Tax

(Sw. Crowns) (Sw. Crowns)

0.50 0.05
0.50 to 1.00 0.20
1.00 to 1.50 0.30
1.50 to 2.00 0.40
2.00 to 2.50 0.50
2.50 to 3.00 0.50

About 1,620 theatres were listed at the end of 1935; 1,641 on Oct. 31, 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—Post sixty sound 4,337,197 ft. $79,136
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 15-year dispute between these two cities ended.

The Commission which had advocated the establishment 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 theatres 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.

French films, produced in Germany, and recently Austrian, films constitute an important source of competition to American films. French films rank third in popularity, although they are also being shown in German-speaking Switzerland in the original version, while Italian pictures are exhibited only in a comparatively small area, chiefly the Canton of Ticino.

The copyright convention adhered to by 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 skiing contests. The leading producer of such short films is the Praessens 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 spread the last two or three years; at present only the Cantons of Schaffhausen, Glarus, Aarau, and Thurgau do not impose amusement taxes.

Restraint of new theatres have been tightened and, as a result, the number of theatres and their combined seating capacity declined in 1936. There are 354 cinemas in Switzerland with a combined seating capacity of 128,900, distributed as follows:

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>German and Italian Switzerland</td>
<td>119</td>
</tr>
<tr>
<td>French Switzerland</td>
<td>334</td>
</tr>
</tbody>
</table>

There are 328 theatres wired for sound.

Imports from U. S.

1935—Positive sound: 1,391,017 ft. $27,566
Negative sound: 23,32,8 ft. $81

1936—(First 10 months) Positive sound: 983,04 ft. $18,691
Negative sound: 1,380 ft. $138

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:

**British news films**

<table>
<thead>
<tr>
<th>British films to total films exhibited</th>
<th>B. W. I. films to total films exhibited</th>
<th>B.W.I. news films exhibited</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Period</td>
<td>(Excluding new films)</td>
<td>(Excluding new films)</td>
</tr>
<tr>
<td>1935</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>1937</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>1938</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>Subsequent years, 20%</td>
<td>↓</td>
<td>↓</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 822 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 to encourage productions, 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 and Tobago, British West Indies; 6 in Port of Spain, 3 in San Fernando, 1

**THE 1937-38 MOTION PICTURE ALMANAC**
Turkey—Venezuela

in Scarborough, Tobago, and one each in 8 smaller towns in the Colony.

Western Turkey 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 to 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

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. 2/5992, which provides that the Board of Censors shall be composed of a delegate from the Chief of Staff, the Director General of the Pre-eminence 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 offensive 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, 57 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 musical comedy films and for films dramatizing well known novels, also increasing interest in films portraying 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 works, but 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 48,000, 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

UNITED KINGDOM

(See Special Section on British Market).

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 2,122,291 ft. $40,022
Negative sound
1936—(First 10 months)
Positive sound 2,565,045 ft. $45,674
Negative sound 1,668 ft. 50

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 censorship in Caracas is sufficient. As a rule, the censorship is less strict regarding morality than regarding communistic propaganda. Very few, if any, films 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-
 enterprises make occasional travelogues and newsreels, particularly the Laboratorio Nacional in Maracay and Caracas.

There is a Federal amusement tax based upon the number of seats. Each State may also impose additional direct admission taxes. In Caracas and the Federal District, where all new pictures first are released, a new tax of 10 per cent has been levied on admissions.

In the new Venezuelan Customs Tariff Law, which became effective on Oct. 21, 1936, the import duties on printed cinematographic films were increased from Bs. 1.9569 to Bs. 2.60 per gross kilogram. Rates on unprinted films remained approximately the same, while projectors and accessories were increased from Bs. 1.9569 to Bs. 5.00 per gross kilogram. The official exchange rate as this is written is Bs. 3.93 per dollar.

The exact number of theatres cannot be determined, for in the Interior, bull-rings and other open-air spaces are used, as well as vacant buildings. There are approximately 111 theatres operating in Venezuela, 35 in the city of Caracas and immediate environs, and in the Maracaibo district, about 20. No silent pictures are shown.

All theatres in Venezuela are either wired for sound or, in the Interior, have portable sound equipment.

Imports from U. S.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Format</th>
<th>Length</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>Positive</td>
<td>2,314,514 ft.</td>
<td>$50,115</td>
</tr>
<tr>
<td>1936</td>
<td>Negative</td>
<td>1,711 ft.</td>
<td>120</td>
</tr>
</tbody>
</table>

**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.

The 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.:

<table>
<thead>
<tr>
<th>Year</th>
<th>Format</th>
<th>Length</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>Positive</td>
<td>819,393 ft.</td>
<td>$18,256</td>
</tr>
<tr>
<td>1936</td>
<td>Negative</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1936—(First 10 months):

<table>
<thead>
<tr>
<th>Format</th>
<th>Length</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>625,936 ft.</td>
<td>$11,729</td>
</tr>
<tr>
<td>Negative</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THE 1937-38 MOTION PICTURE ALMANAC**

1143
## Exports—Total Cameras

### Department of Commerce Estimate for the Calendar Year 1936

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>Total photographic and projection goods Dollars</th>
<th>Total scientific and professional instruments and supplies Dollars</th>
<th>Motion-picture, standard gauge (35 mm) Number</th>
<th>Motion-pictures, standard gauge (less than 35 mm) Number</th>
<th>Motion-pictures, substandard gauge (less than 35 mm) Number</th>
<th>Total scientific and professional instruments and supplies Dollars</th>
<th>Motion-pictures, standard gauge (35 mm) Number</th>
<th>Motion-pictures, substandard gauge (less than 35 mm) Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>30,856,441</td>
<td>10,095,698</td>
<td>512</td>
<td>119,838</td>
<td>30,525</td>
<td>845,414</td>
<td>225,811</td>
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<td>155</td>
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<td>7,084</td>
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<td>Azores and Madeira Islands</td>
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<td>590</td>
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<tr>
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<td>Malta, Gozo and Cyprus</td>
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<td>1,832</td>
<td>23</td>
<td>3,556</td>
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<td>44,711</td>
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<tr>
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**THE 1937-38 MOTION PICTURE ALMANAC**

1145
### Projectors, Other Equipment

**Department of Commerce Estimate for the Calendar Year 1936**

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## Positive, Exposed Film Exports

**Department of Commerce Estimate for the Calendar Year 1936**

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THE 1937-38 MOTION PICTURE ALMANAC
## Negative, Exposed Film Total

*Department of Commerce Estimate for the Calendar Year 1936*

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**THE 1937-38 MOTION PICTURE ALMANAC**

1151
### Sensitized, Unexposed Film

**Department of Commerce Estimate for the Calendar Year 1936**

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**THE 1937-38 MOTION PICTURE ALMANAC**

1153
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 Productores 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. Matías Sanchez Sorondo, national senator, was to devise the organization, regulation and functioning of the institution, 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 Bak." 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" (Argentino Sono Film), "Ayudame a Vivir (SIDE), "Camilita"

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**CLASSIFICATION OF FILMS BY COUNTRY OF ORIGIN**

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THE 1937-38 MOTION PICTURE ALMANAC

1154
Argentine Producing Companies


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 capacity 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 developing machines, copied after the DeBeis machine, with a capacity of about 200 meters per hour. The address is calle Sarmiento 2174, Buenos Aires. Estudios Cristiani is equipped with an automatic development machine of local manufacture, claiming a capacity of 450 meters per hour. Address: J. E. Uriburu 460, Buenos Aires. Lumiton S. A. Motion Cinematografica Argentina has automatic development machines and claims a capacity of 350 meters per hour. Address: Corrientes y Bmé Mitre, Munro. Teencinemia has a home-made developing machine, capacity of about 200 meters per hour. Address: Cerviño 4431, Buenos Aires. SIDE has a development machine made locally, capacity about 200 meters per hour. Address: Campicuello 553, Buenos Aires. Cinematografia Valle is rack and tanks. Address: Gavilan 1079, Buenos Aires.

Sound and Projection

In the Argentine Republic there are 1,500 motion picture houses, 100 of them not operating in service. Of the 1,400 operating, Western Electric sound equipment is installed in 270 houses; RCA Photophone, 120; Aristofon (Argentine manufacture), 200; Klang Film, 30; Philips, 20; Pacent, 150; Ditilo (Ditlev- sson), 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 Censorship Committee of "ad-honorem" nature, formed by representatives of national and municipal entities. 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 eliminating any passages to which the Bureau's preview objected. The Church through its own publications passes upon films. The foregoing applies to the films already produced. On future productions the Instituto Cinematografico Argentina (Argentine Film Institute) decrees a sort of censorship.

Newspapers and Critics


Fan Publication

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 805 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.

In September, 1936, Stuart Dunlap was appointed directing manager for South America. In Argentina, Metro-Goldwyn-Mayer is handled by Onofre Moner.
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 servicing its own market, Australia offers no competition whatsoever 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 as a result of having a patent for actually shooting film before the quota was passed are still doing so. The difficulty facing the proponents 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 also is 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 object of 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 Australia, 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 in an extent which is possibly unparalleled since the days when the theatre-building "war" between Union Theatres and Hoyts was at its height. For the past five years 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 to population.

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 renewed 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, 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 Hohart and Lancaster (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 sofar 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.

The 1937-38 Motion Picture Almanac
Australia

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:
  - U.S.A.: 332, 345, 353, 348
  - British: 108, 125, 123, 103
  - Other Countries: 23, 2, 5, 2
  - Total: 463, 476, 481, 453

Estimated annual advertising:

- Expenditure: $5,550,000
  - Newspapers: 3,250,000
  - Radio: 600,000
  - Billboards: 875,000
  - Lobbies, Sniping Ballyhoo, Miscellaneous: 825,000

Quota Percentage—(New South Wales and Victoria only):

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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 Loran
in Vienna

Twenty-one feature pictures were produced in Austria in 1936. Twenty of these were admitted to Germany, but one picture ("Fraulein 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 Selenophon in Schönbrunn, is smaller than the others. In this studio are made the official Austrian newsreels, the short films and educational, the release of which is obligatory for every Austrian theatre. Selenophon 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, 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 Austrian films 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, "Fraulein Lilly," starring Fraulein Sievering, 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 them 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 Filmkonferenz, 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 10 per cent of the sum 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 153 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 50 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 135 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-

## Pictures Released in Austria And Country of Their Origin

<table>
<thead>
<tr>
<th>FEATURES</th>
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<th>1934</th>
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<th>1936</th>
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<td>6</td>
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<td>163</td>
<td>173</td>
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<td>Germany</td>
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<td>203</td>
<td>140</td>
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<td>England</td>
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<td></td>
<td></td>
</tr>
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<td>Hungary</td>
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<td></td>
<td></td>
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<tr>
<td>Various</td>
<td></td>
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<tr>
<td><strong>Total</strong></td>
<td>594</td>
<td>521</td>
<td>527</td>
<td>563</td>
<td>650</td>
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</table>
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 1,300 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 premieres of two American films were held for the first time at Salzburg during the festival week. The two films shown were “The Great Ziegfeld” 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 “These 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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<tr>
<td>Austria</td>
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<td>153</td>
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<td>United States</td>
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</tr>
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<tr>
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<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>
</tr>
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</table>
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. $447,500) while the Government collected about Ch.$22,000 (U. S. $6,350) in censor fees. Foreign film distributors paid in addition approximately Ch.$2,000,000 (U. S. $580,000) for translation 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>Origin</th>
<th>Reels</th>
<th>Meters</th>
<th>News and Shorts</th>
<th>Reels</th>
<th>Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shanghai</td>
<td>42</td>
<td>730,842</td>
<td>775</td>
<td>994</td>
<td>245,419</td>
</tr>
<tr>
<td>Hongkong</td>
<td>28</td>
<td>30,634</td>
<td>8</td>
<td>8</td>
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<td>Canton</td>
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<td>2</td>
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<td>142,425</td>
<td>21</td>
<td>33</td>
<td>8,375</td>
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</table>

Between the main centers, distribution is by rail-way express. Steamship lines are used for seaport cities. Airplane distribution can be but seldom is used, due to high charges, but it has served in emergency, as a film can be sent by air in 3/4 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.

Censorship fees for foreign films are as follows:

Shanghai (International Settlement and French Concessions): Nil.
Hongkong: Hk. 4.00 (U. S. $1.12) per reel.
Nanking government censor fees are as follows:
Fee, Ch. $30.00 (U. S. $6.00) per 100 meters.
License certificate and tax, Ch. $10.00 (U. S. $4.79) for each item.
License certificate is issued for three (3) years.

Product Censored in China and Country of Origin
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 photographic reproduction of the Chinese license certificate on the film and be screened at each showing; and the exhibitor must show the original certificate to any inspector present.

Heavy Penalties
A minimum fine of Ch. $300.00 (U. S. $99.90) 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 censors, 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 mental 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 Chinese product was sound on film, 15 per cent synchronized 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 cinema 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 considerations and probably in the interests of public peace.
There is a small but profitable demand for good serials.
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 uncommon.

Educational Efforts
Approximately 100 portable sound-on-film projectors are being used by the Chinese Government 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 reduction 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 rundown 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, basketball 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 1935. 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, 330 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:

General Exhibition

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<thead>
<tr>
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<tbody>
<tr>
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Restricted Exhibition (not dubbed later)

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<th>Number</th>
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<tbody>
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<td>Great Britain</td>
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<td>U. S. S. R.</td>
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<tr>
<td>Italy</td>
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</tbody>
</table>

The American films included 154 dubblings 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>Country</th>
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<th>1935</th>
<th>1934</th>
<th>1933</th>
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<tr>
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<td>136</td>
<td>135</td>
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<td>Czechoslovakia</td>
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<tr>
<td>England</td>
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<td>Hungary</td>
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<tr>
<td>Italy</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
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<td>United States</td>
<td>12</td>
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Total: 141 132 149 169

Foreign Pictures Dubbed in French

<table>
<thead>
<tr>
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<th>1935</th>
<th>1934</th>
<th>1933</th>
</tr>
</thead>
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<tr>
<td>American</td>
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<td>138</td>
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<td>144</td>
</tr>
<tr>
<td>British</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>12</td>
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<td>15</td>
</tr>
<tr>
<td>German</td>
<td>11</td>
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<td>14</td>
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<td>Italian</td>
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<td>Spanish</td>
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<td>14</td>
</tr>
<tr>
<td>U. S. R.</td>
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Total: 189 182 195 208

Pictures in Foreign Language

<table>
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<th>1935</th>
<th>1934</th>
<th>1933</th>
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<td>138</td>
<td>141</td>
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<tr>
<td>British</td>
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<td>Swedish</td>
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<tr>
<td>Others</td>
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</table>

Total: 253 237 256 272

Pictures Released in Both Original Versions and Dubblings

<table>
<thead>
<tr>
<th>Country</th>
<th>1936</th>
<th>1935</th>
<th>1934</th>
<th>1933</th>
</tr>
</thead>
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<tr>
<td>American</td>
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<td>138</td>
<td>141</td>
<td>144</td>
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<tr>
<td>British</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
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<td>Czechoslovakia</td>
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<td>15</td>
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<tr>
<td>German</td>
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<td>Danish</td>
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<tr>
<td>Swedish</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>Others</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
</tbody>
</table>

Total: 253 237 256 272

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>Pathé 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>Photomanor 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 Clncy Studios</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
Chief French Producers

(All in Paris)

Agiman et Sassoon, 122 Champs Elysées.
Albatros (Films), 7 avenue Vion, Whitcombe.
A. D'Agnijar, 5 rue d'Aumale.
Alliance Cinematographique Européenne, 56 rue de Bassano.
Arsy Film, 78 Champs Elysées.
Atlantic Film, 36 avenue Hoche.
A. V. Productions, 49 rue du Colisée.
Benoi-Ley (Jean), 18 rue Troyon.
Bernard (Films J/C), 16 Blvd. Gouyion St.-Cyr.
Berton (Films Jean), 49 avenue du Colisée.
Calamy (Productions), 49 avenue Bosquet.
Camagne (Maurice), 18 rue du Bois, Clichy (Seine).
Cinema, 92 Champs Elysées.
Cesar Film, 44 Champs Elysées.
Compagnie Francaise Cinematographique (C. F. C.), 40 rue François ler.
Consortium Cinematographique Français, 5 rue du Cardinal Mercier.

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). The dubbing must be done in studios in the French territory.
2. 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 1935 except very strict measures against gangster films. American films were the first affected. French censorship is above all political.

There is no official censor-ship 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:
Actualités Fox-Movietone (20th Century-Fox), Actualités Francaises Paramount (Paramount News).
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 French) 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>5</td>
<td></td>
</tr>
<tr>
<td>U. S. S. R.</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>MISCELLANEOUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTALS</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, Nice, 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 ($47,- 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>196</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 (1,900 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, Mar-
seilles, Toulouse, The Hague, Amsterdam, Liège,
Lille and even Athens.

Theatre Taxes

Cinema exhibitors must pay the following "en-
tertainment 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-syn-
chronized records): from 1.10 per cent to 3.30
per cent on net receipts.

TRADE ORGANIZATIONS

The French Cinema Industry completed reorga-
nization in the last months of 1936. It is now headed
by the Confederation Generale
of La Cinematographie, of which the president
is Jules Demaria. This Confederation includes
the following branches:
(1) Chambre Syndicale des Industries Techniques
de la Cinematographie (Technical Industries sec-
tion). President, Chollat.
(2) Chambre Syndicale Francaise de la Produc-
tion du Film (French Syndical Chamber of the
Film Production). President, Felix Gandéra.
(3) Chambre Syndicale Francaise des Distribu-
teurs de Film (Film Distributors). President,
Louis Métayer.
(4) Union des Chambres Syndicales des Motion
Picture Theatres (Exhibitors association). Presi-
dent, Raymond Lussiez.

PUBLICATIONS

I.—Professional and Trade Publications

(1) TECHNICAL:
La Technique Cinematographique, monthly, 34
rue de Londres, Paris (VIII). Technique et Ma-
terie, monthly supplement to "La Cinematog-
aphie Francaise," 29 rue Marsoulan, Paris (XII).
Sciences et Industries Cinematographiques, monthly,
165 rue de Sèvres, Paris (VII). Revue Fran-
caise de Photographie et de Cinematographie, 189
Francaise de Photographie et de Cinematographie,
51 rue de Clichy, Paris (IX).

(2) TRADE PUBLICATIONS:
(a) National:
La Cinematographie Francaise, weekly with special
quarterly editions. President and publisher:
P. A. Harlé. Managing Editor: Marcel Colin-
Reval, 29 rue Marsoulan, Paris-13; L'Ecran,
weekly, official organ of the Exhibitors Association,
18 blvd. Montmartre, PARIS (I); Agence D'In-
formation Cinematographique (daily), 51 rue St.
Georges, Paris (IX).

REGIONAL:
PARIS: L'Action Cinematographique, 11 avenue
Hoche, Paris (VIII). Courrier Cinematographique,
monthly, 39 Blvd. Magenta (X). Critique Ciné-
matographique, twice a month, 7 avenue Frochot-
Gendria, weekly, 21 blvd. des Bagaudes, St. Maur
des Fossés. Ciné-Journal, twice a month, 35 rue
du Plateau, Paris (19). Filma, monthly, 11 rue
Montmartre, Paris. Semaine Cinematographique,
monthly, 40 rue du Colisée. Cinepase, monthly, 73
blvd. de Grenelle, PARIS.

BORDEAUX: Bordeaux Cine, weekly, 82 rue du
Loup.

LILLE: Ecran du Nord, fortnightly, 25 Place de
Béthune.

LYONS: Ecran Lyonnais, 10 rue Juliette Ré-
camier, weekly; Le Film de Lyon, fortnightly,
10 rue Juliette Récamier.

MARSEILLES: Cinema Spectacles, weekly, 31
rue Senac; Revue de l'Ecran, twice a month,
49 rue Edmond Rostand.

STRASBOURG and METZ: Cinema d'Alsace-
Lorraine, monthly, 11 rue des Clercs, Metz.

ALGIERS: Cinéaffric, monthly, 5 rue Lulii,
Algiers.

II.—Amateur Cinema Publications

(on sub-standard size films)

Cinéma-Amateur, monthly, 94 rue St. Lazare,
Paris (IX). Cinema Prive, monthly, 48 rue de
Romainville, Paris (XIX). Le Petit Format,
monthly, 29 rue Marsouan, Paris (XII).

III.—Catholic Cinema Reviews

Choisir (weekly), 7 rue St. Vincent, Paris
(XVII). Le Fascinateur, 5 rue Bayard, Paris
(VIII), monthly. Ecran Catholique, monthly,
13 rue Theodore Beck, Paris (15).

IV.—Fan Publications

Ciné-France, fortnightly, 13 rue Beaudant, Paris
(I). Cinémonde, weekly, 1 bis rue Washington,
Paris (VIII). Ciné-Miroir, weekly, 18 rue
d'Enghien, Paris (X). Mon Film, weekly, 10 rue
du Croissant, Paris (II). Pour vous, weekly, 100
rue Réaumer, Paris (II).

V.—Annual Publications

Le Tout Cinema, 19 rue des Petits Champs,
Paris (1er).

VI.—Belgian Cinema Publications

La Cinelgie Belge, weekly trade, 41 rue des
Coteaux, Brussels. Revue Belge du Cinema, 64
blvd. Emile-Jacqmain, Brussels.
by PH. DE SCHAAAP

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>
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<tbody>
<tr>
<td>1931</td>
<td>61.2</td>
<td>38.8</td>
</tr>
<tr>
<td>1932</td>
<td>51.4</td>
<td>49.8</td>
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<tr>
<td>1933</td>
<td>59.8</td>
<td>56.9</td>
</tr>
<tr>
<td>1934</td>
<td>56.9</td>
<td>52.1</td>
</tr>
<tr>
<td>1935</td>
<td>56.9</td>
<td>54.4</td>
</tr>
<tr>
<td>1936</td>
<td>57.6</td>
<td>55.7</td>
</tr>
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</table>

Imports classified according to country of origin, compared as follows:

<table>
<thead>
<tr>
<th>Country</th>
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<th>1933</th>
<th>1934</th>
<th>1935</th>
<th>1936</th>
</tr>
</thead>
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<td>65.1</td>
<td>35.1</td>
<td>38.1</td>
<td>57.3</td>
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<td>39.1</td>
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<td>2.1</td>
<td>2.1</td>
<td>2.1</td>
<td>2.1</td>
</tr>
<tr>
<td>Hungary</td>
<td>4.1</td>
<td>4.1</td>
<td>4.1</td>
<td>4.1</td>
<td>4.1</td>
<td>4.1</td>
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<td>2.3</td>
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<td>0.2</td>
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</tr>
<tr>
<td>Portugal</td>
<td>6.8</td>
<td>6.8</td>
<td>6.8</td>
<td>6.8</td>
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<td>Russia</td>
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<td>0.4</td>
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<td>Sweden</td>
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<td>65.6</td>
<td>65.6</td>
<td>58.3</td>
<td>53.8</td>
<td>57.3</td>
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<tr>
<td>Switzerland</td>
<td>0.3</td>
<td>0.3</td>
<td>0.3</td>
<td>0.3</td>
<td>0.3</td>
<td>0.3</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 ANIF newsreel showing weekly in Holland, and giving more details of life in the Dutch Indies.

Amerind deliveries 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. From a certain point 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. Room, The Hague, from Profilite, Secretary, S. Zouderman, Leewarden, exhibitor; Treasurer, W. K. G. 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. Vermijn, Maastricht, exhibitor; J. Wessel, Bloemendaal, manager Gerard 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.
C. Additional departments and their presidents: Centrum (Center), J. Cohen Barnstijn; Noorden (North), G. P. Millius; Oosten (East), Joh. Mierdeza; Westen (West), J. van Bommel; Zuiden (South), W. P. Peters.

**Film Distributing Offices**

American branch offices:

Metro-Goldwyn-Mayer Film Mij., N.V., *Dam* 49, Amsterdam C.
Warner Bros.—First National, Keizersgracht 778, Amsterdam I.
Metro-First—Fox, Rokin 38, Amsterdam C.
Paramount Films N.V., Keizersgracht 399, Amsterdam C.

Representatives of other American companies:

Croce; Bosman N.V., Nieuwe Doelenstraat 8, Amsterdam (Universal).
Film N.V., Prinsengracht 530, Amsterdam C.
Loet Barnstijn’s Standaardfilms N.V., Wassenaar (Columbia).
Loet C. Barnstijn’s Filmdistributie N.V., Wassenaar (United Artists).

Profilite, The Hague (Republic).
Lumina Film, Nes 23-25, Amsterdam C.
Film-Company 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 Z.
Tobis Film Distributie N.V.
UFA Mij. voor Film en Bioscoopbedrijf N.V., Heerengracht 590-592, Amsterdam C.

**Domestic Production**

Loet C. Barnstijn’s Filmmstudio en Laboratorium N.V., Wassenaar.

Menonole Filmproduktie N.V., Coolingsel 51, Rotterdam.

Cineticue (Marconi N.V.) Duivendrechtsschelde 83-85, Amsterdam C.

**Newseel Production**


Polygoon Filmb fabrick N.V., Koudenhorn 8, Haarlem.

*The Dutch abbreviation N.V. before or after a company’s name means Naamloze Vennootschap (Incorporated Company).*
THE YEAR IN HUNGARY

by ENDRE HEVESI

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, 19 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 alterations. 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 decreed 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 3,600 meters (11,813 feet), including shorts, educational films and newsreels. The program of the subsequent neighborhood theatres may not be longer than 3,400 meters (12,495 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 discovered that they were given much better protection, 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. Of the 65 subsidiaries of Budapest 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 distributors and exhibitors' 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 distributors 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 80 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
Hungarian production will mean new difficulties for the Americans.

The law of 1935 held that 15 per cent of all films shown in Hungarian theatres must be in the Hungarian language. In 1936 the quota was raised to 20 per cent. The demand for Hungarian pictures exceeds this obligatory 20 per cent, so that local films easily could be booked even in the case of an increasing production. It is possible that this year the quota again will be raised. It is even rumored that film production will be made obligatory for all distributors. This would mean that local branches no longer could buy import tickets from producers, but would be given permission to import foreign films only if they actually produce films here.

Permit Tickets for Shorts

Although a law obliging importers of foreign films to produce local films is only a distant project, changes in the system of contingency tickets may be expected soon. The producer of each Hungarian film receives a premium of eight import tickets; he can use each of these tickets to import a foreign feature. The producer-distributors use these tickets partly for their own imports, but the majority is sold to American companies and to Hungarian film-importers. At the beginning of 1936, the market price of a permit ticket was 2,000 pengos ($400), so that producers received about 16,000 pengos ($3,200) as a premium from the government for every locally produced picture. Owing to increased film production, there was such a great supply of tickets that their price fell to 1,400 pengos ($280). In this way the producer received $900 to $1,000 less subsidy from the state than the $3,200 which he had counted upon as the equivalent of his eight-ticket premium, a fact which greatly upset calculations. This problem will be adjusted this year.

Another reform introduced in 1936 was that even short films under 1,200 meters (with the exception of newsreels) could be imported only by producing permit tickets. This law was intended to further the production of local shorts and educational films. Every Hungarian short film was given a premium of 5 to 20 "short film tickets," depending on its length, each ticket selling for 100 to 140 pengos ($20 to $28). These tickets were purchased mostly by the local branches of American companies who completely ruled the short film market. Owing to the one-feature-system, short films are much in demand.

Mickey Mouse is still the most popular short film hero, but Popeye, who first appeared here in 1936, is also liked by the public.

Private Compensation Allowed

No improvement has come about in the matter of foreign payments. Owing to the strict currency policy of the Hungarian National Bank, which does not consider films to be very necessary import articles, it is still extremely difficult for independent distributors to obtain sufficient foreign currency to pay for their imported films. The local branches of American companies, too, have great difficulties and several have considerable sums accumulated here on the blocked credit accounts. This money can be used only with permission of the National Bank. But in 1936 the American companies at last succeeded in getting the money out of the country with the help of private compensation procedure. This method is complicated and expensive, but it is the only one which enables the local branch offices to transfer money to New York.

The system works this way:

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 (Continued on following page)

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>
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<tbody>
<tr>
<td>United States</td>
<td>Sound 440</td>
<td>441</td>
<td>419.269</td>
<td>45</td>
<td>420.052</td>
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<td>Silent 1</td>
<td>206</td>
<td>783</td>
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<td>Sound 199</td>
<td>67</td>
<td>163.146</td>
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<td></td>
<td>Silent 7</td>
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<td>2.920</td>
<td>1.5</td>
<td>9.842</td>
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<tr>
<td>France</td>
<td>Sound 66</td>
<td>10</td>
<td>70.567</td>
<td>1.5</td>
<td>9.842</td>
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<tr>
<td>Italy</td>
<td>Sound 10</td>
<td>10</td>
<td>8.428</td>
<td>1.5</td>
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<tr>
<td></td>
<td>Silent 29</td>
<td>29</td>
<td>1.764</td>
<td>10.5</td>
<td>53.717</td>
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<td>Silent 22</td>
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<td>28.003</td>
<td>3</td>
<td>28.003</td>
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<tr>
<td></td>
<td>Silent 245</td>
<td>245</td>
<td>13.473</td>
<td>69</td>
<td>172.006</td>
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<tr>
<td></td>
<td>Sound 991</td>
<td>1043</td>
<td>932.913</td>
<td>17</td>
<td>172.006</td>
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<td></td>
<td>Silent 52</td>
<td>1043</td>
<td>19.240</td>
<td>952.153</td>
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</table>

THE 1937-38 MOTION PICTURE ALMANAC

1170
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 1925, the figure jumped to 487 in 1936. There is not one silent theatre in Hungary now.

The old Corso theatre, seating 200, was rebuilt into a beautiful, modern first-run theatre holding 800. Permits have been issued for several smart theatres to be built in Budapest.

Changes are expected in the management of Hungarian 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 Min-

ister 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 Film-

roda, 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:

"Donaurommel" (German), Cinéphon, Berlin;
"Be True Unto Death" (Legy jó mindhalálig, Hungarian), Lux;
"Café Moscow" (Hungarian), Patria;
"Man Under the Bridge" (Ember a hid alatt, Hungarian), Sonor;
"Two Hundred A Month" (Havi 200 fő, Hungarian), Mozgóképípári;
"Madonna in Warehouse" (German), Atlantis-

Thelka;
"I Did It" (En voltam, Hungarian), Ufa;
"Mærdenpenzioni" (German) Atlantis, Vienna;
"Wo die Lerche singt" (German), Atlantis-

Thelka;
"Mirca" (German), Rora, Vienna;
"Foreign Traffic" (Forog az idegen—film sketch in Hungarian with screen and stage parts).

Antal;
"Sensation" (Szenzáció, Hungarian), Filmiroda;
"Cobweb" (Pókháló, Hungarian), Bioscop;
"Exception to the Rule" (Tisztelet a kivételnek, Hungarian), Focus;
"High-Born Lady" (A méltóságos kisasszony, Hungarian), Mozgóképípári;
"Anniversary" (Evforduló, Hungarian), Reflektor;
"Half-Price Honeymoon" (Nászut feláron, Hungarian), Lux;
"Gloomy Thursday" (Szomorú esőtök, film sketch in Hungarian with screen and stage parts), Láznér;
"Son of the Puszta" (Sárba csikó, Hungarian), Bioscop;
"Sporting Love" (Sportszerelmem, Hungarian), Mozgóképípári;
"Pagans" (Pogányok, Hungarian), Stylus;
"Man of Gold" (Aranyember, Hungarian), Hirsch and Tsok;
"Three Spinsters" (Három sárkány, Hungarian), Harmonia;
"River Rendez-Vous" (Dunaparti randevu—

Hungarian), Phoebus;
"Storm on the Plain" (Zivatar Kemencespusz-
tán, Hungarian), Kovaés;
"Sister Maria" (Mária nővére, Hungarian and

German), Pallas;
"Torny" (Hungarian), Kárpáti;
"Affair of Honor" (Lovagias ügy, Hungarian),
Alliance;
"Once a Week" (Hetenként egyeszer, Hun-

 Hungarian), Globus;
"Pay Up, Madame" (Fizessen nagysád, Hun-

 garian), Focus;
"Mysterious Stranger" (Titokzatos idegen, Hun-

 garian), Mozgóképípári;
"Take Charge of My Wife" (Rád bizson a feleségem, Hungarian), Opus;
"Eine Insel Wird Entdeckt" (German), Berna,

Bert.
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 transactional 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:

**Scarpé Al Sole**, L.300,000; **Passaporto Rosso**, 250,000; **Aldebaran**, 180,000; **Re Burlone**, 180,000; **Ma Non E Una Cosa Seria**, 150,000; **Ginevra Degli Almieri**, 150,000; **Darte’ Un Milione**, 100,000; **Nozze Vagabonde**, 75,000; **Fioridali D’Oro**, 75,000; **Amo Te Sola**, 75,000; **Non Ti Conosco Piu’**, 75,000; **Aria Del Continente**, 75,000; **Sette Giorni All’ Alto Mondo**, 50,000; **Anonima Royott**, 50,000; **Milizia Territoriale**, 50,000; **Una Donna Tra 2 Mondi**, 50,000; **Lobengrin**, 25,000; **Serpente A Sonagli**, 25,000; **Fiat Voluntas Dei**, 25,000; **Amore**, 25,000; **Conquistatori D’ Animé**, 15,000.

The financial success which the Italian films have derived in their own markets can be considered more than satisfactory. From September 1, 1935, to August 31, 1936, receipts of both Italian and foreign films are the following:

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of Days Shown</th>
<th>Net Receipts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caste 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>2,355</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>1,788</td>
<td>3,555,038</td>
</tr>
<tr>
<td>Anna Karanina</td>
<td>1,643</td>
<td>3,475,809</td>
</tr>
<tr>
<td>Scarpé al Sole</td>
<td>2,248</td>
<td>3,360,097</td>
</tr>
<tr>
<td>Passaporto 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.
PROGRESS IN JAPAN

by H. TOMINAGA

in Tokyo

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 "Karakaza" (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. Horii, 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 Osaka, 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 leading successor of Chiyako 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 Tsunassaburo Bando, who long had identified themselves with Shinko as producer-actors.

Now 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 Shinbun...
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 demand 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 Toho 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 contract 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, MGM 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 among the Minister Ushio, the Vice-ministers Yuzawa and Nabeshima, Councillor Kimotsuki, 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 Gekio 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 tax, was launched.

The government last year approved the taxation increase and reform plan of Dr. E. Baba, minister of finance. As the plan included abolition and concessions of many 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 taxation bureau of the Finance Office to disapprove of the attendance tax.

"The New Earth" in Japan

In February, 1936, Dr. Arnold Fanck, German director, arrived in Japan at the invitation of N. Kawakita, head of Towa Shoji, Y. Osawa, head of T. O. Studio Ltd. and C. Kabayama, to produce Japan's first feature 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 600,000 Yen.

For the heroine he chose Setsuko Hara, 17, of the Nikkatsu Studio, and for the male lead, Isamu Kobayashi, an idol of Japanese movie-goers. Among supporting players were Sessue Hayakawa, Ruth Eweler, German actress, and Haruyo Ichikawa. Location trips were taken to almost every part of Japan. The 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 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: Ohfuna Studio, 50; Shimokamo, 35; Uta Production, 3; Daichi Eiga, 11.
Nikkatsu—Total 90: Tamagawa Studio, 37; Kyoto, 30; Uzumasa Hassi, 10; Chiyoe Produc-
tion, 7; Tokyo Hassi, 6.
Shinkyu—Total 93: At Oizumi Studio, 38; Kyoto, 30; Kanjiro Production, 11; Bannsama Production, 7; Takata Production, 7.
Toho—Total 29: By P.C.L., 26; J. O. Studio, 3.
Daito—Total 106: Silent, 60; Sound, 46.
Other Producing Units—Total 114: Makinu, 46; Koyo Eiga, 16; Kyokuto Eiga, 36; Zensoh 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 25 released through the first-runs of Shochikubu circuit and 138 in Toho theatres.

Distributor

<table>
<thead>
<tr>
<th>1936</th>
<th>1935</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>57</td>
</tr>
<tr>
<td>Paramount</td>
<td>32</td>
</tr>
<tr>
<td>Towa Shoji (Japanese product)</td>
<td>36</td>
</tr>
<tr>
<td>M-G-M</td>
<td>35</td>
</tr>
<tr>
<td>20th Century Fox</td>
<td>32</td>
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<tr>
<td>Warner Bros.</td>
<td>28</td>
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<tr>
<td>Universal</td>
<td>23</td>
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<tr>
<td>RKO</td>
<td>22</td>
</tr>
<tr>
<td>United Artists</td>
<td>18</td>
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<tr>
<td>Sanyu-sha</td>
<td>12</td>
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<tr>
<td>Daido Shoji</td>
<td>9</td>
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<tr>
<td>Toho Eiga</td>
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<tr>
<td>Metropolitan</td>
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<tr>
<td>Mitsuba Trading</td>
<td>9</td>
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<tr>
<td>Chidoru Kogyo</td>
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<tr>
<td>Mikl Shoji</td>
<td>2</td>
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<tr>
<td>Ohbei Eiga</td>
<td>1</td>
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<tr>
<td>T. Kobayashi</td>
<td>1</td>
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<tr>
<td>Empire</td>
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<td>-</td>
<td>343</td>
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</tbody>
</table>

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>
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<tbody>
<tr>
<td>Towa Shoji</td>
<td>36</td>
<td>33</td>
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<tr>
<td>Sanyei-sha</td>
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<td>Toho Distributing</td>
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<tr>
<td>United Artists</td>
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<td>1</td>
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<tr>
<td>T. Kobayashi</td>
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<td>1</td>
</tr>
<tr>
<td>Mitsuba Trading</td>
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<tr>
<td>Empire</td>
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<td>Metropolitan</td>
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<tr>
<td>Daido Shoji</td>
<td>1</td>
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</tr>
</tbody>
</table>

Total: 73 (1936) 63 (1935)

Countries of origin of the imported product were:

- Germany: 25 (1936) 23 (1935)
- France: 23 (1936) 20 (1935)
- Austria: 3 (1936) 3 (1935)
- Soviet Russia: 2 (1936) 4 (1935)
- Hungary: 3 (1936) 1 (1935)
- Mexico: 2 (1936) — (1935)
- Italy: 1 (1936) — (1935)

Total: 73 (1936) 63 (1935)

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) Jinsel Gekijo (Stage of Human Life), (Nikkatsu) Naniwa Hika (Naniwa Elegy), (Daiichi Eiga) Hitori Musuko (An Only Son), (Shochiku) Akanishi Kakita (Chiyu Production) Kazoku Kaigi (Family Conference), (Shochiku) Ani Imohto (Brother and Sister), (P.C.L.) Hikoroku Ohini Warau (Hikoroku Bursts Out Laughing), (P.C.L.) Jonetsu 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 high-lights 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 picture filmed in Mexico 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 resell 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.

Confidence 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.
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 200 cinemas in Warsaw alone. Three new cinemas 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," "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 52 features. The biggest "hits" were: "Za Staro Lepe," "Barbara Radziwillowa" and "Yiddle With His Fiddle" (in Yiddish, starring Molly Picon).

The cost of production of a Polish film approximates Zlotys 100,000 (530,000). 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 Joseph Relidzynski and the office-manager Felix Wozytjaski. 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 Rzek" (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 Lwow, as follows:

Film, Mazowiecka 11, Warsaw. Phone 212-85. Editor: Jozef Reichman; Assistant editor: St. Ostreycki.


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 uniform 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 showing 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
Juliet," "Born to Dance," "Fury," "Swing Time," failed to please. The biggest successes were "Mr. Deeds Goes to Town" and "The Charge of the Light Brigade," in large towns, and "Rose Marie" and "Story of Louis Pasteur" in the provinces. Shirley Temple films obtained very good results: also "Under Two Flags."

Paramount and Universal did not play an important part in this season's business. Now when the American producers have liquidated their branches in Spain, when in Germany and Austria very few foreign pictures are distributed, and when every foreign picture to be distributed in Italy must be dubbed into the native language, every remaining market has unusual significance.

Films Made in Poland in 1936

"Wacek na Froncie," Rex-film.
"His Great Love," Blok-Muzafilm.
"Pan Twardowski," Ultra.
"Bohaterowie Sybiru," Urania.
"Róza," Libkowfilm.
"Little Sailor," Arte.
"Mystery of Miss Brinx," Gulanicki.
"Jadzia," Blok-Muzafilm.
"Bolek i Lolek," Rex-film.
"Fredo uszczesliwa świat," Varsavia.
"Juden gra na skrzyczac," Green-film.
"Two Days in Heaven," Urania.
"Faithful River," Orfilm.
"Ada, to nie wypada," Feniks.
"Barbara Radziwillowa," Del-film.
"Papa nie zeni," Leofil.
"30 karatów szczescia," Rex-film.
"Bedzie lepiej," Feniks.
"Amerykańska Awantura," Ordyński.

Only 12 films were produced in 1935.

Leading Distributors and Producers.
Producers Are Designated By Asterisks

* Sfinks—Marszalkowska.
* Muza—Wisdom 23. Phone 524-34.
* Patria—Moniuszki 4. Phone 263-02.
* RKO—Marszalkowska 130. Phone 255-47. The Manager is Mr. Havas.
* MGM—Marszalkowska 96. Phone 998-51.
* 20th Century-Fox—Moniuszki 11. Phone 317-70.
* Paramount—Sienna 4. Phone 546-42.
* Warner Bros.—Al. Jerozolimskie 57. Phone 825-55.
* Polski Tobis—Plac Napoleon 9, 807-00.
* 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. Producer, Mr. Chamiec; Manager, Mr. Poplawski.
* Selecta (Columbia)—Sienna 4. Manager, Mr. Wundheiler.
* Feniks—Zielna 15. Phone 543-69.
* Leofil-film—Marszalkowska 94. Phone 903-44.
* Urania-film—Marszalkowska 132.

All these companies have their offices in Warsaw.
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Baltimore, Md., 113 W. Conway Street.
Chicago, Ill., 666 Lake Shore Drive.
New York, N. Y., 1 Park Avenue.
Philadelphia, Pa., 503 Chestnut Street.
San Francisco, Calif., 180 New Montgomery St.

Hoffmann-Soons E. & E. Corp.
387 First Avenue
New York City
Manufacturers of rheostats and electrical specialties for motion picture projection; arc controllers (A.C. and D.C.), transformers, rectifiers, changeovers, solderless lugs, projector switches, M. O. control panels.

Hollywood Advertising Company
600 West 45th Street
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Manufacturers of valances, banniers, flags and general marquee displays.

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Holmes Projector Company
1215 Orchard Street
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Manufacturers of Holmes silent and sound projectors.

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Hoover Manufacturing & Sales Co., Inc.
251 West 19th Street
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Manufacturers of uniforms.

Hotel and Theatre Carpet Co.
427 West 42nd Street
New York, N. Y.
Distributors of theatre carpets and floor coverings.

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2219-29 West Grand Avenue
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Manufacturers of panelboards; stage and general service switchboards; architectural display, spectacular and theatrical lighting equipment; illuminated directional and exit signs.

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E. W. Hulett Manufacturing Co.
216 N. Clinton Street
Chicago, Ill.
Manufacturers of reel alarms and projection accessories.

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Hurley Screen Company
24-15 43rd Avenue
Long Island City, N. Y.
Manufacturers of standard sound screens.

PRESIDENT
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Hygrade Sylvania Corporation
500 Fifth Avenue
New York City
Manufacturers of rectifier and amplifier tubes, complete line of radio tubes and incandescent lamps.

The Ideal Electric & Manufacturing Company
81-83 East and Oak, Mansfield, O.
Manufacturers of electric motors for heating, ventilating and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture arcs, etc.

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S. James Gedris
PRODUCTION MANAGER  
Frank Gedris

Ilex Optical Company  
Rochester, N. Y.

Manufacturers of projection lenses.

Ilg Electric Ventilating Company  
2850 No. Crawford Avenue  
Chicago, Illinois

Manufacturers of self-cooled motor propeller fans, blowers, air conditioning apparatus, unit heaters and unit coolers.

The Industrial Dryer Corp.  
Stamford, Conn.

Manufacturers of apparatus for drying, conditioning, humidifying, oxidizing and air conditioning.

The Insultile Company  
1100 Builders Exchange  
Minneapolis, Minn.

Manufacturers of acoustical products.

President  
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vice-president  
C. S. Pope
vice-president and general sales manager  
E. H. Batchelder, Jr.

International Projector Corporation  
90 Gold Street  
New York City

Manufacturers of motion picture projectors.

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vice-presidents  
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15 S. Throop Street  
Chicago, Ill.

Manufacturers of scroll cutting machines (International Cutawl).

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International Seat Corporation  
Paramount Building  
New York City
(Subsidiary Union City Body Company, Union City, Indiana)

Manufacturers of theatre seats.

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secretary and treasurer  
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Chief Engineer  
Peter Masucci

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Dover, O.

Manufacturers of heavy-duty vacuum cleaners.

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Secretary and treasurer  
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Advertising manager  
R. S. Warren

The Irwin Seating Company  
1480 Buchanan Avenue S.W.  
Grand Rapids, Michigan

Manufacturers of all types of theatre chairs.

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vice-president and sales manager  
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vice-president  
W. W. Irwin

O. W. Jackson & Co., Inc.  
290 Fifth Avenue  
New York City

Manufacturers of Tyl-A-Mats and all types of mats for theatre use.

Janette Manufacturing Company  
556 West Monroe Street  
Chicago, Ill.

Manufacturers of alternating current and direct current motors, motor generator sets, rotary converters, motorized speed reducers, motorized blowers for kino booths, oil transfer pumps, gasoline electric light plants, hot water circulators.

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Secretary  
A. E. Klunder
Assistant sales manager  
Max L. Robinson
Chief Engineer  
P. E. Gerst

Johns-Manville Corporation  
22 E. 40th Street  
New York City

Acoustical materials. Manufacturers of hot and cold pipe insulation, Rock Cork insulation for air conditioning, fire proofing compounds, motion picture booths, Transite, roofings, asphalt tile flooring, asbestos theatre curtains.

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vice-president in charge of sales  
L. R. Hoff
Staff manager of acoustics  
H. R. Berlin
Kaplan—Lincrophone

Sam Kaplan Mfg. & Supply Co., Inc.
729 Seventh Avenue
New York City
Manufacturers of projectors and projector parts.
Factory: Brooklyn, N. Y.

Keasbey & Mattison Company
Butler Avenue
Ambler, Pa.
Manufacturers of asbestos shingles, waitress, insulations, fire-resisting partitions and fireproof asbestos theatre curtains.

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The Kent Company, Inc.
103 Canal Street
Rome, N. Y.
Manufacturers of electric floor cleaning machines and commercial vacuum cleaners.

George Kilgen & Son, Inc.
4016 Union Boulevard
St. Louis, Mo.
Manufacturers of theatre organs and manufacturers of Kilgen Wonder Organ for theatres.

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VICE-PRESIDENT
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VICE-PRESIDENT
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VICE-PRESIDENT
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321 W. 50th Street
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Manufacturers of Klieglights for movie studios and stage and auditorium lighting specialties.

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The Kneisly Electric Co.
3852 Watson Avenue
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Manufacturers of Knie-Tron rectifiers (Knie-Tron portables, 10½ inch reflector equipments of all kinds).

PRESIDENT
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Knowles Mushroom Ventilator Company
41 N. Monroe Street
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Manufacturers of cast-iron and steel mushroom air diffusers and deflectors for auditoriums.

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FACTORY SUPERINTENDENT
W. E. CAVANAGH
Factory: Newark, N. J.

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Kohler, Wiz.
Manufacturers of enameled iron and vitreous china plumbing fixtures, plumbing brass, and electric plants for domestic, industrial and auxiliary uses and heating boilers and radiators.

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EXECUTIVE VICE-PRESIDENT
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100 Sixth Avenue
New York, N. Y.
Manufacturers of microphones, photoelectric cells, public address systems, sound equipment complete, theatre amplifiers and accessories.

The Langsenkamp-Wheeler Brass Works, Inc.
1234 Shelby Street
Indianapolis, Ind.
Manufacturers of soundheads.

LaVezzi Machine Works
180 North Wacker Drive
Chicago, Il.
Manufacturers of intermittent movements, projector parts, etc.

MANAGER
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Le Carbone Company, Inc.
Boonton, N. J.
Manufacturers of carbon brushes. Sole importers in U.S.A. of Compagnie Lorraine de Charbons Motion Picture Projector carbons.

LeRoy Sound Equipment Corporation
107 North Water Street
Rochester, N. Y.
Manufacturers of sound equipment.

Libbey-Owens-Ford Glass Co.
208 W. Washington Street
Chicago, Il.
Manufacturers of "Vitrolite" for facing exteriors of theatres and stores, ticket booths, lobbies, toilet rooms, etc.

MANAGER VITROLITE DIVISION
W. N. TURNER
SALES MANAGER
F. SOHN

The Lincrophone Company, Inc.
1661 Howard Avenue
Utica, N. Y.
Manufacturers of sound on film amplifiers and public address equipment.

SECRETARY AND TREASURER
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Factory: 1104 St. Vincent Street, Utica, N. Y.
Lu-Mi-Nus Signs, Inc.
2736 Wentworth Avenue
Chicago, Ill.
Manufacturers of Neon and electrical displays.

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Lustrolite, Inc.
825 West Fourth Street
Davenport, Iowa
Manufacturers of internally illuminated and electric signs.

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The J. E. McAuley Manufacturing Company
552-54 West Adams Street
Chicago, Ill.
Manufacturers of Peerless Magnarc and Peerless high intensity reflector arc, low amperage reflector arc lamps, film speed indicators, arc lamp rheostats and pedestal brace for Simplex projectors.

Maier-Lavaty Company
2141 Lincoln Avenue
Chicago, Ill.
Manufacturers of Uniforms for Theatre Attaches.

Major Equipment Company, Inc.
4603 Fullerton Avenue
Chicago, Ill.
Manufacturers of footlights, borderlights, spot lights, floodlights, olivettes, exit lights, director signs, stage switchboards and panelboards.

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1640 East Hancock Avenue
Detroit, Mich.
Manufacturers of architectural materials.

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Mellaphone Corporation
714 University Avenue
Rochester, New York
Manufacturers of soundheads, amplifiers and photo-electric cells.

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The Mohawk Carpet Mills
295 Fifth Avenue
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Manufacturers of rugs and carpets.

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GENERAL SALES MANAGER
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Monsen Sign Shop, Inc.
255 Madison Street
Passaic, N. J.
Manufacturers of theatre marquees and neon signs.

Monex Corporation
22 West 32nd Street
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Manufacturers of automatic change-makers.

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VICE-PRESIDENT AND SALES MANAGER
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Monroe Sign Shop, Inc.
320 Fifth Avenue
New York City
Manufacturers of low amperage reflector arc lamps, high intensity reflector arc lamps for direct current with Suprex carbons. High intensity reflector arc lamps for alternating current with Suprex carbons. Rectifiers, transformers, mirror guards and accessories.

PRESIDENT AND TREASURER
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SIXNIE NICKELSBERG

Morelite Company, Inc.
600 West 57th Street
New York City
Manufacturers of footlights, borderlights, spot lights, floodlights, olivettes, exit lights, director signs, stage switchboards and panelboards.

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Morel Light Co.
512 East 31st Street
New York City
Manufacturers of low amperage reflector arc lamps, high intensity reflector arc lamps for direct current with Suprex carbons. High intensity reflector arc lamps for alternating current with Suprex carbons. Rectifiers, transformers, mirror guards and accessories.

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VICE-PRESIDENT AND SECRETARY
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The Mosler Safe Co.
320 Fifth Avenue
New York City
Manufacturers of fire-resistive safes and vault doors and burglary-resistive chests for theatres.

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VICE-PRESIDENT
J. W. Mosler
SECRETARY
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4431 West Lake Street
Chicago, Ill.
Manufacturers of The Motograph De Luxe Sound Projector Equipment.

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VICE-PRESIDENT IN CHARGE OF SALES
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TREASURER
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SECRETARY
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Motion—Oakland

Motion Picture Accessories Co.
2200 South Vermont Avenue
Los Angeles, Calif.
Manufacturers of motion picture and studio supplies.

Motion Picture Machine Company
3110 West Lisbon Avenue
Milwaukee, Wis.
Manufacturers of all replacement parts for standard picture and sound heads.
MANAGER
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N. A. N. Automatic Light Control Co.
517 Main Street
Johnstown, Pa.
Manufacturers of changeovers and fire prevention devices.
N. A. Nicholson

Nascon Service, Inc.
60 E. 42nd Street
New York City
Lobby posters and heralds.
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VICE-PRESIDENT
A. Bernasconi, Jr.

Nation-Wide Equipment Mfg. Corp.
449 West 42nd Street
New York City
Manufacturers of lighting fixtures.

National Carbon Company, Inc.
(Carbon Sales Division)
P. O. Box 6087
Cleveland, O.
Manufacturers of carbons for motion picture projectors, spotlights and effect lights: brushes, carbon, graphite and metal-graphite for electric motors, generators and converters.
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ARC DEPARTMENT MANAGER
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ADVERTISING MANAGER
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National Studios, Inc.
226 W. 56th Street
New York City
Complete facilities for photography in all its branches including stills, patented cardboard mat slides and photographic enlargements in black and white and color.
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Novelty Scenic Studios, Inc.
320 West 48th Street
New York City
Drapery, Stage Rigging, Interior Decorating, Stage Curtains and Murals.

N. C. Nussbaumer
2921 West Van Buren Street
Chicago, Ill.
Stage Consultant; Stage Hardware, Rigging and Specialties.

Oakland Textile Company
461 4th Avenue
New York City
Manufacturers of drapery and upholstery fabrics.

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Claude Neon Lights, Inc.
41 E. 42nd Street
New York City
Manufacturers of commercial display signs, interior and exterior decorative lighting, building and marquee lighting and aviation beacons.
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The Neumade Products Corp.
427 W. 42nd Street
New York City
Manufacturers of motion picture equipment and accessories.

Newman Brothers, Inc.
660-670 W. Fourth Street
Cincinnati, O.
Manufacturers of brass, bronze, aluminum, monel metal, stainless steel poster frames and photo cabinets, brass railings, ticket choppers, ticket booths, marquees, ornamental metal work of any description.

Noris Carbon Company, Inc.
160 Fifth Avenue
New York City
Manufacturers of carbons for projection arc lamps, carbon brushes, welding, microphones, resistances, lightning arresters, electrodes.
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North American Electric Lamp Co.
1014 Tyler Street
St. Louis, Mo.
Manufacturers of Nalco Candle Flame and Candyledge Lamps.
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THE 1937-38 MOTION PICTURE ALMANAC

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St. Charles, Ill.
Manufacturers of power amplifiers, theatre amplifiers, public address equipment, electro-dynamic speakers for public address and radio sets.
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Ozone Air, Inc.
4000 S. Division Avenue
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Manufacturers of Ozone generators for air purification, blowers and curtain control apparatus.
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2949-51 Carroll Avenue
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Manufacturers of toggle bolts, lead and steel expansion shells, countersunk washers and finn head bolts.
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250 Park Avenue
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Manufacturers of artificial leather and upholstery material for theatre seats.
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Manufacturers of theatre chairs.
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212 West North Street
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Manufacturers of sound equipment for theatres: public address systems and call systems.
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428 Broome Street
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Manufacturers of photo cells.

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2200 Grant Building
Pittsburgh, Pa.
Manufacturers of plate glass, safety glass, paint and varnish.
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ADVERTISING MANAGER
(Paint)
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74 warehouses and branches.

Platter Sound Products Corporation
North Vernon, Indiana
Manufacturers of Phototone Talkafilm sound reproducing equipment, sound heads and amplifiers.

Porcelain Metals, Inc.
28-20 Borden Avenue
Long Island City, N. Y.
Manufacturers of building material.

Robert E. Power Studios
1717 Cordova Street
Los Angeles, Calif.
Stage equipment and furnishings, theatre decorating.

Walter G. Preddey
187 Golden Gate,
San Francisco, Cal.
Manufacturers of high intensity lamps, reels, complete sound equipment, ticket holders, theatre record ledgers, coin racks, mirror dissolvers, or stereopticons, grid and wire wound rheostats.
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33 W. 60th Street
New York City
Manufacturers of air conditioning controls and grilles.

Progressive Reeltone Corp.
P. O. Box 5
Grand Rapids, Mich.
Manufacturers of ventilating equipment.

Projection Optics Company, Inc.
330 Lyell Avenue
Rochester, N. Y.
Manufacturers of motion picture projection lenses.
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VICE-PRESIDENT AND TREASURER
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560 Belmont Avenue
Newark, N. J.
Manufacturers of special automatic projector fire extinguisher and electric cut-off. All types of hand fire extinguishers.

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Vice-President
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6 E. Lake Street
Chicago, Ill.
Manufacturers of organ slides, effect slides, advertising slides.

President and General Manager
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Secretary-Treasurer
M. S. Block

RCA Manufacturing Company, Inc.
RCA Radiotron Division
201 No. Front Street
Camden, N. J.
Manufacturers of sound equipment tubes.

General Sales Manager
E. N. Deacon

RCA Manufacturing Company, Inc.
RCA Victor Division
Camden, N. J.
Manufacturers of sound recording equipment for motion picture producers; sound reproducing equipment for theatres.

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Executive Vice-President
G. K. Throckmorton
Manager Photophone Sales
E. M. Hartley
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J. D. Cook

Racon Electric Company, Inc.
52 East 19th Street
New York City
Manufacturers of public address equipment, horn units, loudspeakers, horns, baffles and projection apparatus.

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Manager
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Purchasing Agent
R. L. Allan

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1819 Broadway
New York City
Manufacturers of typewriter slides.

Manager
W. C. Vogt

Ransley Studios
108 No. Dearborn St.
Chicago, Ill.
Manufacturers of slides, transparencies.

J. F. Ransley

Raytheon Manufacturing Co.
190 Willow Street
Waltham, Mass.
Manufacturers of rectifiers to eliminate A batteries in all sound systems.

Raven Screen Corporation
137-139 East 25th Street
New York City
Manufacturers of motion picture screens for sound or silent pictures; for theatrical and non-theatrical use.

President
A. L. Raven
Vice-President
F. A. Raven
Secretary-Treasurer
E. D. Reif

Republic Steel Corporation
Republic Building
Cleveland, Ohio
Manufacturers of Enduro stainless steel which is used as decorative trim in theatre buildings, fronts—signs, canopies, bulletin frames—interiors, etc. Toned enameling 1ron—used for theatre buildings, fronts, etc.

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Secretary-Treasurer
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N. W. Foy
Advertising Manager
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Chairman of the Board
T. M. Girdler

Reversible Collar Company
111 Putnam Avenue
Cambridge, Mass.
Makers of Belmont shirt fronts and collars for theatre ushers.

Reynolds Corporation
609 No. LaSalle Street
Chicago, Ill.
Heating, Ventilating, Humidifying, Cooling and Air Conditioning Equipment.

A. F. Brown
E. B. Brown, Jr.

Reynolds Electric Company
2651 W. Congress Street
Chicago, Ill.
Manufacturers of color lighting and electric control equipment for signs, canopies and marquees.

President and Treasurer
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Branch
New York City. 256 W. 31st St.

Richards-Wilcox Manufacturing Company
174 Third Street
Aurora, Ill.
Manufacturers of theatre curtain operators.

President and General Manager
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Secretary-Treasurer
Milton D. Jones
Superintendent
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J. E. Robin, Inc.
344 West 44th Street
New York City
Wholesale engineer. Domestic and foreign equipment consultant.

Rockbestos Products Corporation
New Haven, Connecticut
Manufacturers of asbestos insulated motion picture cable for projectors, spot lights, effect machines, etc. Heatproof and fireproof. Available through jobbers or direct.

Roman Art Company, Inc.
2700-02-04-06 Locust Boulevard
St. Louis, Mo.
Manufacturers of lighting fixtures.

President
Vincent G. Borghesi
Vice-President and Treasurer
U. Barsanti
Secretary
A. Borghesi
Advertising Manager
O. A. McFadden

Rosco Laboratories
367 Hudson Avenue
Brooklyn, N. Y.
Manufacturers of film cement, cleaner, lacquer, splicer, scale, emulsion remover, humidifying liquid; lamp coloring, gelatine color screens or filters, fire extinguisher liquid, perfume spray, perfume wall cones, projectionist’s tool kit, gun-off, aluminum paint and fire proofing compound.

Proprietor
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Roxbury Carpet Company
Central Street
Saxonville, Mass.
Manufacturers and distributors of carpets and rugs.

President
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Vice-President
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Treasurer and General Manager
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Royal Zenith Sound Projectors, Inc.
636 Eleventh Avenue
New York City
Manufacturers of Sound Equipment and Motion Picture Projectors.

President
Morris Legner
Secretary-Treasurer
E. H. Watson

S. O. S. Corporation
628-644 Eleventh Avenue
New York City
Manufacturers and Distributors of Sound Equipment, Projection Apparatus, Rectifiers, Opera Chairs, Draperies and Theatre Accessories.

Supplementary Companies
Sales on Sound Corp. and Service On Sound Corp. with same address and personnel.

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Arthur Arce
Secretary-Treasurer
M. E. Eberston

Comptroller
David L. Mendel
Sales Promotion Manager
F. Louis Friedman
Chief Engineer
Jack Ripkin
Production Manager
Stanley Press

Sanozone Company
1127 Roy Street
Manufacturers of air perfumes for theatre use.

Serbas Electrical Company
60 Rutledge Street
Brooklyn, N. Y.
Manufacturers of battery charging equipment.

Sealed Joint Products Co., Inc.
45 Rockefeller Plaza
New York City
Manufacturers of glass tile.

Servel, Inc.
Morton Avenue and Illinois Street
Evansville, Ind.
Manufacturers of Electrolux Refrigerators.

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Branch
Chicago, Ill., 549 W. Randolph Street.

Showman’s Press
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radio

- personalities on air and screen
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, 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.
- (Films)—Nellie Revell Hour (G). NBC.

### Allen, Gracie

### Ameche, Don

### Archibald, 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.

### Atwill, Lionel
- (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

### Auer, Mischa
- (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.

### Bainter, Fay
- (Stage-Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

### Baker, Belle
- (Stage-Radio-Films)—Nash Speedshow (G). Nash Motors. Automobiles. CBS.

### Baker, Phil
- (Stage-Radio-Films)—Phil Baker Program (S). Gulf Refining. Gasolene. CBS.

### Barrett, Sheila
- (Stage-Films)—Nash Speedshow (G). Nash Motors. Automobiles. CBS.
- (Films)—Kate Smith's Band Wagon (G). A. & P. Tea. Foodstuffs. CBS.
- Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
- Nine O'Clock Revue (G). Schaefer Beer. Beverage. WOR.

### Barrie, Wendy
- (Films)—Hollywood in Person (G). General Mills. Flour. NBC.

### Barrymore, 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.

### Benny, Jack
- (Stage-Radio-Films)—Jack Benny Program (S). General Foods. Jello Pudding. NBC.
- Stoopnagle and Budd (G). General Foods. Minute Tapioca. NBC. Annual Radio Show (G). Columbia Broadcasting. Radio. CBS.

### Berle, Milton
- (Stage-Radio-Films)—Community Sing (S). Gillette Razor. Razors. CBS. Annual Radio Show (G). Columbia Broadcasting. Radio. CBS.

### Bernie, Ben
Blue, Ben (Films)—Warren Stoakes (G). KEHE.
Bogart, Humphrey (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Boland, Mary (Stage-Films)—Chase & Sanborn (G). Standard Brands. Chase & Sanborn Coffee. NBC.
Poles, John (Films)—Jack Oakie's College (G). R. J. Reynolds. Camel Cigarettes. CBS.
Borzage, Frank (Film Director)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Boswell, Connie (Stage-Radio-Films)—Ben Bernie and His Lads (G). American Can. Tin Cans. NBC.
Kraft Music Hall. Kraft-Phenix. Cheese NBC.
Bowes, Fred (Films)—Gas Light Theatre (G). Mutual Broadcasting. (Sustaining). MBS.
Bowes, Major Edward (Radio-Film Theatre Exec.)—Major Bowes' Amateur Hour (S). Chrysler. Automobiles. CBS.
Major Bowes' Capitol Family. (Sustaining). N. Y. Capitol Theatre. CBS. (Sustaining (G). Shakespeare Society. Shakespeare's Birthday. CBS.
Bradley, Grace (Stage-Films)—Banquet (G). U. S. Jr. Chamber of Commerce. (Sustaining). MBS.
Brady, Alice (Films)—Hollywood Hotel (G). Campbell Soups. Canned Food. CBS.
Breen, Bobby (Radio-Films)—Eddie Cantor Program (S). Texaco Company. Texaco Gasoline. CBS.
Brennan, Walter (Films)—Music Hall (G). Kraft-Phenix. Cheese. NBC.
Brent, George (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Broderick, Helen (Stage-Films)—Twin Stars (S). National Biscuit. Crackers. CBS.
Vick's Open House (S). Vick Chemical. Vapo-Rub for Colds. CBS.
Brown, Joe E. (Films)—Sportscaster (S). General Foods. Post Toasties Cereal. WIXD.
Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS. (Sustaining—G). Nat'l Child Health Assoc. Child Health. NBC.
Shell Chateau (G). Shell Petroleum. Gasoline. NBC.
Brown, Russ (Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
Brown, Tom (Films)—Elza Schallert Program (G). NBC. (Sustaining). NBC.
Buck, Gene (Ascap)—Testimonial Dinner (G). Ascap. (Sustaining). WOR.
Burge, Billie (Films)—Elza Schallert Program (G). NBC.
Burke, Johnny (Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
Burke, Larry (Stage-Films)—Magic Key of RCA (G). Radio Corporation. Radios. NBC.
Butterworth, Charles (Films)—Fred Astaire Program (S). Packard Motor. Automobiles. NBC.
Byington, Spring (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Byron, Arthur (Films)—Radio Harris' Movie Club. WHN.

Canova, Judy (Radio-Films)—Rippling Rhythm Revue (G). WINS.
Russell Jergens Woodbury. Soap. NBC.
Carlisle, Kitty (Stage-Films)—General Motors. NBC.
Carlisle, Mary (Films)—Paramount on Parade (G). (Sustaining). Paramount Pictures. NBC.
Carroll, Madeleine (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC. Salute to George VI (G). National Broadcasting. (Sustaining). NBC.
Cassells, Walter (Films)—Rubinoth Program (S). Chevrolet Motors. Automobiles. CBS.
Chandler, Helen (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.
Chase, Iika (Stage-Films)—Kate Smith's Bandwagon (G). A. & P. Tea. Food stuffs. CBS.
Christians, Mady (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Collyer, June (Films)—Variety Show (G). Sealtest Systems. Milk. NBC.
Colman, Ronald (Films)—Salute to George VI (G). National Broadcasting. (Sustaining). NBC.
Conklin, Peggy (Stage-Films)—Bud Dudley's Theatre Club of the Air. WOR.
Connelly, Marc (Stage-Film Producer)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.
Connelly, Walter (Stage-Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC.
Cook, Joe (Stage-Radio-Films)—Shell Chateau (S). Shell Petroleum. Gasoline. NBC.
Cook, Phil (Stage-Radio-Films)—Morning Almanac (S). WABC.
Cooper, Jerry (Radio-Films)—Hollywood Hotel (S). Campbell Soup. Canned Foods. CBS.
Carwin, Norman (20th-Fox Press Agent)—A. M. Sullivan's Program (G). WOR.
Crandall, "Doc" (Film Cartoon Producer)—"Chuck" Thorddin's Program (G). WINS.
Creaven, Frank (Stage-Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Crawford, Jesse, Mr. & Mrs. (Theatre Organists)—Ben Bernie and His Lads (G). American Can. Tin Cans. NBC.
Crawford, Joan (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

THE 1937-38 MOTION PICTURE ALMANAC
Cree, Regina (Film Critic)—Day Line Movie Pilot (G), Hudson River Day Line. Transportation. NBC.

Crosby, Bing (Radio-Films)—Music Hall (S). Kraft-Phenix. Cheese. NBC. Annual Radio Artists’ Show (G), (Sustaining). MBS.

Cummins, Constance (Stage-Films)—(Sustaining) (G). Shakespeare Society. Shakespeare’s Birthday. CBS. Radie Harris’ Movie Club (G). WHN.

D

Davis, Bette (Films)—Hollywood Hotel (G), Campbell Soup. Canned Foods. CBS. Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

De Grasse, Joseph (Films)—Gas Light Theatre (G), Mutual Broadcasting. (Sustaining). MBS.

De Havilland, Olivia (Films)—Lux Radio Theatre (G), Lever Brothers. Lux Soap. CBS. Hollywood Hotel (G), Campbell Soups. Canned Food. CBS.

Del Rio, Dolores (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.

Dorothy, Irene (Stage-Films)—Major Bowes’ Capitol Family (G), (Sustaining). N. Y. Capitol Theatre. CBS.

DeMille, Cecil B. (Film Director)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS. Desmond, Florence (Stage-Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Pudding. NBC.

Desmond, William (Films)—Gas Light Theatre (G), Mutual Broadcasting. (Sustaining). MBS.


Diggie, Dudley (Films)—Magic Key of RCA (G). Radio Corporation. Radio. NBC.


Douglas, Melvyn (Stage-Films)—Hollywood Hotel (G), Campbell Soup. Canned Foods. Whispers (G). MBS.

Dunn, James (Films)—George Fisher’s Hollywood Whispers (G). MBS.


Durante, James (Stage-Radio-Films)—Jas. Melton’s Sun. Night Party (G). NBC.

Durbin, Deanna (Radio-Films)—Eddie Cantor (S). Texas Company, Texas Gasoline. CBS. A Salute to Youth (G). YMCA. Nat’l Boy and Girl Week. NBC.

E


Eilers, Sally (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.

Erwin, Stuart (Films)—Variety Show (G). Sealtest Systems. Milk. NBC. Jack Oakie’s College (G). R. J. Reynolds. Camel Cigarettes. CBS.

Etting, Ruth (Stage-Radio-Films)—Nine O’Clock Revue (G). Schaefer Beer. Beverage. WOR.

Fairbanks, Douglas, Jr. (Films)—Salute to George VI (G). National Broadcasting. (Sustaining) NBC.

Elza Schallert Program (G). NBC.

Fanchon (Producer, Stage-Films)—Jimmy Vandi- veer’s Meet Some People (G). MBS.

Farley, Dorothy (Films)—Gas Light Theatre (G), Mutual Broadcasting. (Sustaining). MBS.

Farmer, Frances (Films)—Kraft Music Hall (G). Kraft-Phenix. Cheese. NBC. Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.

Fay, Frank (Stage-Radio-Films)—Jack Oakie’s College (G). R. J. Reynolds. Camel Cigarettes. CBS.


Fiddler, Jimmy (Film News Narrator)—Hollywood Gossip (S). London’s, Inc. Cough Drops. NBC. Jimmy Fiddler Program (S). Proctor & Gamble. Drene Shampoo. NBC.

Fields, Gracie (Stage-Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.


Fischer, George (Films News Commentator)—Hol- lywood Whispers (S). Mutual Broadcasting. (Sustaining) MBS.

Flagstad, Kirsten (Opera-Films)—General Motors Concert (G). General Motors. Automobiles. NBC. Sunday Evening Hour (G). Ford Motors. Automobiles. CBS.

Flynn, Errol (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Foran, Dick (Films)—Burns and Allen (S). NBC.

Forest, Frank (Radio-Films)—General Motors Promenade Concerts (G). General Motors. Automobiles. NBC.

Frawley, William (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Frederick, Pauline (Films)—Kate Smith’s Bandwagon (G). A. & P. Tea. Foodstuff. CBS.

Jaynes, Betty (Concert-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.


Kent, Barbara (Films)—Lux Radio Theatre (G). Lever Brothers. Lux Soap. CBS.

Kenyon, Doris (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. NBC.

King, Charlie (Stage-Films)—Hamerstein Music Hall (G). Keloyos Sales. Toothpaste. CBS.

Knapp, Evalyn (Films)—Banquet (G). U. S. Jr. Chamber of Commerce. (Sustaining). MBS.

K

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 (G). 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, Ella (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Lombard, Carole (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.

Law & 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 Foods. CBS.

Love, Montagu (Films)—Warren Stoakes' 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). Campenna Sales. Skin Lotion. NBC.

Luke, Keye (Films)—Eddie Martin Program (G). WMCA.

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.


Madden, Jeannette (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.

Martin, Nino (Concert-Films)—Kostelanetz Orchestra (S). Liggett and Myers. Chesterfield Cigarettes. CBS.

Massay, Raymond (Films)—Salute to George V (G). National Broadcasting. (Sustaining). NBC.
Hollywood Hotel (G), Campbell Soup, Canned Foods, CBS.
Shell Chateau (G), Shell Petroleum, Gasoline, NBC.
A Salute to Youth (G), YAIA. Nat'l Boy and Girl Week, NBC.
Mayfair, Mitzi (Stage-Films)—Hammerstein Music Hall (G), Kolynos Sales, Toothpaste, CBS.
Mees, Chas. (V. P., Eastman Kodak–American Banks (G), Association of Banks, Banking, CBS.
Melton, James (Stage-Radio-Films)—Jimmy Melton's Sat. Night Party (G), Nat'l Dairy Dairy Products, NC.
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.
(Stage-Radio-Films)—Shakespeare Society, Shakespeare's Birthday, CBS.
Merman, Ethel (Stage-Radio-Films)—Saturday Night Party (G), Sealtest System, Milk, NBC.
Mix, Tom (Films)—Tom Mix Program (S), Ralston Purina, Wheat Cereal, NBC.
"Molasses 'n January" (Radio-Films)—Show Boat (G), 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.
Nibo, Fred (Film Director)—Professional Parade (S), NBC.
Niesen, Gertrude (Stage-Radio-Films)—Sustain (G), City of Chicago, Chicago Charter Junior League, CBS.
Hollywood Hotel (G), Campbell Soup, Canned Foods, CBS.
Ed Wynn's The Perfect Fool (G), Axton Fisher, Spud Cigarettes, NBC.
Niven, David (Films)—Salute to George VI (G), National Broadcasting, (Sustaining), NBC.
Nolan, Lloyd (Films)—Paramount on Parade (G), (Sustaining), NBC.
Nagent, Elliott (Films)—Lux Radio Theatre (G), Lever Brothers, Lux Soap, CBS.

Oakie, Jack (Films)—Jack Oakie's College (G), R. J. Reynolds, Camel Cigarettes, CBS.
Annual Radio Artists' Show (G), Sustaining, Radio, CBS.
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 (S), Bristol-Meyers, 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.
"Parkyakarkus" (Radio-Films)—Al Jolson's Cafe Trocadero (S), Lever Brothers, Lifebuoy Soap, CBS.
Annual Radio Artists' Show (G), (Sustaining), Radio, CBS.
Hollywood Studio Dedication (G), Columbia Broadcasting, CBS.
Eddie Cantor Program (G), Texaco Gasoline, CBS.
Parsons, Louella (Film Critic)—Hollywood Hotel (S), Campbell Soup, Canned Foods, 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)-(S), 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 (G), 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.
Raft, George (Films)—Shell Chateau (G). Shell Petroleum, Gasoline. NBC.
Rains, Claude (Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Puding. NBC. Shell Chateau (G). Shell Petroleum. Gasoline. NBC.
Raep, Erno (Orchestra Director, Music Hall Theatre)—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, Martha (Radio-Films)—Al Jolson’s Cafe Tenero (S). Lever Brothers. Lifebuoy Soap. CBS.
Revell, Nellie (Theatrical-Films—Press Agent)—While the City Sleeps (S). Bowey’s. Desserts. NBC.
Richard, Harry (Stage-Films)—Gangplank (G). WMCA. John Nesbitt’s Passing Parade (G). NBC.
Robert, 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.
Ruggles, Charles (Films)—Your Hit Parade (G). American Tobacco. Lucky Strike Cigarettes. CBS.
Schallert, Elza (Film News Commentator)—Elza Schallert Program (S). NBC. (Sustaining). NBC.
Scott, Randolph (Films)—Paramount on Parade (G). (Sustaining). Paramount Pictures. NBC.
Seymour, Anne (Radio-Films)—Royal Gelatin Program (G). Standard Brands. Royal Gelatin Puding. NBC.
Shaw, Oscar (Stage-Films)—Broadway Varieties (S). Film Fodder. Food. NBC. Bowl of Broth (S). J. R. Reynolds. Camel Cigarettes. CBS.
Shea, Billy (Studio Film Cutter)—Jimmy Van dever’s Roving Reporter (G). KJH.
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 (Film)—Soliloque 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 (G). General Foods. Calumet Baking Powder and Swandown Cank Flour. CBS.
Sondgeroth, Gale (Films)—Music Hall (G). Kraft-Phenix. Cheese. NBC. Radio 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, Derothy (Stage-Films)—Cabin in the Pines (G). WOR.
Stremberg, Hunt (Film Producer)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.
Sullavan, Margaret (Stage-Films)—Kate Smith’s Band Wagon (G). A. & P. Tea. Food. CBS.
Summerville, Slim (Films)—Banquet (G). U. S. Jr. Chamber of Commerce. (Sustaining). MBS.
Swarthout, Gladys (Concert-Radio-Films)—Gladys Swarthout (S). National Ice. NBC.
Swarthout, Gladys (Films)—Magic Key of RCA (G). Radio Corporation. Radio and Ford Tubes. NBC.
Sundee, Abe Hour (G). Ford Motors. Automobiles. CBS.

T

Talley, Truman (Newsreel Executive)—Gangplank (G). WMCA.
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-Newsreels)—Moments You Never Forget. WOR.
Tone, Franchot (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.

V

Vallee, Rudy (Stage-Radio-Films)—Fleischmann Variety Hour (S). Standard Brands. Yeast. NBC.
Royal 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.

W

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, Eleanore (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, Thyrza Samter (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.

Y

Young, Clara Kimball (Films)—Gas Light Theatre (G). Mutual Broadcasting. (Sustaining). MBS.
Young, Loretta (Films)—Hollywood Hotel (G). Campbell Soup. Canned Foods. CBS.

Young, Roland (Films)—Hollywood Hotel (G). Campbell Soups. Canned Food. CBS. Rudy Vallee Variety Hour (G). Standard Brands. Fleischmann’s Yeast. NBC.
Young, Victor (Paramount Studio Orchestra Director)—Paramount on Parade (G). NBC.
Yurka, Blanche (Stage-Radio-Films)—Hammerstein’s Music Hall (G). Kolynos Sales. Toothpaste. CBS.

Z

Zanuck, Darryl (Film Executive)—Philadelphia Orchestra (G). American Banks. Banking Service. CBS.
Zukor, Adolph (Film Executive)—(Sustaining) (G). Testimonial to Mr. Zukor. MBS.
pictures
ABSENT WITHOUT LEAVE
COLUMBIA. (R) Dolly Haas.

ABSOLUTE QUIET

AGES AND EIGHTS

AGES WILD
COMMODORE. (R) January 2, 1936. Harry Carey.

ACCUSED

ACCUSING FINGER

ACROSS THE AISLE

ADVENTURE IN MANHATTAN

ADVENTUROUS

ADVENTURES OF CAPPY RICKS, THE

ALCATRAZ
THE HUNGER STRIKE. (R) July 15, 1936.

ALCATRAZ ISLAND
John Litel, Ann Sheridan.

ALIBI FOR MURDER

ALL AMERICAN CHUMP

ALONG CAME LOVE
PARAMOUNT. (R) November 6, 1936. Irene Dunne, Charles Starrett. (SR) February 20, 1937.

AMATEUR GENTLEMAN, THE

AMAZING QUEST

AMBUSH VALLEY
RELIABLE. (R) November 1, 1936. Bob Custer.

AMOK
DU WORLD. (R) October 15, 1936. Marcel Chantel.

AMPHITRYON

AND SO THEY WERE MARRIED

AND SUDDEN DEATH

ANGEL
PARAMOUNT. Marlene Dietrich. (R) May 5, 1937.

ANGEL'S HOLIDAY

ANGELS IN WHITE
ZEIDMAN. Telaire Birell. (See "In the Cutting Room." February 29, 1936.)

ANGLE SHOOTER
WB. Joan Blondell, Pat O'Brien.

ANNA

ANOTHER OUTLAW

ANTHONY ADVERSE

ANYTHING FOR A THRILL
AMBASSADOR-CONN. (R) June 15, 1937. Frankie Darro, Kane Richmond.

ANYTHING GOES

APACHE TRAIL
RELIABLE. Bob Custer.

APRIL ROMANCE

ARIZONA DAYS

ARIZONA MAHONEY
PARAMOUNT. (R) June 4, 1936. Larry Champagne, Joe Cook. (See "In the Cutting Room," November 7.)

ARIZONA RAIDERS. THE

ARMORED CAR
UNIVERSAL. Robert Wilcox, Judith Barrett.

ARSON RING, THE
GAUMONT-BRITISH. Leslie Banks.

ARTISTS AND MODELS

AS GOOD AS MARRIED

A STAR FELL FROM HEAVEN
ASSOCIATED BRITISH. (Pierette McKimney. (SR) June 27, 1936.

ASTERO
FRANK GARRETT. (R) February 21, 1936. Myra Krysell.

AS YOU LIKE IT

AUSTRALIA THE

AVENGING WATERS

AWFUL TRUTH, THE
COLUMBIA. Irene Dunne, Cary Grant.

B
BACKSTAGE

BACK TO NATURE

BANJO ON MY KNEE
BORDER CABALLERO
PURITAN, (R) March 1, 1936. Tim McCoy, Lois Kats.
(SR) August 13, 1936.

BORDER CAFE
RKO-RADIO, (R) June 25, 1937. Joan Real,
Arnold.

BORDER FLIGHT
PARAMOUNT, (R) May 29, 1936. John Howard, Marie

BORDERLAND
PARADISE, (R) February 17, 1937. Ray Milland, Jimmy
Ellison. (SR) February 13, 1937.

BORDER PATROLMAN

BORDER PHANTOM

BORN RECKLESS
20TH CENT.-FOX, Rochelle Hudson, Brian
Dunne.

BORN TO DANCE
METRO-GOLDWYN-MAYER, (R) November 27, 1935.

BORN TO FIGHT
ADAMS-ADAMS-CONN, (R) November 3, 1936. Frankie
Barrow, Jack La Rue.

Borrowed Time
INVINCIBLE.

BOSS RIDER OF GUN CREEK
UNIVERSAL, (R) November 1, 1935. Bank
Jones, Mariel Evans.

BOULDER DAM

Boy of the Streets
MONOGRAM, Jackie Cooper.

Brand of the Diabolique

Breezing Home
UNITED ARTISTS, (R) January 23, 1936.

Bride Comes Home, The
PARAMOUNT, (R) March 2, 1936. Claudette
Colbert, Fred MacMurray. (SR) November 23, 1935.

Brides Are Like That
FIRST NATIONAL, (R) April 18, 1936. Ross

Bride Walks Out, The
RKO-RADIO, (R) July 30, 1936. Barbara Stan-

Bride of Sighs
GRAND NATIONAL DISTRIBUTING CORP.
R, (R) March 5, 1936. Onslow Stevens, Dorothy
Tree.

Brilliant Marriage
GRAND NATIONAL DISTRIBUTING CORP.
(R) March 25, 1936. Joan Marsh, Ray
Danton.

Broadway Melody of 1937
METRO-GOLDWYN-MAYER, (R) July 16, 1936.
Eleanor Powell, Robi Taylor.

Broken Blossoms
IMPERIAL, (R) June 26, 1936. Daily
Haas, E. Williams. (SR) June 6, 1936.

Broken Coin
RKO-RADIO, (R) March 3, 1936. Charles
Kingston.

Brothers of the West
VICTORY, (R) June 30, 1937. Tom Tyler.

Bulldog Drummond Escapes

Bulldog Edition
RKO-RADIO, (R) September 21, 1936. Ray

Bullet and BalLOTS
RKO-RADIO, (R) June 6, 1936. Edward G.

Bunkie Bean

Cafe Metropole
20TH CENT.-FOX, (R) May 7, 1936. Loretta
Young, Tom Power. (SR) May 8, 1937.

Cain and Mabel
WARNER BROTHERS, (R) September 26, 1936.
Marlene Dietrich, Clark Gable. (SR) October 31, 1936.
CHARGE OF THE LIGHT BRIGADE... 115
WARNER BROTHERS; (R) January 25, 1936.
Evans Flynn, Oliva De Havilland. (SR) October 24, 1935.

CHARLIE CHAN AT THE CIRCUS... 71
20TH CENT.-FOX. (R) March 27, 1936. Warner

CHARLIE CHAN AT THE OLYMPICS... 68
20TH CENT.-FOX. (R) May 27, 1936. Warner
Oland, Bert Kalich. (See "In the Cutting
Room." March 6, 1937.

CHARLIE CHAN AT THE RACE TRACK... 56
20TH CENT.-FOX. (R) August 7, 1936. Warner

CHEROKEE STRIP... 55
FIRST NATIONAL. (R) May 15, 1937. Dick
Foran, Jane Bryan.

CHEYENNE RIDES AGAIN... 889
First NATIONAL. (R) August 22, 1936. Pat

CHINA FLIGHT... 65
AMERICAN. (R) December 13, 1936. Constance
Worth, V. Huxworth. (SR) April 24, 1937.

CHINESE GOLD... 95
PARAMOUNT. Gary Cooper, Madeleine

CIBOULETTE... 62
FRANCO-AMERICAN. (R) September 11, 1936.

CIRCUS GIRL... 87
REPUBLIC. (R) March 15, 1937. June Travis,
Bob Livingston. (See "In the Cutting
Room." February 13, 1937.

CLARENE... 99
PARAMOUNT. (R) February 12, 1937. Roscoe
Karns, Charlotte Winters. ("In the Cutting
Room." December 28, 1936.

CLOISTERED... 80
BEST. (R) May 9, 1936. (SR) November 7, 1936.

COD OF THE RANGE... 55
COLUMBIA. (R) October 9, 1936. Charles
Starrett, Myrle Blake.

COLEEN... 89
WARNER BROTHERS. (R) March 21, 1936.
Ruby Keeler, Joan Blondell, Jack Oakie, Dick
Powell. (SR) April 9, 1936.

COLLEGE HOLIDAY... 87
PARAMOUNT. (R) December 25, 1936. Jack

COME AND GET IT... 99
UNITED ARTISTS.
Edward Arnold, Frances Farmer. (SR) November
1936.

COME CLOSER, FOLKS... 61
COLUMBIA. (R) November 7, 1936. James
Dunne, Marian Marsh.

CONNETICUT YANK, A... 85
COLUMBIA. (R) December 31, 1935. Charles
Dunne, Marian Marsh.

COMIN' ROUND THE MOUNTAIN... 55
REPUBLIC. (R) April 13, 1936. Gene Autry,
Annie Ross. (SR) April 8, 1936.

CONFESSION... 61
WARNER BROTHERS. Kay Francis, Ian Hunter.
(See "In the Cutting Room." April 19, 1937.

CONFLICT... 61
UNIVERSAL. (R) November 25, 1936. John
Wayne, Jean Rogers. (SR) December 5, 1936.

COUNTFEET... 74
COLUMBIA. (R) June 1, 1936. John
Morris, Margot Grahame. ("Quer Money," In
the Cutting Room." May 2, 1936.

COUNTFEET IN COLOR... 60
COLUMBIA. (R) December 31, 1936. Ralph

COUNTRY AMBASSADOR... 68
20TH CENT.-FOX. (R) April 21, 1936. Rochelle
Hudson, Paul Kelly. (SR) April 11, 1936.

COUNTRY DOCTOR, THE... 94
20TH CENT.-FOX. (R) March 24, 1936.
DAY AT THE RACES.
METRO-GOLDWYN-MAYER. (R) June 25, 1937.
MAGNIFICENT GRAND NATIONAL.
DEEP VICTORY.
THE.
WARNER BROTHERS. Gloria Dickson. Claude Rains.
DEELEYER.
IMPERIAL.
DEPREDATION IS OVER.
DEKOPH.
AMINO. (R) September 9, 1936. L.loeblin.
DESSERT GOLD.
DESSERT GUNS.
DESSERT PHANTOM. THE.
DESSERT SONG.
WARNER BROTHERS. Frank McHugh.
DEEP WATER.
DEVIL AMONG THE FIVE.
DEVIL.
DEVIL IS A SISY.
The.
DEVIL'S CIVILIZING THE.
COLUMBIA. Richard Dix. J. W. Kerrigan. ("In the Cutting Room." February 27, 1937.)
DEVIL ON HORSEBACK. THE.
DEVILS OLD.
MITCHELL, LEICHTER-BEAUmont. Conway Tearle.
DEVIL PLAYGROUND.
DEVIL'S CIVILIZING THE.
FIRST NATIONAL. Dick Foran. Anne Nagel.
DEVIL'S SQUADRON.
DIMPFS.
DOCTOR'S DIARY. A.
DR. SYN.
AMERICAN-INTERNATIONAL. (R) September 14, 1936. "In the Aisle." Jerome Johnson.
DODSWORTH.
DOMINANT SFX.
DON'T CRY. MOTHER.
DON'T FALL IN LOVE.
AMBASSADOR-CONN. (R) July 14, 1937. Pinky Tomlin.
DON'T GAMBLE WITH LOVE.
DON'T GET PERSONAL.
DON'T TELL THE WIFE.
DON'T TURN 'EM LOOSE.
DOOMED AT SUNDOWN.

ELPHABET BOY.

DOOMED CARGO.

DOUGHERTY, NOTHING TO FEAR.

DOUGHNUTS AND SOCIETY.

DOWN THE STRETCH.

EVER SINCE EYE.

EVERY BODY DANCE.

EVERY BODY'S OLD MAN.

EVERY MAN'S LAW.

EVERYTHING IS RHYTHM.

EVERYTHING IS THUNDER.

EVERYTHING TO BET.Hit.

FACE IN THE FOG.

FACE THE FACTS.

FAIR WARNING.

FAMILY AFFAIR.

FARMER IN THE VILLAGE.

FARMER IN THE DELL.

FATAL LADY.

FEDERAL AGENT.

FEUD.

FIND THE WITNESS.

FOUR CORNERS.

FOUR DAYS.

FRED IN LONDON.

FRED NOVA.

FONES.

FORECAST.

FOREST.

FOREST JUDGMENTS.

FORGET ME NOT.

FOREDAY.

FORGET ME NOT.

FOOL'S GOLD.

FOUR CORNERS.

FOUR DAYS.

FRANK NORTON.

FRED NOVA.

FORD IN LONDON.

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FOUR CORNERS.

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FRED NOVA.
FIRE, THE
MGM. (R) Jeanette MacDonald, Allan Jones.
FIRE OVER ENGLAND
Universal. (R) Edwina, Oliver, Flora Robson. (SR) January 16, 1937.
FIRE TRAP, THE
FIRST BABY BABY
COLUMBIA. (R) June 19, 1936.
FIRST FLYING MALLARD
FLASHING SKATES
COLUMBIA. Chas. Quigley, Richard Brulé.
FLORIDA SPECIAL
PARAMOUNT. (R) May 1, 1936. Jack Oakie, Sally Eilers. (SR) April 25, 1936.
FLY-AWAY BABY
WB. Glenda Farrell, Barton MacLane. (SR) June 19, 1936.
FLYING DOCTOR, THE
FLYING FISTS
PANAMA. (R) May 17, 1936.
FORGETTED FACES
COLUMBIA. Marlene Dietrich.
FORGETTEN SONGS
GAG MAN
COLUMBIA. Judy Garland, Chester Conklin.
GALLOPING DYNABITE
GAMBLING TERROR, THE
REPUBLIC. (R) February 15, 1937. John Mack Brown, Meredith.
HIS MAJESTY, BUNKER BEAN...
RKO RADIO. Owen Davis, Jr. Louise Latimer.

HISTORY IS MADE AT NIGHT...

HIT THE SADDLE...
REPUBLIC. (R) April 26, 1937. Frances Langford, Phil Bogan. (SR) April 10, 1937.

HIT THE TRAIL...

HOLLYWOOD BOULEVARD...

HOLLYWOOD COWBOY...

HOLY TERROR, THE...

HONOLULU HONEYMOON...
GN.

HOOISER SCHOOLBOY...
MONOGRAM. Mickey Rooney.

HOPALONG CASSIDY RETURNS...
75

HOTEL DE VENISE...
PARAMOUNT. (R) June 4, 1937. Leo Carrillo. Margaret Wise.

HOT MONEY...

HOUSE OF SECRETS...
CHESTERFIELD. (R) October 26, 1936. Leila Hyams. ("In the Cutting Room," November 7.)

HOUSE OF A THOUSAND CANDLES...

HUMAN ADVENTURE, THE...

HUMAN CARGO...

HUNGARIAN (English Titles)...
DANUBIA. (R) March 15, 1936. Travolgue.

HUNGARIAN VILLAGE...
DANUBIA. (R) December 25, 1936. Travolgue.

HURRICANE...
UA. Dorothy Lamour, Joe Hall.

I

I CONQUER THE SEA.
GRAND NATIONAL DISTRIBUTING CORPORATION. (R) February 8, 1936. Stefl Duna. (SR) August 8, 1936.

I COVER CHINATOWN...
73

I COVER THE WAR...
UNIVERSAL. John Wayne, Gae Gaze.

I DEMAND PAYMENT...
IMPERIAL. Betty Burgess, Jack LaRue.

I MAGAZINE, A DOCTOR...

I MET HIM IN PARIS...

I'D GIVE MY LIFE...

I'LL NAME HIM MURDERER...

INCEERTIDUMBRE...
UA. (R) September 15, 1936. Hilda Moreno.

INDEPENDENCE...

IN HIS STEPS...
GRAND NATIONAL. See "Sons of Children."

INTER-NATIONAL CRIME...
ACADEMY.

INTER - NATION CAN'T TAKE MONEY...

INTER - NATION - TERRIBLE HONEYMOON, THE...
BRITISH LION. Claude Hubert. (SR) June 27, 1936.

INVINCIBLE RAY, THE...

INVITATION TO A MURDERER...
WARNER BROS. Marguerite Churchill, Gale Sondergard.

INWAAYA...
HOBBY. (R) November 15, 1936. Borneo Expedition.

I PROMISE TO PAY...
COLLUMITY. (R) April 21, 1937. Leo Carrillo, Chester Morris. (SR) February 27, 1937.

IRISH AND PROUD OF IT...
GUARANTEED. Richard Hayward.

ISLE OF FURY...
60

ITALIAN CONDEMNED...

IT CAN'T LAST FOREVER...
COLUMBIA. (R) June 9, 1937. Betty Furness, Spencer Tracy.

IT COULD HAPPEN TO YOU...
HAB'ZON. (R) June 24, 1936. Alan Baxter, Andrea Leeds. ("In the Cutting Room," May 16, 1937.)

IT COULDN'T HAVE HAPPENED...

IT HAPPENED TO HAPPEN...

IT HAPPENED OUT WEST...
56


IT ISN'T DONE...
BRITISH EMPIRE. Celia Kellaway. (SR) March 27, 1937.

IT'S LOVE...
GN.

IT'S LOVE AGAIN...
79


IT'S LOVE I'M AFTER...
90

IT'S YOU I WANT...
BRITISH LION. (SR) November 21, 1936. Seymour Hicks.

ITT...
3

I WAS A CAPTIVE OF NAZI GERMANY...
73

MALVINA. (R) August 1, 1936. Isobel Steele. (SR) August 1, 1936.

I WILL BE FAITHFUL...
20TH-CENT.-FOX. (R) June 13, 1937. Gloria Stuart, Michael Whalen. ("Escape from Love," "In the Cutting Room," April 10, 1937.)

J

JAILBREAK...

JALNA...
RKO RADIO. (R) August 9, 1936. Ian Hunter, Kay Johnson. (SR) August 17, 1936.

JANUS...

JIM HANVEY, DETECTIVE...
67


JOHN MCCARTY'S WOMAN, THE...
78


JOIN THE MARINES...

JUDGMENT BOOK...
MITCHELL-LIECHTEN-BEAUMONT. (R) September 16, 1936. Conway Tearle.
MOTION PICTURE ALMANAC

THE 1937-38 MOTION PICTURE ALMANAC

MURDER ON THE BRIDLE PATH


MURDER UNDER PICTURES

71 PARAMOUNT. (H) September 6, 1936.

MUSIC IN THE ROUND.

87 COLUMBIA. (R) February 27, 1936. Rochelle Hudson, Harry Richmond. (SR) February 29, 1936.

MUSSE 'EM UP


MY AMERICAN MOUNTAIN


MY MAN GODFREY


MY MARRIAGE


MY SONG GOES AROUND THE WORLD


MY SONG OF LOVE

66 WORLD. (R) March 31, 1937. Tito Schipa.

MYSTERIES OF THE NOTRE DAME

DU WORLD. (R) October 1, 1936.

MYSTERIOUS AVENGER

53 COCINA. (R) January 17, 1936. Charles Starrett, Joan Perry.

MYSTERIOUS CROSSING


MYSTERY AT VICTORY

53 (R) May 1, 1937. Tom Tyler, Jerry Bergh.

N

NANCY STEELE IS MISSING

84

NAVY BLUES

68 REPUBLIC. (R) March 17, 1937. Marcy Brian, Dick Purcell. (SR) May 1, 1937.

NEW FACES OF 1937

66 RKO-RADIO. Joe Penner, Harriet Hilliard.

NEW LANDLOT


NEW LANDLOT

83 FRANK. (Green Tree Diary) Hungarian Titles (R) February 9, 1936. Travelogue.

NEW STREET WE LIVE


NEXT TIME WE LOVE

77 UNIVERSAL. (R) January 27, 1936. Margaret Sullivan, James Stewart. (SR) February 8, 1936.

NIGHTINGALE

96 AMIKINO. (R) November 2, 1936. Y. Ishibashi. (SR) November 14, 1936.

NIGHT KEY


NIGHT MUST FALL


NIGHT OF MYSTERY


NIGHT WAITRESS


NINE DAYS A GEN

80 GAUCHANT-BRITISH. (R) September 1, 1936. Nora Plimbe, Cedric Hardwicke. (SR) May 10, 1936. (Reviewed under the title "Lady Jane Gray.")

NINETY DEGREES SOUTH

WORLD. Antarctic film.

NOBODY'S BABY


NOBODY'S DU WORLD

81 UNIVERSAL. (R) September 15, 1936. Robert Durman.

NOBODY'S FOOL


NORTH OF NEW YORK

DU WORLD. (R) October 31, 1936. William Boyd, George Hayes.

NOTHING

58 DU WORLD.

O

OFF TO THE RACES


OH, DOCTOR


OH, SUSANNAH

59 RKO. (R) March 9, 1936. Gene Autry, Patsy Kelly, Frances Grant. ("In the Cutting Room," August 10, 1936.)

OLD CORRAL, THE


OLD HUTCH


OLD MISTRESS

64 CRESTED. (R) March 1, 1937. Tom Keene, Rita Canino. (SR) March 20, 1937.

OLD SELMA, CUSTOM AN

69 HOBBERG. (R) February 1, 1936. Buster Keaton, Edna May.

O'MALLEY OF THE MOUNTED


ONE A DOCTOR


ONE A HERO

COLUMBIA. (R) Richard Dix. (SR) "The Cutting Room," April 17, 1937.

ONE IN A MILLION

75 ASSOCIATED BRITISH. Buddy Rogers, Mary Brian. April 4, 1936.

ONE IN A MILLION


ONE MAN JUSTICE

COLUMBIA. Charles Starrett, Barbara Weeks.

ONE RIDE FROM HEAVEN


ONE NIGHT IN VENICE


ONE RAINY AFTERNOON


ON SECRET SERVICE

79 BINGHAM. Dary Burnaby, Reginald Purcell, Betty Astell.

ON THE AVENUE


OPERA DE PARIS

DU WORLD. (R) December 1, 1936. Georges Arma.

ORA PONCIANO


OREGON TRAIL

ORPHAN OF THE WILDERNESS. 
BRITISH EMPIRE. (R) June 26, 1937.
Wren Munro. (SR) June 6, 1937.

ORPHAN OF THE PECOS. 
VICTORY. (R) June 5, 1937. Tom Tyler.

OUR FIGHTING NAVY. 
75

OUR RELATIONS. 
74

METRO-GOLDWYN-MAYER. (R) October 30, 1936. Lawrence and Hardy. (SR) November 21, 1936.

OURSELVES ALONE. 
70


OUTCAST. 
79


OUTCASTS OF POKER FLAT. 
68


OUTLAW RIVER. 
RELIABLE. Kin-Tin-Tin, Jr.

PADDY O'DAY. 
76


PAGLIACCI. 
90

UNITED ARTISTS. Richard Tauber, Steffi Duna. (SR) February 6, 1937.

PAINTER IN THE SKY. 
74


PALM SPRINGS. 
72


PANIC ON THE AIR. 
56


PARADISE EXPRESS. 
58


PARK VALLEY. 
48


PARK AVENUE DAME. 

PARK AVENUE LOGGER. 
65


PARNELL. 
60

METRO-GOLDWYN-MAYER. (R) June 1, 1937. Clark Gable, Myrna Loy.

PAROLE. 
65


PAROLE RACKET. 
62


PECOS KID THE. 
reels

COMMODORE. (R) February 15, 1936. Fred MacMurray.

PENDING JUSTICE. 

COLUMBIA ENTERPRISES. Conrad Nagel, Eleanor Hunt.

PENNIES FROM HEAVEN. 
83


PEAK AND SAD. 
84


PENSION MIMOSAS. 
93


PEPE LE MOKO. 
100


PEPPER. 
64


PERFECT SPECIMEN. 


PERSONAL PROPERTY. 
84


PETRIFIED FOREST. 
83

WARNER BROS. (R) February 8, 1936. Leslie Howard, Bette Davis. (SR) January 18, 1936.

PETITICHEFER. 
81


PHANTOM OF DEATH VALLEY. 

ROAMING LADY ............................ 69
COLUMBIA. (R) (April 13, 1936). Ralph Bellamy. ("In the Cutting Room," April 26.)

ROAMING WILD .......................... 55
RELIABLE. (R) March 30, 1936. Tom Tyler, Carol Wymbald. Directed by Dick Purdy.

ROarin’ GUNs ............................. 67

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ROBBER SYMPHONY, THE .................. 125
CONCORDIA. George Grapes. (SR) May 9, 1936.

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AN AMERICAN CONN. (June 1, 1936.)

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METRO-GOLDWYN-MAYER. (R) April 17, 1936. Warner Baxter, Ann Dvorak. ("In the Cutting Room," March 7, 1936.)

ROGUE OF THE RANGE ...................... 58
UPPER SUNDAY. (April 17, 1936.)

ROGUES TAVERN, THE .................... 61

ROMANCE AND RICHES ...................... 581
GRAND NATIONAL. (R) March 6, 1937. Cary Grant, Mantan Moreland. (SR) August 28, 1936. (Reviewed under the title, "The Amazing Race.")

ROMANCE IN THE HOUSE OF HAPSBURG, A .......................... 81
CASINO. (R) October 9, 1936. Paul Otto. (SR) October 17, 1936. (Reviewed under the title, "Ein Liebesroman im Hause Habsburg.")

ROMANCE ON THE RIO ...................... 113

ROSE OF THE RANCHO ...................... 82

ROOTIN’ TOOTIN’ RHYTHM .................. 60

ROSE BOWL .................. 10

ROUND THE SMOKY TEXAS .................. 58

ROYAL WAY TO THE SEA .................... 81

RUSTLERS’ VALLEY ........................ 11
PARAMOUNT. (R) July 23, 1937. William Boyd, George Hayes. ("In the Cutting Room," May 15, 1937.)

SABOTAGE ................................. 82
GAUNTLET-BRITISH. ("The Woman Alone.")

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SANFORD ................................. 58

SAN FRANCISCO ........................... 111
METRO-GOLDWYN-MAYER. (R) June 28, 1936. Clark Gable, Jeanette MacDonald, Spencer Tracy. Directed by Raoul Walsh. (SR)

SAN FRANCISCO NIGHTS .................... 65

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SANTA FE BOUND ......................... 56
RELIABLE. (R) August 15, 1936. Tom Tyler, Jeannie Marcotte.

SANTA FE RIDES ........................... 56

SARATOGA ................................. 18
METRO-GOLDWYN-MAYER. (R) Clark Gable, Jean Harlow.

SARGOS AND THE EAGLE .................... 18

SATAN MEETS A LADY ...................... 74
WARNER BROTHERS. (R) August 8, 1936. Warren William, Bette Davis. ("Men on Her Mind," "In the Cutting Room," January 11, 1936.)

SCOTCHMAN IN HUNGARY .................... 95
DANUBIA. (R) April 12, 1937. Raude, Orel. Directed by J. Gordon Yohne.

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COMMODORE. Lon Chaney, Jnr.

SCROOGE .................. 73
PARAMOUNT. (R) December 29, 1936. Seymour Hicks, Donald Calhoun. (SR) December 21, 1935.

SEA DEVILS .................. 88

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WORLD. Jean Murat, Diana Koreno.

SECOND CHOICE .................. 59
IMPERIAL. Betty Burgess, Lloyd Hughes.

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Mitchell Leitcher Beaufort, Conway Tearle, Barbara Bedford.

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GRAND NATIONAL. (R) June 1, 1936. C. Guerrero, J. J. Martinez Casade.

SHE HAD TO EAT .................. 57

SHE'S DANGEROUS .................. 68
UNIVERSAL. (R) January 21, 1937. Yesar Romero, Tala Birell.

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SPEED REPORTER
RELIABLE. (R) May 14, 1936. Richard Tal-]

SPEED TO SPARE
COLLECTOR. (R) April 28, 1936. Bette]

SPY OF CAPELON
PARAMOUNT. (R) July 10, 1936. Henry]

SPY 77
GRAND NATIONAL. R. Barthelemess. D. Haas.

STAGE STRUCK
FIRST NATIONAL. (R) September 12, 1936. Joan]

STAMPEDE
COLUMBIA. (R) June 8, 1936. Charles Star-]

STAR FOR A NIGHT
20TH CENT.-FOX. (R) August 25, 1936. Jane]

STAR IS BORN A
UNITED ARTISTS. (R) April 20, 1937. Janet

STARS AND STRIPES
GRAND NATIONAL.

STELLA DALLAS
UNITED ARTISTS. Barbara Stanwyck, John

STEP LIVELY JEEVES
20TH CENT.-FOX. (R) April 9, 1937. Arthur

STOLEN HOLIDAY
PARAMOUNT. (R) September 22, 1936. Paul

STORM ON THE PUSTA
20TH CENT.-FOX. (R) December 25, 1936. S]h

STRAIGHT FROM THE SHOULDER
PARAMOUNT. (R) August 29, 1936. Ralph

STRANGERS ON A HONEYMOON
GAUMONT-BRITISH. (R) December 15, 1936. C.]

STREET WITHOUT A NAME
WORLD. Constant Reny. Pola Hilery.

STRIKE
GAUMONT-BRITISH. Leisl Banks. Carol

STRIKE ME PINK
UNITED ARTISTS. (R) January 21, 1936. Eddie

SUNDOWN SAUNDERS

SUNSET OF POWER
UNIVERSAL. (R) December 25, 1933. Buck

SUPER SLEUTH

SUTTER’S GOLD
UNIVERSAL. (R) April 13, 1936. Edward

SUZY
METRO-GOLDWYN-MAYER. (R) January 21, 1936. Jean Harlow. Franchot Tone. (SR) July

SWEETHEART OF THE NAVY
GRAND NATIONAL. Erle Lindrn. Cecilia

SWEET STEPMOTHER
DANUBIA. (R) September 15, 1936. Maria

SWING HIGH. SWING LOW
PARAMOUNT. (R) March 12. 1937. Carole

SWING TIME
RKO-RADIO. (R) September 4, 1936. Fred

SWORN ENEMY
METRO-GOLDWYN-MAYER. (R) September

SYLVIA SCAR
RKO-RADIO. (R) January 1, 1936. Katharine

TAKING THE HEIR
RKO-RADIO. Guy Kibbee. Cura Witherspoon.

TALK OF THE DEVIL
GAUMONT-BRITISH. Ricardo Cortez. Sally

TAMING THE WILD
VICTORY. (R) February 15, 1936. Rod La

TANGO
GRAND NATIONAL DISTRIBUTING CORP.

TARZAN ESCAPES

TAXI WAR
COLUMBIA. Ann Gilbert. Keith. (“In the Cuttin

TEMPO MASSACRE

TENDERFOOT GOES WEST.
HOFFBERG. (R) October 15. 1936. Jack Fe

TENTH MAN.
GAUMONT-BRITISH. (R) May 15. 1937. John

TEXAS RANGERS,
PARAMOUNT. (R) August 28, 1936. Fred

THANK YOU. JEEVES

THANK YOU. MADAME.
AMERICAN TOBIS. (R) December 26. 1937. Jan

THAT CERTAIN WOMAN
WARNER BROTHERS. Bette Davis. Henry Fonda.

THAT GIRL FROM PARIS
RKO-RADIO. (R) January 22. 1937. Lily Pons.

THAT I MAY LIVE
20TH CENT.-FOX. (R) April 30. 1937. Rochelle

THAT MAN’S HERE AGAIN
FIRST NATIONAL. (R) April 17. 1937. Mary

THEODORA GOES WILD
20TH CENTURY-Fox. (R) November 13, 1936.

THREE THINGS
UNITED ARTISTS. (R) April 10. 1936. Miriam

THOSE THREE
UNITED ARTISTS. (R) December 19. 1936.

THREE MY GIRL

THERE ON THE BIG RANCH
BUSTAMENTE. Tito Guizar. (SR) November 1. 1936.

THERE GAVE HIM A GUN

THERE I MET A TAXI
COLUMBIA. (R) September 1. 1936. Chester

THINGS TO COME
UNITED ARTISTS. (R) April 24. 1936. Ray

THE 1937-38 MOTION PICTURE ALMANAC
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—Artclass Pictures.
Across the World with Mr. and Mrs. Martin Johnson (Trav-PT, M)—Talking Picture Epics.
Addressed Unknown—Hungaria.
Adieux Les Beaux Jours—UFA.
Adolphe—Fox.
Adventure Girl—RKO Radio.
Advice to the Lover—United Artists.
Affairs of a Gentleman—Universal.
Affairs of Cellini, The—United Artists.
Affairs of Susan, The—Universal.
*Afganistan (J)—Amkino.
Affraid to Talk—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 for Love, The—United Artists.
Age of Consent, The—RKO.
Age of Innocence—Metro-Goldwyn-Mayer.
Ain't Misbehavin'—RKO.
Aggie Appleye, Maker of Men—RKO.
Ah! Wilderness—Metro-Goldwyn-Mayer.
Air Circus, The (CD-PTME)—Fox.
Air Eagles—Big Productions Film.
Air Hawks—Columbia.
Air Hostess—Columbia.
Ain't Human Universal.
Air Police—Sono Art-World Wide.
Alexander Hamilton—Warner Brothers.
Alias Bulldog Drummond—Gaumont British.
Alias French Gertie (Mel)—RKO Radio.
*Alias Jimmy Valentine (Mel-AT)—MGM.
Alias Mary Dow—Universal.
Alias Mary Smith—Mayfair.
Alias the Bad Man—Tiffany.

Alias the Doctor—First National.
Alihi—Gaumont-W. & F.
Alihi (M-AT)—United Artists.
Alihi Ike—Warner Bros.
Alice Adams—RKO Radio.
Alice in Wonderland—Unique Foto 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)—Pathé.
Annapolis Farewell—Paramount.
Anne of Green Gables—RKO Radio.
Anne Oakley—RKO Radio.
Another Face—RKO Radio.
Another Language—MGM.
A Nous La Liberte—Harold Arlen.
Anybody's Blonde—Mayfair Pictures.
Anybody's War (C-AT)—Paramount.
Anybody's Woman (D-AT)—Paramount.
Applause (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.
Ariane—Blue Ribbon.
Arizona (changed to "Men Are Like That")—Col.
*Arizona Kid, The (W-AT)—Fox.
Arizona to Broadway—Fox.
Arizonaian, 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.

KEY TO SYMBOLS
C—Comedy
D—Drama
CD—Comedy drama
F—Farce
Mel—Melodrama
My—Mystery
Trav—Travel
W—Western
AT—All-talking
PT—Part-talking
M—Music
E—Sound effects
MC—Musical comedy
O—Operetta
R—Revue
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.
Arsenal—Blas.

Behind Jury Doors—Mayfair.
Behind Office Doors—Radio.
Behind Stone Walls—Mayfair.
Behind the Last Curtain (Mel—AT)—Fox.
Behind the Evidence—Columbia.
Behind the German Lines (D-ME)—Paramount.
Behind the Green Lights—Mascot.
Behind the Makeup (D—AT)—Paramount.
Behind the Mask—Columbia.
Behold My Wife—Paramount.
Belga Donna—Gaumont-British.
Beloved Trial, The (Mel—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 (Mel—AT)—Paramount.
Berkley Square—Fox.
Best of Enemies—Fox.
Best Man Wins, The—Columbia.
Betrayal (D-ME)—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—SoHo Art-World Wide.
Big Gamble—RKO Pathe.
Big-Hearted Herbert—Warner Brothers.
Big House, The (D-AT)—Metro-Goldwyn-Mayer.
Big Money (C-AT)—Pathé.
*Big News (My-AT)—Pathe.
Big Parade—Metro-Goldwyn-Mayer.
Big Party, The (CD-AT, M)—Fox.
Big Pond, The (C-AT, S)—Paramount.
Big Race, The—Showmen's Pictures.
Big Shakedown, The—First National.
Big Shot—RKO Pathe.
Big Stampede, The—Warner Bros.
Big Time (D-AT)—Fox.
Big Time or Bust—Tower.
Big Time, The—Columbia.
Bill of Divorce—RKO Radio.
Billion Dollar Scandal—Paramount.
Bilby the Kid (Mel—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 (Mel—AT)—MGM.
Bitter Sweet—United Artists.
Black Beauty—Monogram.
Black Camel—Fox.
Black Cat, The—Universal.
Black Coffee—Twickenham Films.
Black Fox, The—MGM.
Black Fury—First National.
*Black Magic (D-ME)—Fox.
Black Moon—Columbia.
Black Pearl, The (My-AT)—Ray.
Black Sheep—Fox Films.
Con-Dev

Conicted—Artclass.
Coquette (U-AT)—United Artists.
Cornflower—Danubian.
Coronado—Paramount.
Corruption—Imperial.
Corsair—United Artists.
Cote D'Asise—Transcontinental.
Cossacks of the Don—Ankimo.
Costello Case—Sono Art-World Wide.
Cougur, The King of—Master Art.
Counselor-at-Law—Universal.
Counsel's Opinion—London Film.
Count of Monte Cristo, The—United Artists.
Countess of Monte Cristo—Universal.
County Chairman, The—Fox.
County Fair—Monogram.
Courage (D-AT)—Warner Bros.
Courageous Avenger—Supreme.
Courtin' Wild Cats (WCD-AT)—Universal.
Couturiere De Luneville—Paramount.
Cowboy Counselor—United Artists.
Cowboy Holiday—Syndicate.
Cowboy Millionaire—Fox.
Cracked Nuts—Radio.
Cradle Song—Paramount.
Cranquehille—Du World.
Crash, The (D-M)—First National.
Crash, The (reissue)—First National.
Crashing Through (AT)—Pathé.
Crazy That Way (C-AT)—Fox.
Crime and Punishment—United Artists.
Crime of the Century—Paramount.
Crime of Doctor Crespi—Republic.
Crime of Helen Stanley—United Artists.
Crime on the Hill—British International.
Crime Without Passion—Paramount.
Criminal At Large—Helber.
Criminal Code—Columbia.
Criminal Within, The: see "Name the Woman."
Crimson Romance—Mascot.
Crimson Trail, The—Universal.
Crooked Circle, The—World Wide.
Crocketts Lady, The—British.
Crooner, the—First National.
Crosby Case, The—Universal.
Cross Country Cruise—Universal.
Cross Examinations—Artclass.
Cross Fire—RKO Radio.
Cross Streets—Invincible.
Crowd Roars, The—Warner Brothers.
Crucified Love—Frank Norton.
Crusader Emden—World's Trade Exchange.
Crusader, The—Majestic.
Crusades, The—Paramount.
Cry of the World—Fox.
Cuando Te Suicidas—Paramount.
Cuckoo, The (MC)—Radio.
Curly Top—Fox.
Curtain At Eight—Majestic.
Curtain Falls, The—Chesterfield.
Cyclone Kid—Big Four.
Cyclopean Rangers—Spectrum Pictures.
Cynara—United Artists.
Czar of Broadway (D-AT)—Universal.
Czar Wants to Sleep—Ankimo.
Czardas Duchess, The—UA.
D
Daddy Long Legs—Fox.
Damaged Love—Sono Art-World Wide.
Dames—Warner Bros.
Dames Ahoy (F-AT)—Universal.
Dance Band—Grand National.
Dance Fools Dance—Metro-Goldwyn-Mayer.
Dance, Girl, Dance—Chesterfield.
Dance Hall—RKO Radio.
Dance Hall Heiress—Mayfair.

Dance Hall Kisses—Big Four.
Dance of Life, The (CD-AT, S)—Paramount.
Dance Team—Paramount.
Dancers, The (D-AT)—Fox.
Dancers in the Dark—Paramount.
Dancing Lady—Metro-Goldwyn-Mayer.
Dancing Sweetheart (CD-AT)—Warner Bros.
Dandy Dick—Associated British.
Danger Ahead—Victory.
Danger Lights (Mel-AT)—Radio.
Dangerous Affair—Columbia.
Dangerous Corner—KKO Radio.
Dangerous Crossroads—Columbia.
Dangerous Curves—(CD-AT)—Paramount.
Dangerous Dimples (1-PT)—Universal.
Dangerous Nan McGrew (CD-AT, S)—Paramount.
Dangerous Paradise (D-AT) Paramount.
Dangerous Woman, A (Mel-AT)—Paramount.
Dangerously Yours—Fox.
Dangers of the Arctic—Explorers Film Co.
Dante's Inferno—the Sixtieth Century—Fox.
Daring Danger—Columbia.
Daring Daughters—Capital.
Daring Young Man, The—Fox.
Dark Angel, The—United Artists.
Dark Hazard—First National.
Dark Horse, The—First National.
Dark Red Roses (AT)—International Photoplays.
Dark Streets—Broadway—First National.
Darkened Rooms (ML-AT)—Paramount.
Das Cabinet Des Dr. Lari Fari—George Schneider.
Das Rheinlandmaedel—Capitol.
Dassan—First Division.
Daughter of the Dragon—Paramount.
David Copperfield—Metro-Goldwyn-Mayer.
David Golder—Fox Trading.
David Harum—Fox.
David Vallory—Excellent.
Dawn Patrol, The (D-AT)—First National.
Dawn Trail—Columbia.
Day of Reckoning—Metro-Goldwyn-Mayer.
Day You Loved Me, The (El Dia Que Me Quieras)—Paramount.
Daybreak—Metro-Goldwyn-Mayer.
Deadlock—Butchers.
Deadwood Lady—Freuler.
Dealers in Death—Topical Films.
Death At Broadcasting House—ABFD-British.
Death Flies East—Columbia.
Death From A Distance—Invincible.
Death Kiss, The—World Wide.
Death Of L'Aiglon—Du World.
Death Paradise, The—Henry Zapp.
Death Rides Double—Invincible.
Death Takes A Holiday—Paramount.
Death Valley Tom—Universal.
Deceiver, The—Columbia.
Deception—Columbia.
Defenders of the Law—Continental.
Delicious—Fox.
Delightful Rogue, The (AT)—FBO (Radio).
Deluge, The—KKO Radio.
Demon For Trouble—Commodore.
Derelet (D-AT)—Paramount.
Der Grosse Tenor—UFA.
Der Judas Von Tiro—86th Street Corporation.
Der Liebesexpress—Foreign Talking Pictures.
Der Page Von Dalmasse Hotel—86th Street Corp.
Desert Nights (D-M-E)—Metro-Goldwyn-Mayer.
Desert Song, The (MC)—Warner Bros.
Desert Trail—Republic.
Desert Vengeance—Columbia.
Deserter, The—Garrison Film.
Design For Living—Paramount.
Desirable—Warner Bros.
Destination Unknown—Universal.
Desert Riders Again—Universal.
Devil and the Deep—Paramount.

THE 1937-38 MOTION PICTURE ALMANAC

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Devil Dogs of the Air—Warner Bros.
Devil in a Woman—Paramount.
Devil in a Dress—Parisian.
Devil May Care (D-AT)—Metro-Goldwyn-Mayer.
Devil On Deck—20th Century-Fox.
Devil Tiger—Fox.
Devil to Pay—United Artists.
Devil With Women, A (D-AT)—Fox.
Devil's Holiday, The (D-AT)—Paramount.
Devil's In Love, The—Fox.
Devil's Mystery—Fox.
Devil's Mate—Monogram.
Devil's Pit, The (ME)—Universal.
Devil's Playground, The—Principal.
Devotion—RKO Pathé.
Devon Matt盘活—MG-M-.British.
Diamond Jim—Universal.
Diamond Trail—Monogram.
Diary of a Revolutionist—Aminko.
Dick Turk—Gaumont-British.
Die Feuersee Christ—Trans-Ocean Film.
Die Grosse Chance—86th Street Corp.
Die Unschuld vom Lande—86th Street Corp.
Die Vom Niederrhein—86th Street Corp.
Diggings 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.
Discounted—Paramount.
Disorderly Conduct—Fox.
Disraeli (D-AT)—Warner Bros.
Disraeli (Religious)—Warner Bros.
Divine Lady (D-TMP)—First National.
Divorce in the Family—Metro-Goldwyn-Mayer.
Divorce Among Friends (D-AT)—W. B.
Divorcee, The Easy (CD-AT)—Paramount.
Dixiana (O)—Radio.
Dixie Dams—Dame.
Docks of Hamburg—UA.
Docks of New York (M)—Paramount.
Docks of San Francisco—Mayfair.
Doctor's Orders—Paramount.
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—UA.
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.
Don't Vote for Bull's Island—Universal.
Door Opens, A—Protest.
Doorway to Hell (D-AT)—Warner Bros.
Double Door—Paramount.
Double Cross Roads, The (D-AT)—Fox.
Double Harness—RKO Radio.
Double Sixes—Artclass Pictures.
Doubting 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.
Dragnet Patrol—Mayfair Pictures.
Dragoon Murder Case, The—Warner Bros.
Drake Case, The (D-AT)—Universal.
Dream of My People—Du World.
Dream of Schoenbrunn—Europa Film.
Drei Von Der Kavallerie—86th 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 (J-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)—MG-M.
Dumbells in Ermine (C-AT)—Warner Bros.
Dumbells of the Rebel (Xel-AT)—Paramount.
Dynamite (D-AT)—Metro-Goldwyn-Mayer.
Dynamite Benny—Mayfair.
Dynamite Ranch—World Wide.

E
Eagle and the Hawk, The—Paramount.
Eagle's Brood, The—Paramount.
East is West (CD-AT)—Universal.
East Lynne—Fox.
East Side Story—Universal.
East of Fifth Ave—Columbia.
East of Java—Universal.
Easy Going (C-AT)—Metro-Goldwyn-Mayer.
Easy Millions—Fox.
Easy to Love—Warner Bros.
Eat 'Em Alive—First Division.
Eat My Heart Out—Paramount—British.
Eight Bells—Columbia.
Eight Girls in a Boat—Paramount.
Elke Freundin So Goldig Wie Du—Tobis.
Eleventh Commandment—Allied.
Elmorton Fox—Fox.
Elisabeth Von Osterreich—Tobis.
Elmer and Elsie—Paramount.
Em and the Detectives—UA.
Emma—Metro-Goldwyn-Mayer.
Emperor Jones—United Artists.
Emperor Jones' Entrance—First National.
Empress and A Soldier—Danubia.
Enchanted April, The—RKO Radio.
Enchanted Escapade—Fox.
End of the Trail, The—Columbia.
Enemies of the Law—Capitol Film Exchange.
Enlighten Thy Daughter—Exploitation Pictures.
Enter Madame—Paramount.
Escapade—Metro-Goldwyn-Mayer.
Escape (D-AT)—Radio Pictures.
Escape from Devil's Island—Universal.
Escape Me Never—United Artists.
Ekso—Metro-Goldwyn-Mayer.
Ekso Perils—Amer-Anglo.
Eternal Truth—Universal.
Eternal Love (D-ME)—United Artists.
Evangeline (D-Synchronized)—United Artists.
Evelyn Prentice For Sale—Paramount.
Evensong—Gaumont-British.
THE 1937-38 MOTION PICTURE ALMANAC
For—Gol

Forgotten Women—Monogram.
For Love of You—Celebrity.
Forlorn—Metro-Goldwyn-Mayer.
Forty-Niners, The—Freuler Film.
Forty-Second Street—Warner Bros.
Forward Pass (CD-T, S)—First National.
Fowl Alligators—Paramount.
Fountain, The—RKO Radio.
*Four Devils (D-PT, ME)—Fox.
*Four Feathers, The (D-ME)—Paramount.
*Four Frightened People—Paramount.
Four Hours to Kill—Paramount.
Four Musketees, The—Columbia.
Four Headless (E)—Fox.
Fourteenth of July, The—Tobis.
Fourth Horseman, The—Universal.
Foxy Lady, The—Follies of 1929 (MC-AT)—Fox.
F. P. I.—Fox.
Fra Diavolo—Transcontinental.
Fraulein Wars—Paramount.
*Framed (Mel-AT)—Radio Pictures.
Frankenstein—Universal.
Frankensteen—Universal.
Franks—Metro-Goldwyn-Mayer.
Freaks—RKO Radio.
*Free and Easy (C-AT)—Metro-Goldwyn-Mayer.
Free Love—Universal.
Freighters of Destiny—RKO Radio.
French Dressing—First National.
French Leave—Principal.
Frida—19th—Gaumont-British.
Friederike—Kinetamatra.
Friends and Lovers—RKO Radio.
Friends of Mr. Sweeney—Warner Bros.
Friends of Mr. J.—First National.
Frisco Kid—Warner Bros.
Frisco Waterfront—Republic.
From Broadway to Cheyenne—Monogram.
*From Headquartes (reissue)—Warner Bros.
From Headquarters (reissue)—Warner Bros.
From Hell to Heaven—Paramount.
From Page—United Artists.
From Page Madness—Principal.
From Page Woman—Warner Bros.
Frontier Justice—Grand National.
Frontier Marshal—Fox.
Frozen Child—Hungaria.
*Frozen Justice (D-AT)—Fox.
*Frozen River (D-TME)—Warner Bros.
Fugitive, The—Monogram.
Fugitive Lady—Columbia.
Fugitive Lovers—Metro-Goldwyn-Mayer.
Fugitive Road—Invincible.
Fugitives (Mel)—Fox.
*Furies (D-AT)—First National.
Fury of the Jungle—Columbia.

G

G Men, The—First National.
Gables Mystery, The—B.C.P.
Gabriel Over the White House—MG.
Galant Defender—Columbia.
Galant Fool—Monogram.
Galant Lady—United Artists.
Galloping Romeo—Monogram.
Galloping Thru—Monogram.
Gamblers, The (D-AT)—Warner Bros.
Gambling—Fox Films.
Gambling Lady—Warner Bros.
Gambling Six—Freuler Film.
Gambling Ship—Paramount.
Gang Buster, The—Paramount.
Gang War (Mel-PTME)—FBO (Radio).
Gay Caballero, The—Fox.
Gay Cattle—Twentieth Century-Fox.
Gay Love—British Lion.
*Gay Nineties, The (CD-AT)—MG.

*General Crack (D-AT)—Warner Bros.
Gentleman of Paris, A—Gaumont.
Gentleman's Fate, A—Metro-Goldwyn-Mayer.
Gentlemen Are Born—First National.
Gentlemen of the Press (AT)—Paramount.
George White's 1933 Scandals—Fox Films.
George White's Scandals—First National.
*Geraldine (CD Synchronized)—Pathe.
Get Rich Quick Wallingford—MG.
Get That Man—Empire.
Get That Venus—Regent Pictures.
Ghast City—Monogram.
Ghast Tales, The (My-PT, ME)—Fox.
Ghast Train, The—Gainsborough-Gaumont.
Ghast Valley—RKO Pathe.
Ghastly Walks, The—Invincible Pictures.
Ghidra—The—Gaumont-British.
Gift of Gab—Universal.
Gigollet—RKO Radio.
Gillette—Radio—Equitable.
Gilded Lily, The—Paramount.
Ginger—Fox.
Gipsy Blood—B.L.P. America.
Girls Aboy—RKO Radio.
Girl Friend, The—Columbia.
Girl from Calgary—Monogram.
Girl from Chicago, The (M)—Warner Bros.
*Girl from Domination—RKO Radio.
Girl from Maxim's, The—London Film.
Girl from the Reeperbahn, The—TPE.
Girl in the Ninth Avenue, The—First National.
Girl in Woolworth's (D-AT)—First National.
Girl Habit—Paramount.
Girl in Doomsday—Columbia.
Girl in 1919, The—Paramount.
Girl in the Case—Du World.
*Girl in the Glass Cage (D-TME)—First National.
*Girl in the Show (PT)—Metro-Goldwyn-Mayer.
*Girl Missing—Warner Bros.
Girl of the Limberlost—Monogram.
*Girl of the Port (Mel-AT)—Radio.
Girl o' My Dreams—Monogram.
Girl on the Barge (D-PTME)—Universal.
*Girl Overboard—F-D—Universal.
*Girl Said No, The (CD-AT)—MG.
*Girl Who Came Back—Chesterfield.
*Girl Without a Room—Paramount.
Girls Aboy—RKO Radio.
*Girls Demand Excitement—Fox.
Girls Gone Wild (CD-M)—Fox.
Girls Will Be Boys—Associated British.
Girl Discovers Her Heart—Capital.
Give and Take (PT)—Universal.
Glamour—Universal.
Glamour—Wardour Films.
Glass Key, The—Paramount.
Gloria—Tobis.
*Glorifying the American Girl (MC)—Paramount.
*Glorious Betsy (PT-M)—Warner Bros.
Go Into Your Dance—First National.
God's Country and the Man—Syndicate.
*God's Gift to Women—Warner Bros.
*Godless Girl, The (D-AT)—Pathe.
Gohl' to Town—Paramount.
Going Highbrow—Warner Bros.
Gone With the Wind (MC-AT, S)—First National.
Gold—Majestic.
*Gold Diggers of Broadway (MC)—Warner Bros.
Gold Diggers of 1933—Warner Bros.
Gold Diggers of 1935—First National.
Gold Dust Gertie—Warner Bros.
Golden calf, The (MC)—Fox.
Golden Dawn—(MC)—Warner Bros.
Golden Goal, The—Bavaria Film.
Golden Harvest—Paramount.
Golden Mountains—Amkino.
Golden Taiga—Amkino.
Her—

Her Private Affair (D-AT)—Pathé.
*Her Private Life (D-AT)—First National.
Her Radio Romeo—Powers Pictures.
Her Resale Value—Mayfair.
Her Secret—Ideal.
Her Splendid Folly—Progressive.
Her Sweetheart, Christopher Bean—MGM.
Her Strange Desire—Powers Pictures.
Her Abandoned Child (D-AT)—Paramount.
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 Giving (P.D.C.)—British.
Here's to Romance—Twentieth Cent.—Fox.
Heritage of the Desert—Paramount.
Heroes All—Imperial Films.
Heroes for Sale—First National.
Heroes of the Arctic—Amkino.
Hertha's Awakening—Protex.
Herzblut—Pittaluga.
Hi Gaucho—RKO Radio.
Hi, Nellie!—Warner Bros.
Hidden Gold—Universal.
Hidden Valley—Monogram.
Hideout—Metro-Goldwyn-Mayer.
Hide Out (C-AT)—Universal.
High Gear—Hollywood.
High Pressure (Warner Brothers).
*High Road, The (CD-AT)—MGM.
High Society Blues (CD-AT, S)—Fox.
High Speed—Columbia.
Hi Stakes—RKO Radio.
*High Treason (D-AT)—Tiffany.
*High Voltage (D-AT)—Pathe.
Higway Rider—Big Four.
Hindle Wakes—Gaumont-Gainsborough.
Hips, Hips, Hooray—RKO Radio.
Hired Wife—Pinnacle.
His Givens Secre(S-D-PT)—First National.
His Double Life—Paramount.
His Family Tree—RKO Radio.
His Fighting Blood—Ambassador.
*His First Conquest (D-AT)—RKO Pathé.
His Glorious Night (D-AT)—MGM.
His Greatest Gamble—RKO Radio.
His Ground for Divorce—UFA.
*His Lucky Day (CD-TME)—Universal.
*His Majesty, King Ballyhoo—Capital.
*His Night Out—Universal.
His Private Life—Monogram.
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.
Holiday (D-AT)—RKO Pathe.
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.
Honeymoon 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.
Hoosier Schoolmaster—Republic.
Hopalong Cassidy—Paramount.
Horse Feathers—Paramount.
Horse Play—Universal.
Horses—Artschass Pictures.
Hot and Bothered (AT)—Pathe.
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.
*Hotentot, The (CD-AT)—Warner Bros.
Houses of the Baskervilles—First Division.
House Divided, A—Universal.
House of Death—Amkino.
House of Greig—Amkino.
*House of Horror (MyC-ME)—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 Brothers.
House of Wax—Fox—British.
Huckleberry Finn—Paramount.
*Huddle—Metro-Goldwyn-Mayer.
Human Side, The—Universal.
Human Targets—Big Four.
Humor—Artschass Pictures.
Humor—Fox.
Hungaria (The Voice of Hungary)—Danubia.
Hungarian Rhapsody (D-AT, SI—Paramount.
Hunting Tigers in India (Trav-PT, M)—TPE.
Hurricane, The—Columbia.
Hurricane Rider, The—Artschass Pictures.
Husband's Holiday—Paramount.
Hush Money—Fox.
Hussar Romance (Hungarian Dialogue)—Danubia.
Hypnotized—World Wide.

I
I Accuse—Artschass 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 a Stolen Parish—First National.
I Give My Heart—Associated British.
I Give My Love—Universal.
I Hate—Goldsmith Productions.
I Have Lived—Chesterfield.
I Kiss Your Hand, Madame—Stanley.
I Like It That Way—Universal.
I Like My Nerve—RKO—Mayfair.
I Live for Love—Warner Bros.
I Live My Life—Metro-Goldwyn-Mayer.
I Lived with You—Gaumont-British.
I Love That Man—Paramount.
I Loved a Woman—First National.
I Loved You Wednesday—Fox.
I'll Do Anything—First National.
I Take This Woman—Paramount.
I Was a Spy—Fox (Gaumont-British).
Ice Island Fisher—De Luxe World.
Idle Rod (AT) = Metro-Goldwyn-Mayer.
If I Had a Million—Paramount.
If I Were Free—RKO Radio.
If I Were Single (M) = Warner Bros.
If You Couldn Only Cook—Columbia.
Igloo—Universal.
I'll Stand a Moment—Paramount.
I'll Fix It—Columbia.
I'll Love You Always—Columbia.
I'll Tell the World—Universal.
I'll Be Your Man—Warner Bros.
Illusion (AT) = Paramount.
Ilustrious Corps, 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—Ewen Mattsson.
In Line of Duty—Monogram.
In Love With Life—Columbia.
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.
In the Action Kid—Universal.
Inside the Lines—RKO Radio.
Inspiration—Metro-Goldwyn-Mayer.
In the Days of the Crusaders—Monople.
In the Headlines (D-AT) = Warner Bros.
In the Next Room (My-AT) = First National.
Inform—The—RKO Radio.
In the Old Rhine, The—Assoc. Cinemas of Amer.
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.
Invincible Man—The—Universal.
Invitation to the Waltz—Associated British Prod.
Irish in Us, The—First National.
Iron Man—Demuria Pictures.
Iron Man, The—Universal.
Iron Mask, The—(D-P) = 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.
Isle of Lost Souls—Paramount.
Isle of Paradise—Invincible.
It Ain't No Sin. (See 'Belle of the Nineties').
It Happened in New York—Universal.
It Happened One Night—Columbia.
Italia E Mamma—Claudio.
Italy Speaks—Enrico Cattali.
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 to Be Famous—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 a Headlines—Universal.
I've Got Your Number—Warner Bros.
Ivy Bonded Gun—Universal.
J
Jack Ahoy—Gaumont-British.
Jack's the Boy—Gaumont-Gainsborough.
Jade Casket, The—Cosmos.
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) = FBO (Radio).
Jazz Cinderella, The (D-AT) = Chesterfield.
Jealousy—Columbia.
Jealousy (AT) = Paramount.
Jennie Gerhardt—Paramount.
Jew at War, A—Ukrainfilm.
Jewel Robbery, The—First National.
Jews Without Luck—Worldkino.
Jimmy the Gent—Warner Bros.
Jimmy and Sally—Fox.
Joser on the River—BIP.
Journey'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 Killer—Invincible Productions.
Juno and the Paycock (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.
Just Smith—Gaumont-British.
Justice of the Range—Columbia.
Justice Takes a Holiday—Mayfair.
K
Kaiserliebchen—Tobis.
Kansas City Princess—First National.
Karamov—Tobis Kornfilm.
Keep 'Em Rolling—RKO Radio.
Keeper of the Bees, The—Republic.
Kennel Murder Case—Warner Bros.
Kentucky Blue Streak—Puritan.
Kentucky Kernels—RKO Radio.
Kep Husbands—Radio.
Kettle Creek (W-AT) = Universal.
Key, The—Warner Bros.
Keyhole, The—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 of U.S.A.—Monogram.
King Kong—RKO Radio.
King Murder—Chesterfield.
King of Jazz (M) = Universal.
King of Jazz—(preis)—Universal.
King of Kings (D Synchronized) = Pathe.
King of the Arena—Universal.
King of the Campus—(CD-AT) = Universal.
Million Dollar Baby—Monogram.
Million Dollar Ransom—Universal.
Millionaire, The—Warner Bros.
Millions in the Air—Paramount.
Mimi—Grand National.
Min and Bill (CD-AT)—Metro-Goldwyn-Mayer.
Mind Reader, The—First National.
Midget Man, The—Paramount.
Miracle Woman, The—Columbia.
Miracles—Amkino.
Miss Human—First National.
Misleading Lady—Paramount.
Miss Fane’s Baby is Stolen—Paramount.
Miss Pacific Fleet—Warner Bros.
Miss Pinkerton—Warner Brothers.
Miss President—Hungary.
Missing Rembrandt, The—Twickenheim.
Mississippi—Paramount.
Missippi Gambler (CD-AT)—Universal.
Mister Cinders—B.L.P.
Mister Dynamite—Universal.
Mister Hobo—GB Pictures.
Mississippi—Paramount.
Moby Dick (D-AT)—Warner Bros.
Modern Hero, A—Warner Bros.
Modern Love (CD-TME)—Universal.
Modern Sappho, A (PT)—Gotham.
Molly and Me (CD-PT)—Tiffany.
Money for Nothing—Universal.
Money for Speed—British-U.A.
Money Means Nothing—Monogram.
Monkey Business—Paramount.
Monkey’s Paw, The—RKO Radio.
Monseur Le Fox (Mel-AT)—MGM.
Monster Walks, The—Mayfair Pictures.
Monsters of the Deep—Talking Picture Epics.
Montana Kid, The—Monogram.
*Montana Moon (O)—Metro-Goldwyn-Mayer.
Mente Carlo (MC)—Paramount.
Mente Carlo Madness—First Division.
Mente Carlo Nights—Monogram.
Moon Over Morocco—Proten.
Moonlight and Pretzels—Universal.
Moonlight on the Prairie—Warner Bros.
Moonstone, The—Monogram.
Morals for Women—Tiffany.
Morals of Marcus, The—Gaumont-British.
Moran of the Marines (M)—Paramount.
Morgendorf (Dawn)—Proten.
Morning After, The—Majestic.
Morning Glory—RKO Radio.
Morocco (D-AT)—Paramount.
Moscow Laughs—Amkino.
Most Dangerous Game, The—RKO Radio.
Most Immoral Lady, A (D-AT)—First National.
Most Precious Thing in Life—Columbia.
Mother, The—Showmen’s Pictures.
Mother and Son—Monogram.
Mother Knows Best (D-PTME)—Fox.
Mother Machree (M)—Fox.
Mother’s Boy (AT-SI)—Pathé.
Mother, The—First National.
Mother’s Millions—Universal.
Motive for Revenge—Majestic.
Moulin Rouge—United Artists.
Mountain Justice (W-AT)—Universal.
Mountains in Flame—Universal.
Mounted Fury—Sono Art World Wide.
Mounted Stranger—Universal.
Mauspin, The—Warner Brothers.
Movie Crazy—Paramount.
Movietone Follies of 1930 (R)—Fox.
Mr. Broadway—Broadway-Hollywood.
Mr. Lemon of Orange—Fox.
Mr. Robinson Crusoe—United Artists.
Mr. Skitch—Fox.
Mrs. Skotch—The Cabbage Patch—Paramount.
Mummy, The—Universal.
Murder—Columbia.
Murder at Dawn—Big Four.
Murder at Glen Athol—Grand National.
(Released in New York Territory under the title, "The Criminal Within").
Murder at Midnite—Tiffany.
Murder at the Gods—Warner.
Murder by Television—Imperial.
Murder by the Clock—Paramount.
Murder in the Clouds—First National.
Murder in the Goldwyn-Mayer.
Murder in the Private Car—MG-M.
Murder in Trinidad—Fox.
Murder on a Honeymoon—RKO Radio.
Murder on the Blackboard—RKO.
Murder on the Campus—Chesterfield.
'Murder on the Roof (D-AT)—Columbia.
Murder Will Out (My-AT)—First National.
MURders in the Rue Morgue—Universal.
MURders in the Subway—Paramount,
Music Hath Charms—ABP.
Music in the Air—Fox Films.
Music is Magic—Twentieth Century-Fox.
Mussolini Speaks—Columbia.
Mutiny Ahead—Majestic.
Mutiny on the Bounty—Metro-Goldwyn-Mayer.
'My Heart Is Calling—Gaumont-British.
'My Lady’s Past (D-PT)—Pathé.
My Life for Maria Isabel—Casino.
My Lips Betray—Universal.
My Man (CO-AT)—Warner Bros.
My Pal, the King—Universal.
My Past—Warner Bros.
My Sin—Paramount.
My Song for You—Gaumont British.
My Song Goes Round the World—John Loder.
My Weakness—Fox.
My Wife the Virgin—Danaubia.
My Wife’s Family—B.L.P. America.
My Woman—Columbia.
Myrt and Marge—Universal.
Mysteries of Life—Universal.
Mysteries of Nature—UFA.
Mysteries of Dr. Fu Manchu, The (My-AT)—Para.
Mysteries of Mr. Wenz, The—Monogram.
Mysterious Rider, The—Paramount.
Mystery Liner—Monogram.
Mystery Man—Republic.
Mystery of Edwin Drood—Universal.
Mystery of Mr. X.—Metro-Goldwyn-Mayer.
Mystery of the Wax Museum—Warner Bros.
Mystery Ranch—Fox.
Mystery Ranch—Commodore Pictures.
Mystery Train, The—Continental Pictures.
Mystery Woman—Fox Films.
N
Nagana—Universal.
Name the Woman—Columbia.
Nana—United Artists.
Naples and Sorrento—Italian Star Film Prod.
Narrow Corner, The—Warner Bros.
Naughty Baby (CD-M)—First National.
Naughty Flirt, The—First National.
Naughty Marietta—Metro-Goldwyn-Mayer.
'Navy Blues (C-AT)—Metro-Goldwyn-Mayer.
Navy Wife—Twentieth Century-Fox.
Near the Rainbow’s End (W-AT)—Tiffany.
Near the Trail’s End—Tiffany.
'Neath Arizona Skies—Monogram.
Neck and Neck—Sono Art World Wide.
Ned McCoy’s Daughter (ME)—Pathé.
Negligee (AT)—Pathé.
Nell Gwyn—United Artists.
Nevada—Paramount.
Nevada Buckaroo—Tiffany.
Never the Twain Shall Meet—MG-M.
Never Trust a Woman—Bavaria Film.
New Adventures of Tarzan—Burroughs-Tarzan Enterprises.
New Frontier, The—Republic.
New Moon (O)—Metro-Goldwyn-Mayer.
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—Kinematone.
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—Protest 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.
"No Damned Names (D-A)—Fox.
"No Defense (D-AT)—Warner Bros.
"No Funny Business—Ferrone Productions.
"No Greater Glory—Columbia.
"No Great Lost Colony—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 Child (D-M)—Fox.
"Noisy Neighbors (CD-Synchronized—Pathe.
Nerah O'Neale—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 Men (D-PT)—First National.
"Nur Am Rhein—Foreign Talking Pictures.
Nut Farm, The—Republic.
O
Obey the Law—Columbia.
Of Human Bondage—RKO Radio.
Office Girl—RKO Radio.
"Office Scandal (D-Synchronized—Pathe.
Office Wife, The (D-AT)—Warner Bros.
"Office O'Brien (D-AT)—RKO Pathé.
Office 133—Allied.
O! Daddy—Gaumont British.
"Oh For a Man! (CD-AT)—Fox.
"Oh Sailor Behave! (C-AT)—Warner Bros.
"Oh, Yeah! (CO-AT)—Pathé.
"Oil for the Lamps of China—First National.
Oil Raider, The—Mascot.
Okay America—Universal.
Okahouma Cyclone, The (W-AT)—Tiffany.
Oklahom—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 Hymn—RKO Radio.
"Oliver Twist—Monogram.
Olsen's Big Moment—Fox.
"On the Level (CD-AT)—Fox.
"On Trial (AT)—Warner Bros.
"On With the Show (MC)—Warner Bros.
On Your Back (D-AT)—Fox.
Once a Gentleman (C-AT)—Sono Art-World Wide.
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 Embarrassing Night (C-AT)—MG.
"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 Kid Mad (D-AT, M)—Fox.
One Man—Columbia.
"One Man's Journey—RKO Radio.
One More River—Universal.
"One More Spring—Fox Films.
One Night in Scandia—Universal.
One Night at Susie's (D-AT)—First National.
"One Night of Love—Columbia.
"One Rainy Night (PT)—Universal.
"One Romantic Night (CD-AT)—United Artists.
"One Stolen Night—Warner Bros.
"One Sunday Afternoon—Paramount.
"One Sunden Afternoon—Hungary.
"One Way Passage—Warner Bros.
"One Way Ticket—Columbia.
"One Way Trail—Columbia.
"One Woman Idea, The (D-AT)—Fox.
"Only Saps Work (C-AT)—Paramount.
"One Year Later—Allied.
"One Year Only—Paramount.
"One Year Yesterday—Universal.
"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)—MG.
"Our Daily Bread—United Artists.
"Our Dancing Daughters (D)—MG.
"Our Little Girl—Fox Films.
"Our Modern Maidens (D-PT)—MG.
"Our Night—Universal.
"Our Outcast (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)—Syndicate.

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.
Palmy Days—United Artists.
Palooka—United Artists.
Paramount—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 the Spring—Paramount.
Parisian Romance, A—Allied.
Parlor, Bedroom and Bath—MG M.
Parole Girl—Columbia.
Part Time Wife (MC-AT)—Fox.
Partners—RKO Pathe.
Partners of the Trail—Monogram.
Party Does Not Answer—Capitol.
Party Girl (D-AT)—Tiffany.
Party Husband—First National.
Party Woman—Columbia.
Pashing of the Third Floor Back—GB Pictures.
Pashing Shadows—Fox.
Passion Song—Excellent Pictures.
Passionate Plumber—Metro-Goldwyn-Mayer.
Passport to Hell, A—Fox.
Passport to Paradise—Mayfair.
Past of Mary Holmes, The—RKO Radio.
Patriots, 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—Chesirefield.
Peasants—Aminko.
Peck'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.
Penhustle—Metro-Goldwyn-Mayer.
People Will Talk—Paramount.
People's Enemy—RKO Radio.
Perfect Clue, The—Majestic.
Perfect Crime, The (Mel-PTME)—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—Paramount.
Peter Vinogradov—Aminko.
Petersburg Nights—Aminko.
Peterson and Bendel—Scandinavian Talking Pie.
Phantom, The—Artclass.
Phantom Broadcast—Monogram.
Phantom Express, The—Majestic.
Phantom Fiend, The—Olympic.
Phantom Light, The—Gaumont British.
Phantom of Crestwood—RKO Radio.
Phantom of the Desert (W-AT)—Syndicate.
Phantom of the Opera (My-PT)—Universal.
Phantom President, The—Paramount.
Phantom Thunderbolt—World Wide.
Piccadilly (D-ME)—Sono Art-World Wide.
Pick-Up—Paramount.
Picture Brides—Alliked.
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 (MC)—Paramount.
Playing Around (D-AT)—First National.
Playthings of Desire—Pinnacle.
Please—Artclass.
Please Crazed (D-AT)—Fox.
Please Cruise—Fox.
Pledge, The—Protex.
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.
Pori—UFA.
Poor of Lost Dreams—Invincible.
Possessed—Metro-Goldwyn-Mayer.
Post Mortems (AT)—Paramount.
Potemkin—Kinetographe.
Powder My Back (M)—Warner Bros.
Powder Smoke Range—RKO Radio.
Power—Gaumont British.
Power and the Glory, The—Fox.
Prep and Pep (CD-M)—Fox.
Prescott Kid, The—Columbia.
President Vanishes—Paramount.
Prestige—RKO Pathe.
Pride of the Legion—Mascot.
Primrose Path—Hollywood Films.
Prince of Artistic—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-AT)—First National.
Private Detective 82—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.
Privetfighter and the Lady, The—MG M.
Probation—Chesirefield.
Professional Sweetheart—RKO Radio.
Prosperity—Metro-Goldwyn-Mayer.
Protection (Mel-Me)—Fox.
Public Defender—Radio Pictures.
Public Enemy—Warner Brothers.
Public Hero No. 1—Metro-Goldwyn-Mayer.
**Pub—Roca**

Public Menace, The—Columbia.
Public Opinion—Invincible.
Public Stenographers—Showmen's Pictures.
Pueblo Terror—West Coast Studios.
Purchase Price—Warner Bros.
Pursued—Fox.
Pursuit—Metro-Goldwyn-Mayer.
Puss in Boots—Pioneer Classics.
Puttin' on the Ritz—United Artists.

Q
Queen Christina—Metro-Goldwyn-Mayer.
Queen High (MC)—Paramount.
Queen of Sparta—Pathé.
Queen of the Night Clubs (CD-AT)—WR.
Queen's Necklace—Proctex.
Quick Millions—Fox.
Quick Trigger Lee—Big Four.
Quitter, The—Chesterfield.

R
Race for Life, A (Mel-M)—Warner Bros.
Racetrack—World Wide.
Racing Luck—Republic.
Racing Youth—Universal.
Racket, The (Mel-M)—Paramount.
Racketeer, The (D-AT)—RKO Pathé.
Racketeers Rox—Fox.
Radio Parade—British International.
Radio Parade of 1935—Associated British.
Radio Patrol—Universal.
Raffles (D-AT)—United Artists.
Rafter Romance—RKO Radio.
Rain—United Artists.
Rain or Shine (C-AT)—Columbia.
Rainbow, The (D-E)—Tiffany.
Rainbow Over Broadway—Chesterfield.
Rainbow Man, The (D-AT)—Paramount.
Rainbow Roses—Danubia.
Rainbow Trail—Fox.
Rainbow Valley—Republic.
Rainbow's End—First Division.
Rainmakers, The—RKO Radio.
Rakocz March—Danubia Pictures.
Ra Mu—Du World.
Randy Rides Alone—Monogram.
Range Feud—Columbia.
Range Law—Tiffany.
Range War—Columbia.
Rangers Code—Monogram.
Rango—Paramount.
Rasputin and the Empress—MG M.
Raven, The—Universal.
Reaching for the Moon—United Artists.
Ready for Love—Paramount.
Rebecca of Sunnybrook Farm—Fox.
Rebel, The—Universal.
Rebound—RKO Pathe.
Recaptured Love (D-AT)—Warner Brothers.
Reckless—Metro-Goldwyn-Mayer.
Reckless Hour—First National.
Reckless Living—Universal.
Reckless Roads—Majestic.
Reckoning, The—Peerless.
Red Blood of Courage—Ambassador.
Red Day—First (Mel—Fox).
Red Dust—Metro-Goldwyn-Mayer.
Red Fork Range—Big 4.
Red Haired Alibi—Capital.
Redhead, The—Harold Atten.
Redhead—Monogram.
Red Headed Woman—Metro-Goldwyn-Mayer.
Redhead—Para—Twentieth Cent.—Fox.
Red Hot Rhythm (MC)—RKO Pathe.
Red Hot Speed (C-PT)—Universal.
Red Hot Tires—First National.
Red Morning—RKO Radio.
Red Salute—United Artists.
Red Village, The—Amkino.

Red Wagon—Grand National.
Red Wine (M)—Fox.
Redemptive Sin, The—D-PTME—WB.
Redemption—Columbia.
Redemption (D-AT)—Metro-Goldwyn-Mayer.
Redskin (D-ME)—Paramount.
Reform Girl—Tower.
Registered Nurse—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.
Rex, The (D-ME)—United Artists.
Registered Nurse—First National.
Resurrection—Universal.
Return of Casey Jones—Monogram.
Return of Bulldog Drummond—BIP.
Return of Chandu—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.
Revenger (M)—United Artists.
Revenger at Monte Carlo—Mayfair.
Revenger Rider—Columbia.
Rey of Wild Horses (See “King of the Wild Horses”)—First National.
Rich Are Always With Us—First National.
Rich Man's Folly—Paramount.
Ride People (CD-AT)—RKO Pathe.
Rickle Uncle, The—Metropolis.
Ricklest Girl in the World—RKO Radio.
Richest Man in the World, The (D-AT)—MG M.
Riddle Ranch—Mitchell Leichter-Beaumont.
Ride Him Cowboy—Warner Brothers.
Rider of Death Valley—Universal.
Rider 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—Comodore.
Ridin' Toward the Radio, The—Columbia.
Riding Wild—Columbia.
Riffraff—Metro-Goldwyn-Mayer.
Right of Way, The—First National.
Right Here, The—Warner Brothers.
Right to Love, The (D-AT)—Paramount.
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 Riders—Big 4.
Rio Rita (AT-S)—RKO (Radio).
Rio Scoundrel, The (Mel)—Mayfair.
Rip Roaring Broncos—Big 4.
Rip Roaring Riley—Puritan.
Riptide—Metro-Goldwyn-Mayer.
Riva, The (D-PT ME)—Fox.
River of Romance, The (CD-AT)—Paramount.
River Pirate, The (Mel—M)—Fox.
River Woman, The (D-E)—Gotham.
River's End (D-AT)—Warner Brothers.
Road to Hell—Public Welfare Films.
Road to Paradise (D-AT)—First National.
Road to Life—Amkino.
Road to Reno—Paramount.
Road to Ruin—First Division.

1252
Road to Singapore—Warner Brothers.
Roadhouse—Gaumont British.
Roadhouse Nights (CD-AT)—Paramount.
Roar of the Dragon—KRO Radio.
Roaring Ranch (W-AT)—Universal.
Robber's Roost—Fox.
Roberta—KRO Radio.
Rockabye—KRO Radio.
Rocky Mountain Mystery—Paramount.
Rocky Rhodes—Universal.
Rogue Song, The (O)—Metro-Goldwyn-Mayer.
Roman Scandals—United Artists.
Romanza (D-AT)—Metro-Goldwyn-Mayer.
Romance in Budapest—Du World.
Romance in Manhattan—KRO Radio.
Romance in the Rain—Universal.
Romance of the Rio Grande (S)—Fox.
Romance of the Underworld (M)—Fox.
Rome Express—Universal.
Rainy—UFA.
Rose of Chinatown—Big Prod. Film Corp.
Rosenmontag—UFA.
Rose of Washington (D-AT, S)—Fox.
Rough Waters (D-TME)—Warner Brothers.
Royal Box—Warner Brothers.
Royal Family of Broadway, The—Paramount.
Royal Romance, A (F-AT)—Columbia.
Ruggles of Red Gap—Paramount.
Rumba—KRO Radio.
Runaround—KRO Radio.
Runaway Bride—KRO Radio.
Runaway Queen—United Artists.
Russia Today—Principal.
Rustler's Paradise—Ajax Pictures.
Rustlers' Roundup—Universal.
Rusty Rides Alone—Columbia.
S
St. Louis Kid—Warner Brothers.
St. Louis Woman—Shawfair Pictures.
Sacred and Profane Love: See "Chained."
Sacred Flame, The (D-PT, ME)—WB.
Saddle Buster, The—KRO Pathé.
Saddle King, The—Anchor.
Sadie Madeo—MGM.
Safe in Hell—First National.
Safety in Numbers (CD-AT, S)—Paramount.
Sagebrush Trail—Monogram.
Sagebrush Troubadour—Republic.
Sailor Be Good—KRO Radio.
Sailor Izzy Murphy (M)—Warner Brothers.
Sailor's Holiday (CD-AT)—Pathé.
Sailor's Luck—Fox.
Saint Anthony of Padua—Integrity.
Sal of Singapore (FT)—Pathé.
Sally (D-AT)—First National.
Sally Bishop—British Lion.
Sally in Our Alley—Assoc. Radio.
Sally of the Subway—Mayfair.
Salute (D-AT)—Fox.
Salvation Nell—Tiffany.
Samarang—United Artists.
Sanders of the River—United Artists.
Sangen Till Heine—Scandinavian.
Sans Famille—Du World.
Santa Fe Trail, The (W-AT)—Paramount.
Sap, The (CD-AT)—Warner Brothers.
Sap from Syracuse, The (C-AT)—Paramount.
Sarah and Son (D-AT)—Paramount.
Saturday Night Kid, The (D-AT)—Paramount.
Saturday's Children (D-TME)—First National.
Saturday's Millions—Universal.
Savage Girl, The—Freuler.
Savage Gold—Harold Arlen.
Sawdust Paradise, The—Paramount.
Say It with Music (AT)—United Artists.
Say It with Songs (D-AT)—Warner Brothers.
Scandal (D-TME)—Universal.
Scandal for Sale—Universal.
Scandal in Budapest—Du World.
Scandal She—Paramount.
Scandals of Paris—Regal.
Scarface—United Artists.
Scarlet Brand—Big World.
Scarlet Dawn—Warner Brothers.
Scarlet Empress, The—Paramount.
Scarlet Pages (D-AT)—First National.
Scarlet Peppermint, The—United Artists.
Scarlet River—KRO Radio.
Scarlet Seas (D-TME)—First National.
School for Girls—Liberty.
Schubert's Dream of Spring—Capital.
Schwarzer Jaeger Johanna—86th St. Corp.
Scotland Yard (D-AT)—Fox.
Scotland Yard Mystery—BIP.
Scoundrel, The—Paramount.
Scrooge—Paramount.
Sea Bat, The (Mel-AT)—MGM.
Sea Devils—Continental.
Sea Fury—Tom White.
Sea Ghost—Fearless.
Sea God, The (CD-AT)—Paramount.
Sea Legs (C-AT)—Paramount.
Sea Wolf, The (D-AT)—Fox.
Search for Beauty—Paramount.
Seas Beneath—Fox.
Second Choice (D-AT)—Warner Brothers.
Second Floor Mystery, The (My-AT)—WB.
Second Hand Wife—Fox.
Second Wife (Mel-AT)—Radio Pictures.
Secret Call—Paramount.
Secret of Madame Blanche—MGM.
Secret of the Chateau—Universal.
Secret of the Loch, The—Associated British.
Secret Service—KRO Radio.
Secret/Sinners Mayfair.
Secret, The (D-AT)—Warner Brothers.
Secrets—United Artists.
Secrets of a Secretary—Paramount.
Secrets of Wu Sin—Chesterfield.
See America First (C-AT)—Universal.
Seed—Universal.
Seeing Hungary—Dannubia Pictures.
Self-Defense—Monogram.
Senior American Holiday (AT)—Universal.
Senorita—Paramount.
Sensation Hunters—Monogram.
Sensation Seekers—Universal.
Sequela—Metro-Goldwyn-Mayer.
Serenade—Paramount.
Servants' Entrance—Fox Films.
Service for Ladies—Paramount British.
Service for Ladies (reissue)—Paramount.
Seven Days Leave (D-AT)—Paramount.
Seven Days Leave (D-AT)—Fox.
Seven Footprints to Satan (ME)—First National.
Seven Keys to Baldpate (My CD-AT)—Radio.
Seven Keys to Baldpate (reissue)—KRO radio.
70,000 Witnesses—Paramount.
Shadow Between—BIP America.
Shadow Laughs, The—Invincible.
Shadow of Silk Lamont—Commodore.
Shadow of the Law (D-AT)—Paramount.
Shadow Ranch (W-AT)—Columbia.
Shadows of Sing Sing—Columbia.
Shady Lady, The (D-Synchronized)—Pathé.
Shakedown, The (D-PT)—Universal.
Shame—Amkino.

Shame of a Nation—Du World.

Shanghai—Paramount.

Shanghai Express—Paramount.

Shanghai Lady (CD-AT)—Universal.

Shanghai Madness—Fox.

Shanghaied Love—Columbia.

Shannon’s of Broadway (C-AT)—Universal.

She—RKO Radio.

She Couldn’t Say No (MC)—Warner Brothers.

She Couldn’t Take It—Columbia.

She Done Him Wrong—Paramount.

She Gets Her Man—Universal.

She Goes to War (D-NES)—United Artists.

She Got What She Wanted (D-AT)—Tiffany.

She Had to Choose—Majestic.

She Had to Say Yes—First National.

She Learned About Sailors—Fox Films.

She Loves Me Not—Paramount.

She Made Her Bed—Paramount.

She Married Her Boss—Columbia.

She Shall Have Music—Twickenham.

She Wanted a Millionaire—Fox.

She Who Dares—RKO.

She’s My Weakness (CD-AT)—Radio.

Sheer Luck (ME)—Big 4.

Shepherd of the Seven Hills, The—Faith.

Shepherdess’ Sweetheart—Frank Norton.

Sherlock Holmes—Fox.

Sherlock Holmes’ Fatal Hour—First Division.

Ship Cafe—Paramount.

Ship from Shanghai, The (D-AT)—MGM.

Ship of Wanted Men—Showmen’s.

Shipmates—Metro-Goldwyn-Mayer.

Shipmates Forever—First National.

Ships of Hate—Monogram.

Shock—Monogram.

Shoot the Works—Paramount.

Shooting Straight—RKO Radio.

Shop Angel—Tower.

Shopworn—Columbia.

Shopworn Angel, The ((CD PT)—Paramount.

Shot Gun Pass—Columbia.

Shot in the Dark, A—Chesterfield.

Should a Girl Marry? (PT-M)—Rayart.

Should Ladies Behave?—MGM.

Show Boat (D-AT)—Universal.

Show Folks (CD-ME)—Pathé.

Show Girl (CD-ME)—First National.

Show Girl in Hollywood (D-AT)—First National.

Show of Shows (MC)—Warner Brothers.

Show People (CD-PTE)—Metro-Goldwyn-Mayer.


Show Them No Mercy—Twentieth Century—Fox.

Shriek in the Night, A—Allied.

Side Show—Warner Brothers.

Side Street (AT)—FBO (Radio).

Side Street—First National.


Sign Unseen I Love You—Carnival.

Sign of Four—World Wide.

Silence—Paramount.

Silent Men—Columbia.

Silent Thunder—Tiffany.

Silent Witness, The—Fox.

Silk Express—Warner Brothers.

Silk Hat Kid, The—Twentieth Century—Fox.

Silks and Saddles (CD)—Universal.

Silver Bullet—Commodore.


Silver Dollar—First National.

Silver Horde (D-AT)—RKO Pictures.

Silver Lining, The—Patrician.

Silver Streak, The—RKO Radio.

Sin Flood (D-AT)—First National.

Sin of Madelon Claudet, The—MGM.

Sin of Nora Moran, The—Majestic.


Sin Sister, The (CD-M)—Fox.

Sin Takes a Holiday (D-AT)—RKO Pathé.

Sin’s Pay Day—Mayfair Pictures.

Sing and Like It—RKO Radio.

Sing Sing Nights—Monogram.

Sing, Sinner, Sing—Majestic.

Singer of Seville, The (D-AT)—MGM.

Singing Fool, The (CP-PTME)—WB.

Singing Troubadour—Danish.

Single Handed Sanders—Monogram.

Single Sin, The—Tiffany.

Single Standard, The (D-ME)—MGM.

Sinned Holiday (Mel-AT)—Warner Brothers.

Sinners in the Sun—Paramount.

Sins of the Children (D-AT)—MGM.

Sins of the Fathers (D-M)—Paramount.

Sister to Judge—Mayfair.

Sisters (D-AT)—Columbia.

Sisters Under the Skin—Columbia.

Sit 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—Fowlers Pictures.

Skinner Steps Out (AT)—Universal.

Skippy—Paramount.

Skybound—Puritan.

Sky Bride—Paramount.

Sky Devils—United Artists.

Sky Hawk (D-AT)—Fox.

Sky Raiders—Columbia.

Sky, The—Mayfair.

Skyline—Fox.

Skyscraper Souls—Metro-Goldwyn-Mayer.

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.

Smolin’ Through—Metro-Goldwyn-Mayer.

Smiling Irish Eyes (D-AT)—First National.

Smiling Lieutenant, The—Paramount.

Smoke Bellew—First Division.

Smoke Lightning—Fox.

Smoky 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 America—Columbus.

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 Gal—Columbia.

Social Doctor—Metro-Goldwyn-Mayer.

Society Fever—Grand National.

Society Girl—Fox.

Soldier of the Storm—Columbia.

Soldier’s Plaything, A (CD-AT)—WB.

Soldiers and Women (D-AT)—Columbia.

Solitaire Man—Metro-Goldwyn-Mayer.

Sombra de Gloria—Sony Art-World Wide.

Son Daughter—Metro-Goldwyn-Mayer.

Son of a Sailor—First National.

Son of India—Metro-Goldwyn-Mayer.
Sunny Youth—Aminko.
Sunrise (X)—Fox.
Sunrise Trail, The—Tiffany.
Sunset of Power—Universal.
Sunset Pass—Paramount.
Sunset Range—First Division.
Sunset Trail—Tiffany.
Sunshine Sue—Gainsborough.
Supernatural—Paramount.
Superspeed—Columbia.
Sure Shot Dick—RKO Radio.
Surrender—Fox.
Susan Lenox, Her Fall and Rise—MG M.
Susanne Macht Ordnung—Foreign.
Svengali—Warner Brothers.
Sweeney River—Sono Art-World Wide.
Sweden, Land of the Vikings—Associate Cinema.
Swedenehlms—Scandinavian.
Sweepings—RKO Radio.
Sweepstakes—Liberty.
Sweepstakes—RKO Pathe.
Sweet Adeline—Warner Brothers.
Sweet Kitty Bollaia (CD-AT)—Warner Brothers.
Sweet Mama (CD-AT)—First National.
Sweet Music—Warner Brothers.
Sweet Stepmother—Danubia.
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 Flats—Sono Art-World Wide.
Symphony of Six Million—RKO Radio.
Synchronization—RKO Radio.
Synthetic Sin (D-ME)—First National.

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Ta Galazia Keria—Frank Norton.
Tabu—Paramount.
Tailor Made Man, A—MGM.
Take a Chance—Paramount.
Take the Heir (C-ME)—Big 4.
Take the Stand—Liberty Pictures.
Tales of Two Cities, A—Metro-Goldwyn-Mayer.
Talk of Hollywood (CD-AT)—Sono Art-W. W.
Taming of the Shrew (C-AT)—United Artists.
Taming the Jungle—Invincible.
Tangled Destinies—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.
Taxis—Warner Brothers.
Taxis—RKO.
Telegraph Trail, The—Warner Brothers.
Tell Tale Heart—Dnt World.
Tempest (O.E)—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.
Texas 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.
Thark—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—MG M.
There Goes the Bride—Gaumont British.
There's Always Tomorrow—Universal.
These Charming People—Paramount.
This Is the 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—Arcturus.
Third Alarm, The (Mel-AT)—Tiffany.
Thirteen Women—RKO Radio.
Thirteenth Chair (Mel-AT)—MG M.
Thirteenth Guest—Monogram.
Thirty Day Princess—Paramount.
Thirty Days—Patrician.
Thirty-nine Steps, The—MG M Pictures.
This Day and Age—Paramount.
This Is Heaven (D-ME)—United Artists.
This Is the Life—Twentieth Century-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 Pathé.
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—UA.
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—Aminko.
Three Wise Girls—Columbia.
Three Who Loved—RKO Radio.
Thrill Hunter, The—Columbia.
Thrill of Youth—Chesterfield.
Through the Gods—First Division.
Through Different Eyes (D-AT)—Fox.
Through the Centuries—Bacon.
Throwback, The—Universal.
Thunder Below—Paramount.
Thunder God—Crescent.
Thunder in the East—United Artists.
Thunder in the Night—Twentieth Century-Fox.

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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.
*We Meet the Neighbors (Me-TME)—First National.
Wedding Bells (D-AT)—First National.
Wedding March, The (D-DE)—Paramount.
Wedding Night, The—United Artists.
Wedding Rehearsal—Du World.
Wedding Rehearsal—London Film. August 13, 1932.
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 the Human (C-AT)—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 Compson. (SR) April 15, 1933.
West of the Divide—Monogram.
*West of the Gun—RKO Pictures.
West of Zanzibar (D)—Metro-Goldwyn-Mayer.
West Point of the Air—Metro-Goldwyn-Mayer.
Western Code, The—Columbia.
Western Courage—Columbia.
Western Frontier—Columbia.
Western Justice—Commodore.
Western Limbo—United Artists.
Westerner, The—Columbia.
Westward Bound—Sindicote.
Westward Ho—Republic Pictures.
Westward Passage—RKO Pathe.
Wharf Angel—Paramount.
What a Man Can (CD-AT)—Sono Art-World.
What a Widow (CD-AT)—United Artists.
What Every Woman Knows—MGM.
What Men Want (CD-AT)—Universal.
What Price Decency?—Equitable.
What Price Innocence?—Columbia.
What's Your Racket?—Mayfair.
Wheel of Life (D-AT)—Paramount.
Wheels of Destiny—Universal.
Wheel of Feller Needs a Friend—MGM.
When a Man Rides Alone—Freulier.
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.
*White Paris Sleeps—Fox.
While the City Sleeps (MD)—MGM.
While the Patient Slept—First National.
While the Wind Blows (D)—MGM—First National.
Whipple—Metro-Goldwyn-Mayer.
Whirpoo—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.
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 Perez, purchased by Twentieth Century-Fox, for Michael Whelan and Gloria Stewart; production by Sol Wurtzel: screen play by Lew Breslow.

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 Stewart; 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 Welder 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.

ALCESTIS, orecitta, by Victor Herbert and the late Glen MacDonough, 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 Leungel, acquired by Paramount to star Marlene Dietrich: screen play by Samson Raphaelson: Producers' Artists, 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 H. Horne.

ARM OF THE LAW, original by Bert Glennon, cameraman under contract to Twentieth Century-Fox.

ARMORED CAR, original story, by William A. Pierce, dealing with the transportation of gold bullion, bought by Universal.

ARMORED TAXI, original story, by Jack Andrews, purchased by Twentieth Century-Fox.

ARouse AND BEeware, 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 GOOD AS MARRIED, original, by Norman Krasna and Eddie Buzzell, purchased by Universal: production and direction by Lynn Stirling: 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 Coni 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. Herman, 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.

BEAU BRITAIN, INCORPORATED, original, by M. Costen, Webb, and Clarence Upon 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 Sirk.


BELLS OF ST. MARY'S, original, purchased by FitzPatrick Pictures.

BELVED, novel by Gasior Owski, purchased by MGM, to star Greta Garbo and Charles Boyer.

BENEDECT ARNOLD, original, by Albert Shelby Levin, purchased by Paramount, for Charles Coburn 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 Connelly, 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 Malay 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. Herman, 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 Freed.

BORROWED TIME, original story, by Martin Mooney and Arthur T. Herman, acquired by Universal.

BOY BLUE, original story, by Lorlen Brent, Los Angeles school teacher, to Sol Lesser as a starring vehicle for Bobby Breen.

BOY MEETS GIRL, current Broadway legitimate theatre hit, by Sam and Bella Swayack, bought by Warners.

BREEZY KID STEPS OUT, THE, original by Damon Runyon published in Collier's Magazine, acquired by Halperin Brothers for distribution by Television Pictures, Inc.

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 Milt 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 Katzman.

CALL IT A DAY, play, purchased by Warners.

CALL IT A NIGHT, original, purchased by Loewcher Productions, for Margaret Morris.

CALL ME ARIZONA, acquired by Grand National for production, by Edward Finney, starring Tex Ritter, directed by Orin H. Williams.

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 Rutus 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.

CAVIFAR 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 Albert Hackett 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 Sam 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 Grinn, purchased by Universal, as starring vehicle for Janice 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 CLOVER 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 Glasmon, 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 Buxton, acquired by Paramount.

CRIMINAL LAWYER, original story, by Thomas Lennon, bought by KKO to star Walter Abel. Cliff Reid will produce.

CROSS COUNTRY, original story, by Fred Knudsten, 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 Murphy.

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 Dalrymple, bought by MGM.

DANIEL BOONE, original, purchased by George Hirliman (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 Ahem 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 Conway bought by Columbia.


DEPTHS BELOW, original story, by Norman Spring, acquired by Columbia to star Dolores Del Rio with Richard Dix and Chester Morris.

DEVIL IS A SISY, original, by Roland Brown, purchased by MGM, for Freddie Bartholomew, Tackle 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; direction and direction by Wesley Ruggles; screen play by William Rankin and Philip MacDonald.

DIAMONDS VS. BULLETS, original story, by Peter R. Kyne, bought by Con Studios, to star Frankie 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, purchased by Radio.

DORA ALGAR, novel, by Paul Aronmt, bought by Metro-Goldwyn-Mayer.

DRAEGERMAN COURAGE, original, purchased by Warners.

DOUBLE DUMMY, play, with a contract bridge background, by Doty Hobart and Thomas McGinty, acquired by MGM.

DOUBLE OF 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.

EARL OF CHICAGO, novel, by Brock Williams, bought by David Selznick, for release through United Artists.

EASY GOING, original story, by Edward Peple, bought by RKO 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 "Elsie 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 Raphael, bought by Warners for Nick Foran.

ENCHANTED VOYAGE, novel, by Robert Nathanson, acquired by Twentieth Century-Fox.

END OF A WINTER, original, purchased by Leitch Productions, for Conway Tearle.

ENEMY TERRITORY, story, by Margaret Culkin 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 Margret 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 Breslow.

EVERYBODY WAS VERY NICE, magazine story, by Stephen Vincent Benet, bought by Warners.

EVERYBODY'S SWEETHEART, original, by Gerald Beaumont, purchased by Warners, for Sid Janson.

EVERYMAN, famous medieval morality play, bought by Warners.

EVERYTHING FOR SALE, original, by Dore Schary, purchased by Paramount; production by A. M. Bottsfeld; supervision by Dan Keefe; direction by Paul Schane; screen play by Joseph M. March.

EXPOSURE, original story by Dr. Frank J. Claney and William I. Murthy, 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 Eliot, 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 Towne and Graham Baker, 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.

FLYFIRE, THE, operetta, by Rudolf Friml, bought by Republic, to star Jeanette MacDonald.

FLY 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 Scharley, bought by Republic.

FIVE LITTLE HEIRESES, original, by Alice Duer Miller, purchased by Columbia.

FIVE LITTLE PEPPERS AND HOW THEY FIGHT FOR 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 Goulf, 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 Hachel, 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.

FOR 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 RubyKeeler and Dick Powell.

FORTY-FIVE FATHERS, novel, by Mary Biced 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 BertLerch, Billy House, MischaAuer and JimmySavo.

FOUR DAYS WONDER, mystery story by A. A. Milne, bought by Universal to star JeanneDante.

THE FOUR MARYS, novel, by Fanny Heath Lea, acquired by MGM.

FOUR MEN AND A PRAYER, book, by David Garth, purchased by Twentieth Century-Fox; screen play by Sonya Levin.

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 LoretaYoung with DonAmeche.

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 Backenlicht, bought by Paramount.


GANG'S ALL HERE, THE, magazine story, by Maurice Hanline, bought by Republic.

GANGS OF NEW YORK, book, by Herbert Ashbury, purchased by Republic; screen play by Endre Gohem.

GANGWAY, original, by Lesser Samuels, bought by Gaumont British, to star Jessie Matthews.

GENERAL DELIVERY, original, by John Twist, purchased by Radio; production by Cliff 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 MARTYRE, novel, by Peter Eben Ward, bought in London by Max Schach of Capital.

GET IT FIRST, original story, by Harry Hirschfeld, 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 Dix 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 from Crescent, for Tom Keene; production by E. B. Derr; direction by Lynn Shores; screened 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 Connolly.

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 HUSKY, 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 Zeno Mollo, 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.

HAIL 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-Juvenile.

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 HUNTRESS, 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 Bradford, dealing with conditions on prison ships, acquired by W. Ray Johnston.

HELL’S SADDLE LEGION, original, by Ed Earl Repp, purchased 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 Garret 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 Vandja, 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 MADE AT NIGHT, original, by Gene Towne and Graham Baker, bought by Walter Wanger.


HOLLYWOOD BOULEVARD, original, by Robert Florey, purchased by Paramount, for John Halliday; direction by Robert Florey; screen play by A. Maguire 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. Smith, 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 Bernard McConville, bought by Tren Carr to star John Wayne.

I HATE HORESES, original story, by Finley Peter Dunne and Philip Dunne, bought 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 Garratt, 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 Duif and Sig Herzig, based on Bess Ehrhart’s ice carnival which recently toured the country, acquired 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 Cecilia 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 Nora Robson and Lawrence Olivier; production by Alexander Korda; supervision by Erich Pomer; direction by William K. Howard.

IRENE, musical comedy, by Harry Tierney and Joseph McCarthy, produced by the late Floren Ziegfeld 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 story, 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.
THE 1937-38 MOTION PICTURE ALMANAC

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 Fitz-Patrick Pictures.
JOHNNY GETS HIS GUN, magazine story, by Lucian Gary, purchased by Paramount, either for Bennie Bartlett or David Holt; production by A. M. Boisford; 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 Ridgway, 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 Clason, 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 National Grand for production by Raymond Fبريدن.
KING AND THE CHORUS GIRL, THE, bought by Mervyn LeRoy as 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 OF SWING, magazine story, by Richard Macaulay, Cahill, as "Special Arrangements," bought by Warner.
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.
KNIGHT WITHOUT ARMOR, story based on the novel by James Hilton, acquired by Alexander D'Arcy, bought by Sid Grauman, for release through United Artists.
LADIES AND GENTLEMEN, original comedy-melodrama, written by Ernest Vajda, bought by Mervyn LeRoy for release through Warner Brothers-First National.
LADY AVERAGE, original story, by Jack Goodman and Albert Leventhall, 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 FIDELIO, 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 Robert Carson, 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 PASSER, 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 McGLEAN, 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 Hills concerning the story of an unmarried woman living in New York, purchased by Universal.
LIVES OF A TEXAS RANGER, by Bernard McQuivey, 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 ABDRO, 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 NEWS, book, by William Litman and Frederick Stephonis, purchased by Twentieth Century-Fox.

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 Greene and Julian Brodie, bought by MGM for production by Joseph Mankiewicz.

LOVERS ON PAROLE, original, by Adelaide Heillron, purchased by Columbia.


MAD ABOUT MUSIC, an original, by Frederick Koliner and Marcella Burke, to Universal.

MADAME CURIE, book, by Mlle. Eve Curie, purchased by Universal, for Irene Dunne.

MADAME WALESWKA, novel, by Waclaw Gasiorowski, 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 Hillard; 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 Edward Arnold.

MAN AND 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, for MGM.

MAN OF A GHOST, THE, original, by Percival C. Wren, bought by MGM.


MAN MUST LIVE, original, by Ben Grauman Kohn and Jerome Horwin, purchased by Radio; direction by Charles Vidor.


MAN WITH A YOUNG WIFE, original, by Olgivinde H. P. Gaertt, purchased by Selznick International (United Artists), for Edward Arnold; screen play by Mr. Garrett.

MARCH OR DIE, original story, by Kyrill de Shishmareff, former member of the Foreign Legion in Morocco, dealing with the Spanish branch of the Legion, acquired by Warner.

MARIE BASHKIRTSFEE, play, by Lajos Ballint and Erno Andusy, purchased by Radio, for Katharine Hepburn; screen play by Anthony Boucher.

MARIE OF THE CIRCUS, Viennese musical comedy, by Al E. Jos. Morajdi, bought by Paramount.

MARIE WALESWKA, novel by Gasi Orowski, 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 Roberts 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 Jeanette 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 Moffit, 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 Baunner, 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. C. Witwer, Jr., acquired by Warners to co-star Marie Wilson and Carol Hughes.

MOTION, original story, bought by Paramount for Marlene Dietrich.

MIDNIGHT JUSTICE, original story, by Don Ryan, dealing with municipal night courts, acquired by Warner.

MIDNIGHT TAXI, original story, by Frank Towner, purchased by Twentieth Century-Fox.

MIGHTY CONROY, original story, by H. H. Van Loan, purchased by Carl Laemmle, Jr.

MILLION DOLLAR AMATEURS, original story, by George Templeton, purchased by Radio for production by Robert Skir.

MILLION DOLLAR PROFILE, original story, by Muriel Scheck and H. S. Kraft, purchased by Radio.

MIRAGE, original, by Dick Grace, purchased by Radio.

MISS CUSTOMS AGENT, original story, by Taylor Craven, purchased by Radio.

MISS HOLLYWOOD, Jr., musical, acquired by Harry Sherman.

MISTER AND MRS. WASHINGTON, original, by Rupert Hughes, purchased by MGM; production by Bernard Hymen; screen play by Rupthern Hughes and Carey Wilson.

MR. BROADWAY, original story, by Warren Wilson, Maxwell Shane and Bill Thomas, bought by Universal.

MISTER CINDERELLA, original, by Edward Sedgwick purchased by MGM (Hal Roach), for Jack Haley, Betty Furness, Arthur Treacher, Ed Brophy and Toby Wing; production by Edward Sedgwick; adaptation by Jack Jevne; screen play by Richard Flournoy and Arthur V. Jones.

MR. MELODY, musical story, by Jerry Wald and Sig Iherzig, acquired by Warner to star James Melton.

MRS. AMERICA, original story, by Jack Goodman and Albert Leventhal, bought by Radio, to star Helen Broderick and Victor Moore.

MOLLY, BLESS YOU, novel, by Frances Marion, bought by MGM.

MOON OVER MULBERRY STREET, play, bought by Blackstone Productions.

MOONSTRUCK, original, by Frederick Stephani, bought by Twentieth Century-Fox.


MULE SKINNER, original story, acquired by Columbia to star Charles Starrett.

MUMMY'S BOY, original, by Lew Lipton and Jack Towney, purchased by Radio, for Wheeler and Woolsey; direction by Fred Guiol; adaptation by Charles Roberts.

MURDER FOR A WANTON, mystery story, by Whitman Chambers, purchased by Metro-Goldwyn-Mayer.

MURDER IN THE HOSPITAL, original story, by W. C. Fields, which the comedian wrote for his next picture; purchased by Paramount.

MURDER IN MANHATTAN, original mystery story, by Edwin Nedly Porter, added to the Monogram schedule for 1937-38.

MURDER IN MASSACHUSETTS, original, by Joseph F. Dineen, purchased by Samuel Goldwyn (United Artists).


MURDER ON THE MISSISSIPPI, original, by Arthur Fred Maclaas, 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.

NEGLIGEE, novel, by Gladys Sloan, dealing with the "strip-tease," acquired by Imperial Distributing Corporation.

NEW DIVORCE, original, by Laura and S. J. Perlman, 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 Broadway hit.

NEW INSPECTOR, original, purchased by Leicht Productions, for Conway Tearle.

NEW ORLEANS, original story, by Jean Negulesco, bought by Universal.

NEW TRAIL AHEAD, original, story, by Norman Sheldon, bought by Columbia, to star Charles Starrett.

NIGHT MUST FALL, play, by Emlyn Williams, bought by Columbia.

NIGHT OF CRIME, novel, by Armstrong Livingston, bought by Imperial Pictures.

NIGHT OPERATOR, magazine story, by Lucille Sulk 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 Bock, bought by Radio.

NO GOLD MEDAL, magazine story, by Leonard Lec, 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 Harris Jacobson, 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 Evening Post" story, acquired by J. 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 Miller, bought by Republic.

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 Charles Brackett 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, starring Donald Woods and Richard Purcell, opposite Jean Muir.

ONCE OVER LIGHTLY, stage comedy, by George Holland, purchased by RKO-Radio to star Fred Stone.

ONE 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 Graham, 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 Ahearn, bought by Paramount.

ONE MAN'S FAMILY, NBC radio script by Carleton Morse, bought by Paramount.

ONE MILE FROM HEAVEN, original story, by June Cord 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.


PAID HIS 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 PARADISE, 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.

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.


PIGSKIN PARADE, original by Mark Kelly, acquired by Twentieth Century-Fox.

PILOT X, acquired by Fanchon Royer, to star John Carroll and Lona Andre.

PINKERTON MAN, original story, by John W. Considine, acquired by 20th Century-Fox.

PINKERTON THE DETECTIVE, original, by William Rankin, purchased by Paramount, for production by B. P. Shulberg.

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 Allan Poe, acquired by Warners.

PLAYBOY, original, by Richard Connell, purchased by Paramount, for George Raft.

PLUMBER'S PUDDING, story, by Gene Markay, bought by Douglass 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.
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 Grand National.

SAINT IN NEW YORK, novel, by Leslie Charteris, purchased by Radio for starring of Barbara Stanwyck.

SALESLADY, 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, acquired 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 Burnett Hershey, purchased by MGM.

SCAVENGERS OF BROADWAY, original story, by Betty Laidlaw and Bob Livly, bought by Conn Studios.

SCOOPI, original, by Vee Teyrrs Pelman 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 RKO 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 Grand National. Four stories were bought by the brothers to be used as material for a limited number of features.

SHE DIDN'T WANT A SHEIK, original story, by Adele Buffington, bought by Republic.

SHE'S GOTTEN 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 Helai, bought by MGM.

SILENT KNIGHT, play by Jeno Helai, acquired by MGM.

SIMOON, original, purchased by Walter Wang- ger (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 Dave, bought by Warners as a musical for Dick Powell, Olivia de Havilland 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 Roureyrol, has been bought by MGM.

SKY FEVER, original, by George Sayre, purchased 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; production, 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, purchased 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 Wilbur, purchased by George Hirlman; 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 Columbia as the next Grace Moore picture.


SPARKENBROKE, novel by Charles Morgan, optioned by MGM.

SPLINTER FLEET, original, by William Faulkner, dealing with the navy's wartime submarine chasers, bought by Twentieth Century-Fox.

SPRING DANCE, New York legitimate hit, by George Billam 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, purchased by Paramount, as a probable vehicle for Larry Crable, Glen Ericson, Marsha Hunt and Raymond Hatton; screen 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 Parkhill, 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.

STRICTLY ACCIDENTAL, original, by Richard English, bought by Radio.

STRIP TEASE, original story, by Leston Huntley and Albert Barker, dealing with burlesque theatres, 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, purchased by Radio, for Ginger Rogers; screen play by Edmund Yost.

SUMMER LIGHTNING, novel, by Allene Coris, 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- gall, bought by Radio to star Jack Oakie. Edward Small, producer.

SUSANAH OF THE MOUNTIES, novel, by Muriel and Marril Danison, bought by Twentieth Century-Fox to star Shirley Temple.

SWEET ALOES, play, by Joyce Carey, purchased by Warners, for Kay Francis and George Brent.

SWEET SIXTEEN, original story, by Norma Young, bought by W. Ray Johnston for Sterling Pictures.
SWEETHEART OF THE NAVY, original, by Dorothy Bennett, acquired by Grand National.
SWEETHEART, operetta, 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 RKO; 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 Sidney 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 Alcern 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 1937" troupe, acquired by Warner.
TARZAN'S PRISONER, TARZAN'S HOLLY, TARZAN'S SECRET, TARZAN'S REVENGE, TARZAN'S LAST CALL, acquired by Sol Lesser of Princinal Pictures from Edgar Rice Burroughs for release through Twentieth Century-Fox.
TELEPHONE OPERATOR, original story, by Frederick Hawtrey, 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 Samson, purchased by Twentieth Century-Fox.
THEODORA GOES WILD, original, by Mary McCarthy, purchased by Columbia, for Irene Dunne.
THERE GOES THE BRIDE, original story by Octavus Ray Cohen, purchased by Columbia for Chester Morris and Ray Wray.
THERE IS A SANTA CLAUS, original story, by Martin Mooney, has been bought by Invincible.
THEY DIDN'T WANT LOVE, original, by Adele Pfeiffer, bought by RKO.
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, THE, original, by Esther Haver Fonesca, 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 Butler, 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 Pasternack; direction by Henry Koster.
THREE MARRIED MEN, original, by Owen Davis, Sr., 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, Mannecumi, 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 series.
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 Paramount, 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 Renee Bartlett and Virginia Weidler; production by A. M. Botsford; screen play by Sam Mintz.
UNTITLED ORIGINAL, life of the late Will Barher, 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 Bazuza's direction.

UNTITLED ORIGINAL, written by Hans Kraly, bought by Universal, star Deanna Durbin.

UNTITLED ORIGINAL, purchased by G.B. 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 Ferdinando 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 Maire 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, on 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 Ducin, acquired by Universal for Danielle Darrieux.

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.

VALLEY OF TERROR, original story, by James Oliver Curwood, bought by Maurice Conn.

VARIETY, made as a silent picture years ago, acquired by Selznick International for production in sound, starring Edward Arnold.

VARSITY SHOW, original story, by Fred Pederson, bought by Warners.

VELVET FINGERS, original, purchased by Fitz-Patrick Pictures.

VENUS MAKES TROUBLE, original, by M. L. Simmons, bought by Columbia.

VETERANS OF FUTURE WARS, original, by Dalton Trumbo, purchased by Warners.

VIOLETTE, short story, by Vincent Sheean, purchased by Radio Pictures to star Katharine Hepburn.

WALTZ WITH LADY, original story, by L. R. Wylie, bought by Radio as a vehicle in which to star Ginger Rogers.

VOGUES OF 1937, purchased by Walter Wanger to star Joan Bennett for release through United Artists.

WAIIKI WEDDING, original, by Daniel Evans, bought by Paramount to star Bing Crosby.

WAKE UP AND LIVE, book, by Dorothy Brande, purchased by Twentieth Century-Fox.

WALLABY JIM, magazine story, character of Albert Wetjen's "Collier's Magazine" stories, bought by Grand National.

WANTED BY THE POLICE, original, by Leonard St. John, to W. Ray Johnston for Sterling Pictures.

WARRIOR FOR RICHARD, A, Hazel Christie MacDonald's magazine story, bought by Columbia.

WASHINGTON CORRESPONDENT, original, by William Rankin, bought by Universal.

WAY FOR A LADY, magazine story, by N. Coates Webster, purchased by Universal, for Margaret Sullavan and Henry Fonda; screen play by Harry Cokol.

WAY OF A WIFE, play, by Anthony Merryn, purchased by Roslyn Sherman.

WE CAN WAIT, original story, by William McGahee, bought by General Pictures.

WE, THE JURY, original, by Ferdinand Reyher, purchased by Radio; production by Robert Sisk.

WE, THE PEOPLE, original, by Joe Sherman, Richard Goldstone and Ray Doyle, purchased by MGM; production by Jack Chertok; direction by Edward Cahn.

WE WENT TO COLLEGE, original, by George Oppenheimer and Finley Peter Dunne, Jr., purchased by MGM, for Edmund Lowe; production by Harry Rapf; direction by Joseph Santley; screen play by Maurice Rapf and Richard Maibaum.

WE, WHO ARE ABOUT TO DIE, book, by David Samson, purchased by Radio; production by Edward Small; adaptation by Paul Perez and William Robson.

WEATHER OR NO, magazine story, by A. H. Carr, purchased by Columbia.

WEDDING DRESS, original, by Helen Grace Carlisle, bought by Metro-Goldwyn-Mayer to star Robert Montgomery.

WEDDING PRESENT, original by Paul Gallico, bought by B. P. Schulberg from Columbia for Paramount release.

WEE WILLIE WINKIE, based on the Rudyard Kipling story, bought by Twentieth Century-Fox, 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, "Colliers 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, author 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 Ulman, 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.

WILD BRAIN KENT, taken from the novel, "The re-creation of Brian Kent," 20th Century-Fox.

THE WILD CATTER, original story, by John Van Dyke, bought by Universal.

WILDNESS, 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 "True Book" novel dealing with naval aviation in the Hawaiian Islands, purchased by Universal.

WINGS OF MERCY, original, by Alice F. Curtis, bought by KKO Radio.

WITH BANNERS BLOWING, novel by Barry Benefield, 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 Sпewack, bought 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.

WOMEN ARE POISON, original story, by George Beck, bought by Radio.

WOMEN ARE WISE, original, by Lester Ilfeld, acquired by Columbia, to star Dolores del Rio.

WOMEN WITH WINGS, novel, by Genevieve Haugen, stunt flyer, bought by Twentieth Century-Fox.

WOODEN KIMONO, mystery by John Floyd, acquired by Imperial Distributing Corporation.

WOODY, original, by Martin Goldberg, purchased by MGM.

WORLD OF WOMEN, original, by Lionel Houses, bought by Radio.


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 stagelab at the Shubert and Strand theatres 30 years. Cincinnati, May, 1936.


BREUS, EDMUND: 64. Screen and stage actor. Among best-known sound films: "Tol'able David," "Last Parade," "Beloved." New York City, April, 1936.


CAPLAN, MAURICE J.: 47. President of the Metropolitan Motion Picture Co. Detroit, April 18, 1937.

CARLISLE, ALEXANDRA: 50. Screen and stage actress. In 1924 on screen in "Half a Sinner." New York City, April, 1936.


CHOTINER, HARRY W.: Exhibitor and past president of Independent Theatre Owners. Los Angeles, June 12, 1936.


CROSCHILD, ALAN: 42. Director of "The Jazz Singer." "The Sea Beast." "The Case of the Care-
FRIEDLANDER, AL: 46. President of Fortune Film. New York, May 12, 1937.


GILLIETTE, WILLIAM: 22. Stage actor and dramatist, also creator of the role of Sherlock Homes. Hartford, April 29, 1937.


HAMLIN, THOMAS: 60. Publisher and editor of The Film Comment. New York, Aug. 29, 1936.


HELLER, GEORGE: 60. Chairman of Maryland's Board of Motion Picture Censors, Automobile accident. Baltimore, June 10, 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 6, 1937.


KAHN, JOE: 64. For more than 40 years connected with Memphian 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 6, 1936.


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.

ROSENBLUM, 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, ROGER: 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.


YOUNG, AUSTIN: 38. Former vocalist with popular bands and master of ceremonies. Tuberculosis. Columbus, June, 1936.

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The 'Ten Best' of 1936 in Film Daily Poll
Mutiny on the Bounty
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Photographic Abstracts.—Issued quarterly since 1921 by the Royal Photographic Society, 35 Russell Square, London, England. Decimal Index published in 1933. 10s. per year, or sent free to members of the Scientific and Technical Group, Royal Photographic Society, 35 Russell Square, London, W.C.1.


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 Cinématothographique, Kinotechnik, Filmtechnik, Photographische Industrie, il Progrsso Fotografo.

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) 63 yr. 46, Fishburn Square, London, E. 2, Chemisches Zentralblatt (German), 200 R. M. (other countries I. S. O. R. M.), Siegsmundstr. 4 Berlin W. 35. Abstracts of papers on physical aspects of photography may be found in Physikalische Berichte (German), 100 R. M. F. Vieweg & Sohn. Aktes, in Braunsweig, and Science Abstracts, Section A (British) 35y. yr. (U. S. A. 89 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 (9e).

La Gazette Cinématographique.—Monthly, 189 rue Saint Jacques, Paris V.

Technique Et Matériel, monthly supplement to La Cinématographie Française, 29 rue Marsonlan, Paris 12.

La Cinématographie Française, weekly, special quarterly editions and supplements—Director Manager: P. A. Harlé—Managing Editor: Marcel Colin-Reval—29 rue Marsonlan, 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. Kinophotodiat, 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

Bulletin de la Société Française de Photographie et Cinématographie.—Official publication of the Société Française de Photographie. Technical articles; minutes of meetings; brief abstracts; new apparatus. 25 fr. yr. (U. S. A. 40 fr. yr.). 51 Rue de Clichy, Paris (9e).

Revue Française 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; large abstract section covering articles and patents. 96-140 fr. yr. 365 Rue de Sèvres, 3 and 5 Boulevard Pasteur, Paris (15e).

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GERMANY

Physikalische Zeitschrift.—Twice monthly. Technical reports and original papers on research in physics, radio activity, and electronics; reports of German technical societies; abstracts and book reviews. 67.2 R. M. yr. (other countries 67.2 R. M. yr.). S. Hirzel, Leipzig.


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. 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. 50c. yrs.). Berendt Bros. Publications Ltd., 38 Chancery Lane, London W. C. 1.


UNITED STATES
Bell Laboratories Record.—Monthly. Official publication of Bell Laboratories. Abridgments of technical papers; business developments; news notes. $2.00. 1063 West St., New York.


Electrical World.—Monthly. Radio, sound, and industrial application of electron tubes; their design and manufacture; new products and patents. $5.00 yr. 330 West 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, N. Y.

Journal of the Biological Photographic Association.—Quarterly. Technical and practical articles on biological photographic technique and descriptions 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. 6 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.


Technical and Practical Papers.—Monthly. Technical and practical papers; new apparatus; new equipment. $10.00 yr. To non-members. 330 West 42nd Street, New York.

Radio Engineering.—Monthly. Technical and practical articles; news notes; new equipment. $2.00 yr. ($3 in Canada and foreign countries). 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 II.

FRANCE
Actes de l'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). Mühleg 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
Better Theatres

has this job sharply cut out for it: To bring to motion picture exhibition the information, the ideas, the counsel needed for the economical care and effective operation of its theatres. BETTER THEATRES' interests are exclusively those of the building in which, and the machinery by which 'the motion picture reaches its vast audience. Obviously, there's no job in the motion picture business more important.

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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


AUSTRIA

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.

AUSTRALIA

Der Gute Film.—Organ des Institute für Filmkultur. Neuhaugasse 60, Vienna VII. Mein Film.—Wipplingerstrasse 32, Vienna I. Österreichischen Filmzeitung.—Neuhaugasse 25, Vienna VII.

BELGIUM


CANADA

Canadian Motion Picture Digest.—Weekly. News notes; Reviews of current pictures. $5.00 yr. 259 Spadina Ave., Toronto.

CZECHOSLOVAKIA

Časopis Filmového Průmyslu.—Weekly. Maceškův Palác, Fochova tr., Prague XII.

FRANCE


FINLAND

Elokuvaa.—21 issues per year. Hakasalmenkatu, 1, Helsinki.

FILM REVIEW


GERMANY


• Teatro Al Dia is the only Spanish language publication of its kind in the world. Its circulation assures advertisers of complete coverage in the following export markets:

Argentina  Dutch W. I.  Paraguay
Bolivia    El Salvador   Peru
Brazil     Equador      Philippines
British W. I. Guatemala  Portugal
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• Teatro Al Dia is the Spanish language equivalent of Better Theatres, editorially devoted to construction, equipment, operation and maintenance of the motion picture theatre, as well as kindred phases of the theatre business.

• Its readers are theatre owners, managers, projectionists, technicians, producers, distributors, studios and cameramen, architects, importers and exporters, advertising agencies, supply houses and U. S. consulates and various Latin American governmental and film industry agencies.

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Reichsinhaberblatt.—Stallsschreiberstr. 34, Berlin, S. 14.

Sonderteile Filmwelt.—Weekly. Pestalozzistr. 1, Munich 28.

GREAT BRITAIN


Cinema Quarterly.—Reviews and comments on pictures. 8s. Thistle Press, 24 N.W. Thistle St, Edinburgh.


Daily Film Renter & Motion Picture News.—Daily. 127-133 Wardour St., London, W. 1.


HUNGARY

Moziket.—Weekly. (The Film Week.) Panomia-utca 9, Budapest V.

Filmkultura.—Monthly. Budapest, VII., Tőköly-ut 75.

Magyar Moszi és Film.—Weekly. Budapest, VIII., Miksa-utca 3.


Magyar Filmmiró.—Three times a month. Budapest, VIII., Bérkocsis-utca 17.


Illuminated weeklies with important film departments: fan publications:

Sztíndzi Elek.—Editor-in-chief, Sandor Incze, Budapest, VII., Erzébet-körút 7.

Délabb.—Editor-in-chief, Sandor Tolnai. Budapest, VII., Dohány-utca 12.

ITALY

Il Cinemateografo.—Fortnightly. Via Lazio 9, Rome.

Cinema Teatro.—Via Arclone 71, Rome.

Cine Mondo.—Fortnightly. Via Principe Oddone 20, Turin.

Il Corriere Cinematografico.—Weekly. Via Pio Quinto, Turin.

L’Eco del Cinema.—Monthly. Via S. Antonio 8, Florence.

Kine.-Weekly. Via Fratelli Bronzetti 1, Milan.

Kines.—Via Aureliana 39, Rome.

La Vita Cinematografica.—Fortnightly. Via Ospedale 4 bix, Turin.

La Vita Cinematografica.—Monthly. Via Pio Quinto 17, Turin.

JAPAN

Kinema Jumpo.—Every 10 days. Taihei Bldg., Uchisaiwai-cho, Kojimachiku, Tokyo.


Nippon Eiga Tsushin.—Weekly. Exhibitors’ publication. 26 Kitanoshiramouco, Kamikyo, Kyoto.

Nippon Koyo Tsushin.—Daily. Trade news of interest to exhibitors. 11 Shinsakana-machi, Kyo-bashi, Tokyo.

Teikoku Eiga Tsushin.—Daily. Trade periodical for exhibitors. 10 1-chome, Minaminabecho, Kyo-bashi, Tokyo.

NETHERLANDS

Cinema en Theater.—Douzistraat 1, Leiden.


NEW ZEALAND

New Zealand Theatre and Motion Picture Magazine.—Monthly. 98 Waipapa Rd., Hataitai, Wellington.

NORWAY

Film.—Oslo.

Filmen og Vi.—Oslo.

Vilmezy.—Oslo.

POLAND

Fino dla Wszystkich.—Twice monthly. Wierzowa 7, Warsaw.

Kalendarz Wiadomości Filmowych (Polish Film Almanac). Plac Dabrowskiego 21, Warsaw.

King’s Theatre.—Twice monthly. Wspolna 54, Warsaw.

PORTUGAL

Cinefilo.—Weekly. Trade news. Rua do Seculo, Lisbon.

RUMANIA


SPAIN


Biblioteca Films.—Valencia 234, Barcelona.

El Cine.—Sencex 9 y 11, Barcelona.

El Mundo Cinematografico.—Valencia 200, Barcelona.

SWEDEN


Film Journalen.—Monthly and quarterly. Ahlen Akerlunds Forlag, Stockholm.

Svensk Film nedtidning.—Twice monthly. Jutlas Backe 1, Stockholm.

SWITZERLAND


TURKEY

Sinema Gazetesi.—Weekly. Resimli Ay, Constantinople.
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Kinok.—Weekly. Strastnaya Place 2/4, Moscow.

UNITED STATES OF AMERICA


Daily Publications

Film Daily.—Trade news of studios and theatres; 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 theatres; 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. Cincinnati Marks.—(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.


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 products of current pictures; general observations 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. 350 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

The Billboard.—Weekly. News notes on vaudeville, drama, and motion pictures. 1555 Place, Cincinnati, O. 1564 Broadway, N. Y.

Variety.—Weekly. National trade news related to vaudeville, motion pictures, and drama. 154 West 46th St., New York.

Zit's Theatrical Newspaper.—Weekly. Semi-trade news about films, vaudeville, and drama. 254 West 54th Street, New York.

IV. Miscellaneous Publications

FRANCE

Le Cineaste.—Monthly. Trade news and notes on studios, theatres, and educational uses of pictures. 35 fr. yr. (U. S. A., 60 fr.). 73 Boulevard de Grenelle, Paris (15e).


La Critique Cinematographique.—Weekly. Editor: Pierre Heuze, 7 avenue Frochot.

L'Oc containing monthly.

Cinematographic Weekly.—W e e k l y y, 39 Boulevard Magenta, Paris X.

Cinedia.—21 Boulevard des Baguades, St. Maur Des Fosses (Seine), Weekly.

Le Film.—Monthly. 19 rue des Petits Champs, Paris, I.


Pardeaux Cine.—Weekly, 82 rue de Lour, Bordeaux.


Le Film De Lyon.—Same address.

Cinema Spectacles.—Weekly, 31 rue Senac, Marseilles.

Effort Cinematographique.—Twice a month. 7 rue de la République, Marseilles.

Revue De L'Ecran.—Twice a month. 49 rue Edmond and Rostand, Marseilles.

Cinema D'Alsace-Lorraine.—Monthly, 11 rue des Cleres, METZ.

Cinedagrique.—5 rue Lulli, Algeris.

La Documentation Cinematographique.—(Cathol. review). Monthly, 12 bis rue de l'Isl, Paris XIII, VIII.

Le Fascinateur.—Monthly. (Catholic review). 5 rue Bayard, Paris (8e).

FAN PUBLICATIONS

Cine monde.—Weekly. 144 Champs Elysées, Paris 8.

Cine Miroir.—Weekly, 18 rue d'Enghien, Paris 10.

Mon Cine.—Monthly. 43 rue de Dunkerque, Paris 10.

Mon Film.—Weekly. 10 rue du Croissant, Paris 2.

Pour Vos.—Weekly, 100 rue Réaumur, Paris 2.

GERMANY

Film und Bild.—Monthly. Official publication of the Reichsstelle fur Unterrechtsham. 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

Prolétarskaja 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 Ciné 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 Ciné 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 Greenvile Street, London, E. C. 1.

The Ciné Kodak News.—Bi-monthly, by Eastman Kodak Co., Rochester, N. Y.

B. Publications Containing a Section or Occasional Articles Related to Amateur Cinematography

FRANCE


Le 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

Filmtcchnik.—Twice monthly. 16.80 R. M. yr. W. Knapp, Mühlgew 19, Halle (S).

Photographische Rundschau.—Twice monthly. 0.60 R. M. per issue. Mühlgew 19, Halle (S).

Photo-Woche.—Twice Monthly. 9 R. M. yr. (Foreign postage additional). Aranienstrasse 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. $3). 2 Crow St., Dublin.

ITALY

Il Corriere Fotografico.—Monthly. 30 L. (60 L. U. S. A.), via Stampatori 6, Turin.
Il Progresso Fotografico.—Monthly. 25.30 L. (50 L. U. S. A.), via Tutto Morgagni, 2, Milan.

NETHERLANDS

Focus.—Fortnightly. 10 florins yr. Bloemendaal, 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. (foreign $3.50). 428 Newbury St., Boston, Mass.
Camera.—Monthly. $2.50 U. S. A. and possessions; and countries in Pan-American Postal Union $3.00; all other countries $3.50. 636 Franklin Square, 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 camera 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 journal, 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 Ramsay. Simon and Schuster, New York, 1926.


Annuals, General Texts, and Compilations

Jahrbuch für Photographie by J. M. Eder. W. Knapp, Halle. Issued since 1887. Recent volumes include data on motion pictures.


Fame—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 Laboratories. 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 der Photographischen Abteilung Agfa. Original papers from the Agfa Research Laboratory. 4 volumes since 1930. S. Hirzel, Leipzig.


Animated Pictures by C. F. Jenkins. H. L. McQueen, Washington, 1898.
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Art in Cinematography


Sound Technic—Recording and Reproduction

Der tönende Film by J. Engl. F. Viewer & Son, Braunschweig, 1927.


Cinematografa 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.


Der Nadeltonfilm by C. Borchardt. A pamphlet on disk recording. W. Knappe, Halle, 1931.


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.


Phototechnische Ontwikkelaars by M. C. F. Beekers, Waltham, Jr., Delft, Holland.

Motion Picture Laboratory Practice—Eastman Kodak Co., Rochester, N. Y., 1936.

Photometry, Sensitometry, and Densitometry


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Music for Picture Presentation

Musical Presentation of Motion Pictures by G. W. Beytony. G. Schirmer, New York, 1921.

Amateur Cinematography


Der praktische Kinoamateur by E. Rust. Franckesche Verlags, Stuttgart, 1925.

How to Make Your Own Photoplays by V. Bemidt. Greenburg, New York, 1926.


The Taking and Showing of Motion Pictures for the Amateur by J. R. Cameron. Cameron Publishing Co., Manhattan Beach, N. Y., 1927.

Amateur Movie Craft by J. R. Cameron. (Brief résumé of articles on subject published by others.) Cameron Publishing Co., Manhattan Beach, N. Y., 1928.


Making a Simple Film Story by A. C. Ale. Amateur Cinema League, New York, 1929. Small pamphlet.


Theatre Management


Projection


Motion Picture Operation by H. C. Hortmann and V. H. Tousley. F. J. Drake, Chicago, Ill., 1923.

Le Trait d'Union (publication of projection operators) monthly, 84 Quai de Jemmapes, Paris (10).


Motion Picture Projection and Sound Pictures by J. Cameron and others. Cameron Publishing Co., Woodmont, Conn.


Additional references may be found under section "Sound Technic."

THE 1937-38 MOTION PICTURE ALMANAC

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Amateur Talking Pictures and Recording by B. Brown, Pitman & Sons, London.
Film Tricks and Trick Films by A. Stieber, W. Knappe, Halle, 1936.
Filmen mit Kodak 8 by A. Stiller, W. Knappe, Halle, 1936.

Color Cinematography
Other books on color photography of interest to the motion picture technician are:

Visual Education
Motion Pictures for Instruction by A. P. Hollis. Century Co., New York, 1926.
The Sound Motion Picture in Science Teaching by A. J. Rulon. Harvard University Press.
Cambridge, Mass.
Motion Pictures in Education in the United States by Cline M. Koon. Chicago, University of Chicago Press, 1934.

Biographies
Upton Sinclair Presents William Fox by Upton Sinclair. February, 1933.

Miscellaneous, Statistics, Etc.
One Hour with the Movies and the Talkies by G. Seldes, J. B. Lippincott, Philadelphia, Pa., 1929.
Film Problems of Soviet Russia by M. Bryker. Pool, Riant Chaten, Territet (Switzerland).
Film and Theatre by Allardyce Nicoll. Crowell. Basic differences between theatre and film.
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Canadian Government Motion Picture Bureau, Department of Trade & Commerce, Ottawa, Ont. FC Badgley, director.

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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, 1969½ S. Vermont Ave. Mrs. Evelyn Shontz, owner.

MILWAUKEE
Film Service, Inc., 1032 North 8th Street. MArquette 5224. Charles Trampe, manager.
Milwaukee Film Delivery Co., 717 West Wells Street. MArquette 2322. Hollister Just, manager.

MINNEAPOLIS
Film Express Service Co., 69 Holden St. ATlantic 1439.
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 1439.
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.
NEW ORLEANS
Electric Delivery Service (National Film Carriers); 2831 Iberville St. GA. 5300. Wilfred Miller in charge.

NEW YORK CITY
Daily Film Delivery, 690 8th Ave. LOnagre 5-4567.
Elk Film Delivery, 630 9th Ave. LOnagre 5-7160.
Horlacher Delivery Service, 606 W. 47th Street. CHickering 4-2627.
Hudson Film Service Corp., 630 9th Ave. LOnagre 5-7160.
National Film Carriers, 110 William Street. BEekman 3-7670.
Prudential Film Distributors, 630 9th Avenue. LAckawanna 4-6938.
State Film Delivery, Inc., 630 9th Ave. LOnagre 5-7160.
State Film Service Corp., 630 9th Ave. LOnagre 5-7160.
Tacme Film Service, Inc., 630 9th Ave. LAckawanna 4-4455.

OKLAHOMA CITY
Big Four Transportation Co., 111 East Grand Avenue.
O. K. State Motor Express, 15 North Lee.
Milstoe Express, 500 N. Broadway.

OMAHA
Film Transport Company, 1501 Davenport Street. M. G. Rogers, owner.

PHILADELPHIA
New Jersey Messenger Service, 250 N. Juniper St. M. Atlantian, owner.

PITTSBURGH
Exhibitors Service Co., 1212 Forbes St. ATlantic 4069. George Callahan, manager.

PORTLAND, ORE.

PORTLAND Film Transit and Service Company, 1327 SW 16th Street.

PORTSMOUTH, OHIO
Huntington & Cincinnati Trucking Co., 913 Waller St.

RICHMOND

ST. LOUIS
Harry Kahan Film Delivery, 3330 Olive St. Franklin 6572. Harry Kahan.
Herman Channess, Carbondale, Ill.
Otto Mueller, Chester, Ill.
Tom Smith, Whitehall, Ill.
Bill Smith, Hannibal, Mo.
Russell Smith, Sullivan, Mo.
C. Drunta, Gillespie, Ill.

SALT LAKE CITY
Delivery Service, 44 Richards St. W-4001. A. E. Erickson, chief executive.

SAN ANTONIO
Texas Film Service (truck delivery), 607 Main Ave.
Valley Film Service (truck delivery), Tom Carraway, manager. 607 Main Avenue.

SAN FRANCISCO
Thomas W. Gilboy Co., 666 Ellis Street. ORdway 1272. Thomas W. Gilboy, chief executive.

SANTAQUIN, UTAH

SEATTLE
Northwest Film Service, 2422 Second Ave. SEneca 0241. William A. Slater, manager.

Costume Companies

ATLANTIC CITY
Block, The Costumer, 1425 Pacific Ave. ATlantic City 4-2482.
Bill Schwab, 1938 Atlantic Ave. ATlantic City 5-6464.

BALTIMORE
Michael Adler, 405 W. Franklin. VErnon 3368.
Mme. Jeanne Atwood, 2719 Overland Ave. HAmilton 2267 J.
Mrs. Richard Chilcote, 1339 N. Patterson Pk. WOLF 5104.
Paul Edel, 213 W. Centre. VErnon 6722.
Mrs. S. Jacobson, 2106 Brookfield Ave. LAfayette 4883.
A. T. Jones & Sons, 823 N. Howard. VErnon 3473.
Mme. Thekla Rechner, 801 W. Lombard. CALvert 5784.
S. Swerdlow, 405 W. Franklin. VErnon 3368.
Harry Chesler, 907 W. Baltimore St. CALvert 3109.

BOSTON
Lou Walters, 275 Tremont Street. DEVonshire 9000.
Associated Makeup Artists, 619 Washington Street. HANcock 3266.
Chase Costume Company, 168 Dartmouth Street. COMmonwealth 2663.
Hayden Costume Company, 786 Washington Street. HANcock 4346.
Klein Costume Company, 66 Shumway Avenue. HANcock 7764.
Wolf Fording and Company, 46 Stuart Street. HANcock 6240.

BUFFALO
D. Allen, 874 Main St. GRant 0464. Dorothy Allen, manager.
Miller Costume Co., 248 Genesee St. LAfayette 6275. Phillip Miller, manager.
Winter Costume Co., 117 Genesee St. WASHington 6301. A. Andrew Fleming, manager.
Tabor
Bryant
Main
Tel.

New
Chicago
CLEVELAND
Laura
Wm.
Fritz
COLUMBUS
Alma
CANADA
The
Emilie
COLLINGSWOOD,
DES
DENVER
W.
HOBOKEN
United
St.

J.
4569.
Sandell,

V.

St.

M.

Ltd.,

E.

A.

Bruesser,

R.

Hirschfield,

Brooks
owner.

Monica
Bally-Hoo
owner.

HOLLYWOOD
Panchon & Marco,
5600 Sunset Blvd.
Hollywood
5341. Marco Wolff, owner.

Harrod's Theatrical Mart,
1439 North Western Ave.
Hollywood
9704. Paul Gruber, owner.

Oriental Costume Co.,
6223 Santa Monica Blvd.
GRanite 9111. Yukio Aoyama, owner.

United Costumers,
6807 Santa Monica Blvd.
GLadsone 3125. Alan Hazelon, owner.

Western Costume Co., 5335 Melrose Ave. HOLlywood

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, Eannin Bldg.
PReset 8891. I. Richer, owner and president.

Todd Decorating Company, 412 Calhoun. O. B.
Todd, owner.

INDIANAPOLIS
Indianapolis Regalia Company, 216½ North
Meridian Street. Frank A. Garten, manager.

JERSEY CITY
M. & J. Botte, 552 Jersey Ave. DElaware 8-0142.

Buckler Costume Co., 735 Bergen Ave. DElaware
3-3455.

Cus H. Georgi, 171 Griffith St. WElhster 4-4288.

KANSAS CITY
Harrelson Costume Co., 1015 Grand Avenue.
HHarrison 3651. Mrs. A. L. Harrelson, manager.

Kansas City Costume Co., Inc., 1499 Walnut St.
HHarrison 3167. Miss Dorothy Wilson, manager.

Missouri Costume Co., 1313 Walnut St. VICTor
7179. Mrs. Marie Beville, manager.

LONG BRANCH
The Seaman Shoppe, 491 Atlantic Ave. LONg
Branch 3195.

LOS ANGELES
Asianic Costume Co., 506 N. Los Angeles St.
Michigan 3881. Tom Gubins, owner.

Broadway Costume Co., 414 S. Broadway. TUCker
8907. Fred Cavanaugh, owner.

Kolb & Dill Costume Co., 336½ S. Broadway.
MMutual 5978. Clarence Kolb, Max Dill, owners.

MEMPHIS
Memphis Costume and Regalia Company, 241
South Main St. Fred J. Bertorelli, owner.

MILWAUKEE
Carnival Costume Co., 1024 N. Third St. BROADway
2477. R. J. Sweeney, president & manager.

Dave Miller Costume Shop, Inc., 902 N. Plankinton
Ave. BRoadway 3296.

Herman Reuter Co., 151 E. Juneau Ave. L. F.
Sweeney, president. BRoadway 9690.

MINNEAPOLIS
Minneapolis Costume Co., 50½ S. Ninth St.
Northwestern Costume House, 808 Marquette Ave.

NEWARK
Borkholm Costume Co., 126 Brantford Place.
MARKet 2-3083.

H. Goldstein, 229 Court St. MARKet 3-2539.

William Kaunitz, 5-16th Avenue. ESsex 3-2469.

J. D. Keller, 80 Market St. MARKet 2-7165.

Newark Mask Co., Inc., 272 Ellis Ave. ESsex
2937.

William Stretter, 75 Springfield Ave. MARKet
3-2363.

NEW ORLEANS
Mrs. Julia Alabau, 318 Bourbon St. MAIN 2899.

Mrs. M. Gluckman, 353 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. BYrant 9-4809.

Brooks Costume Rental Co., 269 W. 41st St. PEmm
6-5582.

Berthe, Madame, 110 W. 47th St. BYrant 9-2095.
Collins Costume Co., 447 Broadway. CAnal 6-9783.
Conley, Mrs. C., 310 W. 47th St. LOngacre 5-6753.
Eaves Costume Co., 151 W. 46th St. BRYant 9-7212.
Kitty Roth, 112 W. 44th St. BRYant 9-1073.
Mahieu Costumers Inc., 242 W. 55th St. COlumbus 5-1524.
New York Costume Co., 1400 Broadway. CHickerling 4-8070.
Russell Uniform Co., 1600 Broadway. CHickerling 4-3640.
Stanley Costume Studio, 707 8th Ave. LOngacre 5-9147.
Stivanello-Culcas Theatrical Costume Co., Inc.,
331 W. 51st St. COlumbus 5-3670.
Tam's Costume Emporium, 318 W. 46th St.
LOngacre 5-5066.
Theatrical Costume Co., 112 W. 44th St. MEIdallion 3-4413.
Uniforms By Ostwald, Inc., 18 E. 16th St. ALgonquin 4-6413.
Veronica Stage Costumes, Inc., 125 W. 45th St.
BRYant 9-3913.

OKLAHOMA CITY

OMAHA
Theodore Lieben & Sons, 16th & Howard Streets. Oscar Lieben, owner.

PATERSON
Haas Theatrical Costumes, 226 Market St. SHerwood 5-5345.
Paul Munch, 199 Market St. SHerwood 2-7547.

PHILADELPHIA
Baum, J., Inc., 114 S. 11th St.
Cohen, Jacob, 507 South St.
Columbia Costume Co., 1330 W. Girard Ave.
Raymond T. White, owner.
Curtiiss & Daniels, 425 So. 15th St. Anna Curtis, owner.
Fischer, Jos., C. Inc., 243 S. 9th St.
Freed, L., 718 S. 3rd Street.
Haentze, C. H., 244 S. 11th Street.
Lee, Vera, 29 S. 16th Street. Veronica M. Leahy, owner.
Miller, Costumier, 236 South 11th Street. Kathryn D. G. Kirk, owner.
Miller, Clarence E., 35 North 11th Street.
Palamida's Costumer, 130 S. 11th St. Francis Palamida, owner.
Saake, Charles, 1212 North 10th Street.
Wans & Son Co., 123 S. 11th St.

PITTSBURGH
Esser Bros., 322 Liberty Ave. ATlantic 3277.
Maier's Costume Parlor, 210 Market. COurt 2799.

RICHMOND, VA.
Richmond Awnco Co., 114 North Seventh Street.
William W. Moseley, owner.

ST. LOUIS
Margaret Bishop Breen, 3529 Franklin. Franklin 7397.
Finegan Costume Company, 419 Delmar. GARfield 3180.
Anna Grinn Theatrical Costumes, 3837 Olive Street.
FRanklin 9945.
St. Louis Costume Company, 502 North Broadway.
GARfield 1403.
Robert Schmidt, 296 South Fourth Street.
CHestnut 6822.
Til-De Costume Shoppe, 2127 Kensington Ave.
ROsedale 9354.
West End Costume Company, 3023 Olive Street.
FRanklin 9509.

SALT LAKE CITY
Hillam Costume Shop, Constitution Bldg. WA satch 2399.
Rod Hillam, executive.
Salt Lake Costume House, 246 S. Main St. John Hansen, manager.

SAN FRANCISCO
California Costume Co., 3420 25th St. Atwater 0446.
Rudolph Scholz.
Dance Art Shoe Co., 25 Taylor St. PRespect 1643.
Lew Serbin, chief executive.
Goldstein & Co., 989 Market St. GARfield 5150.
Louis S. Goldstein, chief executive.
Blake & Amber, 973 Market St. GARfield 7676.
Miss Maude Amber, chief executive.
Lilley-Ames Co., 833 Market St. DOuglas 4785.
Fred A. King, chief executive.

SEATTLE
Brocklinde Costume Shop, 1634 Eighth Ave. MAIn 5474.
Lillian F. Brockman, president.
Darling's Costumers, New World Life Bldg.
ELiot 6055. William C. Darling, manager.
Nifty Costume Co., 1803 Eighth Ave. MAIn 7746.
James E. Kinley, president.

TRENTON
S. W. Skillman, 212 North Montgomery St.

WASHINGTON, D. C.
Hickerson Costume Shop, 1205 Pennsylvania Ave.
N. W. Ira D. Baker, prop.
Langlotz, Mimi, Studios, 2715 Connecticut Ave.
Jack Mullane, 714 11th St. N.W.
Pandora Costumers, 1019 U St., N.W.
Producers and Distributors of Industrial Pictures

Alexander Film Company
Colorado Springs, Colo.

PRESIDENT
J. Don Alexander
VICE-PRESIDENT IN CHARGE OF PRODUCTION
D. M. Alexander
VICE-PRESIDENT IN CHARGE OF SALES
Mike McNaney
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, 30 to 120 feet.

All films made for theatre screen use by local and national advertisers in the U. S. A. and foreign countries. Annual campaigns handled in 1936 for approximately 10,000 customers, with over 4,000 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, Ill.

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 line 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
Frank B. Church

Has made 18 industrial motion pictures in the last year, seven for general distribution, eight for theatres, three travelogues. One weekly sound newspaper 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.

Defenes and Company
1909-1911 Buttonwood Street

PRESIDENT
Joseph Defenes

Has made 14 industrial motion pictures in the last few months for various companies, 2 theatrical, 12 non-theatrical. Average footage, 1, 2 and 3 reels; uses Eastman stock.

Dowling and Brownell
6625 Romaine Street
Hollywood, Cal.

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 theatres, 3 for educational distribution. Average footage, 2 reels; uses non-inflammable Du Pont 35 and 16 mm. stock.

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.

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.

Herman A. Devry, Inc.
1111 Armitage Avenue
Chicago, III.

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.

Jamieson Film Laboratories
2012 Live Oak Street
Dallas, Tex.

OWNER
HUGH V. JAMIESON

CHIEF CAMERAMAN
JACK WHITMAN

LABORATORY MANAGER
ROSS LINDSLEY

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 is: positive; 300,000 ft. Uses Eastman Kodak type of raw stock.

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 shows 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.

Malkames Film Productions
130 West 46th Street
New York City and
Hazelton, 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 underwater photography.

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.

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. ZERKUNIG

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.

National Picture Bureau
135 Washington Street
Brighton, Min.

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.

Pictorial Films
130 West 46th Street
Phone: BRYANT 9-2996
New York City

PRESIDENT
MILTON J. SALZBURG
TREASURER
HAROLD BAUMSTONE

Releasing plans call for 12 travelogues during the coming year. Also a series of industrial pictures.
Promotional Films, Inc. 
1501 Broadway 
Phone: Longacre 5-5389 
New York

PRESIDENT 
R. M. cognini
GENERAL MANAGER 
R. W. Read

Ray-Bell Films, Inc. 
2269 Ford Road 
Telephone, Emerson 1393 
St. Paul, Minn.

PRESIDENT 
R. H. Ray
VICE-PRESIDENT 
C. E. Bell
SECRETARY 
A. M. Gershold
TREASURER 
C. A. Nyquist

Producers of sound and color business and educational films. Slide films, 35 and 16 mm. laboratories and theatre trailers. Has film advertising division for screen advertising through theatres covering 14 states.

Rowland Rogers Picture Service, Inc. 
151 West 46th Street 
New York City

PRESIDENT 
Rowland Rogers
SECRETARY 
B. J. Hudson

Has made several educational films for use in sales promotion; also has Filmtalks (talking slide films) on social and economic subjects.

Sly-Fox Films, Inc. 
627 First Ave. No. 
Minneapolis, Minn.

PRESIDENT AND TREASURER 
Earle C. Sly
VICE-PRESIDENT 
R. S. Stebbins
SECRETARY 
E. H. Sly

Specializing in slide films with sound, screen ads and special theatre trailers. Use Eastman Kodak Super Pan and their Sonochrome positive type of raw stock. Also deal in the various types and makes of 16 mm. cameras and silent and sound 16 mm. projectors.

Society for Visual Education, Inc. 
327 S. La Salle Street 
Chicago, Ill.

PRESIDENT 
M. M. Witham
VICE-PRESIDENT 
B. J. Kleerup
SECRETARY 
I. G. Doyle

Manufacturers of S.V.E. single and double frame Pictorial Projectors (slidefilm stereopticons), producers of educational motion pictures, and educational and industrial slidefilms, silent or sound.

Stark-Films 
219 W. Centre Street 
Baltimore, Md.

PRESIDENT AND GENERAL MANAGER 
Milton Stark

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, most 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.

PRESIDENT 
C. D. Beeland, Jr.
SECRETARY 
Mrs. C. D. Beeland
SALES MANAGER 
E. L. Gibson
TECHNICAL SUPERVISOR 
M. S. Eaves
LABORATORY MANAGER 
V. A. Lambert
16mm. DEPARTMENT 
W. H. White

Production for Coca-Cola Company, Pure Oil Company, Tennessee Furniture Corporation, Nehi Bottling Company, Avendale Mills of Alabama, Georgia Military College, Aristocrat Dairies, Wesleyan College, Davenport Hosiery Mills, etc. Sixty-five productions—silent, sound, black and white, and natural color for sales promotion, institutional and educational purposes. Negative raw stock, 60,000 ft.; positive raw stock, 750,000 ft. Uses DuPont, Eastman and Gevaert raw stock.

Wilding Picture Productions, Inc. 
7635 Grand River Avenue 
Detroit, Michigan 
1345 Arco Avenue 
Chicago, Illinois 
6625 Romaine Avenue 
Hollywood, Calif.

PRESIDENT 
N. E. Wilding
VICE-PRESIDENT 
R. L. Miller
SECRETARY-TREASURER 
R. D. L. Fleming
PRODUCTION MANAGER 
J. M. Constable


Zenith Cinema Service 
3011 N. Sawyer Avenue 
Chicago, Ill.

PROPRIETOR 
Otto Hangartner

Has produced ten industrial motion pictures in the past year, all of which were prepared for screening in sales departments. Average footage, 1200 ft. 16 mm. Uses 16 mm. reversible.
Highlights of News
June, 1936 to June, 1937

JUNE, 1936

June 1
Twentieth Century-Fox to release 69 features in 1936-37 season, 100 shorts, Warner set 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 140.

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. Sabath Congressional hits bondholders committees.

June 21
Renewals of Wilby-Kiney and Lucas & Jenkins Paramount partnership deals expected. Columbia to have 42 with 16 westerns. Five majors offer total of 270 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
Papa 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) Woodhill 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 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 drift 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 set 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 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. & T. wins patent suit against GTF.

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 Schenck.

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 Odum'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. Cochrane.

October 7
Speculate on price control for pictures. England hears government is stopping G.B. deal.

October 8
Plan for new setup at RKO being speeded. KRS asks out 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.

November 16
S. R. Kent dropping British deal.

November 17
Film stocks, bonds spurt; sales heavy on New York exchanges.

November 19
Incorporate gain from reorganizing is reported.

November 20
See precedent in injunction on Bette Davis in England by Warner Brothers after star repudiated contract and signed with Toepplitz in England.

November 21
Maxwell paid £625,000 in cash, stock for non-voting shares in G.B.

November 22
Debentures of RKO tied in with notes.

November 23
SEC charges made against Consolidated. Court delay sought on RKO notes payment.

November 24
More delays on Roxy plan seen. Consolidated's recapitalization plan approved by court.

November 26
Weekly gross of Twentieth Century-Fox reaches $1,150,000.

November 27
Air shows aim at restoring stage to road. ASCAP to ask Canadian concessions.

November 28
Treasury may investigate ''Amphitryon." Renew discussions of big claim against RKO.

November 29
Sales policy stand awaited by Kuykendall. New national organization is considered by Independent Theatre Owners Association.

November 30
Majors again delay trade policy drive. Warner radio move seen as step toward network.

October 1
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 recalled. New Canadian music tax is a slash of 25 percent 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 opera-
tor troubles. Threatens to close all theatres involved
unless bombings cease.

November 11
Hearst name dropped from Metrotone newsreel.

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.
Dinals in Chicago seen in two weeks.

November 17
William Koenig quits Universal.

November 18
Government studying rise in film securities. Treas-
ury, 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 Ostrer sails to iron out G.B. impasse. War-
ers add $3,000,000 to film budget.

November 20
Loew deal for U.A. theatres called off. British group
proposes new major circuit. Portal, Rank and Woolf
seek 400-500 houses.

November 21
RKO again to share control of Music Hall.

November 23
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. 28. Ostrers intend to retain G.B. control, says
Isidore Ostrer. Loew's net of $11,076,822 six-year high.

November 27
Separate film conference is Federal plan. 20th Cen-
tury-Fox for cancellation, cancellation.

November 28
Mayne Committee asks 50 per cent quota in 10 years.

November 30
British see harm in quota of 50 per cent. Chicago
chance games threatened by business men.

DECEMBER

December 1
Maurice Ostrer 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 united front on inimical legislation.

December 8
Hays pleased, he says, by accord with Italy. U. A.
to drop score charge next season.

December 9
Schenck 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. Licht-
man and Katz are named Loew vice-presidents.

December 12
halts for eight minutes to hear Edward's farewell.
Legislation seen outcome of Berry conference.

December 15
Loew's admitting 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. Ex-
ansion of broadcasting facilities in film center is part
of plan.

December 31
Film stock on New York Exchange appreciates
$162,636,250 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
$88 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 $30,000 in Roxy bonds oppose
Fox offer.

FEBRUARY

February 2
Congress gets new plea for probe of FCC.
February 3
Natt Levine resigns presidency of Republic Productions.
Sound theatres of the world estimated at 55,563.

February 4
Europe heads 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
Holdings 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 9th year.

February 27
"Cooperation assured for MPTOA program," says Hays.

MARCH

March 3
Story purchases show large increase.

March 5
Paul Muni, Luise Rainer and "The Great Ziegfeld" are Academy Award Winners. Hays celebrates 15 years in films today.

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 18
MPTOA reports concern over labor problem.

March 26
About $85 films set for 1937-38.

March 29
Lent cuts key theatres' receipts to $1,626,240.

March 30
Film靛on pays Zukor honor in New York.

APRIL

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 $1,815,830 after Easter.

April 23
House of Lords agrees to 10-year quota extension.

April 24
B. P. Schulberg leaving Paramount for "A" films. Moe Siegel named president of Republic.

April 26
Big films keep first run grosses up to $1,716,387.

MAY

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 hands minus reels of coronation and editors breathe again.

May 18
Rogers opens "L" 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 Pathe 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

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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