### Now Releasing:

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<td>THE WHITE DEVIL</td>
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<td>W. THIELE Director</td>
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<td>GUSTAV UCICKY Director</td>
<td>Liane Haid, Gustav Froehlich, H. A. Schlettow</td>
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<td>MELODY OF THE HEART</td>
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<td>EIN BURSCHENLIED AUS HEIDELBERG</td>
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**UFA SHORT FEATURES—SUPREME ACHIEVEMENT OF NOVELTY IN SHORTS**

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Bank of America again congratulates FILM DAILY on this, its 1931 Year Book, for its service to the industry in general and for its particular year-'round value to the offices of Bank of America when in search of reliable statistical data and informative matter on the motion picture industry.
THE 1931 FILM DAILY YEAR BOOK OF MOTION PICTURES

Jack Alicoate, Editor

13th ANNUAL EDITION

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TWO MILLION FANS

and hundreds of newspaper reviewers are guided by

PHOTOPLAY MAGAZINE

in their judgment of pictures. It is the greatest single influence in motion pictures

James R. Quirk
Editor and Publisher
INTRODUCTION

FOREWORD

With this volume The Film Daily presents to the industry the 13th Annual YEAR BOOK of Motion Pictures. Only through the efficient and enthusiastic cooperation of every branch of this great industry, from every part of the world, is the completeness, accuracy and comprehensiveness of the following eleven hundred pages made possible. The Film Daily annual Year Book is universally recognized as the standard informative, reference and statistical guide of motion pictures. It is an established industry institution.

The Year Book is constantly in preparation. A complete staff works year in and year out on its contents. As soon as this volume is off the press the gathering of information, statistics and data for the 1932 edition will be under way.

1931 The motion picture industry enters 1931 probably on a safer and saner basis than at any time during the past ten years. Useless and needless overhead has been cut. Budgets are again on a business basis. The country's return to normal prosperity will find positive and early reflection at the box-office. The talker is now grown up and sophisticated. It has passed the experimental stage. Much costly but needed experience has been gained. The uninterrupted flow of good product from the studios is assumed. No radical innovations loom on the horizon. Television is still years away. There will be the natural continued improvements in sound, photography and color. 1931 promises much in the way of improvement to the world at large. To this industry it will no doubt mark the rising of the curtain on the greatest era of prosperity the motion picture has ever enjoyed.

1930 Let us look back on 1930 for a moment. It was an exciting and depressing year for business generally and a trying and irritating twelve months for this industry. It marked the end of ruinous competitive industry expansion. It brought production budgets back to a sane basis. It again emphasized the fact that the survival of this business rests on a continued flow of good product. It definitely marked the end of the silent picture. Wide film was at least temporarily shelved. Color lost ground as a production auxiliary. In spite of chaotic conditions in general, with the whole world seeming to be upside down, the motion picture industry gave a splendid account of itself in point of earnings. It marked the crystallizing of many industry efforts and through the 5-5-5 conferences made for better feeling and understanding on the part of producer and exhibitor. Putting its house in order was the industry's good deed in 1930.

APPRECIATION

The 1931 edition of the Film Daily Year Book of Motion Pictures is a volume of, for, and by the entire motion picture industry. It is found on the desks of filmdom's busy executives in every corner of the globe and used daily by those engaged in the major branches of the industry, namely, production, exhibition and distribution for reliable informative data. To those from every branch of the business, from the Hays organization to the smallest individual theater owner, and from C. J. North and his busy band at the U. S. Department of Commerce in Washington, to those foreign executives in the four corners of the earth who have splendidly given their valuable time and assistance in helping to compile the information, data and statistics for the following pages the editor is indeed sincerely appreciative and most grateful.

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WILLIAM BURNE

DETECTIVE SERIES

HELL HELEN

ONE

RECORDING

CHARLOTTE SHADE

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ADHOCARD

CALIF.
1931

THIS is the thirteenth annual edition of Filmdom's Encyclopedia and Book of Reference.
With January, 1931, we begin the fourth decade of the Twentieth Century. In the first ten years, screen drama was born. In the second ten years, the motion picture became the world's first universal entertainment. In the third ten years, principal amusement was every sole amusement millions; it proper unexcelled business, making contribution to all mankind and a new impetus coming of sound. In the it became the usement of all where and the of millions and gressed in a man- in the history of immeasurable the advancement receiving finally through the.

Upon the foundationstones already laid,—of achievement and self-government; of sounder business and financial organization; of constantly higher standards in drama, art and picturization; of frank recognition of community responsibility by both producers and exhibitors,—the structure of the coming decade is to be created. In the years now to come, the appeal of the motion picture as entertainment will widen and deepen, its educational values will be developed to limitless usefulness and the constructive influence of the screen new and vast.

1931 is to the doorway of a new and better decade of progress.
"BEAU IDEAL"

HERBERT BRENON
The Critics of America Have Their Say

Annual Poll Just Completed by The Film Daily in which the Foremost Critics and Editors of America Give Their Preference as to the Ten Best Pictures of 1930.

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Please Turn To Page 33 For 15 Page Section Completely Covering 10 Best Selections.
IRVING CUMMINGS

"IN OLD ARIZONA"
Transition from silent to sound pictures was effected largely within a year, the change calling for more than $500,000,000 in new capital.

Edward Muybridge, the English inventor, made the first motion picture on a series of glass plates, showing a horse in a canter.

The new trend of industrial sponsored films at the beginning of 1931 commanded an audience of 18,000,000 weekly.

The newsreel idea has taken hold all over the world, with Fox alone supplying 37 issues for foreign consumption.

The first motion picture taken upon a celluloid film was in 1886, showing the Champs-Elysees in Paris.

More than $1,000,000 was gathered by picture theaters of the U. S. in a few days to aid depression victims.

The first cinematographic camera using perforated film was patented by its inventor, William Friese-Greene, in 1889.

About 25,000 miles of film—enough to girdle the globe—passes through American film exchanges every day.
JOHN FORD

DIRECTING

For Fox Films Corporation
“BESTS” of 1930

Outstanding achievements of companies and individuals as awarded in competition throughout the past 12 months

TEN BEST PICTURES OF 1930
(Film Daily Nation Wide Poll)

All Quiet on the Western Front
Abraham Lincoln
Holiday
Journey’s End
Anna Christie
The Big House
With Byrd at the South Pole

TEN BEST DIRECTORS OF 1929-30
(Film Daily Nation Wide Poll)

Alfred E. Green
King Vidor
Clarence Brown
Lionel Barrymore
Ernst Lubitsch
Roy Del Ruth
Herbert Brenon

ACADEMY MERIT AWARDS
(Awarded by the Academy of Motion Picture Arts and Sciences in November, 1930)


“PHOTOPLAY’S” PLAYER CITATIONS
(Players mentioned most often, during 1930, in Photoplay Magazine’s “Best Performances of the Month” Section)

RUTH CHATTERTON and JOHN BARRYMORE, mentioned four times each; GARY COOPER, EDMUND LOWE, RAMON NOVARRO, JACK OAKIE and WILLIAM POWELL, each mentioned three times. The following players were each listed twice: Richard Arlen, George Arliss, Lew Ayres, Warner Baxter, Constance Bennett, Mary Brian, Maurice Chevalier, Ronald Colman, Joan Crawford, Marion Davies, Marie Dressler, Greta Garbo, John Gilbert, O. P. Heggie, Dorothy Jordan, Buster Keaton, Fredric March, Beryl Mercer, Marilyn Miller, Robert Montgomery, Chester Morris, Norma Shearer, Milton Sills and Helen Twelvetrees.

NATIONAL BOARD OF REVIEW
BEST PICTURE SELECTIONS

All Quiet on the Western Front
Holiday

Laughter
Man from Blankley’s
Morocco

Men Without Women
Tol’able David

Outward Bound
Romance
Street of Chance

PHOTOPLAY MEDAL FOR 1929
RONALD COLMAN
ALTHOUGH at the moment color is not being used to any major extent in motion picture production, indications are that it will gradually reinstate itself.

The year 1929 witnessed a general panic towards color. Producers, recognizing public interest in this novelty, launched into a color campaign which affected many of their pictures. In their haste to get color prints on the market the laboratories were compelled to turn out hurried and frequently inadequate jobs. On the other hand producing companies, in numerous instances, injected color into their productions indiscriminately. The result was that public interest waned after the thrills of novelty had worn off.

As a consequence color has been used very sparingly and carefully during the past year. Convinced that it carries but little weight at the box-office at present, producers made comparatively few features in color this past year.

In no sense does this mean that color has been permanently ostracized from the motion picture. Public interest in it must be restored. In order to return color to the good graces of moviegoers the laboratories are expending every effort to further improve their diverse processes. Every possible effort will be made towards producing a more natural color. Another factor which will in-fluence its future is the cost of prints. Up to the present time this item has had the effect of somewhat minimizing producer interest in this entertainment element.

As 1931 impresses itself on the calendar there are no signs on the picture horizon to indicate that the year will witness much progress towards the return to color. The attitude of both producers and public is one of apathy. Only through a cautious and painstaking process is it likely that color will regain general recognition.

REGARDING COLOR 1930-1931

get color prints on the market the laboratories were compelled to turn out hurried and frequently inadequate jobs. On the other hand producing companies, in numerous instances, injected color into their productions indiscriminately. The result was that public interest waned after the thrills of novelty had worn off.

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EDWARD H. GRIFFITH

"HOLIDAY"
Wide film has temporarily been side-tracked by the producers who feel that the minute public interest shown in the few productions so far made does not justify their taking this revolutionary step. Apart from the angle of public demand the tremendous cost of changing the industry over to accommodate enlarged pictures is an important consideration. This expense according to an estimate made exclusively for THE FILM DAILY, would approximate $30,000,000.

Although wide film has not attained its commercial majority, experiments towards making it practical and presentable are still going on in the studios and laboratories of the industry. All agree that when it is definitely instituted, it must conform to certain standards, otherwise chaos will be inevitable. Just what these standards, especially as to width, will be has not as yet been determined. The Society of Motion Picture Engineers, through the medium of its committee on nomenclature and standards, has tentatively approved a 50 millimeter width.

Six wide film features have been released during the past year as well as a number of short subjects. Owing to the fact that but few theaters are equipped to present enlarged pictures they have played but few houses.

Producers generally agree that wide film will eventually find a place on the country's screens. Just when that day will arrive is altogether a subject for speculation. Although production programs for 1931-32 are still in an embryonic state, information available suggests that but little attention will be paid wide film, at least as far as general releases are concerned. As in the case of color the industry, however, stands ready to put the finishing touches on this new development the moment it promises an immediate commercial future.
ROWLAND V. LEE

Director

Writer and Director of

"UPPER UNDERWORLD"
(WRITTEN IN COLLABORATION WITH DONALD W. LEE)

Starring Walter Huston

FOR FIRST NATIONAL

chosen by Variety as one of the six best box-office directors of 1930
TELEVISION entertainment was publicly broadcast for the first time on May 22, 1930, at the RKO-Proctor Theater, Schenectady, N. Y. A troupe of vaudevillians acted before a television camera at the General Electric plant, about a mile away, and the images were transmitted to the theater by radio. A loud speaker system was used to transmit the voices of the artists. Although the demonstration was pronounced a success, it was readily seen that commercial television still has many obstacles to overcome before it can be placed in daily service.

In addition to the General Electric system of television, developed by Dr. F. W. Alexander, marked progress has been made in England by the Baird Television, Ltd. A Baird receiving outfit, on a portable truck, was installed in the London Coliseum and demonstrated as a part of the variety program three times daily from July 28 to Aug. 9, 1930. A talking film made on Aug. 8 was televised on Aug. 9 as a special feature of the closing day. Experiments on a considerable scale also have been carried on by the Jenkins Television Co. in this country. Another process has been patented by Lieut. Wold of the U. S. Army Quartermaster Corps.

Experimentation in television was carried on by about 20 companies in the United States last year. No license is granted by the Federal Radio Commission. However, unless evidence is shown that the work represents legitimate research, an Institute of Television has been founded in Brussels, Belgium, to deal with the results of researches in the broadcasting of pictures.

Two-way television demonstrations were successfully made last year at the Bell Telephone Laboratories in New York. In a statement following one of these experiments, Dr. F. B. Jordan of the Bell Laboratories said: "While we know how to operate television practically, either over wires or air, and are daily carrying on experiments in the field, we are of the opinion that television as a commercial possibility is still many years away."

Transmission of television images in colors was demonstrated in Paris about two months ago by M. Barthelemy, inventor. The apparatus used was designed for production at low cost for use in the home.

Amusement leaders, while unanimously of the belief that the debut of television as entertainment is at least five years off, are generally agreed that when it does enter the field it will be in some way allied with the film industry.
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and

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Belgoskino of White Russia
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Uzbekogoskino of Uzbekistan
Vostokkino
Sibkino
Azgoskino

Moscow
Moscow
Kiev
Tiflis
Erevan
Minsk
Askhabad
Tashkent
Moscow
Novosibirsk
Baku

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New York, N. Y.

U. S. A.
"Good Deeds of 1930" Series

A series of "Congratulations" bestowed by THE FILM DAILY on individuals and companies for some form of meritorious action during 1930.

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<th>Date</th>
<th>Person</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
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<td>1</td>
<td>Apr. 22</td>
<td>Barbara Stanwyck</td>
<td>For performance in &quot;Ladies of Leisure&quot;</td>
</tr>
<tr>
<td>2</td>
<td>Apr. 23</td>
<td>Warner Bros.</td>
<td>For opening of the Hollywood Theater</td>
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<td>3</td>
<td>Apr. 24</td>
<td>Monta Bell</td>
<td>For direction of &quot;Young Man of Manhattan&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Apr. 25</td>
<td>Paramount Pictures</td>
<td>For &quot;Paramount on Parade&quot;</td>
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<td>5</td>
<td>Apr. 27</td>
<td>Murray Roth</td>
<td>For direction of &quot;Yankee&quot;</td>
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<td>6</td>
<td>Apr. 28</td>
<td>Norma Shearer</td>
<td>For performance in &quot;The Divorcee&quot;</td>
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<td>7</td>
<td>Apr. 29</td>
<td>Cliff Edwards</td>
<td>For his work in &quot;Lord Byron of Broadway&quot;</td>
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<td>8</td>
<td>May  1</td>
<td>Carl Laemmle</td>
<td>For presentation of &quot;All Quiet on the Western Front&quot;</td>
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<td>9</td>
<td>May  6</td>
<td>John Murray Anderson</td>
<td>For direction of &quot;The King of Jazz&quot;</td>
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<td>10</td>
<td>May  8</td>
<td>Bernice Claire</td>
<td>For performance in &quot;Song of the Flame&quot;</td>
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<td>11</td>
<td>May 11</td>
<td>Walt Disney</td>
<td>For cartoon series &quot;The Silly Symphonies&quot;</td>
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<td>12</td>
<td>May 13</td>
<td>Jack Partington</td>
<td>For his handling of the first &quot;Flicker Frolic&quot;</td>
</tr>
<tr>
<td>13</td>
<td>May 18</td>
<td>Nancy Carroll</td>
<td>For her performance in &quot;Devil's Holiday&quot;</td>
</tr>
<tr>
<td>14</td>
<td>June  12</td>
<td>George Corcoran</td>
<td>For his work in &quot;Not Damaged&quot;</td>
</tr>
<tr>
<td>15</td>
<td>June  13</td>
<td>Charles Ruggles</td>
<td>For performance in &quot;Queen High&quot;</td>
</tr>
<tr>
<td>16</td>
<td>July  13</td>
<td>Helen Twelvetrees</td>
<td>For her performance in &quot;Swing High&quot;</td>
</tr>
<tr>
<td>17</td>
<td>July  21</td>
<td>Lowell Sherman</td>
<td>For direction of and performance in &quot;Lawful Larceny&quot;</td>
</tr>
<tr>
<td>18</td>
<td>July  22</td>
<td>Ann Harding</td>
<td>For an outstanding performance in &quot;Holiday&quot;</td>
</tr>
<tr>
<td>19</td>
<td>Aug. 10</td>
<td>Henry Armetta</td>
<td>For his characterization in &quot;Little Accident&quot;</td>
</tr>
<tr>
<td>20</td>
<td>Aug. 22</td>
<td>John Barrymore</td>
<td>For performance in &quot;Moby Dick&quot;</td>
</tr>
<tr>
<td>21</td>
<td>Aug. 25</td>
<td>George Arliss</td>
<td>For his portrayal in &quot;Old English&quot;</td>
</tr>
<tr>
<td>22</td>
<td>Aug. 27</td>
<td>D. W. Griffith</td>
<td>For direction of &quot;Abraham Lincoln&quot;</td>
</tr>
<tr>
<td>23</td>
<td>Sept.  5</td>
<td>Walter Huston</td>
<td>For his characterization of &quot;Abraham Lincoln&quot;</td>
</tr>
<tr>
<td>24</td>
<td>Sept.  8</td>
<td>Frank Borzage</td>
<td>For direction of &quot;Liliom&quot;</td>
</tr>
<tr>
<td>25</td>
<td>Sept.  9</td>
<td>Jeanette MacDonald</td>
<td>For performance in &quot;Monte Carlo&quot;</td>
</tr>
<tr>
<td>26</td>
<td>Sept. 16</td>
<td>Universal</td>
<td>For booking serial, &quot;The Indians Are Coming,&quot; into the Roxy, N. Y.</td>
</tr>
<tr>
<td>27</td>
<td>Sept. 23</td>
<td>Robert Milton</td>
<td>For direction of &quot;Outward Bound&quot;</td>
</tr>
<tr>
<td>28</td>
<td>Sept. 29</td>
<td>Joan Blondell</td>
<td>For performance in &quot;The Office Wife&quot;</td>
</tr>
<tr>
<td>29</td>
<td>Oct.   2</td>
<td>Florenz Ziegfeld</td>
<td>For his production of &quot;Whoopie&quot;</td>
</tr>
<tr>
<td>30</td>
<td>Oct.   6</td>
<td>James A. FitzPatrick</td>
<td>For his &quot;Traveltalks&quot; and &quot;Music Master&quot; series.</td>
</tr>
<tr>
<td>31</td>
<td>Oct.   14</td>
<td>Ned Sparks</td>
<td>For his characterization in &quot;The Conspiracy&quot;</td>
</tr>
<tr>
<td>32</td>
<td>Oct.   19</td>
<td>Warren Hymer</td>
<td>For his work in &quot;Up the River&quot;</td>
</tr>
<tr>
<td>33</td>
<td>Oct.   27</td>
<td>Henry King</td>
<td>For direction of &quot;Lightnin'&quot;</td>
</tr>
<tr>
<td>34</td>
<td>Oct.   29</td>
<td>George Bernard Shaw</td>
<td>For his performance in Fox Movietone News</td>
</tr>
<tr>
<td>35</td>
<td>Nov.   5</td>
<td>Otis Skinner</td>
<td>For his work in &quot;Kismet&quot;</td>
</tr>
<tr>
<td>36</td>
<td>Nov.   13</td>
<td>Sidney Kent</td>
<td>For his addresses at the M.P.T.O.A. Philadelphia Convention</td>
</tr>
<tr>
<td>37</td>
<td>Nov.   19</td>
<td>Josef von Sternberg</td>
<td>For direction of &quot;Morocco&quot;</td>
</tr>
<tr>
<td>38</td>
<td>Nov.   29</td>
<td>Maureen O'Sullivan</td>
<td>For her work in &quot;Just Imagine&quot; and &quot;The Princess and the Plumber&quot;</td>
</tr>
<tr>
<td>39</td>
<td>Dec.   7</td>
<td>Paul Stein</td>
<td>For direction of &quot;Sin Takes a Holiday&quot;</td>
</tr>
<tr>
<td>40</td>
<td>Dec.   21</td>
<td>Jackie Coogan</td>
<td>For his impressive comeback in &quot;Tom Sawyer&quot;</td>
</tr>
<tr>
<td>41</td>
<td>Dec.   26</td>
<td>A. M. P. A.</td>
<td>For effective ads on Film Daily Relief Fund</td>
</tr>
<tr>
<td>42</td>
<td>Dec.   28</td>
<td>Ruth Chatterton</td>
<td>For her double-role performance in &quot;The Right to Love&quot;</td>
</tr>
</tbody>
</table>
TOD BROWNING'S
Moneymakers

"DRACULA"
TEX
BEST
DIRECTORS
OF 1929-1930
Selected by Critics of over 300 Newspapers and Publications

THE SELECTIONS
Alfred E. Green
King Vidor
Clarence Brown
Lionel Barrymore
Ernst Lubitsch
Roy Del Ruth
Herbert Brenon
James Whale
Frank Lloyd
Sidney Franklin

MORE THAN 300 newspapers, fan papers and trade publications were represented in returns from THE FILM DAILY'S annual poll to determine the Ten Best Directors of 1929-30 season.

Voting was limited to directors of features released between May 1, 1929, and April 30, 1930, and 190 names were listed on the ballot sent to critics. When the returns were counted it was found that 119 directors had received votes.

The poll, started in 1926, is featured each year in the DIRECTORS' ANNUAL & PRODUCTION GUIDE, published by The Film Daily in June.

HONORABLE MENTION
Adolfi, John
Archainbaud, George
Arzner, Dorothy
Bacon, Lloyd
Badger, Clarence
Barker, Reginald
Beaudine, William
Beaumont, Harry
Blystone, John
Berger, Ludwig
Borzage, Frank
Brabin, Charles
Brower, Robert
Brown, Joe
Brown, Melville
Browning, Tod
Butler, David
Capra, Frank
Carewe, Edwin
Conway, Jack
Cooper-Schoedsack
Craft, William
Cromwell, John
Crosland, Alan
Cruze, James
Cummings, Irving
Curtiz, Michael
Dean, Basil
DeLemur, Jean
DeMille, Cecil B.
DeMille, William C.
Dillon, John Francis
Dwan, Allan
Eason, Reaves
Fejos, Paul
Feyder, Jacques
Fitzmaurice, George
Fleming, Victor
Florey, Robert
Flynn, Emmett
Forbes, James
Ford, John
Freeland, Thornton
Garnett, Tay
Goulding, Edmund
Griffith, Edward H.
Harrison, B.
Henley, Hobart
Herbert, Hugh
Higgins, Howard
Hill, Robert
Hubbard, Lucien
Howard, William K.
Ince, Ralph
Ingraham, Rex
Jones, F. Richard
Kenton, Erle C.
King, Henry
Laemmle, Frank
Lee, Rowland V.
Leonard, Robert Z.
LeRoy, Mervyn
McCary, Leo
MacFadden, Hamilton
Mamoulian, Rouben
Mayo, Archie
Mendes, Lothar
Milestone, Lewis
Milton, Robert
Murnau, F. W.
Neill, Marshall
Neill, R. William
Newmeyer, Fred
Niblo, Fred
Pollard, Harry
Reed, Luther
Reisner, Charles
Robertson, John S.
Rogell, Albert S.
Ross, Nat
Ruggles, Wesley
Santell, Alfred
Santley, Joseph
Seastrom, Victor
Seiter, William A.
Sennett, Mack
Schartzinger, Victor
Schwarz, Hanns
Silver, Marcel
Sloane, Paul
Sloman, Edward
St. Clair, Mal
Stein, Paul L.
Stoloff, Benjamin
Sutherland, Edward
Turog, Norman
Taylor, Sam
Tuttle, Frank
Veiller, Bayard
Viertel, Berthold
von Sternberg, Josef
Wallace, Richard
Walsh, Raoul
Webb, Millard
Wellman, William
Willat, Irving
Wood, Sam
Wray, John Griffith
Wyler, William
"CIMARRON" - Radio
  Screen Version and Dialogue.

"KISMET" - First National
  Screen Version and Dialogue.

"THE BAD MAN" - First National
  Screen Version and Dialogue.

"HELL'S ANGELS" - Caddo
  Adaptation and Shooting Script
  (except aerial scenes)

"THE VIRGINIAN" - Paramount
  Screen Play Complete.

"STREET OF CHANCE" - Paramount
  Screen Play Complete.

"WOMAN HUNGRY" - First National
  Screen Version and Dialogue.

"DOUBLE CROSS ROADS" - Fox
  Screen Version and Dialogue.

Screen Plays:
  "Shopworn Angel" - "Four Feathers"
  "Forgotten Faces" - "Dressed to Kill"

* * *

In Production:

"MADAME JULIE" - Radio
  (Working Title)
  Screen Version and Dialogue.
Awards of Merit for Outstanding Individual Achievements in Motion Pictures Were Presented by the Academy of Motion Picture Arts and Sciences in November, 1930. Awards were in the form of bronze statuettes. A poll of the Academy membership determined the selections for the year ending July 31, 1930. Selections were as follows:

**Performance by Actress**
Norma Shearer for "The Divorcee"

**Performance by Actor**
George Arliss for "Disraeli"

**Achievement by Director**
Lewis Milestone for "All Quiet on the Western Front"

**Outstanding Production**
Universal Studios for "All Quiet on the Western Front"

**Cinematographic Achievement**
Willard Van Der Veer and Joseph T. Rucker for "With Byrd at the South Pole"

**Art Direction Achievement**
Herman Rosse for "The King of Jazz"

**Sound Recording Achievement**
M-G-M Studios for "The Big House"

**Writing Achievement**
Frances Marion for "The Big House"
William Slavens
McNUTT

Grover
JONES

You’ll find one or both of the names on

TOM SAWYER
THE CONQUERING HORDE
DERELICT
GUN SMOKE
LIGHT OF THE WESTERN STARS
LOVE AMONG THE MILLIONAIRES
THE MIGHTY
DANGEROUS PARADISE
YOUNG EAGLES
BURNING UP
THE VIRGINIAN

PARAMOUNT—PUBLIX
TEN BIGGEST EVENTS
IN THE NEWS OF MOTION
PICTURES DURING 1930.

A complete news digest of 1930 may be found on page 545

The year 1930 brought numerous history-making events to the film industry. Below are printed the most significant:

Two United States Supreme Court decisions which altered the foundations of the industry were announced Nov. 24. One outlawed compulsory group arbitration as illegal and the other banned the deposit system then operated by distributors.

Tentative adoption of a new standard exhibition contract by distributors and exhibitors on July 2 in Atlantic City, following conferences there and in New York. It provides a new voluntary arbitration system.

Sound patents tangle, which has handicapped showing of American pictures abroad, was adjusted through a compact reached in Paris on July 22 between representatives of American and German electrics.

Signing of preliminary papers in deal whereby RKO acquires Pathe was announced Dec. 5, following exclusive forecast of merger in Film Daily, July 30.

Retirement of William Fox from active management of Fox Film and Fox Theaters corporations and, with arranging of new financing, election of Harley L. Clarke as president on April 7.

Cost of changing industry over to accommodate wide film estimated at $30,000,000. This estimate published exclusively in THE FILM DAILY was an important factor in persuading film company executives to go slow on enlarged pictures.

Drafting and adopting of new zoning and protection systems in various territories throughout the country started early in the summer under guidance of C. C. Pettijohn of the Hays organization.

The wild scramble by big circuits to acquire theaters comes to a halt in June.

Amusement industry shows a profit gain of 85 per cent in the first quarter, as compared with the previous year, thus leading all industries for increased earnings.

Independent exhibitors given greater representation on M. P. T. O. A. board of directors, which now consists of seven independents and three representing affiliated circuits.
EDWARD F. CLINE
DIRECTOR

"HOOK, LINE AND SINKER"
(With Wheeler and Woolsey)

"ASSORTED NUTS"
(With Wheeler and Woolsey)

RKO
PHOTOPLAY MAGAZINE” each month, selects the best performances in pictures reviewed by that publication. Selections made between January and December, 1930, are listed below. In addition, the selections have been counted and players with more than one citation have been listed under the number of times they have been mentioned.

Four Mentions:

RUTH CHATTERTON
“The Laughing Lady,” “Sarah and Son,” “The Lady of Scandal,” and “Anybody’s Woman.”

JOHN BARRYMORE
“General Crack,” “Show of Shows,” “The Man From Blankety’s,” and “Moby Dick.”

Three Mentions:

GARY COOPER—“Seven Days’ Leave,” “The Texan,” and “The Spoilers.” EDMUND LOWE—“This Thing Called Love,” “The Bad One,” and “Good Intentions.” RAMON NOVARRO—“Devil May Care,” “In Gay Madrid,” and “The Singer of Seville.” JACK OAKIE—“Hit the Deck,” “Paramount on Parade,” and “The Social Lion.” WILLIAM POWELL—“Pointed Heels,” “Street of Chance,” and “For the Defense.”

Two Mentions:

Richard Arlen, George Arliss, Lew Ayres, Warner Baxter, Constance Bennett, Mary Brian, Maurice Chevalier, Ronald Colman, Joan Crawford, Marion Davies, Marie Dressler, Greta Garbo, John Gilbert, O. P. Heggie, Dorothy Jordan, Buster Keaton, Fredric March, Beryl Mercer, Marilyn Miller, Robert Montgomery, Chester Morris, Norma Shearer, Milton Sills, and Helen Twelvetrees.

The Best Performances By Months:

JANUARY
Ronald Colman—“Condemned”; Dudley Digges—“Condemned”; Warner Baxter—“Romance of Rio Grande”; Mona Maris—“Romance of Rio Grande”; John Barrymore—“General Crack”; Marian Nixon—“General Crack”; Marion Davies—“Dulcy”; Donald Ogden Stewart—“Dulcy”; Edmund Lowe—“This Thing Called Love”; Constance Bennett—“This Thing Called Love”; Mary Brian—“The Marriage Playground”; Irene Bordoni—“Paris”; Lenore Ulric—“South Sea Rose”; Rosetta Duncan—“It’s a Great Life”; Paul Muni—“Seven Faces.”

FEBRUARY
Ramon Novarro—“Devil May Care”; Dorothy Jordan—“Devil May Care”; John Barrymore—“Show of Shows”; Jack Oakie—“Hit the Deck”; Gary Cooper—“Seven Days’ Leave”; Beryl Mercer—“Seven Days’ Leave”; Richard Dix—“Seven Keys to Baldpate”; John Garrick—“The Sky Hawk”; Corinne Griffith—“Lilies of the Field”; William Powell—“Pointed Heels”; Ernest Torrence—“Officer O’Brien”; Arthur Lake—“Dance Hall”; Bessie Love—“The Girl in the Show.”

MARCH
Greta Garbo—“Anna Christie”; Charles Bickford—“Anna Christie”; George Marion—“Anna Christie”; Marie Dressler—“Anna Christie”; Ruth Chatterton—“The Laughing Lady”; Clive Brook—“The Laughing Lady”; Chester Morris—“The Case of Sergeant Grischa”; ZaSu Pitts—“No, No, Nanette”; Charles Ruggles—“Roadhouse Nights”; Jimmy Durante—“Roadhouse Nights”; Lawrence Tibbett—“The Rogue’s Song”; Kenneth McKenna—“Men Without Women”; Richard Arlen—“Burning Up”; Marilyn Miller—“Sally”; Charles Bickford—“Hell’s Heroes”; William Powell—“Street of Chance.”

—Continued on second following page—
CHARLES ROSHER
A. S. C.
INTERNATIONAL CINEMATOGRAPHER

PHOTOGRAPHED IN EUROPE
RECENT RELEASES
World’s first multi-lingual film

“ATLANTIC”
BRITISH INTERNATIONAL PRODUCTION
PRODUCED AT ELSTREE—DIRECTED BY E. A. DUPONT
IN ENGLISH, FRENCH AND GERMAN

“LA ROUTE EST BELLE”
First 100% French Dialogue
PRODUCED IN PARIS AND LONDON BY BRAUNBERGER
DIRECTED BY ROBERT FLOREY

“THE TWO WORLDS”
E. A. DUPONTS MULTI-LINGUAL PRODUCTION

ELINOR GLYN PRODUCTION
“KNOWING MEN”
PRODUCED AT ELSTREE FOR UNITED ARTISTS

METRO-GOLDWYN-MAYER—1930
“WAR NURSE”—EDGAR SELWYN

“PAID”—JOAN CRAWFORD
DIRECTED BY SAM WOOD

“DANCE, FOOLS, DANCE”
JOAN CRAWFORD
DIRECTED BY HARRY BEAUMONT

For 11 years
Chief Cinematographer
to Mary Pickford

Cable Address
Chasroscher
Los Angeles, California
APRIL


MAY

Dennis King—"The Vagabond King"; O. P. Heggie—"The Vagabond King"; Ruth Chatterton—"Sarah and Son"; Philippe De Lacy—"Sarah and Son"; Marjorie White—"Happy Days"; Maurice Chevalier—"Paramount on Parade"; Jack Oakie—"Paramount on Parade"; Buster Keaton—"Free and Easy"; Richard Arlen—"The Light of Western Stars"; Harry Green—"The Light of Western Stars"; George Arliss—"The Green Goddess"; Ramon Novarro—"Gay Mad-rid"; Victor McLaglen—"On the Level"; Marjorie Beebe—"He Trumped Her Ace"; Sue Carol—"The Golden Calm." 

JUNE

Colin Clive—"Journeys End"; Anthony Bushell—"Journey's End"; Lillian Gish—"One Romantic Night"; O. P. Heggie—"One Romantic Night"; Marie Dreisler—"One Romantic Night"; Jeanette Loff—"King of Jazz"; Dolores Del Rio—"The Bad One"; Edmund Lowe—"The Bad One"; Norma Shearer—"The Divorcee"; Lew Ayres—"All Quiet on the Western Front"; John Wray—"All Quiet on the Western Front"; Alice White—"Show Girl of Hollywood"; John Boles—"Captain of the Guard"; John Barrymore—"The Man from Blank-ley's"; Al Jolson—"Mammy." 

JULY

Barbara Stanwyck—"Ladies of Leisure"; "Nancy Carroll—"The Devil's Holiday"; Phillips Holmes—"The Devil's Holiday"; Marion Davies—"The Floradora Girl"; Maurice Chevalier—"The Big Pond"; Claudette Colbert—"The Big Pond"; Ruth Chatterton—"The Lady of Scandal"; Basil Rathbone—"The Lady of Scandal"; John Gilbert—"Redemption"; Warner Baxter—"The Arizona Kid"; Jack Oakie—"The Social Lion"; Helen Twelvetrees—"Swing High"; Clara Bow—"True to the Navy"; Gary Cooper—"The Texan"; Warner Oland—"The Return of Dr. Fu Manchu." 

AUGUST

Greta Garbo—"Romance"; Lewis Stone—"Romance"; Robert Montgomery—"The Big House"; Chester Morris—"The Big House"; Bernice Claire—"The Toast of the Legion"; Ann Harding—"Holiday"; Mary Astor—"Holiday"; Lon Chaney—"The Unholy Three"; Norma Shearer—"Let Us Be Gay"; Edmund Lowe—"Good Intentions"; Bebe Daniels—"Dixi-ana"; Cyril Maude—"Grumpy." 

SEPTEMBER


OCTOBER


NOVEMBER


DECEMBER

Harold Lloyd—"Feet First"; Jackie Coogan—"Tom Sawyer"; Junior Durkin—"Tom Sawyer"; El Brendel—"Just Imagine"; Otis Skinner—"Kismet"; Freeman Godden—"Check and Double Check"; Charles Correll—"Check and Double Check"; John Gilbert—"Way for a Sail-or"; Fredric March—"Laugh-ter"; John Halliday—"The Doorway to Hell"; Billy the Kid"; Leon Harvey—"Father's Son"; Grace Moore—"A Lady's Morals"; Marilyn Miller—"Sunny"; Evelyn Lave—"The Queen of Scandals"; William Collier, Sr.—"Up the River."
AL COHN

Writer of

Original screen stories, adaptations, continuities and dialogue; also editorial supervision.

(Adapted and wrote continuity of the first picture containing sound, music and dialogue: "The Jazz Singer.")

c/o Writers Club, Hollywood, Cal.
THE ACADEMY of MOTION PICTURE ARTS and SCIENCES

THE STORY of the Academy during the past year is one of greatly increased activity, influence and effective service. In the brief life of the institution three and a half years since its organization, May 11, 1927, its progress has developed in direct response to definite demands made upon it.

During 1930 activities of the Academy included: establishment of the Actor-Producer Relations Department, to decide on points in the Minimum Contract for free lance players; awarding of statuettes for achievements in productions; standardization of release print make-up through the technical bureau, established in January, 1930; and issuance of various publications, including technical books.

Officers, Directors and Complete Membership of the Academy Are Listed on page 579.
Chart and details of the Standard Release Print may be had on pages 701-703.
A detailed report of the Academy activities during 1930 is printed on page 556.

"Harmonious relations within the industry"

"Promotion of appreciation outside the industry"
John Robertson  
_Director_

- The Single Standard
- Outside the Law
- Captain of the Guard
- Beyond Victory
- Madonna of the Streets

Josephine Lovett  
_Writer_

- Our Modern Maidens
- Our Dancing Daughters
- What a Widow  
  (Original story, dialogue and continuity)
- The Squaw Man
- The Corsair
A complete story of the
TEN BEST PICTURES of 1930

is contained in the following 15 pages:

All Quiet on the Western Front .................. 271
Abraham Lincoln .................. 167
Holiday .................. 166
Journey's End .................. 151
Anna Christie .................. 141
The Big House .................. 141
With Byrd at the South Pole 121
The Divorcee .................. 94
Hell's Angels .................. 91
Old English .................. 87

THE largest vote to date was recorded in this year's poll to determine the Ten Best Pictures of 1930. Total of 333 newspapers, trade papers and fan publications were represented in the returns.

Pictures were chosen from a list of productions released between December 1, 1929, and November 30, 1930. Roadshows and pre-releases were not included.

In addition to the ten leaders, the following list of pictures which received 10 or more votes was compiled from the ballots.

<table>
<thead>
<tr>
<th>Picture</th>
<th>No. of Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I&gt;awn Patrol</td>
<td>78</td>
</tr>
<tr>
<td>Sarah and Son</td>
<td>77</td>
</tr>
<tr>
<td>Common Clay</td>
<td>73</td>
</tr>
<tr>
<td>Outward Bound</td>
<td>73</td>
</tr>
<tr>
<td>Love Parade</td>
<td>68</td>
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<tr>
<td>Whoopee</td>
<td>59</td>
</tr>
<tr>
<td>Big Trail</td>
<td>55</td>
</tr>
<tr>
<td>Laughter</td>
<td>54</td>
</tr>
<tr>
<td>Let Us Be Gay</td>
<td>52</td>
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<tr>
<td>Min and Bill</td>
<td>43</td>
</tr>
<tr>
<td>Street of Chance</td>
<td>43</td>
</tr>
<tr>
<td>Tom Sawyer</td>
<td>42</td>
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<tr>
<td>Rogue Song</td>
<td>39</td>
</tr>
<tr>
<td>Sunny Side Up</td>
<td>38</td>
</tr>
<tr>
<td>General Crack</td>
<td>37</td>
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<tr>
<td>Vagabond King</td>
<td>36</td>
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<tr>
<td>Monte Carlo</td>
<td>35</td>
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<tr>
<td>Animal Crackers</td>
<td>31</td>
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<td>Romance</td>
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<td>Green Goddess</td>
<td>28</td>
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<td>Seven Days' Leave</td>
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<tr>
<td>Young Man of Manhattan</td>
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<table>
<thead>
<tr>
<th>Picture</th>
<th>No. of Votes</th>
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</thead>
<tbody>
<tr>
<td>Tol'able David</td>
<td>24</td>
</tr>
<tr>
<td>Manslaughter</td>
<td>23</td>
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<tr>
<td>White Hell of Pitz Palu</td>
<td>22</td>
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<td>Men Without Women</td>
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<td>Devil's Holiday</td>
<td>20</td>
</tr>
<tr>
<td>King of Jazz</td>
<td>20</td>
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<tr>
<td>Up the River</td>
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<tr>
<td>Sin Takes a Holiday</td>
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</tr>
<tr>
<td>Song O' My Heart</td>
<td>19</td>
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<tr>
<td>Lady Surrenders</td>
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<td>Lummox</td>
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<tr>
<td>Doorway to Hell</td>
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<tr>
<td>Unholy Three</td>
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<tr>
<td>Ladies of Leisure</td>
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<tr>
<td>Moby Dick</td>
<td>14</td>
</tr>
<tr>
<td>So This Is London</td>
<td>14</td>
</tr>
<tr>
<td>Case of Sergeant Grischa</td>
<td>13</td>
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<td>Grumpy</td>
<td>13</td>
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<tr>
<td>Man from Blankley's</td>
<td>13</td>
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<tr>
<td>Africa Speaks</td>
<td>12</td>
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<tr>
<td>Condemmed</td>
<td>11</td>
</tr>
<tr>
<td>Just Imagine</td>
<td>10</td>
</tr>
</tbody>
</table>

33
Ballots from 333 Critics Pick Ten Best Pictures

Fan Publications

Syndicates

Trade Papers

Newspapers

Alabama

California

Connecticut

Florida

Georgia

Idaho
Illinois
Belleville—News-Democrat (11,000) Mrs. Robert Kern.
Chicago—Evening Post—Genevieve Harris.
Chicago—Tribune (1,080,000) Mae Tinee.
Evanston—News-Index (9,000) Maurice E. Collins.
Freeport—Journal-Standard (12,000) Grace Leone Barnett.
Moline—Dispatch (15,500) Clarence L. Lucas.
Peoria—Evening Star (3,000) J. K. Quinn.
Peoria—Journal (31,000) Max V. Bosier.
Rock Island—Argus (12,000) E. F. Claybaugh.
Rockford—Morning Star (25,000) C. Hjalmar Nelson.
Rockford—Register-Republic (35,000) R. C. Trank.
Springfield—Illinois State Journal (41,000) W. F. Dagon.
Waukegan—News-Sun (15,000) E. J. Macklin.

Indiana
Elkhart—Truth (14,500) Dan Albrecht.
Fort Wayne—News-Sentinel (50,000) Elvin E. Gray.
Indianapolis—News (138,441) Mirlam Reynolds Bell.
Indianapolis—Star (125,000) Robert G. Tucker.
Indianapolis—Times (24,322) Walter D. Hickman.
Marion—Chronicle (10,000) W. W. Durbin.
Marion—Chronicle-Tribune (19,000) Keith L. John.

Iowa
Council Bluffs — Nonpareil (20,000) Genevieve Powislon Mauck.
Davenport—Democrat (18,000) John E. O’Donnell.
Dubuque—Catholic Daily Tribune (20,000) Lucy Meuer.
Fort Dodge—Messenger & Chronicle (15,000) W. L. Hamiton, Jr.
 Ottumwa—Daily Courier (15,195) Kenneth Murphy.
 Vinton—Cedar Valley Daily Times (5,500) Nina M. Hughay.
 Waterloo—Daily Courier (30,000) L. E. Wood.

Kansas
Dodge City—Globe (6,500) Jay B. Baugh.
Kansas City—Kansan (24,000) William W. Wylie.
Lawrence—Journal-World (5,000) E. A. Edwards.
Parsons—Sun (7,000).
Topeka—Daily Capital (50,000) E. D. Keilmann (Kt.).
Topeka—State Journal—T. G. Wear.
Wichita—Beacon (50,000) R. L. McClintock.

Kentucky
Louisville—Times (100,000) Dan Thompson.
Winchester—Sun (5,000) William Caywood.

Louisiana
Shreveport—Journal (23,000) Delph G. Frantz.

Maine
Bangor—Daily News (35,000) Waldo H. Bennett.

Lewiston—Daily Sun (19,000) Mrs. Verna Effenberger.
Portland—Evening Express (27,000) Perdita Huston.
Portland—Evening News (21,000) Dorothy F. Whipple.

Maryland
Baltimore—American (200,000) Carroll Dulaney.
Baltimore—Post (100,000) George Browning.
Baltimore—News (162,000) Norman Clark.
Baltimore—Sun (145,000) Donald Kirkley.
Hagerstown—Daily Mail (11,000) J. Richard Rauth.

Massachusetts
Attleboro—Daily Sun (6,400) C. S. Sherman.
Boston—American—Harleligh Schultz.
Boston—Christian Science Monitor (140,000) Ernest L. Sherbure.
Boston—Daily Record (232,000) Gordon Hillman.
Boston—Evening Transcript (39,000) Edwin F. Melvin.
Boston—Globe—Marjory Adams.
Boston—Herald—William E. Greenough.
Chelsea—Evening Record (5,000) Frank Leary.
Lawrence—Eagle-Tribune (25,000) Timothy F. O’Hearn.
Lynn—Daily Evening Item (17,500) Harold D. Valpey.
Northampton—Daily Hampshire Gazette (8,000) Joseph M. Lyman.
Quincy—Patriot-Ledger (11,650) Prescott Low.
Salem—News (25,000) F. G. Ingholaday.
Springfield—Republican (70,381) Louise Mace.
Springfield—Union (72,665) A. L. S. Wood.
Taunton—Daily Gazette (9,500) W. H. Reid.
Worcester—Evening Gazette (60,000) Clarence L. Moody.
Worcester—Telegram (110,000) C. W. Erickson.

Michigan
Adrian—Daily Telegram (110,000) Wallace R. Kutz.
Battle Creek—Moon-Journal (12,000) Walter S. Browne.
Detroit—Free Press—Mrs. Ella H. McCormick.
Detroit—News (375,000) Harold Heffernan.
Flint—Journal (35,000) Ralph N. Byers.
Grand Rapids—(40,000) W. B. McClaran.
Kalamazoo—Gazette (63,000) James W. Foard.
Lansing—Capitol News (20,000) Leon V. Horton.
Lansing—State Journal (44,000) H. R. Palmer.

Minnesota
Minneapolis—Journal (176,000) Merle Potter.
Minneapolis—Star (80,000) C. R. Christopherson.
St. Paul—Dispatch (54,000) Roger L. Simons.

Mississippi
Jackson—Clarion-Ledger (18,000) Purser Hewitt.

Missouri
St. Joseph—Gazette (25,000) Dean Wilde.
St. Louis—Globe-Democrat (300,000) Herbert L. Monk.
St. Louis—Post Dispatch—H. H. Niemeyer.
Sedalia—Capital (2,200) Jack Taylor.
VICTOR HEERMAN
Director
"ANIMAL CRACKERS"
(WITH THE FOUR MARX BROTHERS)
Paramount
Nebraska

Grand Island—Daily Independent (11,000) A. F. Buechler.
Norfolk—Daily News (9,600).
Omaha—Bee-News—J. Racaman.

Nevada


New Hampshire

Manchester—Union & Leader (38,000) J. F. O'Neill.

New Jersey

Atlantic City—Press-Union (41,000) Howard P. Dimon.
Burlington—Daily Enterprise (7,000) Robert "Mort" Jobes.
Camden—Courier-Post (70,000) Ida Hermann.
Jersey City—Jersey Journal (45,000) Arthur D. Mackie.
Newark—Sunday Call (95,000) Robert C. Ring.
Orange—North Jersey Courier (16,000) Florence L. Pafelegraf.
Trenton—Sunday Times-Advertiser (35,000) Albert H. Thompson.
Union City—Hudson Dispatch (30,000) Ben Ostraw.

New York

Albany—Knickerbocker Press & Evening News (100,000) William H. Haskell.
Brock—Home News (150,000) Chris Graham (P. W. Tell).
Brooklyn—Citizen (45,000) Edgar Price.
Brooklyn—Daily Eagle—Martin Dickenstein.
Brooklyn—Standard-Union—Edwin C. Stein.
Buffalo—Courier-Express (195,000) W. L. E. Martin.
Buffalo—Evening News (190,000) Wallace D. Soderholm.
Flushing—Evening Journal (12,000) Haynes Trebor.
Geneva—Daily Times (6,500) A. Glenn Rogers.
Ithaca—Journal-News (9,000) William J. Waters.
Jamestown—Evening Journal (11,000) J. A. Hal.
Kingston—Daily Leader (3,600) Thomas J. Comeriord.
Long Island City—Daily Star (35,000) Albert E. Parks.
Mount Vernon—Daily Argus (11,500) Margaret Coogan.
New York City—American—Regina Crewe.
New York City—Daily News (1,690,000) Irene Thirer.
New York City—Evening Graphic—Julia Shawell.
New York City—Evening World (300,000) George Gerhard.
New York City—Herald-Tribune—Richard Watts, Jr.
New York City—Sun—John S. Cohen, Jr.
New York City—Morning Telegraph (20,000) A. Sherman.
Newburgh—Beacon-News (17,000) Calvin D. Ayers.
Olean—Herald (7,000) Charles A. Freeman.
Oswego—Palladium-Times (10,500) John M. Hurley.
Queens—Evening News (17,000) Gerald Doyle.
Rochester—Times-Union (81,000) Arthur D. Goodman.
Syracuse—Herald—Chester B. Bahn.
Syracuse—Post-Standard (70,000) Helen M. Tait.
Syracuse—Journal (65,000) Franklin H. Chase.

North Carolina

Asheville—Citizen—Glenn William Naves.
Charlotte—Observer (48,617) Mary Brooks Parnham.
High Point—Enterprise (8,500) John Mebane.
Raleigh—Times (16,000) Wade H. Lucas.
Winston-Salem—Journal (20,000) Gowan H. Caldwell.

North Dakota

Fargo—Forum (40,000) Roy P. Johnson.

Ohio

Ashland—Times-Gazette (6,100) Marcelle Housin.
Canton—Repository (31,500) Dick Harter.
Cincinnati—Enquirer (200,000) Carl B. Adams.
Cincinnati—Post (188,076) Frank Aston.
Cleveland—Plain Dealer (289,594) W. Ward Marsh.
Dayton—Daily News (55,000) James Muir.
Dayton—Evening Herald (125,000) Joe Keller.
Hamilton—Journal (14,500) Clayton A. Leiter.
Mansfield—News (16,000) Irene Hipp Wenning.
Sandusky—Register (9,500) E. F. Wabrath.
Sandusky—Star-Journal (9,000) Paul Motry.
Springfield—News-Sun (23,500) Anna Marie Tennant.
Steubenville—Herald-Star (23,000) Mary Berger.
Toledo—Blade (134,000) V. E. Richards.
Toledo—News-Bee (95,000) Allen Saunders.
Toledo—Times (70,000) Mitchell Woodbury.
Youngstown—Telegram (35,736) Charles A. Leedy.
Xenia—Gazette (5,200) R. A. Higgins.

Oklahoma

Muskogee—Daily Phoenix (15,000) Mrs. J. B. Benedict.
Muskogee—Times-Democrat (15,000) W. T. Huff.
Oklahoma City—Oklahoma News (60,000) Noel Houston.
Oklahoma City—Sunday Oklahoman (124,000) R. G. Miller.
Tulsa—Tribune (68,346) August Zelner.

Oregon

Eugene—Register-Guard (14,000) Roy Craft.
Portland—News (60,000) Myrtle Forbes Couche.
Portland—Telegram (60,000) Dean Collins.
Thomas Meighan
Pennsylvania
Bradford—Morning Era (6,000) M. W. Dodson.
Butler—Eagle (14,000) Wilbur H. Baldinger.
Chester—Times (21,700) James A. F. Glenney.
Gettysburg—Times (5,000) C. R. Wolff.
Harrisburg—Telegraph (55,000) Paul Walker.
Homestead—Messenger (5,100) John Sullivan.
Meadville—Triune-Republican (9,300) Walter Irving Batis.
Philadelphia—Inquirer—Harry L. Knapp.
Philadelphia—Public Ledger—Laura Laedlein.
Pittsburgh—Post-Gazette (247,000) Harold W. Cohen.
Pittsburgh—Press (250,000) Karl B. Krug.
Pottsville—Journal (10,000) Herwood E. Hobbs.
Pottsville—Morning Paper & Daily Republican (18,000) B. G. Dunlop.
Reading—Eagle (45,000) T. R. Hughes.
Reading—Times (44,500) W. E. Homan.
Scranton—Sun—Mary Frances Duffy.
Shamokin—Dispatch (4,800) Clyde F. Ketner.
Sharon—Herald (40,000) Rell Hoskins.
Stroudsburg—Record (7,100) Colley S. Baker.
Williamsport—Sun (22,000) J. M. Good.

Rhode Island
Providence—Sunday Journal—Paul B. Howland.

South Carolina
Greenville—Piedmont (11,500) A. J. McCain.
Canton—Herald (10,000) Fanning Hearon.

South Dakota
Aberdeen—American-News (18,000) Francis C. Patten.
Sioux Falls—Argus-Leader (35,000) Roger S. Brown.

Tennessee
Chattanooga—News (42,000) Murray E. Wyche.
Knoxville—News-Sentinel (43,000) Jack Bryan.
Memphis—Commercial Appeal (145,000) Frank Richard Ahlgren.
Memphis—Press-Scimitar (102,000) A. R. Capley.

Texas
Beaumont—Journal (19,000) Martha Frasher.
Dallas—News (110,000) John Rosenfield, Jr.
El Paso—Post (25,000) H. A. Michael.
Fort Worth—Star-Telegram (112,000) Robert Randal.
Houston—Chronicle (110,000) Mrs. Lecta Rider.
Houston—Post-Dispatch—Mrs. Bess Whitehead Scott.
Houston—Press—Grace C. Calvin.
Mexia—Daily News (3,000) B. H. Broiles.
Port Arthur—News (12,110) Theodore Hutchison.
San Antonio—Light (49,000) Samuel E. Woolford.
San Antonio—Evening News (42,320) Mary Louise Walliser.

Utah
Salt Lake City—Deseret News (40,000) J. R. Kennard.
Salt Lake City—Salt Lake Tribune (90,000) Waide Moore Condon.

Vermont
Burlington—Daily News (7,000) F. E. White-marah.

Virginia
Danville—Register & Bee (16,700) H. B. Trundle.
Lynchburg—Advance (10,000) David Wayne Wright.
Norfolk—Virginian-Pilot (48,000) Ralph K. T. Larson.
Portsmouth—Star (15,000) W. T. A. Haynes, Jr.
Richmond—Times-Dispatch (70,000) Clarence Boykin.
Winchester—Star (5,500) R. S. Fansler.

Washington
Spokane—Daily Chronicle (47,000) Ray Budwin.
Spokane—Spokesman-Review (60,000) Margaret Bean.
Tacoma—Ledger (32,000) L. L. Clemans.
Tacoma—News-Tribune (40,000) J. H. Green.

West Virginia
Charleston—Exponent (14,000) Russell Bauer.
Wheeling—News (25,000) Morris Berman.
Wheeling—Register (15,200) Edwin C. Cornwall.

Wisconsin
Beloit—Daily News (11,000) Laurence A. Ramsey.
Green Bay—Press-Gazette (20,000) R. A. Kennedy.
La Crosse—Tribune (20,000) R. K. Brayton.
Madison—Capital-Times (28,000) Ethel Max.
Milwaukee—Journal (237,000) Nancy Lee.
Milwaukee—Sentinel (175,045) Dawn O'Dea.
Sheboygan—Press (18,000) Mona J. Pope.
Wausau—Daily Record-Herald (10,175) John Loomis.
In sincere appreciation

of

DAVID WARK GRIFFITH

and his placing of

LITTLE OLD NEW YORK

and

MONSIEUR BEAUCAIRE

in his list of the BEST FIFTY
motion pictures of ALL TIME

SIDNEY OLCCOTT
ALL QUIET ON THE WESTERN FRONT

Director............................................. Lewis Milestone
Featured.............................................. Louis Wolheim, Lew Ayres, John Wray
Author................................................ Erich Maria Remarque
Scenarists.......................................... Dell Andrews, Maxwell Anderson, George Abbott
Dialogue.............................................. Maxwell Anderson, George Abbott
Photographer....................................... Arthur Edeson
Editors................................................. Edgar Adams, Milton Carruth
Title Writer (Silent Version)............... Walter Anthony
Recording Engineer............................... C. Roy Hunter
Art Directors.......................... Charles D. Hall, W. R. Schmitt
Synchronization and Score.................. David Broekman
Assistant Director................................. Nate Watt
General Press Representative............... Paul Gulick

Produced in.................................... Universal City, Cal. and Irvine Ranch
Recording System................................. Western Electric
Released............................................ August 24, 1930
Premiere............................................ Central Theater, N. Y., April 29, 1930

CAST

A UNIVERSAL PRODUCTION
THE ENTIRE INDUSTRY is watching

LIBERTY

because

LIBERTY Stands on PERFORMANCE but will not rest on its Laurels

"EX-FLAME"
MAY ROBSON in
"MOTHER'S MILLIONS"
and
Liberty's Big Road Show Epic
"MAD PARADE"

LIBERTY PRODUCTIONS CO., LTD.
M. H. HOFFMAN
PRESIDENT

H. M. GUMBIN
TREASURER
ABRAHAM LINCOLN

Director..............................................David Wark Griffith
Featured Players.................................Walter Huston, Una Merkel
Authors.............................................Stephen Vincent Benet, Gerrit Lloyd
Dialogue Writers..............................Stephen Vincent Benet, Gerrit Lloyd
Scenarist..........................................Stephen Vincent Benet
Photographer......................................Karl Struss
Editors.............................................James Smith, Hal Kern
Recording Engineer.............................Harold Witt
Costumes..........................................Walter Israel
Art Director.......................................William Cameron Menzies
General Press Representative...............Bruce Gallup

Produced in..........................United Artists Studio, Hollywood
Recording System............................Western Electric
Released...............................November 8, 1930
Premiere.................................Central Theater, N. Y., August 25, 1930

CAST

A UNITED ARTISTS PICTURE
HARRISCOLOR

"An Institution of Color"

NATURAL COLOR PHOTOGRAPHY—SPOT COLOR IN BLACK AND WHITE.

Our record for the past six years speaks for itself. Work done for all the principal companies.

California Packing Corp.
Carewe Productions
Feature Productions
First National Pictures
Fox Studios
Sam Goldwyn Productions
Wm. Randolph Hearst
Hollywood Chamber of Commerce
Craig Hutchinson Productions
U. B. Iwerks

Master Art Productions
Metro Goldwyn Mayer
National Cash Register Co.
Paramount Publix Corp.
Ray Bell Films
Satori Productions
Society for Visual Education
Sovereign Productions
Universal Pictures
Warner Bros. Studios

HARRISCOLOR FILMS, Inc.

1040 McCADDEN PLACE
Hollywood, Calif.
HOLIDAY

Director...................................................... Edward H. Griffith
Star .......................................................... Ann Harding
Author ........................................................ Philip Barry
Dialogue Writer ................................. Horace Jackson
Scenarist .................................................. Horace Jackson
Photographer .............................. Norbert Brodine
Editor .................................................. Daniel Mandel
Recording Engineers .............. D. A. Cutler, Harold Stine
Costumes ............................................. Gwen Wakeling
Art Director .................................. Carroll Clark
Orchestra conducted by .. Josiah Zuro
Assistant Director .......................... Paul Jones
General Press Representative ...... Pathe Publicity Dept.

-produced in. . Pathe Studios, Culver City, Cal.
Recording System ...................... RCA Photophone
Released ........................................ July 13, 1930
Premiere ........................................ Rivoli Theater, N. Y., July 3, 1930

CAST

A PATHE PRODUCTION
James Cruze
Productions
Inc. (Ltd.)
JOURNEY'S END

Director..........................James Whale
Star...........................Colin Clive
Author.............................R. C. Sherriff
Dialogue Writer..................Joseph Moncure March
Scenarist..........................Joseph Moncure March
Photographer.........................Benjamin Kline
Editor...............................Claude Berkeley
Recording Engineer................Bud Myers
Art Director.......................Hervey Libbert
General Press Representative.....A. L. Selig

Produced in.........................Tiffany Studio, Hollywood, Cal.
Recording System..................RCA Photophone
Released......................April 15, 1930
Premiere..................Gaiety Theater, N. Y., April 8, 1930

CAST

A TIFFANY PRODUCTION
CHARLES WHITTAKER

Has returned to Hollywood after three years successful producing and writing in England

for

PARAMOUNT
WARNER BROTHERS
UFA
and TERRA

And production of his own play, "Apron Strings" in London

HOLLYWOOD ATHLETIC CLUB,
HOLLYWOOD, CALIF.
ANNA CHRISTIE

Director ....................................................... Clarence Brown
Star ............................................................. Greta Garbo
Author .......................................................... Eugene O'Neill
Scenarist ....................................................... Frances Marion
Title Writer (Silent version) .................... Madeleine Ruthven
Photographer ................................................ William Daniels
Editor ............................................................. Hugh Wynn
Recording Engineer ...................................... Douglas Shearer
Art Director ...................................................... Cedric Gibbons
General Press Representatives .............. Howard Deitz, Pete Smith

Produced in ................................................. M-G-M Studios, Culver City, Cal.
Recording System ...................................... Western Electric
Released ...................................................... February 21, 1930
Premiere ..................................................... Criterion Theater, Los Angeles, January 22, 1930

CAST

Greta Garbo, Charles Bickford,
George F. Marion, Marie Dressler, James T. Mack, Lee Phelps.

A METRO-GOLDWYN-MAYER PICTURE
DARMOUR RELEASES THRU RADIO 1930-31

SIX LOUISE FAZENDAS

1. PURE AND SIMPLE
2. A FALL TO ARMS
3. TOO HOT TO HANDLE
4. THE ITCHING HOUR
5. SECOND HAND KISSES
6. BLONDES PREFER BONDS

SIX DANE - ARTHURS

1. MEN WITHOUT SKIRTS
2. BROKEN WEDDING BELLS
3. KNIGHTS BEFORE XMAS
4. DIZZY DATES
5. DUMBBELLS IN DERBIÉS
6. LIME JUICE NIGHTS

EIGHT MICKEY McGUIRES

1. MICKEY’S MUSKETEERS
2. MICKEY’S BARGAIN
3. MICKEY’S STAMPEDED
4. MICKEY’S CRUSADERS
5. MICKEY’S REBELLION
6. MICKEY’S DIPLOMACY
7. MICKEY’S WILD CATS
8. MICKEY’S THRILL HUNTERS

Your Marquee Needs--
Star Names For The
Comedy Short As Well
As For The Feature

HERE IS A GROUP OF
BOX OFFICE MIRTH-
MAKERS FOR THE
MAZDA ROWS . . .

LOUISE FAZENDA
KARL DANE- GEO. K. ARTHUR
MICKEY (HIMSELF) McGUIRE

APPEARING REGULARLY
IN RADIO’S GLITTERING
SHORT PROGRAM . . .

LARRY DARMOUR PRODUCTIONS
FOR
STANDARD CINEMA CORP.
Director ........................................... George Hill
Author ................................................ Frances Marion
Dialogue Writers .................................. Frances Marion, Joe Farnham, Martin Flavin
Scenarists .......................................... Frances Marion, Joe Farnham, Martin Flavin
Photographer ....................................... Harold Wenstrom
Film Editor ......................................... Blanche Sewell
Recording Engineer ................................ Douglas Shearer
Art Director ....................................... Cedric Gibbons
General Press Representatives .............. Howard Deitz, Pete Smith

Produced in ...................................... M-G-M Studios, Culver City, Cal.
Recording System ................................ Western Electric
Released .......................................... June 21, 1930
Premiere ......................................... Century Theater, Minneapolis, June 7, 1930

CAST


A METRO-GOLDWYN-MAYER PICTURE
Gerrit Lloyd

Did The Second Best Picture of The Year

"ABRAHAM LINCOLN"
WITH BYRD AT THE SOUTH POLE

Photographers: Joseph Rucker, Willard Van der Veer
Title Writer: Julian Johnson
Editor: Emanuel Cohen
Synchronized Narrative: Floyd Gibbons
Music: Manny Baer

Produced in: Little America, Antarctica
Released: June 28, 1930
Premiere: Rialto Theater, June 19, 1930

CAST
Members of Byrd Expedition.

A PARAMOUNT PICTURE
BRING BACK OLD-TIME PROSPERITY

with

HOOT GIBSON SPECIALS

ALLIED PICTURES CORPORATION, LTD.
M. H. HOFFMAN, JR.
GEN'L. MGR.
1040 LAS PALMAS
HOLLYWOOD, CAL.
Director ................................................ Robert Z. Leonard
Star ......................................................... Norma Shearer
Author .................................................... Ursula Parrott
Continuity and Dialogue Writer ............... John Meehan
Scenarist .................................................. John Meehan
Photographer ............................................. Norbert Brodin
Film Editor ................................................ Hugh Wynn
Recording Engineer .................................... Douglas Shearer
Costumes ................................................... Adrian
Art Director ................................................ Cedric Gibbons
Continuity and Dialogue Writer ............... John Meehan
Scenarist .................................................. John Meehan
Photographer ............................................. Norbert Brodin
Film Editor ................................................ Hugh Wynn
Recording Engineer .................................... Douglas Shearer
Costumes ................................................... Adrian
Art Director ................................................ Cedric Gibbons
Continuity and Dialogue Writer ............... John Meehan
Scenarist .................................................. John Meehan
Photographer ............................................. Norbert Brodin
Film Editor ................................................ Hugh Wynn
Recording Engineer .................................... Douglas Shearer
Costumes ................................................... Adrian
Art Director ................................................ Cedric Gibbons

Produced in .............................................. M-G-M Studio, Culver City, Cal.
Recording System ....................................... Western Electric
Released .................................................... April 19, 1930
Premiere ................................................... Michigan Theater, Detroit, April 11, 1930

CAST

Norma Shearer, Chester Morris,
Conrad Nagel, Robert Montgomery,
Florence Eldridge,
Helene Millard, Robert Elliott,
Mary Doran, Tyler Brooke,
Zelda Sears, George Irving,
Helen Johnson.
HERBERT WILCOX

Director of Production for
BRITISH AND DOMINIONS FILM CORP. LTD.

Current Productions

"SPLINTERS"
"ONE EMBARRASSING NIGHT"
"PLUNDER"
"TONS OF MONEY"
"ON APPROVAL"
BY FREDERICK LONSDALE

"CANARIES SOMETIME SING"
BY FREDERICK LONSDALE
HELL'S ANGELS

Director ........................................ Howard Hughes
Dialogue Director ................................... James Whale
Featured Players ......................... Jean Harlow, Ben Lyon, James Hall
Authors ................................. Marshall Neilan, Joseph Moncure March
Dialogue Writer ........................... Joseph Moncure March
Scenarists ............................ Harry Behn, Howard Estabrook
Photographer ................................... Tony Gaudio
Editors ........................... Douglas Biggs, Perry Hollingsworth, Frank Lawrence
Recording Engineer ...................... Lodge Cunningham
Art Directors ......................... J. Boone Fleming, Carroll Clarke
Orchestra conducted by ........ Hugo Riesenfeld
Assistant Directors 
Reginald Callow, William J. Scully, Fred A. Fleck
General Press Representative ........ Wayne Pierson

Produced in ................................ Metropolitan Studio, Hollywood
Recording System ................................ Western Electric
Released ...................................... November 15, 1930
Premiere ...................... Grauman's Chinese Theater, Hollywood, May 27, 1930

CAST


A UNITED ARTISTS PICTURE
WORLD’S HEAVYWEIGHT CHAMPIONSHIP
MOTION PICTURE DRAMAS—TESTIMONIAL ADVERTISING—VAUDEVILLE
SOME OF ERNEST SHIPLAN’S PAST ACHIEVEMENTS:

STAGE PRODUCTIONS OF
“Prisoner of Zenda” “Pudd’nhead Wilson”
“When Knighthood Was in Flower”
“Mrs. Warren’s Profession”
“Alice Sit by the Fire”
“Dorothy Vernon of Haddon Hall”
“Beside the Bonnie Briar Bush,” etc.

STAGE STARS
Mary Shaw—James K. Hackett
Rose Coglan—Nell Shipman
Lawrence D’Orsey—Wright Lorimer
Walker Whiteside—Theodore Roberts
Ernest Truex, etc.

PICTURE SUCCESSES OF
Stories by Ralph Connor and James Oliver Curwood, including: “Back to God’s Country,” “Nomads of the North,” “The Sky Pilot,” “The Man From Glengarry,” “The Rapids,” etc.
First National Releases.

WITH FOLLOWING TALENT
Norma Shearer, Colleen Moore, Mary Astor, Nell Shipman, Vivienne Osborne, Pauline Garon, Lon Chaney, Gaston Glass, Wallace Beery, Lewis S. Stone, Irving Cummings, Walter Miller, Robert T. Haines, etc.

Exploited “KILTIE’S BAND” (48th Gordon Highlanders) WORLD TOURS

Managed Burns-Johnson Heavyweight Championship Battle, Sydney
Sold Burns-Johnson Fight Pictures in Asia, Europe and the Americas

NEW YORK HEADQUARTERS, KNICKERBOCKER HOTEL, WEST 45TH ST.
BRyant 9-3300
Director .................................................. Alfred E. Green
Star .......................................................... George Arliss
Author ...................................................... John Galsworthy
Dialogue Writer .......................................... John Galsworthy
Scenarists .................................................. Walter Anthony, Maude Howell
Photographer ............................................. James Van Trees
Editor ........................................................ Owen Marks
Costumer .................................................... Earl Luick
General Music Director ................................. Erno Rapee
Orchestra conducted by ............................... Louis Silvers
General Press Representative ........................ A. P. Waxman

Produced in ................................................. Warner Bros. Studio, Hollywood
Recording System ...................................... Western Electric
Released ..................................................... September 27, 1930
Premiere ..................................................... Warner Bros. Theater, N. Y., August 21, 1930

CAST

A WARNER BROS. PICTURE
ROBERT HARRIS
Associate Producer
Supervisor of Scenario Department
Universal Studios
National Board of Review—

Selects Ten American and Five Foreign Films as the Outstanding Productions of 1930

The problem of selecting the ten best pictures of the year becomes increasingly difficult as critics realize that the talking picture may have two separate and distinct virtues. There is the talkie which is simply a photographed and film vocalized stage play which may be meritorious in proportion as it reproduces the original and makes it accessible to screen audiences. This is exemplified by *Romance*. The other type uses dialogue and sound effects merely as new devices to further the true cinematic development of the screen beyond the point where the silent picture left off. The following list therefore contains pictures of both types as selected by the Exceptional Photoplays Committee of the National Board of Review of Motion Pictures, which throughout the year reviews all pictures that may be eligible for such a list.

An additional list of five pictures represents the Committee's selection of the best foreign films of the year.

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TOM TERRISS
The Vagabond Director

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ACTOR
TRAVELLER
WRITER
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ual effort, titles, in fact, every
angle of this great creative
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ducing unit in
the industry.
In 1930
JO SWERLING
Wrote the following for
COLUMBIA PICTURES CORPORATION

DIRIGIBLE***
LADIES OF LEISURE***
RAIN OR SHINE***
THE MIRACLE WOMAN***
ARIZONA***
TEN CENTS A DANCE**
MADONNA OF THE STREETS***
HELL'S ISLAND***
THE SQUEALER***
AROUND THE CORNER***
SISTERS***
LADIES MUST PLAY*

* Dialogue
** Original and dialogue
*** Adaptation and dialogue
COMPILED following includes domestic and foreign productions released on the American market between January 1 and December 31, 1930. Listings include distributor, running time, cast, director, cameraman, author, original title, scenarist, dialoguer, editor and sound engineer of each production. In addition the FILM DAILY review date and the distributors’ release date are given. When credits on a picture are incomplete, it is because information was not available. Pre-releases are included in some cases.

Unless otherwise specified pictures are all-talking. When they are not, indication is made, following the title, in this manner: PT—part-talking; S-SE—synchronized-sound effects and "Silent" when there is no recording for the picture.

Additional lists, following this one, are devoted to: a list of the titles of all pictures released since January 1, 1915; 1929 and 1930 work of players, directors, cameramen, authors, scenarists, dialoguers and editors; 1930 work of recording engineers; a list of short subject releases and a list of over 800 books and plays that have been made into pictures under different titles.

**Abraham Lincoln**

Dist.—United Artists
Running Time—1 hr., 37 mins.
Director—D. W. Griffith
Dialogue Director — Harry Stubbins
Cameraman—Karl Strauss
Scenarist — Stephen Vincent Benet
Dialoguer — Stephen Vincent Benet
Editors—James Smith, Hal C. Kern
Recording Engineer — Harold With
Reviewed—8-11-30
Released—11-8-30

**Africa Speaks (S-SE)**

(African Expedition)
Dist.—Columbia
Running Time—1 hr., 17 mins.
Editor—Walter Futter
Reviewed—9-21-30
Released—8-13-30

**After the Fog**

Dist.—Beacon Productions
Running Time—56 minutes
Cast—Mary Philbin
Director—Leander de Cordova
Cameraman—Charles Boyle
Dialogue—Arthur M. Statter
Recording Engineer — Ernest W. Revere
Reviewed—1-19-30

**After the Verdict**

(Silent)
Dist.—British New Era
Running Time—1 hr., 5 mins.
Cast—Warwick Ward, Olga Tschechova, Malcolm Tod, Betty Carter, Daisy Campbell, Winter Hall, Andy Esmond, A. B. Inison, Ivo Dawson
Director—Henriek Galeen
Author—Robert Hichens
Reviewed—1-26-30

**Across the World with Mr. and Mrs. Martin Johnson (S-SE)**

(Travelog)
Dist.—Talking Picture Epics
Running Time—1 hr., 20 mins.
Director—J. Leo Meehan
Reviewed—1-26-30

**All Quiet on the Western Front**

Dist.—Universal
Running Time — 2 hrs., 20 mins.
Director—Lewis Milestone
Cameraman—Arthur Edeson
Author—Erich Maria Remarque
Scenarists — Dell Andrews, Maxwell Anderson, George Abbott
Dialogue—Maxwell Anderson, George Abbott
Editor—Edgar Adams
Recording Engineer—C. Roy Hunter
Reviewed—4-27-30
Released—8-24-30
ALEXANDER KORDA

Director

"THE PRINCESS AND THE PLUMBER"

[FOX]
Aloha
Dist.—Tiffany

Along Came Youth
Dist.—Paramount
Cast—Charles Rogers, Frances Dee, Stuart Erwin, William Austin, Evelyn Hall, Leo White, Madhile Comont, Betty Boyd
Directors—Lloyd Corrigan, Norman McLoud
Camerman—Henry Gerald
Author—Maurice Bedell
Scenario—Marion Dix. Geo.
Marion, Jr.
Dialogue—George Marion, Jr.
Editor—Jane Loring
Released—12-20-30

Animal Crackers
Dist.—Paramount
Running Time—1 hr., 40 mins.
Cast—Folks—Marx Brothers, Lilian Roth, Margaret Dumont, Lewis Sorin, Margaret Irving, Garry Golf, Robert Greig, Edward Metcalfe, Hal Thompson, Kathryn Keece
Director—Victor Heerman
Camerman—George Folsey
Authors—Bert Kalman, Harry Ruby, George S. Kaufman, Morris Ryskind
Scenario—Morris Ryskind, Pierre Collings
Dialogue—Morris Ryskind, Pierre Collings
Recording Engineer—Ernest F. Zatorsky
Reviewed—8-30-30
Released—9-6-30

Anna Christie
Dist.—M.G.M.
Running Time—1 hr., 14 mins.
Cast—Greta Garbo, Charles Bickford, George Marion, Marie Dressler, Lee Phelps, James T. Mack
Director—Clarence Brown
Camerman—William Daniels
Author—Eugene O'Neill
Scenario—Frances Marion
Dialogue—Eugene O'Neill
Editor—Hugh Wynn
Recording Engineer—Douglas Shearer
Reviewed—2-9-30
Released—2-21-30

Anybody's War
Dist.—Paramount
Running Time—1 hr., 25 mins.
Director—Richard Wallace
Camerman—Allan Seigler
Author—Charles E. Mack (from "Two Black Crows in the A. E. F.")
Scenario—Lloyd Corrigan, Hector Turnbull
Dialogue—Walter Weems
Editor—Otto Lovering
Reviewed—7-13-30
Released—8-2-30

Anybody's Woman
Dist.—Paramount
Running Time—1 hr., 12 mins.
Cast—Ruth Chatterton, Clive Brook, Paul Lukas, Huntly Gordon, Virginia Hammond, Tam Patricola, Juliette Compton, Cecil Cunningham, Charles Gerrard, Harvey Clark, Sidney Bracey, Gertrude Sanford
Director—Dorothy Arzner
Camerman—Charles Lang
Author—Gouverneur Morris
Scenario—Zoe Akins, Doris Anderson
Dialogue—Zoe Akins
Editor—Jane Loring
Reviewed—8-17-30
Released—8-30-30

Applause
Dist.—Paramount
Running Time—1 hr., 18 mins.
Cast—Helen Morgan, Joan Peers, Fuller Melish, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cumming
Director—Rouben Mamoulian
Camerman—George Folsey
Author—Retta Bow
Scenario—Garrett Fort
Dialogue—Garrett Fort
Editor—John Bassler
Recording Engineer—Ernest F. Zatorsky
Reviewed—10-13-29
Released—1-4-30

Are You There?
Dist.—Fox
Cast—Beatrice Lillie, John Garrick, Olga Baclanova, Jillian Sanford, George Grossmith, Lloyd Hamilton, Gustav von Seyffertitz, Nicholas Soussanin, Richard Alexander, Henry Victor, Roger Davis
Director—Hamilton MacFadden
Camerman—Joseph Valentine
Author—Harlan Thompson
Scenario—Harlan Thompson
Dialogue—Harlan Thompson
Editor—Al de Gaetano
Recording Engineer—William Lindsay
Released—11-30-30

Arizona Kid
Dist.—Fox
Running Time—1 hr., 22 mins.
Director—Alfred Santel
Camerman—Glen MacWilliams
Author—Ralph Block
Scenario—Ralph Block, Joseph Wright
Dialogue—Ralph Block
Editor—Paul Weatherwax
Recording Engineer—George Leverett
Reviewed—5-18-30
Released—4-27-30

Around the Corner
Dist.—Columbia
Running Time—1 hr., 9 mins.
Cast—Charles Murray, George Sidney, Joan Peers, Charles Delaney, Larry Kent, Jeff Devorska, Fred Sullivan, Harry Strang
Director—Bert Glenn

1930 RELEASES

Dialogue Director—Patterson McNutt
Camerman—Joe Walker
Author—Jo Swerling
Scenario—Jo Swerling
Dialogue—Jo Swerling
Editor—Gene Milford
Recording Engineer—John Livadary
Reviewed—5-4-30
Released—4-25-30

Asphalt (S-SE)
Dist.—Allied
Running Time—1 hr., 25 mins.
Cast—Gustav Froehlich, Betty Amann, Else Helker, Albert Steinrueck
Author—Hans Adalbert von Schelutow
Director—Joe May
Camerman—Guenter Rittau
Author—Rolf E. Vanloo
Scenario—Fred Najo, Hans Szekely
Reviewed—5-11-30
Released—3-15-30

Atlantic
Dist.—British International
Running Time—1 hr., 16 mins.
Cast—Madeline Carroll, Elaine Terriss, Franklyn Dyall, Donald Calthorpe, John Studer, Moody Banks, Sydney Lynn, Joan Barry, D. A. Clark-Smith, Helen Haye, Francis Lister, John Longden, Arthurd Hardy
Director—E. A. Dupont
Camerman—Charles Roscher
Author—Ernest Raymond
Editor—Emile de Ruelle
Reviewed—10-5-30

Back From Shanghai (S-SE)
Dist.—General Pictures
Running Time—50 minutes
Cast—Leonard St. Leo, Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley
Director—Noel Mason
Camerman—Reginald Lyons, Anthony Ungrin
Author—Betty Moos
Scenario—Betty Moos
Reviewed—3-23-30

Back Pay
Dist.—First National
Running Time—1 hr., 17 mins.
Director—William A. Seiter
Camerman—John Seitz
Author—Fanie Hurst
Scenario—Charles Edwards
Editor—Ray Curtis
Reviewed—6-1-30
Released—6-1-30

Bad Man, The
Dist.—First National
Running Time—1 hr., 17 mins.
Wrote: "The Broadway Melody"
Wrote and directed: "The Trespasser"
Wrote and directed: "Devil's Holiday"
Wrote and directed: "Reaching for the Moon"
Cast—Walter Huston, Dorothy Revier, Sidney Blackmer, James Rein, O. P. Heggie, Marion Byron, Guinn Williams, Arthur Stone, Edward Lynch, Harry Seals, Erville Alderson
Director—Clarence Badger
Cameraman—John Seitz
Author—Porter Emerson Browne
Scenario—Howard Estabrook
Dramaturg—Howard Estabrook
Editor—Frank Warc
Reviewed—9-28-30
Released—9-15-30

Bad One, The

Dist.—United Artists
Running Time—1 hr., 14 mins.
Cast—Dolores Del Rio, Edmund Lowe, Ulrich Haupt, Don Alvarado, Yola D'Avril, Adriene D'Andrachert, Harry Stubbis, George Fawcett, Blanche Friderici, Mitchell Lewis, Ralph Lewis, Charles McNaughton, John St. Polis, Henry Kolker, Victor Potel, Tommy Dupont
Director—George Fitzmaurice
Cameraman—Karl Struss
Author—John Farrow
Scenario—Cary Wilson
Dramaturg—H. M. Rogers
Editor—Don Hays
Recording Engineer—Frank Grenzbach
Reviewed—5-18-30
Released—5-3-30

Bar L Ranch

Dist.—Big Four
Cast—Bufalo Bill, Jr., Betty Baker, Wally Wales, Ben Corbett, Yakima Canutt
Director—Harry T. Sartain
Cameraman—William Nobles
Author—Bennett Cohen
Scenario—Carl Krusada
Editor—Fred Bain
Recording Engineer—George Lowery
Reviewed—8-4-30
Released—8-4-30

Bat Whispers

Dist.—United Artists
Director—Roland West
Cameraman—Ray June, Robert H. Planchon
Author—Mary Roberts Rinehart, Avery Hopwood (from "The Bat")
Scenario—Roland West
Editor—Roland West
Reviewed—11-29-30

Budd Fine, Jimmy Tolson, Margie Kane, Rita Flynn
Director—Thornton Freeland
Cameraman—Carl Struss, Robert Plank
Author—Joseph Jackson (from "The Champ")
Scenario—Max Marcin,
Thornton Freeland
Editor—Robert Plank
Recording Engineer—H. A. Witt
Reviewed—3-9-30
Released—2-8-30

Beau Bandit

Dist.—RKO
Running Time—1 hr., 8 mins.
Cast—Kodi LaRoe, Doris Kenyon, Mitchell Lewis, George Duryea, Charlotte Middleton, Walter Long, Jim Donlon, Charles Brin ley, Barney Furey, Bill Paton
Director—Lambert Hillyer
Cameraman—Jack MacKenzie
Author—Wallace Smith (from "Strictly Business")
Scenario—Wallace Smith
Editor—Archibald Marshek
Recording Engineer—Clarence Wicks
Reviewed—6-15-30
Released—3-2-30

Because I Loved You

Dist.—American
Running Time—1 hr., 14 mins.
Cameraman—William Nobles
Author—Bennett Cohen
Scenario—Carl Krusada
Editor—Fred Bain
Recording Engineer—George Lowery
Released—8-4-30

Behind the Makeup

Dist.—Paramount
Running Time—1 hr., 10 mins.
Director—Monta Bell
Cameraman—Arthur Miller
Author—Harold Reisch
Scenario—George M. Waters, Howard Estabrook
Editor—Doris Drought
Reviewed—1-19-30
Released—1-11-30

Benson Murder Case

Dist.—Paramount
Running Time—1 hr., 5 mins.

1930 RELEASES

Director—Frank Tuttle
Cameraman—A. J. Stout
Author—S. S. Van Dine
Scenario—Bartlett Cormack
Editor—Bartlett Cormack
Reviewed—4-13-30
Released—4-12-30

Beyond the Law

Dist.— Syndicate Pictures
Running Time—56 minutes
Cast—Robert Frazer, Louise Lorraine, Jimmie Kane, Lane Chandler, William Walling, Charles King, Edward Lynch, George Hackathorne, Franklin Farmum, Robert Graves
Director—J. P. McGowan
Cameraman—Frank Newman
Reviewed—11-2-30

Beyond the Rio Grande

Dist.—Big Four
Running Time—50 minutes
Cast—Jack Perrin, Franklyn Farmum, Buffalo Bill, Jr., Pete Morrison, Henry Roquemore, Edmund Cobb, Charlene Burt, Emma Tansey, Henry Taylor, Starlight (horse)
Director—Harry Webb
Cameraman—Jack Nobles
Author—Carl Krusada
Scenario—Carl Krusada
Editor—Carl Krusada
Reviewed—5-4-30
Released—4-12-30

Beyond Victory

Dist.—Pathé
Released—11-30-30

Big Easy

Dist.—Warners
Running Time—1 hr., 10 mins.
Cast—Al Jolson, Claudia Dell, Louise Closser Hale, Lloyd Hughes, Eddie Phillips, Lew Harvey, Franklin Bovie, John Harron, Tom Wilson, Carl White, Colin Campbell, Noah Beery
Director—Alan Crosland
Cameraman—Hal Mohr
Author—Harold Atteridge
Scenario—William K. Wells, Perry Vekrof
Dialoguers—William K. Wells, Perry Vekrof
Editor—Ralph Dawson
Recording Engineer—Hal Bumbaugh
Reviewed—9-14-30
Released—9-6-30

Big Fight

Dist.—Sono Art World Wide
Running Time—1 hr., 9 mins.
Cast—Gunn Williams, Lola Lane, Stepin Fetchit, Edna Bennett, Wheeler Oakman, Ralph Ince, James Eagle, Larry McGrath, Tony Stabene, Frank Janson, Herbert E. O'Connor
Director—Walter Lang
Cameraman—Jackson Rose
Authors—Max Marcin, Milton H. Gropper
Scenario—Walter Woods
Reviewed—5-11-30
Released—9-15-30

Be Yourself

Dist.—United Artists
Running Time—1 hr., 17 mins.
Cast—Fanny Brice, Harry Green, Robert Armstrong, Gertrude Astor, Pat Collins,
1929:
“FLIGHT”
“SONG OF LOVE”
“THE MELODY MAN”
“THE DONOVAN AFFAIR”
“BROADWAY SCANDALS”

HOWARD J. GREEN
WRITER

1930:
“ON YOUR BACK”
“HIGH SOCIETY BLUES”
“CHEER UP AND SMILE”
“THE PRINCESS and the PLUMBER”

Management of
Arthur Landau
HOLLYWOOD, CAL.

Collaborated on:
“PART-TIME WIFE”
Big House
Dist.—M.G.M
Running Time—1 hr., 20 mins.
Cast—Chester Morris, Wallace Beery, Robert Montgomery, Lewis Stone, Leila Hyams, George F. Marion, J. C. Nugent, Karl Dane, DeWitt Jennings, Mathew Betz, Claire McDowell, Robert Emmett O'Connor, Tom Kennedy, Tom Wilson, Eddie Thompson, Rosco Ates, Fletcher Norton
Director—George Hill
Cameraman—Harold Wenzstrom
Author—Frances Marion
Scenarist—Frances Marion
Dialoguists—Frances Marion, Joe Farnham, Martin Flavin
Editor—Blanche Sewell
Recording Engineer—Douglas Shearer
Reviewed—6-29-30
Released—6-14-30

Big Money
Dist.—Pathe
Running Time—1 hr., 23 mins.
Cast—Eddie Quillan, Robert Armstrong, James Gleason, Miriam Seegar, Margaret Livingston, Robert Edeson, Dorothy Christy, G. Pat Collins, Morgan Wallace, Robert Gleckler, Myrtle Crinley, Charles Sellon, Kit Guard
Director—Russell Mack
Cameraman—John Mescell
Author—Walter DeLeon
Scenarists—Walter DeLeon, Russell Mack
Dialoguists—Walter DeLeon, Russell Mack
Editor—Joseph Kane
Recording Engineers—Charles O'Loughlin, Tom Carman
Reviewed—11-2-30
Released—10-26-30

Big Party
Dist.—Fox
Running Time—1 hr., 12 mins.
Cast—Sue Carol, Dickie Lee, W. C. Catlett, Frank Albertson, Richard Keene, Jack Smith, Douglas Gilmore, Charles Judels, Ilka Chase, Elizabeth Patterson, Dorothy Brown
Director—John Blystone
Cameraman—George Schneidemann
Author—Harlan Thompson
Scenarist—Harlan Thompson
Dialoguists—Harlan Thompson, J. Edwin Robbins
Editor—Eddie Robbins
Recording Engineer—W. W. Lindsay, Jr.
Reviewed—4-20-30
Released—2-23-30

Big Pond, The
Dist.—Paramount
Running Time—1 hr., 15 mins.
Cast—Maurice Chevalier, Claudette Colbert, George Barbier, Marion Baldwin, Nat Pendleton, Frank Lyon, Andrew Corday, Elaine Koch
Director—Harley Henley
Cameraman—George Fosey
Authors—George Middleton, A. E. Thomas
Scenarists—Robert Presnell, Garrett Fort
Dialoguists—Robert Presnell, Preston Sturges
Editor—Emma Hill
Recording Engineer—Ernest Zatursky
Reviewed—4-13-30
Released—5-3-30

Big Trail
Dist.—Fox
Running Time—2 hrs., 5 mins.
Director—Raoul Walsh
Cameramen—Lucien Andriot, Arthur Edeson
Author—Hal G. Evarts
Scenarists—Jack Peabody, Marie Boyle, Florence Postal
Dialoguists—Jack Peabody, Marie Boyle, Florence Postal
Editor—Jack Dennis
Recording Engineers—George Leverett, Don Pick
Reviewed—10-12-30
Released—11-2-30

Billy the Kid
Dist.—M.G.M
Running Time—1 hr., 30 mins.
Cast—John Mack Brown, Wallace Beery, John, Karl Dane, W y n d h a m , Standing, Russell Simpson, Blanche Frederici, Rosco Ates, Warner F. Richmond, James Marcus, Nelson McDowell, Jack Carlyle, John Beck, Marguerita Padula, Aggie Herring
Director—King Vidor
Cameraman—Gordon Avil
Author—Walter Noble Burns (from "Sage of Billy the Kid")
Scenarist—Wanda Tuchock
Dialoguists—Laurence Stal-lings, Charles McArthur
Editor—Hugh Wynn
Recording Engineer—Douglas Shearer
Reviewed—10-19-30
Released—10-18-30

Bishop Murder Case
Dist.—M.G.M
Running Time—1 hr., 20 mins.
Cast—Basil Rathbone, Leila Hyams, Roland Young, Geo. Marion, Alec B. Francis, Zelda Sears, Bodil Rising, Carroll Nye, Charles Quaram-termaile, James Donlan, Sydney Bracey, Clarence Geldert, Delmar Daves, Nellie Bly Baker
Director—Nick Grinde, David Burton
Cameraman—Roy Overbaugh
Author—S. Van Dine
Scenarist—Lenore J. Coffee
Dialoguist—Lenore J. Coffee
Editor—William LeVannay

1930 RELEASES

Blaze O'Glory
Dist.—Sono Art
Running Time—1 hr., 30 mins.
Director—Renard Hoffman, George Crone
Cameramen—Harry Jackson
Author—Thomas A. Boyd
Scenarists—Renard Hoffman, Henry McCarty
Dialoguists—Henry McCarty
Recording Engineer—Ben Harper
Reviewed—1-5-30
Released—1-1-30

Blue Angel, The
Dist.—Paramount
Running Time—1 hr., 30 mins.
Director—Josef von Sternberg
Cameraman—Guenther Rittau
Author—Heinrich Mann (from "Professor Unrath")
Scenarists—Carl Voelmoeller, Carl Zuckmeyer
Recording Engineer—Fritz Thiery
Reviewed—11-16-30

Border Legion
Dist.—Paramount
Running Time—1 hr., 5 mins.
Director—Otto Brower, Ed-win H. Knopf
Cameraman—Mack Stengler
Author—Zane Grey
Scenarists—Percey Heath, Ed-ward Paramore, Jr.
Editor—Doris Drought
Reviewed—6-29-30
Released—6-28-30

Border Romance
Dist.—Tiffany
Running Time—1 hr., 6 mins.
Cast—Armida, Don Terry, Margerie Kane, Victor Potel, Wesley Barry, Nita Martan, J. Frank Glendon, Harry von Meter, William Costello
Director—Richard Thorpe
Cameraman—Harry Zech
Author—John Francis Nattle-
ford
Scenarist—John Francis Nattleford
Editor—Richard Cahoon

73
Waldemar Young
Writer
Born Reckless
Dist.—Fox
Running Time—1 hr., 22 mins.
Director—John Ford, Andrew Bennison
Cameras—George Schen- derman
Author—Donald Henderson Clarke (from "Louis Beret- ti")
Scenarist—Dudley Nichols
Dialoguer—Dudley Nichols
Editor—Frank E. Hull
Recording Engineer—W. W. Lipman
Reviewed—5-25-30
Released—5-10-30

Borrowed Wives
Dist.—Tiffany
Running Time—1 hr., 11 mins.
Cast—Lexi Lease, Vera Reynoldes, Nita Martan, Paul Hurst, Robert Randall, Charles Selon, Dorothea Wolber, Sam Hardy, Harry Todd, Tom London, Eddie Chandler
Director—Frank Strayer
Dialogue Director—Leander de Cordova
Cameras—André Barlatier
Author—Scott Darling
Dialoguer—Leander de Cordova
Editor—Byron Robinson
Reviewed—10-12-30
Released—8-20-30

Bottom of the World, The (S-SE)
(So. Pole Expedition)
Dist.—Talking Picture Epics
Running Time—30 minutes
Reviewed—8-10-30

Boudoir Diplomat
Dist.—Universal
Running Time—1 hr., 8 mins.
Cast—Betty Compson, Mary Duncan, Ian Keith, Lawrence Grant, Lionel Belmore, Jeanette Loff, Andre Beranger
Director—Mal St. Clair
Cameras—Karl Freund
Authors—Rudolf Lothar, Fritz Gottwald (from "The Command to Love")
Scenarists—Benjamin Glazer, Tom Reed
Dialoguer—Benjamin Glazer
Editor—Maurice Pivar
Recording Engineer—C. Roy Hunter
Reviewed—12-7-30
Released—12-25-30

Break-Up (S-SE)
Dist.—Talking Picture Epics
Running Time—53 minutes

Break-Up, The (Silent)
Dist.—Amkino
Running Time—1 hr., 25 mins.
Cast—M. C. Norakov, A. I. Bourkova, Lydia Koubkova, A. D. Smirnina, N. G. Gladkov, B. C. Yaroslavtzev
Director—L. Zamkovoy
Cameras—E. Alexyev
Author—B. Larennev
Scenarist—L. Zamkovoy
Titter—Shelly Hamilton
Reviewed—12-7-30

Breed of the West
Dist.—Big Four
Cast—Wally Wales
Director—Alvin J. Neitz
Cameras—William Nobles
Authors—Alvin J. Neitz, Henry Taylor
Editor—J. McGowan
Reviewed—5-25-30
Released—5-11-30

Breezy Bill (Silent)
Dist.—Syndicate
Running Time—49 minutes
Cast—Bob Steele, Alfred Hewston, George Hewston, Edna Aslin, Perry Murdock, Bud Osborne, Cliff Lyons
Director—J. McGowan
Cameras—Hap Depew
Author—Sally Winters
Scenarist—Sally Winters
Reviewed—9-14-30

Bride of the Regiment
Dist.—First National
Running Time—1 hr., 22 mins.
Cast—Vivienne Segal, Alan Prior, Walter Pidgeon, Louise Fazenda, Ford Sterling, Lawrence Lane, Harry Cording, Claude Fleming, Herbert Clark, Myrna Loy
Director—John Francis Dillon
Cameras—Dev Jennings, Charles Schoenbaum
Authors—Rudolph Schnazer, Ernst Welsch (from Lady in Ermine)
Scenarists—Ray Harris, Hemphrey Pearson
Dialoguer—Harris
Editor—LeRoy Stone
Recording Engineer—H. Baumbaugh
Reviewed—2-25-30
Released—6-22-30

Bride 68 (PT-German)
Dist.—Tobis
Running Time—1 hr., 10 mins.
Cast—Conrad Veidt, Elga Brink, Greta Berger, Clifford McLaglen, Mathias Wieman, Erik Verbeys, Erwin Faber, Carla Barthel, Puffy Huszar
Director—Cecile Gallone
Cameras—Otto Kauturek, Bruno Timm
Author—Peter Bolt (from "Die Brüder Nr. 68")
Scenarist—Ladislaus Vajda
Reviewed—4-20-30

1930 RELEASES

Bright Eyes (S-SE)
Dist.—British International
Running Time—1 hr., 25 mins.
Cast—Betty Balfour, Jack Prevor, Constance Gibson, S. Gretiner, M. Vert
Director—Tea Bolvary
Author—Katherine Reeves
Scenarist—F. Hurz
Editor—Daisy Saunders
Reviewed—7-6-30

Bright Lights
Dist.—First National
Director—Michael Curtiz
Cameras—Lee Garmes
Author—Humphrey Pearson
Scenarist—Humphrey Pearson
Dialogue—Humphrey Pearson
Reviewed—9-21-30

Broadway Hooper
Dist.—Columbia
Running Time—1 hr., 2 mins.
Cast—Marie Saxon, Jack Eagan, Louise Fazenda, Howard Hickman, Ernest Hilliard, Gertrude Short, Eileen Terry, Charlotte Mer- rian, Fred MacKaye, Billy Brany
Director—George Archainbaud
Cameras—Joe Walker
Scenarist—Gladdys Lehman
Dialogue—Gladdys Lehman
Editor—Maurice Wright
Recording Engineer—John Livadary
Reviewed—3-30-30

Broken Dishes
Dist.—First National
Cast—Loretta Young, Grant Withers, J. Farrell MacDon- ald, Edmund, Richard Tucker, Lloyd Neal, Virginia Sale, O. P. Heggie, Aileen Carlyle, Tom Ricketts, Frank Darien, Jane Keckley
Director—Mervyn LeRoy
Cameras—Sid Hickox
Author—Erin Flaven
Scenarists—Frances E. Farag
Dialogue—Frances E. Farag
Editor—John Rollins

Brothers
Dist.—Columbia
Running Time—1 hr., 18 mins.
Cast—Bert Lytell, Dorothy Sebastian, William Morris, Richard Tucker, Maurice Black, Frank McMowack, Claire McDowell, Howard Hickman, Francis MacDon- ald, Rita Carlyle, Jessie Arnold
Director—Walter Lang
Dialogue Director—Stuart Walker
Cameras—Ira Morgan

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CYRUS WOOD
Scenarios and Dialogue

"THE CUCKOOS"

For the Stage
"Sally, Irene and Mary"
"The Blushing Bride"
"The Lady in Ermine"
"Lovely Lady"
"The Street Singer"
Burning Heart, The
(S-SE)
Dist.—Paramount
Running Time—57 minutes
Cast—Richard Arlen, Mary Brian, Francis McDonald, Sam Hardy, Charles Sellon, Tully Marshall.
Director—A. Edward Sutherland
Cameraman—Allan Seigler
Author—Willie Slavens McNutt
Dialoguers—William Slavens McNutt, Grover Jones
Scenarists—William Slavens McNutt, Grover Jones
Editors—William Slavens McNutt, Grover Jones
Reviewed—5-18-30
Released—1-15-30

Canyon of Missing Men (S-SE)
Dist.—Syndicate
Running Time—1 hr., 12 mins.
Cast—Tom Tyler, Sheila Le-Gay, Tom Foreman, Bud Osborne, J. Paul McIlvan, Cliff Lyons, Bobby Dunn, Arden Ellis.
Director—J. P. McGowan
Scenarist—Paul McLellan
Reviewed—3-23-30

Captain Applejack
Dist.—Warner Bros.
Director—Hobart Henley
Cameraman—Ira Morgan
Scenarist—Maude Fulton
Dialoguer—Maude Fulton
Editor—Joe McLernon

Captain of the Guard
Dist.—Universal
Running Time—1 hr., 23 mins.
Director—John S. Robertson
Cameraman—Gilbert Warrenton
Author—Houston W. Branch
Scenarist—Keath Ripley
Dialoguer—George Manker Watters
Editor—Milton Carruth
Sound Engineer—C. Roy Hunter
Reviewed—3-30-30
Released—4-20-30

Call of the Desert
(S-SE)
Dist.—Syndicate
Running Time—40 minutes
Cast—Tom Tyler, Sheila La Gay, Bud Osborne, Cliff Lyons, Bobby Dunn.
Director—J. P. McGowan
Cameraman—Hap Depew
Author—Sally Winters
Scenarist—Sally Winters
Reviewed—5-18-30

Canyon Hawks
Dist.—Big Four
Running Time—56 minutes
Cast—Buzz Barton, Yakima Canute, Rene Borden, Robert Walker, Robert Reeves, Cliff Lyons, Wally Wales, Bobby Dunn.
Director—Alvin J. Neitz
Cameraman—William Nobles
Authors—Henry Taylor, Alvin J. Neitz
Scenarist—Alvin J. Neitz
Dialoguer—John J. Neitz
Editor—Fred Bain
Recording Engineer—James L. Wynn
Reviewed—10-12-30
Released—8-26-30

1930 RELEASES

Call of the Flesh
Dist.—M-G-M
Running Time—1 hr., 40 mins.
Director—Charles Brabin
Cameraman—Merrett B. Gerstad
Author—Dorothy Farnum
Scenarist—Dorothy Farnum
Dialoguer—John Colton
Editor—Conrad A. Nervig
Recording Engineer—Douglas Shearer
Reviewed—9-14-30
Released—8-16-30

Call of the West
Dist.—Columbia
Running Time—1 hr., 12 mins.
Cast—Dorothy Revier, Matt Moore, Kathrine Clare Ward, Tom O’Brien, Alan Roscoe, Vic Protel, Nick DeRuiz, Blanche Rose, Ford West, Gertrude Bennett, Connie Lee Mont, Buff Jones, Joe DeLaCruz.
Director—Alf Roy
Cameraman—Ben Kline
Authors—Florence Ryerson, Colin Clenton
Scenarist—Colin Clenton
Dialoguer—Colin Clenton
Editor—Ray Snyder
Recording Engineer—John Livadary
Reviewed—6-1-30
Released—5-19-30

Case of Sergeant Grischa
Dist.—RKO
Running Time—1 hr., 30 mins.
Cast—Chester Morris, Betty Compson, Jean Hersholt, Alec B. Francis, Gustav von Seyffertitz, Paul McAllister, Leyland Hodgson, Raymond
paul detlefsen
PROCESS TECHNICIAN

Radio Pictures Studios
Whitaker, Bernad Siegel, Frank Mccormack, Percy Barbette, Hal Davis
Director—Herbert Brenon
Cameraer—Roy Hunt
Author—Arnold Zweig
Scenario—Elizabeth Meehan
Editor—Marie Halvey
Recording Engineer — John Tribby
Reviewed—3-2-30
Released—2-23-30

Cat Creeps, The
Dist.—Universal
Running Time—1 hr., 11 mins.
Cast—David Selwyn, Raymond Hatton, Lilian Tashman, James Horsinot, Montague Love, Lawrence Grant, Theodore von Eltz, Blanche Frederici, Elizabeth Patterson.
Director—Rupert Julian
Cameraer—Jerry Ash, Hal Mohr
Author—John Willard (from "The Cat and the Canary")
Scenario—Gladsy Lehman
Dialoguer—Gladsy Lehman, William Hurlbut
Editor—Maurice Pivar
Recording Engineer — C. Roy Hunter
Reviewed—10-26-30
Released—11-10-30

Caught Short
Dist.—M-G-M
Director—Charles F. Reisner
Cameraer—Leonard Smith
Author—Eddie Cantor
Scenario—Willard Mack, Robert Hopkins
Dialoguer — Willard Mac, Robert Hopkins
Editor—George Hively, Harold Palmer
Recording Engineer — Douglas Shearer
Reviewed—6-22-30
Released—5-10-30

Chained (Silent)
Dist.—UFA
Running Time—1 hr., 11 mins.
Cast—Benjamin Christensen, Walter Slate, Nora Gregor, Robert Garrison, Didier Asian, Greta Moschitz, Alexander Murski
Director—Carl Dreyer
Reviewed—12-14-30

Charley's Aunt
Dist.—Columbia
Running Time—1 hr., 32 mins.
Director—Al Christie
Cameraer—G. Peterson, Harvey Zebc, L. Rowson
Author—Brandon Thomas
Scenario—F. McGrew Willis
Dialoguer—A. Leslie Pearce
Recording Engineer—R. S. Clayton
Reviewed—12-28-30
Released—12-1-30

Chasing Rainbows
Dist.—M-G-M
Running Time—1 hr., 36 mins.
Director—Charles F. Reisner
Cameraer—Ira Morgan
Author—Bess Meredyth
Scenario—Wells Root
Dialoguer—Charles F. Reisner, Robert Hopkins, Kenyon Nicholson
Editor—George Hively
Recording Engineer — Douglas Shearer
Reviewed—2-23-30
Released—1-10-30

Check and Double Check
Dist.—RKO
Running Time—1 hr., 11 mins.
Cast—Amos 'n' Andy (Freeman P. Gosden & Charles F. Correll), Sue Carol, Charles Morton, Ralph Harolde, Edward Martinel, Irene Holm, Rita La Roy, Russell Powell.
Director—Melville Brown
Cameraer—William Marshall
Author—Bert Kalmar, Harry Ruby
Scenario—J. Walter Ruben
Recording Engineer — George E. Ellis
Reviewed—10-12-30
Released—10-25-30

Cheer Up and Smile
Dist.—Fox
Running Time—1 hr., 16 mins.
Director—Sidney Lanfield
Cameraer—Joe Valentine
Author—Richard Cornell
Scenario—Howard J. Green
Dialoguer—Howard J. Green
Editor—Ralph Dietrich
Recording Engineer—Al Bruxlin
Reviewed—8-3-30
Released—6-22-30

Chess Player, The (Silent)
Dist.—Unusual Photoplays
Running Time—1 hr., 12 mins.
Cast—Edith Jiban, Pierre Blancard, Pierre Batchoff, Charles Dill.
Director—Raymond Bernard
Author—Henri Dupuy-Mazuel
Reviewed—5-25-30

Children of Pleasure
Dist.—M-G-M
Running Time—1 hr., 10 mins.

1930 RELEASES

Cast—Lawrence Gray, Wynne Gibson, Helen Johnson, Kenneth Thomson, Lee Kobilman, May Foley, Benny Rubin
Director—Harry Beaumont
Cameraer—Percy Hilburn
Author—Crane Wilbur (from "The Song Writer")
Scenario—Richard Schayer
Dialoguer—Percy Hilburn
Editors—Blanche Swell, George Todd
Recording Engineer—Douglas Shearer
Reviewed—8-10-30
Released—4-26-30

Children of the New Day (Silent)
Dist.—Amkino
Running Time—50 minutes
Cast—S. Minin, Sam Bo Yan, Chu Chai Wan, Chuan Kai, A. Vaul, Chai Wan, San, Lian Din Do, J. Goodkin, I. Saveliev
Director—Tilly Trauberg
Cameraer—Boris Khrenkov
Scenario—L. I. Yerkhovov
Editor—Michael Gold
Title—Michael Gold
Reviewed—3-16-30
Released—3-8-30

China Express (S-SE)
Dist.—Amkino
Running Time—7 mins.
Cast—Ralph Brooke, Jace, Florence Rawlinson, Edna Miriam, Edward Johnson, E. G. Marshall, Tania Marie
Director—N. S. Vasiliev
Cameraer—Vladimir Petra
Author—Boris Brodyansky
Scenario—Boris Brodyansky
Title—Shelly Hamilton
Reviewed—7-6-30

Cimarron
Dist.—RKO
City Girl (PT)
Dist.—Fox
Running Time—7 mins.
Director—F. W. Murnau
Cameraer—Ernest Palmer
Author—Elliott Lester (from "The Mud Turtle")
Scenario—Berthold Viertel, Marion Ohr
Dialoguer—Elliott Lester
Reviewed—4-6-30
Released—2-16-30

Clancy in Wall Street
Dist.—Aristocrat
Running Time—1 hr., 15 mins.
Cast—Charles Murray, Lucien Littlefield, Aggie Herring, Edward Nugent, Miriam Seager, Reed Howes
Director—Ted Wilde
Cameraer—Harry Jackson
Author—Ralph Bell, Jack Wagner
Dialoguer—William Dungan
Editor—Phil Cahn

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NED MANN
Director of Special Effects

"DIRIGIBLE"
"THE BAT WHISPERS"
"THE LOTTERY BRIDE"

Created and Directed
"RADIO ROBOTS"
Climax

Dist.—Universal
Running Time—1 hr., 14 mins.
Cast—Jean Hersholt, Kathryn Crawford, LeRoy Mason, John Reinhardt, Henry Armetta
Director—Renaud Hoffman
Scenarist—Lillian Ducey, Julian Josephson
Dialoguer—Clarence Thompson, LeRoy Mason
Editor—Bernard Burton
Recording Engineer—C. Roy Hunter
Reviewed—2-16-30
Released—1-26-30

Cock O’ The Walk

Dist.—Sono Art-World Wide
Running Time—55 minutes
Director—J. P. McGowan
Author—G. A. Durlam
Reviewed—11-16-30

Conspiracy

Dist.—RKO
Running Time—1 hr., 7 mins.
Director—Christy Cabanne
Scenarist—Jack Musuraca
Authors—Robert Baker, John Emerson
Dialoguer—Beulah Marie Dix
Editors—Artie Roberts, Sam White
Recording Engineer—John Tribby
Reviewed—10-12-30
Released—8-3-30

Co-Optimists, The

Dist.—New Era
Running Time—1 hr., 20 mins.
Cast—Laddie Cliffe, Melville Gideon, Phyllis Monkman, Dave Burnaby, Betty Chestor, Harry Pepper, Else MacFaine, Gilbert Childs
Director—Edwin Greenwood
Cameraman—Sydney Boythe
Scenarist—Laddie Cliffe
Reviewed—3-9-30

Costello Case

Dist.—Sono Art-World Wide
Running Time—1 hr., 16 mins.
Cast—Tom Moore, Lola Lane, Roscoe Karns, Wheeler Oakman, Russell Hardy, William Davidson, Dorothy Vernon, Jack Richardson, M. K. Wilson
Director—Walter Lang
Cameraman—Harry Jackson
Author—F. McGrew Willis
Scenarist—F. McGrew Willis
Dialoguer—F. McGrew Willis
Reviewed—10-19-30
Released—10-15-30

Cough

Dist.—Warner Bros.
Running Time—1 hr., 14 mins.
Cast—Belle Bennett, Marian Nixon, Rex Bell, Richard Tucker, Leland, Carter de Haven, Jr., Blanche Friederici, Dorothy Ward,
ELEANOR HUNT
FEATURE LEAD WITH EDDIE CANTOR IN
“WHOOPEE”
A SAMUEL GOLDWYN PRODUCTION
MANAGEMENT HOWARD H. SEITER
Covered Wagon Trails

Dist.—Syndicate
Reviewed—5-25-30
Released—6-7-30

Czar of Broadway

Dist.—Universal
Running Time—1 hr., 19 mins.
Cast—Betty Compson, John Wray, John Harron, Claude Allister, Wilbur Mack, King Baggott, Edmund Breese
Director—William James Craft
Cameraman—Hal Mohr
Author—Gene Towsne
Scenarist—Gene Towsne
Dialoguer—Gene Towsne
Editor—Harry Lieb
Recording Engineer—C. Roy Hunter
Reviewed—6-29-30
Released—5-25-30

Danger Lights

Dist.—RKO
Cast—Louis Wolheim, Robert Armstrong, Jean Arthur, Frank Morgan, Robert Edeson, Hugh Herbert, James Farley, Alan Roscoe, William B. Hurst
Director—George B. Seitz
Cameramen—Karl Struss, John Boyle
Author—James Ashmore
Scenarist—James Ashmore
Dialoguer—James Ashmore
Editor—Archie Marshek
Reviewed—12-14-30
Released—9-30-30

Dangerous Man (S-SE)

Dist.—Cosmos
Running Time—1 hr., 12 mins.
Director—Bud Pollard
Author—Charles Hutchinson
Scenarist—Bud Pollard
Editor—Bud Pollard
Title—Bud Pollard
Reviewed—4-27-30
Released—5-20-30

Dangerous Nan Mc-Grew

Dist.—Paramount
Running Time—1 hr., 15 mins.
Cast—Helen Kane, Victor Moore, Stuart Erwin, Frank Morgan, Roberta Robinson, Louise Closer Hale, Allan Forrest, John Hamilton, Bob Snow, James Hall
Director—Malcolm St. Clair
Cameraman—George Folsey
Authors—Charles Beahan, Garrett Fort
Scenarists—Paul Gerard Smith, Pierre Collings
Dialoguere—Paul Gerard Smith, Pierre Collings
Editor—Helene Turner
Recording Engineer—C. A. Tuthill
Reviewed—6-22-30
Released—7-5-30

Dancers, The

Dist.—First National
Running Time—1 hr., 19 mins.
Cast—Lois Moran, Phillips Holmes, Walter Byron, Mae Clarke, Tyrell Davis, Mrs. Patrick Campbell
Director—Chandler Sprague
Cameraman—Arthur Todd
Author—Gerald DuMaurier
Editors—Viola Tree
Scenarist—Edwin Burke
Dialoguer—Edwin Burke
Editor—Alexander Trefrey
Reviewed—11-16-30
Released—11-19-30

Dancing Sweeties

Dist.—Warner Bros.
Running Time—1 hr., 2 mins.
Cast—Grant Withers, Sue Carol, Eel Murphy, Tully Marshall, Kate Price, Eddie Phillips, Adamas Brougham, Sid Silvers, Margaret Seddon, Vincent Barnett, Dora Dean, Eddie Clayton, Joe Young, Billy Bletcher
Director—Ray Enright
Cameraman—Robert Kurrle

Dashing

Dist.—RKO
Running Time—1 hr., 10 mins.
Cast—Bert Wheeler, Robert Woolsey, June Clyde, Hugh Trevor, Dorothy Lee, Ivan Lebedeff, Marguerita Padula, Mitchell Lewis, Jobyna Howard
Director—Paul Sloane
Cameraman—Nicholas Musuraca
Authors—Guy Bolton, Harry Ruby, Bert Kalmar (from "The Ramblers"
Scenarist—Clarus Woods
Recording Engineer—John Triby
Reviewed—4-27-30
Released—5-15-30

1930 RELEASES

Author—Harry Fried
Scenarists—Gordon Rigby, Joseph A. Jackson
Dialoguere—Gordon Rigby, Joseph A. Jackson
Re-oring Engineer—Dave Forrest
Reviewed—8-17-30
Released—8-19-30

Crazy That Way

Dist.—Fox
Running Time—1 hr., 4 mins.
Cast—Jean Bennett, Kenneth McKenna, Regis Toomey, Jason Robards, Sharon Lynn, Lumsdon Hare, Baby Mack
Director—Hamilton MacFadden
Cameraman—Joe Valentine
Author—Vincent Lawrence (from "In Love with Lulu"
Scenarists—Marion Orth, Hamilton MacFadden
Dialoguere—Marion Orth, Hamilton MacFadden
Editor—Ralph Dietrich
Recording Engineer—Alfred Buzlin
Reviewed—4-27-30
Released—3-30-30

Crimson Circle, The

Dist.—New Era
Running Time—1 hr., 10 mins.
Cast—Edgar Wallace, Lya Mara, Stuart Rome, Hans Marlow, Lewis Lorch, John Castle, Albert Seinnuck, Otto Wallrung
Director—Sinclair Hill
Author—Edgar Wallace
Scenarist—Edgar Wallace
Reviewed—2-9-30

Cuckoos, The

Dist.—RKO
Running Time—1 hr., 10 mins.
Cast—Bert Wheeler, Robert Woolsey, June Clyde, Hugh Trevor, Dorothy Lee, Ivan Lebedeff, Marguerita Padula, Mitchell Lewis, Jobyna Howard
Director—Paul Sloane
Cameraman—Nicholas Musuraca
Authors—Guy Bolton, Harry Ruby, Bert Kalmar (from "The Ramblers"
Scenarist—Clarus Woods
Recording Engineer—John Triby
Reviewed—4-27-30
Released—5-15-30

Cowboy and the Outlaw

Dist.—Syndicate
Running Time—48 minutes
Cast—Bob Steele, Edna Aislin, Bert Osborn, Thomas G. Lingham, Cliff Lyons, J. P. McGowan, Alfred Hews
Director—J. P. McGowan
Cameraman—Hap Depew
Author—Sally Winters
Scenarist—Sally Winters
Reviewed—5-18-30

Crashing Through

Dist.—Pathé
Reviewed—12-28-30

Charlotte Henry, Byron Sage, Don Marion
Director—Archie Mayo
Author—Tom Barry
Scenarist—Walter Anthony
Recording Engineer—Clare A. Riggs
Reviewed—5-25-30
Released—6-7-30
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Cameraman—A. J. Stoup
Author—Joseph Conrad (from "Victory")
Scenarists—William Slavens McNutt, Grover Jones
Dialoguers—William Slavens McNutt, Grover Jones
Reviewed—2-16-30
Released—2-22-30

Dark Red Roses
Dist. — International Photo-
Running Time—1 hr., 12 mins.
Cast—Stewart Rome, Frances Dade, Hugh Edon, Kate Durlacher, Sybil Morgan, Jack Clayton, Jill Clayton
Director—Sinclair Hill
Author—Stacy Aumonier
Reviewed—3-23-30

Darkened Skies
Dist.—Biltmore
Running Time—1 hr., 7 mins.
Cast—Evelyn Brent, Wallace McDonald, Tom Wilson
Director—Harry O. Hoyt
Cameramen—Ray Reis, Harry Fowler
Author—John Francis Natteford
Released—1-1-30

Dawn Patrol, The
Dist.—First National
Running Time—1 hr., 35 mins.
Director—Howard Hawks
Cameraman—Ernest Haller
Author—John Monk Saunders
Scenarists—Howard Hawks, Don Totheroh, Seton I. Miller
Dialoguists—Howard Hawks, Don Totheroh, Seton I. Miller
Editor—Ray Curtis
Reviewed—7-13-30
Released—8-10-30

Dawn Trail
Dist.—Columbia
Running Time—59 minutes
Director—Christy Cabanne
Cameraman—T. D. McCord
Author—Forest Sheldon
Scenarist—John Thomas Melville
Dialogue—John Thomas Melville
Editor—James Sweeney
Recording Engineer—Bruce Wadewin
Reviewed—12-28-30
Released—11-28-30

Demon of the Steppes
(Silent)
Dist.—Amkino
Running Time—1 hr., 9 mins.
Cast—Oxana Podeleysa, Nikolaï Saltykov, Natasha Sokolova, Eugene Wadevin
Director—Léo Scheffer
Author—B. Lavrenev
Title—Shelby Hamilton
Reviewed—2-2-30

Derelic
Dist.—Paramount
Running Time—1 hr., 15 mins.
Cast—George Bancroft, Jessie Royce Landis, William Boyd, Donald Stuart, James Durkin, William Stack, Wade Boteler
Director—Rowland V. Lee
Cameraman—Archie Stout
Authors—William, Slavens McNutt, Grover Jones
Scenarists—William Slavens McNutt, Grover Jones
Reviewed—11-23-30
Released—11-22-30

Devil May Care
Dist.—M-G-M
Running Time—1 hr., 30 mins.
Cast—Ramón Novarro, Marion Harris, Dorothy Jordan, John Miljan, William Humphrey, George Davis, Clifton Bruce
Director—Sidney Franklin
Stage Director—J. Clifton Brooke
Cameraman—Merritt B. Gerstad
Authors—Eugene Scribe, Ernest Legouwy
Scenarists—Hans Kraley, Richard Schayer
Dialogue—Zelda Sears
Editor—Conrad A. Vervig
Title—Ruth Cummings
Recording Engineer—Douglas Shearer
Reviewed—12-29-29
Released—2-7-30

Devil to Pay, The
Dist.—United Artists
Running Time—1 hr., 5 mins.
Cast—Ronald Colman, Loretta Young, Florence Britton, Frederick Kerr, David Torrence, Mary Forbes, Paul Cavanagh, Crauford Kent, Myrla Todd
Director—George Fitzmaurice
Cameraman—George Barnes, Greg Toland
Author—Frederick Lonsdale
Scenarist—Benjamin Glazer
Dialogue—Frederick Lonsdale
Editor—Grant Whytock
Recording Engineer—Fred Marr
Reviewed—12-21-30
Released—12-20-30

Devil With Women, A
Dist.—Fox
Running Time—1 hr., 16 mins.

1930 RELEASES

John St. Polis, Mona Rico, Joe De LaCruz
Director—Irving Cummings
Cameraman—Arthur L. Todd
Author—Clement Ripleys (from "Dust and Sun")
Scenarists—Dudley Nichols, Henry M. Johnson
Dialogue—Dudley Nichols, Henry M. Johnson
Editor—Jack Murray
Recording Engineers—E. E. Ward, Harry Leonard
Reviewed—10-19-30
Released—11-16-30

Devil's Holiday
Dist.—Paramount
Running Time—1 hr., 14 mins.
Cast—Nancy Carroll, Phillips Holms, James Kirkwood, Hobart Bosworth, Ned Sparks, Morgan Farley, Fred Prouy, Paul Lukas, Zasu Pitts, Morton Downey, Guy Oliver, Jessie Pringle, Wade Boteler, Laos L'Amour
Director—Edmund Goulding
Cameraman—Harry Fischbeck
Author—Edmund Goulding
Scenarist—Edmund Goulding
Dialogue—Edmund Goulding
Editor—George Nichols
Reviewed—5-11-30
Released—5-24-30

Devil's Pit (S-SE)
Dist.—Universal
Running Time—1 hr., 4 mins.
Cast—All Native
Director—Lew Collins
Cameraman—Wilfred Cline, Harold Smith
Author—Lew Collins
Scenarist—Lew Collins
Editor—Hugh Hoffman
Reviewed—3-16-30
Released—3-9-30

Divorce Among Friends
Dist.—Warner Bros.
Cast—Dore Delroy, James Hall, Natalie Moorhead, Lew Cody, Edward Martin, Margaret Seddon
Director—Roy Del Ruth
Cameraman—Dev Jennings
Author—Jack Towsley
Scenarists—Arthur Caesar, Harvey Thew
Dialogue—Arthur Caesar, Harvey Thew
Editor—Owen Marks
Released—12-13-30

Divorcee, The
Dist.—M-G-M
Running Time—1 hr., 20 mins.
Cast—Norma Shearer, Chester Morris, Conrad Nagel, Robert Montgomery, Florence Eldridge, Helen Milard, Robert Elliott, Mary Doran, Tyler Brooke, Zelda Sears, George Irving, Helen Johnson
Director—Robert Z. Leonard
Cameraman—Norbert Brodin
Author—Ursula Parrott
Scenarists—Bertrude Grinde, Zelada Sears, John Meekan
Dialogue—John Meekan

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ROXY THEATRE
S. L. Rothafel, General Director
1930 RELEASES

Scenarist—Robert Lee  
Dialoguer—Robert Lee  
Reviewed—5-23-30  
Released—6-1-30

Dumbbells in Ermine

Dist.—Warner Bros.  
Cast—Robert Armstrong, Barbara Kent, Beryl Mercer, James Gleason, Claude Gillingwater, Julia Swayne Gordon, Arthur Hoyt, Mary Foey, Charlotte Merriam  
Director—John Adolphi  
Cameraman—Dev Jennings  
Author—Lynn Starling (from "Weak Sisters")  
Scenario—Harvey Thew  
Dialoguer—James Gleason  
Recording Engineer—Mel LeMon  
Reviewed—7-27-30  
Released—8-10-30

East is West

Dist.—Universal  
Running Time—1 hr., 10 mins.  
Director—Monta Bell  
Cameraman—Harry Ash  
Authors—Samuel Shipman, John B. Hymer  
Scenario—Winifred Eaton  
Recording Engineer—Tom Reed  
Editor—Harry Marker  
Reviewed—11-2-30  
Released—10-23-30

Echo of a Dream (German)

(Verkluengene Traume)  
Dist.—Goldie Films  
Running Time—1 hr., 30 mins.  
Cast—Hans Stuewe, Maly Delschaft, Eugene Rex, Harry Hardt  
Director—Martin Berger  
Reviewed—12-7-30

Embrassing Moments

Dist.—Universal  
Running Time—38 minutes  
Cast—Reginald Denny, Merna Kennedy, Otis Harlan, Crota Granstead, Virginia Sale, William Austin, Mary Foey  
Director—William James Craft  
Cameraman—Arthur Todd  
Author—Earl Snell  
Scenario—Earl Snell, Gladys Lehman  
Editor—Duncan Mansfield  
Recording Engineer—C. Roy Hunter  
Reviewed—6-15-30  
Released—2-2-30

Escape

Dist.—RKO  
Running Time—1 hr., 9 mins.  
Cast—Gerald du Maurier, Edna Best, Mabel Poulton,
WARNER BROS.
THEATRES

SPYROS P. SKOURAS
General Manager
1930 RELEASES

Farmer's Wife, The (Silent)
Dist.—Ufa Eastern Div.
Running Time—1 hr., 7 mins.
Cast—Jameson Thomas, Lilian Hall-Davis, Gordon Harker, Maid Gill, Louise Ponds, Olga Slade, Adriana Boughri
Director—Alfred Hitchcock
Author—Eden Phillpotts
Editor—Alfred Booth
Titler—Alfred Booth
Reviewed—1-12-30

Father's Son
Dist.—First National
Running Time—1 hr., 17 mins.
Cast — Leon Janney, Lewis Stone, Irene Rich, John Halliday, Mickey Bennett, Robert Dandridge, George Reed, Gertrude Howard, Bertha Mann, Grover Liggon
Director—William Reaudine
Camerasman—Art Miller
Author — Booth Tarkington (from "Old Fathers and Young Sons")
Scenarist—Hope Loring
Dialogue—Hope Loring
Reviewed—11-16-30

Feet First
Dist.—Paramount
Running Time—1 hr., 33 mins.
Cast—Harold Lloyd, Barbara Kent, Robert McWade, Lilianie Leighton, Aec Francis, Noel Beery
Director—Clayde Buckman
Camerasman—Walter Ludin, Alvin Kohler
Author—Charles Grey, Alfred A. Cohn
Scenarists—Felix Adler, Lex Neal, Paul Gerard Smith
Dialogue—Felix Adler, Lex Neal, Paul Gerard Smith
Editor—Bernard Barton
Reviewed—9-1-29
Released—8-30-30

Fighting For the Fatherland (Silent)
Dist.—Sono Art-World Wide
Editor—Walter Futter
Reviewed—9-1-29
Released—2-1-30

Fighting Legion (PT)
Dist.—Universal
Running Time—1 hr., 15 mins.
Director—Harry J. Brown
Camerasman—Ted McCord
Author—Bennett Cohn
Scenarist—Bennett Cohn
Dialogue—Bennett Cohn, Leslie Mason
Editor—Fred Allen
Titler—Leslie Mason
Recording Engineer—C. Roy Hunter
Reviewed—9-16-30
Released—4-6-30

Escaped From Dartmoor (S-SE)
Dist.—Capt. Harold Auten
Running Time—I hr., 20 mins.
Cast—Nora Baring, Uno Henning, Hans Schlottow
Director—Anthony Asquith
Camerasman—S. Rodwell
Author—Herbert Price
Scenarist—Anthony Asquith
Reviewed—4-20-30

Eternal Fools (Yiddish)
Dist.—Juda Films
Cast—Yudel Dubinsky, Jehuda Bleich, Bella Gudinsky, Seymour Rechzeit, Isadore Meltzer, Charlotte Goldstein, Beatrice Miller
Director—Sidney M. Golden
Camerasman—Charles Levine, Sam Rosen
Author—H. Kalmonowitz
Scenarist—H. Kalmonowitz
Dialogue—H. Kalmonowitz
Editor—Louis Schwartz
Recording Engineer—Douglas Shearer
Reviewed—9-15-29

Ex-Flame
Dist.—Liberty Prod.
Cast—Neil Hamilton, Marian Nixon, Norma Kerry, Jules Harriss, Roland Drew, Joan Standing, Sune Pollard, May Beatty, Lorimer Johnson, Joeh Borr, Cornelius Keffe, Joseph North, Charles Crockett
Director—Victor Halperin
Camerasman—Ernie Miller
Original Title—East Lynne
Scenarist—George Draney
Dialogue—George Draney
Editor—Donn Hales

Extravagance
Dist.—Tiffany
Running Time—1 hr., 5 mins.
Cast—June Collier, Lloyd Hughes, Owen Moore, Dorothy Christy, Jameson Thomas, Gwen Lee, Robert Arbuckle, Martha Mattox, Arthur Hoyt, Addie McPhee, Joan Standing
Director—Phil Rosen
Camerasman—Max Dupont
Author—M. B. Deering
Scenarists—Adelle Buttington, Frances Hyland, Phil Rosen
Dialogue—Adelle Buttington, Frances Hyland, Phil Rosen
Editor—Charles Harris

Eyes of the World
Dist.—United Artists
Running Time—1 hr., 20 mins.
Cast—Jack Merkel, Nance O'Neil, John Holland, Fern Anda, Hugh Huntley, Fredric Burst, Brandon Hunt, William Shore, Eulalie Jensen, Myra Hubert, Florence Roberts
Director—Henry King
Camerasman—John Fulton
Author—Harold Bell Wright
Scenarists—Clarke Silvernail, N. Brewer Morse
Dialogue—Carle Silvernail
Editor—Lloyd Nosler
Recording Engineer—Ernest Rever
Reviewed—8-17-30
Released—8-30-30

Fast and Loose
Dist.—Paramount
Cast—Marshall Hopkins, Carole Lombard, Frank Morgan, Charles Starrett, Henry Wadsworth, Winifred Harris, Howard Yost, David Hutchison, Ilka Chase, Herschel Mayall
Director—Fred Newmeyer
Camerasman—William Steiner
Authors—David Grav, Avery Hopwood (from "The Best People")
Scenarist—Doris Anderson
Dialogue—Preston Sturges
Recording Engineer—C. A. Tuthill
Reviewed—11-30-30
Released—11-8-30

Fair Warning
Dist.—Fox
Cast—George O'Brien, Louise Huntingdon, Mitchell Harris, George Brent, Nat Pendleton, John Sheehan, Erwin Connelly, Willard Robertson, Alphonzo Eather, Ernest
Director—AlfredWerker
Camerasman—Ross Fisher
Author—Max Brand
Scenarist—Ernest L. Pascal
Dialogue—Ernest L. Pascal

Fall Guy
Dist.—RKO
Running Time—1 hr., 6 mins.
Cast—Jack Mulhall, Wynn Gibson, Pat O'Malley, Ned Sparks, Mac Clark, Thomas Jackson, Tom Kennedy, James Donlin, Allan Roscoe, Ann Brody, Elmer Ballard
Director—Leslie Pearce
Camerasman—Leo Tover
Authors—James Gleason, George Abbott
Scenarists—James Gleason, George Abbot, Tom Wheeler
Dialogue—Tom Whelan
Editor—Archie Marshek
Recording Engineer—George Ellis
Reviewed—5-25-30
Released—6-15-30

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Fighting Thru
Dist.—Tiffany
Running Time—1 hr., 11 mins.
Cast—Ken Maynard, Jeanette Loff, Wallace MacDonald, Carmelita Geraghty, William Thomas, Charles L. King, F. Burns
Director—William Nigh
Cameraman—Arthur Reed
Author—John Francis Natteford
Editor—Earl Turner
Reviewed—12-28-30

Firebrand Jordan
Dist.—Big Four
Running Time—57 minutes
Cast—Lane Chandler, Aline Goodwin, Yakima Canutt, Sheldon Lewis, Marguerite Ainslee, Tom London, Lew Marshall, Frank Yaconelli, Alfred Huston, Fred Harvey, Cliff Lyons
Director—Alvin Neitz
Cameraman—Carl Krusada
Author—Carl Krusada
Editor—Carl Krusada
Released—8-3-30

Flame of Love
Dist.—British International
Running Time—1 hr., 15 mins.
Cast—Anna May Wong, John Longden, George Schmel, Percy Standing, Morna Goya, Jay Le Yon, Fred Schwartz
Director—Richard Eichberg
Cameraman—Henry Gartner
Author—Monckton Hoffe
Scenario—Monckton Hoffe
Dialogue—Monckton Hoffe
Editor—Emile De Rulle
Recording Engineer—Cecil Thornton
Reviewed—11-2-30

Flirting Widow, The
Dist.—First National
Running Time—1 hr., 14 mins.
Cast—Dorothy Ocknell, Basil Rathbone, William Austin, Leila Hyams, Claude Gillingwater, Emily Fitzray, Anthony Bushell, flora Bramley, Wilfred Noy
Director—William A. Seiter
Cameraman—Sank Hickox
Author—A. E. W. Mason
(from “Green Stockings”)
Scenario—John F. Goodrich
Dialogue—John F. Goodrich
Editor—John F. Goodrich
Reviewed—8-3-10
Released—5-11-30

Florodora Girl, The
Dist.—M-G-M
Running Time—1 hr., 20 mins.
Cast—Marion Davies, Lawrence Gray, Walter Catlett, Louis John Bartel, Ika Chase, Vivian Oakland, Jed Prouty, Claude Allister, Sam Hargitay, Nancy O'Neill, Robert Bolder, Jane Keithly, Maude Turner, Gordon, George Chandler, Anita Louise, and Irene Irving
Director—Harry Beaumont
Cameraman—Oliver T. Marsh
Author—Gene Markey (from “The Gay Nineties”)
Scenario—Gene Markey
Dialogue—Gene Markey, Ralph Spence, Al Rothsberg, Robert Hopkins
Editor—Ed Olm, Piersen
Recording Engineer—Douglas Shearer
Reviewed—6-1-30
Released—5-31-30

Follow the Leader
Dist.—Paramount
Cast—Ed Wynn, Ginger Rogers, Stanley Smith, Lou Holtz, Lida Kane, Ethel Merman, Bobby Watson, Donald Kirke, William Halligan, Polly Hall, Preston Foster, James C. Morton
Director—Norman Taurog
Cameraman—Larry Williams
Authors—W. K. Wells, George White, DeSylva, Brown & Henderson (from “Manhattan Melodies”)
Scenario—Gertrude Purecell, Sid Silvers
Editor—Barney Rogan
Recording Engineer—Ernest Zatorsky
Reviewed—10-12-30 (as Manhattan Mary)
Released—12-13-30

Flower Thru
Dist.—Paramount
Running Time—1 hr., 9 mins.
Cast—China Eyles, Nancy Carroll, Zelma O'Neill, Jack Haley, Eugene Pallette, Thelma Todd, Claude King, Katharine McGee, Margaret Lee, Don Tomkins, Albert Gran
Directors—Laurence Schwab, Lloyd Corrigan
Cameramen—Charles B. Boyle, Henry Gerrard
Authors—DeSylva, Brown & Henderson
Scenario—Laurence Schwab, Lloyd Corrigan
Editor—Alyson Shasser
Reviewed—9-14-30
Released—9-27-30

For Her Sake (Swedish)
Dist.—Ernest Mattsson
Running Time—1 hr., 16 mins.
Cast—Gosta Ekman, Inga Tidblad, Stina Berg, Haken Westergren, Albert Ranft, Erik Berglund, Ragnar Arvidson, Calle Hagman, Thorsten Winge
Director—Paul Merzbach
Cameraman—Julius Jaenzon
Author—Paul Merzbach
Scenario—Paul Merzbach
Dialogue—Paul Merzbach
Recording Engineer—Herman Stor
Reviewed—11-16-30

For the Defense
Dist.—Paramount
Running Time—1 hr., 5 mins.
Cast—William Powell, Kay Francis, Scott Kolk, William B. Davidson, John Ellett, Thomas E. Jackson
Director—Edward Cahn
Cameraman—Charles Sullivan
Author—Ernest S. Adams, Bertram Marburgh, Edward LeSaint
Director—John Cromwell
Cameraman—Charles Lang
Author—Charles Furthmann
Scenario—Oliver H. P. Garrett
Dialogue—Oliver H. P. Garrett
Editor—George Nichols
Reviewed—7-20-30
Released—7-26-30

For the Love O’Lil
Dist.—Columbia
Running Time—1 hr., 14 mins.
Cast—Jack Mulhall, Elliott Nugent, Sally Starr, Margaret Livingston, Charles Selton, Julia Swaney Gordon, Billy Bevan, Claire DuBrey, Joan Standing
Director—James Talmage
Cameraman—Teddy Tetzlaff
Authors—Leslie Trasher, Dorothy Howell
Scenario—Teddy Cohen
Dialogue—Robert Bruckner, Bella Cohen
Editor—Edward Curtis
Recording Engineer—G. R. Cooper
Reviewed—11-30-30
Released—8-29-30

Fourth Alarm
Dist.—W. Ray Johnston
Running Time—1 hr.
Cast—Nick Stuart, Ann Chrisly, Tom Santschi, Harry Bowen, Ralph Lewis, Jack Richard
Director—Philip H. Whitman
Cameraman—Herbert Kirkpatrick
Author—Scott Littleton
Scenario—Scott Littleton
Dialogue—Scott Littleton
Editor—Don Hemm
Recording Engineer—Neil Jack
Reviewed—11-9-30

Fragment of an Empire, A (Silent)
Dist.—Amkino
Running Time—1 hr., 16 mins.
Cast—Yack Godkin, P. Nikatin, Ludmila Semenova, Valery Solovtsev.
Director—Frederick Emerson
Cameraman—Evert Erskine
Title—Shelley Hamilton
Reviewed—2-2-30

Framed
Dist.—RKO
Running Time—1 hr., 2 mins.
Cast—Evelyn Brent, Regis Toomey, Ralf Harolde, Maurice Black, William Holden, Robert Emmett O'Connor, Eddie Kane
Director—George Archainbaud
Cameraman—Leo Tover
Author—Paul Schofield
Scenario—Paul Schofield
Dialogue—Wallace Smith
Editor—Jack Kitchin
Recording Engineer—Clem Portman
Reviewed—3-30-30
Released—3-16-30
PUBLIX THEATERS
Free and Easy
Dist.—M-G-M
Running Time—1 hr., 15 mins.
Cast—Buster Keaton, Anita Page, Trixie Friganza, Robert Montgomery, Edgar Dearing, Fred Niblo, Gwen Lee, John Miljan, Lionel Barrymore, William Haines, William Collier Sr., Dorothy Sebastian, Karl Dane, David Burton
Director—Dwight S. Edwards
Cameraman—Leonard Smith
Author—Richard Schayer
Scenarists—Richard Schayer, Paul Dickson
Dialoguer—Al Boasberg
Editors—William Leavaway, George Todd
Recording Engineer—Douglas Shearer
Reviewed—4-20-30
Released—3-22-30

Free Love
Dist.—Universal
Running Time—1 hr., 10 mins.
Cast—Genevieve Tobin, Conrad Nagel, Monroe Owsley, Bertha Mann, Ilka Chase, George Irving, Reginald Patish, Zsa Zsa Gittes, Slim Summerville, Sidney Bracey
Director—Hobart Henley
Cameraman—Hal Mohr
Author—Sidney Howard (from "Half Gods")
Scenarists—Edwin Knopf, Winslow Dunn
Dialoguer—Edwin Knopf
Editors—Maurice Pivar, Ted Kent
Recording Engineer—C. Roy Hunter
Reviewed—12-14-30

Furies, The
Dist.—First National
Running Time—1 hr., 13 mins.
Director—Alan Crosland
Cameraman—Robert Kurrle
Author—Zoe Atkins
Scenarist—Forest Halsey
Dialoguer—Forest Halsey
Reviewed—4-20-30
Released—3-16-30

General Crack
Dist.—Warner Bros.
Running Time—2 hrs., 29 mins.
Director—Alan Crosland
Cameraman—Tony Gaudio
Author—George Preddy
Scenarists—Walter Athonony, John Gable Alexander
Dialoguer—J. Grubb Alexander
Recording Engineer—Cal Applegate
Reviewed—7-20-30
Released—2-2-30

Girl Said No, The
Dist.—M-G-M
Running Time—1 hr., 32 mins.
Cast—William Haines, Leila Hays, Polly Moran, Marie Dressler, Francis X. Bushman, Jr., Clara Blandick, William Janney, William V. Mong, Coglan, Phyllis Crane
Director—Sam Wood
Cameraman—Ira Morgan
Author—A. P. Younger
Scenarist—Sarah Y. Mason
Reviewed—7-20-30
Released—2-2-30

1930 RELEASES

Girl in the Show
Dist.—M-G-M
Running Time—1 hr., 17 mins.
Director—Edgar Selwyn
Cameraman—Arthur Reed
Authors—John Kenyon Nicholson, John Golden
Scenarist—Edgar Selwyn
Dialoguer—Edgar Selwyn
Editors—Harry Reynolds, Truman K. Wood
Recording Engineer—Douglas Shearer
Reviewed—4-20-30

Going Wild
Dist.—First National
Cast—Joe E. Brown, Laura LaPlante, Walter Pidgeon, Frank McHugh, Ona Munson, Lawrence Gray, May Boley, Johnny Arthur, Anders Randolf, Arthur Hoyt, Fred Kelsey, Sam Cantor, Harvey Clark, Larry Bannish
Director—William A. Seiter
Cameraman—Sol Polito
Scenarists—Humphrey Pearson, Henry McCarty
Editor—Peter Fritch

Golden Calf, The
Dist.—Fox
Running Time—1 hr., 10 mins.
Cast—Sue Carol, Jack Mulhall, El Brendel, Marjorie White, Richard Keene, Paul Page, Walter Cartlet, Ida Chase
Director—Millard Webb
Cameraman—Lucien Androit
Author—Aaron Davis
Scenarists—Marion Orth, Harold Atteridge
Dialoguer—Harold Atteridge
Editor—Alexander Troffey
Recording Engineer—Donald Flick
Reviewed—5-11-30
Released—3-16-30

Golden Dawn
Dist.—Warner Bros.
Running Time—1 hr., 22 mins.
Cast—Walter Woolf, Vivienne Segal, Noah Beery, Alice Gethen, Loni Janx, Dick Henderson, Sojin, Otto Matsuken, Marion Byron, Lee Moran, Nigel de Brulier, Nana Jumtorno, Julianne Johnston, Edward Martindel, Nick De Ruiz
Director—Ray Enright
Cameraman—Dev Jennings
Authors—Otto Harbach, Oscar Hammerstein, 2nd
Scenarist—Walter Anthony
Recording Engineer—Zen E. Rominger
Reviewed—7-27-30
Released—6-14-30

Good Intentions
Dist.—Fox
Running Time—1 hr., 9 mins.
Cast—Edmund Lowe, Margaret Churchil, Regis Toomey, Earle Fox, Eddie Gribbon, Robert McWade, Georgia Cane, Owen Davis, Jr., Pat Somerset, J. Carroll Naish, Henry Kolker, Hale Hamilton
Director—William K. Howard
Cameraman—George Schneideman
Author—William K. Howard
Scenarist—George Manker Watters
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Harmony At Home

Dist.—Fox
Running Time—1 hr., 11 mins.
Cast—William Collier, Sr., Marguerite Churchill, Rex Bell, Charlotte Henry, Chas. Eaton, Elizabeth Patterson, Dixie Lee, Dot Farley
Director—Hamilton MacFadden
Cameraer—Dan Clark
Author—Harry Delf (from "The Family Upstairs")
Scenario—J. C. McGuirk
Dialoguer—Edwin Burke, Elliott Lester
Editor—Irene Morra
Recording Engineer—Al Burzilin
Reviewed—1-26-30
Released—1-19-30

Hate Ship

Dist.—British International
Running Time—1 hr., 12 mins.
Director—Norman Walker
Camaramer—Rene Guissant
Author—Bruce Graeme
Scenario—Eliot Stannard
Dialoguer—Monckton Hoffe
Reviewed—11-16-30

He Knew Women

Dist.—Fox
Running Time—1 hr., 10 mins.
Cast—Lowell Sherman, Alice Joyce, David Manners, Frances Dade
Director—Hugo Herbert
Camaramer—Edward Cronjager
Author—S. N. Behrman
Scenario—William Jutte, Hugh Herbert
Dialoguer—William Jutte, Hugh Herbert
Editors—Ann McKnight, George Marsh
Recording Engineer—Lambert E. De Day
Reviewed—4-20-30
Released—5-18-30

Headin' North

Dist.—Tiffany
Running Time—58 minutes
Cast—Bob Steele, Barbara Luddy, Perry Murdock, Walter Shumway, Eddie Dunn, Fred Burns, Gordon de Main, Henry Allen, Wally Davis, S. S. Simon, Jack Stang, Jim Welsh
Director—J. P. McCarthy
Author—J. P. McCarthy
Scenario—J. P. McCarthy

Dialoguer—J. F. McCarthy
Editor—Fred Allen
Reviewed—12-28-30

Heads Up

Dist.—Paramount
Running Time—1 hr., 16 mins.
Cast—Charles Rogers, Helen Kane, Victor Moore, Margaret Breen, Gene Gowling, Helen Carrington, Billy Taylor, Harry Shannon, C. Anthony Hughes, John Hamilton
Director—Victor Schertzinger
Camaramer—William Steiner
Authors—John McGowan, Paul Gerard Smith, Richard Rogers, Lorenz Hart
Scenario—John McGowan, Jack Kirkland, Louis Stevens
Dialoguer—John McGowan, Jack Kirkland
Reviewed—10-12-30
Released—9-11-30

Heart's Melody

(Die Melodie Des Herzens)

Dist.—Ufa
Running Time—1 hr., 25 mins.
Cast—Willy Fritsch, Dita Parlo, Goergy Mall, Marca Simon, Annie Mewes, Laslo Dextsoeffy, Ilka Gruening, Julia Ligetti
Director—Hans Schwarz
Camaramer—Guenter Rittau
Author—Hans Zselyk
Recording Engineer—Fritz Thiery
Reviewed—8-31-30

Hell Harbor

Dist.—United Artists
Running Time—1 hr., 30 mins.
Cast—Lupe Velez, Jean Hershalt, John Holand, Gibson Gowland, Al St. John, Harry Allen, Paul E. Burns, George Book-Asta
Director—Henry King
Camaramer—John Fulton, Mack Stengler
Author—Rita Johnson Young (from "Out of the Night")
Scenario—Fred de Gresca, N. Brewstegh Morse
Dialoguer—Clarke Silvernail
Editor—Lloyd Nosler
Recording Engineer—Ernest Boyer
Reviewed—2-23-30
Released—3-22-30

Hell's Angels

Dist.—United Artists
Running Time—2 hrs., 15 mins.
Director—Howard Hughes
Dialogue Director—James Whale

1930 RELEASES

Cameramen—Gaetano Gaudio, Harry Peterson
Authors—Marshall Neilan, Joseph Moncure March
Scenario—Howard Estabrook, Harry Blackton
Dialoguer—Joseph Moncure March
Editors—Frank Lawrence, Douglas Biggs, Perry Holingsworth
Recording Engineer—Lodge Cunningham
Reviewed—8-24-30
Released—11-15-30

Hell's Heroes

Dist.—Universal
Running Time—1 hr., 18 mins.
Cast—Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe De La Cruz, Buck Connors, Walter James
Director—William Wyler
Camaramer—Herbert Stannard
Author—Peter B. Kyne (from "The Three Godfathers")
Scenario—Tom Reed
Dialoguer—Tom Reed
Editor—Harry Marker
Recording Engineer—C. Roy Hunter
Reviewed—12-29-29
Released—1-5-30

Hell's Island

Dist.—Universal
Running Time—1 hr., 19 mins.
Cast—Ralph Graves, Jack Holt, Dorothy Sebastian, Richard Cramer, Harry Allen, Lionel Belmore, Otto Lang, Carl Stockdale
Director—Edward Sloman
Camaramer—Ted Tetzlafl
Author—Tom Buckingham
Scenario—Jo Swerling
Dialoguer—Jo Swerling
Editor—Jo Swerling
Recording Engineer—G. R. Cooper
Reviewed—7-20-30
Released—7-16-30

Hell's Valley

Dist.—Big Four
Cast—Wally Wales

Hello Sister

Dist.—Sono Art-World Wide
Running Time—1 hr., 20 mins.
Cast—Oliver Borden, Lloyd Hughes, George Fawcett, Bodil Roseng, Wilfred Lucas, Norman Peck, Howard Hickman, Raymond Keene, James T. Mack, Harry MacDonald
Director—Walter Lang
Camaramer—Hal Rosen
Author—Rita Lamberti (from "Clipped Wings")
Scenario—Brian Marlow
Dialoguer—Brian Marlow
Reviewed—9-30-30
Released—2-15-30

Her Man

Dist.—Pathe
Running Time—1 hr., 23 mins.
Cast—HeLEN Twelvetrees, Mar—
ALLAHABAD  
Coral Picture House  
Palace Theatre  
Pearl Picture Palace  

AMRITSAR  
Amrit Cinema  
Imperial Cinema  

ASANSOL  
E. I. Ry. European Institute  
E. I. Ry. Indian Institute  

BANGALORE  
Empire Theatre  
B.R.V.  

BANKIPORE  
Elphinstone Bioscope  
Excelsior Theatre  

BENARES  
Vishweswar Theatre  

BOMBAY  
Crown Cinema  
Edward Theatre  
Empire Theatre  
Empress Theatre  
Excelsior Theatre  
Gaiety Theatre  
Globe Cinema  
Royal Opera House  
Wellington Cinema  
West End Cinema  

BURDEAN  
Burdean Cinema  

CALCUTTA  
Albion Theatre  
Cintra Theatre  
Corinthian Theatre  
Cornwallis Theatre  
Alfred Theatre  

CAWNPORE  
Elphinstone Picture Palace  
Empress Theatre  

CHANDERNAGORE  
Cinema de Paris  

COLOMBO  
Elphinstone Picture Palace  
Empire Theatre  

DACCA  
Dacca Bioscope Company  
Dacca Picture Palace  

DALHOUSSIE  
Linton Cinema  

DARJEELING  
Elphinstone Picture Palace  

DELHI  
Elphinstone Picture Palace  

HYDERABAD (DN)  
Royal Cinema  

HYDERABAD (SD)  
Royal Opera House  

JAMSHEDPORE  
The Milane  
Tisco Institute  

JUBBULPORE  
Empire Theatre  

KANDY  
Empire Theatre  

KARACHI  
Palace Theatre  
Star Cinema  

KERKKA  
Excelsior Theatre  

LAHORE  
Elphinstone Picture Palace  
Excelsior Theatre  

LUCKNOW  
Elphinstone Picture Palace  
Golagunj Cinema  
Prince of Wales Theatre  

MADRAS  
Elphinstone Picture Palace  
Gaiety Theatre  

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High Society Blues

Dist.—Fox
Running Time—1 hr., 42 mins.
Cast—Jane Gaynor, Charles Farrell, William Collier, Sr., Hedda Hopper, Joyce Compton, Lucien Littlefield, Louise Fazenda, Brandon Hurst, Gregory Gaye
Director—David Butler
Cameraman — Charles Van Enger
Recording Engineer — Joseph E. Aiken
Reviewed—4-20-30
Released—3-25-30

High Treason

Dist.—Tiffany
Running Time—1 hr., 30 mins.
Cast—Benita Hume, Jameson, Thomas, Humpherson, Wright, Basil Gill
Director—Maurice Elvey
Author—Pemberton Billing
Scenarist—Pemberton Billing
Reviewed—3-25-30
Released—3-25-30

His First Command

Dist.—Pathé
Running Time—1 hr., 5 mins.
Cast—Bill Boyd, Dorothy Sebastian, Gavin Gordon, Helen Parrish, Howard Hickman, Paul Hurst, Jules Cowles, Rose Tapley, Mable Van Buren, Charles Moore
Director—Gregory LaCava
Cameraman—J. J. Mescall
Authors—Arthur Miller
Scenarist—Jack Jungmeyer, James Gleason
Dialoguers—Jack Jungmeyer, James Gleason
Editor—Doane Harrison
Reviewed—1-19-30
Released—1-19-30

Hit the Deck

Dist.—RKO
Running Time—1 hr., 43 mins.
Cast — Polly Walker, Jack Oakie, Roger Gray, Franker Wood, Harry Sweet, Marguerita Padula, June Clyde, George Ovey, Ethel Clayton, Wallace MacDonald, Nellie Train, Andy Clark, Dell Henderson, Charles Sullivan
Director—Luther Reed
Cameraman—Robert Kurrle
Herbert Fields
Author—Herbert Fields
Scenarist—Luther Reed
Recording Engineer—Hugh McDowell
Reviewed—1-19-30
Released—2-2-30

1930 RELEASES

Holiday

Dist.—Pathé
Running Time—1 hr., 39 mins.
Cast—Ann Harding, Mary Astor, Edward Everett Horton, Robert Ames, Hedda Hopper, Monroe Owsley, William Holden, Elizabeth Forrester, Mabel Forrest, Creighton Hale, Tallie Holley, Cooley Mary Elizabeth Forbes
Director—Edward H. Griffith
Cameraman—Jack Brodine
Author—Philip Barry
Scenarist—Horace Jackson
Dialoguer—Philip Barry
Editor—Daniel M. Marsh
Recording Engineers—D. A. Cutler, Harold Stine
Reviewed—6-15-30
Released—7-13-30

Hook, Line and Sinker

Dist.—RKO
Running Time—1 hr., 11 mins.
Cast—Bert Wheeler, Robert Woolsey, Dorothy Lee, Jobyna Howland, Ralf Harolde, Bill Davidson, Natalie Moorhead, George Marion, Sr., Hugh Herbert, Stanley Fields
Director—Edward Cline
Cameraman—Jack Musuraca
Author—Tim Whelan
Scenarists—Tim Whelan, Ralph Spence
Dialoguers—Tim Whelan, Ralph Spence
Editor—Archie Marshek
Recording Engineer—Hugh McDowell
Reviewed—12-14-30

Honey

Dist.—Paramount
Running Time—1 hr., 15 mins.
Cast—Nancy Carroll, Stanley Smith, Skeets Gallagher, Lilian Roth, Harry Green, Mitzi Green, Taffy Pitts, Jobyna Howland, Charles Sellen
Director—Wesley Ruggles
Cameraman—Henry Gerrard
Authors—Alice Duer Miller, A. E. Thomas (from "Come Out of the Kitchen")
Scenarist—Herman J. Man kiewicz
Dialoguer—Herman J. Mankiewicz
Reviewed—3-10-30
Released—3-29-30

Hot Curves

Dist.—Tiffany
Running Time—1 hr., 11 mins.
Not One Magazine

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Cast—Benny Rubin, Pert Kelton, Alice Day, Rex Lease, Paul Hurst, Natalie Moorehead, Mary Carr, John Ince, Mike Donlin
Director—Norman Taurog
Cameraman—Max Dupont
Authors—A. P. Younger, Frank Mortimer
Scenarists—Earle Snell
Dialoguers—Frank Mortimer, Benny Rubin
Editor—Clarence Kolster
Recording Engineer—Buddy Myers
Reviewed—7-6-30
Released—6-15-30

Hot Heiress
Dist.—First National
Cast—Ona Munson, Ben Lyon, Tom Dugan, Elise Bartlett, Thelma Todd, Holmes Herbert, Nella Walker, Inez Courtney, George Irving, Joe Bernard
Director—Clarence Badger
Cameraman—Sol Polito
Author—Herbert Fields
Editor—Thomas Pratt

Hungarian Nights (Silent)
Dist.—American General
Running Time—1 hr., 25 mins.
Cast—Lil Dagovern, Hans Scheuer, Wilhelm Diehl, Daisy D'Ora, Harry Hardt, Alexander Murski, Vlat Harlan, Margot Zirool, Paul Tencz
Director—Victor Janson
Cameramen—Guido Sebeer, Edouard Lambert, Author—Guido Kruetzner
Scenarist—Franz Rauch
Reviewed—6-8-30

Hunted Men (Silent)
Dist.—Syndicate
Running Time—52 minutes
Cast—Bob Steele, Jean Reno, Lew Meehan, Mac V. Wright, Thomas G. Lingham, Clark Comstock
Director—J. P. McGowan
Cameraman—H. Kirkpatrick
Author—Sally Winters
Scenarist—Sally Winters
Reviewed—5-25-30

Hurrah, I'm Alive (Silent)
Dist.—Ufa
Running Time—1 hr., 30 mins.
Cast—Nicola Kolin, Max Guedsolf, A. Bondireff, Nathalie Lissenko, D. Dimtri, Gustav Froshlich, G. H. Snell, Betty Astor
Director—William Thiele
Cameramen—Carl Courant, F. Burrows
Author—George Kaiser
Scenarists—Julius Urgiss, Frederick Raft
Editor—Nee Bloch
Titlers—Julius Urgiss, Frederick Raft
Reviewed—6-22-30

Igoenbu (Silent)
Dist.—Aminko
Running Time—1 hr., 16 mins.
Cast—All Native

Director—Amo Bek-Nazarov
Author—Amo Bek-Nazarov
Scenarists—S. G. Vitkin, Amo Bek-Nazarov
Titter—Shelly Hamilton
Reviewed—12-7-30

Illicit
Dist.—Warner
Cast—Barbara Stanwick, James Rennie, Ricardo Cortez, Natalie Moorhead, Charles Butterworth, Joan Blondell, Claude Gillingwater
Director—Archie Mayo
Cameraman—Robert Kurrie
Authors—Edith Fitzgerald, Robert Riskin
Scenarist—Harvey Thew
Dialoguers—Arley Thew
Editor—Bill Holmes

Immortal Vagabond
(Der Unsterbliche Lump)
Dist.—Ufa
Cast—Liane Haid, Gustav Froechlich, H. A. Schlettow, Karl Gerhard, 25
Director—Gustav Ucky
Cameraman—Karl Hoffman
Author—Edmund Eyser
Scenarists—Robert Liehmann, Karl Hartl

In Gay Madrid
Dist.—M-G-M
Running Time—1 hr., 11 mins.
Cast—Ramon Novarro, Dorothy Jordan, Lottie Howell, Claude King, Eugenie Bessemer, William V. Mong, Beryl Mercer, Nanci Price, Herbert Clark, David Scott, George Chandler, Bruce Coleman, Nicholas Caruso
Director—Robert Z. Leonard
Cameraman—Oliver Marsh
Author—Alejandro Perez Luzin (from "La Casa de La Traza")
Scenarists—Bess Meredith, Salisbury Field, Edwin Justus Mayer
Dialoguers—Bess Meredith, Salisbury Field, Edwin Justus Mayer
Editor—William S. Gray
Recording Engineer—Douglas Shearer
Reviewed—6-22-30
Released—5-17-30

In the Next Room
Dist.—First National
Running Time—9 mins.
Director—Eddie Cline
Cameraman—John Seitz
Authors—Eleanor Robson, Bertram, Harry Ford (from "Boule Cabinet by Burton E. Stevenson")
Scenarists—Harvey Gates, James A. Starr
Dialoguers—James A. Starr
Reviewed—4-6-30
Released—1-26-30

1930 RELEASES

In the South Seas with Mr. and Mrs. Pinchot (Silent)
Dist.—Talking Picture Epics
Running Time—1 hr., 10 mins.
Directors—Mr. and Mrs. C. Pinchot
Cameraman—Howard Cleaves

Inaghi (S-SE)
Dist.—Congo Pictures
Director—William S. Campbell
Cameramen—Joyce, Dillingham, Webster
Author—Adams Hull Shirken
Scenarist—Adam Hull Shirken
Editors—Grace McKee, Adam Hull Shirken

Inside the Lines
Dist.—RKO
Running Time—1 hr., 12 mins.
Director—Roy Pomeroy
Cameraman—Nick Musuraca
Author—Earl Derr Biggers
Scenarist—Roy Pomeroy
Dialoguer—John Farrow
Recording Engineer—George D. Ellis
Reviewed—7-13-30
Released—7-20-30

Is This Love? (Italian)
(Sei Tu L'Amore?)
Dist.—Capitol Prod.
Running Time—1 hr., 11 mins.
Cast—Luise Capozzoli, Alvereto Rabaglotti, Enrico Armetta, Mario De Dominicis, Augusto Calli, Ines Palanca, Luigi Colombi, Cliches
Author—G. Alfredo Sabato
Author—P. A. Mazzolotti
Scenarist—P. A. Mazzolotti
Dialoguer—P. A. Mazzolotti
Reviewed—11-16-30

Isle of Escape
Dist.—Warner Bros.
Running Time—1 hr., 2 mins.
Cast—Monte Blue, Betty Compson, Myrna Loy, Noah Beery, Ivan Simpson, Jack Ackroyd, Nina Quintero, Duke Cabanomokuu, Rose Dione
Director—Howard Bretherton
Author—Jack Mair
Scenarists—Lucien Hubbard, J. Grubb Alexander
Dialoguers—Lucien Hubbard, J. Grubb Alexander
Recording Engineers—Cal Applerage
Reviewed—4-6-30
Released—3-1-30

Jaws of Hell
Dist.—Sono Art-World Wide
Released—12-30-30

Jazz Cinderella
Dist.—Chestfield
Running Time—1 hr., 9 mins.
1 Will I get regular service by thoroughly trained engineers to maintain high quality and prevent costly break-downs?

2 Has the company enough installations to support an efficient nation-wide service organization for the 10 year life of the contract?

3 Has the equipment a proved performance record of less than one interruption per thousand shows in several thousand theatres?

4 Will a real stock of spare parts be available nearby and a service engineer on call for immediate emergency service during all theatre hours?

5 Will the patrons of my theatre be satisfied that the quality of reproduction is the best and equal to that in deluxe theatres?

6 Will I get engineering supervision of my installation equal to that in deluxe theatres?

7 Has equipment been designed to reproduce the high quality recording of the best pictures?

8 Has the company the resources to carry on a large program of research and development to assure constant improvement in recording and reproducing and provide mechanical and electrical devices for future developments in the amusement field?
9 Will my contract protect me by immediate free replacements in case of fire?  
10 Has the company the stability to adequately protect me on all patents?  
11 Has the company a uniform policy and contract for every exhibitor?  
12 Will I have acoustical engineering assistance to correct structural and other acoustical defects?  
13 Will I get advertising accessories to cash in on a manufacturer's name popularized by national advertising?  
14 Will I be able to arrange easy terms so I can pay out of box-office receipts stimulated by quality performance?  
15 Will my equipment be an investment paying dividends over a period of 10 years—or will I—like 2,000 other exhibitors—soon have to replace it to meet the competition of better quality?

Western Electric Sound System

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Just Like Heaven
Dist.—Tiffany
Running Time—1 hr., 10 mins.
Cast—Anita Louise, David Newell, Yola D'Arvil, Gaston Glass, Thomas Jefferson, Mathilde Comont, Albert Roccordi, Torben Meyer, Emil Chautard
Director—William Neill
Cameralman—Max DuPont
Author—Adele Buffington
Scenarist—Adele Buffington
Editor—Charles Hunt
Recording Engineer—Dean Daily
Reviewed—10-19-30
Released—10-22-30

Kaiser in Peace and War, The (Silent)
(Newreel Shots)
Dist.—Rex
Running Time—41 minutes
Reviewed—2-2-30

Kibitzer, The
Dist.—Paramount
Running Time—1 hr., 25 mins.
Cast—Harry Green, Mary Brian, Neil Hamilton, Albert Gran, David Newell, Guy Oliver, Tenen Holtz, Henry Fink, Lee Kolmar, E. H. Calvert, Thomas Curran, Eddie Davis, Dennis Barrows, Paddy O'Flynn, Eugene Pallette
Director—Edward Soman
Cameralman—Alfred Gilks
Authors—Jo Swerling, Edwin G. Robinson
Scenarists—Sam Mintz, Viola Brothers Shore
Dialoguers—Sam Mintz, Viola Brothers Shore
Editor—Ede Warren
Reviewed—12-22-29
Released—1-11-30

King of Jazz
Dist.—Universal
Running Time—1 hr., 45 mins.

1930 RELEASES

Director—John Murray Anderson
Sketches—Harry Ruskin
Songs—George Gerahin, Mel Blanc, Bob Wayne, Milton Ager, Jack Yellen
Musical Score—Ferde Grofe
Arranger—James Dietrich
Dance Director—Russell E. Markert
Settings and Costumes—Herman Rosse
Cameralmen—Hal Mobr, Jerome Ash, Ray Rennanan
Author—J. M. Anderson
Editor—Robert Carlisle
Dialoguing—C. Roy Hunter
Reviewed—3-30-30
Released—5-17-30

Kismet
Dist.—Warner Bros.
Running Time—1 hr., 30 mins.
Director—John Francis Dillon
Cameralman—John Seitz
Author—Edward Kjos
Scenarist—Howard Estabrook
Dialogue—Howard Estabrook
Editor—Al Hall
Reviewed—11-2-30

Ladies in Love
Dist.—Chesterfield
Running Time—1 hr., 11 mins.
Cast—Alice Day, John McGowan, Walker, Freeman Wood, Marjorie Kane, James Burtis, Dorothy Guild, Elonor Flynn, May Carr, Mary Foy, Bernie Lamont
Director—Edgar Lewis
Cameralman—M. A. Anderson
Author—Charles Beahan
Scenarist—Charles Beahan
Dialoguers—Charles Beahan
Editor—James Morley
Reviewed—5-4-30
Released—5-15-30

Ladies Love Brutes
Dist.—Paramount
Running Time—1 hr., 11 mins.
Cast—George Bancroft, Mary Astor, Fredric March, Margaret Oulimby, Stanley Fields, Ben Hendricks, Jr., Lawford Davidson, Ferique Boros, David Burand, Fredrick Burke Frederick, Paul Fix, Claude Allister, Cranford Kent, E. H. Calvert
Director—Rowland V. Lee
Cameralman—M. A. Anderson
Author—Zoe Akins (from "Pardon My Glove")
Scenarists—Waldemar Young, Herman J. Eitz
Dialoguers—Waldemar Young, Herman J. Mankiewicz
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Dal Clawson, Director of Cinematography
Rene Dinan, Business Representative
Prepared for the screen by Russ Shields
Last of the Duanes
Dist.—Fox
Running Time—1 hr., 11 mins.
Reviewed—9-9-30
Released—8-31-30

Last of the Lone Wolf
Dist.—Columbia
Running Time—1 hr., 5 mins.
Director—Richard Boleslavsky
Cameraman—Ben Kline
Author—Louis Joseph Vance
Scenarist—John T. Neville
Dialoguer—James Whittaker
Editor—Dave Berg
Reviewed—10-19-30
Released—8-26-30

Laughers
Dist.—Paramount
Cast—Nancy Carroll, Fredric March, Frank Morgan, Glenn Anders, Dianne Ellis, Ollie Burgoyne, Leonard Carey
Director—Harry D’Abbadié
D’Arrast
Cameraman—George Folsey
Authors—Harry D’Abbadié
D’Arrast, Douglas Doty
Scenarist—Harry D’Abbadié
D’Arrast
Dialoguer—Donald Ogden
Stewart
Editor—Helene Turner
Recording Engineer—Ernest F. Zatorsky
Reviewed—9-21-30
Released—9-25-30

Law of the Siberian Taiga (Silent)
Dist.—Amkino
Running Time—1 hr., 14 mins.
Cast—Kevech Kima
Director—M. Balshchntov
Cameraman—A. Abogin
Author—M. Bolshchntov
Scenarist—M. Bolshchntov
Director—M. Balshchntov
Reviewed—8-10-30

Lawful Larceny
Dist.—RKO
Running Time—1 hr., 6 mins.
Cast—Bebe Daniels, Kenneth Thomson, Lowel Sherman, Olive Tell, Purnell Pratt, Lois Townes, Bert Roach, Made Turner Gordon, Helen Millard, Charles Coleman
Director—Lowell Sherman
Cameraman—Roy Hunt
Author—Samuel Shipman
Scenarist—Jane Murfin
Dialoguer—Jane Murfin
Editor—Marie Halvey
Recording Engineer—George Ellis
Reviewed—7-13-30
Released—8-17-30

Leathernecking
Dist.—RKO
Running Time—1 hr., 19 mins.
Cast—Eddie Foy, Jnr., Irene Dunne, Louise Fazenda, Benny Rubin, Ken Murray, Ned Sparks, Lilian Tashman, Fred Santley, Rita LeRoy
Director—Eddie Cline
Cameraman—J. Roy Hunt
Authors—Herbert Fields, Richard Rodgers, Lorenz Hart
Scenarists—Alfred Jackson, Jane Murfin
Reviewed—9-14-30
Released—9-22-30

Let Us Be Gay
Dist.—M-G-M
Running Time—1 hr., 18 mins.
Cast—Norma Shearer, Rod La Rocque, Marie Dressler, Gilbert Emery, Hedda Hopper, Raymond Hackett, Sally Eilers, Tyrrell Davis, Wilfred Noy, William O’Brien, Sybil Grove
Director—Robert Z. Leonard
Cameraman—Norbert Brodine
Author—Rachel Crotthers
Scenarist—Frances Marion
Dialoguers—Frances Marion, Lucile Newmark
Editor—Basil Wrangel
Recording Engineer—Douglas Shearer
Reviewed—7-13-30
Released—8-9-30

Let’s Go Native
Dist.—Paramount
Running Time—1 hr., 3 mins.
Cast—Jack Oakie, Jeanette MacDonald, James Hall, Skeets Gallagher, William Austin, David Newell, Kay Francis, Charles Sellow, Eugene Pallette
Director—Leo McCarey
Cameraman—Victor Milner
Authors—George Marion, Jr., Percy Heath
Dialoguers—George Marion, Jr., Percy Heath
Reviewed—9-31-30
Released—8-16-30

Let’s Go Places
Dist.—Fox
Running Time—1 hr., 12 mins.
Cast—Joseph Waggstaff, Lola Lane, Sharon Lynn, Frank Richardson, Walter Catlett, Dixie Lee, Charles Judels, Ilka Chase, Harry Steers
Director—Ron Strayer
Cameraman—Conrad Wels
Author—Andrew Bennison
Scenarist—William K. Wells
Dialoguer—William K. Wells
Editor—Al DeGaetano
Recording Engineer—Frank Hackett
Reviewed—3-2-30
Released—2-2-30

Life of the Party, The
Dist.—Warner Bros.
Running Time—1 hr., 18 mins.
Cast—Winnie Lightner, Irene Delroy, Jack Whiting, Charles Butterworth, Charles Judels, John Davidson, Arthur Hinds
Director—Roy Del Ruth
Cameraman—Dev Jennings
Author—Melville Crossman
Scenarist—Caesar
Dialoguer—Arthur Caesar
Editor—William Holmes
Reviewed—11-9-30
Released—10-25-30

Light of Western Stars
Dist.—Paramount
Running Time—1 hr., 10 mins.
Cast—Richard Arlen, Mary Brian, Harry Green, Fred Kohler, Regis Toomey, William LeMaire, George Chandler, Sid Saylor, Guy Oliver, George Saville
Directors—Otto Brower, Edwin Knope
Cameraman—Charles Lang
Author—Zane Grey
Scenarists—Grover Jones, William Slavens McNutt
Dialoguers—Grover Jones, William Slavens McNutt
Editor—Jane Loring
Reviewed—3-30-30
Released—4-19-30

Lightnin’
Dist.—Fox
Running Time—1 hr., 25 mins.
Cast—Will Rogers, Louise Dresser, Joel McCrea, Helen Cohan, Jason Robards, Frank Cunepane, J. M. Kerigan, Luke Cosgrave, Ruth Warren, Sharon Lynn, Walter Percival, Joyce Compson, Grace Montgomery, Rex Bell, Roxanne Curtis, Phil Tead, Charlotte Walls
Director—Henry King
Cameraman—Chester Lyons
Authors—Winchell Smith, Frank Bacon
Scenarists—S. N. Behrman, Sonya Levine
Dialoguers—S. N. Behrman, Sonya Levine
Editor—Louise Loeffer
Recording Engineer—George P. Costello
Reviewed—11-2-30
Released—12-7-30

Lilies of the Field
Dist.—First National
Running Time—58 minutes
Director—Alexander Korda
Cameraman—Lee Garmes
Author—W. W. LeRoy
Scenarist—John Goodrich
Dialoguer—John Goodrich

1930 RELEASES
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1930 RELEASES

Running Time—1 hr., 18 mins.
Cast—Charles Kailey, Ethelind Terry, Marion Shilling, Cliff Edwards, Gwen Lee, Benny Rubin, Myron JOHNSON. John Byron, Rita Flynn, Hazel Craven, Gino Corrado, Paulette Paquet
Directors—William Nigh, Harry Beaumont
Cameraman—Henry Sharp
Author—Nell Martin
Scenarists—Crane Wilbur, Willard Mack
Dialoguers—Crane Wilbur, Willard Mack
Editor—Aldo Bauchens
Recording Engineer—Douglas Shearer
Reviewed—3-9-30
Released—2-28-30

Lost Gods (S-SE)
(=Historical Expedition=
Dist.—Talking Picture Epi
Running Time—35 minutes
Reviewed—7-20-30

Lost Zepelin
Dist.—Tiffany
Running Time—1 hr., 10 mins.
Cast—Virginia Valli, Conway Tearle, Ricardo Cortez, Duke Martin, Kathryn McGreere, Winter Hall
Director—Edward Sloman
Cameraman—Jackson Rose
Authors—Frances Hyland, Jack Natteford
Scenarist—Frances Hyland
Dialoguer—Charles Kenyon
Editors—Martin G. Cohn, Don Hayes
Recording Engineer—Jerry Eisenberg
Reviewed—2-9-30
Released—12-20-29

Lottery Bride, The
Dist.—United Artists
Running Time—1 hr., 20 mins.
Cast—Jeanette MacDonald, John Garrick, Joe E. Brown, ZaSu Pitts, Robert Chris-holm, Charles Macaulay, Harry Gribbon, Carroll Nye
Director—Paul Stein
Cameraman—Ray June
Author—Henry Stothard
Scenarists—Horace Jackson, Howard Emmett Rogers
Dialoguer—Howard Emmett Rogers
Recording Engineers—P. P. Reed, Frank Maher
Reviewed—8-31-30
Released—10-25-30

Lotus Lady
Dist.—Audible Pictures
Cast—Fern Andra, Ralph Emerson, Betty Francisco, Lucien Prival, Frank Leigh, Edward Cecil, Junior Pirons, Jimmie Leong, Joyce zale.
Director—Phil Rosen
Cameraman—M. A. Anderson
Scenarist—Harry Sinclair Dra-go
Dialoguer—Harry Sinclair Dra-go
Editor—Carl Himm
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(A Radio Corp. of America Subsidiary)
**Love Among the Millionaires**

**Dist.**—Paramount  
**Running Time**—1 hr., 14 mins.  
**Cast**—Clara Bow, Stanley Smith, Skeets Gallagher, Stuart Erwin, Mitzi Green, Charles Sellon, Theodore von Eltz, Claude King, Barbara Bennett  
**Director**—Frank Tuttle  
**Cameraman**—Allen Siegler  
**Author**—Keene Thompson  
**Scenarists**—Grover Jones, William Conselman  
**Dialoguer**—Herman J. Mankiewicz  
**Reviewed**—7-13-30  
**Released**—7-19-30

**Love at First Sight**

**Dist.**—Chesterfield  
**Running Time**—1 hr., 5 mins.  
**Cast**—Paul Specht & Orchestra, Suzanne Keener, Norman Foster, Doris Rankin, Lester Cole, Abe Reynolds, Hooper A. Atchley, Kurt Macready, Dorothy Adam, Jim Hankins  
**Director**—Edgar Lewis  
**Cameraman**—Dal Clawson  
**Authors**—Lester Lee, Charles Levison  
**Dialoguers**—Lester Lee, Charles Levison  
**Editor**—Russell Shields  
**Reviewed**—12-15-29  
**Released**—2-15-30

**Love Comes Along**

**Dist.**—RKO  
**Running Time**—1 hr., 17 mins.  
**Cast**—Bebe Daniels, Lloyd Hughes, Montagu Love, Ned Sparks, Lionel Belmore, Alma Tell, Evelyn Selbie, Sam Appel  
**Director**—Rupert Julian  
**Cameraman**—Roy Hunt  
**Author**—Edward Knoblock  
**Scenarist**—Wallace Smith  
**Editor**—Archie Marchek  
**Recording Engineer**—John Tribby  
**Reviewed**—2-23-30  
**Released**—2-15-30

**Love in the Ring (PT)**

**Dist.**—All Art Picture Corp.  
**Running Time**—1 hr., 14 mins.  
**Cast**—Max Schmeling, Frida Richard, Rudolf Biebrach, Renate Mueller, Olga Tschechowa, Kurt Gerring, Max Mackon  
**Director**—Jose Santa  
**Cameraman**—Nicholas Farkas  
**Author**—Max Glass  
**Scenarist**—Fritz Rotter  
**Dialoguer**—Fritz Rotter  
**Editor**—Fritz Rotter  
**Reviewed**—8-17-30

**Love in the Rough**

**Dist.**—M-G-M  
**Running Time**—1 hr., 15 mins.  
**Cast**—John Barrymore, Dorothy Jordan, Benny Rubin, J. C. Nugent, Dorothy McNulty, Tyrell, David Martin, Allan Lane, Catherine Moylan, Edwards Davis, Rosco Ates, Clarence H. Wilson  
**Director**—Charles F. Reisner  
**Cameraman**—Harry Sharp  
**Author**—Vincent Lawrence (from "Spring Fever")  
**Scenarist**—Sarah Y. Mason  
**Dialoguers**—Joe Farnham, Robert E. Hopkins  
**Editor**—Basil Wrangel  
**Recording Engineer**—Douglas Shearer  
**Reviewed**—9-28-30  
**Released**—9-6-30

**Love Kiss**

**Dist.**—Celebrity Pictures  
**Running Time**—1 hr., 11 mins.  
**Cast**—Olisea Shea, Forrest Stanley, Joan Bourdelle, Alice Hegeman, Donald Meek, Terry Carroll, Rita Crane, Bertha Donn, Sally Mack  
**Director**—Robert R. Snidy  
**Cameraman**—Dal Clawson, Walter Strange  
**Scenarist**—Harry G. Smith  
**Dialoguer**—Harry G. Smith  
**Reviewed**—12-28-30

**Love Parade**

**Dist.**—Paramount  
**Running Time**—2 hrs., 30 mins.  
**Cast**—Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lilian Roth, Edgar Norton, Lionel Belmore, Albert Roccaard, Charles Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce  
**Director**—Ernst Lubitsch  
**Cameraman**—Victor Milner  
**Authors**—Leon Xanrof, Jules Chancel (from "The Prince and the Pauper")  
**Scenarists**—Ernest Vajda, Guy Bolton  
**Editor**—Merrill White  
**Reviewed**—11-24-29  
**Released**—1-18-30

**Love Racket, The**

**Dist.**—First National  
**Running Time**—1 hr., 14 mins.  
**Cast**—Dorothy Mackail, Sidney Blackmer, Ed m u n d Burns, Peter Stedman, Alice Day, Edith Yorke, Martha Mattox, Edward Davis, Webster Campbell, Clarence Burton, Tom Mahoney, Jack Curtis  
**Director**—William A. Seiter  
**Cameraman**—Sid Hickox  
**Author**—Bernard K. Burns  
**Scenarist**—Adele Commandini  
**Dialoguer**—Adele Commandini  
**Editor**—Adele Commandini  
**Reviewed**—8-3-30

**Love Trader**

**Dist.**—Tiffany  
**Running Time**—1 hr., 16 mins.  
**Cast**—Leatrice Joy, Roland Drew, Henry B. Walthall, Barbara Bedford, Chester Conklin, Noah Beery, Clarence Burton, William Welsh  
**Director**—Joseph E. Henahan  
**Cameramen**—Ernest Millner, Tiny Goodfriend  
**Author**—Harold Shumate  
**Scenarist**—Harold Shumate  
**Dialoguer**—Harold Shumate  
**Recording Engineers**—R. S. Clayton, Ted Murray

**1930 RELEASES**

Reviewed—11-23-30  
Released—9-25-30

**Love Waltz (Liebeswalzer)**

**Dist.**—UFA  
**Cast**—Lilian Harvey, John Batten, George Alexander, Lilian Mowrer, Gustavo de Lolsky, Ludwig Diehl, Hans Junkermann, Vittor Schwannecke, Karl Ettlinger  
**Directors**—Wilhelm Thiele, C. Winston  
**Cameraman**—Werner Brandes  
**Authors**—Hans Meueller, Robert Lieblmann  
**Scenarists**—Hans Mueller, Robert Lieblmann

**Lovin' the Ladies**

**Dist.**—RKO  
**Running Time**—1 hr., 5 mins.  
**Cast**—Richard Dix, Lois Wilson, Allen Kearns, Rita LaRoy, Renee Macready, Virginia Sale, Selmer Jackson, Anthony Bushell, Henry Armetta  
**Director**—Melville Brown  
**Cameraman**—Edward Cronin  
**Author**—William LeBaron (from "I Love You")  
**Scenarist**—J. Walker Ruben  
**Recording Engineer**—L. E. Day  
**Reviewed**—3-23-30  
**Released**—4-6-30

**Lucky Larkin (S-SE)**

**Dist.**—Universal  
**Running Time**—1 hr., 4 mins.  
**Cast**—Ken Maynard, Nora Lane, Harry Todd, Charles Clary, Paul Hurst, James Farley, Blue Washington, Tarzey (horse)  
**Director**—Harry J. Brown  
**Cameraman**—Ted McCord  
**Author**—Jack Green  
**Scenarist**—Marion Jackson  
**Editor**—Fred Allen  
**Titter**—Leslie Mason  
**Reviewed**—2-23-30  
**Released**—3-2-30

**Lummox**

**Dist.**—United Artists  
**Running Time**—1 hr., 26 mins.  
**Cast**—Winifred Westover, Ben Lyon, William Collier, Jr., Dorothy Janis, Lydia Titus, Ida Karling, Myra Benillas, Cosmo Kyrie Bellew, Anita Bellows, Robert Ullman, Clara Langsner, Edna Murphy, Torben Mey.er, Fan Bourke, Myrtle Stedman, Danny O'Shea, William Bakewell, Sidney Franklin  
**Director**—Herbert Brenon  
**Cameraman**—Karll Struss  
**Author**—J. Walker Hurst  
**Scenarist**—Elizabeth Meehan  
**Dialoguer**—Fannie Hurst  
**Editor**—Marie Halvey  
**Recording Engineer**—D. Forrest  
**Reviewed**—2-16-30  
**Released**—1-18-30

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1930 RELEASES

Madman Satan
Dist.—M.G.M.
Running Time—1 hr., 20 mins.
Cast—Kay Johnson, Reginald Denny, Lillian Roth, Robert Harron, Elsa Peterson, Boyd Irwin, Wallace MacDonald, Maine Gaye, Allan Lane, Kenneth Gibson, William Hickey, Dudley Brooke, Lotus Thompson, Vera Marsh, Martha Sleeper, Doris McMahon, Marie Valli, J. Harold Johnstone, Albert Conti, Youcau Troubetzkoy, Earl Askam, Betty Francis, Henry Stockbridge, Virginia Seabury, Countess de Liguro, June Nash, Mary Carlisle, Mary McAllister, Katherine Irving, Aileen Ransome, Dorothy Dehn, Louise Robert, Ella Hall, Edwards Davis, Kate Harnes, Pauline DeMille, Virginia Gordon, Natalie Storm, Elvira Lucianti, Marguerita Swope, Theodore Kosloff, Jack King, Edward Prinz, Miss Vernon, Lorimer Johnson, John Byron, Abe Levy, and Band
Director—John DeMille
Cameraman—Harold Rosson
Author—Jeanie MacPherson
Scenarists—Jeanie MacPherson
Dialoguers—Glady's Unger, Elise Janis
Editor—Annie Bauchens
Reviewed—10-5-30
Released—9-20-30

Madonna of the Streets
Dist.—Columbia
Running Time—1 hr., 19 mins.
Director—John Robertson
Cameraman—Donald Polito
Author—W. B. Maxwell
Scenarist—Jo Swering
Dialoguer—Jo Swering
Editor—Gene Havelick
Recording Engineer—Ben Harper
Reviewed—11-30-30
Released—11-25-30

Man About Town
Dist.—Tiffany
Running Time—1 hr., 18 mins.
Director—Al Rogell
Cameraman—Charles Boyle
Authors—F. Schumann-Heink, John Reinhardt
Scenarists—Tom Miranda, Wilfred Dunn
Dialoguers—Tom Miranda, Wilfred Dunn
Recording Engineer—Louis J. Myers
Reviewed—3-16-30
Released—3-10-30

Man from Blankley's
Dist.—Warner Bros.
Running Time—1 hr., 7 mins.
Cast—John Barrymore, Loretta Young, Emily Fitzroy, Louise Carver, May Millloy, Dale Fuller, Edgar Norton, Darcey Corrigan, Albert Gran, Diana Hope, Tiny Jones, William Austen, Angela Mawby
Director—Alfred E. Green
Cameraman—James Van Trees
Author—S. Anstey
Scenarists—Harvey Thew, Joseph Jackson
Dialoguer—Joseph Jackson
Recording Engineer—Hal Bumbaugh
Reviewed—4-6-30
Released—5-24-30

Man from Nowhere
(Silent)
Dist.—Sidney Pictures
Cast—Bob Steele, Tone Reed, Clark Comstock, Bill Nestel, Perry Murdock, Tom Foreman, Clark Coffey
Director—McGowan
Cameraman—Hap Depew
Author—Sally Winters
Scenarist—Sally Winters

Man from Wyoming
Dist.—Paramount
Running Time—1 hr., 11 mins.
Cast—Gary Cooper, June Colyer, Regis Toomey, Morgan Farley, B. H. Calvert, Mary Foy, Emil Chautard, Ed Deering, William B. Davidson, Ben Hall
Director—Rowland V. Lee
Cameraman—Harry Fischbeck
Authors—Joseph Moncure March, Lew Lipton
Scenarists—John V. A. Weaver, Albert Shelby LeVino
Dialoguers—John V. A. Weaver, Albert Shelby LeVino
Editor—Robert Bassler
Reviewed—7-13-30
Released—7-12-30

The Man Hunter
Dist.—Warner Bros.
Running Time—50 minutes
Cast—Rin-Tin-Tin, John Loder, Nora Lane, Charles De-
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1930 RELEASES

**Mawas (Silent)**
Dist.—Bowes Productions
Running Time—1 hr., 5 mins.
Reviewed—6-15-30
Released—6-2-30

**Maybe It’s Love**
Dist.—Warner Bros.
Running Time—1 hr., 14 mins.
Cast—Joan Bennett, Joe E. Brown, James Hall, Laura Lee, Anders Randolph, Sumner Gretchell, George Irving, George Bickel, Howard Jones, Bill Banker, Russell Saunders

**The Medicine Man**
Dist.—Tiffany
Cast—Jack Benny, Betty Bronson, Eva Novak, E. Alyn Warren, Billy Butts, Adolph Milar, George Stone, Tommy Dugan, Val dim Unruff, Caroline Rankin, Dorothy Wolbert

**Melody Man**
Dist.—Columbia
Running Time—1 hr., 15 mins.
Cast—William Collier, Jr., Alice Day, John St. Polis, Johnny Walker, Mildred Harris, Arthur Conti, Ten nen Holts, Lee Kohlmar, Bertram Marbury, Anton Vezzera, Major Nochols

**Men Are Like That**
Dist.—Paramount
Running Time—1 hr., 45 mins.
Cast—Hal Skelly, Doris Hill, Charles Sellon, Clara Blan dick, Morgan Farley, Helen Chadwick, William B. Davidson, Eugene Palette, Gordon DeMain, E. H. Cal vert

**Men of the North**
Dist.—M-G-M
Cast—Gilbert Roland, Barbara Leonard, Arnold Korff, Robert Elliott, George Davis, Nana Quarto, Robert Graves, Jr.

**Men on Call**
Dist.—Fox
Running Time—1 hour.
Cast—Edmund Lowe, Mae Clarke, William Harrigan, Warren Hyneman, Joe Brown, Ruth Warren, Sharon Lynn, George Corcoran

**Men Without Law**
Dist.—Columbia
Running Time—1 hr., 5 mins.
Cast — Buck Jones, Tommy Carroll, Harry Woods, Fred Burns, Fred Kelsey, Sid Taylor, Carmelita Geraghty, Lydia Knott, Victor Sarno

**Middle Watch**
Dist.—British International
Running Time—1 hr., 12 mins.
Cast—Owen Nares, Jacqueline Logan, Jack Raine, Rodo Watts, Frederick Voge, Margaret Halston, Phyllis Loring, Henry Woman, Reginald Purcell, Mur tland Aked, Hamilton Keene, George Carr

**Midnight Mystery**
Dist.—RKO
Running Time—1 hr., 9 mins.
Cast—Betty Compton, Lowell Sherman, June Clyde, Raymond Hatton, Rita LaRoy, Ivan Ledeff, Sidney D’Albrook, Marcel Marcey, William Freesley Burt

**Midnight Special**
Dist.—Chesterfield Pictures
Running Time—1 hour
Cast—Glen Tryon, Merina Kennedy, Mary Carr, Phillips Smalley, Jimmy Aubrey, Tom O’Brien

**Min and Bill**
Dist.—M-G-M
Running Time—1 hr., 10 mins.
Cast—Marie Dressler, Wallace Beery, Dorothy Jordan,
1930 RELEASES

Editor—Gilmore Walker
Recording Engineer—C. Roy Hunter
Reviewed—3-9-30
Released—2-16-30

Murder
Dist.—British International
Running Time—1 hr., 32 mins.
Cast—Herbert Marshall, Norah Baring, Phillis Kenstan, Edward Chapman, Miles Mander, Esme Percy, Ronald Calthrop, Esme V. Chaplin, Amy Brandon Thomas, Joynton Powell, Marie Wright, S. J. Warmingston, Hannah Jones
Director—Alfred Hitchcock
Cameraman—J. J. Cox
Authors—Clemente Daines (from "Enter Sir John")
Scenarist—Alma Reville
Editor—Emil Paraula
Recording Engineer—Cecil B. Thornton
Reviewed—10-26-30

The Murder on the Roof
Dist.—Columbia
Running Time—1 hour
Director—George B. Seitz
Cameraman—Joe Walker
Author—Edward Doherty
Scenarist—F. Hugh Herbert
Dialogue—F. Hugh Herbert
Editor—Robert Johns
Recording Engineer—John P. Lidivary
Reviewed—2-9-30
Released—1-19-30

Murder Will Out
Dist.—First National
Running Time—1 hr., 9 mins.
Cast—Jack Mulhall, Lila Lee, Noah Beery, Alec B. Francis, Tully Marshall, Malcolm MacGregor, Claude Allister
Director—Clarence Badger
Cameraman—John Seitz
Authors—Murray Leinster, Will Jenkins
Scenarist—J. Grubb Alexander
Dialogue—J. Grubb Alexander
Title—J. Grubb Alexander
Reviewed—4-20-30
Released—4-6-30

Mysteries of Nature
Dist.—Ufa
Running Time—1 hr., 11 mins.
Cast—Natasha Koval
Reviewed—7-27-30

Mysterious Mr. Parkes
(French "L’Enigmatique M. Parkes")
Dist.—Paramount

Monte Carlo
Dist.—Paramount
Running Time—1 hr., 30 mins.
Cast—Jeanette MacDonald, Jack Buchanan, Zasu Pitts, Tyler Brooke, Claude Allister, Lionel Belmore, Roche, Albert Conti, Helen Garden, Donald Novis, David Percy
Director—Ernst Lubitsch

Montana Moon
Dist.—M-G-M
Running Time—1 hr., 30 mins.
Cast—Joan Crawford, John Mack Brown, Dorothy Sebastian, Ricardo Cortez, Benny Rubin, Cliff Edwards, Karl Dane, Lloyd Ingraham
Director—Mal St. Clair
Cameraman—William Daniels
Authors—Sylvia Talberg, Frank Butler
Scenarist—Sylvia Talberg, Frank Butler
Dialogue—Joe Farnham
Editors—Carl I. Phinerson, Leslie F. Wilder
Recording Engineer—Douglas Shearer
Reviewed—4-13-30
Released—3-29-30

Mounting Stranger
Dist.—Universal
Running Time—1 hr., 5 mins.
Cast—Hoot Gibson, Betty Hunter, Milton Brown, Fred Burns, James Corey, Francis ford, Walter Patterson, Francella Billington, Louise Lorraine
Director—Arthur Rosson
Cameraman—Harry Newman
Author—Henry H. Knibbs (from "Ridin' Kid from Power River")
Scenarist—Arthur Rosson

Morocco
Dist.—Paramount
Running Time—1 hr., 30 mins.
Cast—Gary Cooper, Marlene Dietrich, Adolphe Menjou, Ulrich Haupts, Juliette Compton, Francis Macdonald, Albert Conti, Eve Southern, Michael Visaroff, Paul Porcasi
Director—Josef von Sternberg
Cameraman—Lee Jarmens
Author—Benno Vigny (from "Amy Jolly")
Scenarist—Jules Furthman
Dialogue—Jules Furthman
Editor—Sam Winston
Reviewed—11-16-30
Released—12-6-30

Mistreating Ladies
Dist.—First National
Running Time—1 hr., 15 mins.
Cast—Dorothy Peterson, Helen Chandler, David Manners, Evalyn Knapp, Edward Woods, Pat O'Malley, Reginald Pasch, Claire McDowell, Charles Hall Mailes, Sidney Blackmer, Jean Bary, Marvin Jones, Medyth Bulfel
Director—Hubert Henley
Cameraman—Gilbert Warrenson
Author—Helen Grace Carlisle
Scenarist—Lenore Coffee
Dialogue—Lenore Coffee
Editor—Frank Ware
Reviewed—12-27-30

Mountain Justice
Dist.—Universal
Running Time—1 hr., 15 mins.
Director—Harry J. Brown
Cameraman—Ted McCord
Author—Bennett Cohen
Scenarist—Bennett Cohen
Dialogue—Lesley Mason
Editor—Fred Allen
Recording Engineer—C. Roy Hunter
Reviewed—5-18-30
Released—5-4-30

Molly Dick
Dist.—Warner Bros.
Running Time—1 hr., 15 mins.
Cast—John Barrymore, Joan Bennett, Lloyd Hughes, May Boley, Walter Long, Togo O'Press, Nigel de Bruier, Noble Johnson, William Walling, Virginia sale, Jack Curtis, John Ince
Director—Lloyd Bacon
Cameraman—Robert Kurre
Author—Herman Melville
Scenarist—J. Grubb Alexander
Recording Engineer—Dave Forrest
Reviewed—8-17-30
Released—9-13-30

Monte Carlo
Dist.—Paramount
Running Time—1 hr., 30 mins.
Cast—Jeanette MacDonald, Jack Buchanan, Zasu Pitts, Tyler Brooke, Claude Allister, Lionel Belmore, Roche, Albert Conti, Helen Garden, Donald Novis, David Percy
Director—Ernst Lubitsch

Mystery of Nature
Dist.—Ufa
Running Time—1 hr., 11 mins.
Cast—Natasha Koval
Reviewed—7-27-30

Mysteries of Mr. Parkes
(French "L’Enigmatique M. Parkes")
Dist.—Paramount
1930 RELEASES

Running Time—1 hr., 41 mins.
Cast—Alexander Gray, Ber- 
nice Claire, Lucien Little- 
field, Lucien Fahey, Lilian 
Tashman. Bert Roach, Zasu 
Pitts. Mildred Harris, Hen- 
ry Strother, Fredi Washington, 
Roy Bily.
Director—Clarence Badger 
Cameraman—Sol Polito 
Authors—Otto Harbach, 
Frank Mandel 
Scenarist—Howard Emmett 
Rogers 
Dialoguer—Beatrice Van 
Editor—Frank Mandel 
Reviewed—1-12-30 
Released—2-16-30

Not Damaged
Dist.—Fox 
Running Time—1 hr., 12 mins. 
Cast — Lois Moran, Walter 
Byron, Robert Ames, Inez 
Courtney, George Corcoran, 
Ernest Wood, Rhoda Cross 
Director—Chandler Sprague 
Cameraman—Chet Lyons 
Author—Richard Connel 
Scenarist—Frank Gay 
Dialoguer—Harold Attridge 
Editor—Alexander Troffey 
Recording Engineer—Pat Cos- 
tello 
Reviewed—6-8-30 
Released—5-23-30

Not So Dumb
Dist.—M-G-M 
Cast—Marion Davies, Elliott 
Nugent, Raymond Hackett, 
Franklin. P. For Byron, Jull 
Faye, William Holden, Don- 
ald Ogden Stewart, Sally 
Starr, George Davis, Ruby 
LaFayette 
Director—King Vidor 
Cameraman—Oliver Marsh 
Authors—George S. Kaufman, 
Marc Connelly 
Scenarist—Wanda Tuchok 
Dialoguer—Edwin Justus 
Mayer 
Editor—Blanche Sewell 
Title—Lucile Newmark 
Recording Engineer—Douglas 
Shearer 
Reviewed—2-9-30 
Released—1-17-30

A Notorious Affair
Dist.—First National 
Running Time—1 hr., 10 mins. 
Cast—Bibly Dove, Basie Rath- 
bone, Kay Francis, Montagu 
Love, Kenneth Thomson 
Director—Larry Powell 
Cameraman—Ernest Hall 
Authors—Audrey and Waverly 
Carter (from "Faithful") 
Scenarist—J. Grubl Alexander 
Dialoguer—J. Grubl Alexan- 
der 
Editor—Frank Ware 
Reviewed—4-27-30 
Released—5-4-30

Numbered Men
Dist.—First National 
Cast—Conrad Nagel, Bernice 
Claire, Raymond Hackett, 
Tully Marshall, Ralph Ince, 
Maurice Black, William 
Holden, Blanche Frederic,
In These

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Author — Dwight Taylor
(From "Jailbreak")
Scenario—Al Cohn, Henry McCarty
Dialoguer — Al Cohn, Henry McCarty
Editor—Terrill Morse
Reviewed—6-15-30
Released—8-3-30

Office Wife
Dist.—Warner Bros.
Running Time—59 minutes
Cast — Dorothy Mackaill, Lewis Stone, Joan Blondell, Elissa Bosworth, Banche Frederici, Natalie Moorehead, Brooks Benedict, Dale Fuller, Walter Merrill
Director—Lloyd Bacon
Cameraman—William Ries
Author—Faith Baldwin
Scenarist—Charles Kenyon
Dialoguer—Charles Kenyon
Editor—George March
Reviewed—9-28-30

Officer O'Brien
Dist.—Pathé
Running Time—1 hr., 15 mins.
Cast—William Boyd, Ernest Torrence, Dorothy Seaborn, Milt Cook, Paul Hurst, Ralfe Harolde, Arthur Houseman, Russell Gleason, Tom Maloney, Toya Fujita
Director—Tay Garnett
Cameraman—Arthur Miller
Author—Tom Buckingham
Scenarist—Toh Buckingham
Dialoguer—Tom Buckingham
Editor—Jack Ogilvie
Recording Engineers—Earl A. Wolcott, Harold Stine
Reviewed—3-2-30
Released—2-9-30

Oh, For a Man!
Dist.—Fox
Running Time—1 hr., 18 mins.
Cast—Jeanette MacDonald, Reginald Denny, Marjorie White, Warren Hymer, Alexander Natoff, Buela Lugosi, Alphonse Skirrow, Andre Cheron, Bodil Rosing, William Davidson, Donald Hall, Evelyn Hall, Althea Heny
Director—Hamilton MacFadden
Cameraman—Charles Clarke
Author—Mary F. Watkins
(from "Stolen Thunder")
Scenarists—Philip Klein, Lynn Starling
Dialoguer—Philip Klein, Lynn Starling
Editor—Al DeGaetano
Recording Engineer—E. Clayton Ward
Reviewed—11-9-30
Released—12-14-30

Oh! Sailor, Behave!
Dist.—Warners
Cast—Irene Delroy, Charles King, Lottie Loder, Lowell Sherman, Vivian Oakland, Olson & Johnson, Elise Bartlett, Charles Judels, Gino Corrdo, Lawrence Grant
Director—Archie Mayo
Cameraman—Dev Jennings
Author—Elyce Tannen (from "See Napoles and Die")
Scenarist—Joseph Jackson
Dialoguers—Joseph Jackson, Sid Silvers
Recording Engineer—Clare A. Riggs
Released—8-16-30

Old and New
Dist.—Amkino
Running Time—1 hr., 14 mins.
Directors—S. M. Eisenstein, G. W. Alexandrov
Cameraman—Edward Tisse
Authors—S. M. Eisenstein, G. W. Alexandrov
Reviewed—5-4-30

Old English
Dist.—Warner Bros.
Running Time—1 hr., 30 mins.
Cast—George Arliss, Leon Janney, Doris Lloyd, Betty Lawford, Ivan Simpson, Harrington Reynolds, Reginald Sheffield, Murray Kennel, Ethel Griffes, Henrietta Goodwin
Director—Alfred E. Green
Cameraman—James Van Trees
Author—John Galsworthy
Scenarists—Walter Anthony, Maude Howell
Editor—Owen Marks
Reviewed—8-24-30
Released—9-27-30

O'Malley Rides Alone
Dist.—Syndicate
Cast—Bob Custer, Phyllis Bainbridge, Martin Cichy, Bud Osborne, Cliff Lyons, Perry Murdock
Director—J. P. McGowan
Cameraman—Hap Depew
Author—Sally Winters
Scenarist—Sally Winters
Released—1-1-30

On the Border
Dist.—Warner Bros.
Running Time—60 minutes
Cast—Rin-Tin-Tin, Armanda, Dave B. Litel, Philo McCullough, Bruce Cogvinton, Walter Miller, William Irving
Director—William McGaun
Cameraman—William Rees
Author—Lillian Hayward
Recording Engineer—Dolph Thomas
Reviewed—2-9-30
Released—3-15-30

On the Level
Dist.—Fox
Director—Archie Mayo
Cameraman—Dev Jennings
Author—Elyce Tannen (from "See Napoles and Die")
Scenarist—Joseph Jackson
Dialoguers—Joseph Jackson, Sid Silvers
Recording Engineer—Clare A. Riggs
Released—8-16-30

Oklahoma Cyclone
Dist.—Tiffany
Running Time—1 hr., 4 mins.
Cast—Bob Steele, Al St. John, Nita Ray, Charles King, Hector Sarno, Slim Waittaker, Shorty Hendricks, Emilio Fernandez
Director—J. P. McCarthy
Author—J. P. McCarthy
Scenarist—J. P. McCarthy
Reviewed—9-14-30
Released—8-8-30

1930 RELEASES

Running Time—1 hr., 10 mins.
Cast—Victor McLaglen, William Harrigan, Lilian Tashman, Fifi Dorsay, Arthur Stone, Leila McIntyre, Mary Astler, Ben Heurnett, R. O. Pennell, Harry Tenbrook
Director—Irving Cummings
Cameramen—L. W. O'Connell, Dave Ragan
Author—William K. Wells
Scenarist—Dudley Nichols
Dialoguer—Andrew Bennison, William K. Wells
Editor—Al DeGaetano
Recording Engineer—George Leverett
Reviewed—7-13-30
Released—5-18-30

On Your Back
Dist.—Fox
Running Time—1 hr., 12 mins.
Director—Guthrie McClintic
Cameraman—Joseph August
Author—Ivan Rees
Scenarist—Howard J. Green
Dialoguer—Howard J. Green
Editor—Frank Hull
Recording Engineer—Alfred L. Von Kirbach
Reviewed—8-24-30
Released—9-14-30

Once a Gentleman
Dist.—Sono Art World Wide
Running Time—1 hr., 20 mins.
Director—James Cruze
Cameraman—Jacks, Rose
Author—George D. Worts
Scenarist—Walter Woods
Dialoguer—Mand Fulton
Reviewed—7-13-30
Released—9-1-30

One Embarrassing Night
Dist.—M.G.M
Running Time—30 mins.
Cast—Ralph Lynn, Tom Walls, Winifred Shotter, Mary Brough, Robertson Hare, Ethel Coleridge, Griffith Humphreys, Doreen Bendix, Margot Grabin
Director—Tom Walls
Author—Ben Travers (from "Rockey"
Dialoguer—Ben Travers
Editor—J. MacLean Rogers
Reviewed—9-7-30
Released—6-21-30

One Heavenly Night
Dist.—United Artists

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One Mad Kiss

Dir.—Fox
Running Time—1 hr., 7 mins.
Cast — Don Jose Majica, Mona Maris, Antonio Moreno, Tom Patricola
Director—Roy William Neill
Cameraman—Charles Van Enger
Author—Adolf Paul
Scenarist—Dudley Nichols
Dialoguer—Dudley Nichols
Editor—Louis Loeffler
Recording Engineer—George Leverett
Reviewed—7-27-30

One Night at Susie's

Dir.—First National
Running Time—1 hr., 25 mins.
Cast — Billie Dove, Douglas Fairbanks, Jr., Helen Ware, Tully Marshall, James Crane, John Loder, Claude Fleming
Director—John Francis Dillon
Cameraman—Ernest Haller
Author—Frederick Hazlitt Brennan
Scenarists—Forrest Halsey, Katherine Scola
Dialoguers—Forrest Halsey, Katherine Scola
Reviewed—11-23-30
Released—11-30-30

One Romantic Night

Dir.—United Artists
Running Time—1 hr., 51 mins.
Cast — Lillian Gish, Rod La Rocque, Conrad Nagel, Marie Dressler, O. H. Heggie, Albert Conti, Edgar Norton, Blyth Bennett, Phillippe DeLaey, Byron Sage, Barbara Leonard
Director—Paul Sebastian
Cameraman—Karl Struss
Author—Fernec Molnar
(From "The Swan")
Scenarist—Melville Baker
Dialoguer—Melville Baker
Recording Engineer—Frank Maher
Reviewed—3-30-30
Released—4-12-30

Only Saps Work

Dir.—Paramount
Running Time—1 hr., 17 mins.
Cast — Leon Errol, Richard Arlen, Mary Brian, Stuart Erwin, Anderson Lawler, Charlie Grapewin, George Irving, Nora Cecil, Charles Giblyn, Fred Kelsey, G. Pat Collins, George Chandler, Jack Richardson, Clarence Burton, Clifford Demarest
Directors—Cyril Gardner, Edwin H. Knopf
Cameraman—Rex Wimpy
Author—Owen Davis (from "Easy Money")
Scenarists—Sam Mintz, Percy Heath, Joseph L. Manning
Editor—Edward Dmytryk
Reviewed—12-14-30
Released—12-6-30

Only the Brave

Dist.—Paramount
Running Time—1 hr., 7 mins.
Director—Frank Tuttle
Cameraman—Harry Fischbeck
Dialoguer—James Thompson
Scenarists—Ages Brand Leahy, Edward E. Paramount, Jr.
Dialoguers—Edward E. Paramount, Jr., Ages Brand Leahy
Editor—Doris Drought
Title—Richard Diggles, Jr.
Reviewed—3-9-30
Released—3-8-30

The Other Tomorrow

Dist.—First National
Running Time—1 hr., 4 mins.
Cast — Billie Dove, Grant Withers, Kenneth Thompson, WillardHolt, Frank Sheridan, Otto Hoffman, William Granger, Scott Seaton
Director—Joel Bacon
Cameraman—Lee Garmes
Author—Octavus Roy Cohen
Scenarist—Fred Myton
Dialoguer—James A. Starr
Title—James A. Starr
Reviewed—5-25-30
Released—2-9-30

Our Blushing Brides

Dist.—M-G-M
Running Time—1 hr., 19 mins.
Cast — Joan Crawford, Anita Page, Dorothy Sebastian, Robert Montgomery, Raymond Hackett, John Miljan, Hedda Hopper, Albert Conti, Edward Brophy, Robert Emmett O'Connor, Martha Sleeper, Gwen Lee, Catherine Moylan, Claire Dodd, Mary Doran, Nora Drew, Wilda Mansfield
Director—Harry Beaumont
Cameraman—Merritt B. Gerstad
Author—Bess Meredyth
Scenarists—Bess Meredyth, John Howard Lawson
Dialogues—Bess Meredyth, Edwin Justus Mayer
Editors—George Hively, Harold Palmer
Title—Harry Beaumont
Recording Engineer—Douglas Shearer
Reviewed—3-30-30
Released—7-19-30

Outside the Law

Dist.—Universal
Running Time—1 hr., 21 mins.

1930 RELEASES

Director—Tod Browning
Cameraman—Roy Overbaugh
Authors—Tod Browning, Garret Fort
Editor—Milton Carruth
Recording Engineer—C. Roy Hunter
Reviewed—8-31-30
Released—9-18-30

Outward Bound

Dist.—Warner Bros.
Running Time—1 hr., 22 mins.
Cast — Douglas Fairbanks, Jr., Leslie Howard, Helen Chandler, Berl Mercer, Alec B. Francis, Miss Skipworth, Lyonel Watts, Montgomery, Rouley, Dudley Digges
Director—Rex
Cameraman—Hal Mohr
Author—Sutton Vane
Scenarist—J. Grubb Alexander
Editor—Ralph Dawson
Reviewed—9-21-30
Released—11-29-30

Paid

Dist.—M-G-M
Director—Sam Wood
Cameraman—Charles Rosher
Author—Bayard Veiller (from "Within the Law")
Scenarists—Lucil Hubbard, Charles MacArthur
Dialoguer—Charles MacArthur
Editor—Hugh Wynne
Recording Engineer—Douglas Shearer
Reviewed—12-30-30
Released—1-4-31

Pamir

Dist.—Amkino
Running Time—1 hr., 11 mins.
Cast—Travelogue
Director—V. Erophheev
Cameraman—V. M. Beliaev
Title—Shelly Hamilton
Reviewed—7-20-30

Parade of the West

Dist.—Universal
Running Time—1 hr., 15 mins.
Cast—Keely Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bobbie Dunn, Jackie Hanlon, Fred Burns, Frank Vacek, Stanley Blustone, George Washington, Tarzan (horse), Rex (horse)
Director—Harry J. Brown
Cameraman—Ted McCord
Author—Bennett Cohen
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### 1930 RELEASES

#### Part Time Wife

**Dist.:** Fox
**Running Time:** 1 hr., 12 mins.
**Cast:** Edmund Lowe, Leila Hyams, Tommy Clifford, Walter McMillian, Louise Payne, Sam Lukin, Bodil Rosing, George (Red) Corcoran
**Director:** Leo McCarey
**Cameraman:** George Schneiderman
**Author:** Stewart Edward White (from "Shepper Newfounder")
**Scenarist:** Raymond L. Schrock, Leo McCarey, Howard Green
**Dialoguers:** Raymond L. Schrock, Leo McCarey, Howard Green
**Recording Engineer:** Al Browzin
**Reviewed:** 11-30-30

#### The Pay Off

**Dist.:** RKO
**Running Time:** 1 hr., 18 mins.
**Cast:** Loy Locher, Sherman, Marion Nixon, Hugh Trevor, William Tracy, Helen Millarre, Robert McWade, Alan Roscoe, Lita Chevet, Bert Moorhouse
**Director:** Lovey Sherman
**Camerman:** J. Roy Hunt
**Author:** Samuel Shipman
**Scenarist:** Jane Murfin
**Reviewed:** 11-16-30
**Released:** 10-15-30

#### Peacock Alley

**Dist.:** Tiffany
**Running Time:** 1 hr., 3 mins.
**Cast:** Mae Murray, George Barraud, Jason Robards, Richard Tucker, Billy Bevan, W. L. Thorne, Philip Arness, H. H. Clavert, Arthur Hoyt
**Director:** Marcel DeSano
**Camerman:** Benjamin Kline
**Author:** Cary Wilson
**Scenarist:** Frances Hyland
**Dialoguers:** Wells Root, Carey Wilson
**Editor:** Clarence Kolster
**Recording Engineer:** Buddy Myers
**Reviewed:** 2-9-30
**Released:** 1-10-30

#### Personality

**Dist.:** Columbia
**Running Time:** 1 hr., 6 mins.
**Cast:** Sally Starr, Johnny Arthur, Blanche Friderici, Frank Hammond, Buck Black, Lee Kohlmans, John P. Murray, Vivien Oakland, George Parrant
**Director:** Victor Heerman
**Camerman:** Ted Tetzlaff
**Author:** Gladys Lehman
**Dialoguer:** Gladys Lehman
**Editor:** David Berg
**Recording Engineer:** John P. Livadary
**Reviewed:** 2-23-30
**Released:** 2-14-30

#### Pioneers of the West (Silent)

**Dist.:** Syndicate
**Running Time:** 1 hr., 4 mins.
**Cast:** Tom Tyler, J. P. McGowan, George Brownhill, Mack V. Wright, Tomnay Bay, Charlotte Winn
**Director:** J. P. McGowan
**Camerman:** Hal Depew
**Author:** Sally Winters
**Scenarist:** J. P. McGowan
**Reviewed:** 1-9-30

#### Playboy of Paris

**Dist.:** Paramount
**Running Time:** 1 hr., 16 mins.
**Cast:** Maurice Chevalier, Frances Dee, O. P. Heggie, Stuart Erwin, Eugene
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THE LOVELORN LADY
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WHY SAILORS LEAVE HOME
CHILDREN OF CHANCE
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Princess and the Plumber

Dist.—Fox
Running Time—1 hr., 12 mins.
Director—Alexander Korda
Scenarist—L. W. O'Connell
Reviewed—11:20:30
Released—12:21:30

Pueblo's Secret
Dist.—Big Four
Cast—Wally Wales

Putting on the Ritz
Dist.—United Artists
Running Time—1 hr., 28 mins.
Cast—Harry Richman, Joan Bennett, James Gleason, Lilian Tashman, Alleen Fringle, Purnell Pratt, Richard Tucker, Eddie Kane, George Irving, Sidney Franklin
Director—Edward H. S flyman
Scenarist—R. C. Rank
Author—John W. Considine, Jr.
Dialoguer—William K. Wells
Recording Engineer—Oscar Lagerstrom
Reviewed—2:16:30
Released—5:1:30

Queen High
Dist.—Paramount
Running Time—1 hr., 25 mins.
Cast—Charles Ruggles, Frank Morgan, Ginger Rogers, Betty Garde, Rudy Cameron, Stanley Smith, Helen Carrington, Theresa Max-Tom Brown
Director—Fred Newmeyer
Scenarist—William Steiner
Authors—Lawrence Schwab, C. B. DeSylva, Lewis Gensler (from "A Pain of Sixes")
Dialoguer—Frank Mandel
Recording Engineer—Barney Ragan
Reviewed—5:18:30
Released—8:23:30

Raffles
Dist.—United Artists
Running Time—1 hr., 20 mins.
Cast—Ronald Colman, Kay Francis, Bramwell Fletcher, Francis Dade, David Manners, George Keaton, Frederick Kerr, John Rogers, William Benge
Director—John Lavvdary
Reviewed—5:4:30
Released—3:26:30

1930 RELEASES

Director—Harry D'Arrast
Cameramen—George Barnes, Greg Toland
Author—E. W. Hormung
Scenarist—Sidney Howard
Dialoguer—Sidney Howard
Editor—Stuart Heisler
Sound Engineer—Oscar Langerstrom
Reviewed—7:27:30
Released—7:26:30

Rain or Shine
Dist.—Columbia
Running Time—1 hr., 30 mins.
Cast—Joe Cook, Louise Fazenda, Joan Peers, William Collier, Jr., Tom Howard, David Chase, Alan Roscoe, Adolph Milar, Clarence Muse, Edward Martindale, Nora Lane, Tyrell Davis
Director—Frank Capra
Scenarist—Joe Walker
Author—James Gleason
Dialoguer—Dorothy Howell, Jo Swerling
Recording Engineer—Jo Swerling
Reviewed—8:10:30

Rampant Age
Dist.—Continental Pictures
Running Time—1 hr.
Cast—Myrna Kennedy, James Murphy, Eddie Borden, Margaret O'Neil, Florence Turner, John Elliott, Gertrude Messinger, Pat Cunning
Director—Phil Rosen
Scenarist—Herbert J. Kirkpatrick
Author—Robert S. Carr
Dialoguer—Harry L. Hoyt
Sound Engineers—Neil Jack, C. F. Franklin
Reviewed—1:19:30

Range Rustlers
Dist.—Big Four
Cast—Wally Wales

Rasputin (Silent)
Dist.—Unusual Pictures
Running Time—1 hr., 11 mins.
Cast—Nikolai Malikoff, Ervin Kaiser, Diane Karage, Jack Trevor, Max Schreck, Albert Kegy, Dina Dziej, Alexander Muraski
Director—Martin Berger
Scenarist—Lavio Schaeffer
Author—Dosio Koffler
Editor—Irvin Shapiro
Reviewed—8:31:30

Rebound
Dist.—Pathé
Released—12:14:30

Recaptured Love
Dist.—Warner
Running Time—1 hr., 17 mins.
Cast—Belle Bennett, John Halliday, Dorothy Burgess, Richard Tucker, Junior Durkin, George Bickel,

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Rouge of the Rio Grande

Dist.—Sono art-World Wide
Running Time—1 hr., 5 mins.
Cast—Josef Bohr, Raymond Hatton, Myrna Loy, Carmelita Geraghty, Walter Miller, Gene Morgan, William P. Burt, Florence Dudley
Director—Spencer Gordon
Author—Oliver Drake
Scenarist—Oliver Drake
Cameraman—Oliver Drake
Reviewed—12-7-30
Released—10-15-30

Rough Romance

Dist.—M-G-M
Running Time—55 minutes
Cast—George O'Brien, Helen Chandler, Antonio Moreno, Noel Francis, Eddie Broden, Harry Cording, Roy Stewart, David Hartford, Frank Lanning
Director—A. F. Erickson
Cameraman—Daniel B. Clark
Author—Kenneth B. Clark
Reviewed—6-22-30
Released—6-15-30

Royal Bed

Dist.—RKO

Rough Family of Broadway

Dist.—Paramount
Running Time—1 hr., 8 mins.
Cast—Ina Claire, Fredric March, Mary Brian, Henrietta Crosman, Charles Starrett, Arnold Korff, Frank Conroy, Royal C. Stout, Elsie Emond, Murray Alper, Alisa Wayne Stark, Hershel Mayall
Director—George Cukor, Cyril Gardner
Cameraman—George Fosely
Authors—Edna Ferber, Geo. S. Kaufman
Scenarists—Herman Mankiewicz, George S. Kaufman
Editor—Edward Dunmire
Recording Engineer—C. A. Tuthill
Reviewed—12-29-30

Runaway Bride

Dist.—RKO
Running Time—1 hr., 9 mins.
Cast—Mary Astor, Lloyd Hughes, David Niewell, Maurice Black, Paul Hurst, Esther Morton, Natalie Moorhead, Frank Mclernand, Harry Tenbrook, Phil Brady, Theodore Lorch
Director—Donald Crisp
Cameraman—Leo Tover
Authors—H. H. Van Loan, Lottie Ann Westman (from "Cooking Her Goose")
Scenarist—Jane Murfin
Dialoguer—Jane Murfin
Sound Engineer—George Ellis
Reviewed—11-18-30
Released—5-24-30

Safety in Numbers

Dist.—Paramount
Running Time—1 hr., 19 mins.
Cast—Charles Rogers, Josephine Dunn, Roscoe Karns, Virginia Bruce, Carol Lombard, Katharine Crawford, Geneva Mitchell, Francis MacDonald, Royal Poli, Lawrence Grant, Louise Beavers, Richard Tucker
Director—Victor Schertzinger
Cameraman—Herman Gerrard
Authors—George Marion, Jr., Percy Heath

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Second Wife
Dist.—RKO
Running Time—1 hr., 7 mins.
Cast—Conrad Nagel, Lila Lee, Hugh Hunley, Mary Carr, Freddie Burke
Director—Russell Mack
Camera—William Marshall
Author—Fulton Oursler (from "Stepchild of the Moon")
Scenario—Bert Glennon
Reviewed—2-11-30
Released—2-13-30

See America Thirst
Dist.—Universal
Running Time—1 hr., 12 mins.
Director—William James Craven
Camera—Arthur Miller, C. Allyn Jones
Author—Vin Moore, Edward Luddy
Scenario—Henry LaCossitt, C. Jerome Horwin
Dialoguer—Henry LaCossitt
Editor—W. Harry Lieb
Sound Engineer—C. Roy Hunter
Reviewed—11-23-30
Released—11-24-30

Seven Days' Leave
Dist.—Paramount
Running Time—1 hr., 20 mins.
Cast—Gary Cooper, Beryl Mercer, Daisy Belmore, Nora Cecil, Tempe Pigott, Arthur Hoyt, Arthur Metcalfe
Directors—Richard Wallace, John Cromwell
Camera—Charles Lang
Author—James M. Barrie (from "The Old Lady Shows Her Medals")
Dialoguers—John Farrow, Don Totten
Editors—George Nichols, Jr.
Titrer—Richard Digges, Jr.
Reviewed—1-26-30
Released—1-25-30

Shadow of the Law
Dist.—Paramount
Cast—William Powell, Marion Schillings, Natalie Moorhead, Regis Toomey, Paul Hurst, George Irving, Frederickurt, James Durkin, Richard Tucker, Walter James
Directors—Louis Gasnier, Max Marcin
Camera—Charles Lang
Authors—John A. Morosco, Max Marcin (from "The Quarry"
Scenario—John Farrow
Dialoguer—John Farrow
Editor—Robert Basler
Reviewed—6-8-30
Released—6-14-30

1930 RELEASES

Director—Melville Brown
Camera—Lee Tover
Authors—Howard Lindsay, Bertrand Barbour (from "Tommy")
Scenario—J. Walter Rubin
Dialoguer—J. Walter Rubin
Sound Engineer—John Tibby
Reviewed—6-22-30
Released—6-30-30

Ship From Shanghai
Dist.—M-G-M
Running Time—1 hr., 12 mins.
Cast—Louis Wolheim, Conrad Nagel, Carmel Myers, Kay Johnson, Holmes Herbert, Zeffie Tilbury, Ivan Linow, Jack McDonald
Director—Charles Brabin
Camera—Ira Morgan
Author—Dale Collins (from "The Ordeal")
Scenario—John Howard Lawson
Editor—Grant Whynott
Titlers—Madeleine Ruthven, Alfred Hunt
Sound Engineer—Douglas Shearer
Reviewed—4-27-30
Released—5-1-30

Shooting Straight
Dist.—RKO
Running Time—1 hr., 24 mins.
Director—George Archainbault
Camera—Edward Cronjager
Author—Barney Serecky
Scenario—J. Walter Rubin
Dialoguer—Wallace Smith
Editor—Otto Ludwig
Sound Engineer—Lambert E. Day
Reviewed—7-27-30
Released—7-26-30

Show Girl in Hollywood
Dist.—First National
Running Time—1 hr., 20 mins.
Cast—Alice White, Jack Mulhall, Paul St. Garling, Blanche Sweet, John Miljan, Virginia Sale, Spec O'Donnell, Lee Shumway, Herman Bing
Director—Mervyn LeRoy
Camera—Sol Polito
Author—J. P. McEvoy (from "Hollywood Girl")
Scenario—Harvey Thew, James A. Starr
Dialoguer—Wallace Smith
Editor—Peter Fritsch
Reviewed—5-4-30
Released—5-20-30

Silent Enemy, The
Dist.—Paramount
Running Time—1 hr., 20 mins.

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Silver Horde, The
Dist.—ROK
Running Time—1 hr., 16 mins.
Cast—Evelyn Brent, Louis Wolheim, Joel McCrea, Raymond Hatton, Jean Arthur, Kay Gordin, Gordon, Blanche Sweet, Purnell Pratt, William Davidson, Ivan Linow
Director—George Archainbaud
Cameraman—Leo Tover
Author—Rex Beach
Scenarist—Wallace Smith
Dialogue—Wallace Smith
Editor—Otto Ludwig
Sound Engineer—Clem Portman
Reviewed—10-26-30
Released—10-25-30

Sin Ship
Dist.—ROK
Cast—Louis Wolheim, Mary Astor, Ian Keith, Hugh Herbert, Russell Power, Alan Roscoe
Director—Louis Wolheim
Cameraman—Dick Musuraca
Author—Keene Thompson, Agnes Brand Leacy
Dialogue—Hugh Herbert
Reviewed—1-20-30
Released—1-25-30

Sins of the Children
Dist.—M-G-M
Running Time—1 hr., 27 mins.
Cast—Louis MacMullan, Robert Montgomery, Elliott Nugent, Leila Hyams, Clara Blandick, Mary Doran, Francis X. Bushman, Jr., Robert McWade, Dell Henderson, Henry Armetta, Jane Reid, James Donlan, Jean Wood, Lee Kohlmar
Director—Sam Wood
Cameraman—Henry Sharp
Authors—Elliott and J. C. Nugent
Scenarist—Samuel Ornitz
Dialoguers—Elliott Nugent, Clara Lidman
Editors—Frank Sullivan, Leslie F. Wilder
Title—Leslie F. Wilder
Sound Engineer—Douglas Shearer
Reviewed—7-27-30
Released—6-28-30

Sisters
Dist.—Columbia
Running Time—1 hr., 6 mins.
Cast—Sally O'Neill, Molly O'Day, Russell Gleason, Jason Robards, Morgan Wallace, John Fee, Carl Stockdale
Director—James Floor
Cameraman—Ted Tetzlaff
Author—Ralph Graves
Scenarist—Jo Swering
Dialoguer—Jo Swering
Editor—Gene Havelick
Sound Engineer—John T. Livaday
Reviewed—6-29-30
Released—6-15-30

Sit Tight
Dist.—Warner Bros
Cast—Winnie Lightner, Joe E. Brown, Claudia Dell, Paul Gregory, Hobart Bosworth, Lulu Loder, Frank Hagnye
Director—ZaSu Pitts, Kendall Lee, Murrell Finley, Helen Johnson, Fred Walton
Director—Paul Stein
Cameraman—John Mesall
Authors—Robert Milton, Dorothy Cairns
Scenarist—Horace Jackop
Dialogue—Horace Jackson
Director—Don Mandell
Sound Engineers—L. A. Cardman, Charles O'Loughlin
Reviewed—11-23-30
Released—11-10-30

Sinner's Holiday
Dist.—Warner
Running Time—1 hr. hour
Cast—Grant Withers, Evalyn Knapp, James Cagney, Joan Blondell, Lucille La Verne, Nora Madison, Otto Hoffman, Warner Hymer, Purnell B. Pratt, Hank Mann
Director—John Adolphi
Cameraman—Ira Morgan
Author—Marie Baumer (from "Penny Arcade")
Scenarist—Harvey Thew
Dialogue—Harvey Thew
Editor—Jimmy Gibbon
Reviewed—10-12-30
Released—10-11-30

Sleeping Partners
Dist.—British International
Running Time—1 hr., 11 mins.
Cast—Seymour Hicks, Edna

1930 RELEASES

Best, Lyn Harding, Herbert Warin, Marguerite Allen, David Paget
Director—Seymour Hicks
Cameraman—Seymour Hicks
Author—Sacha Guitry
Scenarist—Seymour Hicks
Editor—Edward Josse
Reviewed—12-14-30

Slightly Scarlet
Dist.—Paramount
Running Time—1 hr., 10 mins.
Cast—Cary Grant, Evelyn Brent, Paul Lukas, Eugene Pallette, Helen Ware, Virginia Bruce, Henry Wadsworth, Christane Yves, Morgan Farley
Director—Louis Gasnier
Cameraman—Allen Siegel
Author—Perce Heath
Scenarists—Howard Estabrook, Joseph Mankiewicz
Dialoguers—Howard Estabrook, Joseph Mankiewicz
Editor—Edna Warren
Title—Great Grafton
Reviewed—3-3-30
Released—2-22-30

Slums of Tokyo
(Silent)
Dist.—Majestic, Inc.
Running Time—1 hr.
Cast—A. Tachihara, Y. Bandoh, Y. Ogawa, I. Sosuma
Director—Teinosuke Kinogasa
Author—Teinosuke Kinogasa
Scenarist—Teinosuke Kinogasa
Editors—Teinosuke Kinogasa, M. H. Lewis
Title—Joseph R. Fleischer
Reviewed—7-20-30

So This is London
Dist.—Fox
Running Time—1 hr., 12 mins.
Cast—Will Rogers, Irene Rich, Frank Albertson, Maureen O'Sullivan, Lumsden Hare, Mary Forbes, Bramwell Fletcher, Dorothy Christie, Ellen Woodstock, Martha Lee Space
Director—John Blystone
Cameraman—Charles Clarke
Author—Arthur Goodrich
Scenarist—Owen Davis, Sr.
Dialogue—Owen Davis, Sr.
Editor—Jack Bennis
Sound Engineer—Frank Mackenzie
Reviewed—3-23-30
Released—6-8-30

Social Lion
Dist.—Paramount
Director—Edward Cukor
Cameraman—Alban Sigler
Author—Octavus Roy Cohen
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Dialoguer—Joseph L. Mankiewicz
Editor—Otho Lovering
Reviewed—6-15-30
Released—6-21-30

Soil (Silent)
Dist.—Amkino
Running Time—1 hr., 2 mins.
Cast—S. Scaschenko
Director—Alexander Dovzhenko
Cameraman—Danil Demutski
Scenario—Alexander Dovzhenko
Titler—Shelly Hamilton
Reviewed—10-19-30

Soldiers and Women
Dist.—Columbia
Running Time—1 hr., 15 mins.
Cast—Aileen Pringle, Grant Withers, Helen Johnson, Walter McGrail, Emmett Corrigan, Branche Friderici, Wade Boteler, Ray Legary, William Calvin, Sam Nelson
Director—Edward Soplan
Cameraman—Ted Tetzlaff
Authors—Paul Harvey Fox, George Milton
Scenario—Dorothy Howell
Dialoguer—Dorothy Howell
Editor—Leonard Wheeler
Sound Engineer—John Liva
dary
Reviewed—5-18-30
Released—4-30-30

Soldier's Plaything, A
Dist.—Warner Bros.
Reviewed—11-1-30

Sombras De Gloria (Spanish)
(Shadows of Glory)
Dist.—Sono Art-Word's Wide
Running Time—1 hr., 40 mins.
Cast—José Bohr, Mona Rica, Francisco Maran, Cesar Vanoni, Ricardo Cayol, Demestris Aixis, Tito Davidson, Juan Torrene, Enrique Acosta, Roberto Saa Silva, Frederico Godoy
Director—Andrew Stone
Cameraman—Arthur Martinelli
Author—Renaud Hoffman
Scenario—Fernando C. Tamayo
Dialoguer—Fernando C. Tamayo
Editor—Arthur Taveres
Sound Engineers—Ben Harper, J. G. Gregory
Reviewed—2-16-30
Released—2-15-30

Son of the Gods
Dist.—First National
Running Time—1 hr., 32 mins.
Director—Frank Lloyd
Cameraman—Ernest Hallor
Author—Rex Beach
Scenario—Brady King
Titler—Bradley King
Reviewed—2-2-30
Released—3-9-30

Sons of the Saddle
Dist.—Universal
Running Time—1 hr., 10 mins.
Cast—Ken Maynard, Doris Hill, Francis Ford, Carol Nye, Joseph Giard, Harry Todd
Director—Harry J. Brown
Cameraman—Ted McCord
Author—Bennett Cohen
Scenario—Bennett Cohen
Dialoguer—Lesley Mason
Editor—Fred Allen
Sound Engineer—C. Roy Hunter
Reviewed—8-3-30
Released—8-3-30

Song O' My Heart
Dist.—Fox
Running Time—1 hr., 25 mins.
Director—Frank Borzage
Cameraman—Chester Lyons
Authors—Tom Barry, J. J. McCarthy
Scenario—Sonia Leven, Tom Barry
Editor—Margaret Clancy
Sound Engineer—G. P. Costello
Reviewed—3-16-30
Released—9-7-30

Song of the Caballero
Dist.—Universal
Running Time—1 hr., 10 mins.
Cast—Ken Maynard, Doris Hill, Francis Ford, Gino Corrado, Evelyn Sherman, Josef Swickard, Frank Rice, William Irving, Joyzelle, Tarzan (horse)
Director—Harry J. Brown
Cameraman—Ted McCord
Authors—Kenneth C. Beaton, Norman Sper
Scenario—Bennett Cohen
Dialoguer—Lesley Mason
Editor—Fred Allen
Sound Engineer—C. Roy Hunter
Reviewed—7-13-30
Released—6-29-30

Song of the Flame
Dist.—First National
Running Time—1 hr., 12 mins.
Cast—Alexander Gray, Bernice Claire, Alice Gentele, Noah Beery, Bert Roach, Inez Courtney, Shep Camp, Ivan Linow
Director—Allan Crosland
Cameraman—Lee Garmes
Authors—Oscar Hammerstein
2nd, Otto Harbach

1930 RELEASES
Scenarist—Gordon Rigby
Dialoguer—Gordon Rigby
Editor—Al Hall
Reviewed—4-27-30
Released—5-25-30

Song of the West
Dist.—Warner Bros.
Running Time—1 hr., 18 mins.
Cast—John Boles, Vivienne Segal, Joe E. Brown, Edward Martindel, Harry Gribbon, Marie Wells, Sam Hardy, Mary Byron, Rudolph Cameron
Director—Ray Enright
Cameraman—Dev Jennings
Author—Oscar Hammerstein
2nd, Lawrence Stallings
(return of "The Rainbow")
Scenario—Harvey Thew
Dialoguer—Harvey Thew
Editor—George Marks
Sound Engineer—Glenn E. Rominger
Reviewed—3-2-30
Released—3-15-30

Soul Kiss
Dist.—M-G-M
Cast—Grace Moore, Reginald Denny, Wallace Beery, Gus Shy, Johny Howland, Gilbert Emery, George Marion, Sr., Paul Porciu, Bodil Ro-sing, Joan Standing, Mavis Villiers, Judith Vossell
Director—Sidney Franklin
Cameraman—George Barnes
Scenario—Hans Kraly, Claudine West
Dialoguer—John Meehan
Sound Engineer—Douglas Shearer

Soul of the Gaucha
(Alma de Gaucha)
(Spanish)
Dist.—Chris Phyllis Prods.
Cast—Manuel Granada, Mona Rico, Francisco Amerise, Christina Montt, Humberto Bonavi, Jorge Rivas, Alberto Menezes, Ema Mora
Director—Henry Otto
Cameraman—Leon Shamroy
Author—Manuel Granada
Scenario—Manuel Granada
Dialoguer—Benjamin I. Pa-ralupi

Soup to Nuts
Dist.—Fox
Running Time—1 hr., 5 mins.
Director—Benjamin Stoloff
Cameraman—John Valentine
Author—Rube Goldberg
Scenario—Rube Goldberg, Howard J. Green
Dialoguer—Rube Goldberg
Editor—Clyde Carruth
Sound Engineer—Al Bruler
Reviewed—9-7-30
Released—9-28-30

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R. C. A. PHOTOPHONE LICENSEE
South of Sonora
Dist.—Industrial Films
Running Time—55 minutes
Cost—Buffalo Bill, Jr., Betty Joy, Fred Church, Lew Mehan, H. B. Carpenter, Gene Schuler, Jack Walker, Frank Allen, James Merrill
Reviewed—12-14-30

South Seas (S-SE)
(South Seas Expedition)
Dist.—Talking Picture Epics
Running Time—56 minutes
Cameraman—Howard Cleavens
Reviewed—5-25-30

Spoilers, The
Dist.— Paramount
Running Time—1 hr., 3 mins.
Cast—Frank Truax, Kay Johnson, Betty Compson, William Boyd, Harry Green, Slim Summerville, James Kirkwood, Lloyd Ingraham, Oscar Apfel, Jack Holmes, George Irving, Knute Erickson
Director—Edwin Carewe
Cameraman—Harry Fischbeck
Author—Rex Beach
Scenarists—Barlette Cormack, Agnes Brand Leaby
Dialogue—Barlette Cormack
Editor—William Shea
Reviewed—9-21-30
Released—9-20-30

Spring is Here
Dist.—First National
Running Time—1 hr., 5 mins.
Cast—Alexander Gray, Bernice Claire, Lawrence Gray, Inez Courtney, Natalie Moorhead, Frank Albertson, Louis Fazende, Kay Sterling, Gretchen Thomas
Director—John Francis Dillon
Cameraman—Lee Garmes
Author—Owen Davis
Scenarist—James A. Starr
Dialogue—James A. Starr
Reviewed—7-20-30
Released—4-13-30

Spurs
Dist.—Universal
Running Time—1 hour
Cast—Hoot Gibson, Helen Wright, Robert Hamans, Frank Clark, Buddy Hunter, Gilbert Holmes, William Bertham, Phil McCullough, Cap Anderson, Pete Morrissey, Ray Hatzenbusher
Director—James Eason
Cameraman—Harry Neuman
Author—Reaves Eason
Scenarist—Reaves Eason
Dialogue—Reaves Eason
Reviewed—8-24-30
Sound Engineer—C. Roy Hunter
Reviewed—8-31-30
Released—8-24-30

Squealer, The
Dist.—Columbia
Running Time—1 hr., 7 mins.
Cast—Jack Holt, Dorothy Revier, Dave Lee, Matt Moore, Zasu Pitts, Robert Ellis, Mathew Betz, Arthur Houseman, Louis Matheux, Eddie Kane, Eddie Sturgis
Director—Harry Joe Brown
Author—Jack Linder
Scenarists—Dorothy Howell, J. C. Robinson
Dialogue—Jo Swering
Editor—Leonard Wheeler
Sound Engineer—E. L. Berends
Reviewed—9-14-30
Released—8-20-30

Stampede
Silent Picture
Dist.—Pro Patria
Running Time—25 mins.
Directors—Major C. Court Treat, Stella Court Treat, Earl Hinds
Cameramen—Major C. Court Treat, Stella Court Treat, Earl Hinds
Authors—Major C. Court Treat, Stella Court Treat, Earl Hinds
Reviewed—4-27-30

Steel Highway
Dist.—Warner Bros.
Cast—Grant Withers, Regis Toomey, Mary Astor, James Cagney, Joan Blondell, Fred Kohler, J. Farrell MacDonald, Lilian Worth, Walter Long
Director—William Wellman
Cameramen—Chick McGill
Author—Maude Fulton
Scenarist—Maude Fulton
Dialogue—William K. Wells
Editor—Edward McDermott

Storm, The
Dist.—Universal
Running Time—1 hr., 20 mins.
Cast—Lupe Velez, Paul Cavanagh, William Boyd, Ernest Adams, Tom London, Nick Thompson, Alphonse Ethier
Director—William Wyler
Cameraman—Alvin Wyckoff
Author—Langdon McCormick
Scenarists—A. Wells, Charles A. Logue
Dialogue—Wells Root
Sound Engineer—C. Roy Hunter
Reviewed—8-24-30
Released—8-18-30

Storm Over Asia
Silent Picture
Dist.—Amkino
Running Time—1 hr., 11 mins.
Cast—V. I. Inkhizhion, A. Tchistikhinov, L. E. Odessin, I. Belinskaya, A. Sudakevich
Director—Veevold Pudovkin
Cameraman—A. Golovina
Scenarist—O. Brink
Titler—Shelly Hamilton
Reviewed—9-7-30

Strange Case of District Attorney M. (S-SE)
Dist.—Universal Photo Plays
Running Time—1 hr., 22 mins.
Cast—Gregor Chmara, Warwick Ward, Jean Angelo, Marie Jacobeni

1930 RELEASES

Director—Rudolph Meinert
Cameramen—Farkas & Borsody
Titler—Don Bartlett
Reviewer—3-23-30

Street of Chance
Dist.—Paramount
Running Time—1 hr., 16 mins.
Cast—William Powell, Joan Arthur, Regis Toomey, Kay Francis, Stanley Fields, Brooks Benedict, Betty Francisco, John Risso, Joan Standing, Maurice Black, Irving Bacon
Director—John Cromwell
Cameraman—Charles Lang
Author—Oliver H. P. Garrett
Scenarist—Howard Estabrook
Dialogue—Lenore J. Coffee
Editor—Otto Loring
Reviewer—2-2-30
Released—2-8-30

Strictly Modern
Dist.—First National
Running Time—1 hr., 3 mins.
Cast—Dorothy Mackail, Sidney Blackmer, Julian Johnston, Warner Richmond, Mickey Bennett, Catherine Claire Ward, Lotti Williams
Director—William A. Seiter
Cameraman—Sid Hickox
Author—Harlow Roger Davis (from “Cousin Kate”)
Scenarists—Ray Harris, Gene Towne
Dialogue—J. Morris, Gene Towne, Ray Harris
Titlers—Ray Harris, Gene Towne
Reviewed—5-4-30
Released—3-2-30

Strictly Unconventional
Dist.—M.G.M
Running Time—1 hr., 12 mins.
Cast—Catherine Dale Owen, Paul Cavanaugh, Tyrrell Davis, Lewis Stone, Ernest Torrence, Alison Skipworth, Mary Forbes, Willfred Noy, William O’Brien
Director—David Burton
Cameramen—Oliver Marsh, William Daniels
Author—Somerset Maugham (from “The Circle”)
Scenarists—Sylvia Thalberg, Frank Butler
Dialogue—Somerset Maugham
Editor—Margaret Booth
Sound Engineer—Douglas Shearer
Reviewed—7-20-30
Released—5-3-30

Such Men Are Dangerous
Dist.—Fox
Running Time—1 hr., 15 mins.
Cast—Warner Baxter, Catherine Dale Owen, Albert...
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(Two Reels)
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Style and Class
Oy Doctor
Jewish Gypsy
Sailors Sweetheart
Land of Freedom
Natascha
Jewish Day Hour
Kol Nidre No. 2

JUDEA FILMS, Inc.
729 Seventh Ave.
New York City
Sweet Kitty Bellairs
Dist.—Warner Bros.
Running Time—1 hr., 12 mins.
Director—Alfred E. Green
Author—Berton Castle
Scenarist—J. Grubb Alexander
Reviewed—9-7-30
Released—9-9-30

1930 RELEASES

Cameramen — Jackson Rose, Art Reeves
Author—A. P. Younger (from "Cyclone Hickey")
Scenarists — Walter and Cahoon, Adele Buffington
Dialogues — Adele Buffington, James Gleason
Author—Richard Cahoon
Sound Engineer—Deane Daily
Reviewed—6-15-30
Released—3-20-30

Swing High
Dist.—Pathe
Running Time—1 hr., 35 mins.
Cast— Helen Twelvetrees, Fred Scott, Dorothy Burgess, John Sheehan, Daphne Pollard, George Fawcett, William Langan, Bryant Washburn, Nick Stuart, Sally Starr, Chester Conklin, Stepin Fetchit, Robert Ede- son, Mickey Bennett, Ben Turpin, Lyle Blythe
Director—Joseph Santley
Cameralman—David Abel
Scenarists—Morgan Sankey, James Seymour
Scenarists—James Seymour, Ray Carey
Dialoguer—James Seymour
Editor—Daniel Mandell
Sound Engineer—Charles O'Laughlin, Homer Acker- man
Reviewed—5-4-30
Released—5-18-30

Symphony in Two Flats
Dist.—Sono Art-World Wide
Reviewed—12-1-30

Take the Heir
S-SE
Dist.—Big Four
Running Time—1 hr., 12 mins.
Cast—Edward Everett Horton, Dorothy Devore, Edytb Chapman, Otis Harlan, Margaret Campbell, Frank Elliott, Kay Edslyn
Director—Lloyd Ingraham
Cameralman—Al Siegfrel
Author—Beatrice Van
Scenarist—Beatrice Van
Reviewed—1-26-30
Released—1-20-30

Talk of Hollywood
Dist.—Sono Art-World Wide
Running Time—1 hr., 20 mins.
Cast—Nat Carr, Fay Marbe, Hobie Sutherland, Sherline Oliver, Ed SeLang, Gilbert Marge, John Troughton
Director—Mark Sandrich
Cameralman—Walter Strange
Authors—Mark Sandrich, Nat Carr
Dialoguer—Darby Aaronson
Editor—Russell G. Shields
Sound Engineer—George Osthmann, John Dolan
Reviewed—3-2-30
Released—3-15-30

Temple Tower
Dist.—Fox
Running Time—58 minutes
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Director

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First National Production
Directed by
HOWARD HAWKS

"CRIMINAL CODE"
Columbia Pictures Corp.
Directed by
HOWARD HAWKS

"TODAY"
Harry Sherman Production
Now on Special Assignment for
METRO-GOLDWYN-MAYER
Management
RUTH COLLIER, INC.
Hollywood, Calif.
Scenarists—James K. McGuiness, George Brooks
Dialogue—James J. McGuiness, George Brooks
Sound Engineer—H. R. Robinson
Reviewed—7-20-30
Released—4-6-30

Throw of the Dice
(Silent)
Dist.—Hollywood Pictures
Running Time—1 hr., 10 mins.
Cast—Hismansu Ray, Charu Roy, Seeta Devi, Sarada Gupta, Sincouri Chakravarty, Lala Bizoykishen
Director—Frank Osten
Scenario—Niranjan Pal
Reviewed—1-12-30

Tiger Murder Case
(German)
(Der Tiger von Berlin)
Dist.—Ufa
Running Time—1 hr., 11 mins.
Cast—Charlotte Susa, Harry Frank, Hertha von Walther, Trudel Breese, Max Wiesen, Max Maximilian, Erich Kestin, Henry Pless, Ernst Tetzlaff, Victor Cehring
Director—Johannes Meyer
Cameraman—Carl Hoffman
Authors—Rudolph Katscher, Egon Eier
Scenario—Rudolph Katscher, Egon Eier
Dialoguer—Rudolph Katscher, Egon Eier
Reviewed—9-28-30

Today
Dist.—Majestic Pictures
Running Time—1 hr., 20 mins.
Cast—Conrad Nagel, Catherine Dane Owen, Judith Vossell, Sarah Padden, John Maurice Sullivan, Julia Swayne Gordon, William Bailey, Edna Marion, Robert Thornby, Drew Demarest
Director—William Nigh
Cameraman—James Howe
Authors—Abraham Schomer, George Broadhurst
Scenario—Seton I. Miller
Dialoguers—Abraham Schomer, Geo. Broadhurst
Sound Engineer—L. E. Tope
Reviewed—10-26-30
Released—11-1-30

Tol’able David
Dist.—Columbia
Running Time—1 hr., 5 mins.
Cast—Richard Cromwell, Noah Beery, Joan Peers, Henry B. Walthall, George Duynes, Edmund Breese, Barbara Bedford, Helen Ware, Harlan E. Knight, Peter Richmond, James Bradbury, Sr., Richard Carlyle
Director—John Blystone
Cameraman—Teddy Tetzlaff
Author—Joseph Harmon
Scenario—Benjamin Glazer
Dialoguer—Benjamin Glazer
Editor—John Rice Wheeler
Sound Engineer—G. R. Cooper
Reviewed—11-16-30
Released—11-15-30

Tom Sawyer
Dist.—Paramount
Running Time—1 hr., 25 mins.
Cast—Jack Coogan, Junior Durkin, Mitzi Green, Lucien Littlefield, Tully Marshall, Clara Blandick, Mary Jane Irving, Ethel Wales, Jackie Searle, Dick White, Jack DeWutherland, Charles Stevens, Charles Sellen, Lon Puff
Director—John Cromwell
Cameraman—Charles Lang
Author—Mark Twain (from "Adventures of Tom Sawyer")
Scenario—Sam Mintz, Grover Jones, William Slavens McNutt
Editor—Allyson Shaffer
Reviewed—11-23-30
Released—11-18-30

Top Speed
Dist.—First National
Running Time—1 hr., 20 mins.
Cast—Joe E. Brown, Bernice Claire, John Fiedler, Frank McHugh, Laura Lee, Edmund Breese, Rita Flynn, Edw. Maxwell, Cyril King, Wade Boteler
Director—Mervyn LeRoy
Cameraman—Sid Hickox
Authors—Harry Ruby, Bert Kalmar, Guy Bolton
Scenario—Humphrey Pearson, Henry McCarty
Dialoguer—Humphrey Pearson, Henry McCarty
Editor—Harold Young
Reviewed—8-31-30
Released—8-24-30

Trailing Trouble
Dist.—Universal
Running Time—57 minutes
Cast—Hoot Gibson, Margaret Quimby, W. W. McCall, Pete Morrison, Boy Perry, Olive Young
Director—Arthur Rosson
Cameraman—Harry Neumann
Author—Arthur Rosson (from "Hand 'Em Over")
Scenario—Arthur Rosson
Dialoguer—Harold Tarshis
Editor—Gilmore Walker
Tilter—Harold Tarshis
Sound Engineer—C. Roy Hunter
Reviewed—3-30-30
Released—2-23-30

True to the Navy
Dist.—Paramount
Running Time—1 hr., 11 mins.
Cast—Clara Bow, Harry Green, Frederic March, Sam Hardy, Rex Bell, Eddie Featherstone, Eddie Dunn, Ray Cooke, Harry Sweet, Adele Winters, Jed Prouty
Director—Frank Tuttle
Cameraman—Victor Milner
Authors—Keene Thompson, Doris Anderson
Dialogue—Herman J. Mankiewicz
Editor—Doris Drought
Reviewed—5-25-30
Released—5-31-30

Turksib
(Silent)
Dist.—Amkino
Running Time—1 hr., 9 mins.
Director—Viktor Turin
Cameraman—Viktor Turin
Reviewed—6-1-30

1930 RELEASES

Cast—Hoot Gibson, Sally Eilers, Bob Homans, Jack Richardson, Monte Montague, Neal Hart, Max Ascher, Walter Perry
Director—Reaves Eason
Cameraman—Harry Neumann
Author—Reaves Eason
Scenario—Reaves Eason
Dialoguer—Reaves Eason
Editor—Gilmore Walker
Sound Engineer—C. Roy Hunter
Reviewed—6-8-30
Released—6-1-30

Troopers Three
Dist.—New Pictures
Running Time—1 hr., 20 mins.
Cameraman—Leslie LeRoy
Director—Lynne Thayer
Cameraman—B. J. Hunter
Author—Arthur Guy Empey
Scenario—Jack nittoff
Dialoguer—Jack nittoff
Editor—Clarence Kolster
Sound Engineer—Dean T. Dailey
Reviewed—2-23-30
Released—2-28-30

Truth About Youth
Dist.—First National
Running Time—1 hr., 7 mins.
Cast—Loretta Young, David Manners, Conway Tearle, J. Farrell MacDonald, Harry Stubbs, Myrtle Stedman, Myrna Loy
Director—William A. Seiter
Cameraman—Art Miller
Author—H. V. Esmond (from "When We Were Twenty-one")
Scenario—W. Harrison Orkow
Dialogue—W. Harrison Orkow
Editor—Frederick Y. Smith
Reviewed—11-24-30
Released—10-19-30

True to the Navy
Dist.—Paramount
Running Time—1 hr., 11 mins.
Cast—Clara Bow, Harry Green, Frederic March, Sam Hardy, Rex Bell, Eddie Feathers, Eddie Dunn, Ray Cooke, Harry Sweet, Adele Winters, Jed Prouty
Director—Frank Tuttle
Cameraman—Victor Milner
Authors—Keene Thompson, Doris Anderson
Dialogue—Herman J. Mankiewicz
Editor—Doris Drought
Reviewed—5-25-30
Released—5-31-30

Turksib
(Silent)
Dist.—Amkino
Running Time—1 hr., 9 mins.
Director—Viktor Turin
Cameraman—Viktor Turin
Reviewed—6-1-30
1930 RELEASES

Two Hearts in Waltz Time (German)
Dist.—Moviegraphs
Running Time—1 hr., 40 mins.
Cast—Walter Jareen, Oskar Karlweiss, Willy Forst, Gertl Theimer, Irene Elsinger, Szokei Szakai, Karl Ertlinger, Paul Morgan, Paul Hoerbiger, August Vockau
Director—Geza Von Bolvary
Cameramen—Max Brink, Willy Goldberger
Scenario—Walter Reich, Fritz Schulz
Reviewed—9-14-30

Two Worlds
Dist.—British International
Running Time—1 hr., 14 mins.
Cast—Nora Baring, John Longden, Randle Aytton, C. M. Hallard, Constance Carpenter, Donald Calthrop, Mirjam Elia
Director—E. A. Dupont
Author—E. A. Dupont
Scenario—Miles Malleson
Dialogues—Miles Malleson
Editor—Emile de Rulle
Sound Engineer—Alec Murray
Reviewed—11-23-30

Under a Texas Moon
Dist.—Warner Bros.
Running Time—1 hr., 22 mins.
Director—Michael Curtiz
Cameraman—Bill Rees
Author—Stewart Edward White (from "Two-Gun Man")
Scenario—Gordon Rigby
Sound Engineer—Hal Shaw
Reviewed—4-6-30
Released—4-13-30

Under Montana Skies
Dist.—Tiffany
Running Time—58 minutes
Cast—Kenneth Harlan, Dorothy Gulliver, Slim Summerville, Nita Martin, Harry Todd, Ethel Wales, Lale McKee, Christian J. Frank
Director—Richard Thorpe
Cameraman—Harry Zech
Author—James A. Aubrey
Scenario—James A. Aubrey, Bennett Cohen
Dialogues—James A. Aubrey, Bennett Cohen
Editor—Carl Himm
Sound Engineer—J. Stranský, Jr.
Reviewed—11-2-30
Released—9-20-30

Under Suspicion
Dist.—Fox
Running Time—1 hr., 6 mins.
Cast—J. Harold Murray, Lois Moran, J. M. Kerrigan, Edwin Connelly, Lumsden Hare, George Brent, Marie Saxon, Rhoda Cross, Herbert Bunston
Director—A. F. Erickson
Cameraman—George Schneiderman
Author—Tom Barry
Scenario—Tom Barry
Dialoguer—Tom Barry
Editor—J. Edwin Robbins
Reviewed—12-28-30

Under the Greenwood Tree (S-SE)
Dist.—British International
Running Time—1 hr., 24 mins.
Cast—Marguerite Allan, John Batten, Nigel Barrie, Billy Shine, Robert Abel, Maude Gill, E. S. Shine
Director—Harry Lachman
Cameraman—Claude Friese-Greene
Author—Thomas Hardy
Editor—Emile de Ruelle
Reviewed—12-14-30

Under the Roofs of Paris (French)
(Sous Les Toits de Paris)
Dist.—Unknown
Running Time—1 hr., 25 mins.
Cast—Albert Prejean, Pola Illery, Edmund Greville, Gas
(Continued on Page 157)
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Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President
Undertow
Dist.—Universal
Running Time—56 minutes
Cast — Mary Nolan, John Mack Brown, Robert Ellis, Audrey Ferris, Churchill Ross
Director—Harry Pollard
Camera—Jerome Ash
Author—Wilbur Daniel Steele (from "Ropes")
Scenarists—Winifred Reeve, Edward T. Loew, Jr.
Dialoguers—Winifred Reeve, Edward T. Loew, Jr.
Editor—Daniel Mandel
Recording Engineer—C. Roy Hunter
Reviewed—3-2-30
Released—2-23-30

Unholy Three
Dist.—M-G-M
Running Time—1 hr., 15 mins.
Cast—Lon Chaney, Lila Lee, Elliott Nugent, Harley Earl, John Miljan, Ivan Linow, Clarence Burton, Crauford Kent
Director—Jack Conway
Camera—Percy Helburn
Author—Clarence Aaron Robbins
Scenarists—J. C. and Elliott Nugent
Dialoguers—J. C. and Elliott Nugent
Editor—Frank Sullivan
Sound Engineer—Douglas Shearer
Rev. wed.—7-6-30
Released—7-12-30

Up the Congo (S-SE)
Dist.—Sono Art-World Wide
Running Time—1 hr., 4 mins.
Director—Alice M. O’Brien
Author—Grace Flandreau
Scenarist—Harry Chandlee
Reviewed—1-26-30
Released—2-1-30

Up the River
Dist.—Fox
Running Time—1 hr., 32 mins.
Cast—Spencer Tracy, Claire Luce, Warren Hymer, Humphrey Bogart, Joan Marie Lawes, William Collier, Sr., George MacFarlane, Gaylord Pendelton, Goodee Montgomery, Bert E. O’Connor, Noel Francis, Louise MacIntosh, Black & Blue, Morgan Wallace, Edyth Chapman, Althea Henry, Keating Sisters, Wilbur Clark, Caro’ Wines, Sharon Lynn, Adele Windsor, Mildred Vincent, Johnny Walker, Joe Brown, Richard Keene
Director—John Ford
Camera—Joseph August
Author—Maurine Watkins
Scenarist—Maurine Watkins
Dialoguer—Maurine Watkins
Editor—Frank Hull
Sound Engineer—W. W. Lindsay, Jr.
Reviewed—10-12-30
Released—10-12-30

Utah Kid
Dist.—Tiffany
Running Time—57 minutes
Cast—Rex Lease, Dorothy Sebastian, Tom Santich, Mary Carr, Walter Miller, Lafe McKee, Boris Karloff, Bud Osborne
Director—Richard Thorpe
Camera—Arthur Reed
Author—Frank Howard Clark
Scenarist—Frank Howard Clark
Dialoguer—Frank Howard Clark
Editor—Billy Bolen
Reviewed—11-23-30
Released—10-27-30

Vagabond King
Dist.—Paramount
Running Time—1 hr., 44 mins.
Cast—Dennis King, Jeanette MacDonald, O. P. Heggie, Lilian Roth, Warner Oland, Arthur Stone, Thomas Rickets, Lawford Davidson
Director—Ludwig Berger
Camera—Henry Gerard, Ray Rennahan
Author—Justin Huntley McCarthy (from "If I Were King")
Scenarist—Herma J. Mankievitz
Dialoguer—Herma J. Mankievitz
Editor—Merrill White
Reviewed—2-23-30
Released—4-19-30

War Nurse
Dist.—M-G-M
Running Time—1 hr., 20 mins.
Cast—Robert Montgomery, Robert Ames, June Walker, Anita Page, Zasu Pitts, Marie Prevost, Jean Hakim, Eddy, Hedda Hopper, Edward Nugent, Martha Sleeper, Michael Vatch
Director—Edgar Selwyn
Camera—Charles Rosher
Author—Anonymous
Scenarist—Becky Gardiner

1930 RELEASES

Author—Ralph Graves
Scenarist—F. Hugh Herbert
Dialoguer—F. Hugh Herbert
Editor—Gene Millford
Sound Engineer—John P. Livadary
Reviewed—3-9-30
Released—2-22-30

Viennese Nights
Dist.—Warner Bros.
Running Time—1 hr., 47 mins.
Cast—Alexander Gray, Vi-vienne Seigal, Bert Rosch, Milton Douglas, Jean Hershost, June Purcell, Walter Pidgeon, Louise Fazenda, Lothar Mayring, Alice Day
Director—Alan Crosland
Camera—James Van Trees
Authors—Oscar Hammerstein, 2nd, Sigmund Romberg
Scenarists—Oscar Hammerstein, 2nd, Sigmund Romberg
Dialoguers—Oscar Hammerstein, 2nd, Sigmund Romberg
Editor—Hal McLaren
Reviewed—11-30-30

Virtuous Sin
Dist.—Paramount
Running Time—1 hr., 20 mins.
Cast—Walter Huston, Kay Francis, Kenneth. MacKen- na, Paul Cavanagh, Eric Kalkhurst, Oscar Apfel, Gordon McLeod, Victor For- tel, Yousefa Troubetzkoy
Directors—George Cukor, Louis Gasnier
Camera—David Abel
Author—Lajos Zilahy (from “The General”)
Scenarists—Martin Brown, Louise Long
Dialoguers—Martin Brown, Louise Long
Editor—Otho Lovering
Reviewed—10-26-30
Released—11-1-30

Vengeance
Dist.—Columbia
Running Time—1 hr., 6 mins.
Cast—Jack Holt, Dorothy Revier, Philip Strange, Geo. Pearce, Hayden Stevenson, Irma A. Harrison, Onest A. Conly
Director—Archie Mayo
Camera—Ben Reynolds

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1930 RELEASES

Dialoguers — Becky Gardiner, Joe Farnham
Editor—William Levanway
Recording Engineer—Douglas Shearer
Reviewed—10-26-30
Released—11-22-30

Wasted Love
Dist.—Allied
Running Time—1 hr., 11 mins.
Cast—Anna May Wong, Mary Kid, Henry George
Director—Richard Eielberg
Author—Karl Voelmueller
Reviewed—1-5-30

Way for a Sailor
Dist.—M-G-M
Running Time—1 hr., 23 mins.
Cast—John Gilbert, Wallace Beery, Leila Hyams, Jim Tully, Polly Moran, Doris Lloyd
Director—Sam Wood
Camerasman—Percy Hilburn
Author—Albert Richard Wetjen
Scenarists — Laurence Stallings, W. L. River, Charles MacArthur
Dialoguers — Lawrence Stallings, W. L. River, Charles MacArthur, Al Boasberg
Editor—Frank Sullivan
Recording Engineer—Douglas Shearer
Reviewed—12-14-30
Released—11-1-30

Way of All Men
Dist.—First National
Running Time—52 minutes
Cast—Bob Steele, Jone Reed, Perry Murdock, Bill Nestel, Tom Foreman, Bud Osborne, Cliff Lyons, Jack Lowe
Director—J. P. McGowan
Camerasman—Hap Depew
Author—Sally Winters
Scenarist—Jacques Jaccard
Reviewed—5-11-30
Released—12-29-30

Western Honor
Dist.—Syndicate
Running Time—52 minutes
Cast—Bob Steele, Jone Reed, Perry Murdock, Bill Nestel, Tom Foreman, Bud Osborne, Cliff Lyons, Jack Lowe
Director—J. P. McGowan
Camerasman—Hap Depew
Author—Sally Winters
Scenarist—Jacques Jaccard
Reviewed—5-11-30
Released—3-1-30

What a Man!
Dist.—Sono Art-World Wide
Running Time—1 hr., 10 mins.
Cast—Reginald Denny, Miriam Seegar, Harvey Clark, Lucille Ward, Carlyle Moore, Anita Louise, Norma Drew, Christine Yves, Charles Coleman, Greta Grandstedt
Director—George J. Cron
Camerasman—Arthur Todd
Author—E. J. Roth (from "The Dark Chapter")
Scenarist—Harvey H. Gates
Dialoguer—A. A. Kline
Reviewed—3-30-30
Released—6-1-30

What a Widow!
Dist.—United Artists
Running Time—1 hr., 30 mins.
Cast—Gloria Swanson, Owen Moore, Lew Cody, Margaret Livingston, William Holden, Herbert Braggioiti, Gregory Gaye, Adrienne D'Ambricourt, Nella Walker, Daphne Pollard
Director—Alan Dwan
Camerasman—George Barnes
Author—Josephine Lovett
Scenarists — James Gleason, James Seymour
Dialoguers — James Gleason, James Seymour
Editor—Viola Lawrence
Reviewed—10-5-30
Released—9-13-30

What Men Want
Dist.—Universal
Running Time—1 hr., 5 mins.
Cast—Ben Lyon, Barbara Kent, Pauline Starke, Robert Ellis, Hal Cooley, Carmelita Geraghty
Director—Ernest Lemmle
Camerasman—Roy Overbaugh
Author—Warner Fabian
Scenarists—John Clymer, Dorothy Yost
Dialoguers — John Clymer, Dorothy Yost
Recording Engineer—C. Roy Hunter
Reviewed—8-24-30
Released—7-13-30

White Cargo
Dist.—Capt. Harold Auten
Running Time—1 hr., 20 mins.
Cast—Leslie Faber, John Hamilton, Maurice Evans, Sebastian Smith, Humberstone Wright, Henri de Vries, George Turner, Toral Helmore, Gypsy Rhouma
Directors—J. B. Williams, A. W. Barnes
Authors—Vera Simonon Leon Gordon (from "Hell's Playground")
Reviewed—3-2-30

White Devil
(Des Weisse Tewfel)
Dist.—Ufa
Cast—Ivan Mosjukin, Lil Dagover, Betty Amann, Fritz Alberi, George Seraoff, A. Chakatouny, Harry Hardi, Alexander Mursky, Kenneth Rive, Hugo Doeblin, Alexei Bondireff, Lydia Pechinska, 158
White Hell of Pitz Palu

Dist.—Universal
Running Time—1 hr., 24 mins.
Cast—Gustav Diesel, Leni Riehenstahl, Ernst Petersen, Hjalmar Sonne, Ernest Udet
Directors—Dr. Arnold Fanck, G. W. Pabst
Cameramen—Sepp Alleger, Richard Angst, Hans Schneeberger
Authors—Dr. Arnold Fanck, Lad Vyada
Scenarists—Dr. Arnold Fanck, Lad Vyada
Editors—Edward Cahn, Paul Kohner
Titler—Tom Reed
Reviewed—4-27-30
Released—6-1-30

Whoopee

Dist.—United Artists
Running Time—1 hr., 34 mins.
Cast—Eddie Cantor, Eleanor Hunt, Paul Gregory, John Rutherford, Ethel Shutta, Spencer Charters, Albert Hackett, Chief Caupolican, Will H. Pilbrick, Walter Law, Marilyn Morgan
Director—ThorntonFreeland
Cameramen—Lee Garmes, Ray Renahan, Greg Tolnd
Author—William Anthony McGuire
Scenarist—William Conselman
Editor—Stewart Heisler
Recording Engineer—Oscar Lagerstrom
Reviewed—10-5-30
Released—9-27-30

Why Not? (Perche No?) (Italian)

Dist.—Paramount
Running Time—1 hr., 9 mins.
Cast—Maria Jacobini, Livio Paveselli, Oreste Baldasari, Sara Zardo, Marcella Sabatini, Bozzano, Maccaluso, Maura Vassari, Rita Pagni
Director—Jack Salvatori
Author—John Meehan
Scenarist—Camillo Antonia Traversi
Dialoguer—Camillo Antonia Traversi
Reviewed—9-28-30

Wide Open

Dist.—Warner Bros.
Running Time—1 hr., 9 mins.
Cast—Edward Everett Horton, Patsy Ruth Miller, T. Roy Barnes, Louise Fazenda, Edna Murphy, Vera Lewis, E. J. Raelcliffe, Louise Beaver, Frank Beil
Director—Archie Mayo
Author—Edward Bateman Morris (from "The Narrow Street")
Scenarists—James A. Starr, Arthur Caesar
Dialoguers—James A. Starr, Arthur Caesar
Recording Engineer—Alex Hurdley
Reviewed—3-30-30
Released—2-1-30

Widow From Chicago

Dist.—First National
Running Time—1 hr., 4 mins.
Director—Edward Cline
Cameraman—Sol Polito
Author—Earl Baldwin
Scenarist—Earl Baldwin
Dialoguer—Earl Baldwin
Editor—Edward Schroeder
Reviewed—12-21-30
Released—11-23-30

Wild Company

Dist.—Fox
Running Time—1 hr., 11 mins.
Cast—Frank Albertson, H. B. Warner, Sharon Lynn, Joyce Compton, Claire McDowell, Mildred Van Dorn, Richard Keene, Frances McCoy, Kenneth Thomson
Director—Leo McCarey
Cameraman—L. O. O'Connell

1930 RELEASES

Authors—John Stone, Bradley King
Scenarist—Bradley King
Dialoguer—Bradley King
Editor—Clyde Carruth
Recording Engineer—Alfred Brunlin
Reviewed—7-20-30
Released—7-6-30

Wild Men of Kalihari

Dist.—Talking Picture Epics
Cast—Native
Director—Dr. C. Ernest Callie
Editor—Paul Maschke
Reviewed—11-23-30

Wings of Adventure

Dist.—Tiffany
Cast—Rex Lease, Armida Clyde Cook, Fred Allabasta, Nick de Ruiz, Eddie Bolland
Director—Richard Thorpe
Cameraman—Arthur Reeves
Author—Harry Frazer
Scenarist—Harry Frazer
Dialoguer—Zella Young
Editor—Clarence Kolster
Recording Engineer—J. Strantsky, Jr.
Reviewed—8-10-30
Released—8-1-30

Wise Girls

Dist.—M-G-M
Running Time—1 hr., 37 mins.
Cast—Elliott Nugent, J. C. Nugent, Roland Young, Norma Lee, Clara Blanckie, Marion Shilling, Lora Spellman, James Donlan
Director—Mason Hopper
Cameraman—William Daniels
Authors—J. C. & Elliott Nugent
Editor—Margaret Booth
Titler—Lucile Newmark
Recording Engineer—Douglas Shearer
Reviewed—3-23-30

With Byrd at the South Pole

Dist.—Paramount
Cameraman—Willard Vanderreet, Joseph T. Rucker
Editor—Emanuel Cohen
Titler—Julian Johnson
Reviewed—6-22-30
Released—6-28-30
1930 RELEASES

Woman Racket
Dist.—M-G-M
Running Time—1 hr., 10 mins.
Cast—Tom Moore, Blanche Sweet, Sally Starr, Bobby Agnew, John Miljan, Tenan Holtz, Lew Kelly, Tom London, Eugene Borden, John Byron, Nita Martin, Richard Travers
Directors—Robert Ober, Albert Kelley
Cameraman—Peverell Marley
Authors — Philip Dunning, Frances Dunning (from "Night Hostess")
Scenarist—Albert Shelby De Vino
Dialoguer—Albert Shelby De Vino
Editors—Basil Wrangle, Anson Stevenson
Titter—Fred Niblo, Jr.
Recording Engineer—Douglas Shearer
Reviewed—4-13-30
Released—1-24-30

Women Everywhere
Dist.—Fox
Running Time—1 hr., 23 mins.
Cast—J. Harold Murray, Fifi Dorsey, George Grossmith, Rose Dione, Clyde Cook, Ralph Kellard, Walter McGrail
Directors—Alexander Korda
Cameraman—Ernest Palmer
Authors—George Grossmith, Zolton Korda
Scenarists — Harlan Thompson, Lajos Biro
Dialoguers — Harlan Thompson, Lajos Biro
Editors—Harold Schuster
Recording Engineer—Arthur L. Von Kirbach
Reviewed—6-13-30
Released—6-13-30

Wonderful Lies of Nina Petrova
Dist.—Uia
Running Time—1 hr., 12 mins.
Cast—Brigitte Helm, Warwick Ward, Franz Lederer
Director—Hans Schwarz
Cameraman—Carl Hoffman
Reviewed—6-8-30

Worldly Goods
Dist.—Continental Pictures
Running Time—1 hr., 11 mins.
Director—Phil Rosen
Cameraman—Herbert J. Kirkpatrick
Author—Andrew Aouter
Scenarists — Johnnie Grey, Scott Littleton
Dialoguers — Johnnie Grey, Scott Littleton
Reviewed—8-3-30

Would You Believe It
Dist.—Big Four
Cast—Walter Forde
Director—Walter Forde
Cameraman—Geoffrey Faithful
Authors—Harry Fowler Mear, Walter Forde
Scenarists — Harry Fowler Mear, Walter Forde
Dialoguers — Harry Fowler Mear, Walter Forde
Released—2-24-30

The Yellow Mask
Dist.—British International
Running Time—1 hr., 6 mins.
Cast—Lupino Lane, Dorothy Seacombe, Warwick Ward, Wilfred Temple, Winnie Collins, Haddon Mason, Frank Cochrane, William Shine, Sam Slipper, Wallace Lupino
Director—Harry Lachman
Cameraman — Claude Fries-Greene
Author—Edgar Wallace
Scenarist—Val Valentine
Editors—E. B. Jarvis, Emilie de Ruelle
Recording Engineer—A. V. Tapp
Reviewed—12-7-30

Young Desire
Dist.—Universal
Running Time—1 hr., 8 mins.
Cast—Mary Nolan, William Janney, Ralf Harold, Mae Busch, George Irving, Claire McDowell, Alice Lake, Gretchen Thomas
Director—Lew Collins
Cameraman—Roy Overbaugh
Author—William Doyle (from "Carnival Girl")
Scenarists — Winifred Reeve, Matt Taylor
Dialoguers — Winifred Reeve, Matt Taylor
Recording Engineer—C. Rev Hunter
Reviewed—7-6-30
Released—6-8-30

Young Eagles
Dist.—Paramount
Running Time—1 hr., 10 mins.
Cast—Charles Rogers, Jean Arthur, Paul Lukas, Virginia Bruce, Stuart Erwin, James Finlayson, Gordon DeMain, Frank Ross, Jack Luden, Freeman Wood, Newell Chase, George Irving, Stanley Blystone, Lloyd Whitlock
Director—William A. Wellman
Cameraman—A. J. Stout
Author—Elliott White Springs (from "The One Who Was Clever" & "Sky High")
Scenarists — Grover Jones, William Slavens McNutt
Dialoguers—Grover Jones, William Slavens McNutt
Editor—Allyson Shaffer
Reviewed—5-3-30
Released—4-5-30

Young Man of Manhattan
Dist.—Paramount
Running Time—1 hr., 15 mins.
Cast — Claudet Colbert, Charls Ruggles, Norman Foster, Ginger Rogers, Leslie Austin, Four Alba Sisters, H. Dudley Hayle
Author—Monta Bell
Cameraman—Larry Williams
Scenarist—Robert Fresnell
Dialoguer—Daniel Reed
Recording Engineer—Emma Hill
Reviewed—12-17-30
Released—5-17-30

Young Woodley
Dist.—British International
Running Time—1 hr., 11 mins.
Cast — Madeline Carroll, Frank Lawton, Sam Livesey, Audrey Mathews, Billy Milton, Gerald Hawthlin
Director—Thomas Bentley
Cameraman—A. F. Birch
Author—John Van Druten
Scenarist—Victor Kendall
Dialoguer—John Van Druten
Reviewed—9-28-30
GREATEST NAME IN SHOW BUSINESS
Greatest Shows

Week after week, quality pictures like these:

"Rango"
1931's Mightiest Novelty

"Dishonored"
Victor McLaglen, Marlene Dietrich

Ruth Chatterton
in "Unfaithful"

Percy Crosby's
"Skippy"
Repeating "Tom Sawyer" Kid Triumph
In Show Business!

A few picked at random from the golden list:

MARX BROS.
in New Comedy Wows

Theodore Dreiser’s “AN
AMERICAN TRAGEDY”
Fou Sternberg Prod.

CHEVALIER-LUBITSCH
“The Smiling Lieutenant”

Louis Bromfield’s flaming novel
“24 HOURS”

and 60 more hits!
GREATEST STARS IN SHOW BUSINESS

RICHARD ARLEN
GEORGE BANCROFT
MAURICE CHEVALIER
GARY COOPER
MARX BROTHERS
WILLIAM POWELL
JEAN ARTHUR
CLIVE BROOK
CLAUDETTE COLBERT
KAY FRANCIS
PHILLIPS HOLMES
CAROLE LOMBARD
STUART ERWIN
CHARLIE RUGGLES

CLARA BOW
TALLULAH BANKHEAD
NANCY CARROLL
RUTH CHATTERTON
JACK OAKIE
CHARLES ROGERS
MARLENE DIETRICH
MARY BRIAN
FREDRIC MARCH
NORMAN FOSTER
MITZI GREEN
PAUL LUKAS
EUGENE PALLETTE
STANLEY SMITH

MIRIAM HOPKINS
FAY WRAY

and more! more!

Paramount Pictures
"STREET OF CHANCE"

"MOBY DICK"

"NIGHT NURSE"

"FOR THE DEFENSE"

OLIVER H. P. GARRETT
David O. Selznick

Executive Assistant to B. P. SCHULBERG,
Managing Director of Production
Paramount-Publix Corporation
HAROLD LLOYD

With "FEET FIRST" still packing 'em in, Harold is now working on a great comedy idea for 1931-32.

Produced by Harold Lloyd Corp.
Paramount Releases
GREATER NEW SHOW WORLD

ERNST LUBITSCH

Paramount
LARRY KENT
Manager
Short Subject Production

MAX E. HAYES
Dialogue Supervisor
Short Subject Production

PARAMOUNT-PUBLIX
New York Studios
LOTTHAR MENDES

Director for
PARAMOUNT-PUBLIX CORP.
RICHARD WALLACE

Director

"SEVEN DAYS LEAVE"
"THE RIGHT TO LOVE"
STUART ERWIN
PARAMOUNT

ROUBEN MAMOULIAN
Director

"APPLAUSE"

"CITY STREETS"
(TENTATIVE TITLE)
REGIS TOOMEY

Norman Taurog
Director
PARAMOUNT-PUBLIX STUDIOS

“Follow the Leader”—With Ed Wynn
“Finn and Hattie”—With Leon Errol

LICHTIG AND ENGLANDER
Representatives
GEORGE ABBOTT

"Manslaughter"
"Stolen Heaven"

D. A. DORAN, JR.
SCENARIO EDITOR

PARAMOUNT NEW YORK STUDIOS
RAY COZINE
Director

Paramount New York Studio

Directed over forty short subjects season of 1929-30, including "New Rhythm," "While the Captain Waits," "Elmer Takes the Air," "Old King Cotton" also "Hot Air Merchant," featuring Charles Ruggles.

(Under supervision Larry Kent)

GEORGE J. FOLSEY, Jr.
(A. S. C.)
CINEMATOGRAPHER

"ANIMAL CRACKERS" "LAUGHTER"
"DANGEROUS NAN MCGREW"
"STOLEN HEAVEN"
"ROYAL FAMILY OF BROADWAY"
"SEX IN BUSINESS"

PARAMOUNT-PUBLIX NEW YORK STUDIOS
GREAT NEW WORLD

Norman McLeod
Director

Under Contract to Paramount

ERNEST B. SCHOEDSACK
Co-director of
“GRASS”
“CHANG”
and
“The Four Feathers”

Producer - Director of
“RANGO”

FOR PARAMOUNT
GREATER NEW SHOW WORLD

Long Island Studios

FRANK TOURS

Director of Music

BUSBY BERKELEY

“Whoopee”
“Kiki”
UNITED ARTISTS

Under Contract to
PARAMOUNT
G. EDWIN STEWART

Chief Recording Engineer

PARAMOUNT

East Coast Studios

AL. DILLINGER

Recording Dept. Supervisor

PARAMOUNT-PUBLIX

NEW YORK STUDIO
JOHN M. KIRKLAND

Writer

PARAMOUNT NEW YORK STUDIOS

GINGER ROGERS

"YOUNG MAN OF MANHATTAN"
"QUEEN HIGH"
"SAP FROM SYRACUSE"
"FOLLOW THE LEADER"
"HONOR AMONG LOVERS"

Now featured in "Girl Crazy" at Alvin Theatre, New York
EVE UNSELL

Scenario

"UNFAITHFUL"
(Play by John van Druten)
STARRING RUTH CHATTERTON
DIRECTED BY JOHN CROMWELL

PARAMOUNT

BARTLETT CORMACK

Writing for Paramount
EDWARD J. MONTAGNE

Scenario Editor

Paramount-Publix West Coast Studios


VALENTIN MANDELSTAM

GENERAL FRENCH COUNSELLOR

for

PARAMOUNT


Also Under Contract to

Fox and Metro-Goldwyn-Mayer
LARRY WILLIAMS
Cinematographer

"SAP FROM SYRACUSE"
"FOLLOW THE LEADER"

PARAMOUNT-PUBLIX
NEW YORK STUDIOS

J. S. WINICK
Chief Projectionist

PARAMOUNT-PUBLIX
NEW YORK STUDIO
Ernest F. Zatorsky

WILLIE HOPKINS
Director of Special Effects and Transparencies
PARAMOUNT-PUBLIX
NEW YORK STUDIOS

Composite effect secured by a combination of a painted Matt shot, straight, set and transparency of miniature ship model, the latter added after film had been exposed and developed.
O. W. (BOB) ROBERTS

Special Effects
Department

PARAMOUNT-PUBLIX CORP.
West Coast Studios

ROBERT C. BRUCE

Producer of Outdoor Pictures
and
Photographer of Scenic Effects

for
PARAMOUNT

ROBERT C. BRUCE
OUTDOOR TALKING PICTURES, Inc.
Metropolitan Sound Studios
1040 North Las Palmas,
Hollywood, Calif.
A. W. De Sart
TECHNICAL DIRECTOR OF SOUND

West Coast Studios

Franklin Hansen
Chief Recording Engineer

"Interference"  "Vagabond King"
"Doctor's Secret"  "Close Harmony"
"The Love Parade" "Wolf of Wall Street"

Paramount-Publix Corp.  West Coast Studios
PHIL L. RYAN
PRODUCING
COMEDIES
for
Paramount-Publix
Featuring
CHESTER CONKLIN

Willard Van der Veer
Cinematographer

"With Byrd at the South Pole"

Now on production staff
PARAMOUNT PICTORIAL

(Recipient of the 1930 Annual Award for cinematography (with Jos. Rucker) from the Academy of Motion Picture Arts and Sciences)
ERNST FEGTÉ
ART DIRECTOR

PARAMOUNT NEW YORK STUDIO

CHARLES KIRK
ART DIRECTOR

PARAMOUNT NEW YORK STUDIO
PARAMOUNT-PUBLIX CORP.
West Coast Studios

JAMES Z. FLASTER
Chief Film Recorder

FRANK GOODWIN
Recording Engineer
of Scoring and Special Sound Effects

JUNE MACCLOY
PARAMOUNT CONTRACT PLAYER

Featured in the United Artists Production
"Reaching for the Moon"

New York Press comments:
DAILY NEWS—"June MacCloy is bound to do big things cinematically in 1931. It's written in the books!"
WORLD—"... in a small but glamorous impersonation is a blonde beauty whose name is June MacCloy, who sings female baritone, and looks like a million."
EVE. WORLD—"... She shows as much promise as any young woman we have seen in pictures in months."
AMERICAN—"June MacCloy has won a sensational personal triumph."

Under personal management of
J. W. Ashley
JOHN W. GREEN
COMPOSER-ARRANGER
PARAMOUNT
NEW YORK STUDIOS

Composer of
"BODY AND SOUL"
(Featured song hit of Max Gordon's "Three's A Crowd")
and
"I'M YOURS"
(One of this season's outstanding hits)

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<th>&quot;Laugh It Off&quot;</th>
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<td>&quot;Leave It to Lester&quot;</td>
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<td>&quot;Queen High&quot;</td>
<td>&quot;Animal Crackers&quot;</td>
<td>&quot;New Religion&quot; and others</td>
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PICTURES
JAY GORNEY
COMPOSER and MUSICAL ADVISOR

STAGE
“Earl Carroll’s Vanities 1930”
“Sketch Book”
“Merry-Go-Round”
“Greenwich Village Follies”
“Top Hole”
“Sweetheart Time”

SCREEN
“Applause”
“Road House Nights”
“Animal Crackers”
“Laughter”
“Royal Family of Broadway”
“Stolen Heaven”

and numerous Paramount Short Subjects

PARAMOUNT NEW YORK STUDIOS

FRANK S. HEATH
Casting Director

Paramount Publix Eastern Studio
James P. Sweeney
Supervising Film Editor

Paramount-Publix
New York Studio

gordon new
recording engineer

Paramount New York Studio
"stolen heaven"
"sap from syracuse"

Paramount Paris Studio
Spanish versions
“Written and Directed by”

WALTON BUTTERFIELD

for

Paramount Short Subjects

(Under Supervision of Larry Kent)

“TONS OF TROUBLE” (Rosie, the Elephant)
“TOP NOTES” (Wee Willie Robyn)
“CRAZY COMPOSITIONS” (Fuzzy Knight)
and 15 scripts written to order for Paramount stars.

Stanley Smith

PARAMOUNT FEATURED PLAYER

“The Sophomore”  “Sweetie”
“Honey” (opposite Nancy Carroll)
“Love Among the Millionaires”
(opposite Clara Bow)
“Queen High”
“Good News” (for M-G-M)
“Soup to Nuts” (for Fox)
“King of Jazz” (for Universal)
“Follow the Leader”

*(Loaned by Paramount for the Broadway run of “You Said It”)*

CHANIN’S 46TH ST. THEATRE
NEW YORK

PARAMOUNT PICTURES
CHARLES RUGGLES

"YOUNG MAN OF MANHATTAN"
"QUEEN HIGH"
"HER WEDDING NIGHT"
"CHARLEY'S AUNT" (Loan'd to Columbia)
"HONOR AMONG LOVERS"
"THE SMILING LIEUTENANT"
"WEEK END"

To be starred by Paramount in a feature as yet unnamed

WILLIAM LAIDLAW, JR.

Screen Plays
Recording Engineers

M. M. PAGGI
"THE RIGHT TO LOVE"
"NEW MORALS"
"PLAY BOY OF PARIS"
"VIRGINIAN"
"LOVE AMONG THE MILLION-AIRES"

"THUNDERBOLT"
"TRUE TO THE NAVY"
"MARRIAGE PLAY GROUND"
"ANYBODY'S WAR"
"MIGHTY"

HARRY M. LINDGREN
"HONEY"
"FOLLOW THRU"
"ALONG CAME YOUTH"
"POINTED HEELS"
"CAVALIER OF THE STREETS"

"THE TEXAN"
"THE SPOILERS"
"RIVER OF ROMANCE"
"ILLUSION"
"LADIES MAN"

J. A. GOODRICH
"LADIES LOVE BRUTES"
   (George Bancroft)
"ANYBODY'S WOMAN"
   (Ruth Chatterton)
"ONLY THE BRAVE"
   (Gary Cooper)

"HER WEDDING NIGHT"
   (Clara Bow)
"NO LIMIT"
   (Clara Bow)
"AFTER SCHOOL"
   (Clara Bow)

HAROLD M. McNIFF
"BENSON MURDER CASE"
"FOR THE DEFENSE"

"SHADOW OF THE LAW"
"THE VIRTUOUS SIN"
"ON THE SPOT"
GREATER NEW SHOW WORLD

PARAMOUNT-PUBLIX CORP.
WEST COAST STUDIOS
HOLLYWOOD, CAL.

Recording Engineers

EARL HAYMAN

"THE LOVE DOCTOR"
"HALF WAY TO HEAVEN"
"SARAH AND SON"
"BURNING UP"
"LIGHT OF THE WESTERN STARS"
"FIGHTING CARAVANS"

"THE BORDER LEGION"
"THE SANTA FE TRAIL"
"THE LOST GOD"
"MANSLAUGHTER"
"ONLY SAPS WORK"
"JUNE MOON"

HARRY D. MILLS

"MOROCCO"
"MONTE CARLO"
"DEVILS HOLIDAY"
"DISHONORED"
"STREET OF CHANCE"

"LET'S GO NATIVE"
"WHY BRING THAT UP"
"DANCE OF LIFE"
"KIBITZER"
"BEHIND THAT MAKEUP"

EUGENE MERRITT

"DERELICT"
"SAFETY IN NUMBERS"
"MYSTERIOUS DR. FU MANCHU"
"RETURN OF DR. FU MANCHU"

"SEVEN DAYS LEAVE"
"YOUNG EAGLES"
"SWEETIE"
"FAST COMPANY"
"FINN AND HATTIE ABROAD"

HAROLD C. LEWIS

"GRUMPY"
"STAMPEDE"

"TOM SAWYER"
"WESTERNER"
11,950 TITLES
A list of pictures released between January, 1915, and December, 1930.

THE FOLLOWING compilation lists the names of 11,950 pictures released in this country between 1915 and 1930. Titles of pictures are given with code letters representing name of distributor and THE FILM DAILY review date or year of release. On pictures released since the inception of sound, the following indication is given for talkers: AT—All-Talking; PT—Part Talking.

If a particular title is not listed here it is advisable to check with the list of ORIGINAL TITLES in another part of this volume (See Index), as many pictures made from books and plays were released under different titles. Complete credits on 1930 releases are given in a list of 1930 RELEASES on page 67.

Following is the code representing distributors of pictures; list of 11,950 titles of pictures begins on page 201.
JW—J. W. Films.
KAL—Kalem.
KAN—Kane.
KEA—James Keane.
KEL—Kelly.
KEM—John M. Kelley.
KER—Kerman.
KES—K. E. S. E.
KIN—Burton King.
KLA—Captain F. Kleinschmidt.
KLE—George Kleine Service.
KLU—R. H. Klumb.
KRA—Kremer.
KRE—Kreitar.
KUR—F. W. Kurtz.
LAB—Labor Film Service.
LBR—Lee-Bradford Co. (Artlee).
LED—Lederer.
LEE—Artlee Pictures.
LEM—Levey.
LEO—Leo Films.
LES—Sol Lesser.
LEV—Levinson.
LIB—Liberty Productions.
LIC—Lichtman.
LIE—Liebfred & Miller.
LON—London Film.Cosmofotofilm.
LOU—Louben Films.
LOW—Lowell.
LUB—Bert Lubin.
LUM—Lumas (Gotham).
LYC—Lyceum.
LYR—Lyric Films.
M—Metro.
MA—Modern Arts.
MAJ—Majestic Pictures.
M AL—Marketed.
MAL—Ernest Mattison.
MAM—Mammeth.
MAN—Manson.
MAR—H. B. Marinelli.
MAS—Martinoff.
MAT—Frank Mattison.
MAU—Master.
MAY—Masterpiece.
MAX—Max Graf.
MAY—Mayfair-Shallenberger & Pristz.
MCA—McArthur.
MCF—Bernarr McFadden.
MCII—McManus.
MEI—Merit.
MEN—Mena.
MG—Metro-Goldwyn.
MGM—Metro-Goldwyn-Mayer.
MGRI—M-G-R Productions.
MIC—Mickey.
MOE—Moeller.
MON—Monopol.
MOP—Monogram.
MOS—B. S. Moss.
MOV—Moviegraphs, Inc.
MPQ—Motion Picture Guild.
MT—Mutual.
MUR—Murray Productions.
NAM—N. A. M. P. I.
NBR—New Brunswick.
NEW—New Cal.
NF—National Films.
NOB—Noble-Duplex.
NOG—Harold Noce.
NOI—Nola.
NOR—Norwegian American Line.
NP1—National Pioneer.
OCE—Ocean-Raver.
OCP—Olcott Players.
OD—Odd-Films.
OG—Ogden.
ORE—Ore-Bernstein.
PAI—Patriot.
PAL—Paralta.
PAM—Paragon.

PAP—Parthenon Pictures (Oscar Price).
PAR—Paramount (Famous-Lasky-etc.).
PAS—Passion Play Committee.
PAT—Pathe.
PBA—Paragon-Brady-World.
PBW—Peerless-Brady-World.
PDC—Producers Distributing Corp. (Pathe).
PFA—Peacock.
PGE—Peerless.
PER—Perfect.
PET—Petrova.
PFT—Perfection.
PGO—Play Go.
PHD—Photo-Dramas.
PHL—Phoebus Films.
PHO—Photoplay Library.
PHE—Phoenix.
PHPC—Public Health Films.
PHU—Pioneer-Unity.
PIL—Pioneer.
PN—Pinnacle.
PZ—Pizor.
PLA—Plaza Pictures.
PLC—Plunkett & Carroll.
PLU—Pluograph-Unity.
PLY—Plymouth.
PML—Powell-Mutual.
PMLP—Pole Pictures.
PON—Pollner Distributing Co.
POW—Peerless-Power.
POL—Polish Government Films.
POM—Pollar-Mutual.
PPR—Photo-Producers.
PRE—Preferred.
PRI—Principal.
PRM—Prime.
PRP—Pro Patria Films.
PRR—Prisma.
PRS—Presidio Pictures.
PRW—Preworld.
PS—Producers Security.
PSR—Pacific.
PUB—Public Rights.
PWO—Peerless-World.
PWP—Public Welfare Pictures.
PYR—Pyramid-World.
QDE—Quigley-Davenport-Expedition.
QU—Quality Distributors.
R—Rex Film Co.
RA—Rayart Pictures.
RAD—Radin.
RAE—Raleigh Pictures.
RAF—Radiosol.
RAI—Rainbow.
RAL—General.
RAV—Raver.
RB—Rex Beach Productions.
RGB—Rex Beach-Goldwyn.
RC—R. C.
REA—Realart.
RED—Red Films.
REE—J. P. Reed.
REEP—Peerless.
REF—Reformation Films.
REI—Reliance.
REL—Realistic.
REP—Republic.
RES—Resolute.
RGR—Russell-Grievers.
RHF—Rapf-Hoffman-Foursquare.
RIA—Rialto.
RIM—Rimax Productions.
RKO—Radio Pictures.
ROM—Cines-Rome.
RSR—Rayf.
ROA—Roadshow Pictures.
ROB—Roberts & Cole.
ROG—F. B. Rogers.
ROL—Rolfe.
ROM—Romayne.
ROP—H. H. Rosenfield.
ROS—Rosemary Films.
ROU—Roubert.
ROY—Royal.
RUL—Russell.
RUS—Russian Student Club of America.
SA—Sherrill-Art.
SAB—Sable.
SAL—Edward Salisbury.
SAM—Samwick.
SAN—Sanford.
SAS—Sascha Films.
SCE—Schenck-Select.
SCI—Schomer.
SCL—Schlesinger.
SCR—Screencraft.
SCW—Schwab.
SE—Select.
SEA—Red Seal.
SEC—Second National.
SEE—S. & E.
SEL—Selig-V. L. S. E.
SEV—Seventh Avenue Film Co.
SEX—Selexart.
SEZ—Selznick.
SFI—Sfnks Films.
SGE—Super Golden Eagle.
SHE—Sherry.
SHI—Shipman.
SHO—Shockuchi (Japan).
SHU—Sherman-United.
SIE—Sierra Films.
SIG—Signet.
SKT—Sennett-Keystone-Triangle.
SL—S-L Films.
SMI—William H. Smith.
SOA—Sofar Films.
SOF—So. Feature Films.
SOL—Solitary Sin Corp.
SON—Sonora.
SR—State Rights.
ST—Steiner.
STA—Star Film Co.
STB—States Cinema Corp.
STC—A. G. Stern.
STD—Stein.
STE—Sterling.
STF—M. F. Stearns.
STG—Steger.
STL—Stoll.
STO—Goldstone.
SU—Sunset.
SUB—Sunbeam.
SUN—Sun.
SUP—Superlative.
SUS—Sunshine Films.
SWE—Swedish Biograph.
SWO—Shubert-World.
SYN—Syndicate.
SYR—Syracuse.
TAR—Tarzan.
TCS—Tucker-Cosmofotofilm-Sherman.
TE—Triumph-Equitable.
TEM—Temple.
TER—Tom Terriss.
THH—T. Hayes Hunter.
THP—Thornby Productions.
TIF—Tiffany Productions.
TOB—Tobias.
TOD—Today Film Corp.
TOW—Tower.
TPC—Trinity Pictures.
TRA—Transatlantic.
TPE—Talking Picture Epics.
TRB—Tribune-United.
TRI—Triangle.
TRS—True Story.
TRU—Truart.
TY—Tyrad.
U—Universal.
UA—United Artists.
UED—Ufa Eastern Division.
UFA—Ufa Films.
UG—Eugenic.
UNA—Unity.
UNT—United Picture Theaters.
UNP—Unusual Photoplays.
URF—Universal Red Films.
USA—U. S. Amusement Art Dramas.
USF—U.S. Film Distributors.
USL—Usla.
USP—U. S. Public Service.
VAN—Van Dyke-Art.
VIC—Victory.
VIK—Viking Productions.
VIT—Vitagraph.
VLS—V. L. S. E.
VTL—Vital.
WA—Warner Bros.
WAD—Worldart.
WAL—Waldorf.
WAN—Aloha Wanderwell.
WAR—Wharton-Sherriott.
WEB—Weber-North.
WEB—Webster.
WEI—Jesse Weil Productions.
WES—Westart.
WET—West.
WH—W. H.
WID—Frank R. Wilson.
WIE—G. H. Wiley.
WIK—Jacob Wilk.
WIL—Wilke-Independent.
WIN—Williamson-Submarine.
WIN—Hans Winter.
WIP—Windsor Pictures.
WIS—Wistaara.
WO—World.
WOO—A. H. Woods.
WPX—W. P. Exchange.
WRI—Wright.
WSR—Western.
WTI—Wharton-International.
WW—Sono Art-World Wide.
YAN—Yankee.
YOU—Robertson-Young.
ZAK—Zakoro.
ZER—Zerner.
ZIO—Zion.
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TIFANY PRODUCTIONS

Recording Engineers

L. John Myers
John A. Stransky, Jr.

R. C. A. PHOTOPHONE

Corson J. Jowett

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Tiffany

PRESENTS

"The Public
Be Pleased"

A PICTURE-TO-
PICTURE PLEDGE
WHICH TIFFANY
GUARANTEES IN
1931

They're Applauding Tiffany-1931
TIFFANY'S BIG 10 SUPER-PRODUCTIONS

"THE THIRD ALARM"
The most thrilling fire story ever written, produced in magnificent talk-and-sound. With a huge cast headed by James Hall, Paul Hurst, Jean Hersholt, Anita Louise, Hobart Bosworth. Directed by Emory Johnson.

"ALOHA"
An Al Rogell production with a startling story and inspired acting performances. Featuring Ben Lyon and Raquel Torres, with Robert Edeson, Alan Hale, Thelma Todd, Marian Douglas and many others in support.

"HUSBAND HUNTERS"
Once in a great while a picture comes along that, due to its inspired treatment of a great moral and social problem, becomes a box-office sensation overnight. Here's a real candidate for such honors during 1931.

"LEFTOVER LADIES"
A pressing and urgent modern theme adapted from the original by Ursula Parrott, famous author of "Ex-Wife." The drama of a woman who loved not wisely but too well—and paid the price of her daring unconvention.

"X MARKS THE SPOT"

"THE BARBARIAN"
The thrill story of the year, from the swift tale by A. P. Younger. Turbulent North China and its savage bandits—an American Robin Hood leading them—action, danger, romance, adventure! Done on an epic scale.

"MORAN OF THE LADY LETTY"
Glamorous sea story from the pen of the master story-teller, Frank Norris. A strong, raw romance set amid a bloodthirsty crew of modern pirates who rove the vast Pacific. Two-fisted drama, action galore, a stirring film!

"THE UNPARDONABLE SIN"
A heroic story by that great author, Rupert Hughes. Outraged by soldiers, two women fight for life and honor... The keynote of this remarkable story is suspense—combined with a thrilling climax beyond description.

AND 1 ADDITIONAL JAMES CRUZE SUPER-PRODUCTION

They're Applauding Tiffany-1931

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TIFFANY’S 16
SPECIAL FEATURES

"EXTRAVAGANCE": Woman-picture of the year featuring June Collyer, Lloyd Hughes, Owen Moore, Jameson Thomas, Dorothy Christy. Great reviews!

"SHE GOT WHAT SHE WANTED": Betty Compson, Lee Tracy, Alan Hale, Gaston Glass in James Cruze’s production of the Broadway stage hit!

"CAUGHT CHEATING": Charlie Murray and George Sidney in the finest laugh-comedy they’ve ever made. Frank Strayer directs. A roar a second!


"THE SINGLE SIN": Kay Johnson and Bert Lytell in a breathless story of romance and blackmail. Directed by William Nigh; huge cast in support. Fig!

"HELL BOUND": James Cruze production featuring Leo Carrillo, Lola Lane, Lloyd Hughes. Thrilling adventure in the modern marts of America’s underworld!

"MORALS FOR WOMEN": A box-office title, a great box-office story!

"LUXURY GIRL": Are modern girls luxuries? Here’s a hot one for cold theatres!

"THE PRICE": Every man, they say, has a price. Has every woman? Forceful melodrama!

"THE BELOVED ENEMY": An Al Rogell production of a truly modern story in a truly modern setting—the conquered Rhineland and a strange triangle.

"WILD YOUTH": Where is modern youth heading? More gin, more wild parties, more grief? A powerful study of America’s major problem—a powerful picture!

"HI-JACK": Twentieth century piracy—on dark deserted roads, on tossing seas. . . . Spicy adventure, heart-stopping thrills, seasoned with a remarkable love story.

AN AL ROGELL PRODUCTION
THREE JAMES CRUZE PRODUCTIONS

14 GREAT TIFFANY WESTERNS

KEN MAYNARD IN 8
The king of Western stars in a brand new series of fighting action stories. “Fighting Thru,” with Jeanette Loff; “The Two-Gun Man”—top-notchers!

BOB STEELE IN 6
The roustabout, dashing Bob Steele in 6 Trem Carr Westerns directed by J. P. McCarthy. “The Oklahoma Cyclone,” “Land of Missing Men” are samples of the kind of action pictures Steele gives you!

They’re Applauding Tiffany-1931
TIFFANY'S GREAT SHORTS LINE-UP

TIFFANY TALKING CHIMPS
Positively the greatest series of two-reel comedies on the market. Two series of 6 each, interpreted entirely by the marvelous acting monkeys who have set the industry by the ears. Not a dud in the 12! Playing big houses and little the country over.

VOICE OF HOLLYWOOD
Station S-T-A-R broadcasting on a wavelength of 26 one-reelers, giving intimate news, views and clues of famous Hollywoodites. A weekly eye-and-ear scene behind the scenes of the world's picture capital!

PAUL HURST COMEDIES

MUSICAL FANTASIES
(6 2-Reel)

FORBES RANDOLPH'S KENTUCKY JUBILEE SINGERS

MULTICOLOR SUBJECTS
(6 1-Reel Rolling Stones)

"SPORT FOLIO"
(Al Mannon)

"SCREEN BOOK OF KNOWLEDGE"
(Al Mannon)

"ROMANCE OF THE OLD AND NEW WORLD"
(Al Mannon)

"SCREEN NOVELTIES"
(Al Mannon)

They're Applauding Tiffany-1931
UNITED ARTISTS PICTURES for 1931-32

Are any theatre's greatest asset
UNITED ARTISTS RELEASES FOR 1929, 1930 up to and including March, 1931

+ "COQUETTE"
- "ALIBI"
★ "BULLDOG DRUMMOND"
- "THREE LIVE GHOSTS"
- "THE TRESPASSER"
+ "TAMING OF THE SHREW"
- "THE LOCKED DOOR"
- "CONDEMNED"
- "NEW YORK NIGHTS"
+ "LUMMOX"
- "PUTTIN' ON THE RITZ"
- "BE YOURSELF"
- "HELL HARBOR"
- "THE BAD ONE"
- "ONE ROMANTIC NIGHT"
- "RAFFLES"
- "EYES OF THE WORLD"
- "THE LOTTERY BRIDE"
+ "WHOOPPEE"
- "DU BARRY, Woman of Passion"
- "WHAT A WIDOW"
★ "LINCOLN"
★ "HELL'S ANGELS"
- "THE BAT WHISPERS"
- "ONE HEAVENLY NIGHT"
- "REACHING FOR THE MOON"
- "THE DEVIL TO PAY"
- "KIKI"
- "CITY LIGHTS"

★ Film Daily Best Pictures of the Year
+ Honorable Mention
- Other United Artists Pictures which made good in a Big Way,
1931
1932

Years of great promise—Years of great achievements and sensible progress.

We firmly believe that the coming seasons of 1931-1932 will see many new records established in picture production and theatre profits.

The objective that United Artists' producers have set as their goal for these seasons forecasts the most ambitious program of "Public Appeal" entertainment ever attempted by this leading company.

Approximately eighteen productions will be released during that period, with stories of sure-fire box-office strength, most of them produced under the direct supervision of Samuel Goldwyn, who will be in charge of production for United Artists, in addition to producing Samuel Goldwyn pictures.

Follow the lead of the country's leading showmen and set in UNITED ARTISTS PICTURES as the "back-bone service of your year's programs".

UNITED ARTISTS
"9-YEAR HIGH PERCENTAGE GOES TO UNITED ARTISTS"

"Highest percentage of 'Ten Best' winners by companies, based on number of annual releases by these producers, is held by United Artists, with a total of 17 'Ten Best' pictures in the nine national polls so far conducted by The Film Daily."

FILM DAILY, Jan. 22, 1931
I wish to record my pride in what Richard Watts wrote in the New York Herald Tribune of Sunday, December 28th, 1930.

"It is Mr. Goldwyn who is responsible for the only consistent series of motion pictures revealing good taste, an air of quiet urbanity, a sense of well mannered high comedy and the handsomest taste in production."

Samuel Goldwyn
LEWIS MILESTONE

"ALL QUIET ON THE WESTERN FRONT"

"FRONT PAGE"
N. BREWSTER MORSE

ORIGINALS: ADAPTATIONS: DIALOGUE
CONTINUITY

1930
HENRY KING’S “HELL HARBOR”
United Artists
HENRY KING’S “EYES OF THE WORLD”
United Artists

1931
“THE INSIDE STORY”
A new play to be produced in New York in September
Three New Original Stories
“WORLD’S END”
“TARNISHED LADY”
“FOR LOVE OR MONEY”

1932
Another New Play For Broadway
“BUSINESS IN BED”

Post Office Box 1212,
Hollywood California

527 Fifth Avenue
New York N. Y.
KIKI

A SAM TAYLOR PRODUCTION
ALLEN McNEIL

“KIKI”  
(Mary Pickford)

“COQUETTE”  
(Mary Pickford)  
Based on the Broadway Stage Success

“MY BEST GIRL”  
“THE TEMPEST”  
(John Barrymore)

Four years with Harold Lloyd

SCREEN PLAYS  
ORIGINALES and  
ADAPTATIONS

JEAN HARLOW

“HELL'S ANGELS”  
(A Howard Hughes Prod.)

“SECRET SIX”  
(A M. G. M. Production)

“THE IRON MAN”  
(A Universal Production)
Alfred Newman
General Musical Director
UNITED ARTISTS

ALICE O'NEILL
Costume Director
The Mars Sequence in
"JUST IMAGINE"
(FOX)
"THE LOTTERY BRIDE"
"THE BAD ONE"
"LUMMOX"
"BE YOURSELF"
"DRUMS OF LOVE"
"PUTTING ON THE RITZ"
"MOVIE TONE FOLLIES"
(FOX)
"MARRIED IN HOLLYWOOD"
(FOX)
Stage Sequences
BOB STEPHANOFF

Director of Makeup

UNITED ARTISTS STUDIOS

HOWARD HUGHES
announces the acquisition of

PAT O'BRIEN

one of Broadways most popular leading men, who will make his appearance as a Caddo star as

"HILDY" JOHNSON
in
"THE FRONT PAGE"
11,950 TITLES

Desert Blossoms—F...12-11-21
Desert Bride—COL...6-10-28
Desert Bridgeoom—ARW, 1922
Desert Demond—ARC...1926
Desert Dogs—PAR...4-26-25
Desert Dust—U...12-25-27
Desert Flower—FN...6-7-25
Desert Gold—PAR...4-4-26
Desert Gold—M-G-M...10-11-24
Desert Greed—GOO...1926
Desert Law—TRI...9-22-16
Desert Love—F...4-18-20
Desert Mail—PAR...10-18-24
Desert Nights (S-SE)—M-G-M...4-14-29
Desert of the Lost—PAR...10-14-28
Desert Outlaw—F...8-31-24
Desert Pirate—FBO...1927
Desert Rider—M-G-M...9-7-23
Desert Scorpion—EMP...1920
Desert Sheik—TRI...7-27-24
Desert Song (AT)—WA...5-5-29
Desert Valley—F...Woman...5-29-22
Desert Woman—M-G-M...6-16-18
Desert's Crucible—ARW...1922
Desert's Price—F...12-15-23
Desert's World (M-G-M)...12-18-23
Deserted at the Altar—GOL...10-1-22
Deserter—INC...12-21-22
Desire—M...9-23-23
Desire of the Moth—BL...10-25-17
Desired Woman—VIT...7-19-23
Desired Woman—WA...9-4-27
Desperate Adventure—IND, 1924
Desperate Chance—RA...1926
Desperate Crimes—RED...8-17-25
Desperate Game—U...12-6-25
Desperate Hero—SEZ...6-20-20
Desperate Moment—STG...12-26-25
Desperate Odds—SIE...1926
Desperate Trails—U...6-26-21
Desperate Youth—U...12-30-15
Despiser—INC...12-30-15
Destiny—ARC...1922
Destiny—TRI...8-17-19
Destiny or a Soul of a M...9-9-15
Destiny's Isle—AR...7-9-22
Destiny's Toy—PAR...6-22-16
Destinies of Love—PAR...6-14-26
Destroying Angel—AE...9-2-23
 Destruction—F...12-30-15
Detectives—M-G-M...10-23-28
Deuce—ARW...2-19-26
Deuce Duncan—TRI...1918
Deuce High—ARC...1926
Deuce of Spades—FN...5-14-23
Devil at His Elbow—M...8-10-16
Devil Dancer—UA...12-15-27
Devil Dodger—TRI...10-4-17
Devil Dog Dawson—ARW...1921
Devil Dogs—CRE...9-2-23
Devil Horse—PAT...7-18-26
Devil McCare—TRI...1919
Devil May Care—M...4-11-18
Devil's Hell—M-G-M...12-29-29
Devil—PAT...M-G-M...12-29-29
Devil—PAR...M-G-M...12-29-29
Devil—PAT...M-G-M...12-29-29
Devil to Pay—PAT...12-5-20
Devil Within—DAV...2-19-21
Devil's Apple Tree—TIF...3-24-29
Devil's Assistant—POM...12-17-17
Devil's Battalion (AT)—RKO...1-30-20
Devil's Bondwoman—U...1916
Devil's Cage—FD...8-26-28
Devil's Cargo—PAR...2-15-25
Devil's Chaplain—RA...5-26-29
Devil's Circus—PAR...4-11-18
Devil's Claim—RC...5-16-20
Devil's Confession—CIR...3-13-21
Devil's Daughter—F...1915
"I NOTICE MORE ITEMS ABOUT M-G-M in this book than any other company—that's because
THE BRIGHTEST STARS
in the motion picture sky are Metro-Goldwyn-Mayer's!
AS WE GO TO PRESS!

The Year 1931 is still young, but M-G-M has already leaped into the nation's headlines.

TRADER HORN

Again M-G-M brings the Giant Show to the Screen! News of its smashing success at $2 in New York and Los Angeles has spread to every part of the country.

FILM DAILY VOTE

Three M-G-M pictures chosen out of Ten Best in Film Daily's annual nationwide ballot. Nearest competitors 2, 1, 1, 1, 1. Last year M-G-M lead the industry, too!

LUCKY SEVEN

An amazing hit line-up! THE EASIEST WAY (Constance Bennett); Robert Montgomery in SHIPMATES and THE MAN IN POSSESSION; Adolphe Menjou in AMONG THE MARRIED and THE GREAT LOVER; THE LULLABY; STEPPING OUT.

REDUCING

Typical of M-G-M's great box-office hits, Marie Dressler (with Polly Moran) smashing even "Min and Bill" records.

INSPIRATION

A Garbo picture means an event in the industry. Never more exquisite than now! "Inspiration" brings you Gorgeous Greta in a modern soul-drama with the physical thrill of "Romance."

DANCE, FOOLS, DANCE

Joan Crawford follows "Paid" with another wow!

THE SECRET SIX

This year's sequel at the box-office to "The Big House." Wallace Beery at the top of his form!

Hit a production stride never before equalled by any company at any time! More than ever before THE TALK OF THE INDUSTRY!

METRO-GOLDWYN-MAYER

Where Men Are Showmen
"BIG HOUSE"  
"MIN AND BILL"

GEORGE HILL  
Productions  
for  
M-G-M
KING VIDOR

BILLY THE KID
WILD ORANGES

HALLELUJAH
THE CROWD

THE JACK KNIFE MAN
THE BIG PARADE

237
ROBERT Z. LEONARD
“The Divorcee”  “Let Us Be Gay”  “The Bachelor Father”
John Meehan  
Author and Co-Director  
"THE LADY LIES"  
(Paramount)  
Scenario and Dialogue  
"THE DIVORCEE"  
"JENNY LIND"  
"STRANGERS MAY KISS"  
(Metro-Goldwyn-Mayer)
JACK CONWAY

“The Unholy Three”
“New Moon”
“The Easiest Way”

SAM WOOD
Director
M-G-M

Current Production
“PAID”
(Joan Crawford)
SAMUEL MARX
Scenario Editor
M-G-M

Jacques Feyder
CARLOS F. BORCOSQUE
Director

MADAME X
CHERI-BIBI
(Spanish Versions)

M-G-M

Emile de Recat
Director

"DOUGH BOYS"—M-G-M
(French Version)

"THE BIG HOUSE"—M-G-M
(Italian Version)

"THE GRAND PARADE"—Pathe
(Spanish Version)

Exclusive Representatives
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Hollywood, Calif.
EDWIN JUSTUS MAYER

DELMER DAVES

Writer
(in collaboration)

Original: So This Is College—(Sam Wood Prod.) M-G-M.

Original, Dialogue, Continuity: Shipmates (temp. title)—(A Paul Bern Production) M-G-M

Actor

"Beef" in Good News, M-G-M
"Sperling" in The Bishop Murder Case, M-G-M
"Bossy Edwards" in The Duke Steps Out, M-G-M
BESS MEREDYTH

GENE MARKEY

Metro-Goldwyn-Mayer
Aurania Rouverol

For the Screen
“Dance, Fools, Dance”
Original Story and Dialogue
M-G-M

For the Stage
“Skidding”
“It Never Rains”

CLARK GABLE

“The Painted Desert”
(Pathe)
“Easiest Way”
(M-G-M)
“Dance Fools Dance”
(M-G-M)
“The Secret Six”
(M-G-M)

Stage Productions
“Last Mile”
“Machinal”
“Love, Honor and Betrayed”

MANAGEMENT OF RUTH COLLIER, INC.
FRANK WEAED
1930

Original Story
"DIRIGIBLE" (Frank Capra)

In Preparation
"SEA EAGLES" (George Hill)

Adaptation
"SHIPMATES" (M-G-M)

Many gambling, sea, airmail and other short stories sold to Saturday Evening Post, Ladies' Home Journal, American and other magazines.

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BLANCHE I. SEWELL
FILM EDITOR

"THE BIG HOUSE"

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Metro-Goldwyn-Mayer presents to a waiting world

TRADER HORN

The Miracle Picture of 1931

Based on the book by Ethelreda Lewis
Directed by W. S. Van Dyke
With Harry Carey
Edwina Booth
Duncan Renaldo

AT $2

NEW YORK—Biggest Road-Show Success in Astor Theatre history!

LOS ANGELES—Breaking every record at Grauman's Hollywood.
Gay Retreat—F ................................ 9-25-27
Geer—U .............................................. 1927
General—WA ........................................ 2-20-27
General Crack (AT) ................................ 12-8-29
General Crack (AT & S) .................................... 12-8-29
General Custer at Little Big Horn—S ................. 1926
Gentle Cyclone—F ................................ 7-18-26
Gentle Julia—F ....................................... 1-6-24
Gentlemen from America—T ......................... 12-11-23
Gentlemen from Indiana—P ......................... 2-5-23
Gentleman of Leisure—P ................................. 8-5-23
Gentleman of Paris—P ................................ 9-10-27
Gentleman of Quality—V ......................... 3-9-19
Gentlemen of the Press (AT) ......................... 8-19-29
Gentlemen Prefer Blondes—P .............................. 1-22-28
Gentlemen Preci è red—TIC ................................. 1928
Gentleman Agreement—VIT ...................... 7-28-18
George Washington, Jr—WA ........................... 1924
George Washington Cohen—TIF .......................... 5-19-29
Gerald Cranston’s Lady—F .............................. 1925
Geraldine (PT & S) ................................... P 12-16-28
German Curse in Russia—P .............................. 1918
German at War—CUM .................................. 3-23-16
Germany’s Side of the War—P ....................... FFS, 1928
Get-Rich-Quick Wallingford—P ...................... 12-11-21
Get Your Man—F .................................. 5-29-21
Get Your Man—P .................................. 12-25-27
Getting Gertie’s Garter—PDC ......................... 2-13-27
Getting Mary Married—SE ...................... 4-6-19
Ghetto Shamrock COO ................................ 1926
Ghost Breaker—PAR ................................ 9-17-22
Ghost City—APP ....................................... 2-26-22
Ghost Face—F ........................................ 8-18-18
Ghost House—PAR .................................. 1917
Ghost in the Garret—PAR ............................... 1921
Ghost of Old Morro—KES ................................. 6-28-17
Ghost of Rosy Taylor—MT ............................... 7-14-18
Ghost of the Rancho—PAT .............................. 8-4-18
Ghost of Yesterday—SEL ............................. 1-10-18
Ghost Patrol—U ........................................ 1-21-23
Ghost Talks (AT)—F ................................ 2-24-29
Gift—Girl—BL ......................................... 4-8-17
Gift o’ Gab—ES ......................................... 12-6-23
Gift Supreme—SE ...................................... 5-9-20
Gigolo—PDC .............................................. 10-4-26
Gilded Butterfly—F ................................ 1-24-26
Gilded Cages—BRA ..................................... 10-12-26
Gilded Dream—U ....................................... 10-24-20
Gilded Fool—F .......................................... 1-915
Gilded Highway—WA .................................. 4-25-26
Gilded Lies—SE ........................................ 8-5-21
Gilded Lily—PAR ....................................... 3-13-21
Gilded Spider—BL ...................................... 4-27-16
Gimmie .................................................. 1-21-23
Ginger—WQ .............................................. 4-27-19
Gingham Girl—FBO .................................... 7-24-27
Ginsburg the Great—WA ................................. 1-29-28
Girl Alaska—WQ ....................................... 8-17-19
Girl Angle—MT .......................................... 1917
Girl and the Crisis—RED .............................. 2-22-17
Girl and the Judge—EMU ................................ 4-11-18
Girl at Bay—VIT ....................................... 6-22-19
Girl at Home—PAR .................................... 1917
Girl by the Roadside—PAR ................................ 1917
Girl Dodger—PAR ..................................... 3-2-19
Girl from Beyond—VIT ............................... 4-25-18
Girl from Bohemia—PA ................................. 8-18-18
Girl from Chicago—WA ......................... 12-25-27
Girl from Everywhere—AT ............................ 10-30-27
Girl from Gay Paree—TIF ............................. 1927
Girl from God’s Country—PAR ....................... 8-18-21
Girl from Havana (AT & S) ............................ F, 9-8-29
Girl from Montmartre—FN ............................... 3-7-26
Girl from Nowhere—PI .................................. 1919
Girl from Nowhere—SEZ ................................ 1-7-21
Girl from Porcupine—ARW .............................. 12-4-21
Girl from Rio—LUM .................................... 4-24-27
Girl from Rockey Point—PSR ......................... 3-5-22
Girl from the Outside—G ................................ 1-24-19
Girl from Woolworths (AT & S) ............................ FN, 12-22-29
Girl He Didn’t Buy—PEE .................................. 7-9-28
Girl I Left Behind Me ................................ 1915
Girl I Loved—UA ...................................... 2-18-23
Girl in Bohemia—F ..................................... 11-9-19
Girl in Checkered Coat—U ................................ 1917
Girl in Every Port—F .................................. 2-26-28
Girl in His House—VIT ................................. 6-23-18
Girl Like That—PAR .................................. 1917
Girl in Number 29—U .................................. 4-3-20
Girl in the Dark—BL .................................. 3-14-18
Girl in the Glass Cage (PT & S) ......................... FN, 9-22-29
Girl in the Limousine—FN .............................. 1924
Girl in the Pullman—PAT ................................ 10-30-27
Girl in the Rain—U .................................... 6-27-20
Girl in the Show (AT) .................................. MGM, 1926
Girl in the Show (ATD) .................................. MGM, 1926
Girl in the Taxi—FN .................................. 5-28-22
Girl in the Web—PAT .................................. 7-25-20
Girl Like That—PAR .................................. 1917
Girl Montana—PAT ..................................... 1-2-21
Girl Named Mary—PAR, 12-5-20
Girl O the Port (AT & S) ................................. RKO, 1929
Girl of Gold—PDC .................................... 1925
Girl of Lost Lake—BL ................................. 8-17-16
Girl of My Dreams—EXL ............................... 1-1918
Girl of My Heart—F .................................... 12-12-20
Girl of the Golden West—FN ............................. 6-3-23
Girl of the Golden West (AT) ............................. FN, 10-26-30
Girl of the Limberlost—RKO ......................... 1-9-19
Girl of the Limberlost—RKO ............................. 1-9-19
Girl of the Roadside—PAR ................................ 1917
Girl of the Sea—SEZ .................................. 1920
Girl of the Timber Claims—TRI ......................... 1-25-17
Girl of Today—VIT ..................................... 9-22-18
Girl of Yesterday—PAR ................................ 10-14-15
Girl on the Barge (PT & S) ............................... U, 3-3-29
Girl on the Stairs—PDC .................................. 1924

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Famous plays and stories that have general audience appeal have been acquired; widely known popular stars have been included in the casts; outstandingly successful directors have been engaged, and the exceptional mechanical facilities of Columbia's great studios have been utilized, all to the end that Columbia may offer to exhibitors only the very best in box-office attractions.

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THE MIRACLE WOMAN***
ARIZONA***
TEN CENTS A DANCE**
MADONNA OF THE STREETS***
HELL’S ISLAND***
THE SQUEALER***
AROUND THE CORNER***
SISTERS***
LADIES MUST PLAY*

* Dialogue
** Original and dialogue
*** Adaptation and dialogue
LOUIS KING

Director

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"SHADOW RANCH"
"MEN WITHOUT LAW"
"DESERT VENGEANCE"
(Columbia Outdoor Specials)

HARRISON WILEY

Supervising Art Director

for

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Playwright-Director

Under Contract to
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Winkler Pictures
ISLIN AUSTER

STORY EDITOR

COLUMBIA PICTURES

EDDIE BUZZELL

Directing—Writing—Playing

for

COLUMBIA PICTURES CORPORATION
Columbia Pictures

AN INCOMPARABLE PROGRAM FOR THE SEASON 1930-1931

THE SUPERIOR TWENTY

Rain or Shine
Africa Speaks
Brothers
Tol'able David
Madonna of the Streets
Charley’s Aunt
The Lion and the Lamb
The Criminal Code
A Holt-Graves Special
The Last Parade

Dirigible
The Flood
Subway Express
The Miracle Woman
Meet the Wife
Fifty Fathoms Deep
Virtue’s Bed
Good Bad Girl
Lover Come Back
Arizona

A Special Attraction

BARBARA STANWYCK
in Ten Cents a Dance

8 BUCK JONES SPECIALS

The Lone Rider
Shadow Ranch
Men Without Law
(The And Two Others)

104 SHORT FEATURES

13-Mickey Mouse
13-Specialties
13-Curiosities

13-Silly Symphonies
13-Rambling Reporter
13-Krazy Kat

26 - Screen Snapshots

Additional special productions to be announced when and as released. An array of product second to none in the industry.
Man Who Cheated Life—AE
Man Who Couldn’t Be Convinced—VIT...
Man Who Could Not Be Giants—VIT., 11-4-15
Man Who Dared—F., 8-8-20
Man Who Fought Alone—PAR...
Man Who Forgot—BRA, 1-18-17
Man Who Found Himself—PAR
Man Who Had Everything—G.
Man Who Made Good—FAT
Man Who Married His Own Wife—U
Man Who Paid—PS, 2-19-22
Man Who Played God—UA
Man Who Played Square—F
Man Who Saw Tomorrow—PAR, 11-5-22
Man Who Stayed at Home—M
Man Who Stood Still—BRA, 10-19-16
Man Who Took a Chance—E. 2-8-17
Man Who Turned White, The—EXI, 6-8-19
Man Who Waited—AE, 1922
Man Who Was Afraid—ES
Man Who Øved Up—E.
Man Who Won—F., 10-14-23
Man Who Won—VIT, 6-39-19
Man Who Would Not Die—AMU, 9-7-16
Man Who Wouldn’t Tell—VIT
Man with the Camera—AM, 1929
Man Without a Conscience—WA
Man Without a Country—U
Man Without a Heart—BAE, 1924
Man with Two Mother’s—G
Man, Woman and Sin—M-G-M
Man, Woman and Wife (S-SE)
Man, Woman—U. 11-11-28
Man-Woman Marriage—F
Man’s Country—EXI...
Man’s Desire—EXI, 7-13-19
Man’s Fight—UNI...
Man’s Home—SEZ ...
Man’s Law and God’s—AR
Man’s Making—LUB, 12-23-15
Man’s Man—TRI...
Man’s Man (S-SE)—M-G-M
Man’s Mate—F
Man’s Past—U...
Man’s Plaything—SEZ ...
Man’s Size—F...
Man’s Woman—PBW...
Man’s World—M...
Manhandled—PAR...
Mandarin’s Gold—WO.
Manhattan—PAR ...
Manhattan Cocktail (S-SE)—PAR
Manhattan Cowboy—SYN...
Manhattan Knight—F...
Manhattan Knights—EXP
Manhattan Madness—FAT
Manhattan Madness—AE
Manicure Girl—PAR...
Maniquin—PAR ...
Manon Lescaut—PAR, 12-19-22
Manpower—PAR ...
Mansion of Aching Hearts, The—PAR, 3-8-22
Manslaughter—PAR ...
Manslaughter (AT) —PAR
Mantle of Charity—PAT, 9-29-18
Man to Man—AT—WA, 1-1930
Mantrap—PAR ...
Matrimonial Bed, The (AT) —WA, 8-24-40
Man Trouble (AT) —F, 8-17-19
Manx Man—TCS...
Manx Man—UFA, 12-22-29
Marble Heart—F ...
Marcellini Millions—PAR
March Hare—REA...
March of the Machines—FGU, 1928
Mare Nostrum—M-G-M, 2-28-26
Maria Rosa—PAR ...
Marianne (AT & S) —M-G-M
Marie Antoinette—UNP...
Marie, Ltd. —SEL...
Mariennes—SEL...
Mark of Cain—RED...
Mark of Cain—PAT ...
Mark of the Beast—HOD, 6-17-23
Mark of Vain Desire—TRI
Mark of Zorro—UA ...
Marked Man—U...
Marked Men—U ...
Marked Money (S-SE) —PAT
Mark of Souls—PAR ...
Marlie, the Killer—PAT, 3-18-28
Marooned Hearts—SEZ...
Marquis Preferred—PAR
Marriage—F ...
Marriage—SHE ...
Marriage by Contract (S-SE)
Marriage Bubble—TRI...
Marriage Chance—SEZ ...
Marriage Cheat—FNT...
Marriage Cleaver—PAR...
Marriage Clause—U ...
Marriage for Convenience—SHE ...
Marriage Gamble—ME...
Marriage in Transit—F...
Marriage Lie—BL ...
Marriage License—F...
Marriage Maker—PAR ...
Marriage Market—CBC...
Marriage Market—CBC ...
Marriage of Kitty—PAR ...
Marriage of Molly O—FAT
Marriage of Wm. Ashe—M...
Married Flirts—MG ...
Married in Haste—F ...
Married in Hollywood—AT—F ...
Married in Name Only—TV
Married Life—SKT....
Married People—HOD ...
Married Woman—F ...
Marry Me—PAR ...
Marry in Haste—GOL, 2-10-24
Marry the Girl—STE ...
Marvin the Prince—GOL ...
Marse Covington—M ...
Marshall of Money Mind—ARW
Martha of the Lowlands—PAR...
Martin Eden—PAR ...
Martyr Sex—GOL ...
Martyrdom of Philip Strong—PAR ...
Martyrs of the Alamo—FAT
Maruja—EXI ...
Mary Ellen Comes to Town—PAR ...
Mary Jane’s Pa—VIT...
Mary Lawson’s Secret—PAT
Mary Moreland—PMU ...
Mary of the Movies—FBO
Mary O’Rourke—PAT ...
Mary Regan—FNT ...
Mary’s Ankles—PAR ...
Mary’s Lamb—PAT ...
Mask—S-SE ...
Mask—TRI ...
Mask—EPI ...
Mask of Riches—TRI ...
Masked Angel—CHA ...
Masked Bride—MG ...
Masked Dancer—PRI ...
Masked Dancer—VIT ...
Masked Emotions (S-SE) ...
Masked Heart—AMU ...
Masked Kitty—RIT ...
Masked Motive—PAT
Masked Rider—M ...
Masked Woman—FNT ...
Masked Woman—W ...
Masks and Faces—WO ...
Masks of the Devil—M-G-M
Masquerade (AT & S) —F ...
Masquerade Bandit—FBO...
Master of Beasts—AY ...
Master of His Home—TV ...
Master Man—PAT ...
Master Mind—PAR ...
Master Mind—FNT ...
Master Passion—KES ...
Master Shakespeare, Strolling
Master’s MTL ...
Masters at Work—PAR...
Masters of Men—VIT ...
Masque of Life—FIF ...
Masquerades—F ...
Masquerades—PAR ...
Match Breaker—M ...
Mate of the Sally Ann—AMU ...
Maternal Spark—TRI ...
Maternity—PBW ...
Matig Hari—The Red Dancer
Matinée Idol—COL ...
Matinees—SI ...
Matinée Ladies—WA ...
Mating—VIT ...
Mating Call—PAR ...
Mating of Marcella—PAR ...
Matrimonial—FAT ...
Matrimonial Martyr—PAR ...
Matrimonial Web—VIT ...

FROM THE WORLD'S LARGEST AND MOST MODERN TALKING PICTURE STUDIOS SENDS MOVIE TONE TO SPAN SEVEN SEAS AND TWO HEMISPHERES
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LEO McCAREY

GUTHRIE McCLINTIC

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CHANDLER SPRAGUE

BENJAMIN STOLOFF

RAOUL WALSH

Photoplay Medal awarded Fox Film Corporation for "Four Sons" directed by John Ford

Photoplay Medal awarded Fox Film Corporation for "7th Heaven," directed by Frank Borzage

SOL M. WURTZEL
General Superintendent
THE PLAYERS OF HITS

GEORGE O'BRIEN
FIFI DORSAY
MARGIE WHITE
FRANK ALBERTSON
MICHAEL BARTLETT
HUMPHREY BOGART
JOHN GARRICK
WARREN HYMER
LOIS MORAN
THOMAS MEIGHAN
KEATING SISTERS
CECILIA LOFTUS
DIXIE LEE
ELISSA LANDI
WILLIAM COLLIER, Sr.
FRANCES McCOY
MYRNA LOY
MARION LESSING
GOODDE MONTGOMERY
JILLIAN SAND
RUTH WARREN
ROBERT EDESON
WALTER C. KELLY

C. HENRY GORDON
WILLIAM HOLDEN
GRETA NISSEN
ROBERT BURNS
DONALD DILLAWAY
RICHARD KEENE
J. M. KERRIGAN
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SPENCER TRACY
JOHN WAYNE
LUANA ALCANIZ
LUCILE BROWNE
JOAN CASTLE
MARGUERITE CHURCHILL
VIRGINIA CHERRILL
ULRICH HAUP'T
JOYCE COMPTON
LOUISE HUNTINGTON

WILL ROGERS
JEANETTE MacDONALD
WARNER BAXTER
EDMUND LOWE
MAUREEN O'SULLIVAN
VICTOR McLAGLEN

273
WRITERS OF HITS

Playwrights and Novelists Appearing on Current Fox Production Schedule

CLEVES KINKEAD
MARK TWAIN
SIR GERALD DU MAURIER
WINCHELL SMITH and
FRANK BACON
FRANZ MOLNAR
JULES ECKERT GOODMAN
JOHN FLEMING WILSON
STEWARD EDWARD WHITE
HERMAN WHITAKER
ANDRE ARMANDY
JACK LONDON
DENISON CLIFT

CLARE KUMMER
ISRAEL ZANGWILL
EARL DERR BIGGERS
WILLIAM ANTHONY McGuire
EDDIE CANTOR
RITA WEIMAN
MARY F. WATKINS
ALICE DUEL MILLER
ELEANOR MERCEIN
ANNE DOUGLAS SEDGWICK
MRS. HENRY WOOD
SYLVIA LIEFERANT
VIOLA TREE

DESYLVA, BROWN & HENDERSON

STAFF WRITERS

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S. N. BEHRMAN
GUY BOLTON
EDWIN BURKE
BARRY CONNORS
JULES FURTHMAN
SAMUEL GODFREY

MAURINE WATKINS
LEON GORDON
SONYA LEVIEN
GEORGE MIDDLETON
DUDLEY NICHOLS
HUGH STANGE
LYNN STARLING
Henry King
FOX FILM CORPORATION

Current Release
WILL ROGERS
in
"LIGHTNIN'

Now in Production
"MERELY MARY ANN"
LEO McCAREY
DIRECTOR

UNDER CONTRACT TO FOX

"Wild Company"  "Part Time Wife"

Loaned to United Artists to direct Gloria Swanson in "Obey That Impulse," a DeSylva, Brown and Henderson Production
RALPH BLOCK
ASSOCIATE PRODUCER
Ralph Hammeras
ALBERT LEWIS
Manager

Story and Writing Departments
FOX FILM STUDIOS
HOLLYWOOD, CALIF.

ROWLAND BROWN
Writer-Director

"THE DOORWAY TO HELL"
(Warner Bros.)

NOW WITH FOX
C. Henry Gordon

Seymour Felix

Director

Current Release

"GIRLS DEMAND EXCITEMENT"
(Ralph Block, Associate Producer)
Harlan Thompson, Author
BEN JACKSEN
FOX WEST COAST STUDIOS

JOHN STONE

Supervisor of
Foreign Productions Department
FOX FILM CORPORATION
SONYA LEVIEIEN
Writer

Under Contract to Fox

SONG O' MY HEART
John McCormack

THEY HAD TO SEE PARIS
Will Rogers

SO THIS IS LONDON
Will Rogers

LIGHTNIN'
Will Rogers

LILIOM
Charles Farrell

DADDY LONG LEGS
Janet Gaynor
COURTENAY TERRETT

FOX

ENDRE BOHEM
In charge of make up for all tests made in New York for Fox West Coast Studios.
DAL CLAWSON

Photographing all tests for West Coast Studios at Fox-Hearst Studio, New York City

Associated with
FRANK D. ORMSTON, INC.
as Director of Cinematography

FOX
MOVIE TONE
NEWS
Prudence the Pirate—PAT
Prunella—PAR 5-26-19
Prussian Cur—F 8-25-18
Public Be Damned—FUB 7-17
Public Opinion—PAR 8-24-16
Publicity Madness—F 12-17-27
Pudd'n Head Wilson—PAR 2-10-16
Pueblo's Secret—BIF 1930
Pulse of Life—BL 3-22-17
Puppet Man—PS 8-25-18
Puppets—FN 7-25-23
Puppets of Fate—M 1921
Puppy Love—PAR 3-16-19
Pure Grit—U 1923
Puritan Passions—AMU 6-17-23
Purity—AMU 7-13-16
Purple Cipher—VIT 1921
Purple Dawn—AY 4-15-23
Purple Highway—PAR 7-25-23
Purple Lady—M 6-29-16
Purple Lady—WO 1918
Purple Lily—WO 1918
Pursued—ELB 1926
Pursuit of the Phantom—PAR 1914
Pursuit of Polly—PAR 8-25-18
Pursuing Vengeance—UNA 6-1-16
Put 'em Up—U 1928
Put Up Your Hands—PAT 3-2-19
Puttin' on the Ritz (AT)—UA 2-16-30
Putting It Over—IR 1919
Putting It Over—GLB 1922
Putting One Over—F 6-29-19
Princess—PAR—Q 9-30-28
Quack—SAS 1928
Quality of Faith—BIF 5-4-16
Quality Street—M-G-M 11-13-27
Quarantined Rivals—LUM 4-10-27
Quarterback—PAR 10-17-26
Queen Elizabeth—PAR 1912
Queen High (AT)—PAR 5-18-30
Queen Margaret—PAT 1915
Queen of Diamonds—FBO 2-14-26
Queen of Hearts—F 9-22-18
Queen of Scandal (AT)—UA 1930
Queen of Sheba—F 4-17-21
Queen of Sin—BLU 4-1-23
Queen of Spades—AY 1926
Queen of Spades—PAT 10-18-17
Queen of the Chorus—AN 10-6-28
Queen of the Night Clubs (AT)—WA 3-24-29
Queen of the Sea—F 9-20-28
Queen of the Moulin Rouge—AR 8-20-22
Queen O' the Turf—FBZ 5-14-21
Queen Was in the Parlor—Unknown 1928
Queen X—MT 10-11-17
Quenie—F 10-2-21
Quieniado—FBO 1924
Quest of Life—PAR 10-5-16
Question—EOW 2-24-16
Question—VIT 6-26-17
Question of Honor—FN 3-12-22
Quick Triggers—U 7-29-28
Quickfiring Flame—WO 4-13-19
Quick'n Rich—ARC 1926
Quicksand—PAR 1918
Quicksands—PAR 1928
Quicksands—SEZ 4-29-23
Quincys Adams Sawyer—M 12-3-22
Quitter—COL 4-28-29
Quitter—M 8-10-16
Quo Vadis—FBW 8-28-21
Quo Vadis—FN 2-22-25
Quo Vadis—FN 1929
Race—PAR 4-13-16
Race for Life (S-SE)—WUB 2-5-28
Race Suicide—SR 2-10-16
Racewild—ELB 9-26-26
Racing—PAR 3-12-22
Racing Fool—RA 9-25-27
Racing for Life—CRC 8-10-24
Racing Hearts—FPL 2-25-23
Racing Luck—AC 5-23-25
Racing Romance—RA 7-18-26
Racing Romeo—FBO 10-23-27
Racing Strain—G 1918
Raging Blood—AEP 11-18
Rack—WO 1-16-16
Racket—PAR 7-15-28
Racketeer, The (AT & S) 1929
Racketeer, The (AT)—PAT 1-12-30
Radio Flyer—ARC 1924
Radio Man—HOD 1923
Raffles—U 6-7-25
Raffles (AT)—UA 7-27-30
Raffles, The Amateur Cracksman—HWW 1-16-27
Rag Man—MG 3-8-25
Ragamuffin—PAR 1-27-16
Rage of the Storm—U 9-23-21
Rage of the Tycoon—M-G-M 12-27-23
Ragged Heiress—F 3-12-22
Ragged Princess—F 10-19-16
Ragged Queen—BL 1917
Rages to Riches—WA 10-1-22
Ragtime—FD 1928
RAider Emden—COL 5-13-28
RAiders—TRI 3-9-16
Rain Rider—PBW 8-24-16
Railroaded—U 6-10-23
Railroaders—TRI 1919
Rain or Shine (AT)—COL 8-10-30
Rainbow—SA 1-18-17
Rainbow—TIF 3-17-29
Rainbow—VIT 1922
Rainbow Girl—AMU 9-27-17
Rainbow Man (AT)—PAR 1-4-29
Rainbow Princess—PAR 10-26-16
Rainbow Rangers—ST 24-24
Rainbow Rider—RN 5-9-26
Rainbow Trail—F 6-27-25
Rainbow Trail—F 9-22-21
Rainmakers—PAR 5-4-28
Ramblin' Galoot—AE 1926
Ramblin' Kid—U 10-14-23
Rambling Rangers—U 3-13-27
Ramona—1917
Ramona—CLU 4-13-16
Rampant Age (AT)—COT 1-19-30
Ramsackle House—PDC 12-28-24
Ra-Mu—SAL 1929
Range Blood—ARW 1924
Range Courage—U 8-27-27
Range Patrol—RUL 9-10-22
Range Riders—RA 1928
Range Rustlers—BIF 1930
Range Terro—FBO 1928
Rangeland—STE 1922
Ranger—KRA 1919
Ranger and the Law—CAP 1921
Ranger of the Big Pines—VIT 8-16-25
Range of the North—BO 11-13-27
Ranger's Oath—PIZ 1928
(Continued on page 313)
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EDNA FERBER’S Earthshaking Drama Sweeps A Tumultuous Pageant Across The Screen!

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HENRY HOBART
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RKO
WESLEY RUGGLES
Director

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(Bebe Daniels—Ben Lyons)

"FRAMED"
(Evelyn Brent)

"SHOOTING STRAIGHT"
(Richard Dix)

"THE SILVER HORDE"
(Evelyn Brent—Louis Wolheim)

"LADIES FOR HIRE"
(Betty Compson)
LOUIS SARECKY
Associate Producer

Lowell Sherman
Actor-Director
RKO
Ivan Lebedeff

"THE CUCKOOS"
"STREET GIRL"
"LADIES TO HIRE"
(Working Title)
"BACHELOR APARTMENT"
(Working Title)
"HAWK ISLAND"
"THEY HAD TO SEE PARIS"
(Fox)

Ball Photo

CIMARRON

EDWARD CRONJAGER

Cinematographer
HARRY "JOE" BROWN
Associate Producer-Director
ROGERS PRODUCTIONS—RKO RELEASE

1930

Supervision—"MILLIE"—Rogers—RKO
Direction—"THE SQUEALER"—Columbia
Direction—"THE REGISTERED WOMAN"—Rogers—RKO

BROADWAY
Author—"Sure Fire", "Sh: The Octopus", "Cortez"
Director—"Unsophisticates", "Towns Woman", etc.

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"BIG MONEY"    "HOLIDAY"    "MILLIE"
Dialogue Direction
Leon d’Usseau

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RKO

The Broadway Headliners

“The Golf Specialist” — W. C. Fields
“A Peep On the Deep” — Clark & McCullough
“Aunt’s In The Pants” — Walter Catlett
“Trader Ginsburg” — Nat Carr
“Talking Turkey” — Benny Rubin
“She Went for a Tramp” — Hugh Herbert, Roscoe Ates

Louis Brock

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Season 1930-31
12 Out of 12 Successes

Nick and Tony Series

“Society Goes Spaghetti”
“Razored In Old Kentucky”
“Moonlight and Monkey Business”
“Hey! Diddle Diddle”
“He Loved Her Not”
“The Wife O’ Riley”
Producers
french versions
radio pictures

Mark Sandrich
Director
RADIO SHORTS
RKO STUDIOS

Under Contract
Leigh Jason

Directing
“HUMANETTE” SERIES
for
RADIO PICTURES

Lloyd A. French
Originals—Adaptations—Dialogue

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“HIT THE DECK” | “CUCKOOS”
“ASSORTED NUTS” | “THE CASE OF SERGEANT GRISCHA”
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WILLIAM HAMILTON
Supervising Film Editor

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And—a good story is worth five directors.

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The Two Greatest Attractions of Their Type In Two Years... Invincible Record of the Titan Show Machine... Now Careening to Greater Triumphs In the Arena of World Show Business.
So This Is London (AT)—F 5-25-30
So This Is Love?—COL 4-22-28
So This Is Marriage?—F 1-4-25
So This Is Paris?—WA 8-15-26
Soap Girl—VIT .... 6-16-18
Social Ambition—G 8-20-18
Social Briars—AMU ... 6-2-18
Social Buccaneer—BL 10-5-16
Social Celebrity—PAR ... 4-25-26
Social Club—PAR 4-23-26
Social Highboy—WA ... 7-11-16
Social Highwayman—PWO 4-19-16
Social Hypocrites—M ... 4-25-18
Social Leper—PBW .... 3-15-17
Social Lion (AT)—PAR.6-15-30
Social Quickhands—M ... 6-23-18
Social Secretary—FAT ... 9-4-16
Social Bad Man—SEZ
Social Exile—PAR ... 8-24-19
Social for Sale—TRI ... 4-25-18
Social Scandal—PAR 3-16-24
Social Secrets—U ... 2-20-21
Social Sensation—U ... 10-6-18
Social Snobs—SEZ ... 3-20-21
Social's Driftwood—U 18-17
Soda Water Cowboy—PAT 9-25-27
Soldiers of Chance—VIT 9-6-17
Soldiers of Fortune—HOD 11-16-19
Soldiers of Fortune—REA ... 1924
Soldier's Oath—F ... 12-30-15
Soldier's Playing—WA ... 1930
Solitary Sin—SOL ... 6-29-19
Solomon in Society—SEZ 12-31-22
Some Boy—F ... 7-12-17
Somebrás De Gloria (AT-Spanish) ... WW 2-16-30
Some Bride—M ... 6-18-19
Some Liear—PAT ... 5-11-19
Some Mother's Boy—RA ... 6-9-29
Some Pun'kins—CHA ... 10-18-25
Some Wild Oats—PWP ... 1929
Somebody's Mother—RA 4-25-26
Someone in the House—M ... 11-7-20
Someone Must Pay—GRA 9-28-19
Someone to Love—PAR ... 12-9-28
Something Always Happens—PAR 5-27-28
Something Different—REA ... 1-30-21
Something to Do—PAR 3-16-19
Something to Think About—PAR ... 10-24-20
Somewhere in America—M 8-2-17
Somewhere in France—KAN ... 3-16-16
Somewhere in France—INC 11-9-16
Somewhere in France—PAR ...
Somewhere in Georgia—SUB 6-7-17
Somewhere in Sonora—FN 4-3-27
Some Wild Oats—CUM 7-27-19
Somme—ERA ... 12-2-28
Son of a Gun—FCH ... 1926
Son of Erin—PAR ... 11-2-14
Son of His Father—PAR 10-25-17
Son of His Father—PAP ... 10-11-25
Son of the Desert—SEZ ... 1922
Son of the Gods (AT)—F 1-30-20
Son of the Golden West—FBO 9-30-28
Son of the Hills—VIT ... 6-28-17
Son of the Immortals—J 5-11-16
Son of the Sahara—FN ... 6-1-24
Son of the Sheik—F ... 8-1-26
Son of the Wolf—FBO ... 18-22-22
Son of Wallingford—FIT 10-16-21
Song and Dance Man—PAR ... 7-7-26
Song of Hate—F ... 9-16-15
Song of Kentucky (AT)—F
Song of Life—FN ... 2-19-22
Song of Love—FN ... 11-13-24
Song of Love (AT)—COL ... 11-17-29
Song O' My Heart (AT)—F 3-16-30
Song of Songs—ART ... 2-21-18
Song of the Caballero—F ... U ... 7-13-30
Song of the Flame (AT)—FN 4-27-30
Song of the Soul—VIT ... 1929
Song of the Souls—G ... 10-17-20
Song of the Wage Slave—M 10-14-15
Song of the West (AT)—WA 3-2-29
Sonia—FDC 1928
Sonny—FN 6-4-22
Sonny Boy (PT & S)—VIT 3-17-9
Sonora Kid—FBO ... 3-6-27
Sons of Satan—U ...
Sons of the Saddle (AT)—F 8-3-30
Sooner or Later—SEL ... 3-21-20
Sophomore, The (AT & S)—FAT ... 7-28-29
Sorrell and Son—UA ... 11-27-27
Sorrow of Happiness—LUB 3-2-21
Sorrow of Love—INC ... 1-1-16
Sorrows of Satan—PAR 11-14-26
So's Your Old Man—PAR ... 7-7-26
S. O. S. Perils of the Sea—COL 2-14-26
Soul Adrift—PAT ...
Soul and Body—PEA ... 1922
Soul Enslaved—U ... 2-3-16
Soul Fire—FN ... 5-10-25
Soul for Sale—U ... 5-26-18
Soul Harvest—SAN ... 4-15-23
Soul in Pawn—AMU ... 9-13-17
Soul in Trust—TRI ... 3-28-18
Soul Kiss (AT)–MGM ... 1930
Soul Market—M ... 4-6-16
Soul Master—VIT ... 5-31-17
Soul Mates—AMU ... 5-18-16
Soul Mates—M.G.M.—1-10-26
Soul of a Child—PAT ...
Soul of a Magdalen—M ... 1917
Soul of a Woman—APH ... 1922
Soul of Broadway—F ... 10-21-15
Soul of Buddah—F ... 5-19-18
Soul of France—PAR ... 1928
Soul of France—PAP ... 12-20-29
Soul of Kura San—PAR ...
Soul of the Beast—M 11-9-16
Soul of Man—PS ... 1922
Soul of the Saddle—F ... 9-29-17
Soul of the Gaucho (AT-Spanish) ... PHY ... 1930
Soul of Youth—RE—8-22-20
Soul of the Beast—M ... 4-22-23

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“Sweet Kitty Bellairs”
“The Green Goddess”
“Man From Blankley’s”
“Disraeli”
(Prize Production 1930)
“The Man of the Sky”
WILLIAM K. WELLS

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PORTER H. EVANS

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Studio Installation

Technical Development
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casey robinson

director

ALF. GOULDING
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\[\text{CHARLES KENYON} 1930\]

Screen Play and Dialogue of THE OFFICE WIFE RIVER’S END MILLIE EX-MISTRESS RECAPTURED LOVE PARTY HUSBAND

332
DONALD COOK
Under contract to
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(Paramount)

STAGE PRODUCTIONS
"PARIS BOUND"
"HALF GODS"
"REBOUND"

David Mendoza
Musical Director-Composer
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Eastern Studios

Stuart Stewart
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a. dorian otvos

gags—ideas—dialogue

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Burnet Hershey

Authored over 50 shorts in 1930

Eastern Vitaphone Studios

(Under supervision Murray Roth)
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"SINGING FOOL"
"DON JUAN" (Synchronized)
"SAY IT WITH SONGS"
"MAMMY"
"GLORIOUS BETSY"
"THE LION AND THE MOUSE"
"DESERT SONG"

"SHOW OF SHOWS"
"SONG OF THE FLAME"
"GOLD Diggers OF BROADWAY"
"BRIGHT LIGHTS"
"CAPTAIN THUNDER"
"SWEET KITTY BELLAIRS"
"CHILDREN OF DREAMS"
"VIENNESE NIGHTS"

Warner Bros.—West Coast Studios

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Director-Actor

Directed
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(German Version)

“THE SIN FLOOD”
(German Version)

Acted in and Directed
“THOSE WHO DANCE”
(German Version)

Acted in
“MOBY DICK”
(German Version)
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FRANK MARSALES
SCORING

LOONEY TUNES

VITAPHONE MUSICAL CARTOON

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John Francis Dillon
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"KISMET"
"MILLIE"
"THE FINGER POINTS"
BERT KALMAR and HARRY RUBY

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"TOP SPEED"
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"CUCKOOS"
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In Production
"BROAD-MINDED"

"ANIMAL CRACKERS"
(Lyrics and Music)

"CHECK AND DOUBLE CHECK"
(Lyrics and Music)

Directed by MERVYN LeROY

Songs
"I LOVE YOU SO MUCH" "WHY AM I SO ROMANTIC"
"THREE LITTLE WORDS"
DIRECTOR

3 Box Office Smashes
—1930—

“LITTLE CAESAR”
“TOP SPEED”
“NUMBERED MEN”
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“GENTLEMAN’S FATE”
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WILLIAM A. SEITER
• PRODUCTIONS •

"Kiss Me Again"
(ALL-STAR CAST)

"Going Wild"
(JOSE E. BROWN)

"Truth About Youth"
(LORETTA YOUNG)

"Sunny"
(MARILYN MILLER)

Now in Production

"Big Business Girl"
(LORETTA YOUNG)
FRANK LLOYD
Director

"THE LASH"
(Richard Barthelmess)

"WEARY RIVER"
(Richard Barthelmess)

"YOUNG NOWHERES"
(Richard Barthelmess)

"EAST LYNNE"

"WAY OF ALL MEN"

"DRAG"
(Richard Barthelmess)

"SON OF THE GODS"
(Richard Barthelmess)
ROBERT LORD

ROBERT NORTH

PRODUCED FOR

FIRST NATIONAL VITAPHONE PRODUCTIONS

1930

"Kiss Me Again"

"Misbelieving Ladies"

"Father's Son"

"Hot Heiress"

Mr. Richard Barthelmess in
"THE DAWN PATROL"

Mr. Otis Skinner in
"KISMET"

Miss Ann Harding in
"GIRL OF THE GOLDEN WEST"

"MOTHER'S CRY"
ROBERT PRESNELL
ADAPTATIONS
DIALOGUE
CONTINUITY
ORIGINALS

"The Big Pond"—(Paramount)
"Young Man of Manhattan"—(Paramount)
"Laughter" (Continuity)—(Paramount)
"The Spy"—(Fox)
"You and I"—(First National)

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The—S)—TITLES—FBO...U. 

of—ST. 

the—FBO...U. 

S)—EH.... 

361

Wreck—COL .......... 3-20-27
Wreck—VIT .......... 1917
Wreckage—BAE .......... 8-30-23
Wrecker—TIF .......... 8-18-29
Wright Idea—FN .......... 8-26-28
Writing on the Wall—VLS .......... 2-10-16
Wrong Door—BL .......... 3-2-16
Wrong Mr. Wright—U .......... 2-27-27
Wrong Woman—GRA .......... 1921
Wrongdoers—AST .......... 1925
Wyoming—M-G-M .......... 8-6-28
Wyoming Wildcat—FBO .......... 1925

Y——

Yankee Consul—AE .......... 2-24-24
Yankee Clipper—PDC .......... 5-8-27
Yankee Doodle in Berlin—LES .......... 4-13-19
Yankee Doodle, Jr.—BUN .......... 3-19-22
Yankee Girl—PAR .......... 10-28-15
Yankee Go-Getter—ARW .......... 1921
Yankee Madness—FBO .......... 4-6-24
Yankee Pluck—PBW .......... 5-24-17
Yankee Princess—VIT .......... 4-13-19
Yankee Senator—F .......... 1-31-26
Yankee Speed—SU .......... 7-20-24
Yankee Way—F .......... 1917
Yaqui—BL .......... 3-30-16
Years of the Locust—PAR .......... 11-23-26
Yellowback—KRO .......... 5-12-29
Yellow Back—U .......... 11-7-26
Yellow Contraband—PAT .......... 10-14-18
Yellow Dog—U .......... 10-24-18
Yellow Fingers—F .......... 4-4-26
Yellow Lily—FN .......... 5-27-28
Yellow Mask, The (AT)—BI ....... 12-7-30
Yellow Men and Gold—G .......... 6-11-22
Yellow Passport—WO .......... 2-24-16
Yellow Pawn—PAR .......... 11-30-16
Yellow Stain—F .......... 5-14-22
Yellow Streak—RA .......... 1927
Yellow Streak—M .......... 12-9-15
Yellow Ticket—AM .......... 12-16-28
Yellow Tickets—PAT .......... 1918
Yellow Typhoon—FN .......... 5-16-20
Yes or No—FN .......... 7-11-20
Yesterday's Wife—BC .......... 1923
Yoke of Gold—RED .......... 8-17-16
Yolande—MG .......... 2-24-24
Yosemite Trail—F .......... 9-17-22
You and I—RAF .......... 3-6-21
You are Guilty—MAS .......... 3-25-23
You are in Danger—BLA .......... 12-2-23
You Can't Beat the Law—RA .......... 4-1-28
You Can't Believe Everything—TRI .......... 6-23-18
You Can't Fool Your Wife—PAR .......... 4-29-23
You Can't Get Away With It—F .......... 1.923
You Find It Everywhere—HOW .......... 3-20-21

11,950 TITLES

You Never Can Tell—REA .......... 10-10-20
You Never Know—VIT .......... 1922
You Never Know Women—PAR .......... 8-1-26
You Never Know Your Luck—HOD .......... 1919
You Never Saw Such a Girl—PAR .......... 3-9-19
You'd Be Surprised—PAR .......... 10-3-26
Young April—PDC .......... 10-17-26
Young Desire (AT)—U .......... 7-6-30
Young Diana—PAR .......... 7-30-22
Young Eagles (AT)—PAR .......... 3-23-30
Young Ideas—U .......... 7-6-24
Young Man of Manhattan (AT)—PAR .......... 4-20-30
Young Mrs. Winthrop—PAR .......... 3-28-20
Young Mother Hubbard—ES .......... 11-1-17
Young Nowhere (AT & S) .......... 10-6-29
Young Rajah—PAR .......... 11-12-22
Young Whirlwind—FBO .......... 10-21-28
Young Woodley (AT)—BI .......... 9-28-30
Younger Generation (PT & S) .......... 3-17-29
Your Astry—LEE .......... 7-1-28
Your Best Friend—WA .......... 3-26-22
Your Daughter and Mine—CBP .......... 1921
Your Friend and Mine—M .......... 3-18-23
Your Wife and Mine—EXP .......... 1927
Your Wife and Mine—SR .......... 4-6-19
You're Fired—PAR .......... 6-22-19
Yours to Command—FBO .......... 1927
Youth—PWO .......... 8-9-17
Youth and Adventure—FBO .......... 1925
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Youth of Fortune—U .......... 5-4-16
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Youth Must Have Love—F .......... 9-10-22
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Youth's Desire—FOR .......... 1921
Youth's Endearing Charm—AMU .......... 8-31-16
Youth's Gamble—RA .......... 7-26-25
Youthful Cheaters—HOD .......... 5-27-23
Youthful Ecstasy—UFA .......... 1928
Youthful Folly—SE .......... 4-3-20
Yvonne from Paris—PATH .......... 7-6-19

Z——

Zander the Great—MG .......... 5-10-25
Zaza—PAR .......... 10-7-15
Zaza—PAR .......... 7-26-25
Zero Hour—WO .......... 1918
Zollenstein—RAL .......... 1917
Zongar—MCF .......... 1-24-18
Walter Lang

Director
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"BROTHERS"
(Columbia)

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"PLATINUM"

PERRY IVINS

Dialogue Director

"LOVE PARADE" (Par.)
"POINTED HEELS" (Par.)
"BURNING UP" (Par.)

"THE SOCIAL LION" (Par.)
"TOL'ABLE DAVID" (Col.)
"CRIMINAL CODE" (Col.)

"BENSON MURDER CASE" (Paramount)
FEATURE WORK of directors of domestic and foreign productions released during 1929 and 1930 are listed below. List of Short Subject Directors and Art Directors and their affiliations are given in another part of the book.

Credits on pictures released prior to 1929 may be had from previous editions of the *Year Book* or from *The Film Daily*, information service.

ABBOTT, GEORGE

ADAMSON, VICTOR
(1930) Sagebrush Politics.

ADOLF, JOHN G.
(1929) Fancy Baggage; Evidence, Show of Show; In the Flesh; (1930) Dumbells in Ermine, Recaptured Love, College Lovers, Singer's Holiday.

ALEKSANDROV, G. V.
(1930) Old and New.

ANDERSON, JOHN MURRAY
(1930) King of Jazz.

ARCHAINBAUD, GEORGE
(1929) Man in Hobbies. Two Men and a Maid; Voice Within, College Coquette; Broadway Scandals, George Washington Cohen; (1930) Broadway Hoofer, Framed, Alias French Gertie, Shooting Straight, Silver Horse.

ARZNER, DOROTHY

ASAGAROFF, GEORGE
(1929) Escaped from Hell.

ASSELIN, HENRY
(1929) The Oppressed.

ASQUITH, ANTHONY
(1929) Underground; (1930) Escaped from Dartmoor.

BACON, LLOYD

BADGER, CLARENCE

BALDWIN, EARL
(1929) The Sophomore.

BALOGH, BELA
(1929) Paul Street Boys.

BARAVALLE, VICTOR
(1929) The Vagabond Lover.

BARKER, BRADLEY
(1929) Mother's Boy.

BARKER, REGINALD

BARKHODIAN, P.
(1929) Power of Evil.

BARNET, R.
(1930) White Cargo.

BARNET, B.
(1929) When Moscow Laughs, Girl With the Bandbox.

BARRERA, ANTONIO
(1929) Kif Tehbi.

BARRYMORE, LIONEL
(1929) Madame X, Unholy Night, Green Ghost, His Glorious Night; (1930) Rogue Song.

BEAUDINE, WILLIAM
(1929) Fugitives, Two Weeks Off, Hard to Get, Girl from Woolworths; (1930) Those Who Dance, Wedding Rings, Road to Paradise, Misbehaving Ladies, Father's Son, Lady Who Dared.

BEAUMONT, HARRY

BEHRENDT, HANS
(1929) Royal Scandal.

BEK-NAZAROV, AMO
(1930) Igdeneb.

BELL, MONTA
(1929) Bellamy Trial; (1930) Young Man of Manhattan, Behind the Makeup, East Is West.

BENHARDT, KURT
(1929) Three Loves; (1930) Fast Company.

BERGER, LUDWIG
(1929) Fighting the White Slave Traffic, Meistersingers; (1930) Vagabond King, Burning Heart, Playboy of Paris.

BERGER, MARTIN
(1930) Rasputin, Echo of a Dream.

BENNET, SPENCER G.

BENNISON, ANDREW
(1930) Born Reckless.

BENTLEY, THOMAS
(1930) Young Woodley.

BERNARD, RAYMOND
(1930) Chess Player.

BIRDWELL, RUSSELL
(1929) Masquerade.

BLOKH, JACOB
(1929) Shanghai Document.

BLYSTONE, J. G.
(1929) Captain Lash, Thru Different Eyes; (1930) Big Party, Sky Hawk, So This Is London, Tol'able David.

BOLESLOVSKY, RICHARD
(1930) Last of the Lone Wolf.

BOLSINTOV, M.
(1930) Law of the Siberian Taiga.

BOLVARY, G. M.
(1929) The Vagabond.

BOLVARY, TEVA
(1930) Bright Eyes.

BONNARD, MARIO
(1929) Russia, Fight for Matterhorn.

BONSEL, WALDEMAR
(1929) Adventures of Maya.

BORZAGE, FRANK
(1929) The River, Lucky Star, They Had to See Paris; (1930) Song O' My Heart, Lilium.

BOYLE, JOSEPH C.
(1929) Times Square.

BRABIN, CHARLES
(1929) Bridge of San Luis Rey; (1930) Ship from Shanghai, Call of the Flesh, The Great Meadow.

BRADBY, ROBERT
(1929) Forbidden Trail.

BRENNON, HERBERT
(1929) The Rescue; (1930) Luminous, Case of Sergeant Grischa.

BREHTON, HOWARD
(1929) Redeeming Sin, Greyhound Limited, From Headquarters, Argyle Case; Time, Place and the Girl; (1930) Second Choice, Isle of Escape.
Berthold Viertel

Director

"The Spy"
(Neil Hamilton and Kay Johnson)

"Man Trouble"
(Milton Sills and Dorothy Mackaill)

"Seven Faces"
(Paul Muni)

"Sacred Flame"
(German Version)

DIRECTOR OF BOX OFFICE SUCCESSES

1414 Harper Ave.
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Monte Carter
Director—Writer—Actor
PATHE—1930

Directed and Wrote
“PICK 'EM YOUNG”
“TWO FRESH EGGS”
“MIND YOUR BUSINESS”

Original Stories
“HER HERO”
“LOVE AND LEARN”
(Starring Daphne Pollard)

Now Free Lancing

MELVILLE BURKE
Stage Director
HEINZ ROEMHELD

General
Musical Director

UNIVERSAL

Al D'Agastino
ART DIRECTOR

"MILLIE"
(CHAS. R. ROGERS PRODS.—RKO)

"PLATINUM"

"THE COMMAND PERFORMANCE"
(JAMES CRUZE PRODS.—TIFFANY)

"TODAY"
(MAJESTIC PICTURES)

"RAMONA"
(EDWIN CAREWE—UNITED ARTISTS)

ASSOCIATE ART DIRECTOR

"SHE GOES TO WAR"

"HELL'S HARBOR"
(HENRY KING—UNITED ARTISTS)

IN PREPARATION

"SALVATION NELL"
(JAMES CRUZE PRODS.—TIFFANY)
<table>
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<tr>
<th>DIRECTORS' WORK</th>
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<tr>
<td>Mc_CARTY, JOHN P. 1929</td>
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<td>Mc_CLINTIC, GUTHIER 1930</td>
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<td>Mc_EVETY, BERNARD 1929</td>
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<td>Mc_GANN, WILLIAM 1930</td>
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<td>Mc_RATH, CHARLES 1930</td>
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<td>Mc_GROR, EDGAR J. 1930</td>
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<td>Mc_NUTT, PATTERSON 1930</td>
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<td>Mc_RAE, HENRY 1929</td>
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<td>MACK, RUSSELL 1930</td>
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<td>MALASOMMA, NUNTI 1929</td>
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<td>MALONEY, HARRY 1929</td>
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<td>MAMOULIAN, ROUBEN 1930</td>
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<td>MARCIN, MAX 1930</td>
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<td>MARLIN, FRANK 1929</td>
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<td>MASON, NOEL 1929</td>
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<td>MATHOT, LEON 1929</td>
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<td>MATHEWS, JAMES 1929</td>
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<td>MATTISON, FRANK S. 1929</td>
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<td>MAY, JOE 1929</td>
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NOA, MANFRED (1929) Wrath of the Sea; (1930) Survival.

NOCE, HAROLD (1929) Red Majesty.

NOY, WILFRED (1929) Circumstantial Evidence.


OBER, ROBERT (1929) Woman Racket.

O'CONNOR, FRANK (1929) Just Off Broadway; (1930) Call of the Circus.

OSTEN, FRANK (1929) Why Girls Go Wrong, Shiraz; (1930) Throw of the Dice.

OSWALD, RICHARD (1929) Lucretia Borgia.

OTTO, DR. HANS (1929) Life of Beethoven.

OTTO, HENRY (1930) Soul of the Gaucho.

PABST, CLAUDE (1929) Pandora's Box, The Treasure; (1930) White Hell of Pits.


PAULI, GUSTAVE (1929) Rogue of Hine Moa.

PEARCE, LESLIE (1929) Carnation Kid, Delightful Rogue; (1930) Fall Guy.

PFEFFER, V. (1929) Shiraz.

PEMBROKE, SCOTT (1929) Brothers, Black Pearl, Shanghai Rose, Two Sisters, Should a Girl Marry? (1930) Last Dance, Medicine Man, Jazz Cinderella.

PERESTROILOV, IVAN L. (1929) Scandal?

PERRET, LEONCE (1930) Morgane.

PETROV, IOSIF (1930) Children of the New Day.


POIRIER, LEON (1929) Jade Casket.

POLLARD, BUD (1930) Danger Man.

POLLARD, HARRY (1929) Show Boat, Tonight at Twelve; (1930) Undertow.

POEDE, LOIS (1930) Inside the Lines.

POMMER, ERICH (1929) Homecoming.

PORZANSKI, DIMITRI (1929) Her Way of Love.

POSLESKY, I. M. (1929) Spartakiad.

PROEBSA, A. (1929) Village of Sin.


RAVEN, ED (1929) Figaro.

RAY, ALBERT (1929) Molly and Me, My Lady's Past; (1930) Her Unborn Child, Call of the West, Kathleen Mavourneen.

REED, LUTHER (1929) Ride, Rita; (1930) Hit the Deck, Dixiana.

REICHER, FRANK (1929) Mister Antonio.

REID, MRS. W. WALLACE (1929) Linda.

REISMAN, J. (1929) In Old Siberia.


RENOIRE, JEAN (1929) Nana.

REVIER, HARRY (1930) Convict's Code.

RIGHHELLI, GENARRO (1929) The President.

ROACH, HAL (1930) Monsieur Le Fox, Men of the World.


ROBISON, ARTHUR (1929) Looping the Loop.

ROCK, JOE (1930) Great Power.

ROGELL, ALBERT (1929) Phantom City, Cheyenne, Lone Wolf's Daughter, California Mail, Flying Marine, Painted Faces; (1930) Sarah and H. M. B." 


ROSS, NAT (1929) King of the Campus, College Love.


ROSSON, RICHARD (1929) Very Idea.

ROTOV, P. V. (1929) Spartakiad.

ROYCE, EDWARD (1929) Words and Music.

RUGGLES, WESLEY (1929) Scandal, Girl Overboard, Street Girl, Condemned; (1930) Honey, Sea Bat.

RYDER, ALEXANDER (1929) Saga of France.

SABATO, DR. ALFREDO (1930) Is This Love?

ST. CLAIR, MALCOLM (1929) Cassie, Murder Case, Side Street, Night Parade; (1930) Montana Moon, Dangerous Nan McGrew, Remote Control, Diplomat.

ST. LEO, LEONARD (1929) Heroic Lover.

SALISBURY, CAPT. ED. (1929) Rapids.

SALVATORI, JACK (1930) Why Not?
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Assistant Director

HERBERT BRENON PRODUCTIONS

“BEAU IDEAL”
Gerald L. G. Samson

In 1930

Assistant Supervisor

"JOURNEY'S END"

(Directed by James Whale)

Technical Director

"SCOTLAND YARD"

(Directed by Wm. K. Howard)

Tammany Young

U. S. A.
LOLA LANE

"The Costello Case"

"The Big Fight"

"Platinum"

JAMES CRUZE PRODUCTIONS

JAMES HALL

"MOTHER'S MILLIONS"
( Liberty Productions)

"MAYBE IT'S LOVE"
( Warner Bros.)

"DIVORCE AMONG FRIENDS"
( Warner Bros.)

"MILLIE"
Chas. Rogers Productions
RKO
LIST of players and their work on features released during 1929 and 1930. Short Subject players and their affiliations are listed in another part of this volume.

For work of players on pictures released before 1929 consult previous editions of the Year Book or write The Film Daily, information service.

AALBU 4 SISTERS (1929) Young Man of Manhattan.
ABEL, WALTER (1930) Lilian.
ACOSTA, ARDUA (1930) Sombras de Gloria, The Texan.
ADAMS, ROBERT (1930) Journey's End.
ADAMS, DOROTHY (1930) Love at First Sight.
ADAMS, JIMMY (1929) Office Scandal; (1930) Grand Parade.
ADDISON, EDWARD (1930) Escape.
ADIER, TIM (1929) Canary Murder Case.
ADOREE, RENEE (1929) Tide of Empire, The Pagan; (1930) Redemption, Call of the Flesh.
AGNEW, ROBERT (1930) Woman Racket, Extravagance.
AHERNE, BRIAN (1929) Underground.
AHO, BETTY (1929) Case of Lena Smith.
AIMESWORTH, CUPID (1930) Big News.
AINSLEE, MARGUERITE (1930) Firebrand Jordan.
AINSWORTH, VIRGINIA (1930) René.
AILSLIN, EDMIA (1930) Cowboy and the Outlaw.
AKST, HARRY (1929) Show of Shows.
ALASKA, JACK (1929) Smoke Belter.
ALBA, MARIA (1919) Joy Street; (1930) Hell's Heroes.
ALBANI, MARCELLA (1929) Behind the Altar, Russia, Fight for Motherhorn.
ALBERNI, LUIS (1930) Santa Fe Trail.
ALBERS, HANS (1929) Rapsputin; (1930) Blue Angel.
ALBRIGHT, WALLY, JR. (1929) Case of Lena Smith, Wonder of Women, Thunder, The Trespasser.
ALCANEZ, LUANA (1930) A Devil With Women.
ALDEN, JOHN (1929) Making the Grade.
ALDEN, MARY (1929) Girl Overboard.
ALDINE, JAMES (1929) The Leatherneck, Office Scandal.
ALEXANDER, BEN (1930) All Quiet on the Western Front.
ALEXANDER, GEORGE (1929) Carnival of Crin; (1930) Love Waltz.
ALEXANDER, RICHARD (1929) Sin Sister, Viking; (1930) Lone Star Ranger, City Girl, All Quiet on the Western Front, See America First, Broken Waters.
ALEXIS, DIMITRI (1929) Red Sword; (1930) Irons of Glory.
ALLAN, ADRIANNE (1930) Loose Ends.
ALLEN, ALFRED (1929) Sunset Pass, Flying Fleet.
ALLEN, DON (1929) Exalted Flapper.
ALLEN, ETHAN (1930) Border Legion.
ALLEN, HARRY (1929) Strange Cargo, In Old California; (1930) Hell Harbor, Hell's Island, Dawn Patrol, Headlin' North.
ALLEN, JOSEPH (1930) Seven Keys to Baldpate.
ALLEN, MARGUERITE (1929) Welcome Fair.
ALLEN, RICA (1929) Close Harmony.
ALLEN, SAM (1930) Sea Wolf.
ALLEN, VICTOR (1929) Trail of the Horse Thieves.
ALLGOOD, SARA (1929) Blackmail.
ALLISTER, CLAUD (1929) Trial of Mary Dugan, Bulldog Drummond, Three Live Ghosts, Charming Sinners; (1930) Such Men Are Dangerous, Slightly Scarlet. In the Next Room, Ladies Love Bruises, Murder Will Out, Floradora Girl, Monte Carlo, Captain Applejack.
ALMROTH, GRETA (1930) Witch Woman.
ALPER, MURRAY (1930) Royal Family, Broadway.
ALSEN, ELSA (1930) Rogue Song.
ALVARADO, DON (1929) Bridge of San Luis Rey, Rio Rita; (1930) The Bad One, Captain Thunder.
ALVAREZ, LOUISE (1929) Midstream.
ALVAREZ, MIAMI (1930) Last Dance.
AMANN, BETTY (1930) Asphalt, White Devil.
AMES, FLOYD (1929) Forty-five Calibre War.
AMES, LEW (1929) Far Western Trails.
PLAYERS' WORK

AMOS 'N' ANDY (1930) Check and Double Check.
ANDERS, GLENN (1930) Laughter.
ANDERSON, CAP (1929) Lariat Kid, California Mall; (1930) Spurs.
ANDERSON, EDWARD (1929) Brothers.
ANDERSON, LYNN (1929) Law of the Mounted, Texas Tommy.
ANDERSON, PHILIP (1929) Redskin.
ANDERSON, ROBERT (1929) Clear the Decks.
ANDERSON, WILLIAM (1929) Man in Hobbies.
ANDROIT, POPEE (1930) All Quiet on the Western Front.
ANGELO, JEAN (1929) Nana; (1930) Strange Case of District Attorney M.
ANTHONY, JACK (1930) Great Power.
APPEL, ANNA (1929) Eternal Prayer.
APPEL, SAM (1930) Under a Texas Moon, Love Comes Along.
APPLING, BERT (1929) Devil's Twin.
ARLISS, FLORENCE (1929) Disraeli.
ARMIDA (1929) Show of Shows; (1930) On the Border, Under a Texas Moon, General Crack, Border Romance, Wings of Adventure.
ARMSTRONG, ROBERT (1929) The Leatherneck, Shady Lady, Ned McCobb's Daughter, Woman from Hell, Big News, Oh Yeah!, The Racketeer; (1930) Be Yourself, Dumbbells in Ermine, Danger Lights, Big Money, Paid.
ARNA, LISSI (1929) The Physician.
ARNO, SIGFRIED (1929) Pandora's Box.
ARNOLD, JESSIE (1930) Brothers.
ARNOLD, MARCELLA (1929) Unguarded Girls.
ARTAUD, ANTONIN (1929) Passion of Joan of Arc.
ARTHUR, JEAN (1929) Canary Murder Case, Stairs of Sand, Greene Murder Case, Mysterious Dr. Fu Manchu, The Saturday Night Kid, Half Way to Heaven; (1930) Street of Chance, Paramount on Parade, Young Eagles, Return of Dr. Fu Manchú, Danger Lights, Silver Horde.
ARTHUR, JOHNNY (1929) Desert Song, The Gamblers, Divorce Made Easy, Show of Shows, Aviator; (1930) Personality, She Couldn't Say No, Cheer Up and Smile, Going Wild.
ARUGS, EDWIN (1930) Doorway to Hell.
ARUNDALE, SYVALE (1930) Loose Ends.

The list of artists we represent represents us.

LOS ANGELES
Warner Theatre Bldg.
Hollywood

CHICAGO
Butler Building

PARIS
39 Champs Elysees

LONDON
Leicester Square
W. C. 2.

WILLIAM MORRIS AGENCY, Inc.
Mayflower Theatre Building
New York City
Players' Work

Barbier, George
(1930) Big Pond, Sap from Syracuse.

Barde, Ben
(1929) Love and the Devil.
(1930) Night Work, Bat Whispers, Born Reckless.

Baring, Eric
(1929) Underworld. (1930) Escaped from Dartmoor, Murder, Two Worlds.

Barker, Rose
(1930) Return of Dr. Fu Manchu.

Barnes, James
(1929) Joy Street.

Barnes, T. Roy
(1929) Dangerous Curves, Sally; (1930) Wide Open, Caught Short.

Barnett, Vincent
(1930) Night Work, Dancing Sweeties, Queen of Scandal.

Barraud, George
(1929) Strange Cargo, Believing in the Two-Way Trail, and McCol's Daughter, Last of Mrs. Cheyney, Woman to Woman; (1930) Peacock Alley, Road to Paradise.

Barrett, Jerry
(1930) Under a Texas Moon.

Barrie, Judith
(1930) Party Girl, Ex-Flame.

Barrows, Henry
(1929) Son of Mother's Boy; (1930) Kibitzer.

Barry, Gerald
(1929) Cynholy Night, His Glorious Night; (1930) Girl of the Port.

Barry, Joan
(1930) Attache.

Barry, Wesley
(1930) Border Romance, Sunny Skies, The Thoroughbred.

Barrimore, John
(1929) Eternal Love, Show of Shows; (1930) Show of Shows, General Crack, Moby Dick.

Barrimore, Lionel

Barrels, Louis John
(1929) Canary Murder Case, Nothing But the Truth; (1930) Floradora Girl, Sir Takes a Holiday.

Bartheel, Carla
(1930) Bride 68.

Barthelemess, Richard

Bartlett, Elsie
(1929) Show Boat; (1930) Oh! Sailor, Behave!, Hot Heiress.

Barrett, Hadda
(1930) Lady of the Lake.

Barton, Buzz
(1929) Agarbond Cub, Freud's Dogs, Lonesome Lovers, Pals of the Prairie; (1930) Canyon Hawks.

Barry, Jerry
(1929) Fugitives, Captain Lash, Prisoners, Campus Knights, Cock-Eyed World, Great Divide, Why Leave Home?; (1930) Lilies of the


ASBURY, Adalyn
(1929) Two Sisters.

Ascher, Max
(1929) Kid's Clever; (1930) Trigger Tricks, Sweethearts on Parade.

Ash, Sam
(1929) Unmasked.

Ashby, Johnny
(1929) The Physician.

Ashley, Mary
(1929) Making the Grade.

Askari, Harry
(1930) Sweet Kitty Bellairs.

Askin, Gloria
(1929) The Invaders, Riders of the Rio Grande; (1930) Breezy Bill.

Aspinall, Ferrand
(1930) Last Company.

Astaire, Marie
(1929) Night Parade; (1930) Grand Parade.

Asther, Nils

Astor, Gertrude
(1929) Two Weeks Off, Twin Beds, Fall of Eve, Untamed, Frozen Justice; (1930) Be Yourself, Thieves Ahoy.

Astor, Mary

Atchi, Spencer L.
(1930) Love at First Sight, Santa Fe Trail.

Attes, Roscoe
(1929) South Sea Rose; (1930) Big House, Love in the Rough, Billy the Kid.

Atkins, Tommy
Sextette
(1930) King of Jazz.

Audrey, Jimmy

Aufr, Mischa
(1929) Marquis Preferred; (1930) Benson at murder Case, Inside the Lines, Just Imagine.

August, Edwin
(1929) Side Street; (1930) Romance of the West.

Ault, Mary
(1929) Kity, Fanny Hawthorne; (1930) Roses of Picardy.

Austin, Frank
(1929) Scream, M.D.

Austin, Leslie
(1930) Young Man of Manhattan.

Austin, William
(1929) Mysterious Dr. Fu Manchu, Illusion, Sweetie, Marriage Playground; (1930) Paramount on Parade, Floating Widow, Embarrassing Moments, Return of Dr. Fu Manchu, Coming from Blankley's, Let's Go Native, Along Came Youth.

Azell, Violet
(1930) Dawn Trail.

Ayres, Agnes
(1929) Bye, Bye Buddy, Broken Hearted, Donovan Affair.

Ayres, Lewis
(1929) The Kiss; (1930) All Quiet on the Western Front, Common Clay, Doorway to Hell, East is West.

Ayrton, Randie

Baarlt, Lottina
(1930) Why Cry at Parting.

Babe, Angelus
(1929) On With the Show.

Babyin, G.
(1929) Voice of Sin.

Babsonclark, G.
(1930) Great Power.

Bacunova, Olga
(1929) Night at Wall Street, Man I Love, Dangerous Woman; (1930) Cheer Up and Smile, Are You There?

Bacon, H.
(1929) Two Sisters, Side Street, Half Way to Heaven; (1930) Street of Chance.

Bagott, King
(1930) Once a Gentleman.

Bahr, Fred
(1929) Nigeria.

Bailey, William
(1930) Back Pay, Today.

Bainbridge, Phyllis
(1930) O'Malley Rides Along, Covered Wagon Trails.

Baker, Belle
(1929) Content of Love.

Baker, Betty
(1930) Bar L Ranch.

Baker, Eddie
(1929) Love at Sea.

Baker, Nellie Bly
(1929) Love and the Devil: The Painted Angel; (1930) Bishop Murder Case.

Baker, Opal
(1929) China Slaver.

Baker, Sam
(1930) The Isle of Lost Ships.

Bekewell, William
(1929) Iron Mask, Hot Stuff, On With the Show, Gold Diggers of Broadway, Show of Shows; (1930) Playing Around, All Quiet on the Western Front, But Whispers, Paid, Island Serenade.

Balfour, Betty
(1929) Paradise; (1930) Bright Eyes.

Ballad, Eelman
(1929) Alibi, Her Private Affair; (1930) Fall Guy.

Balles, Dave

Ballou, Marion
(1930) Big Pond, Night Work.

Bancroft, George

Banker, Bill
(1930) Why It's Love.

Banks, Monty
(1929) Honeymoon Abroad, Week End Wives; (1930) Atlantic.

Banky, Vilm
(1929) This is Heaven; (1930) A Lady to Love.

Bannister, Harry
(1929) Her Private Affair; (1930) Girl of the Golden West.

Banthin, Larry
(1929) Hot Stuff, Footlight and Fools; (1930) Going Wild.

Barbetne, Percy
(1930) Case of Sergeant Grischka.
PLAYERS' WORK

Field, Bright Lights, Mothers Cry.

BARY, LEON
(1929) Iron Mask.

BASKCOMB, LAWRENCE
(1930) Escape.

BASQUETTE, LINA
(1929) Younger Generation, Godless Girl, Come Across; (1930) Dude Wrangler.

BATES, LES
(1930) Fighting Legion, Mountain Justice.

BATCHOFF, PIERRE
(1930) Chess Player.

BATES, GRANVILLE
(1930) Sap from Syracuse.

BAITHORY, GISELLA
(1929) Hungarian Rhapsody.

BATIE, FRANKLIN
(1930) Big Boy.

BATTEN, JOHN
(1929) Last of Mrs. Cheyney; (1930) Love Waltz.

BAUDIN, HENRY
(1929) Pawns of Passion.

BAUMEL, ERNST
(1929) Life of Beethoven.

BAXTER, GEORGE
(1929) Careless Age, Mari- anne; (1930) Right to Love.

BAXTER, WARNER
(1929) In Old Arizona, Linda, Thru Different Eyes, Behind That Curtain, Far Call, Romance of Rio Grande; (1930) Happy Days, Such Men Are Dangerous, Arizona Kid, Renegades.

BAY, TOMMY
(1929) Lone Horseman, Fighting Terror, Oklahoma Kid; (1930) Pioneers of the West, Code of the West.

BAY, VIVIAN
(1929) Oklahoma Kid; (1930) Parting of the Trails, Code of the West.

BEAL, FRANK
(1929) Broken Barriers, Big Diamond Robbery, Senior Americano; (1930) Wide Open.

BEATY, MAY
(1930) Benson Murder Case, Ex-Flame.

BEAUMONT, LUCY
(1929) Sonny Boy, Greyhound Limited, Hardboiled Rose, One Splendid Hour, Riding Demon; (1930) Girl in the Show.

BEAVERS, LOUISE
(1929) Coquette, Glad Rag Doll, Nix on Dames, Wall Street; (1930) She Couldn't Say No, Wide Open, Back Pay, Safety in Numbers.

BECHTEL, WILLIAM
(1929) Spite Marriage, Jazz Age; (1930) Social Lion.

BECK, J. EMETT
(1929) Broadway Melody; (1930) Cock o' The Walk.

BECK, JOHN
(1930) Billy the Kid.

BEDFORD, BARBARA
(1929) Smoke Believers, Brothers; (1930) Heroic Lover, Love Trader, Tol'able David, Sunny.

BEBÉ, MARJORIE
(1929) Spawkeasy, Not Quite Decent.

BEECHER, SYLVIA
(1929) Innocents of Paris.

BEERY, NOAH
(1929) Noah's Ark, Godless Girl, Passion Song, Linda; Love in the Desert, Careers, False Feathers, Four Feathers, Show of Shows, The Isle of Lost Ships; (1930) Isle of Escape, Under a Texas Moon, Murder Will Out, Song of the Flame, Golden Dawn, Way of All Men, Big Boy, Bright Lights, Feet First, Love Trader, Renegades, Tol'able David.

BEERY, WALLACE
(1929) Chinatown Nights, Stairs of Sand, River of Romance; (1930) Big House, Way for a Sailor, Billy the Kid, A Lady's Morals, Soul Kiss, Min and Bill.

BELL, HANK
(1929) Last Roundup; (1930) Neath Western Skies.

BELL, MARIE
(1929) Figaro.

BELL, SPENCER
(1929) Perucock Fan.

BELL, REX
(1929) Taking a Chance, Joy Street, Pleasure Crazed, They Had to See Paris, Salute; (1930) Harmony at Home, Courage, True to the Navy, Lighthouse.

BELAMY, MADGE
(1929) Fugitives, To-night at Twelve.

BELLEW, ANITA
(1930) Lummox.

BELLEW, COSMO KYRLE
(1929) Strange Cargo, Devil's

Beryl Mercer

"Outward Bound"
"Seven Days Leave"
"The Public Enemy"
"East Lynne"
"All Quiet on the Western Front"
"Three Live Ghosts"

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BLACK & BLUE  (1910) Up the River.
BLACK, BUCK  (1930) Personality.
BLACK, JACK  (1929) Lone Hoo-doo-man.
BLAKE, BETTY  (1929) The Clean-up.
BLANCHARD, PIERRE  (1930) Chess Player.
BLETLER, BILLY  (1930) Dancing Sweeties.
BLINN, GENEVIEVE  (1930) Common Clay.
BLODDEL, JOAN  (1930) Illicit, Office Wife, Sinner's Holiday, Steel Highway.
BLYSTONE, STAN  (1929) Thru Different Eyes; (1930) Fighting Legion, Parade of the West, Young Eagles.
BLYTHE, BETTY  (1929) Stolen Love.
BOARDMAN, ELEANOR  (1929) She Goes to War; (1930) Mauna, Redemption, Great Meadow.
BOARDMAN, VIRGINIA  (1929) Lady Lies.
BOELNER, WILLIARD  (1929) Little Savage.
BOGART, HUMPHREY  (1930) A Daughter With Women, Up the River.
BOHENEN, MICHAEL  (1929) Sajenko the Soviet.
PLAYERS' WORK

BOHR, JOSE

BOLAND, EDDIE
(1930) Wings of Adventure.

BOLDER, ROBERT
(1929) The Tip-Off; (1930) Lady of Scandal, Floradora Girl, Grumpy.

BOLES, JOHN
(1929) Last Warning, Scandal, Desert Song, Rio Rita; (1930) Song of the West, King of Jazz, Captain of the Guard, Queen of Scandal, One Heavenly Night.

BOLEY, MAY
(1929) Woman from Hell, Dance of Life, Dangerous Curves; (1930) Children of Pleasure, Moby Dick, Going Wild.

BOLHOUS, KARL
(1930) Blue Angel.

BOND, LILIAN
(1930) Sagebrush Politics.

BOND, WARD
(1929) Salute; (1930) Big Trail.

BONDIREFF, ALEXEI
(1930) White Devil.

BONN, FERDINAND
(1929) Strauss, the Waltz King.

BONI, CARMEN
(1929) Jolly Peasant.

BONNER, PRISCILLA
(1929) Girls Who Dare.

BONO, JOE
(1929) Phantoms of the North, Courtin' Wildcats.

BOOTH, JAMESON
(1929) Woman in the Night.

BOOKASTA, GEORGE
(1930) Hell Harbor.

BORDEAUX, JACK
(1929) Hurricane.

BORDEAUX, JOE
(1930) The Man Hunter.

BORDEN, EDDIE
(1930) Rampant Age, Rough Romance.

BORDEN, OLIVE

BORDEN, RENE
(1930) Ridin' Law, Canyon Hawks.

BORDONI, IRENE
(1929) Paris, Show of Shows.

BORGATO, AGOSTINO
(1929) She Goes to War, Romance of Rio Grande, Hot for Paris; (1930) Redemption, Behind the Makeup.

BORODIN, B.
(1929) Scandal.

BOROS, FERIKE
(1930) Ladies Love Brutes, Born Reckless.

BOSOCKI, MADAM
(1929) Smiling Irish Eyes.

BOSTICK, E. F.
(1929) Kitty.

BOSWORTH, HOBART

BOTELER, WADE
(1929) Close Harmony, The Leatherneck, Big News, Navy Blues; (1930) Devil's Holiday, Soldiers and Women, Way of All Men, Top Speed, College Lovers, Derelict.

BOUCHIER, CHILI
(1929) Silver King.

BOUQUERANE, M.
(1929) Loves of Casanova.

BOURDEL, TOMMY
(1929) Sea Fever.

BOURDELLE, JOAN
(1930) Love Kiss

BOURKE, FAN
(1930) Lammox.

BOW, CLARA

BOWEN, HARRY
(1929) Red Hot Rhythm; (1930) Night Work, Fourth Alarm.

Mae Clarke
as
"MOLLY"

in
"FRONT PAGE"
(A Howard Hughes Prod.)

"MEN ON CALL"
(A Fox Production)

"THE DANCERS"
(A Fox Production)

Management
Leo Morrison
Roosevelt Hotel, Hollywood

Photograph by Melbourne Sparr
BOWERS, JOHN  
(1929) Skin Deep, Say It With Songs.

BOYD, BETTY  
(1929) The Green Goddess, Under a Texas Moon, Royal Romance, Paradise Island, Along Came Youth.

BOYD, BILL  
(1929) The Leatherneck, Lady of the Pavement, Flying Fool, High Voltage, Locked Door; (1930) His First Command, One Hour, Please.

BOYD, DOROTHY  
(1929) Constant Nymph.

BOYD, WILLIAM  

BOZOKY, BARBARA  
(1929) Red Sword.

BRACY, SIDNEY  

BRADBURY, JAMES, JR.  
(1929) Cheyenne, In Old Arizona, Aliki, Smilin' Guns, Anne Against the World; (1930) Rogues Song. Trouble, Last of the Duanes.

BRADBURY, JAMES, SR.  
(1929) Tide of Empire, Woman From Hell, Half Marriage; (1930) Abraham Lincoln, To'able David.

BRADFORD, VIRGINIA  
(1929) One Man Dog.

BRADWIN, JEAN  
(1929) At the Edge of the World.

BRADLEY, ESTELLE  
(1930) Once a Gentleman.

BRADY, PHIL  
(1929) Runaway Bride.

BRADY, EDWIN J.  
(1929) Alibi; (1930) City Girl Getting Exem.

BRAGGIOTTI, HERBERT  
(1930) What A Widow.

BRAMLEY, FLORA  
(1930) Flirting Widow.

BRANTHOM, THOMAS, AMY  
(1930) Mystery at the Villa Rose.

BRANEY, BILLY  
(1930) Broadway Hooper.

BRANT, GEORGE  
(1930) Under Suspicion.

BRANTFORD, MICKEY  
(1930) Suspense.

BRAUDER, HANS  

BRECHER, EGN  
(1930) Royal Box.

BREeden, JOHN  
(1929) Joy Street, Movietone Follies of 1929, Salute, Mas queada, The Shaunns of Broadway.

BRENN, MARGARET  
(1930) Heads Up.

BREESE, EDMUND  

Top Speed, Bright Lights, Playboy of Paris, Kismet, To'able David.

BRENDEL, EL  

BRENNAN, WALTER  

BRENT, EVELYN  

BRENT, GEORGE  
(1930) Fair Warning.

BRENT, LINTON  
(1930) Last Dance.

BREON, EDMUND  
(1930) Dawn Patrol.

BRIAN, MARY  
(1929) Black Waters, Man Love. River of Romance, Virginian, Marriage Playground; (1930) Burning Up, Only the Brave, Light of Western Skies, Paramount on Parade, Kitbizer, Social Lion, Captan Applejack, Only Saps Work, Royal Family of Broadway.

BRICE, FANNY  
(1930) Be Yourself.

BRICKER, SAMMY  
(1929) Darkened Rooms.

BRIESE, GORD  
(1929) Lovely Girl.

BRIGHAM, LESLIE  
(1929) Midstream.

BRINK, ELGA  
(1929) The Physician; (1930) Bride 68.

BRINKMAN, DOLORES  
(1929) Mysterious Island.

BRINLEY, CHARLES  

BRISSON, CARL  
(1929) I'm a Man.

BRITTON, FLORENCE  
(1930) Devil to Pay.

BROCKWELL, GLADYS  
(Deceased)  

BRODY, ANN  
(1929) Heav'n, Wolf Song, Case of Lem Smith, Times Square, So This Is College; (1930) Playing Around, Royal Romance, Fall Guy.

BRODY, ED  
(1930) Madonna of the Streets.

BRODY, ESTELLE  
(1929) Kitty, Week End Wives, Fanny Hawthorne.

BRODY, LEWIS  
(1929) Escaped from Hell.

BRONSON, BETTY  
(1929) Sonny Boy, Bellamy Trial, One Stolen Night, Locked Door; (1930) Medicine Man.

BROWN, ALAN  
(1929) Girl in the Wall.

BROOKS, ALAN  
(1929) The L'nder Case, Runiance, side (1930) (zona.

BROOKS, LOUISE  
(1929) Canary Murder Case, Pandora's Box.

BROOKS, ROBERT  
(1929) Hearts in Dixie.

BROPHY, EDWARD  
(1930) Big Shot, Dough Boy. Our Blushing Brides, Those Three Female Friends.

BROUGH, ANTONIO  

BROUGH, MARY  
(1930) One Embarrassing Night.

BROUGHAM, ADAMA  
(1930) Dancing Sweeties.

BROWN, BUDDY  
(1929) When Dreams Come True.

BROWN, CHARLES  
(1929) Dance of Life, Dangerous Curves.

BROWN, DOROTHY  
(1930) Woman from Havana; (1930) Big Party.

BROWN, IRENE  
(1929) The Letter.

BROWN, JOE  

BROWN, FLORENCE  
(1929) Ghost Talks, Molly and Me, My Lady's Past, Protection, Ou With the Show. Painted Faces; (1930) Song of the West, Holli Everybody. Top Speed, Going Wild, Lottery Bride, Maybe It's Love, Sit Tight.

BROWN, JOHN MACK  

BROWN, JOSEPHINE  
(1929) Strange Cargo, Tonight at Twelve.

BROWN, LAURENCE  
(1929) Points West; (1930) Mounted Stranger.

BROWN, TIM  
(1929) Lady Lies; (1930) Queen High.

BROWNE, LUCILE  
(1930) Last of the Duanes. Song to the Sirens.

BROWNE, TILDA  
(1929) Must We Marry?
PLA YERS’ WORK

Broken Hearted, Girls Who Dare

BROWNHILL, GEORGE
(1930) Pioneers of the West.

BROX SISTERS

BRUCE, CLIFFORD
(1929) Devil May Care; (1930) Not So Dumb.

BRUCE, HUBERT
(1929) The Return of Sherlock Holmes.

BRUCE, VIRGINIA
(1930) Only the Brave, Slightly Scarlet, Paramount on Parade, Young Eagles, Love Parade, Safety in Numbers.

BRUNE-TAYLOR, BEBE
(1929) Week End Wives.

BRYANT, KAY
(1929) Wild Party.

BYRON, MARION

BUCCALO, GUY
(1929) Street Girl.

BUCHANAN, JACK
(1929) Paris; (1930) Monte Carlo.

BUCKLAND, VERA
(1930) This Mad World, The Texan, Right to Love.

BUCKLAND, (MRS.) WILFRED
(1929) Greene Murder Case.

BUCKO, BUCK
(1930) Code of the West.

BUFFALO BILL, JR.
(1930) Beyond the Rio Grande, Bar L Ranch.

BUNCE, ALAN
(1930) She’s My Weakness.

BUNNY, GEORGE
(1929) Men and the Moment.

BURNSTON, HERBERT
(1929) Last of Mrs. Cheyney; (1930) Lady of Scandal, Under Suspicion.

BURAND, DAVID
(1930) Ladies Love Brutes.

BURELL, MERYTH
(1930) Mothers Cry.

BURGESS, DOROTHY
(1929) In Old Arizona, Protection, Pleasure Crazed, Song of Kentucky; (1930) Swing High, Recaptured Love.

BURGOYNE, OLLIE
(1930) Laughter.

BURKE, FRANK
(1930) Outside the Law.

BURKE, JOSEPH
(1929) Royal Rider.

BURKE, MARIE
(1929) Unmasked.

BURKELL, JOHN
(1930) Convict’s Code.

BURKHARDT, GEORGE
(1929) Dancing Vienna, Richelson.

BURKHARDT, HARRY
(1930) Captain of the Guard.

BURKIN, BERNARD
(1930) Recaptured Love.

BURMEISTER, AUGUSTA
(1929) Greene Murder Case.

BURNABY, DAVY
(1930) The Co-Optimists.

BURNS, BOBBY
(1930) White Devil, Dawn Trail.

BURNS, EDMUND
(1929) Children of the Ritz, She Goes to War, Black Cargoes of the South Seas, Hard to Get, Tanned Legs; (1930) The Love Racket.

BURNS, FRED
(1929) California Mail, Rio Rita; (1930) Parade of the West, Mounted Stranger, Mountain Justice, Headin’ North, Men Without Law, Fighting Thru.

BURNS, HARRY
(1930) Love in the Rough.

BURNS, PAUL E.
(1930) Hell Harbor.

BURNS, ROBERT
(1929) Cock-Eyed World.

BURST, FREDERIC
(1930) Eyes of the World.

BURT, CHARLINE
(1930) Beyond the Rio Grande.

BURT, FREDERICK
(1930) Shadow of the Law.

BURT, WILLIAM

ALBERT CONTI

1930

Oh, for a Man (Hamilton McFadden—Fox)
Monte Carlo—(Ernst Lubitsch—Paramount)
Morocco (Josef von Sternberg—Paramount)
Such Men Are Dangerous (Kenneth Hawks—Fox)
Blushing Brides (Harry Beaumont—M-G-M)
Sea Legs (Victor Heerman—Paramount)
The Gang Buster (Edward Sutherland—Paramount)
The Average Husband (Mack Sennett)

Exclusive Management
MENIFEE & JOHNSTONE
Agency

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BURTIS, JAMES
(1930) Let Us Be Gay, Jazz Caper

BURTON, CLARENCE
(1929) Barnum Was Right;
(1930) Unholy Three, The Love Racket, Love Trader, Only Saps Work

BURTON, DAVID
(1930) Free and Easy

BURTON, FREDERICK
(1930) Big Trail

BUSCH, MAE
(1929) Alibi, Man's Man;
(1930) Young Desire

BUSHMAN, FRANCIS X., JR.
(1929) Call of the Circus,
They Learned About Women,
The Girl Said No, Dude Wrangler, Richest Man in the World, Way Out West, Sons of the Children

BUSHMAN, FRANCIS X., SR.
(1930) Once A Gentleman

BUSHNELL, ANTHONY
(1929) Disarray, Show of Shows
(1930) Lovin' the Ladies, Journey's Flirting Widow, Three Faces East

BUTLER, DAVID
(1929) Salute

BUTLER, LAWRENCE
(1930) Lady of the Lake

BUTTERWORTH, CHARLES
(1930) Illicit, Life of the Party

BUTTS, BILLIE
(1929) Alias Jimmy Valentine;
(1930) Lone Star Ranger, Medicine Man

BUZZELL, EDDIE
(1929) Little Johnny Jones

BYER, CHARLES
(1929) Red Hot Speed, Molly and Me, Romance of Rio Grande, The Delightful Rogue, Side Street

BYRON, JACK
(1929) Taking a Chance, Spite Marriage;
(1930) Woman Racket, Lord Byron of Broadway, Social Lion, Santa Fe Trail, Madam Satan

BYRON, ROY
(1930) Unmasked

BYRNE, WALTER
(1929) Tommy Atkins, The Sacred Flame; (1930) Not Damaged, Dancers

CAGNEY, JAMES
(1930) Doorway to Hell, Singer's Holiday, Steel Highway

CAHOON, RICHARD
(1929) Cohens and Kellys in Atlantic City, The Shakedown

CAIN, HOWARD
(1929) Brothers

CAINE, GEORGIA
(1930) Night Work, Good Intentions

CARRAHAN, ANDREW J.
(1929) Redskin

CALHOUN, ALICE
(1929) Bride of the Desert

CALLAHAN, DAVID
(1929) Sin Sister

CATHROP, DONALD
(1929) Blackmail;
(1930) Loosie, East of Atlanta, Murder, Two Worlds

CALVERT, E. H.
(1929) Canary Murder Case, Studio Murder Case, Greene Murder Case, Thunderbolt

The Virginian, Darkened Rooms;
(1930) Only the Brave, Benson Murder Case, Ladies Love Brutes, Peacock Alley, Men Are Like That, Behind the Makeup, Kibitzer, Longest Trail, Social Lion, Border Legion, A Man from Wyoming, Widow from Chihuahua, Shot at Sunrise

CALVIN, WILLIAM
(1930) Soldiers and Women

CAMERON, JACOB
(1930) Apartment

CAMERON, HUGH
(1930) Queen of Scandal, One Heavenly Night

CAMERON, RUDOLPH
(1930) Song of the West, Queen of the Rackets

CAMP, SHEP
(1929) Greene Murder Case;
(1930) Playing Around, Song of the Flame

CAMPBELL, COLIN
(1930) Big Boy

CAMPBELL, DAISY
(1930) After the Verdict

CAMPBELL, JIM
(1930) Sagebrush Politics

CAMPBELL, MARGARET
(1929) One Hysterical Night;
(1930) Take the Heir

CAMPBELL, MRS. PATRICK
(1930) Dallesmen

CAMPBELL, WEBSTER
(1930) The Love Racket, In the Next

CAMPAU, FRANK
(1929) In Old Arizona, Frozen River, The Gamblers, Points West, In the Headlines, Sea Fury;
(1930) Last of the Duanes, Abraham Lincoln, Captain Thunder, Lightnin'

CANNON, NORMAN
(1929) The Next

CANTOR, EDDIE
(1929) Glorifying the American;
(1930) Whoopee

CANTOR, SAM
(1930) Going Wild

CANUTT, YAKIMA
(1929) Three Outcasts, Bad Men's Mystery, Captain Cowboy;
(1930) Ridin' Law, Firebrand Jordan, Lonesome Trail, Bar-Ranch Hawke

CAREW, ARTHUR EDMUND
(1930) Matrimonial Bed, Sweet Kitty Bellsaiii, Captain Town

CAREWE, JAMES
(1930) Lady of the Lake

CAREY, LEONARD
(1930) Laughter

CARL, ROGER
(1929) When Casket

CARLBERG, HILDUR
(1929) Witch Woman

CARLE, RICHARD
(1929) It Can be Done, Brothers, Madame X, His Glorious Night;
(1930) A Lady to Love, Grand Parade

CARLISLE, JACK
(1929) Masquerade;
(1930) Billy the Kid

CARLISLE, MARY
(1930) Madam Satan

CARLISLE, PEGGY
(1929) Fawny Hawthorne

CARLILE, MILDRED
(1930) Dude Wrangler, Broken Dishes

CARR, RICHARD
(1929) Taking a Chance, It Can Be Done, Children of the Ritz, Hearts in Dixie, The Vagabond, In Old California;
(1930) Playing Around, Giulian

PLAYERS' WORK

ty?, Girl in the Show, Mountain Justice, Girl of the Golden West, Kinsey's Tol'able David

CARLYLE, RITA
(1930) Brothers

CARNEGIE, ANDRE
(1929) Reward of Faith

CAROL, SUE

CARON, PATRICIA
(1929) Idaho Red, Oh Yeah!, Girl from Woolworths

CARRINGTON, CONSTANCE
(1930) Two Worlds

CARPENTER, HORACE B.

CARPENTER, PETER
(1929) Silvia

CARPENTER, GEORGES
(1929) Show of Shows;
(1930) Hold Everything

CARR, PATSY
(1929) Love in the Desert

CARR, LELAND
(1930) Des'ts Chaplain

CARR, MARY
(1929) Some Mother's Boy, Sailor's Holiday;
(1930) Second Wife, 'Ain't It Gay, Hot Curves, Utah Kid, Midnight Special

CARR, NAT
(1930) Talk of Hollywood

CARR, STEPHEN
(1930) Hell's Angels

CARR, TOMMY
(1930) Men Without Law

CARRADO, GINE
(1930) Those Who Dance

CARRILLO, CO
(1929) Mr. Antonio

CARRINGTON, HELEN
(1930) Queen High, Heads Up

CARROLL, MABEL Z.
(1929) Convict's Code

CARROLL, ANDELINE
(1930) Atlantic, Young Woodley

CARROLL, MOON
(1929) Last of Mrs. Cheyney, Thirteenth Chair;
(1930) Lady of Scandal

CARROLL, NANCY
(1929) Wolf of Wall Street, Shopworn Angel, Sin Sister, Close Harmony, Dance of Life, Illusion, Sweetie;
(1930) Dangerous Paradise, Honey, Paramount on Parade, Devil's Holiday, Follow Thru, Laughter

CARROLL, TERRY
(1930) Love's Loss

CARTER, BETTY
(1929) Captain Cowboy;
(1930) After the Verdict, Inside the Line

CARTER, CALVERT
(1929) Broadway Fever

CARTIER, JACQUES
(1930) King

CARUSO, NICHOLAS
(1930) In Gay Madrid

CAREY, CATHERINE
(1929) No Defense

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PLAYERS’ WORK

CARVER, LOUISE
(1929) Must We Marry?, Wolves of the City, The Slip; (1930) Back Pay, Man from Blankley’s, Big Trail.

CASEY, JACK
(1929) The Saddle King.

CASSNER, FRED
(1929) Right of Men.

CASSON, ANN
(1930) Escape.

CASSON, LEWIS
(1930) Escape.

CASTEL, JOHN
(1930) Crimson Circle.

CASTLE, ROBERT

CASEY, JIMMY
(1929) Pride of Pawnee.

CATLETT, WALTER

CAPOLOGIAN, CHIEF
(1930) Whoopee.

CAVANAUGH, PAUL
(1929) Woman in the Night; (1930) Strictly Unconventional, The Storm, Grumpy, Virtuous Sin, Dev’t to Pay.

CAVIN, ALLEN
(1929) Million Dollar Collar.

CAVIN, JESS
(1929) Desert Rider.

CAWTHORN, JOSEPH
(1929) Speakeasy, Street Girl, Taming of the Shrew, Jazz Heaven, Dance Hall; (1930) Dixiana, Princess and the Plumber.

CAWTHORNE, PETER
(1929) Sunny Side Up, His Glorious Night, One Hysterical Night; (1930) Temple Tower, Those Three French Girls.

CAVOL, RICARDO
(1930) Sombres de Gloria.

CECIL, EDWARD
(1930) Guilty?, Lotus Lady.

CECIL, NORA
(1929) Seven Footprints to Satan; (1930) Seven Day’s Leave, Only Saps Work.

CHADWICK, CYRIL
(1929) Black Watch, Last of Mrs. Cheyney, Thirteenth Chair; (1930) Temple Tower, Lady of Scandal, Once a Gentleman.

CHADWICK, HELENE
(1929) Confessions of a Wife, Father and Son; (1930) Men Are Like That.

CHADWICK, IDA MAY
(1930) Pardon My Gun.

CHAKRAVARTY, SINCOURI
(1930) Throw of the Dice.

CHALLENGER, PENDY
(1929) Sky Hawk.

CHAMBERS, MARGARET
(1929) Woman to Woman.

CHAN, LUM

CHANGE, ANNA
(1930) Second Choice.

CHANDLER, EDDIE
(1929) She Goes to War, Hurricane; (1930) Dixiana, Borrowed Wives.

CHANDLER, GEORGE

CHANDLER, HELEN
(1929) Mother’s Boy, Salute; (1930) Rough Romance, Sky Hawk, Outward Bound, Mothers Cry.

CHANDLER, LANE

CHANDLER, ROBERT
(1929) Hawk of the Hills.

CHANLEY, LON (Deceased)
(1929) Where East Is East, Thunder; (1930) Unholy Three.

CHAPLIN, ESME V.
(1930) Murder.

CHAPMAN, EDWARD
(1930) Murder.

CHAPMAN, EDYTHE

CHAPMAN, MARIA
(1925) Girl from Havana.

CHARBRE, MARCEL
(1929) Reward of Faith.

CHARLES, GUSTAV
(1929) Dancing Vienna.

CHARLIE, GEORGE
(1929) Sea Fever, Soul of France.

CHARSKY, BORIS
(1929) Captain Lash.
PLAYERS' WORK

COLLIER, TERRANCE  
(1929) Lost Patrol.

COLLIER, WM. JR.  
(1929) Tide of Empire, Red Sword, Donovan Affair, New Orleans, Two Men and a Maid, Bachelor Girl, Hard boiled Rose, One Stolen Night, College Coquette, Show of Shows; (1930) Melody Man, Lummox, Royal Romance, Fox Movietone Pollies of 1930, Rain or Shine.

COLLIER, WM., SR.  

COLLINS, KATHLEEN  
(1929) Grit Wins, Riding Devon

COLLINS, MONTE, JR. (Deceased)  
(1929) Why Being That Up?

COLLINS, G. PAT  
(1929) Half Marriage; (1930) Be Yourself, All Quiet on the Western Front, Manslaughter, Big Money, Only Saps Work.

COLLINS, WINNIE  
(1930) Yellow Mask.

COLLYER, JUNE  

COLMAN, RONALD  
(1929) The Rescue, Bulldog Drummond, Condemned.

(1930) Raffles, Devil to Pay.

COLUMBO, RUSSELL  
(1929) Waltz Song.

COLVIN, GILLY  
(1929) Nix on Dames, Wall Street.

COLVIN, WILLIAM  
(1930) Cohens and Kellys in Scotland.

COMONT, MATHILDE  
(1930) Sea Bat, Alone Cause Youth, Romanesque Like Heaven.

CONSTOCK, CLARK  
(1930) Matt from Nowhere.

COMPSON, BETTY  
(1929) Weary River, On With the Show, Skin Deep, Street Girl, Time, Place and Girl, Woman to Woman, Show of Shows, Blaze O' Glory; (1930) Case of Sergeant Grischa, Isle of Escape, Those Who Dance, Midnight Mystery, Inside the Lines, The Spoilers, Boudoir Diplomat, She Got What She Wanted, Great Gabbo.

COMPTON, Play  
(1929) Fashions in Love.

COMPTON, JOYCE  

COMPTON, JULIETTE  
(1929) Triumph of the Scarlet Pimpernel, Woman to Woman; (1930) Ladies of Leisure, Anybody's Woman, Morocco.

COMSTOCK, CLARK  
(1930) Hunted Men.

CONKLIN, CHESTER  

CONKLIN, HEINIE  
(1929) Side Street, Show of Shows, Tiger Rose; (1930) All Quiet on the Western Front.

CONKLIN, WILLIAM  
(1929) Divine Lady.

CONLIN, THOMAS  
(1930) Caught Short.

CONLY, ONESTA  
(1930) Vengeance, The Thoroughbred.

CONNELLY, EDWARD (Deceased)  
(1929) Desert Rider.

CONNELLY, ERWIN  
(1930) Fair Warning, Under Suspicion.

CONNOR, BUCK  
(1929) Grit Wins; (1930) Hell's Heroes, Dawn Trail.

CONOVER, THERESA MAXWELL  
(1930) Queen High.

CONRAD, EDDIE  
(1929) Blaze O' Glory.

CONROY, FRANK  
(1930) Royal Family of Broadway.

CONROY, SUSAN  
(1929) Unmasked.

CONTI, ALBERT  
(1929) Captain Lash, Lady of the Pavements, Making the Grade, Saturday's Children, Exalted Flappers, Jazz Heaven; (1930) Such Men Are

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GLAD. 6159
Sisters, The Phantom in the House; (1930) Kibitzer.  
CURTIS, J ack  
CURTIS, R ichard  
(1930) Shooting Straight.  
CURTIS, R oxanne  
(1930) Lightnin'.  
CUSTER, Bob  
Cutter, Kate  
(1930) Dark Red Roses.  
Cyclone, (Dog)  
(1929) Little Wild Girl.  
Dable, Frances  
(1929) Constant Nymph.  
Dade, Frances  
(1930) He Knew Women, Raffles, Grumpy.  
Dagna, Jeanette  
(1929) Cock-Eyed World.  
Dagover, Lil  
(1929) Hungarian Rhapsody; (1930) White Devil, Hungarian Nights.  
D'albrook, Sidney  
(1929) Spirit of Youth; (1930) Midnight Mystery, Party Girl, Pat Whispers.  
Dale, Allen  
(1929) Joy Street.  
Daley, Blythe  
(1930) Her Man.  
Daley, Jack  
(1930) Sap from Syracuse.  
D'algy, Tony  
(1929) Figaro.  
D'ambricourt, Adrienne  
(1929) Trial of Mary Dugan, Footlights and Fools; (1930) The Bad One, Mysterious Mr. Parkes, What a Widow.  
Damery, Mme.  
(1930) Cameo Kirby.  
Damita, Lily  
Damoses, P.  
(1929) Moricane.  
Dana, Frederick  
Dana, Viola  
(1929) Two Sisters, One Splendid Hour, Show of Shows.  
Danby, P. J.  
(1929) Campus Knights.  
Dandridge, Robert  
(1930) Father's Son.  
Dane, Eddie  
(1930) Kibitzer.  
Dane, Karl  
Daniel, Henry  
(1929) Awhl Truth, Jealousy; (1930) Last of the Lone Wolf.  
Daniel, Bebe  
Daniel, Thelma  
(1929) Amazing Vagabond.  
D'arcy, Roy  
(1929) Last Warning, Girls Gone Wild, Black Watch, Women from Hell, Paradise.  
Darien, Frank  
(1930) Broken Dishes.  
Darling, Ida  
(1929) Love in the Desert.  
Darr, Vondell  
(1929) The Dummy.  
Darrow, Frank  
Darrow, John  
Darvas, Charles  
(1929) Red Sword.  
Darwell, Jane  
(1930) Tom Sawyer.  
Daumery, Carry  
(1929) Last Warning.  
Daumery, Mme.  
(1930) General Crack.  
Davenport, Bromley  
(1930) Roses of Picardy.
DAVENPORT, ALICE (1930) Dude Wrangler.
DAVENPORT, HARRY (1930) Her Unborn Child.
DAVENPORT, MILA (1929) Girl from Woolworths.
DAVIDSON, JOHN (1929) The Rescue, Queen of the Night, Kid Genius. Skin Deep; Time, Place and Girl, Thirteenth Chair; (1930) Life of the Party.
DAVIDSON, LAWRENCE (1929) Over the Telegraph, Her Private Affair, Mysterious Dr. Fu Manchu, The Love Doctor, George Washington Cohen; (1930) Vagabond King. Ladies Love Brutes, Hell's Angels.
DAVIDSON, MAX (1929) So This Is College.
DAVIDSON, TITO (1930) Sombras de Gloria.
DAVIS, EDWARD (1929) Song of Kentucky; (1930) Love in the Rough. Love Racket, Madam Satan.
DAVIS, FRANK (1930) Cohens and Kellys in Africa.
DAVIS, GEORGE (1929) Sin Sister, Broadway, The Kiss, Devil May Care; (1930) A Lady to Love. Not So Dumb, Monsieur Le Fox, Men of the North.
DAVIS, GUNNIS (1930) A Henlin' North.
DAVIS, HAL (1930) Case of Sergeant Grischa.
DAVIS, J. EDWARD (1930) Madam of the Streets.
DAVIS, OWEN, JR. (1929) They Had to See Paris; (1930) All Quiet on the Western Front. Good Intentions.
DAVIS, ROGER (1930) Are You There?

DAWSON, IVO (1930) After the Verdict, Harte Slaves.
DAY, OLGA (1929) Loves of Casanova.
DAY, SHANNON (1930) Workably Goods.
DEAN, DORA (1930) Dancing Sweethearts.
DEAN, GILLIAN (1930) Homeward Abroad.
DEANE, VERNAL (1929) Lady Liles.
DEARING, ED. (1929) Jazz Age; (1930) Free and Easy.
DEBARD, JEANNE (1929) Three Words.
DEBORBA, DOROTHY (1930) Royal Romance.
DEBRIAC, JEAN (1930) Room for the Makeup.
DECONSTANT, MISS (1929) Joy Street.
DECOEUR, CLAIR (1929) Loves of Casanova.
DEE, FRANCES (1930) Playboy of Paris. Along Came Mary.
DEERING, PATRICIA (1929) Lady Liles.
DEFA, BORIS (1929) Madonna of the Sleeping Cars.
DEGRAY, SIDNEY (1930) Just Imagine.
DEGRASSE, EMMANUEL (1929) Silks and Saddles. The Last Performance; (1930) Captain of the Guard.
DEHAVEN, CARTER, JR. (1930) Courage.
DEHN, DOROTHY (1929) So This Is College; (1930) Madam Satan.
DEKNIJGT, FANNIE B. (1929) Hallimajin.
De LA CRUZE, JIMMY (1929) Flight.

PLAYERS' WORK

De La CRUZE, JOSEPH (1930) Hell's Heroes. Call of the West. A Devil With Women.
De LALSKY, GERTRUD (1930) Love Waltz.
De LA MOTTE, MARGUERITE (1929) Iron Mask. Montmartre Rose; (1930) Shadow Ranch.
DeLANGE, EDDIE (1930) Half Shot at Sunrise.
De LIGORE, RINA (1929) Loves of Casanova.
DELMAS, SUZANNE (1929) Rasputin.
DeLOREZ, CLAIRE (1929) Father of Morgue.
DE LIO, DOLORES (1929) Evangeline; (1930) The Bad One.
de LUGUORO, COUNTESS (1930) Romance. Madam Satan.
DEL VAL, JEAN (1930) Sea Legs.
DEMAIRE, WILLIAM (1929) Broadway Melody.
DEMENDOZA, CARLO (1929) Dancer of Barcelona.
DE MILE, KATHRYNE (1930) Madam Satan.
DeMONDE, RENEE (1930) All Quiet on the Western Front.
DEMPSEY, CLIFFORD (1929) Ghost Talks. The Valiant. Salute; (1930) Only Snaps Work.
DENNIS, SUSAN (1929) For the Term of His Natural Life. Black Cargoes of the South. Black Hills.
DENNISON, EVA (1929) His Glorious Night.
DERRY, JACK (1929) Divaeth.

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PLAYERS’ WORK

DeSEGUROLA, ANDRE
(1929) My Man, Behind Closed Doors; (1930) Son: O My Heart, Mamba, General Crack.

DESJARDINS, M.
(1929) The Soul of France.

DESLEYS, KAY
(1929) Case of Lena Smith.

DESMOND, WILLIAM
(1929) No Defense, Murder on the Roof.

DEVIS, SEETA
(1930) Throw of the Dice.

DEVINE, ANDY
(1929) Naughty Baby, Hot Stuff.

DeVOGT, CARL
(1929) U-Boat 9, Waterloo.

DEVORE, DOROTHY
(1930) Take the Heir.

DEVORSKA, JEFF
(1930) Around the Corner.

DEVRIES, HENRI
(1930) White Cargo.

DEVVYS, RACHEL
(1929) Faces of Children, Morgana.

DEZERKA, ANTON
(1930) Melody Man.

DEZSOEFFY, LASLO
(1930) Heart’s Melody.

DICKERSON, MILTON
(1929) Hallelujah.

DICKINSON, M. A.
(1929) Some Mother’s Boy.

DIEGELMANN, WILHELM
(1930) Blue Angel, Hungarian Nights.

DIEHL, LUDWIG
(1930) Love Waltz.

DIESEL, GUSTAV
(1929) That Murder in Berlin; (1930) White Hell of Pitz Palu.

DIETERLE, WILHELM
(1929) Behind That Altar, Russia, At the Edge of the World, The Weavers.

DIETRICH, MARLENE
(1929) Three Loves; (1930) Blue Angel, Morocco.

DIEUDONNE, ALBERT
(1929) Napoleon.

DIGGES, DUDLEY
(1929) Condemned; (1930) Outward Bound.

DILLAWAY, DONALD
(1930) Min and Bill.

DILLON, EDWARD
(1929) Broadway Melody, Hot for Paris; (1930) Caught Short.

DILLON, JOHN WEBB
(1929) In Old Arizona; (1930) Girl of the Port.

DILLSON, CLYDE
(1929) Unmasked.

DIONE, ROSE

DIX, RICHARD
(1929) Redskin, Nothing But the Truth, Wheel of Life, The Love Doctor; (1930) Lovin’ the Ladies, Seven Keys to Baldpate, Shooting Straight.

DIX, TOM
(1930) Under a Texas Moon

DIXIE JUBILEE SINGERS
(1929) Hallelujah.

DIXON, JEAN
(1929) Lady Lies.

DOBLE, FRANCES
(1930) Dark Red Roses.

DOEBLIN, HUGO
(1930) White Devil.

DOLLIN, CHARLES
(1930) Chess Player.

DOMINICI, MARIO
(1929) Fox Movietone Follies of 1929.

DONAHUE, JOE
(1930) Sunny.

DONLAN, JAMES

DONLEVY, BRIAN
(1929) Mother’s Boy.

DONLIN, MIKE
(1929) Noisy Neighbors, Below the Deadline, Thunderbolt; (1930) Born Reckless, Hot Curves, Her Man.

DONN, BERTA
(1930) Love Kiss.

DONNELLY, LEO
(1930) Roadhouse Nights.

D’ORA, DAISY
(1929) Pandora’s Box, Hungarian Nights.

DORAN, MARY
(1929) Lucky Boy, Trial of Mary Dugan, Broadway Melody, River Woman To-night at Twelve; (1930) They

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FLETCHER NORTON

"Secret Six"  
(M-G-M)

"Big House"  
(M-G-M)

"Monsieur La Fox"

"Let's Go Places"

"Sweethearts and Wives"

"Finger Prints"  
(Universal Serial)
PLAYERS’ WORK

Her Man, Little Caesar, See America First, Hook, Line and Sinker

FITZGERALD, JOHN
(1929) Venus.

FILKOVSKAYA, LENA
(1929) Scandal.

FIMOVYEV, NIKOLAI
(1930) Cain and Abel.

FINCH, FLORA
(1929) The Faker, Come Across; (1930) Sweet Kitty Bellairs.

FINCH-SMILES, FRANK
(1929) Doctor’s Secret, Last of Mrs. Cheney, Behind That Curtain.

FINDLAY, DAVID
(1929) Peacock Fan.

FINE, BUD
(1929) The Racketeer, Oh Yeah!; (1930) Be Yourself.

FINK, HENRY
(1929) On With the Show; (1930) Kibitzer.

FINLAY, MURIEL
(1930) Sin Takes a Holiday.

FINLAYSON, JAMES
(1929) Two Weeks Off, Hard to Get, Wall Street; (1930) Young Eagles, For the Defense.

FISHER, GEORGE
(1929) Black Hills.

FISK, GEORGE
(1929) For the Term of His Natural Life.

FITZGERALD, AUBREY
(1929) Widow’s Fair.

FITZGERALD, CISSY
(1929) Seven Footprints to Satan, His Lucky Day, Painted Angel.

FITZROY, EMILY
(1929) Case of Lena Smith, Bridge of San Luis Rey, Show Boat; (1930) Song O’ My Heart, Flirtig Widow, Man from Blankley’s, She’s My Weakness, Misbehaving Ladies, New Moon.

FIX, PAUL
(1929) Lucky Star; (1930) Ladies Love Brutes.

FLASH, DOG
(1929) Honeymoon.

FLEMING, BOB
(1930) Lone Star Ranger, Dawn Trail.

FLEMING, CLAUDE
(1930) Captain of the Guard, Bride of the Regiment, One Night at Susie’s.

FLETCHER, BRAMWELL
(1930) So This Is London, Raffles.

FLETCHER, BILLY
(1930) The Man Hunter.

FLOHRI, VIRGINIA
(1929) Alibi.

FLYNN, EDYTHE
(1929) Broadway.

FLOREY, VERA
(1929) The Feather.

FLOWERS, BESS
(1929) Ghost Talks.

FLYNN, ELINOR
(1930) Let Us Be Gay.

FLYNN, RITA
(1929) Girl from Woonworths; (1930) Lord Byron of Broadway, Sweet Mama, Top Speed.

FOGEL, W.
(1929) When Moscow Laughs.

FORBES, MARY
(1929) Thirteenth Chair, Sunny Side Up, The Trespasser, Her Private Life; (1930) Strictly Unconventional, Holiday, So This Is London, East is West, Devil What Pay.

FORBES, RALPH

FORD, FRANCIS
(1929) Black Watch, Drake Case; (1930) Mounted Stranger, Kathleen Mavourneen, Sons of the Saddle, Song of the Caballero.

FORD, JAMES
(1929) Children of the Ritz, Making the Grade, House of Horror, Prisoners; (1930) Great Divide, Wedding Rings.

FORDE, WALTER
(1930) Would You Believe It?

FOREST, JEAN
(1929) Faces of Children.

FORMAN, TOM
(1930) Sugarcrush Politics, Canyon of Missing Men, Man from Nowhere, Western Honor.

FORREST, ALLAN
(1930) Dangerous Nan McGrew

FORREST, MABEL
(1930) Holiday.

FORRESSER, ELIZABETH
(1930) Holiday.

ANDRE CHERON

ENGLISH
“Slightly Scarlet”—Fox
“The Diplomats”—Paramount
“Sea Legs”—Paramount
“Oh, For a Man”—Fox
“They Had to See Paris”—Fox
“Svengali”—Warners

SPANISH
“Slightly Scarlet”—Paramount
“East Is West”—Universal

FRENCH
“Slightly Scarlet”—Paramount
“The Bad Man”—First National
“The Aviator”—First National
“Gare La Bombe”—Hal Roach
“Playboy of Paris”—Paramount

Management:
Harry Wurtzel
Hollywood, Calif.
FORZANE, JACQUELINE (1929) Nana.
FOSTER, NORMAN (1930) Young Man of Manhattan, The MinkSight.
FOSTER, PRESTON (1930) Follow the Leader.
FOUNTAINE, WILLIAM (1930) The Crucible.
FOWLER, ALMEDA (1930) Party Girl.
FOWLER, JOHN (1929) Peaceful Fan, Campus Knights; (1930) Fighting Legion.
FOX, JOHNNY, JR. (1929) Silks and Saddles.
FOX, REGINALD (1929) Livingstone in Africa.
FOXE, EARLE (1929) How He Talks, Fugitives, Thru Different Eyes, Black Magic, New Year's Eve; (1930) G.G.'s Intentions.
FOY, EDDIE, JR. (1929) Queen of the Night Clubs; (1929) Leatherneck.
FOY, MARY (1929) Lariat Kid; (1930) Let Us Be Gay, Embarrassing Moments, Dumbells in Ermine, A Man from Wyoming.
FOYER, EDDIE (1930) Blue Skies.
FOYER, FLORENCE (1929) Midstream.
FRANCE, CLAUDE (1929) Madonna of the Sleeping Cars.
FRANCIS, OWLIN (1929) Kismet.
FRANCIS, SARA (1929) Lady of the Lake.
FRANCISCO, BETTY (1929) Spirit of Youth, Broadway Melody, Irish Eyes; (1930) Street of Chance, Lotus Lady, Madam Satan, Widow from Chicago.
FRANK, BILLIE (1929) Anne Against the World, Royal Rider; (1930) Her Lover.
FRANK, CHRISTIAN (1930) Sunset Pass; (1930) Under Montana Skies.

FRANK, HARRY (1929) Escaped from Hell.
FRANK, JACOB (1929) Mother's Boy.
FRANK, MARITA (1929) Younger Generation.
FRANKLIN, SIDNEY (1930) Joe Mamo, Puttin' on the Ritz.
FRANZ, JACK (1930) Lone Star Ranger.
FREDERICK, FREDDIE BURKE (1929) New Year's Eve, Blue Skies, Evidence, Wall St., Redemption, Gumbo; (1930) Second Wife, Ladies Love Brutes, Jazz Cinderella.
FREED, LAZAR (1929) Eternal Prayer.
FREEMAN, HELEN (1930) Abraham Lincoln.
FREMault, ANITA (1929) Spirit of Youth, Wonder of Women.
FRENCH, CHARLES K. (1929) King of the Rodeo, Last Warning.
FRENCH, EVELYN (1929) Million Dollar Collar.
FRENCH, GEORGE (1929) Black Pearl.
FRESHMAN, WILLIAM (1929) Widecombe Fair.
FRIES, Joe (1929) Younger Generation.
FRIANGA, TRIXIE (1930) Free and Easy.
FRISCO JOE (1930) Gorilla.
FRITSCHE, WILLY (1929) His Late Excellency, Hungarian Kephys, Heart's Melody, Docks of Hamburg.
FRYE, DWIGHT (1930) Man to Man.
FUERSTENBERG, ILSU (1930) Blue Angel.
FUSSER, THOROUGH WERNER (1929) Thou Shalt Not Steal; (1930) Survival.
FUJINO, HIDEO (1929) Daughter of Two Fathers.
FUJITA, TOYA (1930) Officer O'Brien.
FULLER, ADAM (1930) Embrassing Moments.
FULLER, DON (1929) Exalted Flapper.
FULTON, J. (1930) King of Jazz.
FULTON, MAUDE (1929) First Fiddles.
FUNG, WILLIE (1930) Dangerous Paradise.
FURTH, JARO (1930) Because I Loved You.
GABRIEL, JULIO (1929) Road Box.
GAKEBUSH, B. Z. (1930) Two Days.
GADAROV, IZADIR (1929) Rasputin, Russia, Scandal in Paris.
GALL, AMIL, Gail and Artem, GALLAGHER, DONALD (1929) Thru Different Eyes.
GALLAGHER, RAY (1930) Sweet Holiday.
GALLONE, CARMINE (1929) Days of Passion.
GANZHORN, JACK (1929) Hawk of the Hills.
GARCIA, ALLAN (1929) Morgan's Last Raid.
GARDE, BETTY (1929) Lady Lies; (1930) Queen HIGH.
GARDEN, HELEN (1930) Monte Carlo.
GARDNER, NANCY (1930) Great Power.
GARINER, SHAYLE (1929) Tommy Atkins, Three Passions, Three Live Ghosts, Disraeli; (1930) Return of Dr. Fu Manchu.
GARON, PAULINE (1929) Must We Marry?, The Gamblers, Show of Shows, In the Headlines; (1930) The Redhead.
GARONELLI, FRANK (1929) Senior Americano.
GARRICK, JOHN (1929) The Girl in Hollywood; (1930) Song O' My Heart, Sky Hawk, Lottery Bride, Just Imagine, Have You There?
GARKOV, KURT (1929) Dancing Vienna.
GARVIN, ANITA (1929) The Earl of Trent's Last Case, Red Hot Rhythm, Modern Love.
PLAYERS’ WORK

GAVIN, JACK
(1929) Black Cargoes of South Seas.
(1930) Call of the Circus.
(1929) They Had to See Paris; (1930) High Society Blues, Renegades, What a Widow.
(1930) Week End Wives.
(1929) Overland Telegraph, Square Shoulders, Sioux Blood, Unholy Night, Thirteenth Chair; (1930) Bishop Murder Case.
(1930) Song of the Flame, Golden Dawn.
(1929) Unguarded Girls.
(1929) Whirl of Youth; (1930) Wasted Love.
(1930) Outside the Law.

GEORGE, MAUDE
(1929) Veiled Woman.
GEORGEOLIANI, A.
(1929) Caucasian Love.
GEORGE, PETER DANDY
(1929) Week End Wives.
GERAGHTY, CARMELITA
GERARD, CARL
(1929) Confessions of a Wife.
GERARD, DOUGLAS
(1930) Sweet Kitty Bellairs.
GERARD, JOSEPH W.
(1929) King of the Rodeo.
GERASCH, ALFRED
(1929) Carnival of Crime.
GERASINOW, SERGEI
(1929) New Babylon.
GERBER, NEVA
(1929) Thundering Thompson, the Saddle King.
GERHARDT, KARL
(1930) Immortal Vagabond.
GERMANOVA, MARIA
(1929) Crime and Punishment.
GERROTT, CHARLES
(1929) Circumstantial Evidence, Lone Wolf’s Daughter, Light Fingers; (1930) Men Without Women, Journey’s End, Anybody the Woman.
GERARD, DOUGLAS
(1929) Glad Rag Doll, Argyle Case, Madonna of Avenue A; (1930) Lilies of the Field, General Crack.
GERON, KURT
GERT, VELESCA
(1929) Nana.
GETCHELL, SUMNER
(1929) Flying Feet, New Year’s Eve, College Love; (1930) Cheer Up and Smile.
GIBLYN, CHARLES
GIBSON, "DAD"
(1929) Smilin’ Guns.
GIBSON, HOOK
GIBSON, JIM
(1930) Arizona Kid, Social Lion.
GIBSON, KENNETH
GIBSON, VIVIAN
(1929) Scandal in Paris; (1930) Bright Eyes.
GIBSON, WYNNE
(1929) Nothing But the Truth; (1930) Children of Pleasure, Fall Guy.
GIDEON, MELVILLE
(1930) The Co-Optimists.
GILBERT, BILLY
(1929) Noisy Neighbors.

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FRANK T. DAVIS
Director-Actor

“Cohens and Kellys in Africa” (Universal)
“The Salesman”
“The Smooth Guy” (Pathe)
“Done in Oil” (Warner Bros.)

Directed
“Red Heads”
“Beauties”
“America or Bust,” etc.

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PLAYERS’ WORK

- Temptation, Floradora Girl, Going Wild.
- Life of Beethoven.
- Nothing But the Truth.
- Hit the Deck.
- Close Harmony, Man I Love, Why Bring That Up?
- Be Yourself, Honey, Light of Western Stars, Paramount on Parade, Kibitzer, True to the Navy, The Spoilers, Sea Legs.
- Honey, Paramount on Parade, Love Among the Millionaires, Santa Fe Trail, Tom Sawyer.
- Half Marriage, Night Parade.
- So Long Letty.
- The Manxman.
- Animal Crackers.
- Hungarian Rhapsody.
- Bright Eyes.
- Maybe It's Love.
- Last Company.
- Lucky Star, Married in Hollywood.
- St. Long Letty.
- Woman in White.
- Misbehaving Ladies.
- Fancy Baggage, Two Weeks Off, Twin Beds, Two Men and a Maid, From Headquarters; (1930) They Learned About Women, Daughters Ahoy, Born Reckless, Good Intentions, Lottery Bride.
- Tide of Empire, The Shakedown, Honeymoon, Mysterious Island, On With the Show, Midnight Daddies, St. Long Letty; (1930) Song of the West, Gorilla.
- Old English.
- Divine Lady, Saturday's Children, Prisoners; (1930) Lilies of the Field, Back Pay.
- Alibi.
- Trent's Last Case.
- Seeds of Freedom.
- Far Call.
- His Late Excellency.
- Younger Generation.
- Those Three French Girls, Women Everywhere.
- Black Pearl, Campus Knights; (1930) Let Us Be Gay, Prince of Diamonds.
- Suspense.
- The Racketeer; (1930) Night Work, Big Money.
- Loves of Casanova.
- Speakeasy.
- Queen of the Night Clubs.
- King of the Campus, College Love, Night Parade.
Painted Faces; (1930) Troopers Three, Under Montana Skies.

GUPTA, SARADA (1929) Throwing of the Dice.

GURNYAK, KARL (1929) Her Way of Love.


GYARFAS, LASZLO (1929) Paul Street Boys.


HACKETT, ALBERT (1930) Whooper.


HAGNEY, FRANK (1929) Broken Barriers, Captain Lash, Masked Emotions.

HAID, Liane (1929) Lucretia Borgia, Spy of Mine, Pompador; (1930) Immortal Vagabond.

HAIGH, DOUGLAS (1929) The Betrayal, Welcome Danger; (1930) Caught Short.

HAINES, ROBERT (1929) Dynamite, Girl in the Glass Cage, The Shannons of Broadway; (1930) Guilty; Temptation.


HAISMAN, IRENE (1929) Time Place and Girl.

HAJINIAN, L. (1929) Honor.


HALE, CREIGHTON (1929) Seven Footprints to Satan; (1930) Great Divide, Heroes.

HALE, LOUISE CLOSSER (1929) Hole in the Wall, Paris; (1930) Dangerous Nan McGrew, Big Boy, Captain Applejack, Princess and the Pointer.

HALLERY, JACK (1930) Follow Through.

HALLARD, C. M. (1930) Two Worlds.

HALL, BEN (1929) Hot Stuff, Nix on Dames, South Sea Rose, Wolf Street, Girl from Woolworth's; (1930) Man from Wyoming.

HALL, CHARLES (1929) Why Bring That Up?

HALL, DONALD (1929) Spirit of Youth, Younger Generation; (1930) Oh, For A Man!

HALL, DOROTHY (1929) Nothing But the Truth, The Laughing Lady.

HALL, ELLA (1930) Madame Satan.

HALL, EVAN (1929) Children of the Kim, She Goes to War, Married in Hollywood; (1930) Captain of the Guard, Return of Dr. Fu Manchun, Hell's Angels, Alone Came Youth, Oh, For A Man!

HALL, HENRY (1930) Reno.

HALL, JAMES (1929) Case of Lena Smith, Canary Murder Case, This Is Heaven; (1930) Smiling Irish Eyes, The Saturday Night Kid, Paramount on Parade, Dangerous Nan McGrew, Let's Go Native, His Angels, Divorce Among Friends, Maybe It's Love, Third Alarm.

HALL, POLLY (1930) Follow the Leader.

HALL, SHERRY (1929) The Stutterer.

HALL, STEVE (1929) Girls Who Date.

HALL, WILBUR (1930) King of Jazz.


HALLETT, JAMES (1929) Sea Fury.

HALLIDAY, JOHN (1929) Evelyn Sadie; (1930) Captain Applejack, Father's Son, Scarlet Pages, Manna of Love.

HALLIDAY, LENA (1929) Honeymoon Abroad.

HALLIGAN, WILLIAM (1930) Bowl the Leader.

HALLO, RAY (1929) Noisy Neighbors, Circumstantial Evidence, Black Pearl, Fast Life, In Old California.

HALM, HARRIE (1929) It's Easy to Become a Father; (1930) Why Cry at Parting.

HAMILTON, CHARLES (1929) Strange Cargo.

HAMILTON, FRANCES (1929) Naughty Baby.

HAMILTON, HALE (1930) Give Innocent, Common Clay, Paid.


HAMILTON, LAURA (1929) Why Leave Home?

HAMILTON, LLOYD (1929) Black Waters, Show of Shows; (1930) Are You There?


HAMILTON, MARK (1929) Smoke Believer.
and Saddles, Show Boat, Broadway, Girl Overboard, Hot Day, Barnum Was Right, The Mississippi Gambler; (1930) Take the Heir, Parade of the West, Loose Ankles, King of Jazz, Dames Ahoy, Captain of the Guard, Embarrassing Moments, Mountain Justice; Man to Man.

HARRIS, ROBERT (1920) Meistersingers; (1930) Hungarian Nights.

HART, EDWARD (1929) Saturday Night Kid; (1930) Hell's Angels.

HARMON, PAT (1930) Sunset Pass, Sal of Singapore.

Harold, KASHA (1930) Madam Satan.

Harrigan, HEDDA (1929) Laughing Lady.

Harrington, LILIAN (1929) No on Dames; (1930) On the Level, Born Reckless, Men on Call.

HARRIS, MARIA (1930) Big Trail.

HARRIS, MARION (1929) Devil May Care; (1930) Not So Dumb.

HARRIS, MILDRED (1929) Side Street, Sea Fury; (1930) No, No, Nanette, Medley Man.

HARRIS, MITCHEL (1930) Sea Wolf, Fair Warning.


HARRISON, IRMA (1929) Abhi; (1930) Vengeance.

Harrison, JAMES (1929) Handenuff.

HARRON, JOHNNY (1929) Man in Hobble.

HARRIS, GIRL; (1930) Big Boy, Car of Broadway.

HART, AL (1929) Forty-Five Calibre Wild Making the Grade.

HART, FANCHON (1929) Man in Hobbles.

HART, FERDINAND (1930) Last Company.

HART, NEAL (1930) Trister Tricks.

HART, SUNSHINE (1929) Man in Hobbles.

HARTFORD, DAVID (1930) Rough Romance.

HARTIGAN, PAT (1929) In Old Arizona, Far Call, From Headquarters; (1930) Man Hunter.

HARTMAN, GRETCHEN (1929) She Goes to War, College Coquette, Time Place and the Girl.

HARVEY, FORESTER (1929) White Shelik.

HARVEY, FRED (1929) Firebrand Jordan.

HARVEY, GEO. Y. (1929) Canovy Murder Case.

HARVEY, LEW (1929) Greyhound Limited, Frozen River, Argyle Case; (1930) Hold Everything, Big Boy, Man Trouble, Sweet Mama.

HARVEY, LILLIAN (1929) It's Easy to Be a Father; (1930) Love Waltz.

HARVEY, NELLY (1929) Awaiting Truth.

HASBROUCK, OLIVE (1929) Clear the Docks, Royal Rider.

HASNICK, ELSIE (1929) Honor.

HASSEN, JAMIE (1929) Found That Curtain, One Woman Idea.


HATTON, DICK (1930) Romance of the West.

HATTON, RAYMOND (1929) Office Scandal, Trent's Last Case, MIGHTY; (1930) Murder on the Roof, Hell's Heroes, Midnight Mystery, Road to Paradise, Silver Horde, Rogue of the Rio Grande.


HAVER, PHILLIS (1929) Sal of Singapore, Shady Lady, Office Scandal, Thunder.

HAWLEY, H. DUDLEY (1930) Young Man of Manhattan.

HAWLISON, GERALD (1930) Young Woodley.

HAWTHORNE, DAVID (1930) Escape.

HAY, PEABODY (1939) Silver King.

HAYE, HELEN (1930) Atlantis.

HAYES, GEORGE (1929) Rainbow Man, Smiling Irish Eyes.

HAYES, GRACE (1929) One in a Million.

HAYES, HERBERT (1929) Bachelor's Club.

HAYNES DANIEL L. (1929) Babes in Arms.

HEALY, DORIS (1929) The Laughing Lady, Glorifying the American Girl.

HEALY, TED (1930) Song to Nuts.

HEARN, EDWARD (1929) One Man Dog, Noel McCooch's Daughter, Donovan Affair, Bachelor Girl, Drake Case; (1930) Hide Out, Reno.

HEARN, LEW (1929) Royal Box; (1930) See America First.

HEATHERLY, CLIFFORD (1930) Roses of Picardy.

HEGEMAN, ALICE (1930) Love Kiss.

HEGGIE, O. P. (1929) The Letter, Wheel of Life, Mysterious Dr. Fu Manchu; (1930) Greyhound King, One Romantic Night, Return of Dr. Fu Manchu, Broken Dishes, Playboy of Paris, Bad Man, Sunny Side.

HEIDMAN, PAUL (1929) Escaped from Hell.

HEINRICH, GEORGE (1929) Constant Nymph, Waterloo.

HELLER, ELSE (1930) Last Company, Asparagus.

HELLS, HANK (1929) Fighting Terror.

HELM, BRIGITTE (1929) Over the Edge of the World; (1930) Wonderful Lies of Nina Petrova.

HELMORE, TORA (1930) Poodle, Dogs.

HENCKLES, PAUL (1930) Last Company, Hungarian Nights.

HENDERSON, DAVE (1929) Bye Bye Buddy.

HENDERSON, DEL (1929) Bachelor Girl, Richest Man in the World, Sons of the Children.

HENDERSON, DICK (1930) Golden Dawn.

HENDERSON, JACK (1929) Taking a Chance; (1930) Headin' North.

HENDERSLY, V. TALBOT (1929) Bachelor's Club.


HENDRICKS, NOAH (1930) Land of Missing Men.

HENDRICKS, SHORTY (1930) Oklahoma Cyclone.

HENLY, BILL (1929) Oh, For a Man, Up the River.

HENNING, UNO (1929) Three Loves; (1930) Escaped from Dartmoor.

HENNINGS, JOHN (1930) Poor Millinaire.


HENRY, GALE V. TALBOT (1929) The Love Doctor, Darkeened Rooms.

HEPBURN, BARTON (1929) Dynamic, Painted Faces.

HERBERT, HENRY (1930) Their Own Desire.

HERBERT, HOLMES (1929) The Charleston, Madame X, Say It With Songs, Untamed, Championship, Careless Age, The Kiss, Her Private Life; (1930) Ship from Shanghai, Hot Heiress.


HERIBEL, RENEE (1929) White Party.

HERBERT, JOE (1929) Seven Keys to Baldpate.

HERRIT, PHILIPPE (1929) Sea Fever.

HERMAN, GEORGE (1930) Madam X; (1930) Love Kiss.

HERRICK, JACK (1930) Arizona Kid.

HERRING, AGGIE (1929) Clancy in the Ritz, Smiling Irish Eyes; (1930) Clancy in Wall Street In the Next Room, Kathleen Mavourneen, The King.

HERSHOLT, JEAN (1929) Girl on the Barge, Younger, Gardenia, Abie's Irish Rose, Modern Love; (1930) Hell Harbor, Climax.
Case of Sergeant Grischa, 
Mamba, Viennese Nights, Cat 
Creeps, East is West, Thud 
Alarm.

HIGHT, JAMES 
(1930) Last Dance.
HERRZBERG, MARTIN 
(1930) Last Company.
HESSLING, GERTRUD 
(1929) Nana, Sea Fever.
HESTERBERG, TRUDE 
(1929) Strauss the Waltz King.
HEUSTON, AL 
(1929) Man from Nevada.
HEWAT, TONY 
(1929) Soul of France.
HEWITT, BEN 
HEWITT, RALPH 
(1929) Cowboy and the 
Outlaw, Firebrand Jordan, Near the Rainbow's End, Breezy Bill.
HEWITT, GEORGE 
(1930) Breezy Bill.
HEYMER, WARREN 
(1929) Frozen Justice
HIATT, RUTH 
(1930) Shanghai Rose; (1930) Night Work, Her Man.
HICKMAN, ALFRED 
(1930) of the Lone Wolf.
HICKMAN, CHARLES 
(1929) The Cleanup, Below the Deadline, One Splendid 
Hick.
HICKMAN, HOWARD 
(1929) Alias Jimmie Va- 
len
time; (1930) Hello Sister, 
Broadway Doctor, His First Command, Brothers.
HIGHTOWER, HAROLD 
(1929) Man in Four Feathers.
HILL, AL 
(1929) Alibi, The Racketeer, 
Side Street, Half Way to 
Heaven.
HILL, CHARLES 
(1929) Must We Marry?
HILL, DORIS 
(1929) Studio Murder 
Mystery, His Glorious Night, Dark 
ened Rooms; (1930) Men Are Like That, The 
Saddle, Song of the Caballero, 
Code of Honor.
HILL, HOWARD 
(1929) Sal of Singapore.
HILL, JOSEPHINE 
(1929) Devil's Twin.
HILLER, W. 
(1930) Last Company.
HILLIARD, ERNEST 
(1929) When Dreams Come 
True, Big Diamond Robbery, Red 
Wine, Red Hot Rhythm; (1930) Broadway Hoofer.
HILLIARD, JACK 
(1929) Pride of Pawnee.
HOBART, ROSE 
(1930) Lilium, A Lady Sur 
prised, Son of the Gods.
HOBBS, HALLWELL 
(1929) Jealousy, Lucky in 
Love; (1930) Grumpy, Scot 
tish Yard, Charley's Aunt.
HOCHANG, PICANDY 
(1929) Picadilly.
HOCHANG, LEVY 
(1930) Case of Sergeant Grischa.
HOERBIGER, PAUL 
(1930) At Parting.
HOFMANN, OTTO 
(1929) Desert Song, Hotten 
tot, On With the Show, Ma 
doms of Avenue A, Is Every 
body Happy?, Acquitted 
(1930) The Other Tomorrow, 
Abraham Lincoln, Captain 
Applejack, Kismet, Sinners H 
oliday.
HOFMAN, ERNEST 
(1929) The Boss.
HOLDEN, HARRY 
HOLDEN, WILLIAM 
(1929) Weary River, His Capt 
vive Woman, Girl in the Glass 
Cage, Dynamite, Fast Lie, The 
Trespasser; (1930) Framed, Not So Dumb, Holi 
day, Women Men, The 
Other Tomorrow, Three Faces 
est, What a Widow.
HOLLAND, GRATTEN 
(1929) Thirteenth Chair.
HOLLAND, JOHN 
(1929) Black Magic, She 
Go to War, College Co 
quette; (1930) Hell Harbor, 
Guilty?, Eyes of the World, 
Ladies Must Play.
HOLLAY, CAMILLA 
(1929) Waterloo.
HOLMES, ALFRED 
(1930) The Spoilers.
HOLMES, PEEWEE 
(1929) Sky Skidder, Sunset 
Pass; (1930) Prebrush Poli 
tics, Mountain Justice.
HOLMES, PHILLIPS R. 
(1929) Pointed Heels, Wild 
Party, Stairs of Sand; (1930) 
Only the Brave, Paramount 
on Parade, Devil's Holiday, 
Grumpy, Her Man, Dancers, 
Man in Monocle.
HOLMES, STEVE 
(1930) Captain of the Guard, 
Heroic Lover.
HOLMES, WILLIAM S. 
(1930) Once a Gentleman.
HOLT, JACK 
(1929) Sunset Pass, Donovan 
Affair, Father and Son, 
Flight; (1930) Vengeance, 
Border Legion, Hell's Island, 
Sneaker.
HOLTZ, LOU 
(1930) Follow the Leader.
HOLTZ, TENEN 
(1929) Duke Steps Out, 
House of Horror, Three Live Ghosts; (1930) Melody Man, 
Woman Racket, Kibitzer.
HOMAS, ROBERT 
(1929) Fury of the Wild, 
Burning the Wind, Smiling 
Irish Eyes, The Isle of Lost 
Ships; (1930) Son of the Gods, 
Trigger Tricks, Concentr 
ating Kid, Spurs, The 
Thoroughbred.
HO CHUNG, KING 
(1930) Man from Blankley's.
HOPKINS, JACK 
(1929) Unguarded Girls.
HOPKINS, MIRIAM 
(1930) Fast and Loose.
HOPPERS, CLARA 
(1929) Girls Gone Wild, Last 
of Mrs. Cheney, Half Mar 
rriage, His Glorious Night, 
The Racketeer, Song of Ken 
tucky; (1930) Such Men Are 
Dangerous, High Society 
Blues, Let Us Be Gay, Hol 
day.
HOPSON, VIOLET 
(1929) Widecombe Fair.

PLAYERS' WORK

HOPTON, RUSSELL 
(1930) Call of the Flesh, Col 
lege Lovers, Min and Bill.
HORN, CAMILLA 
(1929) Eternal Love, Royal 
Box.
HORTON, EDWARD 
(1929) Sonny Boy, The Hot 
tentot, The Sap, Aviator; 
(1930) Take the Heir, Wide 
Open, Holiday, Once a Gen 
tleman.
HOATLING, ARTHUR 
(1929) Bye, Bye Buddy.
HOUSE, NEWTON 
(1930) Girl of the Golden 
West.
HOUSMAN, ARTHUR 
(1929) Queen of the Night 
Cubs, Times Square, Broad 
way, Fast Company; Sing 
ing Fool, Side Street, Song 
of Love; (1930) Officer G. 
Brien, Girl of the Golden 
West, Squealer.
HOUZON, JOSEPHINE 
(1929) On With the Show.
HOUYEZ, PIERETTE 
(1929) Faces of Children.
HOWARD, CONSTANCE 
(1930) Poor Millionaire.
HOWARD, FREDERICK 
(1929) Footlights and Fools, 
Numbered Men.
HOWARD GERTRUDE 
(1929) His Captive Woman, 
Show Boat; (1930) Guilty?, 
Conspiracy, Father's Son.
HOWARD, LESLIE 
(1930) Outward Bound.
HOWARD, PAUL 
(1930) King of Jazz.
HOWARD, PEGGY 
(1929) Her Man.
HOWARD, TOM 
(1930) Rain or Shine.
HOWELL, HAZEL 
(1930) Murder on the Roof.
HOWELL, LOTTICE 
(1930) In the Mad 
HOWES, REED 
(1929) Stolen Kisses, Come 
Across, Cavern Boy Fool; (1930) 
Clancy in Wall Street.
HOWLAND, JOBYNA 
(1930) Honey, The Cuckoo, 
Dixiana, Lady of Morals, 
Soul Kiss, Hook, Line and 
Sinker.
HOXTON, JACK 
(1929) Forbidden Trails.
HOY, DANNY 
(1929) When Dreams Come 
True.
HOYT, ARTHUR 
(1929) My Man, Stolen Kiss 
es, Protection, Wheel of Life; 
(1930) Peacock Alley, Seven 
Day's Leave, Dumbells in 
Ermine, On Your Jack, Night 
Work, Going Wild, Extrava 
gance, Life of the Party.
HUBERT, MYRA 
(1930) Eyes of the World.
HUGHES, ANNA 
(1930) Heads Up.
HUGHES, GARETH 
(1929) Broken Hearted, Mr. 
Gigolo.
HUGHES, LLOYD 
(1929) Where East Is East, 
Mysteries, Island, Acquitted; 
(1930) Hello, Sir, Love 
Comes Along, Runaway Bride, 
Moby Dick, Big Boy, Sweet.
PLAYERS' WORK

hearts on Parade, Extra- 
gante.


HUME, MARGARET (1929) Triumph of the Scarlet Pimpernel.

HUMPHREY, BEREN (1930) Lone Star Ranger.

HUMMELL, WILSON (1929) Song of the South.

Humphrey, Orral (1929) In Old California.

Humphrey William (1929) Poor Player's Corner.

HUSTON, BUDDY (1930) One Embarrassing Night.

Humphries, Cecil (1929) Woman in White.

HUNT, ELEANOR (1930) Whooppee.


HUNT, J. Roy (1929) Poor Millionaire.

Hunt, J. Roy (1929) Mighty.

Huntington Louise (1930) Fair Warning.

Hunter, Betty (1930) Mounted Stranger.

Hunter, Buddy (1930) Spurs.

Hunter, Ivan (1929) Sequestration.

Huntley, Hugh (1930) Second Wife, Bat Whispers, Eyes of the World.

Hurst, Brandon (1929) Wolf of the Wall Street.

Voice of the Storm, Greene Murder Case, Her Private Life; (1930) High Society Blues, Eyes of the World.

Hurst, Paul (1929) The Rainbow, The Empire, Lawless Legion.

Cathedral Mail, The Racketeer, Sailor's Holiday, Oh, Yeah!; (1930) Office O'Brien, Lucky Larkin, Swellhead, Mountain Justice, Runaway Bride, Hot Curves, Shadow of the Law, His First Command, Ghostly Island.

Huston, Al (1930) West of the Western Skies.

Huston, Walter (1929) Gentlemen of the Press, Lady Liles, The Virginian; (1930) Bad Man, Abraham Lincoln, Virtuous Sin.

Huszar, Puffy (1930) Bride 68.

Hutcheson, David (1930) Fast and Loose.

Hutchinson, Charles (1930) Old Danger Man.

Huth, Harold (1929) Silver King.

Hyams, John (1929) Broadway Scandals; (1930) Cameo Kirby.


Hymer, Walter (1929) From Cuba to Havana.

Hymer, Warren (1929) Speakeasy, Far Call, Box Moms, Million Dollar Milly; (1929) Cock-Eyed World; (1930) Men Without Women, Born Reckless, Oh, For a Man!, Farmer's Holiday, Up the River.

Hyton, Olaf (1929) Kitty; (1930) Granny, Playboy of Paris.

Imasdwille, A. (1929) Gaussian Love.

Ince, John (1930) Alias French Gertie, Hot Curves, Moby Dick.

Ince, Ralph (1930) Big Fight. Numbered Men, Little Caesar.


Ingram, Clifford (1929) Only Hearts, Dixie.

Ingram, Lloyd (1929) Untamed; (1930) A Lady to Love, Lady Who Dared.

Inson, A. B. (1930) After the Verdict.

Inouye, Masso (1929) Daughter of Two Fathers.

Irving, Bill (1930) All Quiet on the Western Front.


Irving, Katherine (1930) Madam Satan.

Irving, Margaret (1930) Animal Crackers.

Irving, Mary Jane (1929) Gold Godess Girl; (1930) Floradora Girl, Tom Sawyer.

Irving William (1929) From Headquarters, Hearts in Exile; (1930) On the Border, Rough Waters, Song of the Caballero.

Irwin, Boyd (1930) Madam Satan.

Irwin, Charles (1930) King of Jazz.

Irwin, John (1930) Convict's Code.

Irwin, Stuart (1929) This Thing Called Love.

Jap, Nelan (1930) Civic Power.

Jackson, Eddie (1930) Roadhouse Nights.

Jackson, Eugene (1929) Hearts in Dixie.

Jackson, Orrin (1929) Fortyfire Calibre War.

Jackson, Selmer (1929) Why Bring That Up?, Thru Different Eyes; (1930) Lovin' the Ladies.


Jacques, Muriel (1929) Savage Case of District Attorney M. Picadilly.


Jagger, Deán (1929) Woman from Hell, Handcuffed.

Jalabert, Madame (1929) Talk of Paris.

James, Gardner (1929) Flying Fleet, Studio Murder Mystery; (1930) Dawn Patrol.

James, Gladden (1929) Peacock Fan, His Captive Woman, Weary River, Girl from Woolworth's; (1930) Paradise Island.

James, Walter (1930) Hell's Heroes, Shadow of Lady Luck.

Jamieson, Bud (1930) Grand Parade.

Janis, Dorothy (1929) Dolly Varden, Telegraph; The Pagan; (1930) Lummmox.

Jankuhn, Walter (1930) Because I Loved You.

Janney, Leon (1930) Courage, Old English, Doorway to Hell, Father's Son.


Jannings, Emil (1929) The Betrayal, Three Men, Quo Vadis; (1930) Blue Angel.

Janson, Victor (1929) At the Edge of the World.


Jarvis, Sidney (1930) Midnight, Footlights and Fools; (1930) Kiss Me.

Jaucquet, Frank (1930) Big Fight.

Jayes, Allen (1930) Hate Ship.

Jefferson, Thomas (1929) On With the Show; (1930) Double Cross Roads, Just Like Heaven.


Jehanne, Edith (1930) Chess Player.

Jennings, Al (1930) Land of Missing Men.

Jennings, De Witt (1929) Trial of Mary Dugan, Seven Footprints to Satan, Alibi, Red Hot Speed, Thru Different Eyes, The Valiant, Fox Movietone Follies; (1930) In the Next Room, Captain of the Guard, Seven Keys to Beldade, Those Who Dance, Night in Big House, Scarlet Pages, Outside the Law, Rat Whispers, Min and Bill.

Jennings, Frank (1929) Spanish Outcasts.

Jennings, Gladys (1929) Fanny Hawthorne.

Jennings, S. E. (1930) Bat Whispers.
JERVILLE, JACQUES (1929) Two Virgins. Mr. Parkes. Happy Days.
JIMENEZ, SOLIDAD (1929) In Old Arizona, Romance of Shaw, Mr. Parkes.
JOBS, HANS (1930) Hell's Angels.
JOHNSON, ERTHJN (1930) Thirteen Chair.
JOHNSON, CARMENCITA (1930) Blue Skies, Wonders of Women.
JOHNSON, DICK WINSLOW (1929) Love Live and Laugh.
JOHNSON, DOLORES (1929) Thru Different Eyes.
JOHNSON, KAY (1929) Dynamite; (1930) This Mad World, Ship from Shanghai, Billy the Kid, The Spoiler, Madam Satan, Passion Flower.
JOHNSON, LORIMER (1930) Madam Satan, Ex-Flame.
JOHNSON, MARY (1929) Why Girls Go Wrong.
JOHN, NOBLE (1929) Redskin, Black Waters, Sal of Singapore, Four Feathers, Mysterious Dr. Fu Manchu; (1930) Manha, Mob Dick, Kismet.
JOHNSTON, PAULINE (1929) The Wrecker.
JOHNSTON, JULIANNE (1929) Younger Generation, Synthetic Sin, Prisoners, Smilin' Jack, Women, City of Temptation; (1930) Strictly Modern, General Crack, God-Damn, Madam Satan.
JOLSON, AL (1929) Say It With Songs; (1930) Mammy, Big Boy.
JONES, BEULAH HALL (1930) Cameo Kirby.
JONES, BUCK (1930) Lone Rider, Men Without Law.
JONES, BUNN (1929) Call of the West.
JONES, EDWARD (1929) Forty-five Calibre.
JONES, HAZEL (1930) Mamha.
JONES, HANNAH (1930) Murder.
JONES, HOWARD (1930) Maybe It's Love.
JONES, MARVIN (1930) Mothers Cry.
JONES, PARKO (1929) Hawk of the Hills.
JONES, TINY (1930) Man from Blankley's.
JORDAN, DOROTHY (1929) Black Magic, Devil Man, Captain Tarnish of the Shrew; (1930) In Gay Madrid. Not So Dumb, Call of the Flesh, Love in the Rough, Man and Bill.
JORDAN, JACK (1929) Thru Different Eyes.
JORDAN, EGN (1929) Two Virgins. Mr. Parkes.
JOSE, LULU (1929) Pawns of Passion, Morgana.
JOY LEATRICE (1929) Bellamy Trial, Strong Boy, A Most Immoral Lady; (1930) The Trader.
JOYCE ALICE (1929) The Squall; (1930) The Green Goddess, Song o' My Heart, My New Women.
JOYCE, NATALIE (1929) Naughty Baby, Times Square, Laughing at Death, Pals of the Prairie, Man from Nevada, Sailor's Holiday; (1930) Cock O' the Walk.
JOYZELLE (1929) One Hysterical Night; (1930) Prince of Diamonds, Song of the Caballero, Just Imagine, Lotus Lady.
JUDLES, CHAS. (1929) Frozen Justice, Hot for Paris; (1930) Let's Go Places, Bucky, Cheer Up and Smile, Oh! Sailor, Behave; College Lovers, Capt'n Thunder, Life of the Party.
JUGO, JENNY (1929) Looping the Loop, Loves of Casanova, Royal Scandal; (1930) Docks of Hamburg.
JUITA, TOYO (1930) Hell's Angels.
JUKES, BERNARD (1930) Song from Saragossa.
JUNKER MANN, HENRY (1929) Beautiful Blue Danube, His Late Excellency; (1930) Love Waltz.
KAGNO, MARCIA (1929) Hole in the Wall.
KAHANAMOKU, DUKE (1929) The Escape; (1930) Isle of Escape, Girl of the Port.
KAISER-FITZ, ERIC (1929) Hungarian Rhapsody.
KAISER-FRANK (1929) Escape from Hell.
KAISER, HELEN (1929) Rio Rita, Dance Hall.
KALEY, CHARLES (1930) Lord Byron of Broadway.
KALKHURST, ERIC (1930) Virtuous Sin.
KALLINA, ANNA (1929) Dance and the Dance.
KALSER, ERWIND (1930) Fast Company.
KAMMERS, FRITZ (1929) Berlin After Dark, High Lateness.
KANE, JIMMIE (1930) Beyond the Law.
KANE, LIDA (1930) Follow the Leader.
KANE, MARJORIE "BABE" (1930) Be Yourself, Let Us Be Gay, Border Romance, Sunny Skies, Night Work.
KANE, WALTER (1929) Night Parade.
KASHWILLE, JOYCE (1929) Caucasian Love.
KASHING, ALB (1930) Fast Company.
KATZ, MARIE (1929) Silky Tears, Loves of Casanova.
KELLING, IDA (1930) Lummox.
KARLOFF, BORIS (1929) Burning the Wind, Little White Devil's Chaplain, Behind that Curtain, Two Sisters, Phantoms of the North; (1930) Sea Bat. Utah Kid.
KARLOV, SONIA (1929) Lucky in Love.
KARNS, ROSE (1929) Object—Alimony. This Thing Called Love; (1930) New York Nights, Troopers Three, Safety Valve, Number Man Trouble, Little Accident, Costello Case. Gorilla.
KASTNER, BRUNO (1929) Thou Shalt Not Steal, Carnival of Crime. Luther.
KATZ, PITZ (1930) Dusty Boy.
KAY, ARTHY (1929) Fox Movietone Follies of 1929.
KAYSLER, FRIEDRICH (1929) The Burning Heart.
KEANE, RAYMOND (1929) My Past; (1930) Loose Ankles, Hello Sister.
KEANE, ROBERT EMMETT (1930) Captain Thunder.
KEARNS, ALLEN (1929) Very Idea. Tamed Legs; (1930) Lovin' the Ladies.
KEATING SISTERS (1910) Untamed.
KECKLEY, JANE (1929) Subject—Alimony, Dynamite; (1930) Broken Dishes.
KECKLEY, JAMES (1929) Conspiracies.
KEEFE, CONRAD (1929) Cohens and Kellys in Atlantic City, Circumstantial Evidence, Young Mr. Devil's Chaplain; (1930) Those Who Dance, Ex Flame.
KEEN, MALCOLM (1929) Man in the Moon.
KEENE, RICHARD (1929) Why Leave Home?; (1930) Happy Days, Golden calf; Big Fish, Big World Company. Up the River.
KEENER, SUZANNE (1930) Love at First Sight.
KEENSTAM, HAMILTON (1929) Lost Patrol.
KEITH, DONALD (1929) Just Off Broadway. Laurence V. Wolf's Daughter, Phantoms of the North, Should a Girl Marry?
KEITH, ISABELLE (1929) Barnum Was Right.
KEITH-JOHNSTON, COLIN (1929) Lucky in Love.
KEITH, JUDE (1930) Floradora Girl.
KELLARD, RALPH (1930) Women Everywhere.
KELLY, GUY (1929) From Headquarters; (1930) Man Hunter.
KELLY, JUDE (1929) Honey Mooned Abroad.
KELLY, LEW (1930) Woman Racket.
KELLY, NANCY (1929) Girl on the Barge.
KELSEY, FRED (1929) Naughty Baby, Last Warning, Donovan Affair, Fall of Eve, Smiling Irish Eyes; (1930) Murder on the Roof, Road to Paradise, Going Wild, She Got What She Wanted, Men Without Law, Only Saps Work.
KEMP, MATTY (1929) Million Dollar Collar; (1930) Common Clay.
KELTON, PERT (1930) Sally; (1930) Hot Curves.
KENNEDY, ED (1929) Trent's Last Case, They Had to See Paris.
KENNEDY, LEW (1929) Barnum Was Right.
KENNEDY, MYRNA (1929) Broadway, Barnum Was Right, Skinner Steps Out; (1930) Rampant Age, King of Jazz, Embarrassing Moments, With Worldly Goods, Midnight Special.
KENNEDY, TOM (1929) Peg o' Their Horses and Kely's in Atlantic City, Glad Rag Doll; Big News, Shannons of Broadway; (1930) Big House, Fall Guy, Same Old Thirst.
KENNELL, MURRAY (1930) Old English.
KENNEY, JACK (1929) Beauty and Bullets. Not Quite Decent.
KENNY, COLIN (1930) Honeymoon Abroad; (1930) Grumpy.
KENSTAM, PHYLLIS (1930) Mudder.
KENT, CRAUFORD (1929) of Wall Street, Man, Woman and Wife, The Charlton, Come Across; (1930) In the Next Room, Ladies Love Brutes, Seven Keys to Baldpate, Sweethearts and Wives, Second Floor Mystery, Tulip o' Time, Three Faces East, Devil to Pay.
KENT, LARRY (1929) Spirit of Youth, Devil's April, Midstream; (1930) Around the Corner.
KENT, WILLIAM (1930) Is the Lawn Jazz.
KENYON, DORIS (1930) Beau Bandit.
KERR, BOB (1929) They Had to See Paris.
KERR, FREDERICK (1930) Lady of Scandal, Raffles, Devil to Pay.
KERRIGAN, KATHERINE (1929) Farmer Steps Out.
KERRY, NORMAN (1929) Man, Woman and Wife, Trial Marriage; (1930) Ex-Flame.
KERWICH, MME. (1929) Soul of France.
KEY, KATHLEEN (1929) Phantoms of the North.
KID, MARY (1929) Rapspuit; (1930) Wasted Love.
KING, CARLOTTA (1929) Desert Gold.
KING, CARLTON (1929) Peacock Fan.
KING, CHARLES (1930) Strange Cargo, Madame X, Behind that Curtain, Blue Skies, Black Watch, Mysterious Dr. Fu Manchu; (1930) Son of the Gods, In Gay Madrid, Prince of Diamonds, Second Floor Mystery, Follow Through, Love Among the Millionaires.
KING, CYRIL (1930) Top Speed.
KING, DENNIS (1930) Vagabond King, Paramount on Parade.
KING, EMMETT (1929) When Dreams Come True, Woman I Love; (1930) Reno.
KING, GERALD (1929) Time Place and the Girl.
KING, JACK (1930) Madam Satan.
KING, JOE (1929) Battle of Paris; (1930) Roadhouse Nights.
KING, LOUIS (1930) Way of All Men.
KING, MARJORIE (1930) Hussy, Loved You.
KINGSTON, NATALIE (1929) River of Romance; (1930) Swellhead, Her Wedding Night.
KINNELL, MURRAY (1930) Princess and the Plumber.
KINNEY, HAROLD (1929) Ause Wolf.
KIRBY, WILLIAM COTTON (1930) Call of the Circus.
KIRKE, DONALD (1930) Flight of the Leader.
KIS, IRVIN (1929) Paul Street Boys.
KLEIN, JULIUS (1929) City of Temptation.
KLINGER, WALTER (1929) Case of Lena Smith; (1930) Journey's End.
KLOPPER, EUGENE (1929) Five.
KLUGE, HERBERT (1930) Pori.
KLUVIN, JOE (1929) Flames on the Volga.
KNAPP, EVELYN (1930) River's End, Sinner's Holiday.
KNIGHT, HARLAN E. (1930) Tellable David.
KNOTT, LYDIA (1930) Gullty, Men Without Law.
KOCH, ELAEN (1930) Big Pond.
KOCHITZ, NINA (1929) Loves of Casanova.
KOHLER, FRED (1929) The Dummy, Case of Lena Smith, Tide of Empire, The Leatherneck, Sal of Singapore, The Quitter; Broadway Daddies, Stairs of Sand, River of Romance, Say it With Songs, Thunderbolt; (1930) Roadhouse Nights, Hof, Heroes, Under a Texas Moon, Light of Western Skies, Steel Highway, The Lash.
KOFL, THEORESE (1929) Apassionate.
KOLK, SCOTT (1929) Mine, Hold Your Man; (1930) All Quiet on the Western Front, For the Defense.
KOLMAR, LEE (1930) Melody Man, Caught Short, Children of Pleasure, Khatiz, Child in the World, Sins of the Children.
KOMAI, TETSU (1929) Chinatown Nights; (1930) Am I Dr. Fu Manchu, East Is West.
KONRAD, MARION (1930) Huss, Loved You.
KORFF, ARNOLD (1929) Dancing Vienna; (1930) Big Shot, Dough Boy, Men of the North, Royal Family of Broadway.
KORTNER, FRITZ (1929) Life of Beethoven, Scandal in Paris, Three Loves, Spy of Mme. Pompadour, Pandora's Box.
Who is winning all the BIG prizes?

WATCH FOR THESE

ALL QUIET on the WESTERN FRONT
The whole world says it's the best picture of the year!

SEED
From Chas. G. Norris' best selling best seller.

LEW AYRES in
IRON MAN
By W. R. Burnet, author of "Little Caesar."

MANY A SLIP
N. Y. stage hit with Joan Bennett and Lew Ayres.

VIRTUOUS HUSBANDS
From "Apron Strings," another N. Y. stage hit.

A new picture by
ERIC MARIA REMARQUE
Author of "All Quiet on the Western Front."

FREE LOVE
Getting record money all over the country.

DRACULA
As a stage play smashed box-office records in every road-show city on the map.

RESURRECTION
World's most dramatic love story.

GAMBLING DAUGHTERS
From the Booth Tarkington story.

STRICTLY DISHONORABLE
Record making stage smash, two years on Broadway.

LEW AYRES in
UP FOR MURDER

THE COHENS AND KELLYS IN AFRICA

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because Universal Pictures go hand in hand with Box-office PROSPERITY!
CARL LAEMMLE, Jr.

General Manager
UNIVERSAL STUDIOS
Producer of
"ALL QUIET ON THE WESTERN FRONT"
VOTED BEST PICTURE OF 1930
KOSLOFF, THEODORE
(1930) Madam Satan.
KOSTRICHKIN, ANDREI
(1929) New Babylon.
KOTZALOS, GEORGE
(1929) Shakendown; (1930) Dangerous Paradise.
KRANTZ, FRASCH
(1929) Pandora's Box.
KRAMER, IDA
(1929) Abe's Irish Rose.
KRAMER-FOLK
(1929) Sajenko the Soviet, Hungarian Rhapsody.
KRAMER, EDYTHE
(1930) Under a Texas Moon.
KRAUS, WERNER
(1929) Looping the Loop, Fighting the White Slave Traffic, Three Wax, Jolly Peasant, Nana, Royal Scandal, The Treasure.
KRASSNECK, KRAMER
(1930) Pictorial Case.
KRIMS, LA
(1929) Fighting Dangerous Scandal, Traffic.
LAKE
(1929) Cumstantial My Mond.
LANDSHOFT, LA
(1929) Forward Coste, the Peasant, Romance.
ARTHUR COSTE
(1930) Young Desire.
LANDON, HARRY
LANE, NIXIE, ED
(1929) Thundering Thompson.
LANE, EVELYN
LANE, FRANCES
(1929) Veiled Woman, One Woman Idea, Street Girl, They Had to See Paris, Sin Town; The Cockoos, Midnight, Midnight Mystery, Conspiray.
LE BRETON, FLORA
(1930) Charley's Aunt. Leclair, Blanche
(1930) Jealousy.
LEDERER, FRANZ
(1929) Pandora's Box; (1930) Wonderful Llles of Nina Petrowa.
LEDERER, OTTO
(1929) One Stolen Night, From Headquartiers.
LEE DAVID
(1929) Sonny Boy, Frozen River, Skin Deen, Say It With Squealer.
LEE DIXIE
LEE, DOROTHY
LEE DUKIE
(1929) Fury, Five Calibre War; (1930) Concentration' Kid.
LEE, FRANCES
(1929) Divorce Made Easy, Show of Shows.
LEE, FRED
LEE, GWEN
LEE, HARRY
(1930) Sunny Skies.
John M. Stahl
<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEE, KENNdall</td>
<td>1930</td>
<td>Sin Takes a Holiday.</td>
</tr>
<tr>
<td>LEE, LAURA</td>
<td></td>
<td>Thrust, Going Wild. Maybe It's Love.</td>
</tr>
<tr>
<td>LEE, LILA</td>
<td></td>
<td>Little Wildcat, Man in Hobbies, Queen of the Night Clubs, Black Pearl, Honky Tonk, Argyle Case, Drag, Flight over Streets, Sacred Flame, Love and Laugh; 1930, Second Wife, Double Cross Roads, Murder Will Own Thee, Those Who Dance, Misbehaving Ladies, Gorilla.</td>
</tr>
<tr>
<td>LEE, MARGARET</td>
<td>1930</td>
<td>Follow Through.</td>
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<tr>
<td>LEE, MARIORIE</td>
<td>1930</td>
<td>Big Trail.</td>
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<tr>
<td>LEE, NORMA</td>
<td>1930</td>
<td>Wise Girls.</td>
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<tr>
<td>LEE, SYLVAN</td>
<td></td>
<td>The Cocanuts.</td>
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<tr>
<td>LEFEVRE, RALPH</td>
<td>1930</td>
<td>Lone Star Ranger.</td>
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<tr>
<td>L'GAY, SHEILA</td>
<td>1930</td>
<td>Canyon of Missing Men.</td>
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<tr>
<td>LEQUEFre, GEORGE</td>
<td></td>
<td>Without Women.</td>
</tr>
<tr>
<td>LEYTH, FRANK</td>
<td>1929</td>
<td>Love in the Desert, Montmartre Rose, Below the Dead, Thirteen Bedroom Chair; 1930, Lotus Lady.</td>
</tr>
<tr>
<td>LEIGHTON, LILLIAN</td>
<td>1930</td>
<td>Last Dance, Grand Parade.</td>
</tr>
<tr>
<td>LeMAIR, WILLIAM</td>
<td>1930</td>
<td>Only the Brave, Light of Western Skies.</td>
</tr>
<tr>
<td>LEONARD, ALFRED</td>
<td>1929</td>
<td>Tommy Atkins.</td>
</tr>
<tr>
<td>LEONARD, BARBARA</td>
<td>1929</td>
<td>Drake Case; Son of the Gods, One Romantic Night, Men of the Old Scotland Yard.</td>
</tr>
<tr>
<td>LEONARD, EDDIE</td>
<td></td>
<td>Melody Lane.</td>
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<tr>
<td>LEYTH, JAMES</td>
<td>1929</td>
<td>Come and Get It; 1930, Lotus Lady.</td>
</tr>
<tr>
<td>LEONIDOFF, M.</td>
<td></td>
<td>Freedom.</td>
</tr>
<tr>
<td>LERCH, LOUIS</td>
<td>1929</td>
<td>Whirl of Life, Doctor's Women; 1930, Crimson Circle.</td>
</tr>
<tr>
<td>LESLIE, ELINOR</td>
<td>1929</td>
<td>Dream Melody, Clear the Road.</td>
</tr>
<tr>
<td>LESLIE, FRANK</td>
<td>1930</td>
<td>King of Jazz.</td>
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<tr>
<td>LESLIE, JACK</td>
<td></td>
<td>Pack Power.</td>
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<tr>
<td>LESLIE, LAWRENCE</td>
<td>1929</td>
<td>Gentlemen of the Road, Why Bring That Up?.</td>
</tr>
<tr>
<td>LESTER, WILLIAM</td>
<td>1929</td>
<td>Forbidden Trail.</td>
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<tr>
<td>LEVANT, OSCAR</td>
<td></td>
<td>Dance of Life.</td>
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<tr>
<td>LEVINE, LUCY</td>
<td>1929</td>
<td>Eternal Prayer.</td>
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<tr>
<td>LEE, THOMAS</td>
<td>1929</td>
<td>Twin Beds.</td>
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<td>LEWIS, FRANKLIN</td>
<td>1929</td>
<td>Mr. Antonio.</td>
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<tr>
<td>LEWIS, GEORGE</td>
<td>1929</td>
<td>King of the Campus, College Love, Tonight at Twelve.</td>
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<tr>
<td>LEWIS, MITCHELL</td>
<td>1929</td>
<td>Linda, The Leather Bridge, San Luis Rey, Maybe One, Stolen Night; 1930, The Cuckoo's Manny, Girl of the Port, Beau Bandit, The Bad One, See America First.</td>
</tr>
<tr>
<td>LEWIS, RALPH</td>
<td>1929</td>
<td>Girl in the Glass Cage; The Bad One, Fourth Alarm.</td>
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<tr>
<td>LEWIS, TED</td>
<td>1929</td>
<td>Is Everybody Happy?, Show of Shows.</td>
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<tr>
<td>LEWIS, VERA</td>
<td>1929</td>
<td>Iron Mask; 1930, Wide Open.</td>
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<tr>
<td>LEWIS, WALTER T.</td>
<td>1930</td>
<td>Royal Romance, Arizona Kid.</td>
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<tr>
<td>LEYTH, GRIZZ</td>
<td>1929</td>
<td>Berlin After Dark.</td>
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<tr>
<td>LEYON, JAY</td>
<td>1930</td>
<td>Love of Love.</td>
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<tr>
<td>LIDDY, JAMES</td>
<td>1930</td>
<td>Last of the Lone Wolf.</td>
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<tr>
<td>LIEITDE, HARRY</td>
<td>1929</td>
<td>Blue Damule Bohemian Dancer.</td>
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<tr>
<td>LIVINGTHON, LILLIANNE</td>
<td>1930</td>
<td>Feet First.</td>
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<tr>
<td>LOGGETTI, JULI</td>
<td>1930</td>
<td>Heart's Melody.</td>
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<tr>
<td>LIGGON, GROVER</td>
<td>1929</td>
<td>Show of Shows; 1930, A Trip There.</td>
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<tr>
<td>LINCOLN, CARYL</td>
<td></td>
<td>Land of Missing Men.</td>
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<tr>
<td>LING, BO</td>
<td>1929</td>
<td>Red Wine.</td>
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<td>LIOLANI</td>
<td>1929</td>
<td>Red Wine.</td>
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<tr>
<td>Lissenko, Nathalie</td>
<td>1929</td>
<td>Mystic Mystery, Why Bring That Up?.</td>
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<tr>
<td>LISTER, FRANCIS</td>
<td>1930</td>
<td>Mystery at the Villa Rose, Atlantic.</td>
</tr>
<tr>
<td>LITTEL, H. B.</td>
<td>1930</td>
<td>On the Border.</td>
</tr>
<tr>
<td>LITTLEFIELD, LUCIEN</td>
<td>1929</td>
<td>Part in Hobbies. This Is Heaven, Clear the Decks, Making the Grade, Saturday's Children, Girl in the Glass Cage, Drag; 1930, Great Divide, No, No, Nanette, Clancy.</td>
</tr>
</tbody>
</table>

**Players' Work**

In Wall Street, High Society Idols, Home Keys to Baldpate, She's My Weakness, Misbehaving Ladies, Tom Sawyer.

LIVIZEV, SAM (1919) Young Woodley.

LIVINGTON, MARGARET (1929) Last Warning, Belles of the West, Scandal, The Charlatan, Innocents of Paris, Tonight at Twelve, Acquitted; 1930, Mother on the Seven Keys to Baldpate, Big Money, For the Love of Lil, What a Widow.

LLOYD, DOIS (1929) Drake Case, Disraeli, Careless Age; 1930, Sarah and Son, Way for a Sailor, Old English, Reno, Charlie's Aunt.

LLOYD, HAROLD (1929) Welcome Danger; 1930, Feet First.


LODER, LOTTI (1930) Oh! Sailor, Behave! It's a Nit Tight.

LODIE, THEODORE (1929) They Had to See Paris; 1930, General Crack.

LOEK, ROBERT-KLEIN (1930) Blue Angel.


LOGAN, GWENDOLEN (1929) Disraeli.


LOLA (1929) Show of Shows.


LONG, FREDERICK (1929) Lost Patrol.

LONG, S. (1930) Cock O' the Walk.

LONG, LOTUS (1939) Peacock Fan.

LONG, ANDREW (1929) Black Watch, Black Cargoes of the South Seas; 1930, The Bandit, Steel Highway, Conspiracy.

LONGDEN, JOHN (1929) Blackmail; 1930, Atlantic, Flame of Love, Two Worlds.

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411
ERWIN S. GELSEY

ASSOCIATE PRODUCER
UNIVERSAL PICTURES

LUPE VELEZ

as

KATUSHA

in

"RESURRECTION"
JIM MULLHAUSER

Writer

Slim Summerville — Murray — Sidney
Lloyd Hamilton Comedies
for Universal

HENRY LEHRMAN

Director

UNIVERSAL
Two-Reel Pictures Supervised By

SAMUEL FREEDMAN

Leather Pusher No. 1 Kid Roberts
2 Hammer and Tongs
3 The Knock Out
4 The Come Back
5 Mardi Gras
6 All for a Lady
7 Framed
8 The Lady Killer
9 Kane Meets Abel
10 The Champion

Red Star Series No. 1 One Day to Live
3 You Said It, Sailor
4 Pine Apples
6 Scared Stiff
7 Lloyd Hamilton (untitled)
5 The Laugh Back

Note: Two more Lloyd Hamiltons and a Sidney-Murray yet to be made in this last series.

STRANGE AS IT SEEMS
STARTLING THE WORLD IN COLOR

Produced by

NATHAN-HAHN and FAIRBANKS

For

UNIVERSAL

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FOX
PUBLIX
R.K.O.

WARNER BROTHERS
and LOEW'S CIRCUITS

The Reel Of A Thousand Wonders

BASED ON THE FAMOUS NEWSPAPER SERIES BY
Show of Shows: (1930) Golden Dawn, General Crack, Last of the Lone Wolf, Conspiracy.

MERRIL, SCOTT (1929) Captain Cowboy.

MATTSON, MATTHEW (1930) Son of the Gods.


MILLARD, HELENE (1930) Their Own Desire, The Divorcee, Lawful Larceny, Pay Day.

MILLER, GEORGE A. (1930) Parting of the Trails.

MILLER, HUGH (1930) Child's Temptation.

MILLER, MARY (1929) Sally; (1930) Sunny.


MILLOY, MAY (1930) Man from Blankley's.

MILROY, EVELYN (1929) Alias Jimmy Valentine.

MILLS, HAZEL (1929) Last Roundup, Fighting Terror.

MILTON, BILLY (1930) Woodley.

MIOTTI, MARIE (1930) Hate Ship.

MININ, C. (1929) Two Days.

MIR, DAVID (1929) The Faker, Not Damaged.

MISSARIO, GENNICA (1929) Figaro.


MITCHELL, GRANT (1930) Unmasked.

MITCHELL, IRVING (1930) Man's Daughter.

MITZI, LITTLE (1929) Marriage Playground.

MIX, ARTHUR (1930) Sagebrush Politics, Lonesome Trail.


MOE, ALICE (1930) Caught Short, Girl in the Show.
Players' Work


Morris, Brandon (1930) Last of the Lone Wolf.


Morris, Francis (1929) Thunder.


Morris, Margaret (1929) Woman in Love.


Morrison, Arthur (1929) Synthetic Fiends.

Morrison, Dorothy (1929) Hearts in Dixie.


Morrison, Pete (1929) Chinatown Nights. Three Outcasts. Comin'.


Morton, James C. (1930) Follow the Leader.


Moskowitz, Jeannie (1929) Mother's Boy.

Moulton, Edwin (1929) Get Your Guns.

Mower, Jack (1929) Anne Against the World; (1930) Ridin' Law.

Mowrer, Lilian (1930) Love Waltz.


Mueller, Rolf (1930) Blind Angel.


MURAT, JEAN

MURDOCK, PERRY
(1929) Amazing Vagabond; (1930) O'Malley Rides Alone.
Man from Nowhere, Covered Wagon Trails, Western Honor.
Breezy Bill, Headin' North.

MURPHY, EDNA
(1929) My Pop, My Eyes; Greyhound Limited, Stolen Kisses, Kind
Gloves, The Sap, Show of Shows; (1930) Little Johnny Jones.
Second Choice, Wide Open, Dancing Sweeties.

MURPHY, MAURICE

MURPHY, MORRIS
(1929) College Coquette.

MURREY, ANITA
(1929) Hot for Paris.

MURRAY, CHARLIE
Around the Corner, Cohens and Kellys in Africa.

MURRAY, ELIZABETH
(1929) Lucky in Love.

MURRAY, HARRY
(1929) House of Scandal.

MURRAY, JAMES
(1929) Little Wildcat, The Shakedown, Thunder, Shanghai Lady.
(1930) Rampton Age, Hide-Out, Bright Lights.

MURRAY, J. HAROLD
(1930) Cameo Kirby, Happy Days, Women Everywhere, Under Suspicion.

MURRAY, JOHN T.
(1929) Sonny Boy, Honky Tonk; (1930) Personality, Night Work.

MURRAY, KEN
(1929) Hide and Marriage; (1930) Leathernecking.

MURRAY, MAE
(1929) Beaco Alley.

MURRAY, MARY
(1929) Lucky in Love.

MURSKY, ALEXANDER
(1929) White Devil, Hungarian Night, Second Romanian.

MUSE, CLARENCE
(1929) Hearts in Dixie.
(1930) Guilty, Royal Romance, Rain or Shine.

MYERS, CARMEL
(1929) Ghost Talks, Dream of Love, Red Sword, Careers, Careless Age; (1930) Ship from Shanghai.

MYERS, HARRY
Wonder of Women.

MYGE, MILLIE
(1929) Jade Casket.

NAGEL, CONRAD

NAISH, J. CAROL
(1930) Good Intentions, Scotland Yard.

NAKATIN, FRED
(1930) Fragment of an Empire.

NAVES, OWEN
(1930) Loose Ends.

NASH, JOHN
(1929) Illusion.

NASH, JUNE
(1929) Strange Cargo, Daughters of Desire; (1930) Their Own Desire, Madam Satan.

NATHEAUX, LOUIS

NATIVA & COMPANY

NEAL, LLOYD
(1930) Broken Dishes.

NEDELL, BERNARD
(1929) Silver King.

NEILL, JAMES
(1929) Rich; (1930) Only the Brave, Shooting Straight.

NELSON, BOBBY
(1930) Roaring Ranch.

NELSON, EVELYN
(1929) Forbidden Trail.

NELSON, HANK
(1929) In Old Arizona; (1930) Girl in the Show.

NELSON, SAM
(1929) Vagabond Cub, One Man Don't Like Savage, Rio Rita; (1930) Soldiers and Women.

NERI, DONATELLE
(1929) Kit Tebbi.

NESHKOVA, A.
(1929) Seeds of Freedom.

NESS, O.F.M.
(1929) Hardboiled, Jazz Heaven.

NESS, PAULINE
(1930) Ladies Must Play.

NESTEL, BILLY
(1929) Trail of the Horse Thieves; (1930) Man from Nowhere, Western Honor.

NEWELL, DAVID

NEWTON, DODO
(1930) Big Trail.

NEY, MATT
(1930) Escape.

NIBLO, FRED
(1930) Lost and Easy.

NICHOLS, MAJOR
(1930) Melody Man.

NICHOLS, NELLIE V.
(1930) Playing Around.

NICHOLSON, PAUL

NIXON, MARIAN
(1929) Rainbow Man, Geraldine, Silks and Saddles, Man, Woman and Wife, Red Sword, Say It With Songs, Young Nowheres, Show of Shows, In the Headlines; (1930) General Crack, Courage, Scarlet Pages, College Lovers, Pay Off, The Lash, Ex-Flame.

NOLAN, MARY
(1929) Desert Nights, Silks and Saddles, Eleven Who Were Royal, Charming Sinners, Shanghai Lady; (1930) Undertow, Young Desire, Outside the Law.

NOLTE, BILL
(1929) Man from Nevada.

NOMAN, AMBER
(1929) Woman of the Devil.

NOOLA, PRINCESS
(1930) Girl of the Golden West.

NORMAN, AL
(1930) King of Jazz, Pardon My Gun.

NORMAN, GERTRUDE
(1929) Greene Murder Case.

NORTH, JOSEPH
(1930) Ex-Flame.

NORTH, WILFRED
(1929) Trial of Mary Dugan, Girl Overboard; (1930) Dude Wrangler.

NORTHROP, HARRY
(1929) Last Warning, Prisoners; (1930) Party Girl.

NORTON, BARRY
(1929) Excited Flapper.

NORTON, EDGAR
(1929) One Kill; (1930) One Romantic Night, The Love Parade, Lady of Scandal, Man from Blankley's, East Is West, A Lady Surrenders, DuBarry—Woman of Passion.

NORTON, FLETCHER
(1930) Sweethearts and Wives, Big House, Big Show.

NORTWORTH, JACK
(1929) Queen of Night Clubs.

NOVAK, EVA
(1929) For the Term of His Natural Life; (1930) Medicine Man.

NOVAK, JANE
(1929) Redskin.

NOVARO, RAMON
(1929) The Pagan, Devil May Care; (1930) In Gay Madrid, Call of the Flesh.

NOVELLO, IVOR
(1929) Constant Nymph.

NOVIS, DONALD
(1930) Monte Carlo.

NOX, ANDRE
(1929) Peasant.

NOY, WILFRED
(1929) Doctor's Secret, Careless Age; (1930) Strictly Unconventional, Let Us Be Gay, Flirting Widow.

NOYES, SKEETS
(1930) Rough Waters.

NUGET, EDWARD

NUGET, ELLIOT
(1929) So This Is College; (1930) Wise Girls, Not So Dumb, Unholy Three, Richest Man in the World, Sims of the Children, Romance, For the Love of Lil.

NUGET, J. C.

NYE, CAROL
(1929) Flying Fleet, Madame
X. Girl in the Glass Case. The Squall, Light Fingers; (1930) Bishop Murder Case, Sons of the Saddle, Lottery Bride.


OAKLEY, FLORENCE (1929) A Moonlight Lady.

OAKMAN, WHEELER (1929) The Shakedown, Morgan's Last Raid, Devil's Chaplain, Midnight Special, Father and Son, On With the Show, Handcuffed, Shanghai Lady, Show of Shows, Hurricane Girl, From Woolworth's; (1930) Little Johnny Jones, Roaring Ranch, Big Fight, On Our Back, Costello Case.

OBER ROBERT (1929) Idle Rich.

O'BRIEN GEORGE (1929) True Heaven, Noah's Ark, Masked Emotions, Salute; (1930) Lone Star Ranger, Rough Romance, Last of the Davises, Fair Warning.

O'BRIEN, PAT (1929) Fury of the Wild, Freckle Face, Red Eagle.

O'BRIEN, TOM (1929) Peacock Fan, It Can Be Done, Last Warning, Flying Fool, Smiling Irish Eyes, Untamed, His Lucky Day, Dark Skies, Dance Hall, Call of the West; (1930) Moby Dick, Midnight Special.


O'CONNOR, BERT E. (1930) Up the River.

O'CONNOR, EDWARD (1929) Lucky in Love.

O'CONNOR, HERBERT E. (1930) Big Fight.


O'CONNOR, L. J. (1929) Two Timers Off.


O'DANIELS, BARRY (1930) Girl in the Port.

O'DAY, DAWN (1930) City Girl.

O'DAY, MOLLY (1929) Show of Shows; (1929) Sin in Sin.

O'DAY, NELL (1930) King of Jazz.

O'DOHERTY, JOHN (1929) Western Trails.

O'DONNELL, "SPECT" (1929) The Sophomore; (1930) Show Girl in Hollywood, Grand Parade.

OETTEL, WALLY (1929) Hawk of the Hills.

O'FARRELL, BRODERICK (1929) Behind Closed Doors, Handcuffed.

FLYNN, PADDY (1929) Brothers, Unguarded Girls; (1930) Kibitzer.

OFFERMAN, GEORGE (1929) Girl on the Barge.

O'GRADY, TOM (1929) Hardboiled.

O'HARA, SHIRLEY (1929) Wild Party.

O'ITCAIRN, JACK (1930) Journey's End.

O'KEEFE, WALTER (1929) The Sophomore, Red Hot Rhythm.

OLAND, WARNER (1929) The Faker, Dream of Love, Chinatown Nights, Studio Murder Mystery, Mysterious Dr. Fu Manchu, Mighty; (1930) Vadagob King, Dangerous Paradise, Paramount on Parade, Return of Dr. Fu Manchu.

OLIVER, LINDA MAY (1929) The Saturday Night Kid; (1930) Half Shot at Sunrise.

OLIVER, GUY (1929) Sunset Pass, Studio Murder Mystery, Stairs of Snow, Hit and Run, Away to Heaven; (1930) Only the Brave, Light of the Western Skies, Kibitzer, Devil's Holiday, Playboy of Paris.


OLIVETTE, NINA (1930) Queen High.

OLMSTEAD, GERTRUDE (1929) Passion Song, Sonny Boy, Time-Plate and the Girl, Show of Shows.

Olsen & Johnson (1930) Oh! Sailor, Behave!

Olsen, George and Band (1930) Happy Days.

O'ALLAGH, ALI (1929) Alibi, Man I Love; (1929) Fall Guy, Mothers.

OMITSU (1930) Daughter of Two Fathers.


O'NEAL, ZELMA (1930) Paramount on Parade, Follow Through.

O'NEILL, FRANK (1930) Mysterious Mr. Parkes.

O'NEIL, ANGEL (1929) His Glorious Night; (1930) Rogues Song, Ladies of Leisure, Lady of Scandal, Floradora Girl, All of the Flesh, Eyes of the World.


ORLANDO, JOHN (1929) Bye, Bye, Buddy.

ORLOVA, LUMMox (1930) Song of My Heart, So This Is London, Just Imagine, Princess and the Plumber.

OSBORNE, BUD (1929) Texas Tommy, Lariat Kid, Bad Men's Money, Far Western Trails, Last Round-up, Law Men, Smiling Terror, West of Santa Fe, The Invaders, Fighting Terror; (1930) Canary of Missing Men, O'Malley Rides Alone, Call of the Desert, Western Honor, Code of the West, Breezy Bill, Utah Kid.


OSCAR, J. (1929) Courtin' Wildcats.

O'SHAUGHNESSY, CHAS. (1929) Hit the Deck.

O'SHEA, DANNY (1929) The Vadagob Lover; (1930) Lummmox.

O'SULLIVAN, MAUREEN (1930) Song of My Heart, So This Is London, Just Imagine, Princess and the Plumber.

OTTO, HENRY (1929) Iron Mask, The Quitter, One Hysterical Night.

OYVEY, GEORGE (1930) Hit the Deck.

OWEN, KATHERINE DALE (1929) His Glorious Night; (1930) Rogue Song, Such Men are Dangerous, Strictly Unconventional, Born Reckless, Today.

OWEN, REGINALD (1929) The Letter.

OWEN, SEENA (1929) Marriage Playground.

OWSLEY, MONROE (1930) Holiday, Free Love.

PADDEN, SARAH (1929) Lover of Women, The Sophomore; (1930) Today, Great Meadow.

PADULA, MARGUERITE (1930) The Cuckoo, Hit the Deck, Billy the Kid.


PAGE, PATSY (1930) Lilies of the Field.


PAGELY, SOPHIE (1930) Because I Loved You.


PALLETTE, EUGENE (1929) Canary Murder Case. The Dummy, Studio Murder Mystery, (1929) The Virginian, Pointed Heels; (1930) Slightly Scarlet, Ben-
PLAYERS’ WORK

son Murder Case, Paramount on Parade, Love Parade, Kibitzer, Men are Like That, Borden Legion, Follow Through, Let’s Go Native, Sea God, Santa Fe Trail, Playboy of Paris, Paramount.
PALMER, BARRY (1929) Bachelor’s Club.
PALMER, CORLISS (1930) Broadway Fever, George Washington Cohen.
PALMER, SHIRLEY (1929) Little Savage, Campus Knights; (1930) Ladies Must Play.

PANGBORN, FRANKLIN (1929) The Sap; (1930) Not So Dumb, Cheer Up and Smile, Her Man, A Lady Surrenders.

PAQUET, PAULETTE (1930) Lord Byron of Broadway.

PARAMORE, EDWARD, JR. (1929) Saturday Night Kid.


PARKER, FRED (1930) Dude Wrangler.

PARKER, KATHERINE (1929) Drag.

PARKO, DITA (1929) Homecoming, Hungarian Rhapsody; (1930) Heart of Melody.

PARRISH, HELEN (1930) His First Command, Big Trail.

PARSLEY, RUBY (1929) Marriage Playground.

PARSON, PERCY (1930) Suspense.

PARTOS, GUS (1929) Last Performance.

PASCH, REGINALD (1930) Mothers Cry, Free Love.

PASHA, KALLA (1929) Seven Footprints to Satan, Marathon on the Bar- bary Coast, Show of Shows.

PATON, CHARLES (1929) The Feather.

PATRICK, LEE (1929) Strange Cargo.

PATRICOLA, TOM (1929) Words and Music, Married in Hollywood, Frozen Justice, South Sea Rose; (1930) Happy Days, One Mad Horse, Anybody’s Woman.

PATTERSON, ELIZABETH (1929) Words and Music, South Sea Rose; (1930) Lone Star Ranger, Harmony at Home, Big Party, Cat Creeps.

PATTERSON, WALT (1929) Oklahoma Kid; (1930) Mounted Stranger.

PATTISON, BILL (1929) One Man Dog, Vagabond Cub, Freckled Rascal, Below the Deadline, Pals of the Prairie; (1930) Beau Bandit.

PAUL, ALAN (1929) Sun Side Up.

PAULIG, ALBERT (1929) Dancing Vienna, Prince and the Dancer, It’s Easy to Become a Father.

PEAVOLFF, PAVEL (1929) Crime and Punishment.

PAWLE, LENNOX (1929) Hot for Paris; (1930) Sky Hawk.

PAYNE, DOUGLAS (1929) Triumph of the Scarlet Letter, Pippenker.

PAYNE, LOUIS (1929) Fleurette, Big News; (1930) Dude Wrangler, Lawful Larceny.

PAYNE, LOUISE (1929) Part Time Wife.

PEARCE, GEORGE (1929) The Valiant; (1930) Personality, Vengeance, Lone Rider.

PEARSON, VIRGINIA (1929) Smilin’ Guns; (1930) Danger Man.

PECK, NORMAN (1929) The Vagabond Lover; (1930) Hello Sister.

PEDRO, DON (1929) Dancer of Barcelona.

PEERS, JOAN (1930) Anybody’s War, Paramount on Parade, Applause, Around the Corner, Rain or Shine, Toffeeable David.

PEIFF, FRANK (1929) Woman in White.

PEGG, VESTER (1930) Dawn Trail.

PEIL, EDWARD (1929) Masked Emotions; (1930) Cock o’ the Walk.

PENDLETON, GAYLORD (1929) Manslaughter, Up the River.

PENDLETON, NAT (1929) The Laughing Lady; (1930) Big Pond, Last of the Duanes, Sea Wolf, Fair Warning.

PENKERT, LEO (1929) Escaped From Hell.

PENNELL, H. O. (1930) Of the Level.

PENNINC, JACK (1929) Strong Boy; (1930) City Girl, Way Out West.

PENDRINGTON, ANN (1929) Gold Diggers of Broadway, Night Parade, Tanned Legs; (1930) Happy Days, Goodbye, Will wak.

PENWARDEN, DUNCAN (1929) Gentlemen of the Press.

PEPPER, HARRY (1930) The Co-Optimists.

PERCIVAL, WALTER (1930) Lightnin’.

PERCY, DAVID (1929) Fox Movietone Fol- lies, Words and Music; (1930) Monte Carlo.

PERCY, EILEEN (1930) Temptation.

PERCY, ESME (1930) The Warrior.

PERDUE, DERELYS (1929) Smilin’ Terror.

PERKINS, GEORGE (1929) When Dreams Came True, One Splendid Hour.

PERKINS, OSGOOD (1929) Synecophane, Mother’s Boy.


PERRY, KATHERINE (1929) Side Street.

PERRY, ROBERT (1929) Noisy Neighbors, Man I Love, Skin Deep; (1930) Sea God.

PERRY, ROY (1930) Training Trouble.


PETESEN, DOROTHY (1930) Mothers Cry.

PETESEN, ELSA (1930) Samson Kane.

PETESEN, ERNST (1930) White Hell of Pitz Palu.

PETESEN, MARIA (1930) Last Company.

PETRE, H. HAY (1930) Suspense.

PETRE, WALTER (1929) Battle of Paris.

PETROVITCH, IVAN (1929) Three Passions, Morrow.


PEPHLS, BUD (1929) Last Warning.

PEPHLS, LEE (1929) Drake Case; (1930) Anna Christie.


PHILIPPE, PIERRE (1929) Nana.

PHILLIPS, DOROTHY (1930) Jazz Cinderella.

PHILLIPS, EDDIE (1929) Scandal, King of the Campus, College Love, Road Show, His Lucky Day; (1930) Chasing Rainbows, Danger Man, Dancing Sweetheart, Big Ben.

PHILLIPS, HELENA (1929) Greene Murder Case.

PHILLIPS, LILLY (1929) Joy Street, One Woman Idea.

PICH, HERMAN (1929) Gentleman, Vienna, The Weaver; (1930) Because I Loved You.

PICHEL, IRVING (1930) Right to Love.

PICKFORD, MARY (1929) Taming of the Shrew, Coquette.


PIKE, EDWARD JR. (1929) College Coquette.

PIERCE, BETTY (1929) High Hat, French Gertie.

PIERCE, BETTY (1930) Once a Gentleman.

PIERCE, GEORGE (1929) Maquerelle.

PIGGETT, TEMPLE (1930) Seven Days Leave, Night Work.

PILOT, ANNE (1930) Because I Loved You.

PILOT, BERNICE (1929) Hearts in Dixie.
PRINGEER, EARL
(1930) Lotus Lady.

PITTS, ZASU

PITTSCHAU, WERNER
(1929) Prince and the Devil.

PLATTS, GIL
(1930) Because I Loved You.

PODELSAYA, OXANA
(1930) Demon of the Steppes.

POFF, LON

POINTNER, SONON
(1929) That Murder in Berlin.

POL, F.
(1929) When Moscow Laughs.

POLI, RAGUL
(1930) Safety in Numbers.

POLK, DAPHNE
(1929) Big Time, South Sea Rose; (1930) Loose Ankles, Swing High, Sky Hawk, Bright Lights, What a Widow.

POLLARD, LON
(1929) The Skinny Plante.

POMERANTZ, FRANCIS

PONS, LOUISE
(1930) Farmer's Wife.

POT, JENI
(1929) Katorga, In Old Siberia.

PORCASI, PAUL
(1929) Broadway; (1930) Murder on the Roof, Born Reckless, A Lady's Morals, Morocco, Soul Kiss.

PORTER, JENI
(1929) Unguarded Girls.

POTECHINA, LYDIA
(1929) His Late Excellency.

POTEHIN, VICTOR
(1929) The Virginian; (1930) The Bad One, Border Romance, Fall of the West, Dough Boy, Big Shot, Paradise Island, Virtuous Sin.

POULTON, MABEL
(1929) Constant Nymph.

POWELL, JOYNSON
(1930) Murder.

POWELL, RUSSELL

POWELL, WILLIAM
(1929) Canary Murder Case, Four Feathers, Charming Sinners, Gipsy Murder Case, Behind the Makeup, Pointed Heels; (1930) Street of Chance, Paramount on Parade, Benson Murder, Behind the Makeup, Shadow of the Law, For the Defense.

POWERS, DON
(1930) Big Trail.

POWERS, LUCILLE
(1929) Marquis Preferred; (1930) My Man, Alan.

PRASCH, AUGUST
(1929) Waterloo, PRATT, JACK
(1929) Desert Song, Hawk of the Hills.

PRATT, PURRELL

PREVOR, JACK
(1930) Bright Eyes.

PREVOST, MARIE

PRICE, HALL
(1929) Party Girl.

PRICE, KATE

PRICE, NANCY

PRINCE, JOHN J.
(1929) Hawk of the Hills.

PRING, BERTRAL
(1929) The Betrayal.

PRINGLE, NELLA

PRING, NELLA
(1930) Devil's Holiday.

PRINZ, EDWARD
(1929) Madam Satan.

PRIOR, ALAN
(1930) Bride of Regiment.

PRIOR, HERBERT
(1929) All At Sea, Duke Steps Out; (1930) Caught Short.

PRIVAL, LUCIEN

PROUTY, JED
(1929) His Captive Woman, Broadway Melody, Sonny Boy, Two Weeks Off, Fall of Eve, Why Leave Home?, Imperfect Ladies; (1930) Girl in the Show, Devil's Holiday, True to the Nymph, Floradora Girl.

PRODHOMME, CAMERON
(1930) Abraham Lincoln.

PRUSSING, LUCILLE
(1929) Woman in White.

PUETTJER, GUSTAV
(1929) Past Company.

PUFFY, LON
(1930) Tom Sawyer.

PUFFY, KARL HUSZAR
(1930) True Angel.

PURCELL, JUNE
(1930) Viennese Nights.

PUSEY, ARTHUR

PUSHNAYA, ROSE
(1929) Village of Sin.

QUARTO, NEINA
(1929) Redeeming Sin, Eternal Woman, One Stolen Night, Frozen River; (1930) Young Widow.

PLAYERS' WORK

Isle of Escape, Golden Dawn, Men of the North.

QUARTERMAINE, CHAS.
(1929) Thirteenth Chair; (1930) Emption, Bishop Murder Case.

QUEDENS EUNICE
(1929) Song of Love.

QUILLAN, LUDIE

QUILLEN, MARIE
(1929) Campus Knights.

QUIMBY, MARGARET
(1929) Lucky Boy, Two Men and a Maid; (1930) Rambant Age, Trailing Trouble, Ladies Love Brutes.

QUINN, JAMES
(1929) Come and Get It, Argyle Case, Dance of Life; (1930) Hold Everything.

RADDY, IRME
(1929) At the Edge of the World.

RAINE, BRET
(1930) Big Trail.

RAINE, JACK
(1930) Suspense.

RAKER, VON
(1929) Mother's Boy; (1930) Kismet.

RALLI, PAUL

RALPH, LOUIS
(1929) Escaped from Hell, Russia.

RALSTON, ESTHER
(1929) Case of Lena Smith, Betrayal, Wheel of Life, Mighty.

RALSTON, JOBYNA
(1929) Some Mother's Boy, College Coquette; (1930) Rough Waters.

RAMBEAU, MARJORIE
(1930) Her Man, Min and Bill.

RANDALL, ROBERT
(1930) Sunny Skies, Borrowed Wives.

RANDOLPH, ANDERS

RANGER (Dog)
(1929) One Man Dog, Fury of the Wild.

RANKIN, ARTHUR
(1929) Wolf of Wall Street, Brothers, Below the Deadline, Glad Rag Doll, Fall of Eve.

RANKIN, CAROLINE
(1930) Lone Star Ranger, Medicine Man.

RANKIN DORIS
(1930) Her Unborn Child, Love at First Sigh.

RANSOM, AILEEN
(1930) Madam Satan.

RATCLIFFE, E. J.

RATHBONE, BASIL
(1929) Last of Mrs. Cheeyne.
Barnum was Right; (1930) This Mad World, A Notorious Affair, Flirting Widow, Bishop Murdered, A Lady's Rendezvous; A Lady Surrenders, Sin Takes a Holiday.

RAVEL, SANDRA
(1930) Mysterious Mr. Parkes, The Silver French Girls.

RAVET, M.
(1929) Passion of Joan of Arc.

RAY, MINASU
(1930) The Throw of the Dice.

RAY, MONA
(1930) Pardon My Gun.

RAY, HOLLAND
(1930) Jazz Cinderella.

RAY, TOMMY
(1930) Parting of the Trails.

RAYMOND, FRANCES
(1930) Illusion.

RAYMOND, JACK
(1929) Bellamy Trial, Wild Party, Younger Generation, Points West.

REECE, KATHRYN
(1930) Animal Crackers.

REED, DONALD

REEFENORGE
(1929) River of Romance; (1930) Father's Son.

REED, IONE
(1929) Captain Cowboy; (1930) Man from Nowhere, Western Honor.

REEVES, ROBERT
(1930) Lonesome Trail, Canyon Hawks.

REICHER, FRANK
(1929) Strange Cargo, His Captive Woman, Black Water, Her Private Affair, Mr. Antonio.

REICHER, HEDWIG
(1929) Lucky Star, True Heaven.

REID, JANE
(1930) Richest Man in the World, Signs of the Children.

REIMANN, JOHANNES
(1929) Scandal in Paris

REINHART, HARRY

REINWALD, GRETA
(1929) Eleven Who Were Loyal.

RIESNER, CHUCK, JR.
(1929) Square Shoulders.

RENARD, ERVIN
(1930) Captain of the Guard.

RENARD, KAYE
(1929) Glorifying the American Girl.

RENEVANT, GEORGE
(1929) Rio Rita; (1930) Scotland Yard.

RENIE, JAMES

RENO, JEAN
(1930) Hunted Men.

REVIER, DOROTHY
(1929) Iron Mask, Quiter, Donovan Affair, Father and Son, The Lash, Life of Light, Light Fingers, Tanned Legs; (1930) Murder on the Roof, Venetian, Everything. Call of the West, Way of All Men, Bad Man, Squealer.

REX (Horse)
(1929) Harvest of Hate, Wild Blood, Plunging Hoofs, Girl on the Badlands, Heedless of Vengeance; (1930) Parade of the West.

RAY, NELDA
(1930) Oklahoma Cyclone.

REYNOLDS, ABE
(1930) Love and Last Sight.

REYNOLDS, HARRINGTON
(1930) Old English.

REYNOLDS, VERA
(1929) Tonight at Twelve; (1930) Lonesome River, From Shanghai, Lone Rider, Borrowed Wives.

RHOADES, SUZANNE
(1929) Confessions of a Wife.

ROBERTS, JED
(1929) Road to Paradise.

ROUMA, GYPSY
(1930) White Cargo.

RICE, AMY
(1939) Footlights and Fools.

RICE, FRANK
(1929) Sunny Side Up; (1929) Vagabond Cub, Overland Telegraph, Lawless Legion, Pals of the Prairie, Lovely Rhythm, Stairs of Sand, Wagon Master, Forbidden Trail; (1930) Fighting Legion, Parade of the West, Song of the Caballero, Shadow Ranch.

RICE, MONA
(1929) False Love.

RICH, IRENE
(1929) Ned McCobb's Daughter, Shanghai Rose, Daughters of Desire, Exalted Flapper, They Had to See Paris; (1930) So This Is London, On Your Own, Check and Double Check, Father's Son.

RICH, VIVIAN
(1929) Must We Marry?

RICHARD, FRIEDA
(1930) Burning Heart.

RICHARDSON, FRANK

RICHARDSON, JACK
(1929) Midnight on the Barbary Coast, One Splendid Hoar, Holiday; (1930) Trigger Tricks, Temptation, Dude Wrangler, Costello Case, Fourth Alarm, Only Saps Work.

RICHLAN, HARRY
(1930) Puttin' on the Ritz.

RICHMOND, PETER
(1930) Tol'able David.

RICHMOND, WARNER
(1929) Strange Cargo, Redeeming Sin, Stark Mad, Voice of the Storm, Big News; (1930) Men Without Women, Strictly Modern, Billy the Kid.

RICHTER, ELLEN
(1929) Carnival of Crime.

RICKETS, TOM
(1929) Glad Rag Doll, Light Fingers; (1930) Vagabond King, Prince of Diamonds, Broken Men, Sea Legs.

RICKS, ARCHIE

RICKSON, JOE
(1929) Devil's Twin; (1930) Lone Star Ranger.

RICO, MONA
(1929) Hawaiian Lady; (1930) Sambras de Gloria, A Devil With Women.

PLAYERS' WORK

RIDGeway, FRITZI
(1929) Red Hot Speed, This Is Heaven; (1930) Emma's Heroes, Prince of Diamonds.

RIEKELT, GUSTAV
(1929) That Murder in Berlin.

RIESENSTHAL, LENI
(1930) White Hell of Pitz Palu.

RIGAS, GEORGE
(1929) Redskin, Wolf Song, Acquitted; (1930) Lonesome Trail.

RIGGS, SIDNEY
(1930) Sap from Syracuse.

RIGON, GEORGE
(1930) Rough Waters.

RILLA, WALTER
(1929) Sajaen the Soviet.

RINALDO, DUNCAN
(1929) Redskin, of San Luis Rey, Pals of the Prairie.

RING, CYRIL
(1929) Cocoaanuts; (1930) So This Is London, Young Nowhers, Show of Shows, Tiger Rose; (1930) On The Border, Man Hunter, Rough Waters.

RISFENSTHAL
(1929) White Hell of Pitz Palu.

RISSO, JOHN
(1930) Street of Chance.

RITCHARD, CYRIL
(1929) Ludicrously Blackmail.

RITTNER, RUDOLF
(1929) When Duty Calls, Meisterverein.

RIVE, KENNETH
(1930) White Devil.

RIVERO, LORaine
(1930) The Perfect内外.

ROACH, BERT
(1929) Last Warning, Honeymoon, Desert Rider, Argyle Case, Time, the Place and the Girl, Two Young Nowhers, Show of Shows, Aviator, So Long Letty; (1930) No, No, Nanette, Hold Everything, Song of the Flame, Lawful Larceny, Viennese Nights, Liliom, Captain Thunder, Princess and the Plumber.

ROANNE, ANDRE
(1929) The Oppressed, Venus.

ROBACCio, LUIGI
(1929) Lucretia Borgia.

ROBARDS, JASON

ROBBINS, ART
(1929) One Man Dog.

ROBERTS, IAN
(1929) Just Off Broadway.

ROBERTS, EDITH
(1929) Phantom of the North, Brides of the South Seas, Wagon Master.

ROBERTS, FLORENCE
(1930) In the World.

ROBERTS, RALPH A.
(1929) The Headwaiter.

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JOSEPH SANTLEY
ROSEVELT, BUDDY (1930) Way Out West.
ROQUERMORE, HENRY (1929) Against the World, Oklahoma Kid; (1930) Parting of the Trails, Beyond the Rio Grande, Last Dance, Social Lion, Romance of the West.
ROSOANOVA, ROSA (1929) Lupin, One Woman Idea.
ROSCOE, ALLAN (1929) from the Desert, Red Sword, Flight, Hurricane, The Vagabond Lover; (1930) Seven Keys to Baldpate, Fall Guy, City of the West, Rain or Shine, Danger Lights, Pay Off, Half Shot at Sunrise, Sin Ship.
ROSE, BLANCHE (1930) Call of the West.
ROSE, CHURCHILL (1930) Undertow.
ROSE, DON (1930) King of Jazz.
ROSEMAN, EDWARD (1929) Tales of Secrets.
ROSENTHAL, ROSE (1929) Columbia.
ROSS, Frank (1929) Saturday Night Kid; (1930) Young Eagles.
ROSS, HARRY (1929) Blue Angel.
ROSSITZ, MATTY (1929) Close Harmony.
ROUVELLE, CAMILLE (1929) Nix on Dames, Wall Street.
RROWLANDS, ART (1929) Black Pearl.
ROY, CHARU (1930) Throw of the Dice.
RUBENS, ANNE (1929) Show Boat, She Goes to War.
RUBIN, BENNY (1929) Naughty Baby, Marianne, Imperfect Ladies; (1930) They Learned About Women, Rights of Broad- way, Montana Moon, Children of Pleasure, Hot Curves, Sunny Skies, Love in the Rough, Leatherface, Buffalo Bill, Midnight at Shanghai.
RUDOLPH, OSCAR (1929) So This Is College.

PLAYERS' WORK

RUGGLES, CHARLIE (1929) Gentlemen of the Press, Lady Lies, Battle of Paris; (1930) Roadhouse Nights, Young Man of Manhattan, Queen of High, Her Wedding Night, Charley's Aunt.
RUMANN, SIEGFRIED (1929) Royal Box.
RUSH, CELSTE (1929) The Invaders.
RUSH, DICK (1930) Benson Murder Case, Kibitzer.
RUSSELL, EVANGELINE (1929) Hawk of the Hills.
RUSSELL, JOHN LOWELL (1929) Arizona Days.
RUSSELL, WILLIAM (De- ceased) (1929) Girls Gone Wild, Madonna of Avenue A.
RUTH, MARSHALL (1929) Broadway Melody, Red Wine, Fox on Dames, Wall Street.
RUTHERFORD, JOHN (1930) Whoopee, Half Shot at Sunrise.
RUYSDAEL, BASIL (1929) Cooconuts.
RAN, GEORGE (1929) Nothing But the Truth.
RYAN, ROBERT (1929) Strong Boy.
R YNO, WILLIAM (1930) Sagebrush Politics.
RYTHM, B. (1930) King of Jazz.
SAA SILVA, ROBERTO (1930) Sombra de Gloria.
SABATO, ALFRED (1929) The River.
SABINI, FRANK (1929) Blaze O' Glory.
SAGE, BYRON (1930) One, The Furies, Courage.
ST. JAMES, WILLIAM (1930) Danger Men.
ST. JOHN, AL (1929) Dance of Life; (1930) Hell Harbor, Oklahoma Cyclone, Land of Missing Men.
ST. LEO, LEONARD (1930) Back from Shanghai, Heroic Lover.
SAIS, MARIN (1929) Osaka and Get It.
SALE, NORA (1929) Cohens and Kellys in Atlantic City.
SALES, VIRGINIA (1929) Fancy Baggage, Kid's Clever, Below the Deadline; (1930) Lovin' the Ladies, Embarrassed, The Show Girl in Hollywood, Rack Pav, Dude Wrangler, Bright Lights, Broken Dishes, Moby Dick.
SALTYKOV, NIKOLAI (1930) Demon of the Steppes.
SALVA, LOLA (1929) Different Eyes.
SAMBORSKI, KOWAL (1929) When Moscow Laughs.

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ROBERTSON, WILLARD (1930) Romeo of the Duanes, Fair Warning.
ROBERY, ALICE (1929) Pandora's Box.
ROBIN, BILL (1930) Dixiana.
ROBINSON, EDWARD G. (1929) Hole in the Wall; (1930) Lady to Love, Night Ride, Outside the Law, East Is West, Little Caesar, Bad Girl.
ROBINSON, ROBERTA (1930) Dangerous Nan McGrew, Half Shot at Sunrise.
ROCCARDI, ALBERT (1929) Romance of the Rio Grande; (1930) Love Parade, Just Like Heaven.
ROCHE, IRENE (1929) For Fanny Hawthorne.
ROCHE, JOHN (1929) Dream Melody, Donovan, Affair, Awful Truth, Unholy Night, This Thing Called Love; (1930) Monte Carlo, Sin Takes a Holiday.
ROD, EINAR (1929) With Woman.
ROEMER, KATE (1929) Unmasked.
ROGERS, GINGER (1929) Young Man of Manhattan, Queen High, Sap from Syracuse, Follow the Leader.
ROGERS, JOHN (1929) Mad, Behind that Curtain; (1930) Raffles, Sea Wolf.
ROGERS, MOLLY (1929) Livingstone in Africa.
ROGERS, WALTER (1929) Seven Faces; (1930) All Quiet on the Western Front.
ROGERS, WILL (1929) They Had to See Paris; (1930) Happy Days, So, This Is London, Lightnin'.
ROLAND, GILBERT (1930) New York Nights, Men of the North.
ROMALDO, TIRADO (1930) The Texan.
ROMANOFF, CONSTANTINE (1929) Wolf Song.
JORMAN, STEWART (1930) Crimson Circle, Dark Red Roses.
RONSON, ADELE (1929) Her Uncircum Child.
ROOKE, IRENE (1929) Woman in White.
HELEN TWELVETREES

PATHE
SAND, JULIAN (1930) Are You There?
SANDERSON, KENT (1929) Strong Boy.
SANDERSON, LYNN (1929) Captain Cowboy.
SANFORD, STANLEY J. (1929) Iron Mask, Far Call.
SANTLEY, FRED (1930) Leathernecking.
SANTORA, (1929) On One Stolen Night.
SCHAEFER, GUS (1930) Light of Western Skies.
SCHILLING, MAX (1930) Light of Western Skies.
SCHMELING, (1930) Light of Western Skies.
SCHMIDT, (1930) Light of Western Skies.
SCHNEIDER, ALEXANDRA (1929) Fight for Matterhorn.
SCHMIDT, ALEXANDRA (1929) Fight for Matterhorn.
SCHMIDT, KAT (1930) Song O' My Heart.
SCHMIDT, HANNAH (1929) Fight for Matterhorn.
SCHNELL, KARL (1929) Nosferatu the Vampire.
SCHOLLER, WILLIAM F. (1929) Lotta's Box.
SCHOTT, WERNER (1930) Last Company.
SCHRADER, GENEVIEVE (1929) Midstream.
SCHRAM, VIOLET (1930) Danger Man.
SCHRECK, MAX (1929) At the Edge of the World, Nosferatu the Vampire.
SCHROEDER, GRETA (1929) Nosferatu the Vampire.
SCHROTH, HEINRICH (1929) The President, Carnival Crime.
SCHUKOV, A. (1929) Flames on the Volga.
SCHWANNECKE, (1929) Of the Playground.
SCHILDRAUT, RUDOLPH (1929) Christina.
SCHEMLIKEL (Boy Cantor) (1929) Eternal Prayer.
SCHLETTOW, HANS (1930) Escaped from Dartmouth, Immortal Vagabond.
SCHMIDING, MAX (1930) Love in the Ring.
SCHMELL, GEORGE (1930) Clifford the Lovebird.
SCHMID, ALEXANDRA (1929) Fight for Matterhorn.
SCHMIDT, KAT (1930) Lamenting at Death.
SCHNEIDER, EDWIN (1930) Song O' My Heart.
SCHNEIDER, HANNAH (1929) Fight for Matterhorn.
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SCHNEIDER, HANNAH (1929) Fight for Matterhorn.
WALLACE FOX

Directing
for
PATHE

RALPH CEDER
DIRECTOR

“HAROLD SEES THE INDIANS”
“SAILOR BEHAVE”
“HELP WANTED FEMALE”

PATHE WEST COAST STUDIO

PATHE
SHARLAND, REGINALD (1929) Woman to Woman; (1930) Girl of the Port, Inside Linforth.
SHARPE, DAVID (1929) Masked Emotions.
SHAW, BUD (1929) Bring a Wild Girl, Must We Marry?, China Slaver, Bye, Bye, Buddy.
SHAW, MONTAGUE (1929) Mystery; Last Raid, Square Shoulders, Behind That Curtain.
SHAW, MALCOLM (1929) The Cocanuts, Marianne.
SHEA, OLIVE (1929) Glorifying the American Girl; (1930) Love Kiss.
SHEEHAN, JOHN (1930) Swing High, Fair Warning, Komet.
SHEFFIELD, FLORA (1930) Charley's Aunt.
SHEFFIELD, REGINALD (1930) Green Goddess, Old English.
SHERIDAN, FRANK (1929) Fast Life, Side Street; (1930) Vanishing Other Tomorrow, Danger Lights.
SHERMAN, SIDNEY (1929) Unmasked.
SHERMAN, ALLEN (1929) Love Comes Along.
SHERIS, EVELYN (1930) Heart's Melody.
SHERON, ANDRE. (1929) Love Parade.
SHERRY, J. BARNEY (1929) Voice Within, Jazz Heaven, Broadway Scandals.
SHERWOOD, CLARENCE L. (1929) Air and Sand.
SHERWOOD, YORKE (1930) Temple Tower.
SHIELDS, ERNEST (1930) Gone-Ground Limited.
SHINE, WILLIAM (1930) Yellow Mask.
SHIPMAN, HELEN (1930) Great Power.
SHORT, GERTRUDE (1929) Trial Marriage, Three Outcasts, Good Diggers of Broadway, In Old California; (1930) Broadway Hoofer, Last Dance, Once a Gentleman.
SHORT, LOU (1929) Black Pearl.
SOTTLER, WILLIFRED (1930) One Embarrassing Night.
SHUFFORD, ANDY (1930) Big Time.
SHULTZ, HARRY (1929) One Stolen Night.
SHUMWAY, LEE (1929) The Oppressed.
SHUMWAY, LEE (1929) The Leatherneck, Elephantine, So This College, Night Parade; (1930) Lone Star Ranger, Show Girl in Hollywood, Sweet Mama, Santa Fe Trail, Widow from Chicago.
SHUMWAY, WALTER (1929) The Tip-Off; (1930) Headin' North.
SHUTTA, ETHEL (1930) Whooppee.
SHY, GIL (1930) Good News, A Lady's Morals, New Moon, Soul Kiss.
SIDNEY, SYLVIA (1929) Thru Different Eyes.
SIEGEL, ERNEST (1929) Redskin, The Rescue, Far Call, Sea Fury; (1930) Case of Sergeant Grischka.
SILBIE, EVELYN (1929) Love Comes Along.
SILLS, MILTON (Deceased) (1929) His Captive Woman, Love and the Devil; (1930) Man Trouble, Sea Wolf.
SILVERS, SID (1929) Show of Shows; (1930) Dancing Sweeties.
SIMON, MARA (1930) Heart's Melody.
SIMPSON, ALLAN (1929) One Splendid Hour.
SINCLAIR, BOB (1929) Hardly Ever.
SINCLAIR, JOHNNY (1929) Royal Rider.
SINKOFF, ABE (1929) Fast Side Sadie.
SORD, OLAF (1929) Madonna of the Sleeping Cars.
SISTERS "O" (1930) King of Jazz, Recaptured Love.
SKELLY, HAL (1929) Dance of Life, Woman Trap; (1930) Behind the Makeup, Men Are Like That.
SKETCHLEY, LESLIE (1929) Tiger Rose.
SKINNER, OTIS (1930) Gridiron.
SKIPWORTH, ALISON (1930) Strictly Unconventional, Raffles, Oh, For a Man!, Hardward Bound, Du-Barry—Woman of Passion.
SLADE, OLGA (1930) Farmer's Wife.
SLATTERY, CHARLES (1929) Of Polo.
SLEEMAN, PHIL (1929) Sailor's Holiday; (1930) Cock o' the Walk.
James Seymour
*Writer and Director*

**PATHE**

“Swing High” (Pathe)

“What a Widow”—Gloria Swanson—
(United Artists)

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*In Preparation*

“House of Glass”—Screen Play, Adaptation and Dialogue
To be directed for Pathe by Alfred E. Green

**PATHE**

**JOSEPH KANE**
*Film Editor*

“HER MAN”
“LONELY WIVES”
“BIG MONEY”
“NIGHT WORK”

**PATHE STUDIOS**

**CULVER CITY, CAL.**
SOUSANNIN, NICHOLAS (1929) The Squall, Trent's Last Case; (1930) Are You There?
SOUTHERN, BEN (1929) Voil Within, Whis-
pering Winds; (1930) Lilies of the Field, Morocco.
SPADE, MARCELLO (1929) I'll Tebli.
SPARKS, MARTHA LEE (1930) So This Is London.
SPARKS, ED (1929) Canary Murder Case, Strange Cargo, Nothing But the Truth, Street Girl; (1930) Double Cross Roads, Love Comes Along, Fall Guy, Devil's Holiday, Leatherneck-
ing, Coupuy.
SPECHT, SPELVIN, SPARKS, SPARKS, SPADE, (1929) Jazz Age, Sin Sister, Wheel of Life; (1930) Lom-
modx, The Love Rocket, Truth About Youth.
STEELER, MARIAN (1930) King of Jazz.
STEDMAN, LINCOLN (1929) Why Be Good, Tanned Legs.
STEINRUCK, ALBERT (1929) At the Edge of the World, The Treasure; (1930) Asphalt.
STEINERMAN, SALKA (1929) Seven Faces.
STENGEL, LENI (1929) Red Box; (1930) Half Shot at Sunrise.
STERLER, HERMINE (1929) His Late Excellency, Straus the Wall King.
STERLING, FORD (1929) Fall of Eve, Sally; (1930) Girl in the Show, Bride of the Regiment, Show Girl in Hollywood, Kismet.
STERN, ANNA (1929) When Moscow Laughs, Lash of the Czar.
STERN, LEW (1929) In Old California.
STERNBERG, HANS (1929) Because I Love You.
STEVENS, CHARLES (1929) Iron Mask, Mysterious Dr. Fu Manchu, The Virgin-
ian; (1930) Big Trail, Tom Sawyer.
STEVENS, LANDERS (1929) Trial of Mary Dugan, Exalted Mason, Frozen Justice; (1930) Gorilla, Little Caesar.
STEVENS, CHARLES (1929) Mysterious Dr. Fu Manchu.
STEVENS, HAYDEN (1929) Silks and Saddles, King Royal Romance, What Men Want.
STARK, YVONNE (1929) She Goes to War.
STARKLIGHT (Horse) (1929) Cold Blood, Plunging Hoofs, hoofbeats of Venge-
ce; (1930) Beyond the Rio Grande, Ridin' Law.
STARK, SALLY (1929) This Is College; (1930) Personality, Woman Racket, Swing High, Not So Dumb, Suit of Love, Night Work, For the Love of Lil.
STARRETT, CHARLES (1930) Fast and Loose, Roy-
al Family of Broadway.
STATER, MARIAN (1930) King of Jazz.
STANTON, WILL (1929) True Heaven; (1930) Mamba, Paradise Island.
STANLEY, AL (1929) East Side Sadie.
STANLEY, FORREST (1929) Drake Case; (1930)
Love Kisses.
STARDAY, WILL (1929) Locked Door; (1930) Ladies of Leisure, Illicit.
STARBUCK, BETTY (1930) Sap from Syracuse.
STARK, WESLEY (1930) Royal Family of Broadway.
STARKE, PAULINE (1929) Man, Woman and Wife, The Viking; (1930) of the Campus, College Love; (1930) Vengeance.
STEVENSON, RICHARD (1929) House of Secrets.
STRAUSS, WILLIAM H. (1929) Lucky Boy; (1930) Jaz Cinderella.
STROZZI, KAY (1930) Captain Applejack.
Mauri Grashin
Originals — Adaptations — Dialogue

Pathe
RKO

ELLIOIT CLAWSON

PATHE
PLAYERS' WORK

THEOBALD, CARL
(1929) China Slaver.

THESIGER, ERNST
(1929) Week-End Wives.

THOMAS, AMY BRANDON
(1930) Murder.

THOMAS, EVAN
(1930) Inside the Lines.

THOMAS, GRETCHEN
(1930) Young Desire, Spring Is Here.

THOMAS, HELGA
(1929) When Duty Calls, Richtofen.

THOMAS, JAMESON
(1929) Piccadilly, Week-End Wives, White Sheik, Feather;
(1930) Farmer's Wife, Roses of Picardy, High Treason, Extravagance, Hate Ship.

THOMAS, VIRGINIA
(1929) Wild Party.

THOMPSON, DUANE
(1929) Slim Fingers, Born to the Saddle, Frozen River, Tip-Or.

THOMPSON, GEORGE
(1929) Why Bring That Up?

THOMPSON, HAL
(1930) Animal Crackers,

THOMPSON, KENNETH
(1930) The Other Tomorrow, A Notorious Affair, Just Imagine.

THOMPSON, LEONARD

THOMPSON, LESLIE
(1929) Tommy Atkins

THOMPSON, LOTUS
(1929) Freckled Rascal.

Phantom Rider; (1930) Neath Western Skies, Madam Satan.

THOMPSON, NICK
(1930) General Crack, The Storm.

THOMPSON, TED.
(1929) Far Western Trails.

THOMSON, KENNETH

THORNBY, ROBERT
(1930) Today.

THORNE, WILLIAM H.
(1929) Drake Case, Thunderbolt.

THORNE, W. L.
(1930) Peacock Alley, Abraham Lincoln, Fighting thru.

THORNTON, EDITH
(1930) Danger Man.

THORPE, GORDON
(1929) Iron Mask, Bridge of San Luis Rey; (1930) Abraham Lincoln, Fighting thru.

TIBBET, LAWRENCE
(1930) Rogue Song, New Moon.

TIEDRE, JAKOB
(1929) Luther.

TILBURY, ZEFFIE
(1929) Single Standard; (1930) Ship from Shanghai.

TITUS, LYDIA YEAMANS
(1929) Voice of the Storm; (1930) Lummox.

TOBIN, GENEVIEVE
(1930) A Lady Surrenders, Free Love.

TODD, HARRY
(1929) Flying Cowboy, River Woman, One Stolen Night, Courtin' Wildcatters; (1930) Fighting Legion, Last Dance, Lucky Larkin, Under Montana Skies, Sons of the Saddle, Borrowed Wives.

TODD, LOLA
(1929) Taking a Chance.

TODD, MALCOLM
(1929) City of Temptation;
(1930) After the Verdict.

TODD, THERMA
(1929) Naughty Baby, Seven Footprints to Satan, Trial Marriage, Bachelor Girl, Careers, House of Horror, Her Private Life; (1930) Follow Through, Her Man, Hot Heiress.

TOLER, SIDNEY
(1929) Madame X.

TOLLAIRE, AUGUST
(1929) His Captive Woman, Hot for Paris.

TOLSON, JIMMY
(1930) Be Yourself.

TOMA, M.
(1929) Crime and Punishment.

TOMKINS, DON
(1930) Follow Through.

TOMM, P.
(1929) In Old Siberia.

TONGE, LILIAN B.
(1929) The Laughing Lady.

TOOKER, WILLIAM
(1929) Love in the Desert, Protect the No. Defense;
(1930) Soup to Nuts.

"Holiday"
"What A Widow"
"His First Command"
"Racketeer"

DENZIL A. CUTLER
Recording Engineer

PATHE

TORALIA (1929) Veiled Woman, Mak ing the Grade.

TORSBERG, CARL (1930) Sombra de Gloria.

TORRENCE, DAVID (1929) Untamed Justice, Sanctuary, Man Eats His Sadder, Black Watch, Disraeli, Hearts in Exile; (1930) City Raffles, River's End, Scotland Yard, Devil to Pay.

TORRENCE, ERNEST (1929) Desert Nights, Bridge of San Luis Rey, Speedway, Unholy Night, Untamed; (1930) Officer O'Brien, Strictly Unconventional, Call of the Desert, Phantom Belloirs.

TORRES, RAQUEL (1929) Bridge of San Luis Rey, Desert Rider; (1930) Under a Texas Moon, Sea Bat.

TOVAR, LUPITA (1929) Veiled Woman.

TRACY, EMERSON (1930) Once a Gentleman.

TRACY, LEE (1929) Right Time; (1930) Born Reckless, Liliom, She Got What She Wanted.

TRACY, SPENCER (1929) The River.

TRAVERS, RICHARD (1929) Unholy Night; (1930) Woman of Mystery.

TREACHER, ARTHUR (1929) Battle of Paris.

TRENKER, LUIS (1929) Paris for Matterhorn.

TRENTO, JACK (1929) Half Marriage.

TRENTO, GUY (1929) One Woman Idea.

TREVILLE, GEORGE (1929) Moulin Rouge.

TREVOR, AUSTIN (1930) Mystery at the Villa Rose.


TREVOR, JACK (1929) The Headwaiter.

TREVOR, NORMAN (Deceased) (1929) Reckless Youth, Love Trap, Tonight at Twelve.

TRILLIO, JOHN (1929) Laughing at Death.

TROUBETZKOV, YOUCCA (1929) Road Show, His Glorious Name; (1930) China, Happiness, Hard Times, Madame Satan, Virtuous Sin.

TROY, JOHN (1930) Fall of Hollywood.

TRUE, ALICE (1929) Peacock Fan.

TRUE, HOWARD (1929) Lawless Legion, Long Long Trail.

TRYON, GLENN (1929) Kid's Clever, It Can Be Done, Broadway, Barnum Was Right, Skinner Steps Out; (1930) King of Jazz, Dames Ahoy, Midnight Special.

TSHECHOVA, OLGA (1929) When Duty Calls, His Late Excellency; (1930) After the Voice of the Virgin, Good Intentions, A Man From Wyoming, Steel Pawns.

TUCKER, RICHARD (1929) Lucky Boy, My Man, The Dummy, This Is Heaven, Daughter of Desire, The Squall, Half Marriage, Unholy Night; (1930) Peacock Alley, Benson, China Case, Puttin' on the Ritz, Shadow of the Law, Courage, Broken Dishes, Recaptured Love, Safety in Numbers, Maud, Maud, Maud, Maunder, College Lovers, Bat Whispers, Brothers, Madonna of the Streets.

TUCKER, SOPHIE (1929) Honky Tonk.

TULLY, JIM (1930) Way for a Sailor.

TURNER, FLORENCE (1929) Kid's Clever; (1930) Rampant Age.

TURNER, GEORGE (1930) White Cargo.

TURNER, RAYMOND (1929) Weary River, Young Wherever, Little Johnny Jones.

TURNER, WILLIAM (1929) Out of Performance.

TURPIN, BEN (1929) Show of Shows, Love Parade; (1930) Swing High.

TWELVERTREES, HELEN (1929) Ghost Talks, Blue Skies, Words and Music; (1930) Swing High, Grand Parade, Her Man, Cat Creeps.

TWINCH, FRANK (1929) Black Cargoes of the South Seas.

TYLER, HARRY (1929) Oh Yeah!, The Shannoons of Broadway.

TYLER, TOM (1929) Trail of the Horse Thieves, Gun Law, Idaho Red, Pride of a Phantom Rider, Man from Nevada, Lone Horseman; (1930) Pioneers of the West, Canyon of Missing Men, Call of the Desert, 'Neath Western Skies.

UDET, ERNST (1930) White Hell of Fitz Palo.

ULLMAN, ROBERT (1930) Lummox.

UMLER, PRITZ (1929) Waterloo.

ULRIC, LEONORE (1929) Frozen Justice, South Seas.


UNDERWOOD, FRANCES (1930) Her Unborn Child.

UPTON, FRANCIS (1930) Night Work.

UVAROV, GEROGY (1930) Cain and Artem.

URANPEFF, VADIM (1930) Medicine Man.

VADEVIN, EUGENE (1930) Demon of the Steppes.

VALENTE, GRACE (1929) The Phantom in the House.

VALENTE, JOHN (1929) Lost Patrol, Valentino, Albert.

VALETTI, ROSA (1930) Blue Angel.

VAUGHN, DAVID (1929) In the Shadows.

VAUGHN, FRANK (1929) Museum Lovers.

VAUGHN, JOHN (1929) Noisy Neighbors, Molly and Me, Show of Shows, Points West.

VAUGHN, HILDA (1929) Three Live Ghosts; (1930) Maud, Maud, Maud.

VAUGHN, JOHN (1929) Show of Shows.

VAUGHN, WILLIAM (1929) Condemned.

VAVITCH, NICHOLAS (1929) Wolf Song, Divine Lady, Bridge of San Luis Rey; (1930) A Devil With a Scar, War Nurse.


VERDI, FRANCIS M. (1929) House of Secrets.

VERVES, ERNEST (1929) Beautiful Blue Danube, Paul Street Boys; (1930) Bride 68.

VERLY, MICHEL (1929) Song of France.

PLAYERS' WORK

VON MEWLINSKY, MICHAEL
(1929) Pandora's Box.

VON SCHWETTOW, HANS ADALBERT
(1930) Asphalt.

VON SEYFFERTITZ, GUSTAV
(1930) Canary Murder Case, Case of Lena Smith, Comic Across, His Glorious Night, Chasing Through Europe, Seven Faces; (1930) Dangerous Paradise, Case of Sergeant Grischa, But Whispers, Are You There?

VON STROHEIM, ERIC
(1930) Three Faces East, Great Game.

VON STROHEIM, ERIC, JR.
(1939) Square Shoulders.

VON WALTER, HERTHA
(1939) The Weavers.

VOSELLI, JUDITH
(1929) Awful Truth; (1930) Rogue Song, Second Floor Mystery, Today, A Lady's Morals, Lady Who Dared, Reno, Queen, Kiss, Sunny.

VOSS, PETER
(1929) Fight for Matterhorn.

VROOM, FREDERICK
(1930) Poor Millionaire.

WANG, HANNA
(1930) The Burning Heart.

WADSWORTH, HENRY
(1930) Slightly Scarlet, Apaloose, Fast and Loose.

WAGENHEIM, GUSTAV
(1939) Nosieratu the Vampire.

WAGNER, ELSA
(1929) Lather, Meistersingers.

WAGSTAFF, JOSEPH
(1929) From Kentucky; (1930) Let's Go Places.

WAITE, MALCOLM
(1939) Vagabond Lover.

WALBURN, RAYMOND
(1929) The Laughing Lady.

WALDRON, ANDY
(1929) Lariat Kid.

WALE, ETHEL
(1929) Doctor's Secret, Donavan Affair, Blue Skies, Saturday Night Kid; (1930) Loose Ankles, Girl in the Show, Under Montana Skies, Dude Wrangler, Tom Sawyer.

WALES, WALTER
(1930) Bar L Ranch, Canyon Hawks, Trails of Danger, Breed of the West, Red Fork Range.

WALKER, BOB
(1930) Fighting Legion.

WALKER, CHARLOTTE
(1929) Paris Bound, South Sea Rose; (1930) Double Cross Roads, Three Faces East, Scarlet House, Lahitmin'.

WALKER, GEORGE
(1929) Redskin.

WALKER, GRACE
(1929) Wall Street.

WALKER, HARRY
(1930) For the Defense.

WALKER, JOHNNIE

WALKER, JUNE
(1930) War Nurse.

WALKER, NELLA
(1930) Extravagance, Hot Heiress, of the Widow.

WALDRON, ANDRE
(1929) Vagabond Lover,

Tanned Legs; (1930) Seven Keys to Baldpate.

WALKER, POLLY
(1930) The Trouble Seek.

WALKER, ROBERT

WALLACE, CATHERINE
(1930) Flushed.

WALLACE, PRINCE
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WALLACE, EARLE
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WALLACE, BRED
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WALLACE, GRACE
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WALDRON, JOHN
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WALLACE, MORGAN
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WALLING, RICHARD
(1929) Silks and Saddles, Shanghai Rose.

WALLING, WILL R.

WALLING, WILLIAM
(1930) Beyond the Law.

WALLRUG, OTTO
(1930) Crimson Circle.

WALLS, TOM
(1930) One Embarrassing Night.

WALTERS, GLEN
(1929) She Goes To War.

WALTERS, WILLIAM
(1929) Law's Lash.

WALTHER, HENRY B.

WALTON, FRED
(1929) (July), Circumstantial Evidence, Below the Deadline, Dynamite; (1930) Last Dance, a Living Thing.

WALTON, HENRY
(1929) Livingstone in Africa.

WANG, JAMES
(1929) Wandering Dancer.

WANGEL, HADWIG
(1929) Raspoutine.

WARD, CATHERINE
(1930) Strictly Modern, Call of the West.

WARD, DOROTHY
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WARD, DOLORES
(1929) Joy Street, Protection; (1930) Courage.

WARD, EDDIE
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WARD, HAP
(1929) Fugitives.

WARD, KATHERINE
(1929) Drag, Midnight Daddies, To Hell in Lost Ships.

WARD, LUCILE
(1930) What a Man!

WARD, MACKENZIE
(1929) Compulsion, Loc'ev In Love; (1930) Lady of Scandal, Sunny.

WARD, TINY
(1929) Below the Deadline.

WARD, WARWICK
(1929) Looping the Loop.
Dancer of Barcelona, White Shelk; (1930) After the Verdant, Strange Case of District Attorney M., Wonderful Leo of Nina Petrova, Yellow Mask.

WARDWELL, GEOFFREY (1929) Taming of the Shrew.

WARRE, HELEN (1929) Speakeasy, New Year's Eve. The Virginian, Half Way to Heaven; (1930) Slightly Scarlet. She's My Weakness, Abraham Lincoln, Tol'able David, One Night at Susie's.

WELFELD, NATALIE (1929) Thru Different Eyes.

WARING, FRED & BAND (1929) Syncopation.

WARMINGTON, S. J. (1930) Escape, Murder.


WARREN, FRED (1929) In Old Arizona; (1930) Girl of the Golden West, Abraham Lincoln.

WARREN, HERBERT (1929) House of All Secrets.

WARREN, RUTH (1930) Lightnin', Men on Call.

WARWICK, ANN (1929) She Goes to War.

WARWICK, ROBERT (1929) Unmasked.

WATSON, BRYANT (1930) Swing High.

WASHINGTON, BLUE (1929) Black Magic; (1930) Pard of the West, Lucky Larkum.

WASHINGTON, MILDRED (1929) Hearts in Dixie; (1930) The Troubled.

WASSMAN, HANS (1929) Meistersingers.

WATERS, ITHEL (1929) On With the Show.

WATSON, ADELE (1929) Black Pearl, Blue Skies, Very Nice Idea, This Called Love, Jazz Heaven.

WATSON, BILLY (1929) Taking a Chance.

WATSON, BOBBY (1929) Syncopation; (1930) Follow the Leader.

WATSON, DELMAR (1930) Lone Star Ranger, Outside the Law.

WATSON, HARRY (1930) My Gun.

WATSON, ROY (1929) Reckless Youth.

WATTLES, BUDDY (1920) Made Easy.

WATTS, JAMES (1929) Lost Patrol.

WATTS, LYONEL (1930) Outward Bound.

WAXWELL, EDWIN (1930) DuBarry—Woman of Passion.

WAYNE, JOHN (1930) Big Trail.

WAYNE, ROBERT (1929) Bringing Up Baby.

WEBB, DUNSTANT (1929) For the Term of His Natural Life.

WEBER, JEAN (1929) Figaro.

WEBSTER, BOB (1929) Riding the Hills.

WEEKS, BARBARA (1930) Man to Man.

WEEPS, WALTER (1930) Anybody's War.


WEBUL (1929) The Leatherneck.

WEIMAN, MATHIAS (1930) Charley's Aunt.

WELFORD, NANCY (1929) Gold Diggers of Broadway, The Phantom in the House; (1930) Jazz Cinderella.

WELLER, JADA (1930) Betrayal.

WELLS, G. R. (1929) Desert Song; (1930) Song of the West.

WELLS, TED (1929) Beauty and Bullets, Grit Wins, Born to the Saddle, Border Wildcat, Smilin' Terror, Riding Demon.

WELSH, BETTY (1929) Come and Get It.

WELSH, JIM (1930) Headin' North.

WELSH, WILLIAM (1929) Come and Get It, Skinner Steps Out; (1930) Love Trader.

WENMAN, HENRY (1929) Silver King.

WENTZ, CHARLES (1929) Handcuffed, Accquitted; (1930) For the Defense.

WEST, EDNA (1929) Half Way to Heaven, Call of the West.

WEST, FORD (1929) Half Way to Heaven, Call of the West.

WENTZ, NUNNY (1929) Girl on the Barge.

WESTOVER, WINIFRED (1930) Lannox.


WEYER, RUTH (1929) Appassionata, Doctor's Women.


WHITAKER, RAYMOND (1930) Case of Sergeant Grischa.

WHITAKER, SLIM (1930) Shadow Ranch, Dawn Trail.

WHITE, ALICE (1929) Naughty Baby, Hot Stuff, Broadway, Show of Shows, Girl from Woolworths; (1930) Playing Around, Show Girl in Hollywood, Sweet Mama, Sweet-hearts on Parade, Widow from Chicago.

WHITE, CARL (1930) Big Boy.

WILSON, BEN (1929) Bye Bye Buddy, Girls Who Dare, China Slaver; (1930) Shadow Ranch.

PLAYERS' WORK

WHITE, FISCHER (1930) Love's End.

WHITE, LEO (1929) Smilin' Guns, Born to the Saddle, Campus Knights; (1930) Roaring Ranch, Along Came Youth.

WHITE, MALCOLM (1929) Noah's Ark.

WHITE, MARJORIE (1929) Sunny Side Up; (1930) Happy Days, Golden Calf, Fox Movietone Colleis of 1930, Just Imagine, Oh, For a Man.

WHITE STAR (HORSE) (1929) Wagon Master, King of the Herd.


WHITELY, THOMAS (1930) Ulysses' End.

WHITEMAN, PAUL (1930) King of Jazz.

WHITING, JACK (1930) Wild, Wild West.


WHITMAN, GAYNE (1929) Lucky Boy; (1930) Reno.

WHITNEY, RENEE (1929) Wild Patience.

WHITTAKE, CHARLES (1929) Bad Man's Money, Cheyenne, Headin' Westward, Captain Cowboy; (1930) Fighting Legion, Oklahoma Cyclone.

WICKLAND, LYONS (1930) Unmasked.

WIEMAN, MATHIAS (1930) Bride 68.

WILCOX, JAMES (1929) Peacock Fan; (1930) Sunny Skies.

WILKINSON, SAM (1929) Lost Patrol.

WILLIAMS, ADA (1929) Joy Street; (1930) Common clay.

WILLIAMS, GUINN (1929) Noah's Ark, My Man, From Headquarters, Lucky Star, Forward Pass; (1930) Big Fight, Bad Man, College Lovers, Lilith, Great Meadow.

WILLIAMS, HUGH (1930) Charley's Aunt.


WILLIAMS, LOTTIE (1929) Strictly Modern.

WILLIAMS, TAIL (1929) Hearts in Dixie, Four Feathers; (1930) Madonna of the Streets.

WILSEY JAY (1930) Way Out West.

WILSON, AL (1929) Six Skiddler.

WILSON, BEN (1929) Bye Bye Buddy, Girls Who Dare, China Slaver; (1930) Shadow Ranch.

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WILSON, CHARLES (1929) Acquitted, Broadway Scandals.
WILSON, CLARENCE (1930) Dangerous Paradise, Love in the Rough.
WILSON, ERNEST (1929) The Drifter.
WILSON, JIM (1929) Divorce Made Easy.
WILSON, ROY (1930) Hell's Angels.
WILSON, TOM (1929) Strong Boy; (1930) Darkened Skies, Big House, Big Boy.
WINCHESTER, ADELE (1929) Girl from Havana, Frozen Justice; (1930) True to Navv, Up the River.
WINDSOR, CLAIRE (1929) Captain Lash, Midstream.
WINE CAROL (1929) Joy Street; (1930) Kismet, Up the River.
WING, WONG (1930) Dangerous Paradise.
WING, MRS. (1929) Chinatown Nights, Where East is East.
WINDFIELD, CONWAY (1930) Great Power.
WINN, CHARLOTTE (1929) Lone Horseman; (1930) Pioneer of the West.
WINN, MARY LOU (1929) Unknown Rider.
WINNINGER, CHARLES (1929) Soupleuse.
WINSLOW, DICK (1930) Tom Sawyer.
WINTERS, LASKA (1929) Seven Footprints to Satan, Mysterious Dr. Pu Manchu, Frozen Justice.
WINTERSTEIN, EDOUARD (V. (1930) Blue Angel.
WINTHROP, JOY (1929) Stolen Love.
WINTON, JANE (1929) Captain Lash, Bridge of San Luis Rey, Scandal; (1930) In the Next Room, Hell's Angels.
WISE, JACK (1929) Smilin' Guns.
WITHERS, GRANT (1929) Greyhound Limited, Saturday's Children, Madonna of Avenue A, Time, the Place and the Girl, Show of Shows, Heart of a Tiger Rose, So Long Letty; (1930) The Other Tomorrow, Second Floor Mystery, Back Pay, Soldiers and Women, Dancing Sweeties, Broken Dishes, Scarlet Pages, Sinner's Holiday, Sunday.
WITHERS, ISABEL (1930) Paid.
WIX, FLORENCE (1929) She Goes to War.

WOLBERT, DOROTHEA (1930) Dangerous Paradise, Medicine Man, Borrowed Wives.
WOLHEIM, DAN (1929) Sal of Singapore, Office Scandal, Far Call, Side Street.
WOLHEIM, LOUIS (1929) Wolf Song, Shady Lady, Square Shoulders, Condemned, Frozen Justice; (1930) Ship from Shanghaï, All Quiet on the Western Front, Danger Lights, Silver Horde, Sin Ship.
WOLOSKIN, ALEX (1929) Case of Lena Smith.
WONG, ANNA MAY (1929) Picidolly; (1930) Wasted, Arizona Flame of Love.
WOOD, FRANK (1929) Lost Patrol.
WOODS, EDWARD (1930) Mothers Cry.
WOODS, FRANKER (1930) Hit the Deck.
WOODS, HARRY (1929) Law, Desert Riders, China Bound, Phantom Rider, Viking; (1930) Pardon My Gun, Lone Rider, Neath Western Skies, Men Without Law.
WOODSTON, ELLEN (1930) So This Is London.
WOOLF, WALTER (1930) Golden Dawn.
WORTH, BARBARA (1929) Fury of the Wild, Plunging Hoots, Bachelor's Club, Below the Deadline.
WORTH, LILIAN (1929) Tears of Sand; (1930) Dangerous Paradise, Steel Highway.
WOZJIK, ANNA (1930) Her Unborn Child.
WRAY, JOHN (1930) New York Nights, All Quiet on the Western Front.
WRIGHT, HELEN (1930) Dames Ahoy, Spurs.
WRIGHT, HUGH E. (1929) Silver King.
WRIGHT, MACK V. (1929) Law of the Mounted, Headin' West, Arizona Days, West of Santa Fe, Lone Horseman; (1930) Pioneers of the West, Hunted Men.
WRIGHT, LIE. (1930) Murder.
WUEST, IDA (1930) The Burning Heart.
WURTZ, LORENA (1930) Shooting Straight.
WYCHERLY, MARGARET (1929) Thirteen Chair.
WYNDHAM, LAN (1930) Call of the Circus.
WYNN, ED (1930) Glowslow, the Leader.
YACONELLI, FRANK (1930) Parade of the West, Firebrand Jordan.
YAMAOAKA, OTTO (1930) Benson Murder Case.
YORK, POWELL (1929) Diaries.
YORKE, EDITH (1929) Fugitives, The Valiant; (1930) Girl, Seven Keys to Baldpate, Love Racket.
YOST, HERBERT (1930) You and Loose.
YOUNG, JOE (1930) Dancing Sweeties.
YOUNG, LORETTA (1929) Girl in the Glass Cage, The Squall, Fast Life, Careless Age, The Forward Pass, Show of Shows, Scarlet Seas; (1930) Loose Ankles, Man from Blankley's, Second Floor Mystery, Road to Paradise, Broken Dishes, Kismet, Truth About Youth, Devil to Pay.
YOUNG, NOAH (1929) Welcome Danger.
YOUNG, OLIVE (1930) Trailin' Trouble, Ridin' Law.
YOUNG, POLLY ANN (1930) Rich People.
YOUNG, RAL (1929) Unholy Night, Wise Girls, Her Private Life; (1930) Bishop Murder Case, Madam Satan, New Moon.
YOUNG, TAMMANY (1930) Roadhouse Night's.
YOUNG, MAX (1929) Virginian.
YVES, CHRISTIANE (1929) They Had to See Paris; (1930) Slightly Scarlet, What a Man, Hunter, Sweet Kitty Bellairs.
ZAMYCHKOVSKY, I. E. (1929) Two Days.
ZANY, KIT (1929) The Rainbow.
ZHIBOLD, CARLO (1929) Power mex.
ZIER, CAPT. H. M. (1929) She Goes to War.
ZIROW, MARGOT (1930) Hungarian Nights.

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## 1930-1931 Releases of 23 Distributors

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<td>&quot;Lone Defender,&quot; serial 12-2 reel episodes</td>
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<td>&quot;Phantom of the West,&quot; serial 10 2-reel episodes</td>
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<td>&quot;King of the Wild,&quot; serial 12 2-reel episodes</td>
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<td><strong>METRO-GOLDWYN MAYER</strong></td>
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<td>Flip the Frog Cartoons</td>
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Manhattan Comedies .............................................. 6 2
Whooppee Comedies .............................................. 8 2
Rainbow Comedies ................................................. 8 2
Folly Comedies ................................................... 6 2
Rodeo Comedies .................................................. 3 2
Melody Comedies .................................................. 6 2
Checker Comedies .................................................. 6 2
Campus Comedies .................................................. 6 2
Capitol Comedies ................................................... 3 2
Pathe News .......................................................... 104 1
Pathe Audio Review ............................................... 52 1
Grantland Rice Sportlights ........................................ 26 1
Aesop's Sound Fables ............................................... 26 1
Vagabond Adventure Series ....................................... 26 1
Knute Rockne Football Series .................................... 6 1

RADIO PICTURES
Broadway Headliners .............................................. 5 2
Dane-Arthur ......................................................... 4 2
Louise Fazenda ..................................................... 4 2
Nick and Tony ...................................................... 4 2
Mickey McGuire .................................................... 2 2
Toby the Pup Cartoons ............................................. 5 1
Humanettes .......................................................... 5 1

SYNDICATE PICTURES
Alice Series .......................................................... 18 1
Jack Hoxie Series ................................................... 12 2

TIFFANY PRODUCTIONS
Voice of Hollywood (Station S-T-A-R) 26 1
Paul Hurst Comedies .............................................. 6 2
Tiffany Chimp Comedies .......................................... 6 2
Musical Fantasies .................................................. 6 1

Forbes Randolph's Kentucky Jubilee Singers .................. 3 2
Forbes Randolph's Kentucky Jubilee Singers ................. 3 1
Color Symphonies .................................................. 6 1
Multicolor Subjects ................................................ 6 1

UFA FILMS
Ufa Novelties ...................................................... 12 1

UNITED ARTISTS
Featurettes ........................................................ 7 1

UNIVERSAL PICTURES
Sunny Jim Comedies .............................................. 6 2
Arthur Lake Comedies ............................................ 6 2
Sid Saylor Comedies .............................................. 6 2
All Star Comedies ................................................ 6 2
Leather Pusher Series ............................................ 6 2
Slim Summerville Series ......................................... 4 2
Sidney Murray Series .......................................... 4 2
Red Star Comedies ............................................... 2 2
2 reel Westerns (re-issues) ..................................... 13 2
2 reel Westerns (Ted Carsons) .................................. 6 2
2 reel Westerns (Bobbie Nelson) ............................... 6 2
Strange As It Seems Series ..................................... 4 1
Oswald Cartoons .................................................. 26 1
Reissues ........................................................... 17 1

WAFILMS, INC.
Curiosities ........................................................ 13 1

WARNER BROS.-VITAPHONE
Will release an indefinite number of varieties, dramas, musical numbers, singing acts, comedies, overtures, popular song and dance numbers, revues, jazz band tunes, etc.

I Wonder What
The Film Daily
Will Say About It
COMPANY RELEASES

For 1930

ASTERISKS preceding listings indicate material was made up from THE FILM DAILY records after requested information was not forwarded.

*ALL ART PICTURE CORP.
Love in the Ring

*ALLIED DISTRIBUTORS
Asphalt ........................................... March 15

*AMERICAN GENERAL FILM
Because I Loved You Jan. 24
(Dich Hab Ich Geliebt)
Hungarian Nights

AMKINO CORP.
(Total Releases 16)
Man from the Restaurant Jan. 4
Demon of the Steppes Jan. 18
A Fragment of an Empire Jan. 25
China Express Mar. 9
Gates of the Caucasus Apr. 12
The Simple Tailor Apr. 14
Old and New May 2
Turkib May 24
Cain and Abel June 6
Children of the New Day June 28
The Law of the Siberia Taiga July 23
Pamir July 12
Storm Over Asia Sept. 5
Soil Oct. 1
The Break-up (Razlom) Nov. 28
Igdenbu Dec. 5

*ARISTOCRAT PICTURES
Clancy in Wall Street

*AUDIBLE PICTURES
Last Dance ........................................ Mar. 8
Lotus Lady

*BEACON PRODUCTIONS
After the Fog

BIG FOUR
(Total Releases 14)

Take the Heir ...................................... Jan. 20
Beyond the Rio Grande Apr. 12
Ridin' Law May 24
Firebrand Jordan June 28
Bar L. Ranch Aug. 4
Canyon Hawks Aug. 26
Trails of Danger Sept. 30
Breed of the West Oct. 1
Red Fork Range Nov. 1
Hell's Valley Dec. 1
Range Rustlers
Pueblo's Streets
Ridin' Kid
Would You Believe It?

*BILTMORE PICTURES
Darkened Skies ..................................... Jan. 1
Poor Millionaire Apr. 7

*BOWES PRODUCTIONS
Mawas

*BRITISH INTERNATIONAL
(Total Releases 19)
Atlantic ...........................................
Bright Eyes ........................................
Flame of Love .....................................
Hate Ship ..........................................
Loose Ends ........................................
Middle Watch .....................................
Murder ............................................... Under the Greenwood Tree
Two Worlds ........................................
Young Woodley ....................................
Yellow Mask, The ................................
Suspense ...........................................
Sleeping Partners .................................
Burning Heart, The ..............................
Drifters ............................................
Escape from Dartmoor ............................
Juno and the Paycock ............................
Mystery at the Villa Rose ......................
White Cargo ....................................... After the Verdict

*BRITISH NEW ERA

*CAPITOL FILM EXCHANGE
Romance of the West

*CAPITOL PRODUCTIONS
Is This Love? ....................................... (Sei Tu L'Amore?)

CHESTERFIELD PICTURES
(Total Releases 3)
Love at First Sight Feb. 15
Ladies in Love May 15
Jazz Cinderella Sept. 1

*CHRIS PHYLLIS PROD.
Soul of the Gaucho
(Alma De Gaucho)

*CELEBRITY PICTURES
Love Kiss

COLUMBIA PICTURES
(Total Releases 29)
Murder on the Roof ................................ Jan. 19
Melody Man ........................................ Jan. 19
Personality ........................................ Feb. 14
Vengeance ......................................... Feb. 22
Guilty? ............................................. Mar. 3
Royal Romance .................................... Mar. 17
Prince of Diamonds ............................... Mar. 26
Ladies of Leisure ................................. Apr. 5
Around the Corner ............................... Apr. 25
Soldiers and Women ............................. Apr. 30
Call of the West ................................. May 10
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<tr>
<th>Movie Title</th>
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<td>Temptation</td>
<td>June 5</td>
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<td>Sisters</td>
<td>June 15</td>
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<td>Hell's Island</td>
<td>July 16</td>
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<td>Sweethearts on Parade</td>
<td>Aug. 1</td>
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<td>Squealer</td>
<td>Aug. 20</td>
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<td>Last of the Lone Wolf</td>
<td>Aug. 26</td>
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<td>For the Love O' Lil</td>
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<td>Rain or Shine</td>
<td>Aug. 15</td>
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<td>Africa Speaks</td>
<td>Nov. 15</td>
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<td>Titleable David</td>
<td>Nov. 15</td>
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<td>Madonna of the Streets</td>
<td>Nov. 25</td>
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<td>Charley's Aunt</td>
<td>Dec. 1</td>
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<td>Lone Rider</td>
<td>June 9</td>
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<td>Shadow Ranch</td>
<td>Sept. 10</td>
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<td>Men Without Law</td>
<td>Oct. 15</td>
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<td>Dawn Trail</td>
<td>Nov. 28</td>
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<td>*Congo Pictures</td>
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<td>*Continental Pictures</td>
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<td>*Cosmos Pictures</td>
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<td>Danger Man</td>
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<td>*Ernest Mattson</td>
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<td>For Her Sake (Swedish)</td>
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<td>*Excellent Pictures</td>
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<td>Roses of Picardy</td>
<td>Apr. 25</td>
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<td>*Exhibitors Film Exch.</td>
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<td>Great Power, The</td>
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<tr>
<td>Lilies of the Field</td>
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<td>Sally</td>
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<td>Playing Around</td>
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<td>In the Next Room</td>
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<td>Loose Ankles</td>
<td>Feb. 2</td>
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<td>The Other Tomorrow</td>
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<td>No, No, Nanette</td>
<td>Feb. 16</td>
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<td>Strictly Modern</td>
<td>Mar. 2</td>
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<td>Son of the Gods</td>
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<td>Furies</td>
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<td>Murder Will Out</td>
<td>Apr. 6</td>
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<td>Spring Is Here</td>
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<td>A Notorious Affair</td>
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<td>Flirting Widow</td>
<td>May 11</td>
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<td>Song of the Flame</td>
<td>May 25</td>
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<td>Back Pay</td>
<td>June 1</td>
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<td>Sweethearts and Wives</td>
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<td>Bride of the Regiment</td>
<td>June 22</td>
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<td>Sweet Mama</td>
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<td>Road to Paradise</td>
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<td>Numbered Men</td>
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<td>Dawn Patrol</td>
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<td>Top Speed</td>
<td>Aug. 24</td>
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<td>Way of All Men</td>
<td>Sept. 7</td>
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<td>Bad Man</td>
<td>Sept. 15</td>
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<td>Bright Lights</td>
<td>Sept. 21</td>
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<td>Scarlet Pages</td>
<td>Sept. 28</td>
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<td>College Lovers</td>
<td>Oct. 5</td>
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<td>Girl of the Golden West</td>
<td>Oct. 12</td>
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<td>Truth About Youth</td>
<td>Oct. 19</td>
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<td>Gorilla</td>
<td>Nov. 2</td>
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<td>Sunny</td>
<td>Nov. 9</td>
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<td>Widow from Chicago</td>
<td>Nov. 23</td>
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<td>One Night at Susie's</td>
<td>Nov. 30</td>
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<td>Mothers Cry</td>
<td>Dec. 7</td>
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<td>The Lash</td>
<td>Dec. 14</td>
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**FIRST NATIONAL**  
(Total Releases 37)

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**Harry Reichenbach**

565 FIFTH AVENUE

creator of the unusual

—in

—publicity

—advertising

—exploitation
FOX FILM CORP.  
(Total Releases 48)

Lone Star Ranger.............. Jan. 5
Cameo Kirby.................. Jan. 12
Harmony at Home................ Jan. 19
Sky Hawk..................... Feb. 2
Men Without Women............. Feb. 9
City Girl..................... Feb. 16
Big Party..................... Feb. 23
Happy Days.................... Mar. 2
Such Men Are Dangerous.... Mar. 9
Golden Cali.................. Mar. 16
High Society................ Mar. 23
Crazy That Way.............. Mar. 30
The Three Sisters............ Apr. 6
Temple Tower................ Apr. 13
Double Cross Roads........ Apr. 20
Arizona Kid.................. Apr. 27
Fox Movietone Follies of 1930 May 5
Born Free..................... May 11
On the Level.................. May 18
Not Damaged.................. May 25
Women Everywhere............ June 8
So This Is London........... June 15
Rough Romance.............. June 22
Cheer Up and Smile........ June 29
Good Intentions............... July 6
Wild Company................ July 13
One Mad Kiss................ July 20
Common Clay................ Aug. 17
Man Trouble................ Aug. 24
Last of the Duanes........ Aug. 31
Song O' My Heart............ Sept. 7
On Your Back................ Sept. 14
Sea Wolf...................... Sept. 21
Soup to Nuts................ Sept. 28
Lil'om......................... Oct. 5
Up the River................ Oct. 12
Scotland Yard................ Oct. 19
Renegades.................... Oct. 26
Big Trail..................... Nov. 2
Dancers....................... Nov. 9
A Devil with Women........ Nov. 16
Just Imagine................ Nov. 23
Are You There?............... Nov. 30
Lightnin'...................... Dec. 7
Oh, For a Man!............... Dec. 14
Princess and the Plumber..... Dec. 21
Men on Call.................. Dec. 28

*GENERAL PICTURES

Back from Shanghai...........

*GOLDIE FILMS

Echo of a Dream. (Verklungene Traume)

*HOLLYWOOD PICTURES

(Total Releases 3)

Call of the Circus...........
Throw of the Dice............
Sagebrush Politics...........

*ISAACS, F. B.

Why Cry at Parting...........

*INDUSTRIAL FILMS

South of Sonora..............

*INTERNATIONAL PHOTO-
PLAYS

Dark Red Roses................
Fourth Alarm................

*JOHNSTON, RAY W.

*JUDEA FILMS

Eternal Fools..............

*LIBERTY PRODUCTIONS

Ex-Flame................

MAJESTIC PICTURES

Today........................ Nov. 1

*METRO-GOLDBRYN-MAYER

(Total Releases 47)

Bishop Murder Case........... Jan. 3
Chasing Rainbows........... Jan. 10
Not So Dumb................ Jan. 17
Woman Racket................ Jan. 24
Ship from Shanghai........ Jan. 31
Devil May Care.............. Feb. 7
They Learned About Women.... Feb. 14
Anna Christie................ Feb. 21
Lord Byron of Broadway..... Feb. 28
A Lady to Love.............. Mar. 8
Girl Said No................ Mar. 15
Pre and East Coast........ Mar. 22
Montana Moon................ Mar. 29
Redemption.................. Apr. 5
This Mad World.............. Apr. 12
Divorcee..................... Apr. 19
Children of Pleasure....... Apr. 26
Strictly Unconventional.... May 3
Rogue Song.................. May 10
Caught Short................ May 17
In Gay Madrid.............. May 24
Lady of Scandal............ May 31
Floradora Girl............. June 14
Big House.................... June 21
One Embarrassing Night..... June 28
Sins of the Children....... July 5
Sea Bat....................... July 12
Unholy Three................ July 19
Our Blushing Brides........ July 26
Romance...................... Aug. 2
Way Out West................. Aug. 9
Let Us Be Gay.............. Aug. 16
Call of the Flesh........... Aug. 23
Good News................... Aug. 30
Dough Boys................... Sept. 6
Love in the Rough............ Sept. 13
Madam Satan................ Sept. 20
Men of the North............ Oct. 7
Those Three French Girls.. Oct. 14
Billy the Kid................ Oct. 21
Way for a Sailor............ Nov. 1
A Lady's Man................ Nov. 8
Remote Control............. Nov. 15
War Nurse.................... Nov. 22
Min and Bill................ Nov. 29
Passion Flower.............. Dec. 6
Paid......................... Dec. 20

*MOVIEGRAPHS, INC.

Slums of Tokyo.............
Two Hearts in Waltz Time....

*NEW ERA PICTURES

Crimson Circle, The........
Co-Optimists, The...........

*NORWEGIAN AMER. LINE

Land of Midnight Sun....... (Travelog)

PARAMOUNT-PUBLIX

(Total Releases 64)

Applause..................... Jan. 4
Behind the Makeup........... Jan. 11
Kibitzer..................... Jan. 18
Love Parade................ Jan. 25
Seven Days' Leave........... Feb. 1
Burning Up.................. Feb. 8
Street of Chance............ Feb. 15
Roadhouse Nights........... Feb. 22
Dangerous Paradise........ Feb. 29

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Slightly Scarlet .................................. Feb. 22
Only the Brave .................................. Mar. 8
Men Are Like That .............................. Mar. 12
Sarah and Son .................................. Mar. 22
Honey ............................................ Mar. 29
Young Eagles .................................. Apr. 5
Benson Murder Case ............................ Apr. 19
Vanagond King .................................. Apr. 19
Light of Western Skies ........................ Apr. 19
Ladies Love Brutes .............................. Apr. 26
Paramount on Parade .......................... Apr. 26
Big Pond ........................................ May 3
The Texan ....................................... May 10
Return of Dr. Fu Manchu ..................... May 17
Young Man of Manhattan ..................... May 17
Devil's Holiday ................................ May 24
True to the Navy ................................ May 31
Safety in Numbers .............................. June 7
Shadow of the Lone ...................................... June 14
Social Lion ..................................... June 21
With Byrd at the South Pole ................ June 28
Border Legion ................................... June 28
Dangerous Nan McGrew ...................... July 5
A Man from Wyoming ........................ July 12
Love Among the Millionaires ............... July 19
For the Defense ................................ July 26
Sap from Syracuse ............................. July 26
Anybody's War .................................. Aug. 2
Silent Enemy .................................... Aug. 2
Manslaughter .................................... Aug. 9
Let's Go Native ................................. Aug. 16
Queen High ..................................... Aug. 23
Grumpy .......................................... Aug. 23
Anybody's Woman ............................... Aug. 30
Animal Crackers ................................ Sept. 6
Sea God ......................................... Sept. 13
Spoilers ......................................... Sept. 13
Follow Thru ..................................... Sept. 27
Santa Fe Trail .................................. Sept. 27
Monte Carlo ...................................... Oct. 4
Headliners ...................................... Oct. 17
Her Wedding Night ............................. Oct. 18
Playboy of Paris ................................ Oct. 18
Laughter ......................................... Oct. 25
Virtuous ......................................... Nov. 5
Fast and Loose .................................. Nov. 8
Feet First ....................................... Nov. 8
Tom Sawyer ..................................... Nov. 15
Deerfoot ......................................... Nov. 22
Sea Legs ......................................... Nov. 29
Morocco ......................................... Dec. 6
Only Saps Work ................................ Dec. 6
Follow the Leader ............................... Dec. 13
Along Came Youth ............................. Dec. 20
Right to Love ................................... Dec. 27

**PATHE EXCHANGES**

Rich People .................................. Jan. 5
His First Command ............................. Jan. 19
The Grand Parade .............................. Feb. 2
Officer O'Brien ................................ Feb. 15
Swing High ..................................... May 18
Holiday ......................................... July 13
Night Work ..................................... Aug. 3
Her Man ......................................... Sept. 21
Big Money ...................................... Oct. 28
Sin Takes Saturday ......................... Nov. 5
Painted Desert .................................. Nov. 20
Beyond Victory ................................ Nov. 30
Rebound ......................................... Dec. 14
Crashing Through ............................. Dec. 28

**PRO PATRIA**

**RADIO PICTURES**

(Total Releases 32)

Alias French Gertie ......................... Apr. 20
Beau Bandit .................................. Mar. 2
Case of Sergeant Griska .................... Feb. 23
Check and Double Check ..................... Oct. 25
Cimarron ........................................
Conspiracy .....................................
Cuckoos ......................................... May 15
Danger Lights .................................. Sept. 22
Dixiana ......................................... Aug. 30
Devil's Banana ............................... Sept. 22
Escape .......................................... Sept. 1
Fall Guy ........................................ June 15
Framed ......................................... Mar. 16
Girl of the Port .............................. Feb. 2
Half Shot at Sunrise ........................ Oct. 4
He Knew Women .............................. May 18
Hit the Deck ................................. Feb. 2
Hook, Line and Sinker ....................... July 20
Inside the Lines .............................. July 20
Lau рейтинг Larceny ......................... Aug. 17
Leathernecking ............................... Sept. 22
Love Comes Along ........................... Jan. 5
Lavin' the Ladies ............................. Apr. 6
Midnight Mystery ............................ June 1
Royal Bed .....................................
Runaway Bride ............................... May 24
Pay Off ......................................... Oct. 15
Second Wife ................................... Feb. 9
Seven Keys to Baldpate ...................... Jan. 12
She's My Weakness ........................... Aug. 1
Silver Horde .................................. Oct. 25
Shooting Straigh...=---------------------- July 20

**SONO ART-WORLD WIDE**

(Total Releases 20)

Cock O' the Walk ............................. May 15
Hello Sister ................................... Feb. 15
Great Gabbo ................................. Feb. 1
Up the Congo .................................. Jan. 1
Fighting for the Fatherland ............... Feb. 1
What a Man ! ................................. June 1
Esi Es Esi ...................................... June 1
Dude Wrangler ............................... June 2
Blaze O' Glory ................................ Jan. 1
Sombras de Gloria ............................ Feb. 15
Talk of Hollywood ........................... Mar. 13
Big Fight ....................................... Sept. 1
Once a Gentleman ............................ Sept. 1
Costello Case ................................ Oct. 15
Reno ............................................ Oct. 1
Rogue of the Rio Grande .................. Oct. 15
Symphony in Two Flats ..................... Dec. 15
Just for a Song ................................ Dec. 15
Jaws of Hell .................................. Dec. 30
Damaged Love ................................ Dec. 15

**SWEDISH BIOGRAPH**

Dream Waltz ..................................

**SYNDICATE PICTURES**

(Total Releases 10)

O'Malley Rides Alone ....................... Jan. 1
Canyon of Missing Men ..................... Feb. 1
Covered Wagon Trails ....................... Feb. 1
Call of the Desert ........................... Mar. 1
Lonesome Trail ............................... Mar. 15
Beyond the Law ................................ Oct. 1
Code of Honor ................................ Oct. 15
Daddy's Bank ................................. Nov. 1
Phantom of the Desert ...................... Nov. 1
Under Texas Skies ........................... Nov. 15
Westward Bound .............................. Dec. 1

**TALKING PICTURE EPICS**

(Total Releases 7)

Across the World with Mr. and Martin Johnson Bottom of the World, The Break-up South Seas Wild Men of Kabila Lost Gods In the South Seas with Mr. and Mrs. Pinchot.
TIFFANY PRODUCTIONS (Total Releases 27)

Peacock Alley ............................................ Jan. 10
Party Girl ................................................. Jan. 25
Troopers Three ........................................... Feb. 28
Mamba ....................................................... Mar. 10
Swellhead ................................................... Mar. 20
High Treason ............................................... Mar. 25
Journey's End ............................................. Apr. 15
Sunny Skies ............................................... May 1
Border Romance .......................................... May 10
Kathleen Mavourneen .................................... May 20
Near the Rainbow's End .................................. June 27
Hot Curves .................................................. June 15
Medicine Man ............................................... June 15
Paradise Island .......................................... July 15
Wing of an Angel ........................................... Aug. 1
Oklahoma Cyclone .......................................... Aug. 8
Thoroughbred ............................................. Aug. 10
Borrowed Wives ........................................... Aug. 20
Under Montana Skies ..................................... Sept. 20
Love Trader ............................................... Sept. 25
Extravagance .............................................. Oct. 10
Just Like Heaven .......................................... Oct. 22
Land of the Missing Men ................................. Oct. 15
Utah Kid .................................................... Oct. 27
Third Alarm ............................................... Oct. 27
Aloha ......................................................... Nov. 1
She Got What She Wanted ............................... Dec. 1

*TOBIS

Bride 68 .....................................................

UFA FILMS (Total Releases 4)

Blue Angel (Released by Paramount) .................
Melody of the Heart (Melodie des Herzens) .......... Aug. 29
Tiger Murder Case (Der Tiger von Berlin) .......... Sept. 12
Pori ......................................................... June 7

UNITED ARTISTS (Total Releases 16)

Luminox ..................................................... Jan. 18
Be Yourself ............................................... Feb. 8
Puttin' on the Ritz ....................................... Mar. 1
Hell Harbor ............................................... Mar. 22
One Romantic Night ....................................... Apr. 12
The Bad Man ............................................. May 1
Raffles ...................................................... June 21
Eyes of the World ....................................... Aug. 30
What A Widow! ........................................... Sept. 13
Whooppee .................................................. Sept. 27
DuBarry, Woman of Passion ................................ Oct. 11
Lottery Bride ............................................. Oct. 25
Abraham Lincoln .......................................... Nov. 8
Hell's Angels ............................................. Nov. 15
Bat Whispers ............................................. Nov. 29
Devil to Pay .............................................. Dec. 20

UNIVERSAL PICTURES (Total Releases 36)

Hell's Heroes ............................................. Jan. 5
Night Ride .................................................. Jan. 12
Parade of the West ....................................... Jan. 19
The Climax ............................................... Jan. 26
Embracing Moments ....................................... Feb. 2
Dames Ahoy ............................................... Feb. 9
The Mounted Stranger ................................... Feb. 16
Undertow .................................................. Feb. 23
Lucky Larkin ............................................. Mar. 2
The Devil's Pit ........................................... Mar. 9
Cohens and Kellys in Scotland ......................... Mar. 16
Trailing Trouble ........................................ Mar. 23
Hide Out .................................................. Mar. 30
The Fighting Legion ..................................... Apr. 6
Roaring Ranch ............................................ Apr. 27
Mountain Justice ......................................... May 4
Trigger Town ............................................... May 11
Young Desire ............................................. June 8
Song of the Caballero .................................. June 29
What Men Want ............................................ July 7
Sons of the Saddle ....................................... Aug. 3
The Storm .................................................. Aug. 18
Spurs ....................................................... Aug. 24
Concentratin' Kid ....................................... Oct. 25
Captain of the Guard ................................... Apr. 20
Czar of Broadway ....................................... May 25
White Hell of Pitz Palu ................................ June 1
King of Jazz .............................................. Aug. 17
All Quiet on the Western Front ....................... Aug. 24
The Little Accident ...................................... Sept. 1
Outside the Law ......................................... Sept. 18
A Lady Surrenders ....................................... Oct. 6
East is West ............................................... Oct. 23
The Cat Creeps .......................................... Nov. 10
See America Thirst ...................................... Nov. 24
The Boudoir Diplomat ................................... Dec. 23

*UNUSUAL PHOTOPLAYS (Total Releases 4)

Strange Case of District Attorney .................
Survival .....................................................
Rasputin .....................................................
Chess Player, The ........................................

WARNER BROS. (Total Releases 39)

Second Choice ............................................ Jan. 4
General Crack ............................................. Jan. 27
We're Open .................................................. Feb. 1
She Couldn't Say No .................................... Feb. 15
Isle of Escape ............................................. Mar. 1
Green Goddess ............................................. Mar. 8
Song of the West .......................................... Mar. 15
Under A Texas Moon ..................................... Apr. 1
Those Who Dance ......................................... Apr. 19
Second Floor Mystery .................................. Apr. 26
Third Everything ......................................... Apr. 3
Dumbbells in Ermine ................................... May 10
Man From Blankley's ................................... May 24
Mammy ....................................................... May 31
Courage ...................................................... June 7
Golden Dawn .............................................. June 14
Recaptured Love ........................................ July 8
Sweet Kitty Bellairs ..................................... July 19
Dancing Sweeties ....................................... July 19
Three Faces East ......................................... July 26
Matrimonial Bed ......................................... Aug. 2
Oh Sailor Behave ......................................... Aug. 16
Office Wife ............................................... Aug. 23
Big Boy ..................................................... Sept. 6
Moby Dick .................................................. Sept. 13
Old English ................................................. Sept. 17
Maybe It's Love ........................................... Oct. 4
Sinners' Holiday .......................................... Oct. 11
Doorway to Hell ......................................... Oct. 18
Life of the Party ......................................... Oct. 25
A Soldier's Plaything .................................... Nov. 1
River's End ............................................... Nov. 1
Outward Bound .......................................... Nov. 29
Man to Man ............................................... Dec. 6
Divorce Among Friends .................................. Dec. 13
Captain Thunder ......................................... Dec. 27
On The Border ............................................. Mar. 15
Man Hunter ............................................... May 5
Rough Waters .............................................. June 7

*WINDSOR PICTURES

Her Unborn Child ........................................

447
JOSEPH JACKSON

Scenario Writing
and
Goose Hunting
Done Reasonably

EDWARD T. LOWE
1929-1930

"BROADWAY"
Universal
Adaptation—Dialogue—Screen Play

"MISSISSIPPI GAMBLER"
Universal
Dialogue Collaboration—Screen Play

"NIGHT RIDER"
Universal
Adaptation—Dialogue Collaboration—Screen Play

"ERIC THE GREAT"
Universal
Dialogue

"THE DEVIL'S WORKSHOP"
Book in collaboration with Philip Klein

"X MARKS THE SPOT"
Tiffany
Adaptation—Screen Play

"THE GREEN CAT"
First National
Adaptation—Dialogue—Screen Play
The lists that follow include the feature work of writers of scenarios, original stories, and dialogue on pictures released during 1929 and 1930.

### 1929—Scenarists' Work—1930

**Feature Work** of scenarists, adaptors and continuity writers on pictures released during 1929-30. Both domestic and foreign writers.

*For credits on features released before 1929 see previous editions of the Year Book or write The Film Daily information service.*

<table>
<thead>
<tr>
<th>Name</th>
<th>Work Description</th>
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<tr>
<td><strong>ABBOTT, GEORGE</strong></td>
<td>(1929) Why Bring That Up?; (1930) All Quiet on the Western Front, Fall Guy, Manslaughter, Sea God.</td>
</tr>
<tr>
<td><strong>ABFL. VICTOR</strong></td>
<td>(1929) Berlin After Dark.</td>
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<td><strong>ADAMSON, EWART</strong></td>
<td>(1929) Barnum Was Right.</td>
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<td><strong>ADLER, FELIX</strong></td>
<td>(1930) Feet First.</td>
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<td><strong>AGNEW, FRANCES</strong></td>
<td>(1929) Syncopation, Rainbow Man.</td>
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<tr>
<td><strong>AKINS, ZOE</strong></td>
<td>(1930) Sarah and Son, Anybody's Woman, Right to Love.</td>
</tr>
<tr>
<td><strong>ALEXANDER, J. GRUBB</strong></td>
<td>(1929) Gamblers, Evidence; (1930) Murder Will Out, A Notorious Affair, General Crack, Mohy Dick, Sweet Kitty Bellairs, Outward Bound.</td>
</tr>
<tr>
<td><strong>ALKINS, ZOE</strong></td>
<td>(1930) Sarah and Son, Anybody's Woman, Right to Love.</td>
</tr>
<tr>
<td><strong>BARNET, B.</strong></td>
<td>(1929) Girl With the Bandbox.</td>
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<tr>
<td><strong>BARRELL, A. B.</strong></td>
<td>(1929) Bye, Bye Buddy.</td>
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<tr>
<td><strong>BATAILLE, HENRY</strong></td>
<td>(1930) Mysterious Mr. Parkes.</td>
</tr>
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<td><strong>BARRY, TOM</strong></td>
<td>(1929) In Old Arizona, The Valiant; (1930) Song O' My Heart, Under Suspicion.</td>
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<tr>
<td><strong>BEAHAN, CHARLES</strong></td>
<td>(1930) Ladies in Love.</td>
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<td><strong>BEE, RICHARD</strong></td>
<td>(1929) Seven Footprints to Satan, House of Horror.</td>
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<td><strong>BEEBE, FORD I.</strong></td>
<td>(1929) Forty-five Calibre War, Overland Bound.</td>
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<tr>
<td><strong>BEHN. HARRY</strong></td>
<td>(1929) Sin Sister; (1930) Hell's Angels.</td>
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<td><strong>BEHRMAN, S. N.</strong></td>
<td>(1930) Lilom, Lightnin'.</td>
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<td><strong>BELL, MONTA</strong></td>
<td>(1929) Bellamy Trial.</td>
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<tr>
<td><strong>BENET, STEPHEN VINCENT</strong></td>
<td>(1930) Abraham Lincoln.</td>
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<tr>
<td><strong>BENNISON, ANDREW</strong></td>
<td>(1929) Piccadilly.</td>
</tr>
<tr>
<td><strong>BERANGER, CLARA</strong></td>
<td>(1929) Idee Rich; (1930) This Mad World.</td>
</tr>
<tr>
<td><strong>BERNSTEIN, ISADORE</strong></td>
<td>(1929) Broken Barriers, Dream Melody, Daughters of Desire, Montmartre Rose, One Splendid Hour, George Washington Cohen.</td>
</tr>
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</table>
MARION JACKSON
Originals—Adaptations—Dialogue

“MIN and BILL”
(IN COLLABORATION WITH FRANCES MARION)

Bradley King

EAST LYNNE (Fox)
Frank Lloyd Prod.

ADIOS (First National)
Frank Lloyd Prod.

THREE GIRLS LOST (Fox)
BURKE, EDWIN
(1929) Speakeasy; (1930) The Dancers.
BURKHART, ADDISON
(1929) Queen of the Night Clubs.
BURNET, DANA
(1929) Love, Live and Laugh; Seven Faces.
BURTON, C.
(1929) Shiraz.
BUTLER, DAVID
(1929) Sunny Side Up; (1930) Just Imagine.
BUTLER, FRANK
(1929) Tintamed; (1930) Montana Moon, Strictly Unconventional, Remote Control, Those Three French Girls, New Moon.
BUTTERFIELD, WALTON
(1929) Fast Company.
CAESAR, ARTHUR
CAHOON, RICHARD
(1910) Swellhead.
CAILLARD, ADRIEN
(1929) Venus.
CARLESEN, F.
(1929) Dancing Vienna.
CARR, ROBERT
(1929) Hot Stuff, Why Leave Home?
CARROLL, MABEL Z.
(1930) Convict's Code.
CARVER, RICHARD
(1930) Silent Enemy.
CAVALCANTI, ALBERTO
(1929) Sea Fever.
CHANDLER, HARRY E.
(1930) Reno.
CHRISTIANSEN, BENJAMIN
(1929) Witchcraft Thru the Ages.
CHURCH, FRED
(1929) Unknown Rider.
CHURCHILL, DOUGLAS W.
(1930) Reno.
CHURZ, F.
(1930) Bright Eyes.
CLARK, FRANK THORWARD
CLAWSON, ELIZABETH
CLAWSON, ELLIOT
(1929) Can't Leatherneck. Thirteenth Chair.
CLEMENTS, COLIN
(1930) Call of the West. Sweethearts on Parade.
CLEVELAND, VAL
CLIFFE, LADDIE
(1930) The Co-Optimists.
CLYNER, JOHN

**SCENARIOS' WORK**

**COCHRANE, NAN**
(1929) Girl on the Barge. It Can Be Done.

**COFFEE, LENORE J.**
(1929) Desert Nights; (1930) Bishop Murder Case, Mothers Gone Crazy.

**COHEN, BENNETT**

**COHN, ALFRED A.**

**COLDDEWAY, ANTHONY**

**COLLIER, WILLIAM, Sr.**
(1930) Harmony at Home.

**COLLINGS, PIERRE**

**COLLINS, LEW**
(1930) The Devil's Pit.

**COLTON, JOHN HENRY**
(1929) Ray's Song.

**COMMANDINI, ADELE**

**CONDON, CHARLES**

**CONSELMAN, WILLIAM**
(1930) Way of All Men. Love Among the Millionaires.

**CORMACK, BARTLETT**
(1929) Gentlemen of the Press. Greene Murder Case. Woman That the Laughing Lady; (1930) Benson Murder Case. The Spoilers.

**CORRIGAN, LLOYD**

**COUDEC, PIERRE**
(1929) College Love.

**COWLES, AL**
(1929) Unmasked.

**CREEELMAN, JAMES ASHMORE**

**CULLEN, ROBERT**
(1929) Woman in White.

**CUMMINGS, DWIGHT**

**CUMMINGS, HUGH**
(1930) Pardon My Gun.

**CUMMINGS, RUTH**
(1929) New Year's Eve.

**CUNNINGHAM, JACK**
(1929) The Viking.

**CURTIS, RAY**
(1930) Great Divide.

**DARLING, SCOTT**
(1929) noisy Neighbors. Trent's Last Case.
DIALOG

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D'ARRAST, HARRY D'AB-BADIE (1930) Laughter.
DAVIES, DELMAR (1929) So This is College.
DAVIS, DONALD (1929) Dangerous Curves.
Davies, Owen (1930) So This is London.
Dawn, Norman (1929) For the Term of His Natural Life.
Dean, Basil (1929) Constant Nymph, Return of Sherlock Holmes; (1930) Escape.
Delteil, Delly, Dickey, Dix, Dovzhinko, Doty, Doyle, Dunn, Drumgold, George (1929) Geraldine, Square Shoulders.
Ducey, William (1929) Devil's Apple Tree; (1930) Climax.
Dunn, Winifred (1930) Mamba, Free Love.

Eason, Reaves (1930) Roaring Ranch, Trigger Tricks, Spurs.
Eis, Egon (1930) Rosy Murder Case.
Ellis, Edith (1930) Great Meadow.
Ermolinsky, M. (1929) In Old Siberia.
Estabrook, Howard (1929) Song of Solomon, Angel, Four Feathers, She Goes to War, The Virginian; (1930) Slightly Scarlet, Double Cross Roads, Behind the Makeup, Street of Chance, The Bad Man, Hell's Angels, Kismet.
Fanch, Arnold (1929) Fight for Matterhorn; (1930) White Hell of Pitz Palu.
Faraquo, Francis E. (1929) Mr. Private Affair; (1930) Back Pay, Broken Dishes, Little Caesar.
Farnham, Joe (1929) So This is College.
Farrow, John (1929) Wolf Song, Dangerous Woman, Wheel of Life; (1930) Shadow of the Law.
Fay, Frank (1929) Joy Street.
Feyder, Jacques (1929) Faces of Children.
Field, Salisbury (1930) In Gay Madrid.
Flavin, Martin (1930) Passion Flower.
Poder, Nicholas (1929) Woman to Woman.
Foley, Jack (1929) Kid's Cleaver.
Forbes, James (1930) Their Own Desire.
Forde, Walter (1930) Would You Believe It?
Forey, Pauline (1929) Jazz Heaven.
Fox, Finis (1929) Evangeline.
Fox, Paul, Harvey (1930) Prince of Diamonds.
Frazier, Harry (1930) Wings of Adventure.
Freeland, Thornton (1930) Be Yourself.
Prondale, Pierre (1929) Appassionata.

SCENARISTS' WORK

Fulton, Maude (1929) Nixon on Dames; (1930) Captain Applejack, Steel Highway.
Gangelin, Paul (1929) Jazz Age, Silks and Saddles, Office Scandal, The Racketeer.
Gardiner, Becky (1929) Trial of Mary Dugan; (1930) War Nurse.
Garnett, Tay (1929) Flyin' Fool, Oh Yeah!
Gates, Harvey (1929) Redeeming Sin, Stark Mad, Dance of Death, From Headquarters, Hearts in Exile; (1930) In the Next Room, What a Man!
Gay, Frank (1929) Nixon on Dames; (1930) Women Everywhere.
Geraghty, Tom (1929) Naughty Baby, Synthetic Sin, Smiling Irish Eyes, Footlights and Fools, Tanned Legs.
Gittens, Wyndham (1929) Red Sword.
Glazer, Benjamin (1929) Dance of Life; (1930) Boudoir Diplomat, Tol'able David, Devil to Pay.
Gleason, James (1929) Oh! Oh; (1930) Fall Guy, His First Command, What A Widow!
Gleize, Maurice (1929) Madonna of the Sleeping Cars.
Glennon, Bert (1930) Second Wife.
Goldberg, H. (1930) Last Company.
Goldberg, Rube (1930) Soup to Nuts.
Goulding, Edmund (1929) Trespasser; (1930) Grand Parade, Devil's Holiday.
Gosewish, Helen (1929) Whirl of Youth.
Granada, Manuel (1930) Soul of the Gaucho.
Grashin, Mauri (1930) Round Up Victory.
FRED NIBLO, Jr.

Adaptation and Dialogue

"The Criminal Code"
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Originals — Adaptations — Dialogue

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"ONE NIGHT AT SUSIE'S"
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"SWEETHEARTS AND WIVES"
"KEPT HUSBANDS"
(FOR RKO)
POULTON, MABEL  
(1929) Constant Nymph.  
POWELL, VIOLET  
POANSKI, D.  
(1929) Her Way of Love.  
PRASKINS, LEONARD  
(1930) Temptation.  
PRESNELL, ROBERT  
(1930) Big Pond, Young Man of Manhattan.  
PRICE, ANN  
(1929) All At Sea, Speedway, Thunder.  
PRIOR, PEGGY  
(1929) Ger Fal dina, Square Shoulders.  
PROTOZANOV I. A.  
(1929) Lash of the Czar.  
PUCIAN, OSCAR  
(1929) The Treasure.  
PURCELL, GERTRUDE  
(1929) East In From Syracuse, Follow the Leader, Royal Family of Broadway.  
PYPER, GEORGE W.  
(1929) Outlawed, The Drifter.  
QUIGLEY, BOB  
(1930) Land of Missing Men.  
RAFF, FREDERICK  
(1930) Hurrah, I'm Alive!  
RAUCH, FRANZ  
(1930) Hungarian Nights.  
REDMAN, FRANK  
(1929) Eyes of the Under-world.  
REED, LUTHER  
(1929) Rio Rita; (1930) Hit the Deck, Dixiana.  
REED, TOM  
(1930) Hell's Heroes, East Is West, Boudoir Diplomat.  
REEVE, WINIFRED  
(1929) Shanghai Lady; (1930) Undertow, Young Desirer, Land of Pleasure.  
REVELLE, NELLIE  
(1929) The Mighty.  
REVILLE, ALMA  
(1930) Murder.  
RICHMAN, ARTHUR  
RIECH, WALTER  
(1930) Two Hearts in Waltz Time.  
RIGBY, GORDON  
(1930) Song of the Flame, Dancing Sweeties, Captain Thunder.  
RIGBY, L. G.  
RIFLEY, ARTHUR D.  
(1929) Barnum Was Right; (1930) Hide-Out, Captain of the Guard.  
RIVER, W. L.  
(1930) Way for a Sailor.  
ROBINSON, ARTHUR  
(1929) Looping the Loop.  
ROBINSON, J. C.  
(1930) The Squealer.  
ROGERS, HOWARD EMMET  
(1929) Forward Pass; (1930) No No, Nanette, Lottery Bride.  
ROMBERG, SIGMUND  
(1930) Viennese Nights.  
ROOT, WELLS  
(1929) Road Show; (1930) Chasing Rainbows, The Storm.  
ROSEN, PHIL  
(1930) Extravaganza.  
ROSENER, GEORGE  
(1930) Doorway to Hell, She Got What She Wanted.  
ROSSHAL, S.  
(1929) Seeds of Freedom.  
ROSSON, ARTHUR  
(1930) Mounted Stranger, Trailing Trouble.  
ROTH, MURRAY  
(1929) Queen of the Night Clubs.  
ROTTER, FRITZ  
(1930) Love in the Ring.  
RUBEN, J. WALTER  
(1929) Sunset Pass, Stairs of Sand, The Love Doctor, Dance Hall, Marriage Playground; (1930) Lovin' the Ladies, Shooting Straight, She's My Weakness, Check and Double Check.  
RUBIN, DANIEL  
(1930) The Texan.  
RUNDT, DR. HARRY  
(1929) Royal Box.  
RUSSELL, JOHN  
(1929) Side Street.  
RYERSON, FLORENCE  
(1929) Canary Murder Case, Dangerous Curves, Fast Company, Mysterious Dr. Fu Manchu, Pointed Heels; (1930) Return of Dr. Fu Manchu.  
RYSKIND, MORRIE  
SAVILLE, VICTOR  
(1929) Kitty.  
SCHAEFER, LEE, RICHARD  
(1929) Spite Marriage, Wild Orchids, Flying Fleet, Where East is East, Honeymoon, Halldajah; (1930) Free and Easy, Children of Pleasure, Devil May Care, Dough Boys, Big Shot, Men of the North.  
SCHOFFIELD, PAUL  
(1929) Scandal, Girl Overboard; (1930) Framed.  
SCHROCK, RAYMOND L.  
SCHULTZ, FRITZ  
(1930) Two Hearts in Waltz Time.  
SCHUYLER, PHILIP  
SCHWAB, LAURENCE  
(1930) Follow Thru.  
SCOLA, KATHRYN  
(1930) Lady Who Dared, One Night at Susie's.  
SEARS, ZELDA  
(1930) The Divorcee.  
SEID, SYLVIA  
(1929) Royal Rider.  
SELLIN, EDGAR  
(1930) Girl in the Show.  
SCENARISTS' WORK  
SEYMOUR, JAMES  
(1930) Swing High, What A Widow.  
SHARP, HENRY  
(1930) Way Out West.  
SHELDON, E. LLOYD  
SHELDON, FOREST  
(1930) Lone Rider.  
SHEROHENETVITCH, V. G.  
(1929) Girl with the Band-box.  
SHORE, VIOLA BROTHERS  
(1930) Kibitzer.  
SHUMATE, HAROLD  
(1929) Hold Your Man; (1930) Love Trader.  
SILVERNAIL, CLARKE (Decedced)  
(1929) Behind That Curtain; (1930) Eyes of the World.  
SILVERS, SID  
(1930) Follow the Leader.  
SMIRNOVA, M.  
(1929) Her Way of Love.  
SMITH, HARRY G.  
(1930) Love Kiss.  
SMITH, PAUL GERARD  
(1930) Dangerous Nan McGrew, Feet First.  
SMITH, WALLACE  
SNELL, EARL  
(1929) Cohees and Kellys in Atlantic City, Clear the Decks, It Can Be Done, One Hysterical Night; (1930) Embarrassing Moments, Hot Curves.  
SPENCE, RALPH  
(1929) Gorilla, Hook, Line and Sinker.  
SQUIRES, LUCILLE  
(1929) City of Temptation.  
STALLINGS, LAURENCE  
(1930) Way For A Sailor.  
STANNARD, ELIOT  
(1929) Tommy Atkins, Widecombe Fair, The Maxuman; (1930) Hate Ship.  
STARLING, LYNN  
(1930) Oh, For A Man!.  
STARR, JAMES  
STEIN, FREDERICH  
(1930) Why Cry At Parting.  
STERRET, WALTER  
(1929) Oklahoma Kid.  
STERRET, WILLIAM  
(1929) The Invaders.  
STEVENS, LOUIS  
STONE, JOHN  
(1929) Captain Lash, Fugitives, Black Watch, Blue Skies, Salute.  
STROEVOY, V.  
(1929) Seeds of Freedom.
DORIS ANDERSON

Now Writing for

M. G. M.

Maurice Revnes, Ltd
6777 Hollywood Blvd.
Hollywood, Calif.
SULLIVAN, C. GARDNER (1929) Alibi, Locked Door.
SUMMERS, WALTER (1929) The Betrayal.
Sweeney, Carmelita (1929) The Cleanup.
Szekely, Hans (1929) Hungarian Rhapsody.
Tamayo, Fernando C. (1930) Sombra de Gloria.
Tansey, John (1930) Rmgmane of the West.
Tansey, Robert (1930) Romance of the West.
Tashis, Harold (1930) Concentratin' Kid.
Taylor, Matt (1929) Red Hot Speed, Ex- all, Flapper, Tonight at Twelve, Slimmer Steps Out; (1930) Dames Ahoy, Young Desire.
Taylor, Rex (1929) Honeymoon Abroad; (1930) Poor Millionaire, Sit Tight.
Taylor, Sam (1929) Lady of the Pavement, by DuBarry Woman of Passion.
Thew, Harvey (1929) The Sacred Flame, Tiger Rose; (1930) She Couldn't Say No, Song of the West, Man from Blankley's, Sowly Girl in Hollywood, Dumbells in Ermine, Matrimonial Bed, Divorce Among Friends, Ilicite, Singer's Holiday.
Thomas, Faith (1929) Silks and Saddles.
Thompson, Harlan (1930) Big Party, Women Everywhere, Are You There?
Thompson, Keene (1929) Wolf Song, Acquitted.
Titheridge, Dion (1930) Loose Ends.
Totheroh, Don (1930) Dawn Patrol.
Totto, Mellyn (1929) Eternal Woman.
Tourner, Maurice (1929) Last Flight.
Towne, Gung (1929) Drag; (1930) Lilies of the Field, Strictly Modern.
Townley, Jack (1929) Bachelor Girl, Father and Son; (1930) Last Dancce.
Travers, Camillo Antone (1930) Why Not?

Trevdyakov (1929) Caucasian Love.
Tuchock, Wanda (1929) Hallelujah; (1930) Not So Dumb, Billy the Kid.
Turkin, V. K. (1929) When Moscow Laughs, Girl with the Ball-box.
Turney, Terry (1929) Should A Girl Marry?
Tuttle, Frank (1929) Studio Murder Mystery.
Unsell, Eve (1929) Conquest, Spirit of Youth.
Urgiss, Julius (1930) Hurrrah, I'm Alive.
Vajda, Ladislaus (1930) Bride 66, White Hell of Pitsuh.
Valenti, Vincent (1930) Convict's Code.
Valentine, Val (1930) Yellow Mask.
Van, Beatrice (1929) Modern Love; (1930) Take the Law.
Veckeroff, Perry (1930) Big Boy.
Vertoff, Dziga (1929) Man With the Camera.
Viertel, Berthold (1930) Girl of the Girl.
Vollenblder, Dr. Karl (1930) Blue Angel.
Von Wohl, Ludwig (1931) I Last Company.
Walker, Norman (1930) Loose Ends.
Wallace, Edgar (1930) Crimson Circle.
Walker, Anthony (1929) General Crack.
Washneck, Eric (1929) Sajenko the Soviet.
Watkins, Maureen (1929) Up the River.
Watters, George Manker (1930) Behind the Makeup, Good Intentions, Man Trouble.
Weaver, John V. A. (1930) A Man from Wyoming.
Weems, Walter (1929) Hearts in Dixie.
Weine, Robert (1929) Strauss, the Waltz King.

West, Claudine (1929) Last of Mrs. Cheyne; (1930) A Lady's Morals, Soul Kiss.
West, Conrad (1929) Nosferatu the Vampire.
West, Robert (1929) Life of Beethoven.
West, Roland (1929) Alibi; (1930) The Bat Whispers.
Wheilen, Tim (1929) Honeymoon Abroad, When Knights Were Bold; (1930) Fall Guy, Hook, Line & Singer.
Wilkur, Crane (1930) Lord Byron of Broadway.
Wells, Robert (1930) Costello Case, Charley's Aunt.
Winters, Sally (1929) Law of the Mounted, Headin' Texward, Joby Tommy; (1930) Parting of the Trails, O'Malley Rides Alone, Man from Nowhere, Covered Wagon Trails, Call of the Desert, Hunted Men, Near the Rainbow's End, 'Neath Western Skies, Code of the West, Breezy Bill.
Wright, Joseph (1930) Arizona Kid.
Wright, Mac V. (1929) Arizona Days, West of Santa Fe.
Yerkhonov, L. I. (1930) China Express.
Yost, Dorothy (1930) What Men Want.
Young, Almedar (1929) Where East Is East; (1930) Ladies Love Brutes, Girl of the West.
Zeisler, Alfred (1929) Berlin After Dark.
Zuckmayer, Carl (1930) Blue Angel.
GLADYS LEHMAN
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"THE LADY SURRENDERS"
"THE CAT CREEPS"
"MANY A SLIP"
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"SEED"

william m. conselman
writer

References: Sol M. Wurtzel,
Samuel Goldwyn,
David Selznick.

now at fox
A NEW listing for the Year Book. 1929 and 1930 work of writers of original stories that have been used for motion pictures. The list which appeared first in the 1930 Film Daily Directors' Annual and Production Guide, met with such approval that it has been brought up-to-date and will be a permanent feature of each Year Book.

ABBOTT, GEORGE
(1929) Saturday Night Kid, Broadway, Night Parade, Half Way to Heaven, Coquette; (1930) Fall Guy.
ABEL, VICTOR
(1929) Berlin After Dark.
ADAMS, C. R.
(1929) Gamblers; Time, the Place and the Girl.
ADE, GEORGE
(1929) Making the Grade.
ADLER, FELIX
(1929) Welcome Danger.
AKINS, ZOE
ALEXANDER, ELIZABETH
(1930) Second Choice
ALEXANDER, J. GRUBB
(1929) General Crack, Evidence, Gamblers; (1930) Murder Will Out, Notorious Affair, Moby Dick, Outward Bound.
ALEXANDROV, ALEXANDER
(1929) Making the Grade.
ALEXANDRINE, HENRY
(1929) The Oppressed.
ATTERIDGE, HAROLD
(1930) Big Boy.
AUBREY, JAMES A.
(1930) Under Montana Skies.
AUMONIER, STACY
(1930) Dark Red Roses.
AUTEN, HAROLD
(1929) Lost Patrol.
BACON, FRANK
(1930) Lightnin'.
BAHR, HERMANN
(1929) Fashions in Love.
BAKER, ROBERT
(1930) Conspiracy.
BALDWIN, EARL
(1930) Sweet Mama, College Lovers, Widow from Chicago.
BALDWIN, FAITH
(1930) Office Wife.
BARCINSKA, COUNTESS
(1929) Woman in the Night.
BARNES, HOWARD
McKENT
(1930) Her Unborn Child.
BARRIE, JAMES M.
(1929) Doctor's Secret; (1930) Seven Days' Leave.
BARRINGER, BARRY
(1929) Bye, Bye Buddy.
BARRINGTON, E.
(1929) Divine Lady.
BARROWS, LESLIE S.
(1929) Singing Fool, Honky Tonk.
BARROWS, THOMAS
(1929) Two Weeks Off.
BARRY, PHILIP
(1929) Paris Bound; (1930) Holiday.
BARRY, TOM
(1930) Song O' My Heart, Courage, Under Suspicion.
BART, JEAN
(1929) The Squall.
BARTHOLMAES, PHILIP
(1929) Barnum Was Right.
BARTLETT, LANIER
(1930) The Lash.
BARTLETT, VIRGINIA
STIVERS
(1930) The Lash.
BAUMER, MARIE
(1930) Sinner's Holiday, The Spoilers, Silver Horde.
BEAHAN, CHARLES
BEATON, KENNETH C.
(1930) Song of the Caballero.
BEAUMONT, GERALD
(1929) Silks and Saddles.
BEDDOE, MAURICE
(1930) Along Came Youth.
BEE, RICHARD
(1929) House of Horror.
BEEBE, FORD I.
(1929) Forty-Five Calibre War, Brothers, Overland Bound, Devil's Twin.
BEHAN, CHARLES
(1929) Naughty Baby.
BEHRMANN, S. N.
(1930) He Knew Women.
BELASCO, DAVID
BELL, RALPH
(1930) Clancy in Wall Street. Street.
BELMONT, ELEONORE ROBSON
(1930) In the Next Room.
BENNETT, ARNOLD
(1929) Piccadilly.
BENNETT, CHARLES
(1929) True to the Navy.
BENNISON, ANDREW
(1929) Chasing Thru Europe; (1930) Let's Go Places.
BENTLEY, E. C.
(1929) Trent's Last Case.
BERGER, HEMMING
(1930) Way of All Men.
BERGMAN, HELMER
(1929) Senor Americano, Golden Bridle.
BERLIN, IRVING
(1930) Mammy.
BERNARD, TRISTAN
BERNSTEIN, ISADORE
(1929) The Clean-up.
BIGGERS, EARL DERR
(1929) Behind that Curtain; (1930) Seven Keys to Baldpate, Second Floor Mystery, Inside the Lines.
BILLING, PEMBERTON
(1930) High Treason.
BIRINSKI, LEO
(1929) Love and the Devil.
DAN TOTHEROHO
Screen Plays and Dialogue

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New York Associate
M. S. BENTHAM
BROWN, ALEXANDRE (1929) Madame X.
BLOCK, ALFRED (1929) It's A Great Life, Speedway; (1930) Way Out West.
BLOCK, RALPH (1930) Arizona Kid.
BLOKH, JACOB (1929) Shanghai Document.
BOASBERG, AL (1930) Sin! This Is College; (1930) Big Shot, Dough Boy.
BODANSKY, ROBERT (1930) Rogue Song.
BOLT, PETER (1930) Bride 68.
BOLTON, GUY (1929) Sally, Rio Rita, Love Parade; (1930) The Cuckoos, Top Speed.
BONSEL, WALDEMAR (1929) Adventures of Maya.
BOONE, BERNICE (1929) Midstream.
BOUCAICULT, DAVID (1930) Kathleen Mavoureen.
BOWER, B. M. (1929) Points West, King of the Rodeo.
BOYD, HUTCHINSON (1929) Barnum Was Right.
BOYD, THOMAS A. (1929) Blaze O' Glory.
BRACKETT, CHARLES (1929) Pointed Heels.
BRADBURY, ROBERT NORTH (1929) Forbidden Trail.
BRANCH, HOUSTON (1929) Square Shoulders; (1930) Captain of the Guard.
BRAND, MAX (1930) Fair Warning.
BREN, MILTON (1929) Desert Rider.
BRENNAN, FRED H. (1929) Sin, Sister, Strong Boy, Words and Music, Blue Skies; (1930) One Night at Susie's.
BROADHURST, GEORGE (1930) Today.
BROD, MAX (1920) That Murder in Berlin, Three Loves.
BRODYADNSKY, BORIS (1930) Children of the New Day.
BROMFIELD, LOUIS (1930) Queen of Scandal, One Heaven by Night.
BROOKS, GEORGE S. (1929) Big News; (1930) Three Sisters.
BROWN, C. J. (1929) When Duty Calls.
BROWN, ETHEL (1930) Applause.
BROWN, KANE (1929) Mississippi Gambler.
BROWN, LEW (1930) Good News, Follow Through.
BROWN, ROWLAND (1930) Doorway to Hell.
BROWNE, PORTER EMMERSON (1930) Bad Man.
BROWNING, TITO (1929) Where East is East; (1930) Outside the Law.
BRUCKMAN, CLYDE (1929), Welcome Danger.
BRUSH, CATHERINE (1930) Young Man of Manhattan.
BUCK, GENE (1920) Night Parade.
BUCKINGHAM, TOM (1930) Officer O'Brien, Hell's Island.
BUFINGTON, ADELE (1929) Phantom City; (1930) Just Like Heaven.
BURDEN, WILLIAM DOUGLAS (1930) The Silent Enemy.
BURKE, EDWIN (1929) Woman Trap, This Thing Called Love, Girl From Havana; (1930) Happy Days.
BURKHART, ADDISON (1929) Queen of the Night Clubs.
BURNES, WALTER NOBLE (1930) Billy the Kid.
BURNETT, DANA (1929) Shopworn Angel; (1930) High Society Blues.
BURNETT, WILLIAM B. (1930) Little Caesar.
BURROWS, L. (1929) Honky Tonk.
BUTLER, DAVID (1929) Fox Movietone Follies of 1929.
BUTLER, FRANK (1929) China Bound; (1930) Montana Moon.
BUTLER, RACHEL B. (1929) Must We Marry? Broken Hearted.
BYRNE, DONN (1929) His Captive Woman.
CAINE, HALL (1929) Maxman.
CAIRNS, DOROTHY (1930) Sin Takes a Holiday.
CALLEWELL, ANNE (1930) Dixiana.
CALHOUN, D. C. (1929) One Stolen Night.
CAMP, WADSWORTH (1929) Last Warning.
CAMPBELL, EVELYN (1929) Acquitted, Hurricane.
CANDFIELD, MARK (1929) Madonna of Avenue A, My Man; (1930) Maybe It's Love.
CANNON, RAYMOND (1929) Red Wine.

AUTHORS' WORK

CANTOR, EDDIE (1930) Caught Short.
CARLISLE, HELEN GRACE (1930) Mothers Cry.
CARR, NAT (1930) Talk of Hollywood.
CARRINGTON, ELAINE S. (1929) Alibi.
CARTER, AUDREY & WAW ERLY (1930) A Notorious Affair, Faithful.
CASTLE, EGERTON (1930) Sweet Kitty Belleairs.
CHANCEL, JULES (1930) Love Parade.
CHRISTENSEN, BENJAMIN (1929) Witchereth Through the Ages.
CLARK, KENNETH B. (1930) Rough Romance.
CLARKE, DONALD HEN DERSON (1930) Born Reckless.
CLEMENTS, COLIN (1930) Call of the West.
CLEVELAND, VAL (1929) Wolves of the City, Sky Skidder.
CLIFT, DENISON (1930) Scotland Yard.
CLYMER, JOHN B. (1929) His Lucky Day, Girl Overboard.
COHEN, BENNETT (1929) Cheyenne, Lawless Legion, Saddle King; (1930) Parade of the West, Fighting Legion, Mountain Justice, Sons of the Saddle, Bar L. Ranch.
COHEN, LESTER (1929) Dangerous Curves.
COHEN, OCTAVUS ROY (1929) Why Bring That Up; (1930) The Other Tomorrow, Social Lion.
COHN, AL (1929) Carnation Kid; (1930) Sweethearts on Parade.
“Mr. LEMON OF ORANGE”  
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Broadway Stage Productions  
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SOME OF OUR AUTHORS  

JACK HAYS  
(Starring El Brendel for Fox Film Corp.  
1931 release.)  

CHARLES GEORGE SAXTON  
(Now Writing Dialogue for R-K-O.)  

ADRIAN JOHNSON  
(Recently returned from Europe, where  
he has been writing in France, England  
and Italy. For fall release novel  
“Black Douglass.”)  

JOHN B. CLYMER  
(Six features produced in past 3 years.  
Latest “Love Trap” for Universal.)  

JAMES MADISON  
(Gag man to the entire profession for  
20 years. Now editor of “The Comedi-  
dian,” monthly publication.)

SOME OF OUR PLAYERS  

FRANK MAYO  
(With Buster Keaton in “Dough  
Boys.”)  

CORLISS PALMER  
(Recently with Universal.)  

NELLA BURT  
(Leading Lady for 3 years with Leo  
Dietrichstein. Lead in “Give and Take”  
with George Sidney. Featured lead  
in “Casanova” with Lowell Sherman,  
etc.)  

DAWN O’DAY  
(Latest release with Richard Arlen in  
“The Westerner” for Paramount.)  

LILLIAN LANE  
(Cousin Bella in “Cimmaron” for  
R-K-O, etc.)

NEW YORK  
PARIS  
LONDON
AUTHORS’ WORK

DILLS, ROBERT (1929) Thundering Thompson.
D’MORIAL, FANNY (1929) Just off Broadway.
DOWLING, EDDIE (1929) Rainbow Man.
DODGE, HENRY IRVING (1929) Skinner Steps Out.
DOHERTY, EDWARD (1930) Murder on the Roof.
DOTY, DOUGLAS (1929) Laughter.
DOUGLAS, FLORA E. (1929) Phantoms of the North.
DOVZHENKO, ALEXANDER (1930) Soil.
DRAKO, HARRY SINCLAIR (1929) Sioux Blood, Where East is East.
DRAKE, OLIVER (1929) Days of the Prairie, Drifter, Vagabond Cub, Gun Law; (1930) Rogue of the Rio Grande.
DROMGOLD, GEORGE (1929) Square Shoulders.
DOYLE, SIR ARTHUR CONAN (Deceased) (1929) Return of Sherlock Holmes.
DUCZY, LILIAN (1929) Behind Closed Doors, Devil’s Apple Tree.
DUMAUER, GERALD (1930) Dancers.
DUNNING, FRANCES (1930) Woman Racket.
DUNNING, PHILLIP (1929) Broadway; (1930) Woman Racket.
DUPVIV-MAZUF, HENRI (1930) Chess Player.
EASON, REEVES (1930) Roaring Ranch, Trigger Tricks, Spurs.
EDGINTONS, THE (1929) Studio Murder Mystery.
EDWARDS, ENOS (1929) Three Outcasts.
EGAN, JAMES BERNARD (1929) Wheel of Life.
EIS, EGON (1930) Tiger Murder Case.
EISENSTEIN, S. M. (1930) Old and New.
ELLISS, EDITH (1929) Idle Rich.
EILLSWORTH, ELMER (1929) Sea Fury.
EMERSON, JOHN (1929) Fall of Eve; (1930) Conspiracy.
EMERY, ARTHUR GUY (1930) Troopers Three.
ERSKINE, JOHN (1930) A Lady Surrenders.
ETHEL DOHERTY

Writing
SCREEN PLAYS
for
PARAMOUNT

Paul Gerard Smith

Dialog and Dialog Direction

WELCOME DANGER    Harold Lloyd
FEET FIRST          Harold Lloyd

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"THE WOMAN TAMER"
"THE DOCTOR'S WIFE"
"THE VICTIM"
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CLARENCE HENNECKE
WRITER and DIRECTOR
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EARL BALDWIN
Originals—Screen Plays—Dialogue
<table>
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<tr>
<td>Mother's Boy, Syncopation; (1930) Prince of Diamonds, Floradora Girl.</td>
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<tr>
<td>MARRIOTT, CRITTENDEN (1929) Isle of Lost Ships.</td>
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<td>MARSHALL, EDISON (1929) Far Call.</td>
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<td>MARTIN, NELL (1930) Lord Byron of Broadway.</td>
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<td>MARTIN, TOWNSEND (1929) A Most Immoral Lady.</td>
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<td>MATTISON, FRANK S. (1929) Girls Who Dare; Bye, Bye, Buddy.</td>
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<td>MAXWELL, W. B. (1930) Madonna of the Streets.</td>
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<tr>
<td>MAYO, MARGARET (1929) Twin Beds.</td>
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<tr>
<td>MAZZOLOTTI, P. A. (1930) Is This Love?</td>
</tr>
<tr>
<td>MEACHER, EDWARD (1929) Stool Pigeon.</td>
</tr>
<tr>
<td>MEAR, HARRY FOWLER (1930) Would You Believe It?</td>
</tr>
<tr>
<td>MEDCRAFT, R. (1929) Why Leave Home?</td>
</tr>
</tbody>
</table>

| MEEHAN, JOHN (1929) Barnum Was Right, Lady Lies; (1930) Why Not? |
| MELFORD, GEORGE (1929) Sea Fury. |
| MELVILLE, HERMAN (1930) Mohy Dick. |
| MEREDYTH, BESS (1929) Road Show; (1930) Chasing Rainbows, Scarlet Woman, Our Blushing Brides. |
| MERRITT, A. (1929) Seven Footprints to Satan. |
| MERZBACH, MELVA (1929) Doctor's Women; (1930) For Her Sake. |
| MIDDLEMASS, ROBERT (1929) The Valiant. |
| MIDDLETON, GEORGE (1930) Big Pond. |
| MIKKELSEN, EMJAR (1929) Frozen Justice. |
| MILLER, ALICE DIER (1930) Honey, Manslaughter, Princess and the Plumber. |
| MILLER, J. CLARKSON (1930) Protection. |
| MILLER, SETON I. (1930) Beloved Enemy. |
| MILLHAUSER, BERTRAM (1929) Girls Gone Wild. |
| MILNE, PETER (1929) Nothing to Wear. |
| MILTON, ROBERT (1930) Sin Takes a Holiday. |
| MIRANDA, YVES (1930) Matrimonial Bed. |
| MITCHELL, BRUCE (1929) Born to the Saddle. |
| MITCHELL, N. (1929) Why Leave Home? |

| MITCHELL, THOMAS (1930) Little Accident. |
| MOLNAR, FERENC (1929) Prisoners, Paul Street Boys; (1930) One Romantic Night, Liliom. |
| MUM. ARTHUR S. (1930) Cock O' the Walk. |
| MONTAGUE, C. E. (1929) True Heaven. |
| MONTAGUE, EDWARD (1929) It Can Be Done. |
| MONTAGUE, E. J. (1929) Love Trap. |
| MONTAGUE, MARGARET PRESCOTT (1929) Linda. |
| MONTGOMERY, JAMES (1929) Aviator, Nothing But the Truth. |
| MOODY, WILLIAM (1930) The Great Divide. |
| MOON, LORNA (1930) Min and Bill. |
| MOORE, VIN (1929) Beauty and Bullets, Border Wildcat, Wolves of the City, Kid's Clever; (1930) Cohens and Kellys in Africa, See America Thirst. |
| MOOS, BETTY (1929) Back from Shanghai. |
| MOREHOUSE, WARD (1929) Gentlemen of the Press. |
| MORGAN, BYRON (1929) Flying Fleet, Speedway, All at Sea, It's a Great Life, Thunder, Way Out West. |
| MORGAN, GEORGE (1929) Wild Blood. |

---

**Louis Stevens**

**ORIGINAL STORY**

"MARCHETA"

(Victor Schertzinger Production, Rad.o Pictures)

**ADAPTATION AND DIALOGUE**

"HEADS UP"

(Paramount, N. Y. Studios)

**ADAPTATION AND DIALOGUE**

"WILD BEAUTY"

(Nancy Carroll, Paramount, N. Y. Studios)

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BREWSTER'S MILLIONS

(Paramount, N. Y. Studios)

**"THE GREAT GATSBY"**

(Paramount, N. Y. Studios)

**AUTHOR OF**

"All the King's Horses"

A Novel

"Here Comes Pancho Villa"

Biography Smash of 1930-31

---

476
AUTHORS' WORK

RUSSELL, JOHN
(1929) The Pagan; (1930) Girl of the Port, Sea God.

RUTHVEN, MADELINE
(1929) The Last Raid.

RYEYSON, FLORENCE
(1930) Call of the West.

RYSKIND, MORRIE
(1930) Animal Crackers.

ST. CLAIR, MALCOLM
(1929) Side Street.

SCHOFIELD, PATRICK
(1929) Good Horseman.

SCHOFIELD, BRUCE
(1930) Lawful Larceny, Scarlet Pages, Pay Off, East Is West.

SCHIRLY, ARTHUR
(1929) Tommy Atkins.

SHORE, JOSEPH
(1929) Broadway Fever, Lucky Boy.

SHUMATE, HAROLD
(1929) Voice of the Storm, River Woman; (1930) Love Trader.

SIMON, M.
(1929) Mountain Lovers, Reward of Faith.

SINNOTON, VERA
(1930) White Cargo.

SMITH, PAUL GERARD
(1930) Heads Up.

SMITH, WALLACE
(1929) Delightful Rogue, Big Time, Not Quite Decent, Love Comes Along; (1930) Strictly Business, Bear Bandit.

SMITH, WINCHELL
(1929) Love Doctor; (1930) Lightnin'.

SNELL, EARL
(1929) His Lucky Day; (1930) Embarrassing Moments.

SOMERVILLE, A. W.
(1929) Oh, Yeah!

SOUSANIN, NICHOLAS
(1929) Betrayal.

SOUTAK, ANDREW
(1929) Phantom in the House.

SPENCE, RALPH
(1930) The Gorilla.

SPER, NORMAN
(1930) Song of the Caballero.

SPRINGER, NORMAN
(1929) Hurricane, Acquitted, Submariner.

SPRINGS, ELLIOTT WHITE
(1930) Young Eagles.

STALLINGS, LAURENCE
(1929) Wandered World; (1930) Song of the West.

STANGE, HUGH STANISLAUS

STANLEY, JOSEPH
(1930) Swing High.

STARLING, LYNN
(1930) Dumbbells in Ermine.

STARR, JAMES A.

STEARNS, FRANKLIN
(1929) Idle Rich.

STEEL, WILBUR DANIEL
(1930) Undertow.

STERNHEIM, CARL
(1929) Royal Scandal.

STONE, JOHN
(1929) Salute, Girl from Havana; (1930) Wild Company.

STRONGQUIST, ERMA
(1929) Woman I Love.

STOTHDAL, HENRY
(1930) Lottery Bride.

STROEYV, V.
(1929) Seeds of Freedom.

SUDECK, HERMANN
(1929) Wondrful Women.

SUPPE, FRANZ
(1929) Stolen Kisses.

SUTHERLAND, EVELYN
(1930) Monte Carlo.

SUTRO, ALFRED
(1929) Laughing Lady.

SWERLING, JO
(1929) Me and My Doll; (1930) The Kibitzer, Around the Corner, Roseland.

SZEKELY, HANS
(1929) Hungarian Rhapsody.

TAMURA, HAZABURO
(1929) Daughter of Two Fathers.

TANSEY, JOHN
(1930) Romance of the West.

TANSEY, ROBERT
(1930) Romance of the West.

TARKINGTON, BOOTH
(1929) Geraldine, Mister Anthony, River of Romance; (1930) Cameo Kirby, Monte Carlo, Father's Sin.

TARSHIS, HAROLD
(1930) Concentratin' Kid.

TAYLOR, DWIGHT
(1930) Numbered Men.

TAYLOR, HENRY
(1930) Canyon Hawks, Trails of Dauger, Breed of the West, Red Fork Range.

TAYLOR, NASH, IMLAY
(1929) Conquest.

TAYLOR, REX
(1929) Honeymoon Abroad, Week Ring Bells; (1930) Poor Millionaire, Sit Tight.

TAYLOR, S. E. V.
(1929) Red Sword.

THEALBERG, SYLVIA
(1929) China Bound; (1930) Montana Moon.

THEW, HARVEY

THOMAS, A. E.
(1930) Big Pond, Honey.

THOMAS, BRANDON
(1930) Charlie's Aunt.

THOMAS, ELTON
(1929) Iron Mask.

THOMPSON, E. A.
(1929) Power of the Press.

THOMPSON, F.
(1930) Rio Rita.

THOMPSON, HARRISON
(1929) Red Roses, Hollywood; (1930) Big Party, Are You There?

THOMPSON, KEENE
(1930) Only the Brave, True to the Navy, Love Among the Millionaires, Sin Ship.

THORNE, VICTOR
(1929) Anne Against the World.

THORPE, RICHARD L.
(1929) Shady Lady.

THRAUSER, LESLIE
(1930) For the Love o' Lil.

TIERNEY, HARRY
(1930) Boy Crazy.

TILTON, GEORGE
(1930) Soldiers and Women.

TITHERAGE, DION
(1930) Loose Ends.

TOLSTOY, V.
(1929) Redemption; (1930) White Devil.

TOMKINS, JULIET WILBOR
(1930) Misbehaving Ladies.

TOMLINSON, DANIEL
(1929) Captain Lash.

TORA, LIA
(1929) Veiled Woman.

TOWNEY, JACK
(1929) Bachelor Girl, Unguarded Girls, Cohens and Kellys in Atlantic City; (1930)
VON VOLLMOELLER, VERTOFF, VIGNAUD, VEILLER, VANLOO, VAN VANCE, VAN, URVANTSOV, UNSELL, TWAIN, TURNER, TURKIN, TUPPER, TREE, TRAIN.

Father.

(1929) Nights; Murder

(1929) Murder


WHITE, GEORGE (1930) Follow the Leader. WHITE, STEWART EDWARD (1930) Under a Texas Moon, Part Time Wife. WILBUR, CRANE (1930) Children of Pleasure, Songwriter. WILDER, THORNTON (1929) Bridge of San Luis Rey.


WRAY, JOHN (1929) Alibi.

WRIGHT, GENE (1929) Little Wildcat.

WRIGHT, HAROLD BELL (1930) Eyes of the World.

WRIGHT, WILLIAM LORD (1929) Harvest of Hate, Plunging Hoofs, Hooftbeats of Vengeance.

WYLIE, IDA (1929) Young Nowheres.

XANROF, LEON (1930) Love Parade.


YOST, DOROTHY (1930) Sea Bat.

YOU MAN, VINCENT (1929) High Deck.

YOUNG, HOWARD IRVING (1930) Midnight Mystery.

YOUNG, RITA JOHNSON (1930) Hell Harbor.


ZANUCK, DARLRY FRANCIS (1929) Noah's Ark, Say It with Songs.

ZEISLER, ALFRED (1929) Berlin After Dark.

ZELNICK, FREDERICK (1929) Bohemian Dancer.

ZILAHY, LAJOS (1930) Vision of Sin.

ZOCCOLI, LUCIANA (1929) Kit Tebbi.

ZOLA, EMILE (1930) Nana.

ZUARDO, LEON (1929) Sonny Boy.

ZWEIG, ARNOLD (1930) Case of Sergeant Grischa.
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A COMPLETE listing of the feature work of domestic and foreign writers of dialogue for the years 1929 and 1930. The 1928 credits of dialoguers may be found in the 1930 Year Book or from The Film Daily, information service.

AARONSON, DARBY
(1930) Talk of Hollywood.
ABBOTT, GEORGE
(1930) All Quiet on the Western Front, Manslaughter, Sea God.
ADLER, FELIX
(1930) Feet First.
AGNEW, FRANCES
(1929) Rainbow Man.
AINSLEE, MARION
(1929) Bridge of San Luis Rey.
AKINS, ZOE
(1930) Swear and Son, Anybody's Woman.
ALEXANDER, J. GRUBB
ALTON, MAXINE
(1930) Call of the Circus.
ANDERSON, DORIS
(1929) Wolf of Wall Street, Marriage Playground; (1930) Grumjy.
ANDERSON, MAXWELL
(1930) All Quiet on the Western Front.
ANTHONY B. LEON
(1929) Noah's Ark.
ANTHONY, WALTER
(1929) Scandal, Girl Overboard.
ATTERIDGE, HAROLD
(1930) Golden Calf, Not Damaged.
AUBREY, JAMES A.
(1930) Under Montana Skies.
BAER, ARTHUR "BUGGS"
(1930) They Learned About Women.
BAKER, C. GRAHAM
(1929) Glad Rag Doll.
BAKER, MELVILLE
(1929) Fashions in Love, Danced Rooms; (1930) One Romantic Night.
BALDWIN, EARL
(1929) Red Hot Rhythm; (1929) Sweet Mama.
BARRY, PHILIP
(1930) Holiday.
BARRY, TOM
(1929) In Old Arizona, Thru Different Eyes, Valiant; (1930) Under Suspicion.
BARTHOLOMAE, PHILIP
(1929) Barnum Was Right.
BATAILLE, HENRY
(1930) Mysterious Mr. Parkes.
BEAHAN, CHARLES
(1930) Ladies in Love.
BEEBE, FORD
(1929) Overland Bound.
BEHRENS, S. M.
(1930) Sea Wolf, Lilom, Lightnin'.
BELL, RALPH
(1930) Cock 'O the Walk.
BELL, MONTA
(1929) The Hustler.
BENET, STEPHEN VINCENT
(1930) Abraham Lincoln.
BENNISON, ANDREW
(1929) Words and Music; (1930) On the Level.
BERANGER, CLARA
(1929) Idle Rich; (1930) This Mad World.
BIRO, MAXINE
(1930) Women Everywhere.
BOLTON, GUY
(1929) The Love Doctor.
BOOTH, JOHN HUNTER
(1929) The Valiant, Lucky Star; (1930) Lone Star Ranger.
BOYLAN, MALCOLM STUART
(1929) Making the Grade, Masquerade.
BOYLE, MARIE
(1930) Big Trail.
BRANCH, HOU STON
(1929) The Shanghai Lady.
BRENNAN, FREDERICK H.
(1929) Ghost Talks, Masquerade; (1930) Sweet Mama.
BROADHURST, GEORGE
(1930) Today.
BROMFIELD, LOUIS
(1930) Queen of Scandal.
BROWN, ANTHONY
(1929) The Sophomore; (1930) Little Accident.
BROWN, BETH
(1929) Applause.
BROWN, MARTIN
(1930) Virtuous Sin.
BRUCKNER, ROBERT
(1930) For the Love of Lil.
BUCKINGHAM, TOM
(1930) Officer O'Brien, Her Man.
BUFFINGTON, ADELE
(1930) Swellhead, Extravaganza.
BURKE, EDWIN
(1929) Speakeasy, Not Quite Decent, Girl From Havana; Love, Live and Learn; (1930) Happy Days, Harmony at Home, Man Trouble, Dancers.
BURKHART, ADDISON
(1929) Queen of the Night Clubs.
BURNETT, DANA
(1929) Seven Faces.
CAESAR, ARTHUR
(1929) So Long Letty, The Aviator; (1930) She Couldn't Say No, This Mad World, Wide Open, Three Faces East, Divorce Among Friends, Life of the Party.
CALDWELL, ANNE
(1930) Dixiana, Half-Shot at Sunrise.
CARROLL, MABEL Z.
(1930) Convict's Code.
CARTER, MONTE
(1929) Come Across.
CATLETT, ROBERT
(1929) Why Leave Home?
CAPRA, FRANK
(1929) Flight.
CHANDLIS, HARRY E.
(1929) Reno.
CHURCHILL, DOUGLAS W.
(1930) Reno.
CLARK, EDWARD
(1929) Unmasked.
CLARK, FRANK HOWARD
(1930) Utah Kid.
CLAWSON, ELLIOT
(1929) Flying Fool, High Voltage, The Seventh Chair.
CLEMENTS, COLIN
(1930) Call of the West, Sweethearts on Parade.
CLEVELAND, GEORGE
(1930) Sunny Skies.
CLYMER, JACK
(1930) What Men Want.
COFFEE, LENORE J.
(1930) Bishop Murder Case, Mothers Cry.
COHEN, BELLA
(1930) For the Love o' Lil.
COHN, AL
(1929) Carnation Kid; (1930) Numbered Men.
of Eve, Mr. Antonio, Bachel- 
or Girl, Painted Faces.
HAWKS, HOWARD  
(1930) Dawn Patrol.
HAWKS, J. G.  
(1929) Darke Case, Melody Lane.
HEATH, PERCY  
(1929) Close Harmony;  
(1930) Border Legion, Let’s Go Native, Playboy of Paris.
HEILBRON, ADELAIDE  
(1930) Little Johnny Jones.
HERBERT, F. HUGH  
(1930) Murder on the Roof,  
Road To Paradise, Remote Control.
HOFERT, HUGH  
(1929) Air Circus, Lights of New York;  
HIGGIN, HOWARD  
(1929) Sal of Singapore.
HILLER, LAMBERT  
(1930) Hide-Out.
HOERL, ARTHUR  
(1929) In Old California, The Phantom in the House, Bride of the Desert;  
(1930) Midnight Special.
HOFF, MONCKTON  
(1930) Flame of Love, Hate Ship.
HOPKINS, ROBERT  
(1929) Hollywood Revue of 1929, Road Show;  
HOTALING, ARTHUR  
(1929) Bye, Bye, Buddy;  
Broken Hearted.
HOUSTON, NORMAN  
(1929) Broadway Melody,  
College Coquette, Hurricane, Broadway Scandals, Song of Love;  
(1930) Royal Romance.
HOU, HARRY L.  
(1930) Ramptent Age.
HOWARD, SIDNEY  
(1929) Bulldog Drummond, Condemned;  
(1930) A Lady to Love, Raffles, Queen of Scandal.
HOWARD, WILLIAM K.  
(1930) Good Intentions.
HOWELL, DOROTHY  
(1929) Song of Love;  
(1930) Guilty, Soldiers and Women, Rain or Shine, Men Without Law.
HUBBARD, LUCIEN  
(1930) Isle of Escape.
HUGHES, LEWELYN  
(1929) Sky Hawk;  
(1930) Temple Tower.
HUME, CYRIL  
(1930) New Moon.
HULBURT, WILLIAM  
(1930) Cat Creeps.
HURLEY, ARTHUR  
(1929) Royal Box.
HURT, FANNIE  
(1930) Lunox.
HYLAND, FRANCES  
(1930) Kathleen Mavroureen, Extravagance, Third Alarm.
IRISH, WILLIAM  
(1929) House of Horror.
JACKSON, HORACE  
(1929) This Thing Called Love, Awful Truth;  
(1930) Sin Takes A Holiday.
JACKSON, JOSEPH  
(1929) Redeeming Sin, My Man, Say It With Songs, Is Everybody Happy? In the Headlines;  
(1930) Second Choice, Mammy, Second Floor Mystery Man from Blankley’s, Those Who Dance, Oh! Sailor, Behave Dancing Sweeties, Maybe It’s Love, Man to Man.
JACKSON, MARION  
(1930) Min and Bill.
JANIS, ELSIE  
(1930) Madam Satan.
JESSE, GEORGE  
(1929) Lucky Boy;  
Love, Live and Laugh.
JOHNSON, ADRIAN  
(1930) Jazz Cinderella.
JOHNSON, HENRY M.  
(1930) A Devil With Women.
JOHNSON, JULIAN  
(1929) Wheel of Life.
JOHNSON, LAURENCE E.  
(1930) Passion Flower.
JONES, GROVER  
(1929) Mighty;  
(1930) Dangerous Paradise, Burning Up, Young Eagles, Light of the Western Skies.
JOSEPH, EDMUND  
(1929) Royal Box.
JOSEPHSON, JULIAN  
(1929) Disraeli;  
(1930) Green Goddess, Misbehaving Ladies.
JULIAN, RUPERT  
(1929) Love Comes Along.
JUNGMEYER, JACK  
(1930) His First Command.
JUTTO, WILLIAM B.  
(1929) Chinatown Nights;  
(1930) He Knew Women.
KALMONOWITZ, H.  
(1930) Eternal Fools.
KATZKER, RUDOLPH  
(1930) Tiger Murder Case.
KATTERJOHN, MONTE  
(1929) Broadway Daddies;  
(1930) Party Girl.
KAUFMAN, GEORGE S.  
(1929) The Cocoanuts.
KEARNEY, PATRICK  
(1929) Darkened Rooms.
KENYON, CHARLES  
(1930) Lost Zeppelin, Recaptured Love, Office Wife, River’s End.

DIALOGUERS’ WORK

KING, BRADLEY  
(1929) The Squall, Drag, Young Nowhere’s, Dark Streets;  
KIRKLAND, JACK  
(1930) Heads Up.
KLEIN, PHILIP  
(1930) Oh, For a Man!
KLINE, A. A.  
(1929) The Racketeer;  
(1930) What a Man! Rich People.
KNOPF, EDWIN  
(1930) Free Love.
KOHN, ALFRED A.  
(1929) Divorce Made Easy.
KRAFFT, JOHN  
(1929) Noisy Neighbors.
KRUSADA, CARL  
(1930) Beyond the Rio Grande, Ridin’ Law, Firebrand Jordan.
KUMMER, CLARE  
(1929) Pleasure Crazed.
LA CAVA, GREGORY  
(1929) His First Command.
LA CROSSITT, HENRY  
(1930) See America Thirst.
LAEMMLE, EDWARD  
(1929) Drake Case.
LANFIELD, SIDNEY  
(1929) Big Time;  
(1930) Happy Days.
LAWRENCE, VINCENT  
(1930) Monte Carlo.
LAWSON, JOHN H.  
(1929) Dynamite;  
(1930) Sea Bat.
LAZARUS, SIDNEY  
(1930) Brothers.
LEAHY, AGNES BRAND  
(1930) Only the Brave.
LE BARON, WILLIAM  
(1929) Very Idea.
LEE, LESTER  
(1930) Love At First Sight.
LEE, ROBERT  
(1930) Dude Wrangler.
LEHMANN, GLADYS  
(1930) Personality, Broadway Hoofer, Embarrassing Moments, Cat Creeps.
LEITZBACH, ALINE  
(1929) House of Secrets.
LESTER, ELLIOT  
(1929) South Sea Rose;  
(1930) Harmony at Home, City Girl.
LEVIE, SONYA  
(1930) Lightnin’.
LE VINO, ALBERT SHELBY  
(1930) Woman Racket, A Man from Wyoming.
LEVISON, CHARLES  
(1929) Love At First Sight.
LEY, BEN  
(1929) Blackmail.
DIALOOGUERS' WORK

LIPMAN, CLARA

LITTLETON, SCOTT

LOGUE, CHARLES
(1929) Drake Case, Whispering Winds.

LONG, LOUISE
(1930) Virtuous Sin.

LONSDALE, FREDERICK
(1930) Devil to Pay.

LORD, ROBERT
(1929) Greyhound Limited, On With the Show, Fashions in Love, Gold Diggers of Broadway; Time, Place and Girl, So Long Leuty, Million Dollar Collar, Kid Gloves, Aviator, Hard Boiled Rose.

LORING, HOPE
(1929) P. a. r. s.; (1930) Father's Son.

LOWE, E. T. Jr.
(1929) One Stolen Night, Broadway, Little Wildcat; (1930) Undertow.

LUDDEY, E.
(1929) Girl from Woolworth's.

MACARTHUR, CHARLES
(1930) Girl Said No. Billy the Kid, Paid.

MACFADDEN, HAMILTON
(1930) Crazy, That Way.

MACFHERSON, JEANIE
(1929) Goddess Girl, Dyna-mite.

MCCRATHUR, CHARLES
(1930) Way for a Sailor.

MCCAREY, LEO
(1930) Part Time Wife.

MCCARTHY, J. P.

MCCARTHY, HENRY
(1929) Blaze O' Glory; (1930) Numbered Men, Top Speed.

MCCORMACK, BARTLETT
(1929) Greene Murder Case, Woman Trap.

MCCORMICK, FRANK
(1930) Phantom of the Opera.

MCCOY, HARRY
(1929) Midnight Daddies.

MCCOY, JOHN

MCGUINNESS, JAMES K.
(1929) Black Watch, Salute; (1930) Men on Call.

MCKENNA, DUDLEY
(1929) Courtin' Wildcats.

MCNUTT, WILLIAM SLAVENS
(1929) Mighty; (1930) Burning Up, Dangerous Paradise, Light of Western Skies, Young Eagles, Rolling Down to Rio, Lost Ecstasy, Love Among the Millionaires.

MACK, RUSSELL
(1929) Rio Rita; (1930) Big Money.

MACK, WILLARD
(1929) Madam X. His Glorious Night, Untamed, Imperfect Ladies; (1930) Vagabond King, Caught Short.

MALLESON, MILES
(1930) Two Worlds.

MANDEL, FRANK
(1930) Queen High.

MANKIEWICZ, HERMAN J.
(1929) The Dumpy, Thunderbolt, Man I Love; (1930) Vagabond King, Honey, Men Are Like That, True to the Navy, Ladies Love Brutes, Love Among the Millionaires.

MANKIEWICZ, JOSEPH
(1929) Fast Company; (1930) Slightly Scarlet, Social Lion.

MARCH, JOSEPH MONCURE
(1930) Hell's Angels.

MARIN, MAX
(1929) Three Live Ghosts; (1930) Dericlit.

MARION, FRANCES
(1930) Let Us Be Gay, Big House, Min and Bill.

MARION, GEORGE, Jr.
(1929) Sweetie, This Is Heaven; (1930) Safety In Numbers, Let's Go Native, Along Came Youth.

MARKEY, GENE
(1929) Syncopation, Mother's Boy, Lucky in Love; (1930) Floradora Girl.

MARLOW, BRIAN
(1930) Hello Sister.

MASON, LESLIE
(1929) Wagon Master, Senor Americano; (1930) Climax, Fighting Legion, Mountain Justice, Parade of the West, Sons of the Mountain, Song of the Caballero.

MAUGHAM, SOMERSET
(1930) Strictly Unconventional.

MAYER, EDWIN JUSTUS
(1929) Unholy Night; (1930) In Gay Madrid, Redemption, Not So Dumb, Lady of Scandal, Romance, Our Blushing Brides.

MAZOLLOTTI, P. I.
(1930) Is This Love?

MEAR, HARRY FOWLER
(1930) Would You Believe It?

MEEHAN, JOHN
(1929) Gentlemen of the Press, Lady Lies, Barnum Was Right; (1930) A Lady'sMorals, Soul Kiss.

MELVILLE, JOHN THOS.
(1930) The Dawn Trail.

MEREDITH, BESS
(1930) In Gay Madrid, Sea Bat, Our Blushing Brides, Romance.

MERZBAC, PAUL
(1930) For Her Sake.

MIDDLETON, GEORGE
(1929) Behind That Curtain.

MILLER, SETON I.

MINTZ, SAM
(1930) Kibitzer.

MIRANDA, TOM
(1930) Mamba.

MORD, ROBERT
(1929) She Couldn't Say No.

MORRIS, J.
(1930) Strictly Business.

MORTIMER, FRANK
(1930) Hot Curves.

MURFIN, JANE

MYTON, FRED
(1929) Isle of Lost Ships; (1930) Great Divide.

NATTEFORD, JACK
(1929) Light Fingers; (1930) Troopers Three, Third Alarm.

NEAL, LEX
(1930) Feet First.

NEITZ, ALVIN
(1930) Canyon Hawks, Trails of Danger, Breed of the West, Red Fork Range.

NEWMARK, LUCILE
(1930) Let Us Be Gay.

NIBLO, FRED, Jr.
(1930) Criminal Code.

NICHOLS, DUDLEY
(1930) Men Without Women, Born Reckless, One Mad Kiss, A Devil With Women.

NICHOLSON, KENYON
(1929) Road Show; (1930) Chasing Rainbows.

NUGENT, ELLIOTT

NUGENT, J. C.

O'CASEY, SEAN
(1930) Juno and the Paycock.

O'HARA, GEORGE
(1929) Side Street, Night Parade.

O'NEILL, EUGENE
(1930) Anna Christie.

OKROW, W. HARRISON
(1930) Gorilla, Truth About Youth.

ORTH, MARION
(1930) Cameo Kirby, Crazy That Way.

PARALUPI, BENJAMIN I.
(1930) Soul of the Gaucho.

PARAMORE, EDWARD E., Jr.
(1929) Dangerous Woman, Virginian; (1930) Only the Brave, Border Legion, Santa Fe Trail.

PASCAL, ERNEST
(1930) Last of the Duanes, Fair Warning.

PEABODY, JACK
(1930) Big Trail.

PEARCE, LESLIE
(1930) One Heavenly Night, Charlie's Aunt.

PEARSON, HUMPHREY
(1929) Hot Stuff, Broadway Daddies; (1930) Playing Around, Top Speed, Bright Lights, Sucker.

PEMBROKE, SCOTT
(1930) Jazz Cinderella.
All the News Every Day in The Film Daily
DIALOGUERS' WORK

in Hollywood; (1930) Big Party, Women Everywhere, Are You There?
THOMPSON, KEENE (1929) Acquited.
TITHERAGE, DION (1930) Loose Ends.
TOTHEROH, DAN (1929) River of Romance; (1930) Seven Days' Leave, Dawn Patrol.
TOWNE, GENE (1929) Drag; (1930) Strictly Business, Loose Ankles.
TOWNLAY, JACK (1930) Last Dance.
TRAVERS, BEN (1930) One Embarrassing Night.
TRAVERSI, CAMILLO ANTONA (1930) Why Not?
TURNER, TERRY (1929) Should a Girl Marry?
TUTTLE, FRANK (1929) Studio Murder Mystery, Men Are Like That.
UNGER, GLADYS (1929) Dynamite, Marianne; (1930) Madam Satan.
VADJA, ERNST (1929) Innocents of Paris; (1930) Such Men Are Dangerous.
VALENTINI, VINCENT (1930) Convict's Code.
VAN BEATRICE (1930) No, No, Nanette.
VAN DRUTEN, JOHN (1930) Young Woodley.
VEILLER, BAYARD (1929) Trial of Mary Dugan.
VEKEROFF, PERRY (1930) Big Boy.
WALDRON, JOHN A. (1929) Midnight Daddies.
WALKER, NORMAN (1930) Loose Ends.
WATKINS, MAURINE (1930) Up the River.
WATTERS, GEORGE MANKER (1929) Dance of Life; (1930) Good Intentions, Man Trouble.
WEEMS, WALTER (1929) Hearts in Dixie; (1930) Anybody's War.
WEIL, RICHARD (1929) Two Weeks Off, Hard to Get, Girl from Woolworth's.
WEST, CLAUDINE (1930) Lady of Scandal.
WEST, ROLAND (1929) Alibi; (1930) Bat Whispers.
WHELAN, TIM (1930) Fall Guy, Hook, Line and Sinker.
WHITAKER, JAMES (1930) Last of the Lone Wolf.
WILBUR, CRANE (1930) Lord Byron of Broadway, Children of Pleasure.
WILLIS, F. McGREW (1929) Twin Beds; (1930) Costello Case.
WILSON, CAREY (1929) Footlights and Fools; (1930) Peacock Alley.
WINTERS, SALLY (1930) Near the Rainbow's End.
WOON, BASIL (1930) Men on Call.
YELLEN, JACK (1929) Honky Tonk.
YOST, DOROTHY (1930) What Men Want.
YOUNG, MARJORIE (1929) Kitty.
YOUNG, WALDEMAR (1929) Sally, Black Watch, Salute, Seven Faces; (1930) Ladies Love Brutes, Girl of the Golden West.
YOUNG, ZELLA (1930) Wings of Adventure.

LE ROY STONE
EDITOR

RICHARD BARTHelmESS
in "THE FINGER POINTS"
DIRECTED BY JOHN FRANCIS DILLON

Marilyn Miller
in "SUNNY"
DIRECTED BY WILLIAM A. SEITER

WARNER BROTHERS
FIRST NATIONAL VITAPHONE PRODUCTIONS

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ACTIVITIES of Film Editors on feature productions released during 1929 and 1930 are listed below. Listing includes work of domestic and foreign editors.

Work of editors on pictures released before 1929 may be had from previous editors on the Year Book or from The Film Daily information service.

ADAMS, EDGAR
(1930) All Quiet on the Western Front.

ALLEN, FRED
(1929) Cheyenne, Phantom City, Lawless Legion, California Mail, Royal Rider, Wagon Master, Fighting Legion, (1930) Fighting Legion, Lucky Larken, Mountain Justice, Parade of the West, Parson My Gun, Song of the Caballero, Sons of the Saddle, Headin’ North.

AMY, GEORGE
(1930) Those Who Dance, Gorilla.

ANDREWSD, DEL
(1929) The Betrayal.

ANTHONY, LEE
(1929) Broken Barriers.

ARNAUD, PIERRE
(1929) Reward of Faith, Mountain Lovers, Civilization (Reissue), Wrath of the Sea, Dancer of Barcelona; (1930) Jolly Peasant, Odette, Lost Identity, Chess Players, Last Rendezvous.

ARSENYEV, V. K.
(1929) Forest People of Siberia.

ARTHUR, GEORGE M.
(1929) Hardboiled.

ASSELIN, HENRY
(1929) The Oppressed.

ATKINSON, FRANK
(1929) Tip Off.

AUSTIN, WILLIAM
(1929) Midnight on the Barbary Coast, Far Western Trails.

AUTEN, CAPT. HAROLD
(1929) Battle of Mons.

BAIN, FRED
(1929) Phantom of the North; (1930) Ridin’ Law, Bar L Ranch, Canyon Hawks.

BARTLETT, DONALD WESTON
(1929) That Murder in Berlin.

BARTON, BERNARD
(1930) Feet First.

BASSLER, JOHN
(1930) Applause.

BASSLER, ROBERT
(1929) Wolf of Wall Street; Nothing But the Truth; (1930) Safety in Numbers, Shadow of the Law, Man from Wyoming.

BATAILLE, HENRY
(1930) Mysterious Mr. Parkes.

BAUCHENS, ANNE
(1929) Noisy Neighbors, Godless Girl, Ned McCobb’s Daughter, Dynamite; (1930) Lord Byron of Broadway, This Mad World, Madame Satan.

BELL, MONTA
(1929) The Letter.

BENNETT, HUGH
(1929) Divine Lady, Saturday’s Children; (1930) Lady Who Dared.

BENNIS, JACK
(1930) So This Is London.

BERG, DAVE
(1929) Acquitted, Light Fingers; (1930) Personality, Prince of Diamonds, Temptation, Last of the Lone Wolf.

BERKELEY, CLAIDE
(1929) Sal of Singapore, Sailor’s Holiday.

BERMAN, PANDRO S.
(1929) Trial Marriage.

BIGGS, DOUGLAS
(1930) Hell’s Angels.

BLOCH, NOE
(1930) Hurrah, I’m Alive.

BLUMENSTOCK, MORTON
(1929) Hole in the Wall, Nothing But the Truth, Gentlemen of the Press.

BOEMLER, GEORGE

BOLEN, BILLY
(1930) Utah Kid.

BOOTH, ALFRED
(1930) Farmer’s Wife.

BOOTH, MARGARET
(1929) Bridge of San Luis Rey; (1930) Rogue Song, Wise Girls, Redemption, Strictly Unconventional, Lady of Scandal, A Lady’s Morals, New Moon.

BRADBURY, ROBERT
(1929) Forbidden Trail.

BRUNEL, M.
(1929) The Betrayal.

BURTON, B. W.
(1929) Clear the Decks.

BURTON, BERNARD
(1930) Climax.

CAHN, EDWARD

CAHN, PHIL
(1930) Clancy in Wall Street.

CAHN, WILLIAM L.
(1930) The Lady Surrenders.

CAHOON, RICHARD
(1929) College Love, Painted Faces; (1930) Swellhead, Border Romance.

CALKS, H. H.
(1929) Christina, Far Call, Lucky Star.

CARLISLE, ROBERT
(1929) Last Warning, Broadway; (1930) King of Jazz.

CARRUTH, CARL
(1929) Song of Broadway.

CARRUTH, CLYDE

CARRUTH, MILTON
(1929) Shanghai Lady; (1930) Captain of the Guard, Night Ride, Outside the Law.

CHANDLEE, HARRY
(1929) Moulin Rouge, Woman in White; (1930) What a Man!
Richard Cahoon

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“MAMBA”
“SWELL-HEAD”
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Film Editor

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Three years at Universal
HIMM, CARL  

HIMM, SCOTT  
(1930) Last Dance.

HIVELY, GEORGE  

HOCKBERG, CHARLES  
(1929) Untamed.

HOFFMAN, HUGH  
(1930) Devil's Pit.

HOLLAND, ED  
(1929) Woman of the Night.

HOLLINGSWORTH, PERRY  
(1930) Hell's Angels.

HOLMES, WILLIAM  
(1929) Million Dollar Collar, Gold Diggers of Broadway, Hardboiled Rose, Aviator, Honky Tonk; (1930) Hold Everything, Three Faces East, Illicit, Life of the Party.

HOLT, RALPH  

HORNBECK, WILLIAM  
(1929) Midnight Daddies.

HOWARD, BRONSON  
(1929) Mysterious Dr. Fu Manchu.

HULL, FRANK  

HUNT, CHARLES  
(1929) Smoke Believer; (1930) Just Like Heaven.

HUNTER, BARBARA  
(1929) Geraldine, Square Shoulders.

HUNTER, T. HAYES  
(1929) Silver King.

JAHNS, ROBERT  

JARVIS, E. B.  
(1930) Yellow Mask.

JOHNSON, JULIAN  
(1929) The Homecoming, Hungarian Rhapsody, Looping the Loop.

KANE, JOSEPH  
(1929) It's a Five Calibre War; (1930) Night Work, Her Man, Big Money.

KENT, TED  
(1929) It Can Be Done, Born to the Saddle, College Love, His Lucky Day, Drake Case; (1930) Free Love.

KENT, WILLIS  
(1929) Linda.

KERN, HAL C.  
(1929) All Locked Door; (1930) New York Nights, Puttin' on the Ritz, Abraham Lincoln.

KERN, ROBERT J.  

KILLIFER, JACK  
(1929) Conquest, The Terror, On With the Show, Time, the Place and the Girl, So Long Letty.

KING, DELLA  

KINOGASA, TEINISUKE  
(1930) Slums of Tokyo.

KITCHIN, JACK  

KITCHIN, MILNER  
(1930) Escape.

KOLSTER, CLARENCE  
(1929) Woman to Woman; (1930) Peacock Alley, Hot Curves, Sunny Skies, The Thoroghbreed, Wings of Adventure.

KULICK, BERT  
(1929) Desires of Men, Woman Tempted.

LAWRENCE, FRANK  
(1929) Bulldog Drummond; (1930) Hell's Angels.

LAWRENCE, VIOLA  
(1929) Bulldog Drummond, This Is Heaven; (1930) What a Widow.

LE VANWAY, WILLIAM  

LEWIS, BEN  

LEWIS, HELEN  
(1929) Case of Lena Smith, Thunderbolt.

LEWIS, MARTIN  
(1930) Slums of Tokyo.

LIEV, HARRY  

LOEFFLER, LOUIS  
(1929) Through Different Eyes; (1930) One Mad Kiss, Lightnin'.

LORING, JANE  
(1929) Sunset Pass, Fast Company, Pocket Heels, Saturday Night Kid; (1930) Light of Western Skies, Anybody's Woman, Along Came Youth.

LOUW, RICHARD  
(1929) Witchcraft Thru the Ages.

LOVERING, OTTO  
(1929) Redskin, Wild Party, Wheel of Life, Mighty Marriage Playground; (1930) Street of Chance, Anybody's War, Social Lion, Manslaughter, Virtuous Sin.

LUDWIG, OTTO  
(1929) Virginia, Love Doctor; (1930) Shooting Straight, Silver Horde.

MCCONNAGHY, JAMES  

MCORD, HAROLD  
(1929) Noah's Ark.

MCERMOTT, EDWARD  
(1930) Maybe It's Love, Steel Highway.

MGINNESS, JAMES K.  
(1929) Canna Bash.

McGOWAN, J. P.  
(1929) Captain Cowboy.

MEKAY, JAMES  
(1929) Dream of Love, Mari-anne; (1930) They Learned About Women.

MCKNIGHT, ANN  
(1929) Jazz Age, Stolen Love, Red Sword, Very Idea, Jazz Heaven, Dance Hall; (1930) He Knew Women.

MCLEDER, HAL  
(1930) Viennese Nights.

MCLENNOR, HAROLD  

MCLENNOR, JOE  
(1930) Captain Applejack.

McNEILL, ALLEN  
(1929) Taming of the Shrew; (1930) DuBarry—Woman of Passion.

MACK, GERALD  
(1929) Life of Beethoven.

MALARKEY, TAY  
(1929) Close Harmony.

MALLOY, THOMAS  
(1929) Wild Blood, Harvest of Hate, Plunging Hoofs, Burning the Wind, Hoofbeats of Vengeance, Come Across.

MANDELL, DANIEL  
(1929) Silks and Saddles, Man-Woman and Wife, Showboat, Melody Lane; (1930) Under-tow, Holiday Swing High, Sin Takes a Holiday.

MANDEL FRANK  
(1930) No, No, Nannette.

MANSFIELD, DUNCAN  
(1930) Embarrassing Moments.

MARCH, GEORGE  
(1930) Office Wife.

MARCHEK, ARCHIE  
(1930) Love Comes Along, Runaway Bride.

MARKER, HARRY  

MARKS, GEORGIE  
(1929) Little Wildcat, Stolen Kisses, Kitty, Skin Deep; (1930) Song of the West.

MARKS, OWEN  
(1929) Danny Boy, My Man, Fancy Baggage, The Hottentot, Disraeli, Say It With Songs; (1930) Old English, Divorce Among Friends.

MARSHE, FRANCES  
(1929) Stairs of Sand, Greene.
Murder Case, Darkened Rooms.

MARSH, GEORGE (1929) Frocked Rascal, Little Savage, Pals of the Prairie, Very Idea, Jazz, Heaven; (1930) He Knew Women.


MARTON, EDWARD (1929) Eternal Love.

MARX, SAMUEL (1929) Richfoten.

MASCHE, PAUL (1930) Wild Men of Kalihari.

MATHEWS, ROBERT (1929) At the South Pole.

MEEHAN, J. LEO (1929) Hunting Tigers in India.

MERRICK, GEORGE (1929) My Lady's Past.

MILFORD, GENE (1929) Flight; (1930) Vengeance. Around the Corner, Ladies Must Pay.

MONTAGUE, EDWARD (1929) Show Boat.


MORLEY, JAMES (1929) Whispering Winds; (1930) Ladies in Love.


MORSE, TERRELL (1929) Synthetic Sin, Why Be Good, Girl in the Glass Cage, Hot Stuff, Girl from Woolworths; (1930) Numbered Men, Misbehaving Ladies.

MURRAY, CECIL (1929) Why Leave Home; (1930) Lone Star Ranger, Good Intentions, A Devil with Women, Scotland Yard.

NATTEFORD, M. (1930) Troopers Three.

NERVIG, CONRAD A. (1929) Wild Orchids, Red Majesty, Last of Mrs. Cheyney, This Mad World; (1930) A Lady to Love, Call of the Flesh, Passion Flower.

NICHOLS, GEORGE, JR. (1929) The Dummy, Fashions in Love, Dance of Life, Mysterious Dr. Fu Manchu, Illusion, Mighty; (1930) Seven Days' Leave, Devil's Holiday, For the Defence, Derelict.

NOCE, HAROLD (1929) Red Majesty.

NOLAN, WILLIAM (1929) Iron Mask.

NOSLER, LLOYD (1929) The Shakedown, She Goes to War; (1930) Hell Harbor, Eyes of the World.

O'BRIEN, DESMOND (1929) Spirit of Youth, Man in Hobble, Midsummer, Two Men and a Maid, The Sap, Is Everybody Happy?

OBZINA, MARTIN (1929) Bachelors' Club, Heroic Lover, Fable from Shanghai.

OGILVIE, JACK (1929) Strange Cargo; (1930) Officer O'Brien.

PALMER, HAROLD (1930) Caught Short, Our Blushing Brides.

PASCAL, ERNEST (1930) Wedding Rings.

PAUL, HEINZ (1929) U Boat 9

PEARSON, J. LOGAN (1929) Taking a Chance.


PERSONS, TOM (1930) Midnight Special.

PFITZENMELER, EDWARD (1929) Mother's Boy, Syncopation, Luck in Love.


PIVAR, JEAN (1929) Object Alimony, Eternal Woman, Behind Closed Doors, Broadway Scandals, Reat Youth, Bachelor Girl.

PIVAR, MAURICE (1929) Burning the Wind, Show Boat, The Charlatan, Scandal, To-night at Twelve, Barnum Was Right; (1930) Boudoir Diplomat, Cat Creeps, A Lady Surrenders, Free Love.

POIARD, BUD (1930) Danger Man.

PORTMAN, CLEM (1930) Alias French Gertie.

POSKAFOFF, KAJUM (1929) Flames on the Volga.

PRATT, THOMAS (1929) No Defense, Tiger Rose, Hearts in Exile, Argy-cle Case; (1930) Hot Heir-


REED, TOM (1930) White Hell of Pitz Palu.

REYNOLDS, HARRY (1929) Desert Nights, Careers, Thirteenth Chair; (1930) Their Own Desire, Girl in the Show, Sea Bat, Night Ride, Remote Control.

RICHARDS, JOHN (1929) Man and...
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SHASSER, ALYSON 
(1930) Follow Thru.

SHEA, WILLIAM 

SHIELDS, RUSSELL 

SHIRK, ADAM HULL 
(1930) Ingat.

SHUSTER, HAROLD 
(1929) Frozen Justice; (1930) Rough Romance, Renegades.

SHYTOCK, GRANT 
(1929) Ship from Shanghai.

SIMMONS, MICHAEL 

SIMMONS, S. 
(1930) Loose Ends.

SMITH, FRED 
(1930) College Lovers.

SMITH, F. Y. 
(1930) Sweet Mamma, Truth.

SMITH, JAMES 
(1929) Lady of the (Pavements; 1930) One Romantic Night, Abraham Lincoln, Bat Whispers.

SMITH, ROSE 
(1929) Black Waters; (1930) Pay Off.

SNYDER, RAY 
(1930) Call of the West, Men Without Law.

SOBELMAN, MARTIN 
(1929) Eleven Who Were Loyal.

SPARING, JAMES O. 
(1929) Why Girls Go Wrong.

SPENCER, JEANNE 
(1929) Evangeline.

STANFORD, ELIOT 
(1929) Tommy Atkins.

STEFANSON, WILHALMUR 
(1929) At the South Pole, Krassin the Rescue Ship.

STEPPLER, MINDIE 
(1929) Little Wild Girl, Must We Marry? China Slaver.

STEVenson, ANSON 

SONE, LE ROY 
(1929) Naught Baby, Children of the Ritz, Hot Stuff, Prisoners, Twin Beds; (1930) Sally, Bride of the Regiment, Sunny.

SULLIVAN, FRANK 
(1929) Bellamy Trial, Devil's Apple Tree, Spite Marriage, So This Is College, It's a Great Life; (1930) The Girl Said No, Unholy Three, Way for a Sailor, Sins of the Children.

SWEENEY, JAMES 
(1929) Peacock Fan, Just Off Broadway, Circumstantial Evidence, Below the Deadline, Campus Knights; (1930) Lone Rider, Dawn Trail.

SWERLING, JO 
(1930) Hell's Island.

TANSEY, ROBERT 
(1930) Romance of the West.

TAVERS, ARTHUR 
(1930) Sombras De Gloria.

TAYLOR, SAM 
(1929) Coquette.

THOMS, IERRY 
(1930) Way Out West, Sea Bat.

TODD, GEORGE 
(1930) Free and Easy, Children of Pleasure.

TROFFEE, ALEX 
(1929) Black Watch, Salute; (1930) Golden Calf, Cameo Kirby, Rough Romance, Dancers.

TURNER, EARL C. 
(1929) Campus Knights, In Old California, Saddle King, Thundering Thompson; (1930) Fighting Thru.

TURNER, HELENE 
(1929) Lady Lies, Return of Sherlock Holmes; (1930) About Youth.

VERIG, CONRAD A. 
(1930) Devil May Care.

WALKER, GILMORE 

WALSH, SIDDNEY 
(1930) Sweethearts and Wives.

WARE, FRANK 
(1929) Seven Footprints to Satan, Broadway Daddies, House of Horror; (1930) Little Johnny Jones, A Notorious Affair, Bad Man, Mothers Cry.

WARNE, HELEN 
(1929) Paris Bound.

WARREN, EDA 

WEATHERWAX, PAUL 
(1929) Strange Cargo, Not Quite Decent, Girl from Havana; (1930) Men Without Women, Arizona Kid, Rough Romance.

WEBER, HENRY 
(1929) Outlawed, Big Diamond Robbery.

WEEMER, JAMES 
(1930) Shadow Ranch.

WEINBERG, HERMAN 
(1929) Marie Antoinette, Eleven Who Were Loyal, Nana.

WHEELEr, GLEN 
(1930) Tol'able David.

WHEELEr, LEONARD 
(1929) Passion Song; (1930) Melody Man, Soldiers and Women, Squailer.

Wn'r, MERRILL 

W'nE, SAM 
(1930) Conspiracy.

WILCOX, R. B. 
(1929) Mississippi Gambler.

WILDER, LEslie F 
(1929) So This Is College; (1930) A Lady to Love, Montana Moon, Romance, Sins of the Children.

WILLIVAN, FRANK 
(1930) Richest Man in the World.

WHYTOCK, GRANT 
(1929) Unholy Night; (1930) Ship from Shanghai, Devil to Pay.

WHYTOCK, LORETTA 
(1929) Marry the Girl, Milkion for Love.

WILLIS, Verna 
(1929) Marquis Preferred, Charming Sinners, Green Murder Case, Sweetie; (1930) Sarah and Son, The Texan, Men Are Like That, Santa Fe Trail.

WINSTON, SAM 
(1930) Morocco.

WOGVITSCH, MAX 
(1929) Looping the Loop.

WOLF, BARNEY 
(1929) The River.

WOOD, TRUMAN 
(1930) The Girl Said No, Girl in the Show, Divorcee.

WRANgELL, BASIL 
(1929) Air Sea; (1930) Woman Racket, Let Us Be Gay, Love in the Rough, Min and Bill.

WRIGHT, MAC V 
(1929) Flight.

WRIGHT, MAURICE 
(1930) Ladies of Leisure, Broadway Hooper, Rain or Shine.

WYNN, HUGH 
(1929) Woman of Affairs, Hallelujah, Navy Blues; (1930) Anna Christie, The Divorcee, Romance, Billie the Kid, Paid.

YOUNG, HAROLD 
(1929) The Painted Angel; (1930) Top Speed.

ZEISLER, ALFRED 
(1930) Docks of Hamburg.

ZIMBALIST, SAM 
(1929) Broadway Melody, Alias Jimmie Valentine, Our Modern Maidens.
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Recording Engineer

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WITH TALKING PICTURES now in full sway, the Recording Engineer takes his place as one of the important elements in production. In view of this fact, the Film Daily Year Book presents its first list of these men and their work during 1930. The list will be an annual feature of the Year Book and the Film Daily Directors' Annual and Production Guide.

ACKERMAN, HOMER
(1930) Painted Desert, Swing High, Night Work.

AIKEN, JOSEPH
(1930) Mother Knows Best, Christine, Lucky Star, Ghost Talks, Sunny Side Up, Cameo Kirby, High Society Blues, Just Imagine, Fox Movietone Follies of 1930.

APPLEGATE, CALVERT C.

BALSLEY, J. R.
(1930) Lonesome Trail.

BERNDS, EDWARD
(1930) Ladies Must Play, The Squealer.

BLANCHARD, HARRY
(1930) Ladies of Leisure.

BLOMBERG, HAL
(1930) Big Boy.

BROCK, J. K.
(1930) The Divorcee, Madam Satan, Trial of Mary Dugan, Their Own Desire, Passion Flower, Dynamite, A Lady's Morals, A Lady to Love, This Mad World, English and German Versions.

BRUZLIN, ALFRED

BUMBAUGH, HAL

BURNS, GAVIN

CARMAN, L. A.
(1930) Sin Takes A Holiday.

CARMAN, TOM
(1930) Big Money.

CASTAGNARO, D.
(1930) Danger Man.

CLAYTON, R. S.
(1930) Love Trader, Party Girl, Charley's Aunt.

COCKETT, G. R.
(1930) For the Love Of Lil, Hell's Island, Melody Man, Tol'able David.

COSTELLO, G. P.
(1930) Behind That Curtain, They Had to See Paris, Song O' My Heart, Not Damaged, Devil With Women, Lightnin', Lilom.

CUNNINGHAM, LODGE
(1930) Hell's Angels.

CUTLER, DENZIL
(1930) Holiday.

DAILY, DEAN

DAY, LAMBERT E.
(1930) He Knew Women, Lovin' the Ladies, Second Wife, Seven Keys to Baldpate, Shooting Straight.

DEWHURST, T.
(1930) Convict's Code.

DOLAN, JOHN
(1930) Talk of Hollywood.

EISENBERG, J. GARRICK
(1930) Escape, Lost Zeppelin.

ELLIS, GEORGE D.

ELLMAKER, HOMER
(1930) Band of the West.

FLICK, DON
(1930) Pleasure Crazed, Words and Music, Seven Faces, Man Trouble, Big Trail, Men on Cali, Golden Calf, Men Without Women.

FORREST, DAVID
(1930) She Couldn't Say No, Dancing Sweeties, Mayhe Its Love, Moby Dick, Doorway to Hell, Spring Is Here, Lum-mox.

FOX, WILLIAM R.
(1930) Party Girl, Birth of a Nation, Feet First.

FRANKLIN, C. F.
(1930) Rampant Age, The Second Honeymoon, Rain- how's End.

FRANKS, J. RUSSELL

FREERICKS, BERNARD
(1930) Making the Grade, Lone Star Ranger, Rough Romance, Fair Warning, Last of the Duanes.

FRENZBACH, FRANK
(1930) Bad One, DuBarry Woman of Passion, Lillie Kiki.

GARRETSON, OLIVER S.

GARRITY, WILLIAM
(1930) Firebrand Jordan, Ridin' Law.

GOODRICH, J. A.
(1930) Ladies Love Brutes, Anybody's Woman, Her Wedding Night, Only the Brave.

GORDON, RALPH O.
(1930) Discontent.

GRANICH, ALFRED
(1930) Party Girl, Sweethearts on Parade.

GREGOR, JACK

GRENZBACH, FRANK
(1930) DuBarry Woman of Passion, The Bad One.

GROSSMAN, EUGENE
(1930) Common Clay, The Valiant (Spanish Version), Last of the Duanes, (Spanish Version), Men on Call.

GROVES, GEORGE R.
(1930) Show of Shows, Mammy, Sweet Kitty Belairs, Captain Thunder, Song of the Flame, Bright Lights, Desert Song, Jazz Singer, Singing Fool, Children of Dreams, Viennese Nights, Say It With Songs, Gold Diggers of Broadway.
RECORDING-ENGINEERS
Educational Studios, Hollywood, Calif.

W. C. Smith    Fred J. Lau

"The Big Fight"
"Once a Gentleman"
"The Costello Case"
"Discontent"
"The Command Performance"
"Platinum"

Ralph O. Gordon    Harry Foy

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RECORDING ENGINEERS

KARL E. ZINT
"FREE AND EASY"
"LET US BE GAY"
"SEA BAT"
"WISE GIRLS"
"COTTON AND SILK"
"DOUGH BOYS"
"THE BACHELOR FATHER"

JACK JORDAN
"ANNA CHRISTIE"
German and Swedish versions
"LA SPECTRE VERT"
French version
"DYNAMITE"
German version
"MYSTERIOUS ISLE"
German version
"OLYMPIA"
German and French versions and also Scoring Foreign Versions

Metro-Goldwyn-Mayer
HANSEN, FRANKLIN

HARPER, BEN
(1930) Blaze O' Glory, Madonna of the Streets, Men Without Law, Party Girl, (Shadows of Glory), Sombras de Gloria.

HAYMAN, EARLE S.

HEDGCOCK, WILLIAM W.
(1930) All Quiet on the Western Front, Hell's Heroes, Outside the Law, Resurrection.

HOBSON, H. R.
(1930) Ex-Flame, Aloha, Fora Devina, The River, City Girl, Big Time, Nix on Dames, Three Sisters.

HOFF, RUSSELL S.
(1930) The Gorilla.

HOFFMAN, T. B.
(1930) Trial of Mary Dugan (German Version).

HUNTER, C. ROY
(1930) Captain of the Guard, Cat Creeps, Climax, Cohens and Kellys in Scotland, Concentratin' Kid, Czar of Broadway, Dames Abo, All Quiet on the Western Front, East is West, Embarrassing Moments, Fighting Legion, Hell's Heroes, Hideout, King of Jazz, A Lady Surrenders, Little Accident, Mountain Justice, Mounted Stranger, Night Ride, Outside the Law, Parade of the West, Roaring Ranch, See America Thirst, Sons of the Saddle, Song of the Caballero, Spurs, The Storm, Trailing Trouble, Trigger Tricks, Undertow, What Men Want, Young Desire, Boudoir Diplomat, Free Love.

HURLEY, AL
(1930) Wide Open, Murder Will Out.

JACK, NEIL

JORDAN, JACK
(1930) Chasing Rainbows, Devil May Care, Free and Easy, Floradora Girl, (Foreign Versions); Anna Christie (German Version).

JOWETT, CARSON J.
(1930) The Utah Kid, Caught Cheating.

KANE, JOSEPH
(1930) Sally, Loose Ankles, The Other Tomorrow, The

RECORDING ENGINEERS

Flirting Widow, Bride of the Regiment, Going Wild, Kismet, Green Goddess.

KENNEDY, W. G.
(1930) Mr. Wu (Spanish Version).

KROGER, B. J.
(1930) Common Clay.

LAGERSTROM, OSCAR E.
(1930) Puttin' on the Ritz, Whoopee, Reaching for the Moon, New York Nights, Raffles.

LAPIS, JOSEPH R.

LAU, FRED J.
(1930) Big Fight, Once a Gentleman.

LEE, ROBERT B.
(1930) Rough Waters, Office Wife, Strictly Modern, Road to Paradise, Truth About Youth.

LEMON, MEL
(1930) In the Next Room, Dumbbells in Ermine.

LEONARD, HARRY
(1930) On the Level (2nd Version), A Devil With Women.

LEVERITT, GEORGE
(1930) Married in Hollywood,

NEIL JACK
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HOLLYWOOD, CALIFORNIA

CHAS. S. FRANKLIN
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LEON M. LEON
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New York
LEWIS, HAROLD C. (1930) Grumpy, Tom Sawyer.
LINDGREN, H. M. (1930) The Texan, Benson son Murder Case (Spanish Version); Follow Thru, The Spoilers, Along Came Youth, Honey, Pointed Heels, River of Romance, Illusion, No Limit.
LIVADARY, JOHN (1930) Around the Corner, Broadway Hooper, Call of the West, Guilty?, Murder on the Roof, Personality, Prince of Diamonds, Rain or Shine, Royal Romance, Shadow Ranch, Sisters, Soldiers and Women, Temptation, Vengeance.
LOWRIE, JAMES (1930) Canyon Hawks, Trails of Danger.
LOWERRY, GEORGE (1930) Bar L Ranch.
LUCKEY, GEORGE (1930) Convict’s Code.
MacDONALD, ANSTRUTHER (1930) Sins of the Children, Unholy Three, Three French Girls, Trader Horn, Gentleman’s Fate.
MacKENZIE, DONALD (1930) Bishop Murder Case.
McNEIL, NORMAN (1930) Woman Racket, Anna Christie (Foreign Versions).
MALMGREN, RUSSELL (1930) Brothers.
MARR, FRED (1930) Devil to Pay.
MERRITT, EUGENE (1930) Safety in Numbers, Return of Dr. Fu Manchu, Man from Wyoming, Sweetie, Fast Company, Seven Days

RECORDING ENGINEERS
Leave, Young Eagles, Mysterious Dr. Fu Manchu, Derrict, Scandal Sheet.
MILLS, HARRY D. (1930) Devil’s Holiday, Monte Carlo, Morocco, Street of Chance, Let’s Go Native, Dishonored, Three Faces East.
MORGAN, FRED R. (1930) Not So Dumb, Untamed, Caught Short, Men of the North; (German, French, Spanish and Italian versions).
MURRAY, ALEC (1930) Two Worlds.
MURRAY, TED (1930) Sweethearts on Parade, Charley’s Aunt, The Love Trader.
MYERS, BUDDY (1930) Extravagance, Hot Curves, Journey’s End, Peacock Alley, Sunny Skies, Third Alarm.
MYERS, LOUIS J. (1930) Mamba.
NEAL, PAUL (1930) Florodora Girl, Montana Mon, New Mon. Rogue Song, Billy the Kid, Thirteenth Chair, Unholy Night.
NEW, GORDON (1930) Sap from Syracuse, Seven Heavens.
O’LOUGHLIN, CHARLES M. (1930) Swing High, Beyond Victory, Night Work, Sopho-

GEORGE ORTH
Sound Engineer
Expert on Sound and Talking Pictures
ALSO PRODUCTION SUPERVISOR FOR MOTION PICTURE COMPANIES AT PARAMOUNT, DE FOREST, METROPOLITAN, IDEAL and CHROMATONE STUDIOS
Renting Agent for Sound Studios and Manufacturers of Sound Recording Equipment
c/o Film Daily, N. Y. C.
more, This Thing Called Love, Sin Takes a Holiday, Big Money.

OSTHMANN, GEORGE
(1930) Talk of Hollywood.

PAGGIE, M. M.
(1930) True to the Navy, Love Among the Millionaires, Playboy of Paris, Right to Love, The Virginian, Anybody’s War, Mighty.

PENDER, RALPH
(1930) Anna Christie, (Swedish version); The Girl Said No, (Spanish and Italian versions); Free and Easy, (Italian version); Way Out West.

PIERCE, FRANKLIN
(1930) Romance of the Rio Grande.

PIERSALL, BRUCE
(1930) Temptation, Africa Speaks, Lion and the Lamb, Dawn Trail.

PORTMAN, CLEM
(1930) Framed, Alias French Geste, Midnacht Mystery, Record Run, Silver Horsd, CIMarron, Framed.

PROTZMAN, ALBERT

QUICK, R. H.
(1930) Social Lion, Slightly Scarlet, (Spanish and French versions); Easy Come, Easy Go.

REED, P. P.
(1930) The Lottery Bride.

REVERE, ERNEST W.
(1930) After the Fog.

RIGGS, CLARE A.
(1930) The Furies, Those Who Dance, Courage, Oh! Sailor, Behave; Old English, Sinner’s Holiday, Man to Man.

ROMINGER, GLENN
(1930) Hold Everything, Toast of the Legion, Golden Dawn, Bad Man, Sweethearts and Wives, Broken Dishes, Song of the West, Outward Bound.

ROSS, A.
(1930) Loose Ends.

ROVERE, ERNEST

RUBERG, CLIFFORD H.
(1930) Second Floor Mystery, Three Faces East, A Soldier’s Plaything, Lilies of the Field, Back Pay, Widow from Chicago.

SAMAÑEGO, ANTONIO
(1930) Estrellados (Spanish); Olympia (Spanish version); Call of the Flesh, (Spanish and French versions).

SCHABBEAR, EDWIN
(1930) Roadhouse Nights, Dangerous Nan McGrew, Sap From Syracuse.

SCHWARZKOPFF, RUDOLF
(1930) Because I Loved You.

SESLER, BAILEY
(1930) The Pay Off, Rio Rita (Spanish and German Versions), Case of Sergeant Grischa (Foreign).

SHAW, HAL R.
(1930) Under A Texas Moon.

SHEARER, DOUGLAS

SHIRLEY, ROBERT
(1930) They Learned About Women, The Girl Said No, Big House, Le Spectre Verte (French); Way For a Sailor, Dark Star.

SHUGART, RALPH
(1930) Marianne, Wonder of Women, Devil May Care, In Gay Madrid, Romance, Call of the Flesh, Love in the Rough, Great Meadow.

SITAR, EARL

SMITH, HAROLD J.
(1930) King of Jazz, Broadway, Night Bride, Dracula.

SMITH, W. C.
(1930) Big Fight, Once A Gentleman, Costello Case, Discontent.

STARR, WILLARD
(1930) Girl from Havana, Three Sisters, South Sea Rose.

STEIN, CLIFF
(1930) Grand Parade.

STEIN, CRISS
(1930) Rich People.

STINE, HAROLD
(1930) Her Man, Holiday, Officer O’Brien.

(1930) For Her Sake (Swed- ish).

STRANSKY, J. Jr.
(1930) Border Romance, Third Alarm, Under Montana Skies, Wings of Adventure.

TAPP, A. V.
(1930) Yellow Mask.

THIERY, FRITZ
(1930) Blue Angel, Heart’s Melody.

THOMAS, DOLPH
(1930) On the Border, Life of the Party, One Night at Susie’s, Lady Who Dared, Scarlet Pages.

THORNTON, CECIL
(1930) Flame of Love, Juno and the Paycock, Murder.

TOPE, L. E.
(1930) Last Dance, Lone Rider, Today.

TRIBBY, JOHN
(1930) Beau Ideal, She’s My Weakness, Leathernecking, Case of Sergeant Grischa, Cuckoo and Spies, Conspiracy, Love Comes Along.

TUTHILL, C. A.
(1930) Dangerous Nan McGrew, Fast and Loose, Queen High, Another Man’s Wife, Broadway, Heads Up, Royal Family of Broadway.

von KIRBACH, A. L.
(1930) Forget Me Not, Hearts in Dixie, Such Men Are Dangerous, Women Everywhere, On Your Back, Renegades, Princess and the Plumber, Once A Sinner.

WAITE, SAMUEL
(1930) Happy Days.

WALLACE, CHARLES E.
(1930) A Lady of Scandal.

WARD, E. C.
(1929) A Devil With Women, Border Love, Friendship, Love Gambler (Spanish versions); Oh, For A Man.

WETZEL, EDWARD
(1930) Cat Creeps.

WICKS, CLARENCE
(1930) Beau Bandit, Girl of the Port.

WITT, HAROLD A.
(1930) Be Yourself, Abraham Lincoln.

WOLCOTT, EARL
(1930) What A Widow! Her Man, Officer O’Brien, Flying Fool, Awful Truth, Oh Yeah!, The Trespasser.

ZATORSKY, ERNEST F.
(1930) Animal Crackers, Applause, The Big Pond, Follow the Leader, Laughter, Young Man of Manhattan.

ZINT, KARL
(1930) Free and Easy, Let Us Be Gay, Sea Bat, College Days, Wise Girls, Dough Boys. (French and Spanish versions).
## ORIGINAL TITLES

Books and plays made into pictures under different titles. Compilation includes:
Original title, release title and author.

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<td>(Lawrence Stallings, Oscar Hammerstein, 2nd</td>
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<td>RATTERL ROCK—Rarin’ to Go</td>
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<td>READY LETTER WRITER—Don’t Write Letters</td>
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<td>REASON WHY—Soul Mates</td>
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<td>REAR CAR—Red Lights</td>
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<td>RED DAWN—Call of Courage</td>
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Bureau of Commercial Economics
Shoreham Hotel, Washington, D. C.

Dr. A. Maris Boggs
Director

Randolph M. Boggs
Dean

Dr. Edward L. Corbett, Esq., Counselor

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His Excellency Senor Don Alejandro Padilla y Bell, Ambassador from Spain, Professor A. Cabrillo y Vazques, speaker.


New Zealand in honor of the High Commissioner.

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| TOBY TYLER—Circus Days (James Otis) |
| TOMMY—She's My Weakness (Howard Lindsay, Bertram 
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| TOMMY CARTERET—Face Between (Justus M. Forman) |
| TONG WAR—Chinatown Nights (Samuel Ornitz) |
| TOTO—Gay Deceiver (Maurice 
Hennequin & Felix Du 
Quelle) |
| TOUJOURS L'AUDACE—Always Audacious (Ben Ames 
Williams) |
| TWICE IT MAY CONCERN—Social Code (Rita 
Weiman) |
| TOWER OF IVORY—Out of the Storm (Gertrude 
Atherington) |
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| UNFORBIDDEN FRUIT—Wild Party (Warner Fabian) |
| UNTAMED HEART—Hills of Kentucky (Dorothy Yost) |
| UP AGAIN—EM—Cowboy 
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ford) |
| UPSTAGE—Rouged Lips (Rita 
Wayman) |
| URIAH'S SON—Necessary Evil (Stephen Benet) |

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| VALLEY OF CONTENT—Pleasure 
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| VALLEY OF THE UNCHASTE—Sting of the 
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Hill Billy (John Fox) |
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Gawne — Riddle Gawne (Chas. Alden Silzer) |
| VICISSITUDES OF EVANGELINE—Red 
Hair (Elinor Glyn) |
| VICTORY—Dangerous Par 
dise (Joseph Conrad) |
| VIENNESE MEDLEY— 
Greater Glory (Edith O'. 
Shaughnessy) |
| VILLAGE CUT-UP—Putting 
It Over (Geo. Weston) |
| VIRGIN OF VENICE—The 
Virgin (Julia Sabello) |
| WANTED A BLEMISH—An 
Amateur Devil (Jesse E. 
Hennessy & Byron 
Buxton) |
| WAR IN THE DARK—Mys 
terious Lady (Ludwig Wolff) |
| WASHINGTON AND HIS 
COLEAGUES—Alexander 
Hamilton (Henry Jones Ford) |
| WASHINGTON AND HIS 
COMRADES IN ARMS— 
Crookston (Geo. M. Wrong) |
| WEAK SISTERS—Dumbbells 
eR Ermine (Lynn Starling) |
| WE ARE FRENCH—Love and 
Glory (P. P. Sheehan & R. H. 
Davis) |
| WE ARE FRENCH—Bugler of 
Algiers (R. H. Davis, P. P. 
Sheehan) |
| WE CAN'T BE BAD AS 
ALL THAT—Society Exile 
(Henry Arthur Jones) |
| WEST OF THE GREAT 
DIVIDE—The Green Divide 
(William Van Buren Moody) |
| WHAT'S YOUR WIFE DO 
?—Reckless Romance (Herbert Hall) |
| WHEN THE CYCLONE 
BLOWS—Untamed Youth (G. 
Marion Burton) |
| WHEN THE DEVIL WAS 
SICK—Clear the Decks (E. J. 
Rath) |
| WHERE IS THE TROPIC OF 
CAPRICORN?—East of 
Broadway (Richard 
Coulson) |
| WHERE THE PAVEMENT 
ENDS—The Sea God (John 
Russell) |
| WHICH SHALL IT BE—Not 
one to Spare (Mrs. E. L. 
Beers) |
| WHIFF OF HELIOTROPE— 
Heliotrope (Richard Washburn 
Child) |
| WHISPERS PINE—Wild 
Youth (Edith S. Topper) |
| WHITE COLLARS—Idle 
Rich (Edith Ellis) |
| WHITE FRONTER—Slander 
the Woman (Jeffrey Deprend) |
| WHITE HANDS—Half a 
Bride (Arthur Stringer) |

<table>
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<tr>
<th>Original Title</th>
<th>Release &amp; Author</th>
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| WIFE OF STEPHEN TROM 
HOLT—Wonder Woman 
(Herman Sudermann) |
| WILD APPLES—Twenty-One 
(G. Cook & A. MacGowan) |
| WILD CAT—Tiger Love 
(Manuel Penella) |
| WILD CAT, THE—Eternal 
Woman (Wellyn Torman) |
| WILDFIRE—When Romance 
Rides (Zane Grey) |
| WILLIE THE WORM—Love 
Makes 'Em Wild (Florence 
Royerson) |
| WINDS OF DESTINY— 
Secret Orders (Martin Justice) |
| WINGS OF A SERF—Czar 
Ivan the Terrible (Unknown) |
| WINTER CITY FAVORITE— 
Romantic Adventures 
(Chas. Belmont Davis) |
| WISE GIRLS—Kempy (J. C. 
and Elliott Niven) |
| WIVES—A Wife's Awakening 
(Jack Cunningham) |
| WOMAN DECIDES—Delight 
ful Rogue (Wallace Smith) |
| WOMAN, THE—Telephone 
Girl (Wm. de Mille) |
| WOMAN IN THE CLOSE—Law 
and the Woman (Clyde Fitch) |
| WOMAN OF THE KNOCK 
ALOE—Barbed Wire (Hall Caine) |
| WOMAN ON THE JURY— 
Love Racket (Bernard K. 
Buckman) |
| WOMAN WHO NEEDED 
KILLING—A Dangerous 
Woman (Margery H. Lawrence) |
| WOMAN WHO SQUANDERED 
MEN—Crossroad of Love 
(May Edginton) |
| WOMAN WITH THE MASK— 
Masked Dancer (Franz 
Morina) |
| WOMAN WITH THE TIGER 
SKIN—Carnival of Crime 
(Ernest Klein) |
| WORLD AND HIS WIFE— 
Lovers (Charles Fred Nird 
inger) |
| WRECKAGE—Stormswept (H. H. Van Loan) |
| WRECKING BOSS—The 
Crash (Frank Packard) |
| WRONG COAT—Pleasures of 
the Rich (Harold MacGrath) |
| YACONNA—Magic— 
Britten Austen |
| YELLOW Doves—Great De 
ception (George Gibbs) |
| YELLOW HANDKERCHIEF— 
Stormy Waters (Jack Lon 
don) |
| YELLOW MAGIC—Buried 
Treasure (E. Lillie) |
| YELLOW SEAL—The Prairie 
Pirate (W. C. Tuttle) |
| YOU CREW TO GROW THE 
DALEM—Double Cross 
Roads (Walter Lippman) |
| YOU CAN'T ALWAYS TELL—Womanpower (Harold 
MacGrath) |
| YOU CAN'T JUST WAIT— 
Hometown Girl (Oscar Grace) |
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1929-CAMERAMEN'S WORK-1930

COMPLETE WORK of cinematographers for the years 1929 and 1930 is listed below. Credits are given to both domestic and foreign cameramen on pictures actually released during those years.

Previous editions of the Year Book included work of cameramen for former years. Information may also be had from The Film Daily Information service.

ABEL, DAVID

ADAMS, WILLIAM S.

ALLEN, PAUL
(1929) Silent Trail, Law of the Mounted, Texas Tommy, Days, Captain Cowboy, West of Santa Fee; (1930) Lone Tom.

ALLGIEIER, SEPP
(1930) Fight for Matterhorn.

ANDERSON, DON
(1929) Masquerade, Words and Music.

ANDERSON, M. A.
(1929) Just Off Broadway, Head of the Class, Confessions of a Wife, Circumstantial Evidence, Below the Deadline, Campus Knights; (1930) Last Dance, Ladies in Love, Jazz Cinderella, Lotus Lady, Midnight Special.

Anglin, Headin' Westward, Arizona.

ANDRIOT, LUCIEN

ANDRIO, RAYMOND
(1929) Madonna of the Sleeping Cars.

ANGST, RICHARD
(1930) White Hell of Pitz Palu.

ANKERTSJRNE, JOHN
(1929) Witchcraft Thru the Ages.

ARNOLD, JOHN

ASH, JERRY
(1929) The Shakedown, Drake Case, Tonight at Twelve, Modern Love, Barnum Was Right, Shannons of Broadway; (1930) Climax, Undertow, King of Jazz, Cat Creeps, East Is West.

AUGUST, JOE

AVIL, GORDON
(1929) Hallelujah; (1930) Billy the Kid.

AZOGIN, A.
(1930) Law of the Siberian Taiga.

BALDRIDGE, BERT
(1929) Linda.

BARTLAIT, ANDRE

BARNES, GEORGE
(1929) This Is Heaven, The Rescue, Bulldog Drummond, The Trespasser, Condemned; (1930) Raffles, A Lady's Morals, Queen of Scandal, Soul Kiss, What a Widow! One Heaven'y Night.

BEHN-GRUND, M.

BELAROV, M.
(1929) Moscow Today.

BELAYEV, V. H.
(1929) Afghanistan; (1930) Pamir.

BINGER, RAY
(1930) Men of the North.

BIRCH, A.
(1930) Young Woodley.

BITZER, BILLY
(1929) Lady of the Pavements, Shackles of Vengeance.

BLUVEIN, W.
(1929) Krassin the Rescue Ship.

BOHEN, WERNER
(1930) Port.

BOGOROV, E.
(1929) Krassin the Rescue Ship.

BORSODY—
(1930) Strange Case of District Attorneys.

BOYLE, CHARLES
(1929) In Old California; (1930) After the Fog, Mamba, Follow Thru.

BOYLE, JOHN
(1929) Spirit of Youth, Broadway Fever, Midnight Daddies; (1930) Danger Lights.

BOYTHE, SYDNEY
(1930) The Co-Optimists.

BRANDES, WERNER
(1929) When Duty Calls, His Late Excellency, Piccadilly; (1930) Love Waltz.

BRICK, AL
(1929) Thru Different Eyes, They Had to See Paris, Seven Faces.

BRIDENBECKER, MILTON
(1930) Phantom of the Opera.

BRINK, MAX
(1929) Two Hearts in Waltz Time.

BRODDIN, NOBERT
(1929) This Thing Called Love, Paris Bound, Her Private Affair; (1939) The Divorcee, Let Us Be Gay, Holiday, Rich People.

BRODMERKEL, K.
(1930) Because I Love You.

BROTHERON, JOSEPH
(1929) Beauty and Bullets, Silks and Saddles, Border Wildcat, Melody Lane, Riding Demon.

BROWN, RICK
(1929) Forbidden Trail.

BROWNING, IRVING
(1929) Hells Secrets, Unmasked; (1930) Her Unborn Child, Pleasant Sins.

BUREL, LEE
(1929) Three Passions, Venus.

BUROSOFF, F.
(1930) Hurrah, I'm Alive.

CAVE, GEORGE
(1929) Two Vikings.

CLARK, CHARLES
(1929) Sin Sister, Veiled Woman, Exalted Flapper, Not Quite Decent, Masquerade, Words and Music, Song of Kentucky, Nix on Dames; (1930) Temple Tower, So This Is London, Oh, For a Man! Men on Call.

CLARK, DANIEL B.

CLARK, ROY
(1929) Sunset Pass.

CLAWSON, DAL
(1929) Syncopation, Hunting Tigers in Texas; (1930) Camerup Vamp, Love At First Sight.

CLEAVES, HOWARD
(1930) In the South Seas with Mr. and Mrs. Pinchot.

CLINE, ROBERT

CLINE, WILFRED
(1930) Devil's Pit.

COOPER, ERNEST
(1929) Four Feathers.

COOPER, HARRY
(1929) Bachelors' Club; (1930) Hero's Lover.

COTNER, FRANK
(1929) Phantom Rider.

CURTANT, CURT
(1930) White Devil, Burning Heart, Hurrah I'm Alive.

COX, J. J.
(1929) Week End Wives, Blackmail, Manxman, White Sheik; (1930) June and the Faycock, Murder.

CROJNAGH, EDWARD
(1929) Redakin, Nothing But the Truth, Wheel of Life, Fashions in Love, Fast Com-
Lee Garmes
Photographed
"MOROCCO"
"DISRAELI"
"WHOOPEE"
"FIGHTING CARAVANS"
"DISHONORED"
"TOAST OF THE LEGION"

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Cinematographer

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CRONJAGER, HENRY
(1929) Linda; (1930) Party Girl

CRONJAGER, JULES
(1929) Little Wild Girl, Must We Marry?, Bachelor's Club, Broken Hearted, Heroic Lover, China Slaver, Girls Who Dare.

DANIELS, WILLIAM
(1929) Dream of Love, Trial of Mary Dugan, Wild Orchids, Woman of Affairs, Last of Mrs. Cheynay, The Kiss; (1930) American, Montana Moon, Wise Girls, Strictly Unconventional, Their Own Desire, Romance, Great Meadow

DAWLEY, BERT
(1930) Lady of the Lake.

DE GRASSE, ROBERT

DEAN, FAXON M.

DEMUTSKI, DANIEL
(1930) Soil.

DEMUTSKI, M.
(1929) Two Days, Arsenal.

DENGEL, LOUIS
(1929) Confessions of a Wife.

DEPPEW, ERNEST

DEPPEW, HAP

DE VINA, CLAYE

DEVOL, NORMAN
(1929) Outlawed, The Drifter, Big Diamond Robbery, Making the Grade.

DRAPER, L. A.
(1929) Midnight on the Barbary Coast.

DU PARR, ED
(1929) Queen of the Night Clubs, Royal Box.

DUPONT, MAX
(1930) Hot Curves, Medicine Man, The Troubled Earth, Paradise Lost, Just Like Heaven, Extravagance, Third Alarm.

DURHALL, LEE
(1929) Faces of Children.

DYER, EIMER
(1929) Flight.

EASTON, GEORGE
(1929) Sin Sister; (1930) Such Men Are Dangerous.

EDISON, ARTHUR
(1929) In Old Arizona, Girls Gone Wild, Cock-Eyed World, Romance of The Rio Grande; (1930) All Quiet on the Western Front By Train.

ENDY, EVGENI
(1930) Fragment of an Empire.

ERMOLOV, P. V.
(1929) Lash of the Czar.

ESTABROOK, E. T.
(1929) Redskin.

FABIAN, MAX

FAITHFUL, GEOFFREY
(1930) Would You Believe It?

FARKAS, NICHOLAUS
(1929) Strange Case of District Attorney M.; (1930) Love in the Ring.

FARRAR, VINCENT
(1929) Behind That Curtain.

FEITZ, JOHN
(1929) A Most Immoderl Lady.

FIELDS, HERBERT
(1930) The Board.

FISCHBECK, HARRY

FISHER, ROSS
(1929) It Can Be Done; (1930) Be Hever.

FLAVINCI, EDWARD
(1929) Prisoners of the Sea.

FOLSEY, GEORGE

Foster, Kay
(1929) Royal Box.

FOWLER, HARRY
(1930) Darkened Skies.

FRANCESCI, V.
(1929) Venice, Moscow Laughs, Girl With the Bandbox.

FRESE-GRÈNE, CLAUDE
(1929) Tommy Atkins; (1930) Loose Ends, Yellow Mask.

FREULICH, HENRY
(1929) Smiling Irish Eyes, Footlights and Fools.

FREUND, KARL

FUGLSANG, FREDERICK
(1929) Dancing Vienna.

FULTON, JOHN
(1929) She Goes to War; (1930) Hell Harbor, Eyes of the World.

FUSAY, CHIKA
(1929) Mountain Lovers.

GAMES, LEE
(1929) His Captive Woman, Love and Devil, Prisoners, Say It With Songs, Sissi; (1930) Lillies of the Field, Song of the West, Great Divide, Other Tomorrow, Bright Lights, Whooppee, Morocco.

GARTNER, HENRY
(1930) Flame of Love.

GARTNER, HEINRICH
(1929) Whirl of Youth; (1930) Why Cry at Parting?

GAUDIO, GAETANO
(1929) She Goes to War, On with the Show, Tiger Rose; (1930) Hell's Angels, Devil's Playground, General Crack, Lady Who Dared, Little Caesar.

GERARRD, HENRY
(1930) Along Came Youth.

GERARRD, HENRY

GERSTAD, MERRITT
(1929) Keys of Empire, Alias Jimmy Valentine, Bridge of San Luis Rey, Man's Man, Wonder of Women, Thirteenth Chair, Navy Blues; (1930) A Lady to Love, Devil May Care, Our Blushing Brides, Call of the Flesh, Remote Control, Those Three French Girls.

GIBER, G. W.
(1929) Flames on the Volga.

GILKES, ALFRED

GOLDBERGER, WILLY
(1929) Two Hearts in Waltz Time.

GOOD, FRANK B.
(1929) Cheyenne, Lawless Legion, California Mail.

GOODFRIEND, TINEY
(1930) Love Trader.

GOORADNOV, Y.
(1930) Children of the New Day.

GOTTNER, FRANK
(1929) North Westen Skies.

GRAATKJAER, AXEL
(1929) Carnival of Crime, Meisteringers.

GREEN, AL M.
(1929) Evangeline.

GREENE, CLAUDE F.
(1929) Widesome Fair.

GUISSART, RENE
(1929) Tommy Atkins, Honeymoon Aboard, Paradise, White Ship; (1930) Hate Ship.

HASS, WALTER
(1929) Dream Melody, Montmartre Rose, One Splendid Hour.

HALLER, ERNEST

HALPERIN, SOL
CHARLES STUMAR
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GILBERT WARRENTON
Director of Photography
HANSEN, A. (1929) In Old Arizona.
HARRIS, BUDDY (1929) Unmasked; (1930) Her Unborn Child.
HARRIS, H. (1929) ShiraZ.
HARSTEN, AL (1930) Convict’s Code.
HASKINS, BYRON (1929) Redeeming Sin, Glad Rag Doll, Madonna of Avenue A.
HESS, WALTER (1929) The Cleanup.
HIGGINS, ARTHUR (1929) Black Cargoes of the South Seas.
HINDS, EARL (1930) Stampeded.
HOFFMAN, CARL (1929) Looping the Loop, Hungarian Rhapsody; (1930) Immortal Vagabond, Wonderful Lies of Nina Petrova, Tiger Murder Case.
HOFFMAN, JOHN (1929) Life of Beethoven.
HONIN, ALBERT (1929) The Treasure.
HOSCH, EDUARD (1929) Thou Shalt Not Steal.
HURLEY, CAPTAIN (1929) Lost Tribe.
JAEZON, JULIUS (1930) For Her Sake.
JENKINS, JOHN (1929) Unknown Rider, Far Western Trail.
JENNINGS, DEV (1929) The Sapp, Sally; (1930) Hold Everything.

CAMERAMENS’ WORK

Song of the West, Golden Dawn, Bride of the Regiment, Matrimonial Bed, Oh, Sailor, Behav'-; Dumbbells in Ermine, Divorce Among Friends, Queen of Scandal.
JONES, AL (1929) Kid’s Clever, Cohens and Kellys in Atlantic City, Eyes of the Underworld, Skinner Steps Out; (1930) Cohens and Kellys in Scotland.
JONES, C. ALLEN (1930) Dames Ahoy, See America Thirst.
JULIUS, L. (1929) Doctor’s Women.
KANTURE, OTTO (1929) Dancer of Barcelona.
KAUFMAN, M. (1929) Moscow Today, Living Russia, Man With the Camera.
KAUTERKE, OTTO (1930) Bride 68.
KERESELIKDEZ, V. (1929) Caucasian Love.
KESDON, DAVID (1929) Woman in White.
KESDON, FRANK (1929) My Man, Black Waters, No Defense, One Splen

RAY JUNE
A. S. C.

Cinematographer

“Reaching for the Moon”
“The Bat Whispers”

517
JOHN F. SEITZ
Cinematographer

“EAST LYNNE”
“KISMET”
“THE MAN IN THE SKY”

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“ROMANCE”—M.G.M
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“SEE AMERICA THIRST”—Universal

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932 No. LaBrea Ave., Hollywood, Calif.
LYONS, REGINALD (1930) Back from Shanghai.
MACKEENZIE, JACk (1929) Rainbow Man, Whis-
pering Winds, Beloved Rogue, Jazz Heaven, Dance Hall;
(1930) Bunt, Bunt, Egoce.
MACWILLIAMS, GLEN (1929) Hearts in Dixie,
Black Magic, Valiant, Plea-
sure Cruise, (1930) Arizona
Kid, Common Clay, Sea
Wolf.
MCORD, T. D. (1929) Rider, Wagon Master, Senior
Americano; (1930) Parade of
the West, Lucky Larkin,
Mountain Justice, Song of
the Caballeros, Sons of the
Sad-
dle, Lone Rider, Shadow
Ranch, Men Without Law,
Dawn Trail.
McGILL, BARNEY (1929) Noah's Ark, Conquest,
Stark Mad, Desert Song, Hot-
ténol, Skin Deep, Evidence,
Show of Shows; (1930)
Mammy.
McGILL, CHICK (1930) Three Faces East,
Doorway to Hell, Steel High-
way.
McGUIRE, HARRY (1929) Three Outcasts.
MALLEY, RAY (1929) Burning the Wind.
MARLEY, PEVERELL (1929) Blind Girl, Dyna-
mite, It's A Great Life, Im-
perfect Ladies; (1930) This
Mad World, Woman Racket.
MARSH, H. W. (1929) Dream of Love, Eter-
nal Love, Marianne, Our
Modern Maidens, Single
Standard, Unmarried; (1930)
In Gay Madrid, Strictly Un-
conventional, Lady of Scand-
dal, Not So Dumb, Floradora
Girl, DeBarry—Woman of
Passion, New Moon.
MARSHALL, WILLIAM (1929) Side Street, Night Pa-
rade; (1930) Lone Hand, Wife,
Temptation, Check and Double
Check.
MARTIN, BOB (1929) Hardboiled, Voice of the
Storm.
MARTINELLI, ARTHUR (1930) Secrets de Gloria.
MATE, RUDOLPH (1929) Passion of Joan of
Arc.
MEHAN, GEORGE (1929) Ghost Talks, Hearts
in Dixie.
MECALL, JOHN (1929) Leatherneck, Sal of
Singapore, Shady Lady, High
Voltage, Sophomore, Red
Hot Rhythm; (1930) Night
Work, His First Command,
Big Money, Sin Takes a Hol-
day.
MILLER, ARTHUR (1929) Bellamy Trial, Strange
Cargo, Flying Fool, Big
News, Sailor's Holiday. Oh,
Yea!; (1930) Officer B'fren,
Behind the Makeup, Lady of
Scandal, His First Command,
Father's Son, See America
Thirst, That About Youth.
MILLER, ERNEST (1929) The Rainbow, Molly
and Me, Joy Street, Mr. An-
tonio; (1930) Troopers Three,
Love Trader, Ex-Flame.
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"SWING HIGH"
"THE AwFUL TRUTH"
"THE GRAND PARADE"
Chasing Thru Europe, Big Time; (1930) Cameo Kirby, Such
Men Are Dangerous, On the Level, Fox Movietone, Follies of 1930, Wild Com-
pany, Princess and the Plumber, Renegades.
OVERBAUGH, ROY
(1930) Bishop Murder Case, Young Desire, Little Accident, What Men Want, Outside the Law.
PAETZ, M.
(1929) Luther.
PAELE, TED
(1929) Jazz Age, Stolen Love.
PALMER, ERNEST G.
(1929) The River, Thru Different Eyes, Pleasure Crazed, Sunny Side Up; (1930) City Girl, Women Everywhere, Just Imagine.
PAPE, WALTER H.
(1929) Thou Shalt Not Steal.
PARGUEL, PAUL
(1929) Faces of Children.
PARKER, JACK
(1929) The Betrayal.
PATE, HARVEY W.
(1929) It's Easy to Become a Father.
PERRY HARRY
(1930) Hell's Angels.
PERRY PAUL
(1929) Air Legion, Love in the Desert.
PETERS, GEORGE
PETTSON, GUS
(1929) Divorce Made Easy; (1930) Sweethearts on Parade, Charley's Aunt.

PHILLIPS, ALEC
(1929) Carnation Kid, Divorce Made Easy.
PLANCK, ROBERT
(1929) Three Live Ghosts; (1930) Be Yourself, Bat Whispers.
POCKNALL, GEORGE
(1929) Honeymoon Abroad.
POLITO, SOL
PONTING, HERBERT G.
(1929) At the South Pole.
PUTH, CARL
(1929) Meistersingers.
RAGIN, DAVE
(1929) Behind That Curtain; (1930) On the Level, Princess and the Plumber.
RANAHAN, RAY
(1929) Redskin; (1930) Vagabond King, King of Jazz, Whoopee.
REDMAN, FRANK
(1929) Eyes of the Underworld, Hawk of the Hills.
REDMAN, R.
(1929) Come Across.
REED, ARTHUR
(1929) Overland Telephone, Morgan's Last Raid, Madame X, Desert Rider, Sioux Blood, All At Sea; (1930) Girl in the Show, Utah Kid, Fighting Thru.
REESE, WILLIAM
REEVES, ARTHUR
(1929) Untamed Justice, Phantoms of the North; (1930) Swellhead, Sunny Skies, Medicine Man, Wings of Adventure.
REIS, RAY
(1930) Darkened Skies.
REYNOLDS, BEN
RIES, IRVING
RITTAU, GUNTER
(1929) Homecoming; (1930) Asphalt, Heart's Melody, Blue Angel.
ROBINSON, GEORGE
(1929) Harvest of Hat, Wild Blood, Plunging Hoofs, The Charlatan, Hoofbeats of Vengeace, College Love, King...
ARTHUR REED
Cinematographer

"MADAME X"
(M-G-M)
"DRUMS OF JEOPARDY"
"THE THIRD ALARM"
"X MARKS THE SPOT"
"THE MIDNIGHT STAGE"
(Tiffany)

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"ALL QUIET ON THE WESTERN FRONT"
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VENTIMIGLIA, BARON
(1929) The Physician.

VENTINIGLIA, GAETANO
(1929) Carnival of Crime.

VIGNAUD, D.
(1929) Reward of Faith.

VINKNIGLIA, C.
(1929) Morgane.

WAGNER, ARNO
(1929) Spy of Mme. Pompadour, Waterloo.

WAGNER, FRITZ O.
(1929) At the Edge of the World, It's Easy to Become a Father.

WAGNER, SIDNEY
(1929) Masked Emotions, Chasing Through Europe.

WALKER, EARL
(1929) Bachelor Girl.

WALKER, JOSEPH

WALKER, KENNETH
(1929) Wild Heart of Africa.

WALTERS, JOSEPH
(1929) Smoke Bellew, Broken Barriers, Daughters of Desire; (1930) Murder on the Roof.

WARRENTON, GILBERT
(1929) Scandal, Show Boat, Love Trap, Mississippi Gambler, Hold Your Man; (1930) Hide Out, Captain of the Guard, Mothers Cry.

WEBBER, GEORGE F.
(1929) Syncopation, House of Secrets.

WELLS, CONRAD
(1929) Captain Lash, True Heaven, New Year's Eve, Woman from Hell, Behind that Curtain; (1930) Let's Go Places, Sky Hawk.

WENSTROM, HAROLD
(1930) Big House, Min and Bill.

WHADDON, HORACE
(1929) Battle of Mons.

CAMERAMENS' WORK

WHEELER, WILLIAM
(1929) Heroic Lover, Bachelor's Club, Divorce Made Easy.

WILLIAMS, LARRY
(1930) Young Man of Manhattan, Sap from Syracuse, Follow the Leader.

WIMPY, REX
(1929) Stairs of Sand, Pointed Heels; (1930) Only Saps Work.

WINTERSTEIN, WILLY
(1929) Fight for Matterhorn.

WYCKOFF, ALVIN
(1930) Night Ride, The Storm.

YOUNG, HAL
(1930) Suspense.

ZECH, HARRY
(1930) Border Romance, Under Montana Skies, Charley's Aunt.

ZOTOV, M.
(1929) Moscow Today.

ZUCKER, FRANK
(1929) Lucky Boy, Molly and Me, East Side Sadie.

ROLAND PERTWEE

Writer

FOR THE SCREEN

"HEAT WAVE"  "INTERFERENCE"
(Based on the play of the same title)  (Co-author of the play)

FOR THE STAGE

"HONOURS"
"EASY I SERVE"
"OUT TO WIN"

ALSO AUTHOR OF MANY NOVELS AND SHORT STORIES
SPONSORED PICTURES

Rapid Development of Commercial, Industrial
and Other Forms of Direct and Indirect
Advertising Pictures

By DON HANCOCK

With more than $2,000,000 invested by only two national advertisers in sponsored short subjects during January, 1931, the first year of big-scale activity in this new phase of the industry will bring an added $10,000,000 for the production of motion pictures utilizing merely main titles and trailers for actual advertising matter, according to present plans.

The entire burden of production and distribution expense will be borne by advertisers utilizing the screen as the only medium with assured and positive reader attention. Radio, the screen's only rival in this form of advertising, lacks the greatest sales asset—an assured audience—and it is from the radio that the sponsored short has evolved.

Cost of production charged the advertiser varies according to the producer selected, although the distribution charge has been practically standardized. The average short subject production cost has been established at $10,000 and at least one producer has set that figure as the amount to be charged all advertising clients regardless of the actual cost of production. Others collect the actual outlay plus a small percentage charge.

The distribution charge, wherein the actual profit is derived by the circuits, has also been standardized to a certain extent. Most sponsored short contracts are made at the rate of $5 per 1,000 seats actually occupied. More and less will be paid by the advertiser according to the circulation assured. Added to production and distribution charges, is the cost of prints.

The total cost to an advertiser, utilizing a circuit of 800 theaters for the showing of the sponsored short for one week, with an audience of approximately 5,000-000 assured readers of the ad, is as follows:

Cost of production .............. $10,000
Cost of distribution at $5 per 1,000 seats actually occupied ....... 25,000
Cost of prints .................. 3,000

Total cost ..................... $38,000

Established theater circuits are the only feasible distribution mediums at present. Independent exhibitors are not looked upon as an outlet and will not be considered until they themselves can, from a central body, offer guarantees of national circulation to the advertiser.

With the profit on the cost of production charges of little consequence, circuits are splitting the one-half cent per seat charge between the department handling the actual distribution of the sponsored short and the theater. The profit to the theater department is both on the "seat" charge and the rental saved which would ordinarily be paid for a non-sponsored short to fill out the program.

Emulating the "radio hook-up" it is possible to make a tie-up of major circuits, such as Publix, Warner, Fox, Loew and R-K-O. In producing and distributing a sponsored short over the combined theaters controlled by these circuits the advertiser is assured an audience of approximately 20,000,000.

Satisfaction of the client is the first consideration of the producer or agent offering a short for sponsorship. Motion picture shorts that have an established value, universal appeal and well-known name are the best prospects for this form of advertising today. New shorts are being made, but in each case featured players of unquestioned ability are being utilized, thereby practically assuring the client of a "salable" product.

Producers of sponsored shorts agree that the subject matter of the motion picture must be genuine entertainment, devoid of any advertising; that established pictures be made for the advertiser as carefully as when made for general distribution, and that the advertising matter on main titles and trailers be "ethical" and not objectionable to either exhibitor or theatergoer.

Certain producers of shorts are now convinced that within the next five years practically all standard shorts will be subsidized by advertising firms. Travel series pictures are available for sponsorship by world-cruise companies, tours
agencies and steamship companies. Sports pictures lend themselves to carrying the ad of any national sporting-goods house although it is believed that, should a close-up of a golf club or football bearing the trade-mark of the maker be shown in the picture matter itself, it will meet with considerable objection by the public who have so definitely voiced their dissatisfaction of sponsored radio programs during which the announcer continually "cuts-in" with the advertising chatter.

Animated cartoons, comedy sketches and novelty shorts, those not specializing on any particular subject, are available for sponsorship to practically any national advertiser regardless of the commodity or merchandise for sale.

The greatest obstacle to be transcended by the distributors of sponsored shorts is the tradition that all screen advertising is an imposition on the patron who pays admission to be entertained. That the sponsored short is entirely divorced from what is generally known as the "advertising picture" is the paramount argument of the distributors. In the case of circuits, it has been necessary to convince only two or three executive heads so that they may differentiate between the two systems. In turn, theater managers, with whom the producers and home-office distributors cannot have actual verbal contact, will accept the pictures along with other productions allotted to them by the home office and, upon the screening of the subjects, determine the difference between the two methods of screen advertising.

A definite line must necessarily be drawn because of the fact that there are several companies in the United States producing industrial advertising short subjects. These subjects, as a general rule, are made for the industry or commodity contracting for the advertising. Non-theatrical distribution is the greatest outlet for industrial subjects, although great efforts are being made to assure the advertiser of theater distribution. This is accomplished by giving the film to the exhibitor without charge, or paying the exhibitor at rates varying from ¼ to ½ cent per seat occupied. The sponsored short of guaranteed entertainment has loomed up as a threatening competitor of the industrial picture.

In one or two major circuits, sponsored film departments have already been established. Separate executives and office staffs have been engaged and substantial investments made. Several independent short subject producers are re-organizing their production units and adding manpower with the knowledge in mind that their standardized products will undergo the change from rented pictures to sponsored and income-assured short subjects. These producers will figure the charge to the advertiser as against the average net profit of their pictures while they were released as rented pictures. The price paid by the advertiser to the producer and distributor, assures the latter of a certain profit, so that net gains will not be dependent upon the success or failure of the selling season.

Among the sponsored, commercial, industrial and other "ad" shorts already exhibited in theaters, a few typical examples are described in the following excerpts from reviews:

"Movie Memories"
(Publix Sponsored Ad Film for Chesterfield Cigarettes)
An industrial film made for the manufacturers of Chesterfield cigarettes. This is handled on the same principle as an advertising plug on the radio. The announcer, whose identity is not disclosed, is good and over his monologue with plenty of snappy humor and wise-cracks. Only at the opening does he mention the advertised product, and at the opening and close a shot of the cigarette package is shown. The rest of the reel is straight entertainment. It consists of very old and unique shots of the earliest days of the flickers.

"Coast to Coast in 48 Hours"
(Visigraphic Commercial in the interests of aviation)
As a commercial subject in the interests of aviation, this one-reeler is highly interesting. Lindbergh is the chief box-office asset of the short, but it has ample entertainment merits in addition. Purpose of the number is to put across the idea that the airline is the most direct and quickest route across the country. The trip with Lindbergh is engrossingly described and there are a lot of fine views of the country as seen on such a flight.

"Step on It"
(Publix Commercial for Texas Oil Co.)
Animated and synchronized cartoon. Firemen hurry to fire when chief's car comes to grief with a lot of clatter and noise. It finally breaks down and confesses to the chief that it is all the fault of the poor oil. Chief rushes up to a 24 sheet on Texaco, the bottle from the sign and feeds it to his Lizzie. Car responds by making record speed, helps the chief save the girl, and then carries him up to the stars. All nicely done in the best of cartoon form. Texaco credit in title and 24 sheet in story. No dialogue plug.

"The Home Team"
(Audio Cinema Commercial for Bell Telephone)
This is the simple story of an incident in the life of a telephone lineman and his loyal family who are ever ready to give up the comforts of home life in the interests of service. A cast of four people is headed by Consuela Flowerton and Gordon Dunleavy with two child actors turned in an excellent performance. Some interesting shots of what takes place at a busy telephone switchboard and an introduction to our greatest entertaining story. Although the short is an industrial, it bears no taint to reveal this fact to general audiences.

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A DIRECTORY TO THE SHORT SUBJECT FIELD

PLAYERS

Gribbon, Eddie—Universal
Hamilton, Lloyd—Educational-Universal
Hardy, Oliver—M-G-M
Hardy, Sam—Universal
Harlan, Kenneth—Universal
Harris, Jimmie—Paramount-Christie
Hines, Johnny—Educational-Christie
Hunt, Eleanor—Tuxedo-Educational-Christie
Hurst, Paul—Tiffany
Hoyt, Reata—Educational-Christie
Lane, Noro—Universal
Laurel, Stan—M-G-M
Lee, Frances—Paramount-Christie
Lucas, Wilfred—Tuxedo-Paramount-Christie
McCoy, Tim—Universal
McDonald, Jack—Educational-Christie
McLennon, Rodney—Tuxedo-Educational-Christie
Mack, Charlie—Paramount-Christie
Marshall, Vera—Educational-Christie
Murray, Charlie—Paramount-Christie—Universal
Murray, John S.—Educational-Christie
Phillips, Doris—Educational-Christie
Pollard, Daphne—Pathe
Pollard, Snub—Tuxedo-Educational-Christie
Reno, Jane—Educational-Christie
Rice, Frank—Educational-Christie
Richmond, Kane—Universal
Rouch, Bert—Paramount-Christie
Rondell, Ronny—Educational-Christie
Ross, Churchill—Educational-Christie
Roquemire, Henry—Tuxedo-Educational-Christie
Rubin, Benny—Radio-Humanette series
Shlockley, Marian—Educational-Christie
Sidney, George—Universal
Smalley, Phillips—Tuxedo-Educational-Christie
Stedman, Vera—Educational-Christie
Sterling, Ford—Educational-Christie
Stone, George E.—Paramount-Christie
Summerville, Slim—Universal
Sykes, Ethel—Educational-Christie
Vaughn, Alberta—Universal
Wagner, Pauline—Educational-Christie
West, Buster—Educational-Christie
West, John—Educational-Christie
Wills, St.—Pathe
Wines, Carol—Paramount-Christie
Wood, Ernest—Tuxedo-Educational-Christie

DIRECTORS

Bruce, Robert C.—Outdoor Talking Picts.
Buzzell, Eddie—Columbia
Ceder, Ralph—Universal
Cummings, Hugh—Pathe
Disney, Walt C.—Mickey Mouse series
Edwards, Harry—Universal
Foster, Lewis R.—Darmour
Fox, Wallace—Pathe
Futon, Meredith E.—Fashion Feature Studios, Inc.
Gillstrom, Arvid—Educational-Christie
Goodrich, William—Educational-Christie
Guil, Fred—Pathe
Heath, Arch—Pathe
Herman, Albert—Darmour
Hill, Robert F.—Universal (Serial) "Hero's of the Flames"
Harne, James—M-G-M
Iwerks, "U. B."
Jason, Leigh—Humanette Series—Radio
Kelley, Al—Universal
McGowan, Robert—M-G-M
MacRae, Henry—Universal
Marshall, George—Radio
Myers, Zion—M-G-M
Neufeld, Sig—Tiffany-Chimp series
Parrott, James—M-G-M
Roberts, Steve—Universal
Ross, Nat—Educational-Christie
Sandrich, Mark—Radio
Stevens, George—M-G-M
Warren, Doane—M-G-M
Watson, William—Paramount-Christie
White, Jules—M-G-M
Writers

Burns, Neal — Educational-Christie
Callahan, Charles — Pathe
Clements, Colin — Paramount-Christie
DeLeon, Walter — Educational-Christie
Doty, Douglas — Screen Plays of H. C. Witwer’s series for Universal
Duriling, E. V. — Scenario Editor — Darmour Prods.
Fraser, Harry — Pathe
Grey, Johnnie
Kirkpatrick, John — Tuxedo-Educational-Christie
McCoy, Harry — Educational-Christie
Martin, Francis J. — Universal
Mulhauser, James — Universal
Preston, Jack — Paramount-Christie

PRODUCERS and SUPERVISORS

Brook, Louis — Producer and Supervisor Nick & Tony series and Broadway Headlines — Radio Picture
Bruce, Robert C. — Producer of Outdoor Talking Pics.
Disney, Walt — Producer Mickey Mouse series
Darmour, Larry Productions
Freedman, Samuel — Supervisor Leather Pusher series — Universal
Harman — Ising — Producing Looney Tunes series — Leon Schlessinger, Associate Producer
Kaufman, Edward — Supervisor — Universal shorts
Hornbeck, William — Editor-in-Chief — Mack Sennett
Harrison, Doane — Editor-in-Chief — Pathe
Jordan, Burt — Laurel and Hardy — Hal Roach
Karpf, Stewart — Warner Bros. (N. Y.)
Knight, Malcolm — Mack Sennett
LaPat, Earl — Warner Bros. (N. Y.)
Link, John — Pathe

FILM EDITORS

Lockert, Ray — Educational
Lalley, H. F. — Supervisor — Pathe shorts
Lewyn, Lewis — Voice of Hollywood
MacRae, Jemmy — Supervisor — Universal serials
Scoon Scandals, Ltd. — 7994 Santa Monica Blvd., Hollywood
Sennett, Mack — Mack Sennett Comedies

ART DIRECTORS

Anderson, Roland R. — Paramount
Bradley, William — Warner (N. Y.)
Caddwallader, Chas. L. — Metropolitan & Christie
Clark, Carroll — Pathe
Corso, Sam — Paramount (N. Y.)
Crowley, Paul — Universal
D’Agastino, Al — James Cruze Prods.
Darling, William — Universal
Day, Richard — Samuel Goldwyn & United Artists
Dreier, Hans — Paramount
Fegte, Ernst — Paramount (N. Y.)
Garber, David — Universal
Gibbons, Cedric — Metro-Goldwyn-Mayer
Gillespie, Aronid — Metro-Goldwyn-Mayer
Grot, Anton F. — Warner Bros. — First National
Haas, Robert — Warner Bros. — First National
Hall, Dan — Universal and Chaplin
Hartley, Ezra — Warner Bros. — First National
Herzbrun, Bernard — Paramount

Honnold, Douglas — Metro-Goldwyn-Mayer
Hope, Fred — Metro-Goldwyn-Mayer
Hughes, John J. — Warner Bros. — First National
Ihnen, W. B. — Paramount
Kirk, Charles — Paramount (N. Y.)
Koessler, Walter — Universal
MacArthur, Hal — Universal
Naczyn, Frank — Warner (N. Y.)
Okey, Jack — Warner Bros. — First National
O’Dell, Robert — Paramount
O’Neill, Thomas — Universal
Parker, Max — Warner Bros. — First National
Ree, Max — RKO
Roase, Herman — Universal
Sauter — Paramount (N. Y.)
Toudof, Alexander — Metro-Goldwyn-Mayer
Tye, Merrill — Metro-Goldwyn-Mayer
Welles, Orson — Paramount
Wiley, Harrison — Columbia
Whitman, J. Franklin, Jr. — Paramount (N. Y.)
TEN BEST PICTURE SELECTIONS
OF THE PAST EIGHT YEARS

PRODUCTIONS selected by motion picture critics between 1922 and 1929. An indication of the trend in motion picture popularity may be had by comparing these selections with the Ten Best Pictures of 1930, which are listed on page 33.

(*) During the early stages of the FILM DAILY poll, certain productions were selected twice. Voting system has been altered so that critics now vote from a ballot supplied by The Film Daily. This ballot includes pictures actually released during the year.

**TEN BEST OF 1922**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Votes</th>
<th>Distributor</th>
<th>Star</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orphans of the Storm</td>
<td>31</td>
<td>United Artists</td>
<td>Gish Sisters, Monte Blue</td>
<td>D. W. Griffith</td>
</tr>
<tr>
<td>Grandma’s Boy</td>
<td>29</td>
<td>Asso. Exhibitors</td>
<td>Harold Lloyd</td>
<td>Fred Newmeyer</td>
</tr>
<tr>
<td>Blood and Sand</td>
<td>28</td>
<td>Paramount</td>
<td>Rudolph Valentino</td>
<td>Fred Niblo</td>
</tr>
<tr>
<td>Prisoner of Zenda</td>
<td>25</td>
<td>Metro</td>
<td>All Star</td>
<td>Rex Ingram</td>
</tr>
<tr>
<td>When Knightbood Was in Flower</td>
<td>22</td>
<td>Paramount</td>
<td>Marion Davies</td>
<td>R. G. Vignola</td>
</tr>
<tr>
<td>Nanook of the North</td>
<td>21</td>
<td>Pathe</td>
<td>Natives</td>
<td>R. J. Flaherty</td>
</tr>
<tr>
<td>Smilin’ Through</td>
<td>20</td>
<td>First National</td>
<td>Norma Talmadge</td>
<td>Syd. Franklin</td>
</tr>
<tr>
<td>Tol’able David</td>
<td>19</td>
<td>First National</td>
<td>Dick Barthelmess</td>
<td>Henry King</td>
</tr>
<tr>
<td>*Robin Hood</td>
<td>17</td>
<td>United Artists</td>
<td>Doug Fairbanks</td>
<td>Allan Dwan</td>
</tr>
<tr>
<td>Oliver Twist</td>
<td>13</td>
<td>First National</td>
<td>Jackie Coogan</td>
<td>Frank Lloyd</td>
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**TEN BEST OF 1923**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Votes</th>
<th>Distributor</th>
<th>Star</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covered Wagon</td>
<td>53</td>
<td>Paramount</td>
<td>Ernest Torrence, J. Warren Kerrigan, Lois Wilson</td>
<td>James Cruze</td>
</tr>
<tr>
<td>Merry Go-Round</td>
<td>26</td>
<td>Universal</td>
<td>Mary Philbin, Norman Kerry</td>
<td>Rupert Julian</td>
</tr>
<tr>
<td>The Hunchback of Notre Dame</td>
<td>25</td>
<td>Universal</td>
<td>Lon Chaney</td>
<td>Wallace Worsley</td>
</tr>
<tr>
<td>*Robin Hood</td>
<td>23</td>
<td>United Artists</td>
<td>Douglas Fairbanks</td>
<td>Allan Dwan</td>
</tr>
<tr>
<td>Green Goddess</td>
<td>22</td>
<td>Goldwyn</td>
<td>George Arliss</td>
<td>Sidney Olcott</td>
</tr>
<tr>
<td>Scaramouche</td>
<td>20</td>
<td>Metro</td>
<td>No Star</td>
<td>Rex Ingram</td>
</tr>
<tr>
<td>Safety Last</td>
<td>18</td>
<td>Pathe</td>
<td>Harold Lloyd</td>
<td>Fred Newmeyer, Sam Taylor</td>
</tr>
<tr>
<td>Rosita</td>
<td>18</td>
<td>United Artists</td>
<td>Mary Pickford</td>
<td>Ernst Lubitsch</td>
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<tr>
<td>Down to Sea in Ships</td>
<td>17</td>
<td>Hodkinson</td>
<td>Raymond McKee</td>
<td>Elmer Clifton</td>
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<tr>
<td>Little Old N. Y</td>
<td>17</td>
<td>Goldwyn-Cosmo</td>
<td>Marion Davies</td>
<td>Sidney Olcott</td>
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### TEN BEST OF 1924

<table>
<thead>
<tr>
<th>Picture</th>
<th>Votes</th>
<th>Distributor</th>
<th>Star</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thief of Bagdad</td>
<td>52</td>
<td>United Artists</td>
<td>Douglas Fairbanks</td>
<td>Raoul Walsh</td>
</tr>
<tr>
<td>Sea Hawk</td>
<td>51</td>
<td>First National</td>
<td>Milton Sills, Enid Bennett, Wallace Beery</td>
<td>Frank Lloyd</td>
</tr>
<tr>
<td>Monsieur Beaucaire</td>
<td>36</td>
<td>Paramount</td>
<td>Rudolph Valentino</td>
<td>Sidney Olcott</td>
</tr>
<tr>
<td>Beau Brummel</td>
<td>35</td>
<td>Warner Bros.</td>
<td>John Barrymore</td>
<td>Harry Beaumont</td>
</tr>
<tr>
<td>Secrets</td>
<td>33</td>
<td>First National</td>
<td>Norma Talmadge</td>
<td>Frank Borzage</td>
</tr>
<tr>
<td>Marriage Circle</td>
<td>32</td>
<td>Warner Bros.</td>
<td>Monte Blue, Florence Vidor</td>
<td>Ernst Lubitsch</td>
</tr>
<tr>
<td>Ten Commandments</td>
<td>30</td>
<td>Paramount</td>
<td>No Star</td>
<td>Cecil B. DeMille</td>
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<tr>
<td>Girl Shy</td>
<td>30</td>
<td>Pathe</td>
<td>Harold Lloyd</td>
<td>Fred Newmeyer, Sam Taylor</td>
</tr>
<tr>
<td>Abraham Lincoln</td>
<td>30</td>
<td>First National</td>
<td>George Billings, Louise Fazenda</td>
<td>Philip Rosen</td>
</tr>
<tr>
<td>America</td>
<td>23</td>
<td>United Artists</td>
<td>Carol Dempster, Lionel Barrymore</td>
<td>D. W. Griffith</td>
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### TEN BEST OF 1925

<table>
<thead>
<tr>
<th>Picture</th>
<th>Votes</th>
<th>Distributor</th>
<th>Star</th>
<th>Director</th>
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<tbody>
<tr>
<td>Gold Rush</td>
<td>63</td>
<td>United Artists</td>
<td>Charles Chaplin</td>
<td>Charles Chaplin</td>
</tr>
<tr>
<td>Unholy Three</td>
<td>60</td>
<td>Metro Goldwyn</td>
<td>Lon Chaney</td>
<td>Tod Browning</td>
</tr>
<tr>
<td>Don Q, Son of Zorro</td>
<td>57</td>
<td>United Artists</td>
<td>Douglas Fairbanks</td>
<td>Donald Crisp</td>
</tr>
<tr>
<td>Merry Widow</td>
<td>57</td>
<td>Metro Goldwyn</td>
<td>Mae Murray, John Gilbert</td>
<td>Erich von Stroheim</td>
</tr>
<tr>
<td>Last Laugh</td>
<td>55</td>
<td>Universal</td>
<td>Emil Jannings</td>
<td>F. W. Murnau</td>
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<tr>
<td>The Freshman</td>
<td>52</td>
<td>Pathe</td>
<td>Harold Lloyd</td>
<td>Fred Newmeyer, Sam Taylor</td>
</tr>
<tr>
<td>Phantom of the Opera</td>
<td>38</td>
<td>Universal</td>
<td>Lon Chaney</td>
<td>Rupert Julian</td>
</tr>
<tr>
<td>Lost World</td>
<td>36</td>
<td>First National</td>
<td>Bessie Love, Lewis Stone</td>
<td>Harry Hoyt</td>
</tr>
<tr>
<td>*Big Parade</td>
<td>30</td>
<td>Metro Goldwyn</td>
<td>John Gilbert, Renee Adore</td>
<td>King Vidor</td>
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<tr>
<td>Kiss Me Again</td>
<td>29</td>
<td>Warner Bros.</td>
<td>Marie Prevost, Monte Blue</td>
<td>Ernst Lubitsch</td>
</tr>
</tbody>
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### TEN BEST OF 1926

<table>
<thead>
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<th>Distributor</th>
<th>Star</th>
<th>Director</th>
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<tbody>
<tr>
<td>Variety</td>
<td>169</td>
<td>Paramount</td>
<td>Emil Jannings</td>
<td>E. A. Dupont</td>
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<tr>
<td>Ben Hur</td>
<td>114</td>
<td>M-G-M</td>
<td>Ramon Novarro, Francis X. Bushman</td>
<td>Fred Niblo</td>
</tr>
<tr>
<td>*Big Parade</td>
<td>108</td>
<td>Metro Goldwyn</td>
<td>John Gilbert, Renee Adore</td>
<td>King Vidor</td>
</tr>
<tr>
<td>Black Pirate</td>
<td>108</td>
<td>United Artists</td>
<td>Douglas Fairbanks</td>
<td>Albert Parker</td>
</tr>
<tr>
<td>*Beau Geste</td>
<td>100</td>
<td>Paramount</td>
<td>Ronald Colman, Noah Beery</td>
<td>Victor Seastrom</td>
</tr>
<tr>
<td>Stella Dallas</td>
<td>95</td>
<td>United Artists</td>
<td>Belle Bennett</td>
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<td>Volga Boatman</td>
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<td>PDC</td>
<td>William Boyd</td>
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<td>Sea Beast</td>
<td>62</td>
<td>Warner Bros.</td>
<td>John Barrymore</td>
<td>Millard Webb</td>
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<tr>
<td>La Boheme</td>
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<td>Lilian Gish, John Gilbert</td>
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**TEN BEST OF 1927**

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<td>Victor Fleming</td>
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<td>Ben Hur</td>
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<td>162</td>
<td>Fox</td>
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<td>Frank Borzage</td>
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<td>Chang</td>
<td>146</td>
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<td>Merian Cooper, Erne Schoedsack</td>
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<td>Underworld</td>
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<td>Rod La Rocque</td>
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<td>77</td>
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**TEN BEST OF 1928**

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<td>Josef Von Sternberg</td>
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<td>Four Sons</td>
<td>125</td>
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<td>Charles Chaplin</td>
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<td>Charles Chaplin</td>
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<td>Sunrise</td>
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<td>Fox</td>
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<td>F. W. Murnau</td>
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**TEN BEST OF 1929**

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<td>Ruth Chatterton</td>
<td>Lionel Barrymore</td>
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<td>Rio Rita</td>
<td>158</td>
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<td>Bebe Daniels</td>
<td>Luther Reed</td>
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<td>Gold Diggers of Broadway</td>
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<td>Warner Bros.</td>
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<td>Roy Del Ruth</td>
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<td>Ronald Colman</td>
<td>F. Richard Jones</td>
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<td>In Old Arizona</td>
<td>121</td>
<td>Fox Film Corp.</td>
<td>No Star</td>
<td>Raoul Walsh, Irving Cummings</td>
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<tr>
<td>Cock-Eyed World</td>
<td>113</td>
<td>Fox Film Corp.</td>
<td>Victor McLaglen, Edmund Lowe</td>
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<tr>
<td>Last of Mrs. Cheyney</td>
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<td>Norma Shearer</td>
<td>Sidney Franklin</td>
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<td>Hallelujah</td>
<td>101</td>
<td>M-G-M</td>
<td>No Star</td>
<td>King Vidor</td>
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### SERIAL RELEASES 1920-1930

**SERIAL RELEASES** for the past ten years are listed in the following compilation. Information includes: title, distributor, star, director, release date, and, on late releases, sound data.

#### CODE FOR SOUND
- AT—All Talking; PT—Part Talking; S-SE—Synchronized; S—Silent.

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<th>Star(s)</th>
<th>Director</th>
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<tr>
<td><strong>ACE OF SCOTLAND YARD</strong></td>
<td>Universal</td>
<td>Bennett, Tom</td>
<td>Ray Taylor</td>
<td>1929</td>
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<td>(PT &amp; S)</td>
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<td>Storey</td>
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<td><strong>BLAKE OF SCOTLAND YARD</strong></td>
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<td>Star</td>
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<td>1929</td>
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<td><strong>BRIDE OF THE COAST</strong></td>
<td>Universal</td>
<td>Star</td>
<td>Robert Hill</td>
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<td><strong>CASEY OF THE COAST</strong></td>
<td>Pathe</td>
<td>Star</td>
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<td>4-14-26</td>
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<td><strong>CHITA TOWN AFTER DARK</strong></td>
<td>Dame</td>
<td>Director</td>
<td>Arch Heath</td>
<td>6-19-27</td>
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<td><strong>CHINATOWN MYSTERY</strong></td>
<td>Syndicate</td>
<td>Star</td>
<td>Joe Bonomo</td>
<td>9-1-28</td>
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<td><strong>CRIMSON FLASH</strong></td>
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<td>Star</td>
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<td><strong>DAREDEVIL JACK</strong></td>
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<td><strong>DAYS OF BUFFALO BILL</strong></td>
<td>Universal</td>
<td>Star</td>
<td>Art Acord</td>
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<td><strong>DAYS OF DANIEL BOONE</strong></td>
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<td><strong>DIAMOND MASTER</strong></td>
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<td><strong>DIAMOND QUEEN</strong></td>
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<td>William Duncan</td>
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<td><strong>FATAL WARNING</strong></td>
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<td>Helene Costello, Ralph Gravesen</td>
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<td><strong>FIGHTING FOR FAME</strong></td>
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FIGHTING WITH BUFFALO BILL (S)
Distributor—Universal
Star—Wallace MacDonald
Director—Ray Taylor
Released—8-30-26

FINAL RECKONING (S)
Distributor—Universal
Star—Louise Lorraine
Director—Ray Taylor
Released—4-15-28

FIRE DETECTIVE (S)
Distributor—Pathe
Star—Hugh Allen, Gladys McConnell
Director—Spencer Gordon
Released—1929

FIRE FIGHTERS (S)
Distributor—Universal
Star—Helen Ferguson
Director—Jacques Jaccard
Released—1-17-27

FIVE CARDS (S)
Distributor—Gibson Prod.
Star—Elynn Gibson

FLAME FIGHTER (S)
Distributor—Rayart
Star—Herbert Rawlinson
Director—Duke Worne

FORTIETH DOOR (S)
Distributor—Pathe
Stars—Allene Ray, Bruce Gordon
Director—George B. Seitz
Released—5-25-24

GALLOPING HOOF (S)
Distributor—Pathe
Stars—Allene Ray, Johnny Walker
Director—George B. Seitz
Released—12-21-24

GHOST CITY (S)
Distributor—Universal
Star—Pete Morrison
Director—Jay Marchant
Released—12-3-23

GO GET 'EM HUTCH (S)
Distributor—Pathe
Star—Charles Hutchison
Director—George B. Seitz
Released—4-9-22

GREAT CIRCUS MYSTERY (S)
Distributor—Universal
Star—Joe Bonomo
Director—Jay Marchant
Released—3-9-25

GREEN ARCHER (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—12-6-25

HAUNTED ISLAND (S)
Distributor—Universal
Stars—Jack Daugherty, Helen Foster
Director—Robert Hill
Released—3-26-28

HAUNTED VALLEY (S)
Distributor—Pathe
Star—Ruth Roland
Director—George Marshall
Released—5-6-23

HAWK OF THE HILLS (S)
Distributor—Pathe
Stars—Frank Lackteen, Allene Ray, Walter Miller
Director—Spencer Bennett
Released—8-28-27

HER DANGEROUS PATH (S)
Distributor—Pathe
Star—Edna Murphy
Director—Roy Clements
Released—8-12-23

HEROES OF THE WILD (S)
Distributor—Mascot
Star—Jack Hoxie
Released—1-9-27

HOUSE WITHOUT A KEY (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—8-28-27

HURRICANE HUTCH (S)
Distributor—Pathe
Star—Charles Hutchinson
Director—George B. Seitz
Released—9-25-21

IDAHO (S)
Distributor—Pathe
Stars—Mahlon Hamilton, Vivian Rich
Director—Robert F. Hill
Released—3-1-25

INDIANS ARE COMING, THE
Distributor—Universal
Star—Tom McCow
Director—Henry MacRae
Released—10-20-30

INTO THE NET (S)
Distributor—Pathe
Stars—Edna Murphy, Jack Mulhall
Director—George B. Seitz
Released—8-3-24

IRON MAN (S)
Distributor—Universal
Star—Albertini
Director—Jay Marchant
Released—6-16-24

ISLE OF SUNKEN GOLD (S)
Distributor—Mascot
Star—Anita Stewart
Director—Roy Clements
Released—9-1-27

JADE BOX (S)
Distributor—Universal
Stars—Lil Lorraine, Jack Perrin
Director—Ray Taylor
Released—3-24-30

KING OF THE CIRCUS (S)
Distributor—Universal
Star—Eddie Polo
Director—J. P. McGowan
Released—11-22-20

KING OF THE KONGO (AT & S)
Distributor—Mascot
Stars—Jacqueline Logan, Walter Miller, Richard Tucker
Director—Richard Thorpe
Released—1929

KING OF THE JUNGLE (S)
Distributor—Rayart
Stars—Sally Long, Elmo Lincoln
Director—Webster Cullison
Released—7-1-27

KING OF THE WILD (S)
Distributor—Mascot Pictures
Released—1928

LEATHERSTOCKING (S)
Distributor—Pathe
Stars—Harold Miller, Edna Murphy
Director—George B. Seitz
Released—3-23-24

LIGHTNING EXPRESS (S)
Distributor—Universal
Star—Louise Lorraine
Director—Henry MacRae
Released—6-2-30

LONE DEFENDER (S)
Distributor—Mascot Pictures
Released—1-13-29

MAN WITHOUT A FACE (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—1-15-27

MANSION OF MYSTERY (S)
Distributor—Pizar
Star—Teddy Reaves, William Barrymore
Director—Robert Horner
Released—12-15-27

MARK OF THE FROG (S)
Distributor—Pathe
Stars—Donald Reed, Margaret Morris
Distributed—Arch Heath
Released—5-25-28

MASKED MENACE (S)
Distributor—Pathe
Stars—Larry Kent, Jean Arthur
Director—Arch Heath
Released—11-6-27

MELTING MILLIONS (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—4-10-27

MOON RIDERS (S)
Distributor—Universal
Star—Art Acord
Director—Reeves Eason
Released—4-26-29

MYSTERIOUS AIRMAN (S)
Distributor—Artclass
Stars—Walter Miller, Eugenia Gilbert
Director—Harry Revier
Released—5-15-28

MYSTERY BOX (S)
Distributor—Davis
Released—6-1-26

MYSTERY PILOT (S)
Distributor—Rayart
Stars—Rex Lease, Katherine McGuire
Director—Harry Moody

MYSTERY RIDER (S)
Distributor—Universal
Stars—William Desmond, Derlys Perdue
Director—Jack Nelson
Released—11-25-28

ON GUARD (S)
Distributor—Pathe
Star—Cullen Landis
Distributed—Arch Heath
Released—1-30-27

OREGON TRAIL (S)
Distributor—Universal
Star—Art Acord
Director—Edward Laemmle
Released—3-12-23

PERILOUS MISSION (S)
Distributor—Pathe
Stars—Walter Miller, Allene Ray
Director—Spencer Bennett
Released—1-15-28

PERILS OF THE JUNGLE (S)
Distributor—Artclass
Stars—Eugenia Gilbert, Frank Merrill, Jack Nelson
Director—Jack Nelson
Released—8-4-27

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<td>PERILS OF THE WILD (S)</td>
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<td>PHANTOM OF THE WEST</td>
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<td>PIRATES OF THE PINES (S)</td>
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<td>Star—Frank Merrill</td>
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<td>TEN SCARS MAKE A MAN (S)</td>
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<td>Star—Allene Ray, Jack Miller</td>
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<td>TERRIBLE PEOPLES (S)</td>
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<tr>
<td>Released—5-8-26</td>
</tr>
<tr>
<td>THIRD EYE (S)</td>
</tr>
<tr>
<td>Star—Warner Oland, Eileen Percy</td>
</tr>
<tr>
<td>Released—5-23-29</td>
</tr>
<tr>
<td>TIGER’S SHADOW (S)</td>
</tr>
<tr>
<td>Stars—Glady’s McConnell, Hugh Allan</td>
</tr>
<tr>
<td>Released—12-23-28</td>
</tr>
<tr>
<td>TIMBER QUEEN (S)</td>
</tr>
<tr>
<td>Star—Ruth Roland</td>
</tr>
<tr>
<td>Released—7-16-22</td>
</tr>
</tbody>
</table>
TRAIL OF THE TIGER (S)  
Distributor—Universal  
Stars—Francis Teague, Jack Daugherty  
Director—Henry MacRae  
Released—11-7-27

TRAIL BY THREE (S)  
Distributor—Pathe  
Stars—Stuart Holmes, Frankie Mann  
Director—Perry Vekroff  
Released—4-4-20

TROOPER 77 (S)  
Distributor—Rayart  
Star—Herbert Rawlinson  
Director—Duke Worne  
Released—1926

VANISHING DAGGER (S)  
Distributor—Universal  
Star—Eddie Polo  
Director—Jacques Jaccard  
Released—6-7-20

VANISHING MILLIONS (S)  
Distributor—Sierra  
Stars—William Fairbanks, Vivian Rich  
Director—Alvin J. Neitz  
Released—1926

VANISHING RIDER (S)  
Distributor—Universal  
Star—William Desmond  
Director—Ray Taylor  
Released—1-16-28

VANISHING WEST (S)  
Distributor—Mascot  
Star—Jack Perrin  
Director—Richard Thorpe  
Released—10-15-28

VELVET FINGERS (S)  
Distributor—Pathe  
Stars—George Seitz, Margaret Courtot  
Director—George B. Seitz  
Released—12-5-20

VULTURES OF THE SEA (S)  
Distributor—Mascot  
Stars—Johnny Walker, Shirley Mason  
Director—Richard Thorpe  
Released—8-1-28

WAY OF A MAN (S)  
Distributor—Pathe  
Stars—Allene Ray, Walter Miller  
Director—George B. Seitz  
Released—1-20-24

WHISPERING SMITH RIDES (S)  
Distributor—Universal  
Star—Wallace MacDonald  
Director—Ray Taylor  
 Released—6-6-27

WHITE EAGLE (S)  
Distributor—Pathe  
Star—Ruth Roland  
Director—W. S. Van Dyke  
Released—1-1-21

WHITE HORSEMAN (S)  
Distributor—Universal  
Star—Eddie Polo  
Director—J. P. McGowan  
Released—5-30-21

WHO'S GUILTY? (S)  
Distributor—Sammon

SERIAL RELEASES

WILD WEST (S)  
Distributor—Pathe  
Stars—Helen Ferguson, Jack Mulhall  
Director—Robert Hill  
Released—9-27-25

WINKING IDOL (S)  
Distributor—Universal  
Star—William Desmond  
Director—Francis Ford  
Released—2-21-26

WINNERS OF THE WEST (S)  
Distributor—Universal  
Star—Art Acord  
Director—Edward Laemmle  
Released—9-26-21

WOLVES OF THE NORTH (S)  
Distributor—Universal  
Star—William Duncan  
Director—William Duncan  
Released—9-22-24

YELLOW ARM (S)  
Distributor—Pathe  
Stars—Warner Oland, Juanita Hansen  
Director—Bertram Millhauser  
Released—10-19-21

YELLOW CAMEO (S)  
Distributor—Pathe  
Stars—Allene Ray, Cyclone (Dog)  
Director—Spencer Bennet  
Released—6-3-28

TALKING PICTURES ACOUSTICS

By V. A. Schlenker

Acoustical Engineer, Vitaphone Corp.

Acoustics has come into its own. It is now recognized as a factor in speech transmission in the theater. Less difficulty is encountered in picking up the speech sound in the studio than that which is met in the projection of the recorded sound in the theaters. This is due largely to the fact that the distance of three feet from the actor to the microphone in the studio is very small as compared to the distance of perhaps 100 feet from the loud speakers to the audience in the theater.

Studio Acoustics

When the microphone is placed near the actor it must necessarily be in the picture which is taken simultaneously. In some cases a clever bit of camouflage in line and color is successful. Sometimes the microphone can be mounted in pieces of furniture on a side opposite the camera. In each case the action on the set is limited by the fixed position of the microphone. The recent development of the "traveling mike" is a step toward allowing the actor more freedom in moving about the set. In this method the microphone is suspended just outside the camera angle and pushed about by means of a long pole. The distance to the microphone is from four to ten feet. Success with greater distances is very uncertain and depends on the acoustics of the set.

In large sets where the microphone distance would necessarily be too great the sound recording is often made first and then the picture or "wild shot" is made
later without the microphone, the actors repeating their lines in unison with their previously recorded lines. It cannot be denied, however, that some of the illusion is lost due to the inability of the actors to exactly repeat each word and syllable, to say nothing of the mood or spirit of the voice which must synchronize precisely with the movement of the lips and the changing expression on the face.

Another method which has been used with some success by some studios involves a large reflector which concentrates the sound for the microphone. It is possible to get good recording at distances greater than ten feet when the actors continuously face the microphone while speaking. The reflector is large and cumbersome with the result that its use is not universal.

It becomes evident, then, that an improved acoustic system is very much needed which will allow complete freedom of action on the set. A great improvement has already been made in many studios by covering all the walls and ceiling with Grimco Rock Wool blanket. This produces a very dead studio which approximates the out-of-door condition due to the balanced absorption which the rock wool possesses when the thickness is at least one and a half inches. In the light of experimental results now at hand a further improvement can be made to eliminate the fading of the voice when the actor turns away from the microphone. Technically, this can be accomplished by increasing the reflection of the sets at high frequency, which is so vital for good articulation, but not at low frequency. The Berliner Acoustic System is the only one on the market which has this characteristic. A combination of Berliner with rock wool treatment will no doubt be the next step in the improvement of studio acoustics.

**Theater Acoustics**

The success of sound projection in the theater depends largely on the auditorium acoustics. However, it has been found that if the sound is directed in a beam towards the listener the poor acoustics of the room will not prove as detrimental as it does when the radiation is distributed over a large angle. For this reason practically all talking picture equipments today employ horns in one form or another.

Contrary to the popular conception, the horn cannot direct all the sound in a beam. The low frequency sound bends around the edge of the horn to the extent that very little directional effect is accomplished. Due to this phenomenon, which is known as diffraction, the greater portion of the low frequency sound energy which reaches the listener in the audience has been reflected by the walls and ceiling. On the other hand the greater portion of the high frequency components of the sound energy travels in a beam, directly reaching the listener before the low frequency components arrive. When the low frequency components of speech are delayed and thereby distorted without being reduced in strength they will mask the high frequency components and seriously lower the articulation. These considerations lead to the conclusion that a wall treatment which is efficient in low frequency absorption is especially necessary for the acoustic correction. At the same time the walls should not be too efficient in absorption at high frequency where a certain amount of desirable reflection and consequent diffusion is necessary. In other words, there exists an optimum reverberation for high frequency tones above 1,000 cycles which should be maintained for the purpose of reinforcing the direct sound without appreciable distortion.

During the past year there has been a decided change to fireproof acoustic material in the treatment of theaters. One of the most widely used fireproof materials is the Grimco Rock Wool. This treatment adds a balanced absorption to the natural absorption which the theater possesses due to its upholstered seats, rugs, drapes, etc. This natural absorption has been found by actual measurements to be very much unbalanced, i.e., it is large in the high frequency range and small in the low frequency range. After balanced absorption is added to unbalanced absorption the result is still unbalanced. A few installations have been made in which a correct treatment with an absorption curve reversed to the natural absorption. When the reverberation time was adjusted to an optimum value the acoustics were found to be superior for good articulation as well as naturalness for both speech and music.

As in the case of the studio acoustics there are two fireproof materials available for this type of correct treatment: the Berliner Acoustic System for balancing the reflection and absorption curves, and the Grimco for adding absorption where the natural absorption is not sufficient.

During the following year this new technique of scientific acoustic correction will no doubt be generally used where an accurate diagnosis can be made with the aid of adequate instruments.
THEATER
AIR CONDITIONING

By A. C. Buensod
Carrier Engineering Co.

IT is a tribute to the progressiveness of the American exhibitor and showman that the art of theater air conditioning has been developed within the last decade. In its early days, the theater certainly always had incorporated in its design a method of heating, since the houses had to be warmed in cold weather. The form of heat in those days even went back to the old stove method of grandfather's time.

Next in the developments of the early days was the matter of ventilation, and methods were used for exhausting air from the theater. This lead to the development of ventilation systems. A great many theaters were equipped with fans so that the air could be either admitted to the theater in the warmer days or exhausted from the theater when better results would be obtained in that way. These later ventilating systems were also combined with indirect heating coils so that heat and ventilation could be had from the same system.

It is to be remembered that a theater is an enclosure in which no direct openings, such as windows, are to be desired, and, therefore, a method of introducing outdoor air to the theater for ventilation is essential in order to absorb the heat and the moisture that every person gives off and to reduce the odors that emanate from the body and the clothing of the patrons. If the outdoor air is of just the right condition so that you can take in a varied amount and distribute in in the theater, you would have all that is asked for, provided the temperature and the relative humidity in the theater are at the point where your people sitting in your theater would be comfortable. It is thus that you may take outdoor air in the winter time, when the air is cold and dry, and heat it so that the patron may be comfortable.

Unfortunately the outdoor air is not always at just the right temperature and humidity for admittance to the theater without some change, and, as we all know, in years gone by the theater used to be a place that was usually closed during the summer due to the uncomfortable conditions prevailing in the theater without any equipment to change the air so that it would be cooler and dryer in the hot, muggy days of the summer season. Thus the art of air conditioning for theaters has been developed and, of course, air conditioning combines all of the elements of heating, ventilating, cooling and dehumidification in the hot summer months.

It is only natural that a system in the theater to combine all of the elements should be well coordinated as it must function to maintain temperature and relative humidity within your theater regardless of what the outdoor air may be. It also has a very serious load matter to contend with, in that the number of people in your theater varies at most all hours of the day and at the same time your outside weather conditions may also be variable.

Experience with well constructed theaters, both large and small, has showed that the heating load is usually very light and even in the extreme cold weather the air supplied to the theater by an air conditioning system has to be introduced at a lower temperature than the comfortable temperature desired in the theater for the enjoyment of the patrons. This is so because every person in your theater will give off a definite amount of heat which has to be absorbed. It is, of course, quite true that before the people come in the theater, the theater has to be heated up,
so you have to have a heating system, and if the number of people in your house is very small the air that is taken in from outdoors has to be heated to the required temperature to maintain the auditorium at the proper level. But when your house fills up the air supply temperature has to be lowered in order to prevent the rise of temperature within the theater. This indicates that the air conditioning problem in the theater is one nearly always of ventilation, cooling and the proper humidification in winter and dehumidification in summer.

It is, of course, quite true that the result of air conditioning is more pronounced in theaters in the summer time when cooling and dehumidification is necessary in order to make for the comfort of the patrons, but, on the other hand, you run your house all winter and certainly the winter period usually lasts a great deal longer than any summer period and the value of air conditioning is more necessary in winter to safeguard the health and the enjoyment of your patrons.

A further stressing of the value of theater air conditioning throughout the winter months would not be amiss at this time, as it is always natural for the operator of a theater to try to save the expense of operating his equipment when apparently heat is not necessary and, therefore, in not operating the equipment he does not take care of the proper ventilation in his house. The air conditioning system should be operated completely and as designed, because in that way only can the proper conditions of temperature and relative humidity be maintained. All of the well designed theater air conditioning systems have full automatic control of the conditions within your theater both in winter and summer, and surely it does not seem wise to sacrifice the quality of the air indoors or the conditions of comfort that you would maintain for your patrons by saving in the cost of operating the few motors that drive the fans and the cleaning devices.

The author is very pleased to observe in his tours throughout the country that more and more of the exhibitors who have been sold air conditioning systems have, by experience, proven to their satisfaction that the equipment installed in the theater for maintaining the comfort of their patrons is operated throughout the length of their show.

The air conditioning engineer also was confronted with a new problem in the introduction of sound in the theater. This problem was one of silencing the sounds that may emanate through the ventilating system. Great stress is now being brought to bear to design theaters in which the acoustic properties of the theater itself is eminently fitted for the introduction of sound pictures, and the air conditioning engineer has to follow along so as not to increase the quiet sound level in the theater by means of noises coming through the ventilating ducts.

This is a more serious problem than was at first appreciated, because in the refinement of the equipment for the reproduction of sound within the theater improvements have been made and possibly will be made in order to get a more perfect and natural reproduction of sound. If the sound level in the theater is raised on account of ventilating noises, or any other extraneous noises, you have to increase the sound source energy of the reproducing mechanism in order to be above the noise level within the theater. This leads to distortion and the lack of naturalness of the person’s voice on the screen that is to be desired.

In obtaining the proper design of a complete theater air conditioning system that will create the right comfort for your patrons—and his comfort now also includes ear comfort—it is only with the complete co-operation of the theater air conditioning specialists and the architects that the best results can be accomplished. It is also quite true that in this manner the minimum of cost of the entire equipment can be attained. The first cost of the equipment is naturally an item to be always carefully considered as a proper return on the investment must be assured to the theater. On the other hand, great care must be emphasized in the choice of the equipment for any particular house as to the complete operating cost, because it must be remembered that the cost of operating the system is with you continually during the life of your house and unless the expense is commensurate with the return at the box office you cannot hope to keep the equipment in operation.
An Insight Into the Workings of the Eastman Kodak Co. Plant in Rochester, N. Y.

GEORGE EASTMAN'S experiment with cellulose nitrate as a film base succeeded just at the time when Thomas Alva Edison was in the midst of his motion picture experiments. Only one thing stood in the way of the latter's success. This the circumstance of the Eastman discovery solved.

The film base was the "missing link" for which Edison had been looking, and which made motion pictures possible. From this coincidence of discoveries sprang the motion picture industry. Less in the limelight, the basic film making industry has grown to great importance and large proportions.

The base of all film, whether used for still or motion pictures, is a cellulose product. Cotton supplies this necessary ingredient. As cleanliness and purity are of prime importance in all film-making, weeks are first spent in washing and drying the cotton which goes into the making of the transparent base. All vegetable gum and other impurities are removed with caustic soda in large rotary vats. For eliminating the moisture the cleansed cotton is then passed through huge dryers.

The next step in film-making is a treatment with a mixture of nitric and sulphuric acids to render the cotton soluble later in alcohol. This reduces it to what is technically known as "cellulose-nitrate." This process, while not altering the physical appearance of the original cotton, does, however, change it chemically so that it will be soluble in the various mixtures which would have no effect upon the un nitrate product.

Mechanical dippers are used to nitrate the cotton, after which the acid and cotton are sent through a chute to a centrifugal, which, when rotated at high speed separates the excess acid from the cotton. Next the nitrated cotton is immersed in large tanks of water and drained and rinsed over a period of weeks. Centrifugal wringers spun at high speed remove all the moisture before the cotton is ready for the solvents.

Huge drums or barrels, having a capacity of 4,000 pounds each, are used to bring about a thorough mixing of the cotton and the wood alcohol, which is the chief solvent. The drums are sealed and revolved for a period of several days, and the solution which results has the consistency of syrup or extracted honey. This is then pumped through mechanical filter-presses to render it absolutely free from dirt, dust, or foreign particles.

This "dope," as it is called at Kodak Park, is next piped to air-tight tanks and held ready to be converted into sheets. The solution, now glass-clear, is poured on the surface of great polished wheels which run continuously night and day. One of these wheels, of which there are upward of 50 at Kodak Park, now produces 25 times as much film base as the whole of the first Eastman factory.

As the film must be uniform in thickness, this operation calls for extreme care in handling. The standard thickness of film base is from .005 to .00525 of an inch, and the degree of accuracy obtained at Kodak Park is such that the variation from this standard is negligible in sheets 2,000 feet long and 3½ feet wide.

For easy handling the base is rolled on a core in large rolls similar to printing paper rolls, and in this form, after a period of aging, is sent to the sensitizing rooms.

Silver is the active element in the sensitizing material, called the "emulsion," with which the film is coated. The pure silver bullion comes in bars, each weighing about 42 pounds. The bars are dissolved in nitric acid in porcelain dishes, and, after crystallization, pure crystals of silver nitrate are obtained. Other ingredients of the emulsion are potassium iodide, potassium bromide, and gelatin. If these bromide and iodide salts are dissolved in water, and to the solution thus prepared silver nitrate solution is added, an insoluble yellow salt is precipitated which is very sensitive to light, turning black after a few minutes' exposure.

If this solution is coated on the base, the film would have very little sensitiveness, and for all practical purposes it

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would be worthless. For this and other reasons, the precipitation must be conducted in some material that will avoid these difficulties.

The material commonly employed is gelatin, a substance analogous to glue in composition, and like glue in that it is extracted from the bones and hides of cattle. Photographic gelatin is usually prepared from calf skin by soaking the skins in lime water and subsequently extracting the desired substance with hot water. The gelatin is dissolved in water and the bromide and iodide solutions are carefully mixed with it. To this mixture, heated to the correct temperature, is added silver nitrate solution. The precipitate of the sensitive silver salt is held in suspension by the gelatin, and because of this it receives the term "emulsion."

Motion picture film is usually coated with either one of two general grades of emulsions. Negative emulsion is very sensitive to light and is used in the camera, while positive emulsion, which is much less light sensitive, is used for printing the pictures afterward viewed on the screen. About 10 times as much film is coated with the positive emulsion as with the negative. All emulsion making is conducted in rooms lighted with safelights.

The actual operations of making the emulsion are conducted in silver-lined, steam-jacketed vessels provided with suitable agitators. Soluble salts formed during the reaction must be washed out of the emulsion. This is accomplished by chilling it to a jelly, then shredding it by pressing the mass through a chamber with a perforated bottom and sides and washing the shredded jelly-like strands many times with cold water. The shredded emulsion is then melted and coated on the film base.

For this operation special delicate machinery is necessary in order to control carefully the thickness. The film base is handled in such a way that only one side comes in contact with the heated emulsion. After the film is coated it is carried in large loops through the chilling rooms to set and harden or become "conditioned." When thoroughly dried, motion picture film is automatically cut into strips 13½ inches wide and wound in rolls varying from 100 to 1,000 feet in length.

The final operation is perforating, where the greatest care is taken to have the work done accurately so that the film will run smoothly in the cameras, printers, or projectors, thereby keeping the pictures steady on the screen. The reels of perforated film are then taken to the packing rooms to be wrapped in selected pure black paper and packed in tin cans which are sealed to keep the contents air and light tight. The cans are stamped with the emulsion number and footage, and are then placed in strawboard containers ready for shipment to the motion picture studios of the world.

Every room in which film is sensitized and handled must be kept at uniform temperature and humidity the year 'round to insure uniform quality. To provide a constant supply of conditioned air, two refrigeration plants are maintained. They have a total capacity equal to the melting of more than 9,000 tons of ice every 24 hours.

The nature of the sensitized products manufactured at Kodak Park, the largest film plant in the world, their extreme sensitiveness to impurities, dust, dirt, and even to atmospheric changes, requires that they shall be manufactured and handled under exacting conditions imposed on few other products. The tiniest particle of dust on the film, for example, may, under the magnification of the projecting lens, become, on the face of the heroine, a freckle as large as one's hand or a potential cannon's boom on the sound track. Fortunes may have been spent in the production and half the globe traversed in pursuit of the picture before the disastrous blemish is discovered.

Stern laws of necessity consequently conspire with Eastman philosophy for the comfort and physical well-being of the workers. Surroundings that are free from dust and dirt are essential. Kodak Park's site provides the maximum of safety from these. Its green acres are an effective barrier—a broad no-man's land against the enemy of dust along the highways. Its own paved streets—miles of them—are, not merely sprinkled, but flushed at high pressure many times a day.

Many freight cars move daily through the Park, but their hauling is done by steam locomotives that are fireless and therefore emit neither smoke nor soot.

Scrupulous care in the collection of refuse, and a modern incinerator plant for its disposal, keep the Park precincts pure and undefiled.

In the construction of all buildings and treatments of interior surfaces—wall, ceilings, and floors—materials that will disintegrate and cause dust are scrupulously avoided. The air fed to various departments is washed and filtered to trap the elusive dust particles. Vacuum cleaners in the hands of cleaning squads go over every inch of exposed surface many times daily. "Round" corners leave no hiding place for dirt and make easy the cleaners' task.

Under these super-clean conditions comes into existence the raw material of the motion picture industry.
SOUND RECORDING
FROM THE CRUDE METHOD OF
1926 TO THE "NOISELESS" SYSTEM
OF 1930

By C. W. Bunn, General Sales Manager
Electrical Research Products

Among the many improvements that mark the difference between sound recording of four years ago and sound recording today, the outstanding one is undoubtedly the new process noiseless recording that was recently introduced. It completely revolutionizes and elevates recording standards. In the opinion of leaders of the industry it is the greatest advance that has been made in talking pictures since their public presentation in 1926.

The new recording system developed by the West Coast laboratories of Electrical Research Products is known as the Western Electric New Process Noiseless Recording. Its chief virtue is that it accomplishes what sound engineers have been trying to do for years: eliminates all ground and surface noises. These noises, comparable to the scratching of a phonograph needle, have been a constant barrier in the struggle to attain perfection in talking picture recording. They have detracted from the complete enjoyment of a picture by introducing extraneous sounds. They have necessitated artificial volume in the recording of sounds which, while they should have been kept low, were necessarily strengthened to be heard above these surface noises. They have interfered with the complete silencing of a sound picture in such spots where the story could be told more effectively in silent form.

The new process successfully abolishes all these noises that have masked sounds of low volume or sounds that would be masked if produced in low volume. As a result every syllable of soft spoken words, whispers, sobs or subdued noises like the rattling of keys can be made audible without resorting to an unnatural volume stimulation.

The result has been accomplished by the reduction of electrical and mechanical background noises. As far as the studios are concerned it will require some additional equipment and changes to provide for the increased sound sensitivity in recording. These changes are now being made in a great number of the Hollywood studios and will probably be general during the year.

As for the theaters, the only changes required are higher standards in the maintenance of the equipment. The service staff of Electrical Research Products during the first three months of 1931 will make a special nation-wide inspection of all Western Electric installations. The equipment will be tuned up to reproduce faithfully the refinements of this new recording, and operators will be instructed in the more careful maintenance of equipment under these new demands.

The early reception of pictures produced under this noiseless recording has left little doubt that noiseless recording fills a much needed improvement in the presentation of talking pictures for the greatest audience enjoyment. It marks a definite milestone in the constant path of progress that engineers are blazing in the trail toward perfect synchronization of sight and sound.

A comparison between such noiseless recording and the recording process of the first days of talking pictures of 1926 can best be likened to picture technique of today and the technique of the pioneer days of 1912.

Early recording was done inside sound proof walls with a camera sealed in a sound proof booth shooting through glass. Stationary microphones were placed
around the set to be moved as the action and dialogue shifted from one spot to another. The director and his staff had to maintain absolute silence, gesturing their instructions from the moment the recording began.

And if an actor failed to interpret these gestured instructions correctly, it was just too bad for the budget. It meant that the scene had to be taken over again!

Finally, recording was developed to the point where “bungalow” cameras could be used without impairing the recording, and portable, swing microphones facilitated the action. But even under those circumstances the director had to maintain complete silence. And even complete silence failed to eliminate the “ground” or “surface” noises that have proved distracting to so many picture followers.

New noiseless recording does more than merely eliminate these outside noises. Sound recording can be localized so that the microphone will record only sound and dialogue from a centralized space where it is desired to record. The director, sitting at a fringe outside of this area, is able to give his instructions audibly.

From a box-office standpoint it is impossible to overstate the timeliness of these improvements. They come at a time when audiences are demanding realistic sound and when both audiences and producers are realizing that there are times, in the telling of a picture story, when the dramatic effect can be heightened by the interchange of silent and sound sequences. The sequence may occupy just a minute, but it is essential that when the time arrives for silence the picture should be silent.

That is one of the most important accomplishments of noiseless recording. It may seem uncanny, at first, to hear silence at a talking picture presentation so complete that a shuffling of feet in the audience becomes audible. That was the first impression when noiseless recording made its debut. The second impression was one of distinct relief that at last an audience could enjoy a talking picture free from mechanical sounds. And it is the second impression that seems to be lasting.

It is impossible to tell what further developments in recording will materialize during 1931. We look for constant improvement until all-around perfection is attained. For the present, however, we feel certain that recording has improved 100 per cent over the elementary days of 1926, and that the new noiseless recording process is the most noteworthy development of talking pictures since their inception.

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Barnes Printing Company
Prints:
The Film Daily
Film Daily Year Book
Directors Annual and Production Guide

229 West 28th Street
PEnnsylvania 6-4740
HEADLINES
of 1930

Daily happenings of 1930, taken from the files of THE FILM DAILY and recorded in chronological order.

JANUARY

January 2—Hays to insist on Abramson suit trial.
January 3—Film Stocks Relatively Steady in 1929.
January 5—Issue of Fireproof Screen Edict in Philadelphia.
January 6—Estimate 57,000 Theaters in World.
January 7—Bill Proposed Government control of Films.
January 8—Color is set for 1930 Product.
January 9—Michigan Exhibitors start co-operative service.
January 10—Lankford Bill under fire in house debate.
January 12—Wide Screens planned for RKO Theaters.
January 13—Wide Screen for Three chains; Fox, Publix and Loew Equipping Theaters for Enlarged Screen Pictures.
January 14—$55,000,000 Net by 5 companies in 1929; Aggregate Earnings last year more than double 1928 total.
January 15—P.P.L. has about 65 Features on 1930 List.
January 16—Plan International Censorship Conference.
January 17—S.P.R. Standardization Committee to Fix Wide Film Standards.
January 19—Independent Exhibitors Support Fox Plan; Owners to co-operate in meetings to get financial aid.
January 20—26—Remakes with Dialogue are Scheduled.
January 21—America still Dominates French Market.
January 22—9,000 Wired Houses in United States.
January 23—Blanket Arbitration Illegal; Distributors must discontinue present system; Individual Arbitration Allowable.
January 24—Optional Arbitration Likely; Consul for Distributors to be on Plan to Revise Contract Following Decree.
January 26—86 Synchronous Reproducing Devices being used in the United States at present.
January 27—World Theaters increase only 402 in 1929.
January 29—Wm. Fox Offers Resignations; Proposes New Refinancing plan that calls for Quitting of Majority of Directors.
January 29—Fox Receivership Probability Fades.
January 30—New Players Contract being Framed.
January 31—Arbitration Clause in new P-F-L Contract; Company Issuing Revised Agreement in about a week.

FEBRUARY

February 2—Injunctions Keep Chicago Theaters Open; Exhibitors in a muddle over new Acoustical Material Rates.
February 3—Exhibitors Seek return of Arbitration; Appeal to Hays office and Film Boards of Trade for Assistance.
February 5—Players Endorse Free Lance Contract.
February 6—Three Negatives will be made on all New Fox Films.
February 7—10 Best Pictures of 1929 Named.
February 9—Former Stanley men planning big chain; A. R. Boyd Enterprises set for Invasion of Warner Territory.
February 10—Unit to take Protection Fight to Court; M.P. T.O. Raising Funds in Pittsburgh Sector for Legal Battle.
February 11—70 Color Features are now set for 1930.
February 12—Fox Receivership Decision Tomorrow; New Refinancing Plan or Receivership must be adopted.
February 14—Form 10-Cot Eastern Film House Chain; Double Feature Policy Set for Farash Company Circuit.
February 18—Stockholders to Pass on Plans.
February 16—Work on Voluntary Arbitration Plan; Philadelphia Exchange men and Exhibitors meet to devise New System.
February 17—Four Contracts Ready Within a Week, Revised Exhibition Pacts being worked out by Distributors.
February 18—State Bills Setting Industry Crop up; Pending Legislations to include Censorships, Tax Levies.
February 19—Propaganda Advertising Censorship Plan.
February 20—Modified Plan Presented by Fox Bankers; Lehman Group offers to accept "A" Stock as Compensation.
February 21—Coast Studios to make Industrial Films.
February 23—Government Appeals Credit Committee Decision; Justice Department will renew fight in U. S. Supreme Court.
February 24—Sound Aids Shorts' Entertainment Value.
February 25—Fox is Dickering for Newsreel Theaters.
February 26—Plan Circuit of Short Subject Theaters; Educational Plans Thirty Houses in Nation Wide Chain.
February 27—Booking of Shorts Increased Since Sound; Over Half of Answers in Shorts by the nation wide survey made by THE FILM DAILY Show Sound Gain.
February 28—Exchanges War on Copyright Violators.

MARCH

March 2—Halsey, Stuart & Co. Have New Fox Plan.
March 3—Exhibitors ask Radical Changes in Contract.
March 4—Fox Practically Certain to Vote "B" Stock; Hot Fight continues over right to use Trustee Shares at Meeting.
March 5—Showdown on Fox Plans Starts Today; Halsey, Stuart proposal expected to bring Counter Offer.
March 6—Stockholders Stand by Tom M. Moss.
March 7—Fox Case is now up to Judge Coleman.
March 9—Coast Players Name Arbitration Board; Seek to Eliminate Contract Litigation with Producers.
March 10—B. S. Moss to Build 40 Talker Houses.
March 11—15 Chicago Area Houses Close in Month; Stiff Talker Competition Mostly Responsible for Shutdowns.
March 12—Northwest Receipts up 100 to 300 Per Cent.
March 13—Proposed State Tax on Chans Fails; Virginia Measure Dies on Calander.
Texas Bill is Disapproved.
March 16—$50 To hold open meeting April First; New Committee of Seven will hold sessions in New York.
March 16—Relief for Exhibitors with bad Equipment; DeForest Creates Clinic to rebuild Bootleg Apparatus.
March 17—Talkers get 78 per cent Former Drama Fans.
March 18—Agents to Seek Academy Recognition; Franchise Plan is supported by West Coast Artists' Representatives.
March 19—Legal Delays Complicate Fox Situation.
March 20 — File Denial to Abramson Suit Charges.
March 21—30 Features from Tiffany in 1930-31; Several wide Film and color productions are planned.
March 23—R-K-O 1930-31 Program has 30 Features.
March 24—Arbitration Clause in M-G-M Contract.
March 25—Plan Optional Arbitration; Distributors will offer Deposits Clause as Alternative — to Revive Arbitration Boards.
March 26—521 Features Set for 1930-31, a survey made by THE FILM DAILY Shows.
March 27—Pathé to Fox Under Blair Plan.
March 28—Plan National Drive on Music Racket.
March 30 — Exhibitors to Seek Cut in Score Charges; M.P.T. O.A. Directors to Ask Rescinding of Tax on Music.
March 31 — See Big Demand for Single Reel Subjects.

APRIL
April 1—Exhibitors to War on Short Length Features.
April 2—Universal Cuts 1930-31 Features to 20.
April 3—First National to spends $17,500,000 on 40 Features.
April 4—2-2-2 Gets Away to Good Start.
April 5 — Availability Clause Adopted; Three Days Run of Film at Popular Prices Willconstitute General Release in Zone.
April 7 — Fox Controversy is Settled.
April 8 — Clarke Elected Fox President.
April 9 — Clause on Deposits Hits Snag; 2-2-2 Conference Bumps into Trouble When Allied Takes Firm Stand Against Depots.
April 10—2-2-2 Defers Work on Contracts.
April 11—R-K-O Acquires Libson Circuit.
April 13 — Warners Complete Tobis-Klangfilm Deal.
April 14—Industry Bills Die as Legislature Ends.
April 15—"Full Steam Ahead!" Says Joe Schine; Fox Organization and the Company Starts Work Immediately on the Biggest Program in its Career.
April 16—Tobis Wiring Twenty Weekly in Germany.
April 17—Distributors Appeal Thacker Decision.
April 18—Fox Financing All Arranged.
April 19—Melodrama Preferred, Survey Indicates.
April 21—Fox Playhouses to Build 10 This Year.
April 22—Paramount Plans 20 Foreign Talkers.
April 23—Backstage Projection Rising Developed; Trans-Lux Working With Western Electric on New Device.
April 24—Mapping Wide Film Road, 20 Exhibitors Meet; Weeks, Hughes Reported Involved in Big Deal.
April 25—Urze Mayor Walker to Aid Production in East.
April 27—31 Houses on Coast Planned by Warners.

APRIL
April 28—Scouring Country for Comedy Talent; Producers After Players to Meet Big Demand for Winter.
April 29—$30,000,000 To Switch to Wide Film; Cost of Changing Over the Industry to Accommodate Wide Film Will be Approximately $30,000,000.
April 30—Epidemic of Closings Not Nation Wide.

MAY
May 1 — Four Firms to Sell Films Individually.
May 2—Publix Getting Comerford Circuit.
May 4—Publix-Warner War Looms in Philadelphia.
May 5—R-K-O Columbia Booking Deal Closed.
May 6—Must Improve Sound S.M.P.E. Told.
May 7—S.M.P.E. To Make Annual Merit Award.
May 8—Hoover to Co-operate with Industry.
May 9—Arthur Oldknow to Run Fox Theaters.
May 12—Predict Big Increase For Percentage; Sales Executives Expect More Popularity for New System.
May 13—Move for Lower Express Rates on Discs; Hays Asked to Petition I.C.C. for Revision of Charges.
May 14—Paramount Starts Production Abroad.
May 15—Warners Bros. Expand into Radio Field.
May 15—Comerford Forces Lick Daylight Saving; Anthracite Valley Stays on Standard Time.
May 16—Films Lead all Industries in Earnings.
May 18—65-75 From Paramount — New Sales Plan; $23,000,000 to be Spent on 1930-31 Product.
May 20—Making Credit Rating Survey of all Theaters.
May 21—Warners Negotiating for Schine Houses.
May 22—In the Millions; Enormous Overtax by Electrics; Claim $25,000,000 Excess Extracted for Equipment.
May 25—Percentage Stressed by R-K-O Sales Heads.
May 26—Central Arbitration Systems in Prospects; Expect Uniform Board to Replace Diversity of Methods.
May 27—Fox Practically Takes Over the Stage.
May 28—Pathé Fights Stockholders Committee.
May 28—Warners Broadsheet Seen; Checkup of 10,000 Exhibitors Show Big Demand for Outdoor Films.

JUNE
June 1—Warners Going Heavy on Industrial Films to Be Made Both Sound and Silent.
June 2—Expect 5-5-5 to Reconvene This Month.
June 3—Automatic Copyright Proposed in Bill; Author's Rights Extended Under New Measure in House.
June 4—Theaters Seek Drastic Overhead Cuts; Lower Wage Scales Asked from Unions to Keep Houses Open.
June 5—Fire Committee Wins Two Vital Points; Storage Limit Increased and Sprinklers Eliminated.
June 6—Height is Chief Problem in Wide Film.
June 8—Quick Action is Sought on Vestal Bill.
June 9—Publix Standardizing on Screen Sizes.
June 10—Pathé Management Wins Over Committee.
June 11—E. B. Derr Elected President of Pathé.
June 12—No All-Color or Silents on R-K-O List.
June 13—Warners Bros.—F. N. Go to Sound on Film.
June 16—Warners Aim at Publix New Jersey Towns.
June 17—Six Zoning Conferences on This Week.
June 18—Warners Get 61 Crescent Theaters.
June 19—International Production Agreement Seen.
June 20—R-K-O, Fox Product for Stanley Houses.
June 22—Sound Cameramen Demand $150 a Week.
June 23—19 Companies Adopt Advertising Code.
June 24—2,000 Cheap Sound Systems Replaced.
June 25—Sunday Closing Invalid, Court Rules.
June 26—Propose Union Label on all Pictures.
June 27—Theater Grabbing Comes to a halt.
June 29—409 Theaters Change Hands in Month.
June 30—New Jersey Exhibitors Act on Contract Sore Spots.

JULY
July 1—5-5-5 Makes Headway on Contract.
July 3—5-5-5 is Big Success.
July 6—New Arbitration System to Start Soon.
July 7—Irregular Houses to Drop One Operator; 25 Minneapolis Theaters Plan Cut is Necessary Measure.
July 8—15 Zoning Conferences Start This Week; Plans Already Worked Out in Detroit, Los Angeles, Kansas City.
July 9—Big 6 Have Less than 20% of Houses.
July 10—Industry Investment Now $2,112,000,000.
July 11—New Contract Ratified by Distributors.
July 13—Publix-Warner Declare Their Truce.
July 14—Majority of Exhibitors Will Seek Arbitration.
July 15—Rushing Schedules to Pep New Season.
August 1—Warner Product for July-Loew Houses.

August 3—Momand Circuit Merged with Griffith; 26 Oklahoma Houses Brought Together—Universal Retains Interest.

August 4—Talkers Speed Quota Money Collections; Returns Now Figured on One Year Basis.


August 6—Texas Exhibitors Reject Protection; Zoning Plan Decrees to Be Illegal Through Price Control.

August 7—Saint Louis Exhibitors Tumbling for Golf; City Has Now About 75 Miniature Courses in Operation.

August 8—Fox to Build 8 Houses in Midwest.


August 11—M.P. Academy Plans National Confab.

August 12—Seek Exhibitors Aid in War Against Sound.


August 14—New Warner Financing Being Arranged.

August 17—58 Westerns on 1930-31 Releasing List.

August 18—Production Budget at $30,000,000.

August 19—D. Forest to Issue Recording Licenses.

August 20—Warners Buying 21 Schine N. Y. Houses.


August 22—"Trust" Case Dismissed; California Court Sets Aside Indictment Against 11 Companies.

August 24—Prosperity Plugging Gains Momentum; Paramount Booster Week Timed with Spread of Optimism.


August 28—Bruno Making 110 in 12 Languages; Paramount's Paris Studio Completes 80 Features and Short Subjects.

August 27—Fox Film Assets Jump 54 Per Cent.


August 29—Fox Preparing Big Foreign Expansion.

August 31—40% of Stars Are Insured by Producers.

SEPTEMBER

September 2—500 Houses Slated to Reopen This Week; Gig Resumption Getting Under Way.


September 4—10-Year British Program for Paramount; Producing Company Plans $10,000,000 Outlay for Pictures.

September 5—Pathe Resuming Production in East; Audio Cinema Studio to Be Used for Making 98 Shorts.

September 7—Thacher Appeals to Be Heard October 27; U. S. Supreme Court Sets Date in Connection of Two Suits.

September 8—Neighborhoods Go for Midnight Shows; Late Performances Being Tried by Indies as Well as Chains.

September 9—Canadian Indies Will Ask Government Relief; Exhibitors Organize to Alleviate Heavy Burdens.

September 10—R.C.A-W.E.-De Forest Rumor Is Spiked; Patients Deal Is Denied by Schlesinger, Ross and Otterson.


September 12—RKO May Make Foreign Versions Abroad; Multi-Lingual Production in Hollywood Likely to Be Dropped.

September 14—Trans-Lux Plans Newrear-Shorts Chain; Courtland Smith Plans to Lease Houses for Brief Programs.

September 15—Percentage Contracts Show Big Jump; Increases are Running as High as 60 Per Cent Checkup Shows.

September 16—Using Girl Usurers to Cut Expenses; Usurerettes Are Favored Because of Lower Pay Asked.

September 17—Ample Theater Financing Available; Construction Now Will Mean Big Saving Says Ebersen.

September 17—"Hanging Fire." Racketeering at Its Lowest Ebb; Fake Promotion Schemes Now Practically Wiped Out.

September 19—Allied Invasion of St. Louis a Flop; Attempts of Allied States Association's Forces to Get a foothold in This Territory While the M. P.T.O. Was Holding Its Annual Convention Here, Resulted in Failure.

September 21—Star Plans Favorable in Shorts; Pick of Broadway and Screen Names Appear in D. C. Subjects of Dramatic and Variety Subjects.

September 22—Appointment of District Sales Managers Throughout the Country Planned by Universal.

September 23—Franklin Resigns from Fox West Coast; President of Big Western Circuit Settles Contract with Clarke.

September 24—Oldknow Takes Charge of Coast Circuit; Fox Theaters Vice-President Goes West to Assume Added Duties.

September 25—Fox to Finish Programming of Universal Palace; Fox Studios in Movietone City Far Ahead of Production Schedules.

September 26—61% of Theater Grosses Spent Locally; Public Survey Shows Less Than 40% of Intake Leaves Town.

September 28—Personal Appearances Promote Box Office; Producer-Circuits Set to Cash in with Stars in Person—Practice Gaining in Favor.

September 28—Saperstein Rejects Chicago Zonies; Head of Illinois Indies Declines Protection Agreement.

September 30—Exhibitors Clamoring for Serials; Keen Public Appetite for Chapter Plays in Sound Seen.

OCTOBER

October 1—Russia Sets Goal of 52,000 Kinemases; Soviet Union Plans to Manufacture 39,000 Sound Theaters Within the Next Three Years.

October 2—Vast New Scope for Talkers—Otterson; Further Improvements and Wider Field for Sound Seen by ERPI Head.

October 3—Attendance Unaffected by Union Strike; Theater Labor Disputes Have No Influence on Patronage.

October 5—Only Third of Features Okay for Kids; Majority Currents Deemed Unsuitable for Children.

October 6—Circuits to Drop Theaters Gradually; Thin Market at Present for Houses, With Few Offers.

October 7—Warners—First National May Unite in One Studio; First National Plant to House Activities of Both Companies.

October 8—300 Day-and-Date for Amos 'n' Andy; RKO's Special, "Check and Double Check," Will Be Shown in Approximately 300 Houses.
Day-and-Date the Week of October 24.

October 9—Standard Print Specifications Decided; Signing of Release Print Expected in Near Future.

October 10—2 for 1 Ticket Plan Rouses Exhibitors' Half Price Policies in Middle West Causes Apprehension.

October 12—Contract Violations Practically Ended; Attaching of Box-Office Receipts Deal No Longer Considered Necessary.

October 13 — Old Arbitration May Be Re-established; New Plan to Be Discarded if Court Finds Former Legal.

October 14—Publix Has 33 New Houses Under Way.

October 15 — British International Pictures Crushing U. S. Producer-Circuits.

October 16 — Warner Houses Shopping for Shorts; Contract for Educational P r o d u c t Signed — Other Negotiations On.

October 17—All But Four Union Disputes Settled; St. Louis, Newark, San Francisco and Seattle Contracts Still Unsigned.

October 19—H. B. Franklin Forming National Circuit.

October 20—RKO Buys Interest in Van Beuren Corporation.

October 21—50 M. M. Tentatively Adopted by S.M.P.E.

October 22—S.M.P.E. Not to Nip a Golden Pioneers; Honorary Memberships in Society Declined at This Time.

October 23—S.M.P.E. Eulogized by Industry Figures; Sees Need of Improving Clarity of Sound Film Music.

October 24 — Howard Hughes Buys into United Artists.

October 26—$3,000,000 From United Artists to United Productions.

October 27—Shakeup Tension Over—Normalcy Back; Trimming and Slashing in Company Offices Has Run Its Course.

October 28 Warner Brothers Ready with 65 M. M. for All Houses.

October 29—60 Holdover Requests for Amos 'n Andy Picture.

October 30 — Film Legislation Looms in 44 States; Numerous Bills Affecting Industry Expected to Come Up in 1931.

October 31—Warner-First National Plan 100 Films Next Year; Production Resumes in 30 Days—$50,000,000 Budget.

NOVEMBER

November 2—Mixing in Politics Causes Trouble; Illinois Exhibitors See Hurdles in Political Participation.


November 6 — $20,000,000 Fox Theater Improvements; Betterments in Houses Being Rushed to Aid Employment.

November 7—Morris Announces Warner Bros. and First National Combination.

November 9—Money for Film Projects Plentiful; Established Companies Offered All Funds They Want.

November 10—M.P.T.O.A. Meets To-day in Philadelphia.


November 12—Kent Stresses Industry Co-operation at M.P.T.O.A. Meet.

November 13—New M.P.T.O.A. Board Gives Indies a Break; Personnel of Director Board Includes Seven Independents Out of 10 Members.

November 14—Exhibitor Leaders See Improvement Ahead.

November 16—Tent Show Opposition Soon Extinct; Competition from Itinerant Attractions Paste; Going Out.

November 17—Superior Court Ruling Upholds Tax on Scenarios.

November 18—Publish Establishing Zone Divisions; Operation Control to Be Distributed Among Districts.

November 19—National Confab on Screen Advertising Planned.

November 20 — RKO Studio Overhead Cut 25 Per Cent.

November 21—Double Features Flop—Policy Is Out; Chicago Houses Find Two Pictures on One Bill Doesn't Work Out.

November 23—Paramount Working on Better Reproductions; Experiments in Improved Projection Being Made by New York Studio Sound Department.

November 24—Extras Forming Union for East and West; Organization Under Way in New York Plans to Include Coast.

November 25—Credit, Old Arbitration Systems Held Illegal.

November 26 — Individual Deposits May Be Demanded; Credit Systems Subsidiary Will Be Discussed at Meeting.

November 28—Radio Facilities Granted to Producers; Licenses Will Be Issued for Studio—Location Communication.

November 30—British Open Sales Drive in Canada; Campaign for Dominion Trade Starts with Big Contract.

DECEMBER

December 1 — Dramatic Stock Competition Reduced to Low Ebb; Only 80 Companies Now Operating, Against 146 Last Year.

December 2—19,900 of World’s 62,365 Houses Now Wired.

December 3—Trans-Lux Plans Revolutionary Movies; Grind Movies at 10-Cent Admission Planned—RKO in Deal.

December 4—Court Denies Pathe Talker Injunction; Ruling on Talker Version of Old Silent Stories Favor Pathe.

December 5—Pathe-RKO merger Signed; Stockholders of Pathe Meet on January 5 to Pass Deal.

December 7—Fox to Sell Back Some New York Houses; Deals Under Way for Return of Theaters to Independent Exhibitors.

December 8—Pennsylvania Civic Leaders Fight Blue Laws.

December 9 — 4,000 Theaters Now Playing Serials.

December 10—Fox Launches “Clean Ad” Campaign; British Exhibitors Take Steps to Bar Wide Film.

December 11—Meet To-day to Decide Film Boards’ Fate. December 12—Film Boards of Trade Being Continued.

December 14—Warner Brothers Resuming Shorts on Coast.

December 15 — Indies Control Most “Cream Playdates”; 88 Situations Are Held by Independents, 67 by Circuits.

December 16—Fox Theaters Going After Pass Evil; 10-Cent Charge on Trip Passes to Start in January.

December 17—Photophone Contracts Up 300 Per Cent in Year; Installations Completed by RCA Now Total Nearly 3,000.

December 18—Cut Prices Boost Gross, But Not Favorably.

December 19 — Supreme Court Edicts Not Being Fought; Distributors Making No Attempt to Reverse Teacher Cases.

December 21—Lobby Entertainment Dying Out; Film Exports for Nine Months 66 Per Cent in Sound.

December 22—130 Film Trade Papers Throughout the World.

December 23 — Admission Tax Bills Loom in 30 State Legislatures.

December 24—Walters, Hearst Plan National Radio Tieup.

December 26 — British RKO Branch to Produce Here.

December 28—Holiday Business Ahead of Last Year; Attendance at Theaters Exceeds Expectations, Checkup Shows.

December 29—Franklin-Hughes Circuit Deal Closed; New $5,000,000 Theater Company Will Be of National Importance.

December 30—Stockholders Sue to Block Pathe Deal; Holders of 1,800 Shares Charge Sale Price Inadequate.

December 31—Bigger Industry Predicted by Sarnoff; Other Leaders Express 1931 Views.

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G R A D U A L and steady progress toward normal conditions is the general view of leading executives in their forecasts for 1931. One major point finds agreement among them all. That is, the importance of greater consistency in high-class box-office product. Closer study of demands, and harder work to meet them, is the formula prescribed. Further improvement in sound quality, development of a more happy blending of the motion picture technique and dialogue, continual increase in juvenile patronage and the promise of better pictures are among the factors counted upon to accelerate the upswing in 1931. Adding to this the fundamental pillar of encouragement in the fact that the public continues to show its overwhelming choice for talker entertainment in preference to other amusements, and with no change in this trend discernible at present, the future is regarded all-around as brighter than ever.

Adolph Zukor
President, Paramount Publix

O NE OF the outstanding lessons driven home repeatedly in 1930 was that the public, no matter what general conditions may be, will patronize good pictures. Good pictures! Nothing in this business can take the place, nothing is so absolutely essential to the continued prosperity of all phases of the industry. The American people have plenty of money and will spend it if they are offered greater value for their dollar. Our company's 1931 program calls for increased appropriations for the production of greater pictures and more money to advertise them. The chief benefit to be derived from the events of last year is the destruction of the illusion that prosperity can come from any source save hard work, constant application to business and giving increasingly greater value to the public. The year 1930 is behind us. The command is forward. Our duty is before us—and so is our opportunity.

Carl Laemmle
President, Universal Pictures

L O O K for a great revival of business in all lines in 1931. The country is just as sound as it ever was, and, whatever the temporary depression, the country will of course go forward to still greater prosperity. The motion picture industry has its problems, but that is nothing new. It has always had them, and always solved them. The chief thing in this industry—the principal need—is good pictures. Without boasting or exaggeration, I can say that Universal is doing its full share toward supplying that need. I have been in this business now for almost twenty-five years, and I still believe it's the greatest business in the world.

Harley L. Clarke
President, Fox Film, Fox Theaters, General Theaters Equipment, etc.

T H E FILM industry during the year just ending has been a partner in the fortunes of general business—but only a limited partner. The off-center swing of the pendulum of prosperity brought its quota of problems to the world of motion pictures, but these problems have been neither basic nor far-reaching. The motion picture business during the severe economic readjustment of 1930 definitely asserted its claim of being an industry almost depression-proof. The coming year portends for the motion picture industry a period of substantial artistic and economic development. The new art of the audible screen has advanced to a point at which popular attractions of greater scope and popular appeal may be depended upon. Various industry re-adjustments providing for more efficient and more constructive operation have been effected. Benefits to come from these adjustments will be apparent during the coming year—both in the wider and stronger popular appeal of the industry's attractions and in the more profitable operation of the industry's business.

Harry M. Warner
President, Warner Bros.

T H E R E is no limit to the possibilities of future expansion for motion pictures. We are giving the public what it wants, and by producing the very best pictures that we know how we are helping to lead them to want better and better entertainment all the time. Intelligence pays. That should be the motto of the industry. It is the secret of accomplishment.
Nicholas M. Schenck  
President, Loew's, Inc.

It is very probable that 1931 will produce a high quality of product, and already an exceptionally large number of promising pictures have been announced. Much progress has been made during the past year, especially in the direction of technical experiment, the acquisition of new talent and the filming of dialogue productions in many languages. Even greater progress is forecasted for the present year. In view of these things, the outlook of the motion picture industry for the new year may be faced with utmost confidence and optimism.

David Sarnoff  
President, Radio Corp. of America

The fact of greatest promise to renewed prosperity in many of our leading industries, is that for the last eighteen months, old mother Necessity, with sleeves rolled up, has been busy in the leading laboratories of the nation. Consider the position of electrical entertainment. Sufficient progress has not yet been made toward practical television to set a date or a time for its introduction upon a nation-wide service basis. Nevertheless, progress is continuous. Every contribution to the art now being made in a laboratory is another brick in a new industrial structure, another indication of a new industrial development, a further approach to the creation of a new industry which will need to employ more men, more money and more material. In the meantime, of course, there are many services involving sound rather than sight in the field of electrical entertainment which are yet to be developed.

In the field of modern screen entertainment, the key to greater progress is better pictures. Recreation and entertainment, all of our forces in the everyday life of millions of our people. There, again, the strongest urge for progress has come from the fact that during a period of depression the public shops for entertainment as it shops for any other commodity that it needs. There may be temporary maladjustment and industrial confusion, but there is no such thing as overproduction in the services of recreation and entertainment, of information and education. In these lie the motives of permanent progress in the new arts of electrical entertainment.

Jesse L. Lasky  
First Vice-Pres., In Charge of Production, Paramount Publix

The past year was a period of rapid development in the perfection of sound and readjustment in production technique for the motion picture industry. With this advance there is every reason to believe that pictures in 1931 will be the finest from every standpoint since the advent of sound. A return to the technique of the old silent pictures, together with the vastly improved sound achieved by the new "noiseless recording" system and the concerted drive to bring the children back to the theater, will show results this year.

Joseph M. Schenck  
President, United Artists

The production outlook for 1931 indicates that comedy-drama will be in the ascendency. A more extensive market will be available for the original manuscripts of capable playwrights and authors. Outstanding stars, famous names, will continue as the biggest attractions. In the theater field the trend will be toward smaller and more intimate houses. Prologues in these theaters will become a thing of the past.

Sidney R. Kent  
Vice-President and General Manager, Paramount Publix

The record of the motion picture industry in 1930 has shown it to be one of the most stable industries in the country. There is nothing in our business to lead anyone to believe that it will be otherwise in 1931. Great progress has been made in sound technique during the last year and there is every indication that 1931 will see an unprecedented number of fine pictures.

Winfield Sheehan  
Vice-President and General Manager, Fox Film Corp.

Talking pictures, a vast improvement as entertainment over silent pictures, have injected into the film world a stream of new blood, new enthusiasm, new personality, drawing on all the creative arts of stage and screen. The impact of which will be fully felt at the box office in 1931.

Joseph 1. Schnitzer  
President, RKO Productions

The motion picture industry is fundamentally sound. It has weathered the worst of the financial storms without distress. During the last few years it has become truly an industry— as well organized, financed and managed as any other of the nation's great institutions. It has learned to produce consistently good entertainment and good entertainment will never be a drug on the market. As long as motion pictures continue to fulfill their mission and to provide the public with good entertainment, the industry will remain in a healthy condition. When they fail in that duty, they no longer carry the public into worlds filled with romance, adventure, comedy and pathos, then it will be time to worry about depression. A calm analysis of the high standard of entertainment now being produced must lead only to a spirit of optimism. We are on the high road and we must stay there. We must offer no compromise to pessimism.

Harold B. Franklin  
General Manager, Hughes-Franklin Theaters

1931 will probably see changes in ownership as well as management of one or more of the important companies, resulting in a greater recognition of individuality and resourcefulness in the management of such companies. The public is now in the frame of mind that it was just before the coming of sound. Any scheme to control production costs that will lower quality will prove disastrous to those who try it. Rather, the studios must continue to develop talent that can make the type of pictures for which there is a demand. Yesterday's enthusiasm and today's uncertainties will give way to a return of recovery during the latter part of the year.

Sam E. Morris  
Vice-President and General Manager, Warner Bros.

In my opinion, 1931 bids fair to be a most successful year. Great strides have been made within the past few months. I can speak with fullest knowledge of the increased mechanics, perfection of the Vitaphone process, and of the greater scope afforded by this and other activities...
of Warner Bros. and First National on the technical side of the business. As to the pictures themselves, we have already purchased 50 per cent of the stories for our product as planned for the season of 1931-32. We have had no difficulty in finding a wealth of first rate material from which to choose, and believe we have already purchased a high standard of quality in next year's pictures. Judicious economy exercised in the right direction and with the proper use of the personnel of our business will assure a continued success.

J. R. Grainger
Vice President in Charge of Distribution,
Fox Film Corp.

I FEEL the season 1931 will show a great improvement over the past year. There has been entirely too much talk about depression and not enough activity on the part of exhibitors, who have allowed themselves to believe that business is bad. In our business, where so much depends upon the public, you cannot have business run evenly week after week. The large circuits realize this fact and never let up trying to increase their business. However, I find many exhibitors who the moment their business falls off slightly, immediately become panic-stricken and start to find fault with the class of pictures that are being produced instead of providing ways and means of keeping their theater full. I feel that the quality of pictures to be released from all companies will be far better than those that have been released the latter part of 1930. All in all, we should put our shoulders to the wall, assuring ourselves of the fact that the public is not in the mood for depression and think of nothing but prosperity which can be accomplished by plenty of energetic work and less talk.

Major Albert Warner
Vice-President, Warner Bros.

THE trend of business in the motion picture industry in 1931 will be upward. It may slow at first, but it will be for betterment and a real going over. In my opinion the outlook is bright for the producer, the exhibitor and everyone concerned with the industry. There is only one thing which need give concern to the industry as a whole and that is the quality of the pictures it offers the public. Never in the history of motion pictures has the competition among the producing organizations been as keen as it is at present. This means that very little will happen. Through it the public will benefit and so will the exhibitor.

Joe Brandt
President, Columbia Pictures

SUCCESSFUL as has been the current year in the motion picture industry, I believe that 1931 is looking for us in a better position both financially and artistically than ever before in our history. Fortified by the seasoning experience of another year catering to the public taste in the matter of entertainment, we, as producers, are equipped to provide pictures which in story, dialogue and general treatment, will attract to the theaters of the world an even greater supporting public than ever before. Following the advent of sound, which resulted in revolutionary changes in production methods, there developed a tendency to inject in our pictures a surfeit of dialogue and sound, which militated emphatically against true entertainment value. It is the aim of Columbia in all future production to only utilize dialogue and sound where the best interests of the general story may thus be served and to bring back to the screen the indisputably more effective technique of the silent drama. We will also continue our policy of fewer and better pictures. It is my belief that the present year holds every promise of big success.

C. J. Scollard
Executive Vice-President, Pathé

THE evidences would appear to indicate that the motion picture industry will continue with the present era of readjustments and realignments resulting from the sound revolution. Each month tends to show elements of progress which are the more particularly encouraging since this progress was made in the face of the general business conditions which contribute little. The often maligned industry of the movies seems to be among the healthiest of them all in these trying days.

E. W. Hammonts
President, Educational Pictures

THE silver lining in the cloud of depression that has enveloped our country is the fact that it has cleared our vision and afforded us time off to think. In our industry, we had been riding along on the crest of prosperity, without giving much thought to cause and effect. This year will tell another story. The motion picture business has already been jolted out of its lethargy. The trend will continue not only toward better quality pictures, but, to quote no less a showman than "Roxy," toward all-screen programs, with a well-balanced selection of stage pictures. With the growing interest in short features and the increasing acknowledgment of their value, the incentive to turn out quality short feature pictures is greater than ever before and, consequently, it is my belief that this year short features will attain a standard of drawing power and entertainment value never before achieved.

Lee Marcus
Executive Vice-President, RKO

WE IN RKO feel that business is on the up-grade and will continue to do so gradu-ally, and we are taking the necessary steps to adjust ourselves to the economic cycle which 1931 will bring forth.

Cecil B. De Mille
Producer-Director, President, Ass'n of Producers

TWOULD be a national calamity if we had uninterrupted prosperity. The year 1931 in the film industry, as was the case with the latter months of 1930, will continue to be a test of courage. In every line of work genius is not sufficient for steady and consistent success. Artists who can only stand pleasant times and pleasant words are not of lasting value. This year will be a splendid year for the industry, for during it we will see much of the purging effect of that greatest of all natural laws: the survival of the fittest.

Saul E. Rogers
Vice-President and Gen. Counsel, Fox Film Corp.

THE business of the industry for 1931 depends entirely upon the manner in which the various production organizations approach their problems. The condition of depression is not entirely accountable for the diminution in attendance at the motion picture theaters because during similar periods in the past there wasn't a proportionate falling off in attendance. The industry of course was made when the art of making silent pictures and reproducing had not been properly perfected and stressed sound, rather than perfection of production, until the public has begun to shop for its amusement. If the production organizations will now effect a co-mingling of the art of the motion picture, which reached heights far superior to those of the stage before the advent sound, with the high quality present in the feature presentation, the interest of the public in the screen will be renewed and a prosperous 1931 will result.
NEVER was the public so completely sold on popular amusements. They are well informed and respond quickly to something unusual. But mediocrity will not do. Anything that lacks a public won't make the grade, and in this respect show business is no different from any other line.

W. E. Green
Vice-President, General Theaters Equipment, Inc.

THERE is nothing fundamentally wrong with motion pictures and the public has not ceased to prefer them as a form of entertainment, therefore 1931 will again be a good year. Scientific and experienced management is beginning to realize that much harm is being done by the failure to keep motion pictures in proper condition. Unnecessary losses are being taken right now through neglect, and it is going to cost a great deal more later to make essential improvements, repairs and replacements. The owner or manager who allows his theater to run down, will find that there is going to be a loss of patrons and he may never be able to get them back again. By keeping his house in right condition, by maintaining an air of efficiency and cheerfulness, he creates a more optimistic local view of which he will be reflected in increased business.

Harry H. Thomas
President, First Division Pictures

THE film horizon for the coming year promises the clearing up of many cloudy spots and an infusion of considerable sun-light. This isn't entirely for the year's fair weather is indicated in the way the business barometer is picking up right now. Of new developments I expect to see a particular emphasis of the following: A more receptive mood for lighthearted pictures, which are now coming closer and closer to American box-office requirements; and a decided trend towards the picture of fast action, thrills, and simpler plots.

Sam Katz
President, Publix Theaters Corp.

AFTER a careful survey of the last quarter-year period of business, I can see no cause for anything but optimism. Nothing will be brought to the industry, nor to any individual in the industry, on a silver platter. Hard work, clear thinking and a constant analysis of costs will continue us on the up-grade. We are in the business of supplying the people with a necessity—not a luxury. The supply must be acceptable to them, the public's good will must be sustained by a continued study of their wants. The industry has not let down. It will not let down. The future is bright.

E. B. Derr
President, Pathé

THE year 1930 marked the greatest progress in motion pictures—both as an industry and as a definite art—of any year since their inception. New alignments and readjustments have solidified the entire business structure, while production has kept pace with the new demands made by the advent of sound and the resultant enhanced discrimination of the entertainment public. The coming year will see a still further development of the motion picture as an essential form of entertainment for the masses and the cognoscenti alike, and the producers who anticipate that demand—keeping a step in advance of the public taste while delivering product that combines all the new develop- ments by sound and dialogue and still remain motion pictures—will reap the benefits.

Dr. Herbert T. Kalmus
President, Technicolor Motion Pictures Corp.

THERE are perhaps 20,000,000 people in the U. S. who rarely, if ever, go to the movies, and perhaps 20,000,000 more who used to attend regularly, but who now go less frequently. It seems clearly demonstrated that neither of these groups can be reached with medioc- re film entertainment. They constitute a vast potential market which the industry must attract without sacrificing the patronage it now enjoys. To accomplish this, it must offer more pictures above the twelve year intelligence level, more unusual pictures, more of subtle romance and less of obvious sex. It must evidence greater originality and less herd instinct. It must strive to save money, but not where it shows on the screen, and it must make its di-play advertising more reasonable and representative of the pictures. Fortunately, color appeals strongly to our American public and even more to Europeans. Color will not save a poor or untimely story, but it will tremendously help one that is good or even fair. The use of color must greatly increase in answer to public demand. In short, I believe greater discovery and greater recognition of a diversified public taste is trending upward and will characterize the next forward movement in the motion picture industry.

Jack Cohn
Secretary and Treasurer, Columbia Pictures

THIS year will undoubtedly see many basic and radical changes in the motion picture industry. The day is not far off when playwrights will write primarily for the screen and with the stage as a secondary consideration, thus reversing the methods of the past. This naturally will result in a working out of the author's compensation—payment on a royalty basis and put a more definite basis of actual values based on box-office results. The novelty of dialogue and sound having passed, pictures will now receive more careful and intelligent attention as to the uses of this valuable addition to the screen. Twenty years' continual experience in all branches of motion picture effort have firmly convinced us that better pictures CAN be made with sound and dialogue than without. The additional element allows a wider scope for creating the desired effects in any type of picture. The narrowing margin of available theaters will call for fewer and better pictures. The public is carefully shopping for entertainment nowadays and really fine pictures will, by virtue of quality, find their own exhibition outlets. So 1931 will be a good year for the producers who make good pictures and for the theaters that show them.

M. A. Lightman
President, M.P.T.O. of America

THE year 1931 will naturally be heralded with doubt and apprehension. The present economic slump will leave scars that only time can heal. It will, most likely, not be far into 1931 before we can hope to gain our equilibrium. But those who manage to pull through without too much sacrifice will be the gainers. The value of a dollar is simply seeking its level and is forcing the reckless spenders to rid himself of extravagant
ideas. So, when confidence is again restored the results of this forced retrenchment will be most gratifying. In the meantime it would be well to operate as efficiently and economically as possible. There are yet tough days ahead to say nothing of deferred obligations. Don't sit still and wait for better days. Be resourceful enough to make the present do as little harm as possible. Good pictures today can carry us over, and with a profit. Let the producer work doubly hard right now to make bigger and better box-office pictures. The theater-going public is demanding them. If we make any real money in 1931, it will be through a few sure-fire box-office hits offered by each company.

Herbert J. Yates
President, Consolidated Film Industries, Inc.

Despite the universal depression the public has not failed to respond to pictures of superior entertainment value and will undoubtedly continue to do so. However, the income they provide is only one factor in the making of profits. Economy in operation as the result of skillful management is more important. The motion picture industry is a complex one and cannot improve by virtue of the fact that its industries. It has discovered that extravagance and wasteful methods must be eliminated, and that only large well-coordinated concerns with diversified activities reaching into all branches of the industry, and each division of which contributes its proper share, can profitably survive. This means that the production and distribution of pictures must be more carefully coordinated with the requirements of the theaters and the public just as supply and demand are studied and regulated in other industries. This also means that technical improvements must be developed that will improve the quality of pictures and sound reproduction and that the theaters of the future. The major problems is the foreign situation which sound pictures have produced. This presents a problem which must be economically solved if we are to maintain our supremacy in foreign fields.

James A. FitzPatrick
President, FitzPatrick Pictures

It requires no prophet to see that the great furor of amalgamation and merger has spent itself. The fever of power has played too conspicuous a part in the building up of our great industries and, like weak cement, it cannot hold its fabrics intact. The world seems to be fed up on big business, and as a result the inflated machinery is bound to disintegrate in the processes of restoring a more even distribution of prosperity. This is illustrated in the present tendency of the major companies to turn back towards some properties to individuals to be operated by individuals. It isn't a case of "getting together"—it's a case of "getting apart." Individualism and nationalism will restore the prosperity of this country.

Terry Ramsaye
Pathe News

Inexorable natural law, which in due course of time reveals principles prevailing over personalities, just as the race triumphs over individuals, and as the forest outlives any tree, will be found to be working its way with the destiny of the motion picture industry. Cutting out a lot of discussion which would be wasted any way, we may observe that forces which now find their expression in the electro-financial groups will increasingly impress and express dominance of the amusement world. Civilization follows the tools. That is the law, the law of art, industry and economics. The tool concerned right now is the electron. Napoleon used to say the Lord was on the side of the big guns. The electron is bigger. The men who can hire the men who enrolle the electron are going to run the world—and the movies.

J. E. Ottersen
President, Electrical Research Products

The problem for every exhibitor in 1931 is well summarized by a critic of the films in a current magazine, who says: "People don't mind going down the drain to see a show. In fact, it would seem that they would rather go ten miles to a movie they had some reason to think they would like than go around the corner to the movies and be bored to death." In other words, the exhibitor who can't provide good reproduction of sound in his theater is simply out of luck. At least a third of the American public doesn't know how good talking pictures really are because 5,000 poorly equipped theaters have sent them away dissatisfied. With the studios steadily improving their work, exhibitors in 1931 have got to keep up with the procession or drop out.

Grant L. Cook
Vice-President, Tiffany Productions

Stabilization is the focal point around which the history of motion pictures in 1931 will revolve. Stabilization of technique, stabilization of materials, stabilization of organization, stabilization of financing. The trial-and-error period, at least in so far as talking pictures are concerned, is definitely past. Last year saw innumerable experiments. This year will finally into a well massed policy based on what the public has shown its preference for. I cannot see that economic conditions will seriously hamper the progress of this industry. We have survived business cataclysms of a severe nature and have emerged with flying colors. This very fact illustrates the solid foundation of pictures—and points to the even greater stabilization of our business during the coming year.

William R. Fraser
General Manager, Harold Lloyd Corp.

Conditions outside the industry which will have a large bearing on the success or otherwise of the motion picture field in 1931 are now a little more clearly defined. Recovery will be gradual and slow. But when recovery is complete, we will have a more substantial prosperity than we have known during the last decade. The box-office during the past year has reflected not only the depression but public distaste for had pictures. The same will be true now as in the same period before the coming of sound. With no novelty to appeal to public fancy, we must depend for our appeal at the box-office on quality pictures and personalities. Good pictures did their proportionate share of business in 1930, but poor pictures recorded very bad grosses. With greater opportunity to relate good stories in talkies than in the silent pictures, producers must depend more than ever on those who develop plots, and it is my opinion that the man who can create directly for the screen will have a big sway this year. I look for color to come to the front again. Except for the third dimension picture, color is virtually the last novelty of the screen—and I rat it dying in not too many more years. Natural color has only been approached, and I think this year will see a development in this field as forward as has been the refinement in sound.
F. Wynne Jones  
President, Ufa Films

Three rapid were the strides in the film industry during 1930 that it would be very difficult to overemphasize the possibilities for 1931. However, there is not the slightest doubt that the industry will further advance, more particularly in the technical treatment of control and amplification of the voice in recording active scenes. The past has demonstrated that directors overdid the use of dialogue, consequently talkies became boresome in their verbosity. This year will show important improvements in inflection and diction, and the elimination of the need to stress for effect, a better balance of the action of motion pictures with the eloquence of sound or silence. I contemplate a new kind of director, one who will cultivate in himself the faculty of not only hearing the effect of sound, but also the faculty of feeling the effect, and by developing this, and a better understanding of the complicated electrical equipments perfected for his use, he will be able to register more natural results of the emotional value of voice inflection. He will also regard the use of musical accompaniment as an expression which must be felt rather than heard. I believe 1931 will return to the field of “motion” pictures with improved sound and dialogue as accessories.

C. C. Pettijohn  
General Counsel, Hoys Office

Business in the United States is intelligent, it is resourceful and, being typically American, if hurt alone and permitted to do it, can safely be expected to work out its own salvation. All forms of business will do that very thing for themselves if the Federal and State governments will give them a chance to do so, and do not, in this crisis, hog-tie various industries with over-taxation, uncalled for restrictions, and the strict application of some existing obsolete laws and statutes.

W. Ray Johnston  
President, Syndicate Pictures, Continental Talking Pictures

Independent producers and distributors look forward to 1931 as a period which will see the stabilization of their market and a growth in independent production second to none in the past. It has taken the smaller man two years to get himself set with both feet on the ground, to learn the ins and outs of sound picture production and to refinance himself to meet the cost of the new production necessities. That the better independents have been able to survive the storm and emerge with a strengthened organization and stronger backing than ever before is an indication of the stamina and courage of those leaders in each zone. Theaters, heretofore closed to our product, are open to worthwhile pictures produced and distributed by independents and we look forward to 1931 as a year when quality and originality in production will meet with great success.

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### Distribution Percentages

National and Independent Companies  
Percentages of Distribution

Arranged in two tables because of the differences in territories covered by national and independent companies.

#### National Distributors

<table>
<thead>
<tr>
<th>Location</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBANY</td>
<td>1.5</td>
</tr>
<tr>
<td>ATLANTA</td>
<td>2.9</td>
</tr>
<tr>
<td>BOSTON</td>
<td>6.0</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>3.75</td>
</tr>
<tr>
<td>CHARLOTTE</td>
<td>1.2</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>7.5</td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>3.9</td>
</tr>
<tr>
<td>CLEVELAND</td>
<td>3.4</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Upper N. Y., Western Vt. and Western Mass.</td>
<td></td>
</tr>
<tr>
<td>Ala., Fla., Ga., parts of Miss. and S. C. and Tenn. east of the Tennessee River.</td>
<td></td>
</tr>
<tr>
<td>Me., Mass., except extreme western part, N. H., R. I., and all but extreme section of Vt.</td>
<td></td>
</tr>
<tr>
<td>Western N. Y. State.</td>
<td></td>
</tr>
<tr>
<td>Northern Ill. and part of Ind.</td>
<td></td>
</tr>
<tr>
<td>Southern O., and parts of Ky. and W. Va.</td>
<td></td>
</tr>
<tr>
<td>Northern half of O.</td>
<td></td>
</tr>
</tbody>
</table>

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**DALLAS** ........................................... 3.0
Texas.
**DENVER** ........................................... 1.4
Colo., Western Neb., part of N. M., Black Hills of S. D. and part of Wyo.
**DES MOINES** ...................................... 1.4
Parts of Ia. and Neb.
**DETROIT** .......................................... 4.5
Lower Peninsula of Mich.
**INDIANAPOLIS** .................................... 2.1
Most of Ind. and Western half of Ky.
**KANSAS CITY** ...................................... 2.3
Kansas and Western Mo.
**LOS ANGELES** ..................................... 3.5
Part of Ariz., Southern Cal. and parts of Mexico., N. M. and Nev.
**MEMPHIS** ........................................... .75
Ark., Northern Miss. and Western Tenn.
**MILWAUKEE** ....................................... 2.4
Upper Peninsular of Mich. and most of Wis.
**MINNEAPOLIS** ...................................... 2.1
Part of i.e., Minn., S., except Black Hills section and N. D. and Western Wis.
**NEW HAVEN** ...................................... 2.1
Connecticut.
**NEW ORLEANS** .................................... 1.4
Louisiana and part of Miss.

**NEW YORK** ........................................ 14.
Long Island, Great N. Y. City, New York State as far as Poughkeepsie and Northern New Jersey.
**OKLAHOMA CITY** .................................. 1.4
Oklahoma.
**OMAHA** ............................................ 1.1
Western Ia. and most of Neb.
**PHILADELPHIA** ................................... 7.2
**PITTSBURGH** ...................................... 4.5
Western Pa. and W. Va.
**PORTLAND** ........................................ 0.8
Part of Idaho and most of Oregon.
**ST. LOUIS** ......................................... 2.2
Northern Ark., small section of Ky., Southern Ill., Eastern Mo., and small section of Tenn.
**SALT LAKE CITY** .................................. 1.1
Parts of Ariz., Idaho, Nev. and Wyo. and all of Utah.
**SAN FRANCISCO** .................................. 3.2
Northern Cal., Nev. and Southern Oregon.
**SEATTLE** .......................................... 1.1
Wash. and Western Mont.
**WASHINGTON, D. C.** ............................. 3.3
D. C., small section of Del.; Md. and Va.
**CANADA** ........................................... 3

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**Independent Distributors**

That part of N. Y. south and east of and including Westchester, Ulster, Sullivan, Dutchess and Orange counties, and that part of the state of N. J. north of, but not including the counties of Burlington and Ocean and not including the city of Trenton in Mercer County.

**UPPER NEW YORK STATE** .......................... 3.5
That part of N. Y. north and west of, but not including the counties of Westchester, Ulster, Sullivan, Dutchess and Orange.

**NEW ENGLAND STATES** ................................ 8.

**EASTERN PA., SOUTHERN N. J. AND DEL.** ............... 5.
That part of Pa., east of but not included in the counties of Potter, Clinton, Center, Mifflin, Huntington and Fulton; Southern N. J. being that part of N. J. south of and including Burlington and Ocean counties and the city of Trenton.

**MARYLAND AND VA.** ................................ 3.

**TEXAS, OKLAHOMA AND ARK.** ......................... 5.

**LOUISIANA, MISS. NORTH AND SOUTH CAROLINA, GEORGIA, FLORIDA AND ALABAMA.** .................. 5.

**TENNESSEE** ........................................ 1.

**KENTUCKY** ......................................... 1.

**OHIO** .............................................. 6.5

**MICHIGAN** (Except the Upper Peninsula) ................ 4.

**WESTERN PA. AND W. VA.** ............................ 4.
That part of Pa. west of and including the following counties: Potter, Clinton, Center, Mifflin, Huntington and Fulton.

**NORTHERN ILL. AND INDIANA.** ..................... 10.
That part of Illinois north of and including the following counties: Hancock, Brown, Cass, Sangamon, Macon, Platt, Champaign and Vermilion.

**EASTERN MO. AND SOUTHERN ILL.** .................... 3.
That part of Mo, east of and including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark; that part of Ill. south of but not including the following counties: Hancock, Brown, Cass, Sangamon, Macon, Platt, Champaign, Vermilion.

**WESTERN MO. AND KANSAS** .......................... 3.5
That part of Mo. west of but not including the following counties: Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark.

**IOWA AND NEBRASKA** ................................ 4.

**MINNESOTA, NORTH AND SOUTH DAKOTA** .............. 3.

**WISCONSIN** ......................................... 2.

**COL., UTAH, WYO., N. M. AND SOUTHERN IDAHO.** .. 2.
That part of Idaho south and east of but not including Idaho, Boise, Ada and Canyon Counties.

**WASHINGTON, OREGON, MONTANA AND NORTHERN IDAHO** 4.
That part of Idaho north and west of and including Idaho, Boise, Ada and Canyon Counties.

**CA. CALIFORNIA, ARIZONA, NEVADA AND HAWAIIAN ISLS.** 5.5

**CANADA** ........................................... 3

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A Brief Survey of the 1930 Activities of the Motion Picture Producers and Distributors of America

The adoption of codes to govern the making and advertising of talking, synchronized and silent motion pictures—and of provisions for the uniform interpretation of the codes by the industry—culminates the long process of crystallizing public reactions to pictures. In this undertaking the Motion Picture Producers and Distributors of America have had the cooperation of the many organizations interested in the moral and ethical by-products of motion picture entertainment. The production code was put into effect February 17 and the advertising code on June 6, 1930. The codes, complements of each other, have been subscribed and agreed to by all the major producing and distributing companies.

The specific tenets for production and advertising are preceded by statements of purpose and general principles as follows:

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of reacknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

General Principles

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience 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.

With the universal acceptance of the talking motion picture, the producers deemed it wise and necessary to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

It is appropriate that those responsible for the advertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising shall reflect the same high ideals and aims which inspired the new code for production.

Therefore, to make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligation and develops its complete community value, the advertising men of the industry hereby subscribe to a Code for Motion Picture Advertising.
The Studio Relations Committee

For the fourth year the Studio Relations Committee has functioned as the advisory body of the industry on production matters of controversial character. Composed of a representative from each of the studios and a representative of the Motion Picture Producers and Distributors of America, this group considers picture themes and their prospective treatment in terms of the public acclaim or criticism which any similar picture situation has experienced in the past. The complete resources of the industry for gathering such public reaction—the association's Open Door Policy—opinions of the press—the popularity of pictures as expressed in patronage—contacts of the industry's personnel throughout the world—are available to and utilized by the Studio Relations Committee in the determination of what entertainment the world wants from the motion picture and how that may be supplied with a minimum of offense to the most cosmopolitan audience enjoyed by any medium of human expression. The four years' experience of this committee largely supplied the basic principles around which the new production code was formulated and the functioning of this important industry body will be simplified and aided by the code.

Previewing Service

Another and immediate source of public reaction to current pictures comes to the industry from the various public organizations, whose combined membership totals many millions of people, reviewing pictures at Hollywood before their general release. The objective of these groups—as expressed by them—is twofold. They wish first to furnish their membership with advance and accurate information relevant to their interest in pictures. They believe that their exploitation and support of approved pictures is the most effective program for increasing the number of wholesome and socially constructive motion pictures.

The following groups have previewing committees:

American Library Association
Boy Scouts of America
General Federation of Women's Clubs
International Federation of Catholic Alumnae
Los Angeles Branch American Association of University Women
Los Angeles Tenth District California Congress of Parents and Teachers
National Society Daughters of American Revolution
Young Men's Christian Association.

Previewing is done at the Academy of Motion Picture Arts and Sciences. To make the second part of their program effective, these groups are distributing their preview reports widely, not limiting distribution entirely to their membership, over the air and through the press.

At the request of these groups, Mrs. Thomas G. Winter, formerly president of the General Federation of Women's Clubs, a member of the Studio Relations Committee, organized a study course in motion picture appreciation. Lectures were delivered by prominent industry people. Information relative to the previewing service and study course may be obtained from Mrs. Winter, address 5504 Hollywood Boulevard, Hollywood, California.

Public Information

The association serves as a clearing house of information, available to the industry and public alike, on motion picture subjects.

Film Daily wishes particularly to invite the attention of Year Book readers to "The Motion Picture Monthly" published by the association. A recent change in policy has opened its columns to a discussion of controversial picture topics by well advised people in and outside the industry. Picture folk should read it to get public reaction to current product and the public will profit by getting acquainted with the industry through its pages. It is sent gratis upon request.

A great variety of literature is available at the office of the association, 469 Fifth Avenue, New York City; reprints of articles appearing in current magazines and publications of the association cover technical subjects on the industry's development, statistical information as well as general information about pictures.

The association has, from time to time, compiled motion pictures dealing with its own problems or related to the interest of one or another of the more than 300 public organizations with which it maintains contact. Inquiry about these pictures is welcome.

Through the Public Relations Department the industry may make contact with these public groups whenever a company wishes their cooperation in publicity or exploitation on pictures they have approved. The organizations, on their own initiative, have worked out methods of approach to their membership which have proved increasingly effective at the box office. During the past year some twenty pictures have gone through this formula of cooperation with good results. Public and industry profit through this contact with potential theater audiences otherwise unapproachable.
A Closeup of the Trade Restrictions Which Confront American Producing Companies.

American producers are making foreign language pictures both in the United States and foreign countries. While the greater number of these have probably been in the Spanish language, there have been many turned out in French, Hungarian, Portuguese, Swedish, Czech, German, Polish, Italian, Greek, Rumanian, Norwegian, Japanese and Chinese, which have been played in the far corners of the world. Foreign actors and actresses, scenario writers, novelists and directors, have been brought to the United States to work with both the foreign and English versions. Many well-known stars who formerly were in the silent pictures have stepped into the same type of roles in the talking pictures—some of these stars being expert linguists are making as many as five language versions of the same picture. Many English language versions now carry dialogue and songs in foreign languages.

A large part of the production by American companies of foreign dialogue pictures has been centered near Paris, where fourteen different languages have been used in turning out this new type of product. Artists of all nationalities are brought to that point to work in these productions.

The quota law on the distributor in England has advanced from 7½% to 10%, while that on the exhibitor is now 7½% in place of 5%.

On September 1, 1930, the Austrian contingent regulations were changed so as to require 3 import licenses for sound features, 1 import license for three shorts under 300 meters each or two shorts of over 300 meters each, 1 import license for three silent pictures.

On July 4, 1930, a new decree was drawn up in Hungary which has been signed by the Prime Minister, but has not yet been approved by the Ministers of the Interior and of Commerce and so has not yet become effective. The old system of issuing 20 contingent licenses for each Hungarian produced film is, therefore, still in force. This new decree does away with the feature of basing the number of contingent licenses issued on the number of home produced films and provides that a fixed price of 1,000 pengoes ($175) be charged for import certificates for sound films of more than 1,500 meters in length and 200 pengoes ($35) for certificates for short sound films less than 400 meters in length. In addition to the 20 filler and 7 filler charges now in force, there will be charged a supplementary fee of 20 fillers per meter on silent and of 40 fillers ($0.07) per meter on sound films. Silent films are exempted from the requirement of furnishing an "import certificate", while newsreels, cultural, educational and scientific films are exempted from all charges except the import duty of $50 per 220 pounds.

In Australia the federal budget, announced on July 9, 1930, provides for an increase of a penny a foot in the import duty on films bringing the total to 4 pence a foot, plus a primage of 2½%.

New Zealand has a quota law similar to that operative in England. At present this law obligates the distributor to offer 10% of British pictures in his programs and the exhibitor to show 7½%.

Late in July the New Zealand Government proposed a new tax of 25% on the gross receipts of the distributors for the New Zealand territory. In addition to this there is a 12½% income tax. This 25% tax is charged on gross film rentals after allowing deductions for New Zealand local administrative expenses and New Zealand duty, as well as an amount equal to 12½% of gross rentals representing assumed taxable income for income tax purposes. This new tax became operative as of July 1st, of this year. When this new tax was announced, the distributors in New Zealand deemed this new assessment prohibitive and layed a formal protest before the government, objecting
to it. The New Zealand Government refused to reconsider their action on these taxes and as a result the distributors stopped the sale of all future product in that Commonwealth, stating that they could not afford to carry on their business under such burdensome assessments. This action, of course, had a serious effect on the theaters in New Zealand and the New Zealand Government representatives met with representatives of the distributors and reached an agreement whereby the distributors on their part were to be allowed to try and prove to the government their contentions, and the government on its part agreed to remit the customs duty in respect of the nine months' period ended March 31, 1931, and not to enforce the new income tax legislation affecting the fifteen months' period ending June, 1930, pending the result of an inquiry. The government also granted the distributors the privilege, in the event of an unfavorable decision, of being able to terminate all contracts on thirty days' notice.

The Geneva Convention for the abolition of import and export prohibitions and restrictions throughout the world failed of promulgation despite its ratification by the principal countries of the world, as its final acceptance was made dependent upon ratification by Poland and Czechoslovakia who finally declined to ratify in May of this year.

The International Educational Cinematographic Institute in Rome, Italy, has finished its second year of successful existence and is placing motion pictures before the intellectuals of the world on a higher and better plane. By a complete understanding and cooperation between that Institute and the different motion picture bodies throughout the world, the Institute is forging ahead in its splendid work.

A Conference was held in Paris, June 19—July 22, between the American and German delegates representing the electrical and film interests of their respective countries. This conference was undertaken by representatives of leading industrial interests in the United States and Germany now engaged in the technical and artistic development of motion pictures in the attempt to clarify and resolve the patent situation with reference to sound apparatus. It was clearly recognized by both sides that upon the solution of this problem, which had imposed decided limitations in the distribution of sound pictures in various countries and brought world-wide litigation, depended the further progress of sound talking pictures in many parts of the world. Upon the outcome of these negotiations, therefore hinged the freeing or possible closing of many markets to world producers of motion picture films, because of the conflicting patent claims made by German and American interests. The agreement reached at Paris between J. E. Otterson representing Electrical Research Products, Inc., Mr. C. J. Ross, representing R. C. A. Photophone, Inc., and Mr. J. C. Graham, representing certain American producers, on the American side, and the German delegates, reflects the concrete results achieved in eliminating a patent controversy which threatened to hobble the progress of sound-talking picture developments in many parts of the world.

The purpose and scope of the memorandum providing for the exchange of patent rights throughout the world were summarized completely, as follows, in the official statement issued upon the conclusion of the Conference:

"The arrangements agreed upon make it possible for motion picture producers of all countries to obtain licenses to produce pictures in all countries of the world under both German and American patents, and provide for the interchangeability of motion pictures in all countries and upon all makes of licensed apparatus of the respective parties. The result of this arrangement is that American producers can now enter the German market and German producers can now enter the American market with their productions.

"As regards manufacturing and sale of apparatus, the German and American interests have made an arrangement for a complete interchange of patent rights and manufacturing and technical information, to the end that apparatus incorporating the best German and American ideas will be available for installation in all countries.

"Under the arrangements, the apparatus required in the following countries will be made in the German factories:

Germany, including the Free City of Danzig, the Saar Basin and the Territory of Memel.

Austria, Hungary, Switzerland, Czechoslovakia, Holland, Dutch East Indies, Denmark, Sweden, Norway, Finland, Yugoslavia, Roumania, Bulgaria.

"Similarly the apparatus required in the following countries will be made in the American factories:

United States of America, its territories and possessions.

Canada and Newfoundland, Australia, New Zealand, Straits Settlement, India, Russia.

"The apparatus required in all countries of the world will be made both in the American and German factories.
Activities of the Academy of Motion Picture Arts and Sciences During 1930

(See page 579 for complete personnel of the Academy)

The story of the Academy during the past year is one of greatly increased activity, influence and effective service. In the brief life of the institution, three and a half years since its organization, May 11, 1927, its progress has developed in direct response to definite demands made upon it.

Contract Relations

In the field of internal relations the most important event has been the establishment of a department known as Actor-Producer Relations, which was the first result of the adoption of the new Minimum Contract for free lance players.

Negotiations for the Minimum Contract to replace the former standard contract, which had been in existence since December, 1927, were inaugurated by an Actors Committee, composed of actor-members holding administrative offices in the Academy, who on November 19, 1929, met and sent a communication to Cecil B. de Mille, President of the Association of Motion Picture Producers, proposing a conference between actors and producers.

Conference meetings followed on January 16, 21 and 27, at which various provisions of the contract were drawn up and approved. At the meeting January 27, the proposal that there shall be a twelve-hour rest period after a player has been dismissed for the day was substituted for the provision providing for a 54-hour week. On January 30, the Actors Branch met and endorsed the twelve-hour rest period substitute, and on February 3, 250 players, including many not members of the Academy, assembled in the Academy Lounge, Roosevelt Hotel, and unanimously endorsed the new contract with the understanding that it should be given a reasonable trial and if it should be found unsatisfactory the 54-hour week could be substituted.

The committee met February 5 and approved the contract, paragraph by paragraph.

As an integral part of the contract a clause providing for compulsory arbitration on all points of dispute was provided as follows:

16. Should any dispute or controversy arise between the parties hereto with reference to this contract or the employment herein provided for, such dispute or controversy shall be referred for determination to a committee consisting of five foundation members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, which committee is to be selected by the Executive Committee of the Actors' Branch of said Academy of Motion Picture Arts and Sciences. Either party to such arbitration may appeal from the decision rendered by such committee, and in such event the dispute or controversy between the parties hereto shall be determined by the Conciliation Committee of said Academy of Motion Picture Arts and Sciences. Any arbitration hereunder shall be conducted in accordance with the by-laws of said Academy of Motion Picture Arts and Sciences, and in accordance with such rules as may from time to time be formulated by said Academy of Motion Picture Arts and Sciences.

At the meeting on February 5 it was proposed and unanimously adopted that the contract should be made effective by a Basic Agreement to be signed by players and producers. On February 7, the Basic Agreement was further outlined and agreed to, and was finally approved at meetings of the Actors Committee on February 10 and 12. On February 13, 200 players assembled in the meeting room of the Academy in the Roosevelt Hotel, at which the Basic Agreement was unanimously adopted and was signed by practically all those present. Other signatures were added from time to time and the number of signatures now aggregates 424 players and 17 producing companies.

The Basic Agreement binds the parties signatory thereto for a period of five years.
At the same time it was agreed that the Contract Conference Committee shall be called into session on or before February 1, 1931, to decide if the 52-hour week provision shall or shall not be substituted for the 12-hour rest period for the balance of 5-year period.

On February 17, the Association of Motion Picture Producers ratified the documents and the company members affixed their signatures. On February 21 the Executive Committee of the Board of Directors of the Academy, on behalf of the Academy, accepted the obligations of administering the Minimum Contract and Basic Agreement, both documents to go into effect March 1.

In accordance with the arbitration clause of the new Minimum Contract, an actors' committee, which was designated the Actors Adjustment Committee, was elected by the Actors Executive Committee on March 3.

To better administer the operations of the Adjustment Committee and to expedite the consideration of inquiries, complaints and general information for the benefit of actors and producers the Board of Directors of the Academy established a department for this purpose and appointed William Conklin as the Academy's representative. The Department has functioned with excellent results.

The Conciliation Committee of the Academy has continued to function in a manner that reflects great credit on the Committee and on the Academy. It has been called the supreme court of the production industry and its decisions have come to be held with great respect. As time has gone on the number of cases brought before the Conciliation Committee have lessened in number for the reason that certain disputed points having been settled no longer come up for adjudication.

**Outstanding production:** "All Quiet on the Western Front," Universal Studios.

**Cinematographic achievement:** "With Byrd at the South Pole," William Van Der Veer and Joseph T. Rucker, jointly.

**Art direction achievement:** "King of Jazz," Herman Rosse. **Sound recording achievement:** "The Big House," Award to the Sound Department of Metro-Goldwyn-Mayer Studios. **Writing achievement:** "The Big House," Frances Marion.

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., was a guest speaker. There was also an address through the medium of a talking picture of Thomas A. Edison, who, with George Eastman, has been elected to honorary membership in the Academy.

Awards conferred the previous year, for the period ending August 1, 1929, were to the following: Warner Baxter for acting in the picture "In Old Arizona"; Mary Pickford for acting in "Coquette"; Frank Lloyd for directing "Weary River," "The Divine Lady" and "Drag"; Cedric Gibbons for art direction of "The Bridge of San Luis Rey"; Clyde De Vinna for cinematography of "White Shadows in the South Seas."

Awards for two years ago, or the year ending August 1, 1928, were Janet Gaynor and Emil Jannings for acting, Frank Borzage and Lewis Milestone for direction, Benjamin Glazer, Joseph Farnham, and Ben Hecht for writing, Charles Rosher and Karl Struss for cinematography, William C. Menzies for art direction, and Roy Pomeroy for engineering effects. "Wings" and "Sunrise" were declared to be the most outstanding pictures of 1928 and special prizes were awarded to Warner Brothers for "The Jazz Singer" and to Charles Chaplin for "The Circus."

**Technical Bureau**

The Academy serves as a clearing house for the collection of technical data in the motion picture production industry and information on non-competitive subjects and their distribution to the industry in general.

In January, 1930, technical bureau functions for the industry were centralized in the Academy and additional support furnished through an annual appropriation from the Association of Motion Picture Producers.

The Technical Bureau is operated in the interests of all the production units, handling such specific technical problems as will benefit from cooperative research, investigation and experimentation. In general, the Bureau functions as a utility called into service by the studios. Most of its projects call primarily for a survey of current practice coupled with an an-
alysis of results obtained by present and proposed methods. The Bureau is managed by Lester Cowan, Assistant Secretary of the Academy.

Among the outstanding activities of the Bureau during the past year has been the standardization of make-up of release prints and theater practice for change-over from reel to reel, resulting in simplified handling of prints and reduction of print mutilation. See page 701 for detailed specifications of the Standard Release Print.

An industry-wide technical coordination of studios, laboratories, theater circuits, projectionists, and service organizations has been created for the establishment of the Release Print Standard.

Every production studio in Hollywood is now using the Standard for pictures cut after the Standard went into effect November 1st. All major circuits have organized affiliated theaters.

An educational campaign designed to reach every person handling prints facilitated the introduction and use of the Standard. More than 30,000 instruction booklets and 25,000 instruction cards were distributed.

The Projection Advisory Council, national organization of projectionists, is participating in all aspects of the establishment of the Standard.

Among other groups cooperating are the Film Boards of Trade, the American Projection Society, Electrical Research Products, Inc., and RCA Photophone, Inc.

The Standard was arrived at after months of survey, study of practices, production of test materials, and experimentation with various methods.

Publication

The publication of authoritative information from and on behalf of the motion picture production industry is an important function of the Academy, in which the Technical Bureau participates.

Under the title "Recording Sound for Motion Pictures," a revised and enlarged edition of the papers covering the instruction given nearly a thousand studio employees in the Academy Sound School last year, is published in book form by the McGraw-Hill Publishing Co. This volume represents the first authoritative symposium of Hollywood's sound picture engineers.

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**PLAYER-PRODUCER STANDARD CONTRACT**

Continuous Employment—Weekly Basis—Weekly Salary—One Week Minimum Employment

Effective March 1, 1930

THIS AGREEMENT made this.............. day of.................................. 193., between .................................., (hereinafter called "producer") and.................., .................................., (hereinafter called "artist").

WITNESSETH:

1. The producer hereby engages the artist to render services as such in the role of __________________________, in a photoplay the working title of which is now __________________________, at a salary of __________________________ Dollars ($.................) per week. The artist accepts said engagement upon the terms herein specified.

2. The term of employment hereunder shall begin on or about the.............. day of __________________________, 193., and shall continue thereafter until the completion of the photographing and/or recordation of said role. If after the expiration of the term hereof the producer should desire the services of the artist in making retakes, or in making added scenes, or in making any "transparencies" or trick shots, or in making "trailers," or in making any change or changes in said photoplay, or in making any foreign version or versions of said photoplay, then and in either of said events, the artist agrees to render such services in connection therewith as and when the producer may request, unless the artist is otherwise employed, but if otherwise employed the artist will cooperate to the fullest extent in the making of such retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions. Services in connection with retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions, if such services are commenced within six (6) months after the expiration of the term hereof, shall be upon the same terms and at the same rate of compensation as herein set forth, such compensation to be paid from the time when the artist's services are first rendered in connection with such retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions, until the completion of the artist's services in connection therewith. The phrase "on or about" as hereinabove used shall allow a latitude of forty-eight (48) hours (exclusive of Sundays and holidays) either prior to or after the date here-
in above specified as the commencement of the term hereof; it being agreed that the exact date for the commencement of the term hereof shall be to be specified by the producer and is to be not earlier than forty-eight (48) hours before the date hereinabove specified, nor later than the date specified by the date hereinabove specified (exclusive of Sundays and holidays). The term "role" as used in this agreement shall be deemed to refer to said role as now written or hereafter written, and the producer shall have the exclusive right to the services of the artist during the term hereof. The producer shall have the exclusive right to use the artist's name and likeness, photograph or otherwise, and the artist will not render any services of any kind to or for any person, firm, or corporation other than the producer without first obtaining the express written consent of the producer.

4. The term "photoplay" as used in this agreement shall be deemed to include motion picture pictures...same corresponding to the principles, rules and regulations of the producer. The producer shall have the exclusive right to the services of the artist during the term hereof. The producer shall have the exclusive right to use the artist's name and likeness, photograph or otherwise, and the artist will not render any services of any kind to or for any person, firm, or corporation other than the producer without first obtaining the express written consent of the producer.

5. The producer agrees that it will not "dub" or otherwise use a "dub" actor for the performance of the role specified in the agreement. The producer shall have the exclusive right to use the artist's voice and all instrumental, musical, and other sound effects produced by the artist.

6. Where the services of the artist are required to be performed outside of the City of Los Angeles or its environs, the producer shall transport the artist to and from the place of performance, at the producer's expense, and pay all necessary traveling expenses, the artist, including reasonable charges for board and lodging.

7. If the artist does not perform the specified number of performances within the specified time, or if the producer elects to terminate the contract for any reason, the producer shall be entitled to the return of the full salary paid, unless the producer elects to continue the engagement beyond the specified time.

8. The artist agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called "character" or "period" costumes be required, they shall be of the same kind and quality as those which the artist may have used in the past for similar engagements, and shall be of the same kind and quality as those which the artist may have used in the past for similar engagements.

9. The producer may terminate the artist's employment at any time, for any reason, or at any time, without cause. The producer shall be entitled to the return of the full salary paid, unless the producer elects to continue the engagement beyond the specified time.
be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder, subject, however, to the provisions of paragraphs 7 and 11 hereof.

10. If during the first or last week of the artist's employment hereunder the artist shall have actually appeared before the camera or been on call less than six (6) full days, then the artist's salary for such week shall be prorated, and for this purpose one day's salary shall be one-sixth (1/6) of the weekly rate. If the services of the artist at the commencement of the term hereof are to be rendered at a place which can be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the artist until the artist's first appearance before the camera at such place or until the artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall accrue to the artist during the time reasonably required to return the artist to Los Angeles. If the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not commence to accrue to the artist during such travel period and prior to the artist's first appearance before the camera at such place, or prior to the time when the artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall not accrue to the artist during the time reasonably required to return the artist to Los Angeles. A week shall be deemed to start at 12:01 a.m. on and end at o'clock midnight of the succeeding . If, during any week the artist shall have actually appeared before the camera or been on call each day, the artist shall receive one day's additional compensation for the services rendered by the artist on Sunday, and for this purpose, also, one day's salary shall be one-sixth (1/6) of the weekly rate. Compensation to the artist hereunder shall be payable on for services rendered up to and including the preceding .

11. The producer guarantees that it will furnish the artist not less than weeks' employment hereunder; and if the foregoing blank is not filled in, then the producer shall be deemed to have agreed to guarantee to the artist that it will furnish the artist not less than one week's employment hereunder. The guarantee in this paragraph 11 set forth shall be subject, of course, to the rights of suspension and termination hereinbefore provided in paragraph 7 granted to the producer. The producer agrees that, in the event of the artist, it will advise the artist, if and when able to do so, of the estimated date on which, in the opinion of the producer, the artist's employment hereunder will terminate, it being understood, of course, that such estimated date of termination shall not be binding on the producer, but that the producer in good faith and to the best of its ability will endeavor to advise the artist of such estimated date of termination as far in advance of the actual date of termination as the producer may be able to estimate the same.

12. If the artist shall be dismissed for the day, the artist shall not thereafter be recalled for work within a period of less than twelve (12) hours after the time of such dismissal for the day.

13. If this agreement is not executed by the producer and available for delivery to the artist at the producer's studio, or if the same is not executed by the producer and mailed to the artist, on or before the close of business on the next succeeding business day after this agreement has been executed by the artist, then this agreement, at the option of the artist, shall be null and void. Should the artist elect to exercise the right of termination under the provisions of this paragraph 13, the artist must do so by written notice to be served upon the producer before twelve (12) o'clock, noon, of the second business day after the execution hereof by the artist.

14. All notices which the producer is required or may desire to give to the artist may be given either by mailing the same addressed to the artist at Los Angeles, California, or such notice may be given to the artist personally, either orally or in writing.

15. THE ARTIST MUST KEEP THE PRODUCER'S CASTING OFFICE OR THE AS- SISTANT DIRECTOR OF SAID PHOTO- PLAY ADVISED AS TO WHERE THE ARTIST MAY BE REACHED BY TELEPHONE WITHOUT UNREASONABLE DELAY.

16. Should any dispute or controversy arise between the parties hereto with reference to this contract or the employment herein provided for, such dispute or controversy shall be referred for determination to a committee consisting of five foundation members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, which committee is to be selected by the Executive Committee of the Actors' Branch of said Academy of Motion Picture Arts and Sciences. Either party to such arbitration may appeal from the decision rendered by such committee, and in such event the dispute or controversy between the parties hereto shall be determined by the Conciliation Committee of said Academy of Motion Pictures Arts and Sciences. Any arbitration hereunder shall be conducted in accordance with the by-laws of said Academy of Motion Pictures Arts and Sciences, and in accordance with such rules as may from time to time be formulated by said Academy of Motion Pictures Arts and Sciences. IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

(Producer)

By

(Artist)

This Minimum Contract to be administered through the Academy of Motion Picture Arts and Sciences has been established by a Basic Agreement signed by Los Angeles and by the company members of the Association of Motion Picture Producers, Inc., to be effective for a period of five years from March 1, 1930, subject to revisions as provided in said Basic Agreement.
The Motion Picture
Theater Owners of America
—Activities in 1930

By M. A. LIGHTMAN
President of the M.P.T.O.A.

IN reviewing the work of the Motion Picture Theater Owners of America during the past year it is well to refer back to the Annual Convention held in Memphis, Tennessee, in the fall of 1929. The President’s report laid special stress upon the fact that our Organization at all times, would lend itself to any discussions of any matters pertaining to the welfare of the Industry with any representative group, provided that the matter was handled at a round table discussion rather than a public debate hurled across the continent thru the means of the press. We have, at all times, adhered to that policy.

In a speech made by Mr. S. R. Kent in Columbus, Ohio, a few weeks later he welcomed that idea and offered his cooperation. His talk inspired the origin of the well-known 5-5-5 conference. The purpose of the committee was to try to work out ways and means of consolidating the two national exhibitor organizations. This was not accomplished, but a very willing spirit was manifested by all parties concerned to let the committee function throughout the year. It might be termed a peace conference. It was a very fine thing and did a marvelous amount of good. Out of it grew a new uniform contract and rules for voluntary arbitration that can do a great deal to stabilize our industry. It is the sincere wish of our organization that these two instruments be put into effect at once. Our organization gave its wholehearted support to this work, ever bearing in mind the interest of the small exhibitor and striving to serve him to the best of its ability.

There were many other instances of direct service rendered by the organization during the year, such as being directly instrumental in securing drastic reductions in score charges, assisting in bringing about Sunday openings, opposing unfair censorship, aiding individual exhibitors in working out many difficulties, etc., but, for any national organization to attempt to explain its usefulness by pointing out individual service, would, to my mind, be showing a narrow perspective. A national organization can be a tremendous force for good without being able to point out a single specific instance where it has rendered a service. The primary purpose of the Motion Picture Theater Owners of America is to serve the motion picture industry by raising the standards and ethics of the profession to its highest degree. We believe in the doctrine that the best help to render anyone is to teach him to help himself. It is our earnest aim to help the exhibitor to help himself—not only with reference to buying pictures, but more especially with reference to a more complete realization of his own responsibility and that of his theater to his community. Members of our organization, in their addresses at state conventions during the past year, laid stress on the fact that an alert, energetic, exhibitor can so endear himself to his community that he can thus develop the strongest possible ally right where oftentimes he meets the toughest opposition, thus making himself so useful to the industry that he need have no fear as to the security of his future.
1930 Activities of the Allied States Association

By ABRAM F. MYERS
President and General Counsel

Periods of depression take their toll of trade associations and 1930 is marked by the bleaching bones of numerous industry organizations. A considerable number of such organizations maintaining headquarters in Washington have folded up in the last six months and the mortality has been correspondingly high in other parts of the country. Any association that survived 1930 must have been of service to its members. Any organization that gained in membership and strength during that period must have had the devoted support of its members. Allied having been in the favored class I am happy to believe that it has rendered a service that merits the support accorded it.

With the advent of 1930 the 5-5-5 conference was just getting under way and a representative committee of exhibitor leaders labored long and earnestly with me to formulate a program that would meet the insistent cry of our members for protection of their rights and at the same time not be so extreme as that other branches of the industry could not adopt it without sacrifice of right or principle. Such a plan was formulated and submitted and formed the groundwork of deliberations of the conference. Allied gave freely of the time of her leaders and expended large sums of money in helping to erect industry machinery which we believed would restore order and stability in the industry and enlist the cooperation of theater owners in industry affairs because of its inherent efficiency and fairness.

The end of the deliberations at Atlantic City in July marked the triumph of Allied principles in reference to fair contract relations and voluntary arbitration. The Allied delegation has formally approved the work of the conference, a number of our most important units have ratified it, and Allied stands ready and willing to cooperate in every way in putting this machinery into operation. I know of no more important task facing the several branches of the industry than that of carrying out in letter and spirit the agreement made at Atlantic City. This is important not merely because of the present need for uniformity in contracts and for fair arbitration, but because of the valuable precedent for future industry cooperation.

The efforts of the Allied leaders who attended and gave testimony at the trials before Judge Thacher bore fruit and their position was finally vindicated by the decisions of the Supreme Court holding illegal compulsory arbitration and the activities of the credit committees of the Film Boards of Trade. Thus the fundamental slogan of Allied expressed in its organic papers, that the producers and distributors should not band together to deprive theater owners of their rights as independent business men, has received the sanction of the highest court in the land. Another chapter in the exhibitors’ bill of rights was the decree of the United States District Court for the Southern
District of California outlawing unreasonable and discriminatory protection and the monopolistic allocation of product to favored chains.

From its inception Allied States Association had been handicapped in having to rely on the trade press to get its message before the theater owners. Trade papers are primarily for the dissemination of news and can not, or, at least should not, give over their columns for preaching and propaganda. In June the Association began the publication of a monthly magazine, known as "The Allied Exhibitor," to discuss industry affairs from the standpoint of the theater owners; to publish in detail the activities of Allied, her affiliated organizations and leaders; and to instruct theater owners of the craft of showmanship. The publication has met with the approval of the theater owners and has been a valuable agency in keeping the rank and file in touch with their organizations and leaders.

During the year the Association was called on to combat a general movement initiated by the distributors and their affiliated chains to impose new and in some instances more burdensome schedules of protection in favor of the chains and against the independent houses. Allied does not contest the principle that a house paying a higher film rental and charging higher admission prices should have fair and reasonable protection over a competitive house paying a lower film rental and charging lower admission prices. Allied does maintain, however, that the competition between the two houses must be shown as a matter of fact, not theory, and that the protection to be reasonable must bear some relation to the nature and extent of that competition. Fortunately for the theater owners it has now been made clear by the courts that concerted effort by the distributors and chains to impose schedules based on force, not reason, is unlawful.

Thus Allied in the brief span of its existence has witnessed the defeat of most of the industry practices which from the beginning it has opposed. While it is regrettable that so much industry machinery had to be torn down before acceptable substitutes could be provided, Allied leaders are serene in the belief that their course was necessary and was justified by the security and protection obtained for their members. They are confident that once the old coercive methods have been replaced by others based on justice and understanding, and a bona fide effort has been made to enlist the cooperation of the theater owners in industry affairs, it will be recognized by the real leaders in all branches that true progress has been made and that the new order is better than the old.

The foregoing general outline of the major activities of our Association gives but a slight indication of the amount of work necessary to carry on a great national organization with units extending from Maine to California, and from Minnesota to Louisiana, with thousands of members. Countless individual problems have been settled; many adjustments have been obtained; much advice has been given. An important but unspectacular part of the work are the unremitting efforts of our leaders to inculcate in the members principles of showmanship and sound business. Several of our units save their members much money by the wholesale buying of supplies; two maintain cooperative buying and booking agencies. With few exceptions they are rendering their members a real service as is abundantly attested by the support received from the members.

It would not be appropriate to conclude this statement without paying tribute to the leaders of Allied for their loyal and unselfish support throughout the year. They have given an example of practical idealism and devotion to a cause unrivaled in the annals of organization activity. Theater owners of every class and description, wherever located, owe these men a great debt of gratitude the true extent of which will become more and more apparent as time wears on. For the consideration received at the hands of Mr. Sidney R. Kent and other industry leaders, for the fairness and courtesy of The Film Daily and most of the trade papers, for the many expressions of confidence and esteem received from the theater owners, I am profoundly grateful.
1930 Accomplishments of the Society of Motion Picture Engineers

By J. I. CRABTREE
President, S.M.P.E.

The Society of Motion Picture Engineers has continued to render a valuable service to the motion picture industry by virtue of assembling and stimulating the discovery of new scientific and technical knowledge relating to motion pictures and this knowledge has been disseminated by publication.

At the semi-annual conventions of the Society the research workers and technicians from the various manufacturing and producing concerns pool their knowledge for the common good, but in turn, each who gives, receives knowledge from others in good measure. The lasting personal friendships formed between the members at the Society's conventions also add a further incentive to the mutual interchange of ideas and information, and the value of these men to their employees is enhanced accordingly.

The date, January 1, 1930, represented an important milestone in the progress of the Society. From the time when the Society was founded in 1916 up to the year 1929, the Society's accumulated knowledge was disseminated through the medium of its Transactions, published quarterly, which merely contained a record of the proceedings at the Society's meetings. On the above date this publication was replaced by a monthly journal in which has been published in addition to the scientific papers, reports and discussions presented at the conventions, contributed papers and translations of outstanding foreign articles together with abstracts of technical literature, patent abstracts, and book reviews. By means of this new mouthpiece new technical information has been published more promptly and the industry has been kept more closely in touch with engineering progress both at home and abroad.

A second milestone was passed in 1930 when the Society acquired permanent headquarters at 33 West 42nd St., New York City, in charge of an editor-manager. Previously the work of editing the Society's publications and the routine incidental to the various offices in the Society was undertaken voluntarily by individuals widely separated geographically. With the control of activities focused at one point greater efficiency and co-ordination of effort has resulted.

During the year the circulation of the Journal has been increased to 1,000 copies while 150 additional society members have been acquired, including 12 sustaining members whose generosity has made possible the acquisition of the central offices with paid assistants. Two additional sections of the Society were established in New York City and Chicago and these have provided means for interim discussions of problems of immediate importance such as those of wide film and color.
Co-operative relations with other societies and technical organizations whose field of endeavor adjoins ours have been greatly extended. Various committees have worked hand in hand with the technical committees of the Academy of Motion Picture Arts and Sciences and arrangements have been made to devote a section of the Journal to Academy activities. The Society has also acquired membership in the National Fire Protection Association and the American Standards Association.

The most important co-operative achievements of the Society have resulted from efforts of the various committees. The Progress committee has compiled data giving the results of experimentation, descriptions of new apparatus and discussions of practices in the industry. This information obtained from technical journals published in various parts of the world and from personal reports from committee members have been published as semi-annual reports in the Journal and these have been reprinted extensively throughout the world.

The Color committee has reported on progress and at the fall convention arranged a comparative exhibition of examples of the various two-color motion picture processes. The Projection, Studio Lighting, and Theater Illumination committees, have contributed their share to progress. Three new committees were appointed during the year, namely, Sound, Projection Theory, and Historical. The latter has made plans for the placing of motion picture apparatus of historical value in appropriate museums.

The Standards committee has been particularly active and has published in booklet form a record of the standards adopted to date by the Society. These include dimensional standards for 35, 28, and 16mm. film sprockets, splices, and aperture plates with dimensions relating to the sound track, position of scanning line, etc., and these have received the approval of the American Standards Association. The booklet has been distributed gratis and copies are available on application to the Society’s headquarters. The Society has also collaborated with the British, French and German technical societies on all matters relating to standards. The committee has also assembled data on nomenclature and standard practices, including screen brightness, color of screens, sound intensity in the theater, etc.

A sub-committee of the Standards committee consisting of the chief engineers of the various producing organizations and under an impartial chairmanship has convened at frequent intervals with a view to recommending dimensional standards for wide film. The merits of films having widths varying from 70, 65, 63 and 50mm. were considered and practical demonstrations arranged. Late in November, 1930, the committee agreed that a film having a width of 50mm. was adequate to produce a picture of satisfactory quality on the widest screen available in the majority of theaters and has prepared tentative dimensional standards for such a film. These data will be circulated to the entire standards committee and the Academy for criticism and then to the entire membership for final approval.

This does not mean that the industry will necessarily adopt 50mm. film as a means of securing a wide picture or that the Society considers that the use of such film is the preferred method of securing a large screen picture with sound accompaniment. There are decided merits in placing the sound track on a separate film as was outlined in an open discussion on the subject at the fall meeting of the Society in New York City.

However, to the S. M. P. E. is due the credit for preventing the producers from plunging into a competitive scramble to place wide film apparatus in the field in the absence of a standard and the danger of the re-occurrence of the chaos which prevailed in the early history of the film business when each producer used a different size of film has been averted.

The Journal committee has prepared a 200-page booklet "Aims and Accomplishments of the S. M. P. E." which contains abstracts of all technical papers published by the Society since its beginning, together with subject and author indexes. Copies may be secured gratis on application to the Society’s headquarters.
Production Activities of the United States Government

In its efforts to more adequately serve the nation and its industries, the United States Government, through the medium of its various departments, produces and distributes motion pictures. Each year a number of films are made in short lengths. Following is an outline of the government’s activities in the motion picture field:

Department of Agriculture
A fully-equipped motion picture studio and laboratory and office are maintained by the Department of Agriculture. It is unique inasmuch as it is the only institution of its kind exclusively devoted to the production and distribution of educational pictures for instruction in agriculture, forestry, rural engineering and home economics.

The films produced illustrate how to raise and care for cattle, horses, swine, sheep, poultry and birds; how to produce crops of all kinds; combat destructive insects and diseases; to cope with engineering problems on the farm; to build roads; how to care for the home and health of the family. Additionally the pictures inform as to Federal regulations concerning animals, forests, crops, insects, rural organizations and marketing. Through these films the Department of Agriculture conveys to the public in general and to rural dwellers in particular the latest developments and discoveries emanating from its scientific investigations.

The department now has in distribution more than 250 pictures, totalling over 3,000,000 feet, made in its own studios and on location. This is supplementary to the films purchased by the department which amount to nearly 500,000 feet annually. Owing to the demand for these pictures, which is greater than the department is able to fill, the right is reserved to limit the distribution to those who are interested in and concerned with the subject matter in the pictures. Films are supplied free except for transportation charges, both ways. Information concerning the department’s functions and its productions may be obtained through correspondence addressed to: Office of Motion Pictures, Extension Service, U. S. Department of Agriculture, Washington, D. C., and Women’s Bureau, U. S. Department of Labor, Washington, D. C.

Department of Commerce
Mining, treatment, distribution and utilization of the numerous essential minerals are treated in the largest collection of educational motion pictures ever compiled on the subject and possessed by the Bureau of Mines, Department of Commerce. More than 50 subjects visualizing the operation of the mineral and allied industries comprise the bureau’s film library. It represents more than 2,000,000 feet of film and an expenditure of approximately $1,000,000.

Experienced in connection with the making of films in this department is borne by private industrial enterprises. Features and short subjects of all kinds are included. They deal with oil for motors, coal, iron ore mining, safety methods, explosives, copper mining, heavy machinery, rock drilling, transportation methods, water power, batteries, lead smelting and mining, steel, gas, automobile manufacturing, manufacture of cement and numerous other industrial subjects. One film which has particularly attracted attention is concerned with showing the dangers to life from carbon monoxide which may be generated from automobile engines and domestic gas fixtures if not properly adjusted. Another picture deals with the construction, operation and care of the internal combustion engine. Address: Bureau of Mines, Experiment Station, Pittsburgh, Pa.

Treasury Department
Production activities of the Public Health Service of the Treasury Department have been at a standstill during the past year. The department, however, is releasing a series entitled “Science of Life,” produced in 1925. These pictures are not for general release but are loaned to state health departments, county health departments, and like organizations for use in promoting public health through free programs. Address: Office of the Surgeon-General, Public Health Service, Treasury Department, Washington, D. C.

War Department
Invaluable war scenes and those depicting army maneuvers are embraced in the library of the Army Pictorial Service, Signal Corps of the War Department. These films are not allowed in general distribution but producers may inspect the files with object of selecting suitable scenes. Negatives are not permitted to leave the department but positive prints may be made at its own laboratory at a cost of 10 cents per foot. Address: Army Pictorial Service, Signal Corps, War Department, Washington, D. C.
The year just closed has been, I should say, in many respects the most remarkable in the history of the British film industry.

Twelve months ago, despite the introduction of the Quota, there were very few who would have prophesied that Great Britain from the production standpoint alone was so firmly established as it is today, yet it is a remarkable fact that many more pictures are being embarked upon at this moment than at any stage in the history of British film production, and, furthermore, our films are at last percolating into every market in the world.

It has often been remarked that talkies gave England its chance of firmly establishing its foot in film production, and the year that has just closed shows that British film manufacturers seized their opportunity. British films have grossed almost unheard of amounts and one can point with pardonable pride to the fact that British pictures, in the main, play to far more box-office receipts than even American films. It isn't so many years ago that our native-made product was scorned, and, generally speaking, rightly so, but a vast difference has taken place since the introduction of the talking film.

Our producers are now turning out a brand of product that is definitely of high box-office value. Previous to 1930 such a thing as a successful British comedy was so rare that it was almost unknown, but now comedies are being produced and of such excellent box-office value that tremendous sums have been grossed at theaters where they have played. Films such as "Rookey Nook," "On Approval," "A Warm Corner," "Plunder," "Middle Watch," to mention but a few, have met and are meeting with sensational success, while in the dramatic field productions such as "Atlantic," "Murder," "Loose Ends," and others are pulling the people into the theaters.

Nineteen-thirty has seen a great number of British pictures made and 1931 will see an even greater number. Studios are solidly established and thoroughly equipped. The great British International Studios at Elstree continues to be a hive of industry, followed closely by British & Dominions, a model studio of its kind equipped with Western Electric, where they are turning out many big box-office successes. Other studios, thoroughly well equipped, are sufficient in quantity to take care of all the production in this country. Gaumonts are now completing a huge studio which will have five big stages.

Stage stars have been attracted to the films and have done very well. So that 1931 looks to be a peak year when it comes to film production.

On the theater side even greater progress has been made and the number of magnificent cinemas that have been erected throughout England, mostly in populous suburbs, has been a little short of amazing. Handsome edifices seating over 3,000, such as the Astorias, just recently acquired by Paramount, are houses that even America cannot improve upon.

No better sign of progress has been seen than the fact that almost every week of the year has seen the opening of some magnificent 3,000-seater of beautiful design and replete with every comfort and luxury.

The Gaumont-British Circuit have largely added to their halls with such great super houses as the New Victoria Theater, in a class by itself, and the Victoria at Bradford, both seating well over 3,000 people.

Just erected is the Trocadero, a short tram ride from the West End of London, which seats over 6,000 people and has cost a fortune.

Associated British Cinemas, under the chairmanship of John Maxwell, has gone ahead with new houses of distinctive construction and design. Independent theater owners have all over the past twelve months been ambitious to ride on the crest of the wave with big theaters, which is one reason why the business is doing so well.

By the time these lines are in print just over 3,000 theaters will have been equipped with talking picture apparatus which is a pretty good record considering the few theaters so equipped a year ago.

Nineteen-thirty has been a very satisfactory year in the motion picture business, but there is every indication that 1931 will be a bumper year for British pictures and British theaters.
In the days of silent films, it was difficult for France to turn out very costly productions, because she could not foresee a return of the costs, with a profit, from internal exploitation; and also because in foreign markets, despite her considerable commercial acumen, the competition of American and German silent films was very strong. But, as Mr. Lasky said, the "talkies" have given France a fine chance.

Numerous are the territories where the French language is spoken and employed, or where it is utilized as the preferred second language. In addition, French theatrical tradition—otherwise French style of entertainment—is celebrated in all civilized countries—as celebrated as are French fashions. After my return from visiting the United States, in August, 1929, I did my best to emphasize the value of the chance which "talkies" give to French producers.

We have, in the Pathé-Natan Studios, at Joinville, near Paris, those which are very probably the best equipped in Europe. There are also the Pathé-Natan studios, in Montmartre, the Gaumont studios, the Billancourt studio, the Tobis studios, at Epinay, and Éclair studios nearby; and the new studios at Courbevoie, just outside Paris. Then, in addition, Paramount has excellent studios, not far from the Pathé territory, at Joinville, where Robert Kane supervises production. Thus France is endowed with fine studios, and the best material within them, for the production of talking and sound films.

As Paris is a city full of theater, cinema and music-hall artists, speaking all languages, we have within our midst, a sort of "Hollywood," at least for grand studios in which we can make interior scenes. And for exteriors, the Riviera, with its peculiarly powerful and steady sunlight, serves us admirably; for there is, along the Côte d'Azur, an infinite variety of natural scenery.

In 1929 France produced about fifty silent films only; but in 1930 she turned out over a hundred "talkies" in the French language alone, besides many others speaking European tongues. This year, 1931, it is estimated that the number of French "talkies" will be more than double that of last year. French production will make great advances.

Exploitation is forging ahead with production. Though rather slow to "wire," exhibitors have now installed sound systems in over five hundred halls, seventy-five per cent of these being apparatus of very high standing. Talking films, in French, can now be heard in every big French city and in many provincial towns; as also in Belgium, Switzerland, North Africa, Egypt and the Near East. And in every case where sound systems have been installed, the hall itself has been modernized and brought up-to-date. The proprietors of these halls, and their habitual visitors, are eagerly awaiting the arrival of new French "talkies," and, everywhere, the receipts are mounting higher and higher. Exhibitors can pay better hire prices, and can, in turn, obtain better prices for their seats. The coming of the "talkies" is all for the good of the French industry, for now film production can be covered, with considerable profit, within the country itself; in addition to which there is a certain sure foreign market. Competition from outside is no longer to be feared.

One might safely say that French film commerce has increased 200 per cent with the coming of the "talkies." France has got its chance. Firms like Pathé-Natan, Gaumont-Franco-Film-Aubert, Etablissements Jacques Haik, Braumberger-Richefi Films-Osso, and others, steadily increase in production, distribution, exploitation, and foreign sales, of French-made, French-speaking "talkies"; with various versions for non-French-speaking territories. France may now be considered amongst the very foremost countries in which cinematography is an industry of great importance.
INCREASING concentration in the process that is characteristic also of the German film industry, and in this particular case most strongly supported by the transition to the sound film with its greater financial requirements and its effects of a licensed and interlocked production, distribution and theatrical chain.

This process is mirrored most distinctly in the production figures, or in the German film supply respectively. The footage of the total of censored films has dropped from 2,067,143 meters in 1928 to 1,855,102 meters in 1929. Purely feature pictures have passed through the board of review in 1928 to the amount of 517 with a total length of 1,147,157 meters, while in 1929 only 416 pictures were censored with a total of 928,523 meters.

The year 1929 has also brought the first sound pictures to the German market and totaled 20 pictures with a length of 50,302 meters. Of this total of 20 sound films, 8 were of German, and 12 of foreign origin. In the first quarter of 1930, a total of 19 sound films with a length of 46,318 meters were turned out; the supply of silent pictures fell back again.

Altogether, in 1924, 560 films were turned out, of which 220 were of German and 340 of foreign origin. Of the 340 foreign films, 186 were of American make. But in 1928 the supply reached only a mere 517 films, of which 224 were German and 293 foreign made, of the latter 199 of American origin. In 1929 the supply fell back even more, to 416 films. In this figure, Germany participated with 183 films, while of the 233 foreign films, 142 were of American origin.

These figures show exactly the falling back of the supply, a fact that had the sharpest and most distinct effect only with the transition to the sound pictures, or in other words, with the yearly theatrical season that begins only now and that knows almost exclusively only sound pictures. But it can be observed that the reduction in the supply field can be chalked up in a considerable measure to the debit side of the present import figures. The well known patent difficulties have kept the foreign sound film, with only a few exceptions, away from our market. After the international patent agreement, the import has started in heavier but is still much restricted in comparison with previous conditions not so much by the contingent, as by the demand of the public for German speaking films, that can be produced only in a restricted number abroad.

With the transformation of the production, the exhibition basis has kept to the same path. Also in the exhibiting field the tendency to concentrate makes itself felt more and more with each year. While the number of German theaters as such rises steadily, the participation of medium and small motion picture houses falls back perceptibly. In 1918, 59.6 per cent of all motion picture theaters were small houses. This figure went back to 55.2 in 1929, while on the other hand the larger type of motion picture house (from 600 to 1,000 seats) has achieved in the same period of time, an increase from 7.4 per cent to 8.6 per cent of the total. The number of big houses (more than 1,000 seats), has even increased from 1.6 to 3.4 per cent. It is a remarkable fact, that the participation quota of the medium sized motion picture houses (300 to 600 seats) is almost stationary since 1918.

The transformation of the motion picture houses to sound reproduction has happened only gradually. As far as could be ascertained by research, a total of 900 motion picture houses with a seating capacity of 600,000 have been transformed to sound reproduction in Germany by the 1st of September, 1930. It must be considered here that only equipment of the officially recognized systems has been taken into account in the above figures, while the so-called bootleg equipments are not counted in. Experts estimate the number of such equipments at several hundred.

A further sign of the concentration movement can be gathered from the development of the German recording
plants. Comparing the area of the most prominent studios in 1928 with the one in September, 1930, a reduction of the total by 11,500 square meters can be noticed. But considering that by the liquidation of five larger firms, a loss of about 17,500 square meters resulted, the concentration movement becomes apparent. The reduction of areas is mainly the work of the sound film. Silent films were produced in relatively slight numbers or not at all, owing to the risk in placing them; the lack of capital—on the other hand—and the uncertainty of the patent situation made it difficult to produce sound pictures. But the fact of an apparent better exploitation of the studio areas points to the supposition that in the reduction of the plant areas there was an inherent tendency to carry out a purifying process.

Finally, also the development of the film renting trade becomes characteristic for the changed conditions in supply and demand. The number of renting firms has declined between 1928 and 1929 from 194 to 189, and the number of branch exchanges has declined by 38 as a consequence of stricter rationalization. The current year has continued this movement in a stronger way.

A further characteristic sign is the comprehensive picture of joint stock companies in the German film industry. While in the middle of 1928 there were still 78 active film stock companies with a total of about 73,700,000 RM capital, the 1st of September, 1930, saw only 66 firms, although these had at their disposal a total capital of 84,700,000 Reichsmark. Here, too, the tendency points distinctly in the direction of a concentrated conglomeracion.

The excitement over the banning of "All Quiet on the Western Front" almost obliterated interest toward other equally important events in Germany during 1930. And yet, it is interesting to note, that in the Emelka situation for instance, this second largest German film concern, almost nothing changed toward the end of the past year. The German government has sold the control of this concern with a loss of about three million Reichsmark, so as not to lose additional 3.2 million or more. While the enterprise as such is intact under the leadership of Commercial Concilor Kraus, his majority proportion is still altogether in the dark. Together with Mr. Kraus, a French corporation has acquired a majority in Emelka interests, but it appears that this French group would like to get rid of their Emelka possessions rather quickly. As this did not succeed so far, difficulties arose in Paris, the solution of which is entirely lacking in transparency up to the present day.

A Survey of Canada and Newfoundland

Owing to its geographical proximity, Canada is generally regarded as part of the American domestic market. All lists printed in The Film Daily Year Book embrace the Dominion and Newfoundland. Exchanges, studios, laboratories, producers, etc., operating in that country are usually recorded immediately following each American listing.

Approximately 650 of the 1,108 licensed theaters in Canada are now wired for sound. Nearly one-half of these theaters are controlled by 31 circuits of three or more houses each.

For distribution purposes Canada is divided into six parts and the number of circuits in each territory is as follows: Ontario, 11; Quebec, 5; Maritimes, 4; Winnipeg, 5; Calgary, 5; British Columbia, 1.

The largest of the 31 circuits is controlled by Paramount Publix under the name of Famous Players Canadian Corp. Other important chains are: Allen Theaters, which comprise 16 houses; B. & F. Theaters, 15; United Amusement Co., 20; Consolidated Amusements, 12; Confederation Amusements, 7; Spencer Circuit, 10.

Chief theaters of Canada are grouped in the cities and more thickly populated areas. These are wired in practically all cases and those in the remote sections are rapidly installing reproducer equipment. Ontario has the greatest number of theaters of any province in the Dominion.
and provides approximately 40 per cent of the total revenue derived from this country.

There is practically no production in Canada, chiefly owing to its proximity to the United States, domination of the Canadian industry by American interests and the lack of markets for domestic product under such conditions. Some short subjects, such as scenic and nature films, industrials and newsreels, are being made, in addition to the government production activities. Outside of this, there have been some sporadic attempts by locally financed organizations to make features but these generally have proved failures.

Censorship in Canada is regarded as strict. Control of pictures exhibited is exercised individually by each province which have their own regulations and censor boards. Particularly along patriotic lines is censorship strict in Ontario and British Columbia. In the Province of Quebec, which is largely French in population, censorship is drastic along lines of religious belief. From time to time there has been agitation in behalf of federal censorship and at the present time there are some prospects of this plan being adopted. This would replace individual censorship jurisdictions of individual provinces.

Indications are that during the year ahead, there will be a large increase in the number of British pictures shown in Canada with a subsequent possible reduction in demand for American product. It is within possibility that Canada will institute restrictive measures with object of encouraging exhibition of Empire pictures and building up of a Canadian industry.

Copyright relations in Canada are governed by the Copyright Act of 1921 and by proclamation of Dec. 27, 1923.

Summaries of the industry in each territory follow:

**BRITISH COLUMBIA**

There are 72 wired theaters in British Columbia all of which are served from Vancouver, where the exchanges are situated. Eleven of these are portables. There are also 11 silent theaters and a number of silent portables.

The censor fee is $3 a reel for first sound prints, and $2 for each additional sound print. Silent prints are $1.50 per reel. There is an appeal board consisting of three members appointed by the attorney general of the province and independent of the censor board.

The license fee for the province is $300.

**MANITOBA**

The Manitoba territory includes the Province of Manitoba, a portion of Ontario west of Lake Superior, and Eastern Saskatchewan. There are three large cities in the district, Winnipeg, Regina and Saskatoon. The number of wired houses in this districts is 107.

The censor boards of Manitoba and Saskatchewan are located in Winnipeg and the fee is $2 per reel in each province. While there is an appeal board in Manitoba there is none in Saskatchewan.

The Manitoba provincial license fee is $255 and the Saskatchewan fee $250. The exchanges for this district are located in Winnipeg in a fireproof building on Harr grave Street.

In both the Winnipeg and Calgary territories the cities and towns are largely dependent upon agriculture and especially wheat growing. The low price of wheat during the autumn of 1930 makes the business outlook for these territories during 1931 rather unpromising. Manufacturing, mining and oil production are increasing, and in a few years this district will not be so dependent upon wheat as it is at the present time.

**ALBERTA**

The Alberta territory comprises about 127 theaters in Alberta; about seven houses in British Columbia and about 40 in Saskatchewan. The wired theaters in this district number 80. The silent theaters are mostly in small towns and villages. The theaters in British Columbia supplied by Calgary are all east of the Rocky Mountains.

The censor fee charged by the Alberta censor board in Edmonton is $3 per reel. Trailers are not subject to censorship. The license fee for the Province is $250.

**MARITIME PROVINCES**

This territory comprises the Provinces of New Brunswick, Nova Scotia and Prince Edward Island as well as the independent British Dominion of Newfoundland. The number of wired theaters in this district is 63. The chief towns
are St. John, N. B., Halifax, N. S., Moncton, N. B., Fredericton, N. B., Glace Bay, N. S., Sidney, N. S., Yarmouth, N. S., and St. Stephen, N. B.

Approximately 40 per cent of the revenue is derived from Halifax and Saint John. The censor fees are: New Brunswick $2.50 per reel, Nova Scotia $2.50 per reel, P. E. I. none and Newfoundland none. The provincial license in New Brunswick is $250; Nova Scotia $250; P. E. I. none and Newfoundland none. There is a separate appeal board in Nova Scotia and an appeal to a superior court judge in New Brunswick.

ONTARIO

Ontario is considered as a 35 to 50 per cent territory, as compared with the Canadian total. While there are 400 theaters in the province, only 226 of these are wired as at the end of December, 1930. The exchanges for the province are located in Toronto as are the head offices of all the leading exchanges for the Dominion. Most of the exchanges are situated in separate or composite fireproof buildings in approximately the same district. The censor fee was $3 a reel and the total censor fees collected during the year were about $55,000. On October 1st an increase in the censor fee was announced and at the time of writing, this increase is still in process of adjustment. There will undoubtedly be a permanent increase in this fee.

The exchange license up to October 1st was $400 a year and then a reduction of $100 was announced. This may also be readjusted. There is a strong agitation against United States films in this province and the increased fees were due largely to this agitation.

The censor board consists of six persons and is rather drastic in its methods. There is practically no appeal from the censor board decisions, although there is a nominal appeal to the full board. Trailers and advertising matter are censored and high fees are charged for these.

The leading cities in Ontario are Toronto (600,000 pop.); Hamilton (143,000); Ottawa (121,000); Windsor (67,000); London (66,000); Brantford (30,000); Kitchener (27,000); Oshawa (26,000); St. Catharines (23,000); Fort William (23,000). The total population of Ontario is estimated at 3,271,300.

QUEBEC

There are 102 wired houses in the Quebec district, which comprises the whole of the Province of Quebec. The total number of theater licenses issued during the past year in the province was 199. The province has a population of 2,690,400. Montreal is the largest city with an estimated population of 880,000. The city of Quebec has 135,000, Verdon 46,000, Three Rivers 35,000, Sherbrooke 28,000, and Hull 27,000. The majority of the people in the Province of Quebec speak French.

Censorship regulations are severe largely because of the different ideals of the French-speaking people. The French-speaking Roman Catholic Church takes considerable interest in what is shown in the theaters, and certain subjects are absolutely forbidden.

Taxation in Quebec is not heavy. Censorship is $3 per reel. The necessary cutting of pictures to suit the French-speaking Canadians makes censorship rather expensive. The provincial license is $200 per year.

During 1930 about thirty French pictures were brought in direct from France and a number of other French editions came in through the regular exchanges. The language difficulty makes the situation extremely complicated and difficult.

The theaters are concentrated in the larger cities and towns. There are very few theaters in the small towns and villages, as these are discouraged by the local clergy.

Although the number of wired theaters in Quebec is not large, still this territory is rated as a 22 per cent territory. Montreal supplies a large portion of the revenue. The Paramount Publix theaters are the first-run houses, but there are a large number of splendid neighborhood houses which are well patronized.

NEWFOUNDLAND

Exhibitors pay a duty of 25 cents a reel in this independent British Dominion, of which St. John's is the capital. Pictures are shown in St. Johns, Belle Island, Harbor Grace, Cornerbrook and Grand Falls. Most of these towns are supplied by one of the first-run accounts in St. Johns on a circuit basis, consuming a rough total of playdates amounting to 10 days.
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Traveling Vice-President ........... Arthur Ryan
Chicago Vice-President ............. Ralph Kettering
Philadelphia Vice-President ....... Thomas Labrum
Boston Vice-President .............. Al. W. Shehan
Southern Vice-President .......... Lewis Haase
Pacific Coast Vice-President ...... Sherman Danby
Pacific Coast Vice-President ...... E. G. Cooke
Canadian Vice-President .......... Geo. G. Garrette
Recording Secretary ............... Helen Ingersoll
Corresponding Secretary .......... Francis E. Reid
Treasurer ........................ S. M. Weller

Membership: 300 press agents and publicity directors of theaters.
Organization Publication: "The Quill."

BOARD OF EDITORIAL DIRECTORS
Frank C. Payne, Chairman; Beauvais Fox, Francis Reid, Arthur Levy, S. M. Weller, William J. Guard, Robert F. Sisk.

BOARD OF GOVERNORS

Y.M.C.A. Motion Picture Bureau
120 W. 41st St.—Pennsylvania 6-4644
New York City
300 W. Adams Bldg.—Chicago, Ill.

OFFICERS
Director .......................... George J. Zehring
Secretary ........................ A. L. Frederick
A DIRECTORY of the PERSONNEL of the MOTION PICTURE INDUSTRY

Covering the entire industry and all of its branches, giving the names of all important executives and their connections with their respective companies as well as a full and comprehensive series of listings of individuals and corporations doing business within the industry.
PERSONNEL of PRODUCERS and DISTRIBUTORS

A complete list of addresses, telephone numbers, cable addresses, type of sound equipment used and manpower of important producer and distributor organizations.

See page 611 for studio personnel; complete list of producers starts on page 620; distributors are listed on page 623.

AMERICAN GENERAL FILM CORP.
1440 Broadway—Pennsylvania 6-7571
Cable: GENERFILMS—New York City
President: Edward Kingler

AMKINO CORPORATION
729 Seventh Ave.—Bryant 9-7680
Cable: AMKINO—New York City
President: L. I. Monossen

ARTCLASS PICTURES CORP.
729 Seventh Ave.—Bryant 9-3169
New York City
President: Max Weiss
Vice-President: Louis Weiss
Secy. & Treas.: Adolph Weiss

BIG FOUR FILM CORP.
(Powers Cinephone Equipment)
130 W. 46th St.—Bryant 9-6321
Cable: BIGFILM—New York City
President: John R. Freuler
Vice-Pres. & Secy: C. A. Stimson
Treasurer: Edward N. Bonavia
Sales Mgr.: Wm. E. Raynor
Publicity: Helen Harrison

BIG PRODUCTIONS FILM CORP.
(Powers Cinephone Equipment)
729 Seventh Ave.—Bryant 9-5450
New York City
President: W. Ray Johnston
Vice-President: Trem Carr
Secretary: M. S. White
Treasurer: J. V. Ritchey
Asst. Treas.: J. P. Friedhoff

BRAY PRODUCTIONS, Inc.
(RCA Equipment)
729 Seventh Ave.—Bryant 9-6941
Cable: BRAYCO—New York City
President: J. R. Bray
Vice-President: P. A. Bray
Secretary: Murray Goodman
Treasurer: M. Bray
Production: J. R. Bray
Sales Dept.: J. A. Jacobs
Publicity Director: Murray Goodman

BRITISH INTERNATIONAL PICTURES (AMERICA) INC.
(RCA Equipment)
1540 Broadway—Bryant 9-8371
Cable: AUTENREP—New York City
Pres. & Chairman of Board: John Maxwell
Vice-President: Arthur Dent

CADDICO COMPANY, Inc.
(Western Electric Equipment)
1040 N. Las Palmas Ave.—Hollywood 1181
Hollywood, California

CAPITOL PRODUCTION EXPORTING CO., INC.
729 Seventh Ave.—Bryant 9-8670
Cable: PIZORFILMS—New York City
President: William M. Pizor
Dir. of Publicity: R. E. Hauser

Imperial Distributing Corp.
President: William M. Pizor
Secretary: R. E. Hauser

CHESTERFIELD M. P. CORP.
1540 Broadway—Bryant 9-6884
Cable: CHESPIC—New York City
President: George R. Batcheller
Sales Manager: Irving Briskin

COLUMBIA PICTURES
(Western Electric Equipment)
729 Seventh Ave.—Bryant 9-9510
Cable: COLUMFILMS—New York City
President: Joe Brandt
V. P. & Gen. Mgr. of Production: Harry Cohn
Secy. & Treas.: Jack Cohn
Asst. Gen. Mgr.: Sam Briskin
Asst. Secy. & Treas.: Abe Schneider
Gen’l Sales Mgr.: J. H. Goldberg
Asst. Sales Mgr.: Rubie Jacker
Circuit Sales Mgr.: Louis Weinberg
General Counsel: Nathan Burkan
Dir. of Public Relations: J. H. Gallagher
West Coast Publ. Mgr.: Lon Young
Art Director: Frank Spinker
Mgr. Pub. Dept.: Horstene Scherr
Radio Editor: Harold D. Emerson
Mgr. Exploitation Dept.: W. J. Healy
Accessories Sales Mgr.: Hal Hodes
Mgr. of Accessories Dept.: Al Seligman
CONTINENTAL TALKING
PICTURES CORP.
(RCA Equipment)
1500 Broadway—Bryant 9-6826
Cable: COTAPICT—New York City
President: Robert W. Ray Johnston
Vice-President: Mark Myhan
Treasurer: Harvey Day
Advertising and Pub. Dir.: Jessie Von Klein

EDUCATIONAL FILM
EXCHANGES, INC.
(Western Electric and RCA Equipment)
1501 Broadway—Pennsylvania 6-7400
Cable: EDIFILMCORP—New York City
Pres. & Gen’l. Mgr.: F. W. Hammons
Vice-President: W. S. Hatch
Treasurer: D. L. Faralla
Secty. & Ass’t. Treas.: C. F. Cathlin
Asst. Gen’l. Mgr.: A. S. Kirkpatrick
Gen’l. Sales Mgr.: J. R. Wilson
Special Sales Rep.: Gordon S. White
Distribution & Purchasing: R. W. Doidge

THE FILM EXCHANGE, INC.
729 Seventh Ave.—Bryant 9-1500
Cable: MANIFILMX—New York City
President: R. Manheimer
General Manager: H. Pergament
Publicity and Advertising: H. Hoffman

FIRST NATIONAL PICTURES, INC.
(Western Electric Equipment)
321 West 46th St.—Chickeering 2-9900
Cable: FIRNATEX—New York City
President: Herman Stark
Vice-President: G. E. Quigley
Secretary: R. W. Perkins
Asst. Secretary: J. E. Levinson
Asst. Secretary: F. E. Hessberg
Treas. & Comptroller: S. Carlisle
Auditor: C. C. Danely

FITZPATRICK PICTURES, INC.
(Western Electric Equipment)
729 Seventh Ave.—Bryant 9-1500
Cable: FITZPIC—New York City
President: Walter D. R. Emile
Vice-Pres. & Gen’l. Mgr.: James A. FitzPatrick
Sales Manager: L. H. Simmons

FOX FILM CORP.
(Western Electric Equipment)
444 W. 56th St.—Columbus 5-3220
Cable: FOXFILM—New York City
President: J. F. Coneybear
Vice-Pres. & Gen’l. Mgr.: Charles A. Caballero
Vice-Pres. in Chg. of Dist.: W. C. Michell
Vice-Pres. & Sec’y.: Samuel R. Burns
Vice-Pres.: Walter Green
Gen’l. Purchasing Mgr.: E. C. Grainger
Comptroller: Sidney Toiley
Discharging Auditor: W. Wyckoff
Gen’l Purchasing Agent: Charles A. Caballero
Director Adv. & Pub.: E. E. Brinton
Adverting Accessories: Lee Balsly, George Eislere Personnel Director: George A. Roberts
LABORATORY: J. F. Coneybear, A. E. Freedman
Assistant to Mr. Grainger: S. W. Hatch
Assistant to Mr. Wilson: Harold J. Keane
Editor: W. E. Sennett
Building Maintenance: F. R. Burns
Editing and Censorship: Miss H. G. Baker

BOARD OF DIRECTORS
Harley L. Clarke, Matthew C. Brush, Charles W. Hughey, Oscar L. Gubelman, Winfield Sheehan,

DIRECCTORS
Harley L. Clarke, Arthur F. Lafrentz, Samuel W. Fordyce, Robert C. Winmill, A. E. Gilbert,
Otto E. Koegel, Walter R. Herrick, C. E. Hetrick,
Montgomery Clark, William Fox.

DISTRIBUTORS
New England—Fox Poli Theaters, Herschel Stuart,
Wisconsin—Fox Midwesco, H. J. Fitzgerald
Bronx and Upper Manhattan—Harry Wooden
Brooklyn—Samuel Rinzel.
New Jersey—Harry M. S. Kindred
New York, Up-State—Harry Goldberg
Chicago—Sidney Meyers

Fox Hearst Corporation
(Fox Movietone News)
General Manager: Truman Talley
Editor: Edward L. Harvey
News Editor: Edmund Reek
Mrs. B. S. Dove, Mgr.

INSPIRATION PICTURES, INC.
(RCA System)
729 Seventh Ave.—Bryant 9-1500
Cable: INSPIR—New York City
President: Walter Camp
Vice-Pres. & Sales Mgr.: Emil C. Jensen
Vice-Pres. & Treasurer: J. Boyce Smith
LIBERTY PRODUCTIONS CO., LTD.
(Western Electric Equipment)
1040 N. Las Palmas Ave.—Granite 3111

President and Gen'l Mgr. M. H. Hoffman
Sey. and Treasurer Herman M. Gumbin

LOEW'S INC.
1540 Broadway—Bryant 9-7800
Cable: METROFILMS—New York City

President .................Nicholas M. Schenck
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Comptroller & Asst. Secy. Jesse T. Mills
Asst. Secretary ..........H. Helborn
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DIRECTORS

Metro-Goldwyn-Mayer Pictures Corp.
(Western Electric Equipment)
1540 Broadway—Bryant 8-7800
Cable: METROFILMS—New York City

President ...............Harry L. Medwidersky
Vice-President ...........Charles M. Savino
Vice-President ...........Edward Bowes
Vice-President ..........Arthur M. Loew
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Asst. Treasurer ..........Charles K. Stern
Asst. Treasurer ..........David L. Loew
Asst. Treasurer ..........Charles C. Moskowitz
Comptroller & Asst. Secy. Jesse T. Mills
Asst. Secretary ..........Leopold Friedman
Asst. Secretary ..........S. S. Braunberg
Asst. Secretary ..........H. Helborn

DIRECTORS

MAJESTIC PICTURES CO., LTD.
(RCA System)
729 7th Ave.—Bryant 9-5372
Cable: JADETROP—New York City

President ....................Harry Sherman
Exec. Vice-President ........J. D. Trop
Secretary ....................Leonard Ross
Treasurer ...................Meyer Frank

MASCOT PICTURES CORP.
1650 Broadway—Circle 7-2564
Cable: LEVPIC—New York City

President ....................Nat Levine
Secretary ....................Jerome S. Kessel
Treasurer ...................J. Levine
Sales Manager .............Victor Zobel

PARAMOUNT PUBLIX CORP.
(Western Electric Equipment)
1501 Broadway—Chickerling 4-7050
Cable: FAMFILM—New York City

President ....................Sidney Zubok
1st Vice-President ..........Sidney L. Lasky
Vice-President ..........Isaac T. McPhail

Columbia Broadcasting System
Cable: LOEWS—New York City

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Vice-President .............Henry A. Bells
Vice-President .............E. B. Milton
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Asst. Secretary ............Sidney L. Hoffman
Asst. Secretary ..........Sidney L. Hoffman
Asst. to President ........Edward Klauber
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Director of Station Relations ..........Samuel Pickard
Director of Traffic Dept. ..........Lawrence W. Lowman
Comptroller ................Sidney L. Buscher
Director of Public Relations ..........Jesse L. Buscher
News Editor ................Frank Curtis
Mgr. of News Broadcasting Dept. ..........Herbert B. Glover
Mgr. of Artists' Bureau ..........Henry B. Surf
Bus. Mgr. of Artists' Bureau ..........L. C. Mountcastle
Mgr. of Program Dept. ..........J. F. Seethal
Librarian ....................Julius Mattfeld
Dir. of Continuity Dept. ..........Donald Clark
Dir. of Prod. Dept. ............Jack Ricker
Dir. of Technical Operations ..........E. K. Cohan
Chief Radio Engineer ..........R. A. Akerberg
Night Manager ..............Paul A. Greene
Mgr. of Maintenance Dept. ..........C. S. McAllister

PATHE EXCHANGE, Inc.
(RCA System)
35 W. 45th St.—Bryant 9-6700
Cable: PATHE—New York City

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Treasurer .................Arthur B. Poole
Branch Auditor .............E. Hejous
Auditor ....................S. Machnovitch
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Gen'l Sales Mgr. ..........E. J. O'Leary
Asst. to Gen'l Sales Mgr. ..........E. E. Moore
Sales Promotion ..........L. Miller
Mgr. Statistical Dept. ..........E. Gallagher
Asst. Gen'l Sales Mgr. ..........J. E. McAlloon
Asst. to Gen'l Sales Mgr. ..........J. E. Branson
Sales Promotion ..........E. Cashman
Sales Control ................A. J. McPhail
Syndicate Pictures Corp.
723 Seventh Ave., Bryant 9-5450
Cable: RayJohn—New York City

President: W. Ray Johnston
Vice-President: Trem Carr
Vice-President: Mark M. Demetfass
Sales Manager: J. S. Jossey
Comptroller: J. F. Friedhoff
Production Manager: Charles A. Post
Adv. and Publicity Director: M. S. White
West Coast Publicity: Isabel Thornton
Print and Accessory Dept.: Francis Kaplan
Cashier: Mae Gietz

Talking Picture Epics, Inc.
(RCA Equipment)
11 W. 42nd St.—Longacre 5-3669
New York City

President: Frank R. Wilson
First Vice-President: George Palmer Putnam
Second Vice-President: M. J. Weisfield
Secretary: Lewis L. Delafeld, Jr.
Assistant Secretary: J. F. Thomson
Treasurer: N. P. Rathvon
Asst. Treasurer: J. F. Thomson
Gen'l Mgr.: John R. Weisfeldt
Eastern Dist. Mgr.: John N. Weber
Central West & Southern Dist. Mgr.: A. H. McLaughlin
Western Sales Mgr.: R. A. Mitchell

Tiffany Productions, Inc.
(RCA Equipment)
729 Seventh Ave.—Bryant 9-2968
Cable: Tifpro—New York City

President: A. A. Young
Exec. Vice-President: G. L. Cook
Gen. Sales Mgr.: Oscar R. Hanson
Asst. Gen. Sales Mgr.: Carl J. Goe
Mgr. Contract Dept.: S. H. Wilson
Comptroller: Charles M. Steele
Attorney: H. William Fitelson
Mgr. Foreign Dept.: Arthur Lee
Chief Studio Executive: Phil Goldstone
Accessory Dept.: Percy Grossberg
Print Dept.: Sam Citron
Accounting Dept.: John M. Cinnimon

Trem Carr Productions
6048 Sunset Blvd.—Hollywood

President: Trem Carr
Vice-President: W. B. Johnston
Production Manager: Charles A. Post
Director of Publicity: Isabel Thornton
Studio Manager: Ernest Hickson

Ufa Films, Inc.
1540 Broadway—Bryant 9-7890
Technical Dept.—130 W. 46th St.
Cable: Uafilm—New York City

President: Frederick Wynne-Jones
Vice-Pres. H. Gen. Mgr.: Feliz Malitz
Treasurer: Ernest Eisele
Secretary: Wilhelm von Bechtolsheim

Board of Directors
Paul Selman, Kurt Hubert, Frederick Wynne-Jones, Ernest Winkle, Feliz Malitz

United Artist Corp.
(Throughout Electric and RCA Equipment)
1501 Broadway—Pennsylvania 6-7400
Cable: Unartisco—New York City
Pres. & Chairman of Board: Joseph M. Schenck
Vice-President: Dennis F. O'Brien
Vice-Pres. & Gen. Mgr. of Dist.: Al Lichtman
Vice-Pres. & Treas. & Gen. Mgr. Foreign Dept.: Arthur W. Kelly
Vice-President: Harry D. Buckley
Secretary: Albert H. T. Banzhaf
Asst. Secretary: Murray Taylor
Asst. Treasurer: Mary Rusk
STUDIO PERSONNEL
Location, telephone numbers and personnel of important studios in the United States and Canada.

For Headquarters Personnel, see page 606, Complete List of Producers, see page 620.

CALIFORNIA

CHARLES CHAPLIN STUDIO
1416 N. La Brea Ave.—H.Empstead 2141
Hollywood
Chief Studio Executive .......................... Alfred Reeves
General Studio Manager ............................ Alfred Reeves
Production Supervisor ......................... Charles Chaplin
Chief Studio Electrician ......................... Frank Testera
Camera Department Head ....................... R. T. Topham
Laboratory Chief ................................. T. Miner
Property Master .................................. Hal Atkins
Art Director ..................................... Charles D. Hall
Publicity Director ............................... Carlene Robinson
Purchasing Agent ............................... Joseph Van Meter
Paymaster ....................................... Lois C. Watt

CHRISTIE FILM STUDIO, INC.
(Western Electric Equipment)
6625 Romaine St.—GR 3111
Hollywood
Chief Studio Executive ......................... Al E. Christie
General Production Manager ................... Curtis Mick
Chief Studio Electrician ........................ Wally Oettel
Chief Sound Engineer ........................... R. S. Clayton
Recording Engineer .............................. A. M. Granich
Camera Department Head ....................... A. U. Nagy
Costume Department Master .................... Edith Clark
Miniature Department Chief .................... Howard Anderson
Property Master ................................ F. W. Widdowson
Art Director ................................... C. L. Cadwallader
Casting Director ................................. Evelyn Egan
Location Chief ................................ F. W. Widdowson
Music Department Head ......................... Abe Meyer
Film Editors ................................. Jack English, Sidney Walsh
Chief Dialogue Writer .......................... F. McGrew Willks
Publicity Director .............................. Billie Leyser
Purchasing Agent .............................. James Ryan
Secretary ...................................... E. D. Shanks
Treasurer ...................................... Fred M. Porter

CINEPHONE FILM STUDIOS
(Cinephone Equipment)
9376 Sunset Drive—OLymia 8701
Hollywood
Chief Studio Executive ......................... Ralph M. Like
General Studio Manager ....................... Emil Offerman
Chief Studio Electrician ....................... Dick Grey
Recording Engineer ............................. Earl Crain
Amplifying Engineer ........................... James Stanley
"Mike" Control Engineer ........................ Leo Davis
Music Department Head ....................... Leo Zahler
Film Editor ..................................... Arthur Brooks

COLORART STUDIO
(RCA Photophone Equipment)
5251 Clinton St.—GRanite 4141
Los Angeles
Chief Studio Executive ......................... Mervyn R. Dowd
Exec. Ass't to Studio Exec. ..................... Cecil R. Whitehead
General Studio Manager ....................... Howard C. Brown
General Production Manager .................. Curtis F. Nagel
Production Supervisors ....................... Richard L'Estrange, John Reinhardt
Amplifying Engineer ........................... Fred Harrington
Camera Department Head ...................... J. P. Whalen
Laboratory Chief ............................... Morris Medove
Art Director .................................... John Reinhardt
Casting Director ............................... Adolph Tandler
Chief Dialogue Writer .......................... Claude Flemming
Publicity Director .............................. Lou Jacobs
Purchasing Agent .............................. Richard L'Estrange
Paymaster .................................... C. H. Gilbert

COLUMBIA STUDIOS
(Western Electric Equipment)
1438 Gower St.—HO 7940
Hollywood
Chief Studio Executive ......................... Harry Cohn
Exec. Ass't to Studio Exec. ..................... Samuel J. Briskin
General Studio Manager ....................... Samuel Bisschof
General Production Manager ................... Samuel J. Briskin
Production Supervisors ....................... Benjamin F. Zeldman, Robert Harris, Samuel Bisschof
Chief Studio Electrician ....................... Denver Harmon
Chief Sound Engineer .......................... John Livadary
Recording Engineer ............................ Edward Hahn
Camera Department Head ....................... Robert Quisenberry
Costume Dept. Master .......................... Mrs. Henrietta Fraser
Laboratory Chief ................................ George Scid
Property Master ............................... Guy Barthalamew
Art Director ................................. Edward Jewell
Casting Director ............................... Clifford Robertson
Location Chief ................................. Joe Cooke
Scenario Editor ................................. Dorothy Howell
Music Department Head ....................... L. McDonald
Film Editor ..................................... Harry Decker
Publicity Director .............................. Lon Young
Purchasing Agent ................................ R. L. Greensnile
Paymaster ...................................... G. A. Sampson
Transportation Manager ....................... Joe Cooke

JAMES CRUZE STUDIO
(RCA Photophone Equipment)
7250 Santa Monica Blvd.—Hollywood 2806
Hollywood
Chief Studio Executive ......................... Samuel Zierler
General Production Manager .................. Howard M. Brown
Production Executive ........................ James Cruze

611
FIRST NATIONAL STUDIO
(Western Electric Equipment)
Gladstone 4111—Burbank
Chief Studio Executive................J. L. Warner
Exec. Asst. to Studio Executive........H. B. Wallis
General Manager........................H. B. Wallis
Production Supervisor................C. Graham Baker
Chief Studio Electrician...............Henry Blanke
Camera Department Head.................Walter Strohm
Research Chief.........................Maude Bowman
Costume Department Manager...........Edward Stevenson
Art Director............................Jack Okey
Location Chief..........................Joseph J. Barry
Scenario Editor.........................C. H. Malloy
Story Editor............................Doris Malloy
Music Department Head..................Leo Forstheim
Film Editor................................Hugh Bennett
Publicity Director.......................H. L. Voight
Purchasing Agent.........................Leslie DeLavergne
Paymaster................................E. J. O’Carroll
Make-up Department Chief.............Percy Westmore
Transportation Manager...............H. Beedle

FOWLER STUDIO
(Western Electric Equipment)
1108 N. Lillian Way—Granite 3177
Hollywood
Chief Studio Executive.............Herman Fowler
Exec. Asst. to Studio Executive....C. B. Pierce
Gen’l Studio Mgr.......................Herman Fowler
Production Supervisor..............Herman Fowler
Chief Studio Electrician...........G. E. McCormack
Camera Department Head.............M. Hughes
Laboratory Chief......................J. C. Windmiller
Art Director............................O. T. Taylor
Music Department Head..............J. Spencer
Dance Department Chief..............R. Dahm
Film Editor............................M. Steppler
Purchasing Agent.......................C. B. Pierce

FOX STUDIO
(Western Electric Equipment)
1401 N. Western Ave—Hollywood 3000
Los Angeles
Chief Studio Executives..............Winfield Sheehan
Gen’l Studio Mgr.......................Sol M. Wurtzel
General Manager......................Edward W. Butcher
Production Supervisor...............Al Rockett
Chief Studio Electrician.............William Considine, Jr.
Chief Sound Engineer................Ralph Block, John W. Considine, Jr.
Camera Department Head..............Walter Quinlan
Drama Department Head..............M. Hughes
Costume Department Head.............H. Keith Weeks
Property Master.........................O. C. Stratton
Location Chief........................Jack Gardner
Scenario Editor.........................Albert Lewis
Story Editor............................Robert M. Yost
Music and Dance Dept. Head.........Bert Jaen
Film Editor............................Barney Wolf
Publicity Director.....................Victor M. Shapiro
Purchasing Agent.......................Alex Kelley
Auditor................................W. H. Pink
Make-up Dept. Chief...................C. Barker
Transportation Mgr....................W. F. Fitzgerald

HARMAN-ISING STUDIO
5653 Hollywood Blvd.—HO 9670
Hollywood
Chief Studio Executives..............Hug Harman,
Business Manager......................R. C. Ising
Music Department Head..............Frank Marsales
HOLLYWOOD STUDIO
(Radiotone Equipment)
1845 Glendale Blvd.—Normandy 4352
Hollywood
Chief Studio Executive..............................U. M. Dailey
Exec. Asst. to Studio Executive........A. C. Hilds
General Studio Manager.........................Burt Cornelius
General Production Manager.................George Kern
Production Supervisor.........................Reginald Speers
Chief Studio Electrician.......................James G. Dailey
Chief Studio Engineer.........................J. V. Winters
Recording Engineer............................Charles Bowen
Amplifying Engineer............................Edward Gordon
Camera Department Head......................Ralph Sears
Casting Director...............................V. M. Barnett
Makeup Department Chief......................Irene Gregory

KINEX STUDIO
7904 Santa Monica Blvd.—CR 6603
Hollywood
Chief Studio Executive.........................Rodney Gilliam
General Studio Manager.......................Frank Young
General Production Manager................E. H. Young
Production Supervisor.........................F. W. Bryan

S. C. LONG STUDIOS
(Soundfilm Equipment)
261 Golden Gate Ave.—UN 1045
San Francisco
Chief Studio Executive.........................S. L. Long
Chief Sound Engineer..........................M. M. Schwartz
Camera Department Head......................Frank W. Vail
Laboratory Chief...............................Frank W. Vail
Art Director......................................L. A. Dwyer
Story Editor......................................Anita Day Hubbard

METRO-GOLDWYN-MAYER STUDIO
(Western Electric Equipment)
Culver City—Republic 0211
Chief Studio Executive..............Louis B. Mayer
V-P in charge of Production........Irving G. Thalberg
Assistant To Thalberg...............E. J. Mannix
General Studio Manager............M. E. Greenwood
General Production Manager......J. J. Cohn
Production Supervisors...............Harry Rapf,
Hunt Stromberg, B. H. Hyman, Paul Bern, Al Lewin
Chief Studio Electrician...............Lou Kolb
Chief Studio Engineer......................Douglas Shearer
Assistant Sound Engineer..........Wesley Miller
Camera Department Head............John Arnold
Research Chief.................................Natalie Bucknall
Costume Department Master........Joseph Rapf
Miniature Department Chief........James Basevi
Laboratory Chief..............................John Nickolaus
Property Master.........................E. B. Willis
Art Director..............................Cedric Gibbons
 Casting Director.........................Benjamin Thau
 Location Chief.............................Lou Strohm
 Story Editor..................................Sam Marks
 Music Department Head..............Martin Broones
 Film Editor..............................Danny Gray
 Publicity Director.......................Pete Smith
 Purchasing Agent.........................S. N. Clark
 Auditor........................................W. K. Craig
 Makeup Department Chief..............Cecil Holland

METROPOLITAN SOUND STUDIOS, INC.
(Western Electric Equipment)
1040 N. Las Palmas Ave.—GR 3111
Hollywood
Chief Studio Executive...........Charles H. Christie
Exec. Asst. to Studio Exec........William S. Horsman
Studio Manager.........................Leo Cahane
Chief Studio Electrician..........Wally Oettle
Chief Sound Engineer..............R. S. Clayton
Recording Engineer....................M. Granich
Camera Department Head..........A. U. Nagy
Miniature Department Chief......Howard Anderson
Laboratory Chief..........................Frank Grady
Property Master.........................Fred Widowsen
Art Director..............................Charles L. Cadwalader
Music Department Head............Abe Meyer
Publicity Director.....................Bill Leyner
Purchasing Agent......................James P. Ryan
Paymaster..............................H. P. Ratiff

PACIFIC COAST RECORD STUDIO
(Dramatone Equipment)
1040 Geary St.—DOrway 3671
San Francisco
Chief Studio Executive..............Max Graf
General Studio Manager..............Louis Graf
General Production Manager.......Max Graf
Chief Studio Electrician..........M. Ausman
Chief Sound Engineer...............J. J. Graf
Recording Engineer...................Ed Bowes
“Mike” Control Engineer..........Adrian Warner
Production Control Engineer.....J. J. Warner
Camera Dept. Head...............Frank Ramsey
Casting Director.........................Hertha Murray
Location Chief.........................George E. Bridgett
Scenario Editor..........................Peggy Griffin
Story Editor...............................Curtain Swint
Music Department Head............T. Amsterdam
Film Editor.............................Ed Curtis
Chief Dialogue Writer...............Chuck Thode
Publicity Director.....................Curtain Swint
Purchasing Agent......................S. Graf
Paymaster..............................B. Kellman

PATHE STUDIOS, Inc.
(KCA Photophone Equipment)
6600 Washington Blvd.—Empire 9141
Culver City
Chief Studio Executive..............E. B. Derr
General Studio Supervisor........Laurie Leavitt
Chief Studio Electrician..........W. Wustler
Chief Sound Engineer...............L. E. Clark
Costume Department Master......Gene Watering
Property Master.........................James Seymour
Art Director..............................Carroll Clark
Casting Director.........................Charles Richards
Film Editor.............................Doane Harrison
Publicity Director......................Don McElwaine

PARAMOUNT—PUBLIX STUDIO
(Western Electric Equipment)
5451 Marathon St.—Hollywood 2400
Hollywood
Executive Manager.....................M. C. Levee
Managing Director of Production......B. P. Schuberg
Exec. Asst. to Studio Executive.....D. O. Selznick
General Production Manager.......Sam Jaffe
Production Supervisor..............J. C. Luard Sheldon,
L. O. Lighton, Hector Turnbull
Chief Studio Electrician..........Earl Miller
Chief Sound Engineer...............Albert De Sart
Recording Engineers.................Ben Adams
Amplifying Engineer.................L. D. Gignon
“Mike” Control Engineer..........Frank Hanson

613
Premier Studio  
(RCA Equipment)  
1845 Glendale Blvd.—Normandy 4352  
Hollywood  
Chief Studio Executive............ Joe Rock  
Exec. Ass't to Studio Executive... L. Braun  
General Studio Manager......... Murray Rock  
General Production Manager..... Irene Schreck  
Production Supervisors........... Fred Windemere  
.................................. Makoto Toyashima  
.................................. Donald C. Thompson  
Camera Department Head........... H. Kirkpatrick  
Property Master.................... Ed. Mundy  
Scenario Editor.................... Frances Guinan  
Story Editor......................... Mary Blair Thompson  
Film Editor......................... Leota Whytock  
Publicity Director................ Sam W. B. Coln  
Purchasing Agent................... J. Schrock  
Makeup Department Chief.......... Max Asher  
Transportation Manager............ Charles Eng

Radiotone Studio  
(Disc Equipment)  
1845 Glendale Blvd.—NO 4352  
Los Angeles  
Chief Studio Executive............ F. J. Baslohefer  
Exec. Ass't to Studio Executive... G. F. Walker  
General Studio Manager......... J. Rock  
General Production Manager..... F. J. Baslohefer  
Production Supervisor............. F. J. Baslohefer  
Chief Sound Engineer............. C. Bullerworth  
Amplifying Engineer.............. J. Cunningham  
................................. "Mike" Control Engineer  
Camera Department Head......... W. Thompson  
Property Master.................... B. Cornelius  
Story Editor......................... F. C. Walker  
Film Editor......................... Charles Hockberg  
Chief Dialogue Writer............. C. Weston  
Publicity Director................ H. Anderson  
Transportation Manager............ B. Cornelius

RKO Studios  
(RCA Photophone Equipment)  
4204 N. Radford Ave.—GL 6151  
North Hollywood  
Chief Studio Executive............ J. A. Waldron  
Exec. Ass't to Studio Executive... W. J. Klinger  
General Studio Manager......... J. A. Waldron  
General Production Manager..... H. Lee Hugunin  
Chief Studio Electrician........... M. C. Franklin  
Chief Sound Engineer.............. C. H. Guerin  
Amplifying Engineer.............. H. "Mike" Control Engineer  
Camera Department Head......... George Unhala  
Research Chief...................... Paul Guerin  
Costume Dept. Master.............. Florence Lyons  
Miniature Dept. Chief.............. Dan Markowitz  
Lobby Chief......................... Henry Fisher  
Property Master..................... William Gilbert  
Art Director......................... Ralph Oberg  
Casting Director.................... W. J. Klinger  
Scenario and Story Editor......... Arthur Ripley  
Film Editor......................... Will Horbeck  
Chief Dialogue Writer.............. J. A. Waldron  
Publicity Director................ Jed Buell  
Purchasing Agent.................... John Huffman  
Paymaster............................. C. L. Simpson  
Transportation Manager............ Earl Davey

HAL ROACH STUDIOS  
(Western Electric Equipment)  
Emprise 1151  
Culver City  
Chief Studio Executive............ Hal Roach  
General Studio Manager.......... Warren Doane  
Chief Studio Electrician......... N. P. Lewis  
Chief Sound Engineer.............. Elmer Raguse  
Laboratory Chief.................... Charles Levin  
Production Director.............. Ray Shields  
Film Editor......................... R. C. Currier  
Chief Dialogue Writer............. H. M. Walker  
Purchasing Agent.................... L. A. French  
Paymaster............................. C. H. Roach  
Business Manager................... W. B. Shipman

William N. Selig Studio  
3800 Mission Road—Capitol 2120  
Los Angeles  
General Studio Manager.......... Col. Selig

Mack Sennett Studio  
(RCA Photophone Equipment)  
780 Gower Street—Hollywood 7780  
Hollywood  
Chief Studio Executive............ William LeBaron  
Exec. Ass't to Studio Executive... William Sistrom  
General Studio Manager.......... Major Fairbanks  
General Production Manager..... C. D. White  
Production Supervisors............ Myles Connolly,  
.................................. Henry Hobart, Bertram Millhauser, Louis A.  
.................................. Sarecky  
Chief Studio Electrician........... William Johnson  
Chief Sound Engineer.............. Carl Dreyer  
Amplifying Engineer.............. James Maresca  
Camera Department Head......... F. J. Townsend  
Chief Engineering................. James R. Richardson  
Miniature Department Chief....... Don Jabraus  
Property Master..................... Sam Comer  
Art Director......................... Max Reed  
Casting Director.................... Rex Bailey  
Location Chief....................... Herb Hirst  
Scenario Editor..................... Betty Roberts  
Story Editor......................... Betty Roberts  
Camera Department Head......... Victor Baravalle  
Dance Department Chief........... Pearl Eaton  
Film Editor......................... William Hamilton  
Publicity Director................ Don Eddy  
Purchasing Agent.................... Richard Wilde  
Paymaster............................. C. C. Thompson  
Makeup Department Chief.......... Erm Westmore  
Transportation Manager............ M. Cline  
Still Department Chief............ E. A. Bachrach
NEW JERSEY

IDEAL SOUND STUDIOS
(RCA Photophone Equipment)
1990 Blvd. East—Palisade 6-3677
Hudson Heights

Chief Studio Executive........... O. W. Biarmer
General Studio Manager........... Arthur Bartrow
Chief Sound Engineer............. George Oschman
Recording Engineer............... John Dolan
Laboratory Chief................ Charles Lounds
Music Department Head........... Emil Velasco

METROPOLITAN STUDIOS, INC.
(Disc and Film Equipment)
Lewis Street—8-2611

Chief Studio Executive............ Alfred Weiss
Exec. Assist to Studio Executive... E. Schay
General Studio Manager........... Charles P. Nasca
General Production Manager...... Charles P. Nasca
Chief Sound Engineer............. J. B. Byers
Recording Engineers............. M. S. Asch
"Mike" Control Engineer.......... A. Schattini

NEWARK M. P. STUDIO
845 Broad Street—Mulberry 4-6325
Newark

NEW YORK

AUDIO CINEMA STUDIO
(Western Electric Equipment)
2826 Decatur Ave.—Raymond 9-1312
Bronx, New York

Chief Studio Executive............ Joe W. Coffman
Exec. Assist to Studio Executive... C. L. Glett
General Studio Manager........... W. L. Wilson
Production Manager............... Joe W. Coffman
Production Supervisors........... Lyle Goldman, C. L. Glett
Chief Studio Electrician........... Bill Meyerhoff
Chief Sound Engineer............. Ted Engel
Recording Engineer.............. Clarence Wall
Camera Department Head........... H. L. Murphy
Camera Assistant................ H. L. Murphy
Research Chief................... T. J. Gaski
Laboratory Chief................ Vincent Herman
Property Master................... Arthur Koenig
Art Director...................... Arthur Koenig
Casting Director................. Ruth Drilling
Music Department Head........... Phillie Scheib
Film Editor....................... Sol Feuerman
Publicity Director............... C. L. Glett
Purchasing Agent............... W. M. Weiss
Bookkeeper....................... W. M. Weiss
Makeup Department Chief........ W. Ed. Scannion

FLEISCHER STUDIOS, Inc.
1600 Broadway—Lackawanna 4-3020
New York City

Chief Studio Executive............ Max Fleischer
General Studio Manager........... Dave Fleischer
General Production Manager..... William Gilmartin
Scenario Editor.................. Ted Sears
Music Department Head........... Louis Fleischer
Paymaster....................... L. Bleecker

FOX FILM CORPORATION
STUDIO
1776 Broadway—Columbus 5-3321
New York City

In Charge......................... J. J. McCarthy
Talent Manager.................... Mrs. Florence Strauss

FOX MOVİFİONE STUDIO
(Western Electric Equipment)
460 W. 34th Street—Columbus 5-7200
New York City

Chief Studio Executive........... G. W. Lane
Chief Studio Electrician........... A. M. Burns
Chief Sound Engineer............ L. Davee
Recording Engineer............... W. Hixes
Laboratory Chief.................. A. E. Freedman
Chief Camera Assistant.......... Dal Clawson
Makeup Chief...................... Fred Ryle

CAMEO BROADCASTING AND RECORDING STUDIO
(Disc and Film Equipment)
1780 Broadway—Circle 7-3884
New York City

Chief Studio Executive........... M. J. Mintz
General Studio Manager.......... A. Coan
Chief Studio Electrician........ L. J. Wiggins
Recording Engineer............... J. Lawson
"Mike" Control Engineer.......... R. Kent

General Studio Manager........... E. C. Bennett
Production Supervisor........... J. Weiss
Chief Studio Electrician........ Oscar Bruening
Chief Sound Engineer............. E. Bennett
Recording Engineer............... T. Schegula
Amplifying Engineer............. M. Hines
Production Control Engineer..... J. Bormann
Camera Department Head......... J. V. Phillips
Costume Department Master...... L. Wiabruck
Laboratory Chief................ Vincent Phillips
Property Master.................. M. Goodall
Art Director...................... J. R. Bauer
Casting Director................ Roland Arnol
Location Chief.................... J. Howe
Scenario Editor.................. Leo Huber
Music Department Head.......... E. Glasier
Film Editor....................... George Huber
Chief Dialogue Writer............ C. H. Smith
Publicity Director.............. E. F. Howe
Purchasing Agent................ E. F. Howe
Paymaster....................... William Snider
Transportation Manager.......... A. Bae

UNITED FILM AD STUDIO
2449 Charlotte St.
Kansas City, Mo.

Chief Studio Executive........... M. J. Miller
Exec. Assist to Studio Executive... R. E. Nelson
General Studio Manager........... M. J. Miller
General Production Manager...... W. O. Winters
Production Supervisor........... H. L. Murphy
Chief Studio Electrician........... F. E. Vickers
Camera Department Head......... M. J. Miller
Laboratory Chief................ Louis Quater
Scenario Editor.................. H. L. Murphy
Purchasing Agent............... C. D. Bockman
Paymaster....................... Alridge Corder

MUSIC

NEW YORK

RECORDING

IDEAL SOUND STUDIOS
(RCA Photophone Equipment)
1990 Blvd. East—Palisade 6-3677
Hudson Heights

Chief Studio Executive........... O. W. Biarmer
General Studio Manager........... Arthur Bartrow
Chief Sound Engineer............. George Oschman
Recording Engineer............... John Dolan
Laboratory Chief................ Charles Lounds
Music Department Head........... Emil Velasco

METROPOLITAN STUDIOS, INC.
(Disc and Film Equipment)
Lewis Street—8-2611

Chief Studio Executive............ Alfred Weiss
Exec. Assist to Studio Executive... E. Schay
General Studio Manager........... Charles P. Nasca
General Production Manager...... Charles P. Nasca
Chief Sound Engineer............. J. B. Byers
Recording Engineers............. M. S. Asch
"Mike" Control Engineer.......... A. Schattini

NEWARK M. P. STUDIO
845 Broad Street—Mulberry 4-6325
Newark

AUDIO CINEMA STUDIO
(Western Electric Equipment)
2826 Decatur Ave.—Raymond 9-1312
Bronx, New York

Chief Studio Executive............ Joe W. Coffman
Exec. Assist to Studio Executive... C. L. Glett
General Studio Manager........... W. L. Wilson
Production Manager............... Joe W. Coffman
Production Supervisors........... Lyle Goldman, C. L. Glett
Chief Studio Electrician........... Bill Meyerhoff
Chief Sound Engineer............. Ted Engel
Recording Engineer.............. Clarence Wall
Camera Department Head........... H. L. Murphy
Camera Assistant................ H. L. Murphy
Research Chief................... T. J. Gaski
Laboratory Chief................ Vincent Herman
Property Master................... Arthur Koenig
Art Director...................... Arthur Koenig
Casting Director................. Ruth Drilling
Music Department Head........... Phillie Scheib
Film Editor....................... Sol Feuerman
Publicity Director............... C. L. Glett
Purchasing Agent............... W. M. Weiss
Bookkeeper....................... W. M. Weiss
Makeup Department Chief........ W. Ed. Scannion

FLEISCHER STUDIOS, Inc.
1600 Broadway—Lackawanna 4-3020
New York City

Chief Studio Executive............ Max Fleischer
General Studio Manager........... Dave Fleischer
General Production Manager..... William Gilmartin
Scenario Editor.................. Ted Sears
Music Department Head........... Louis Fleischer
Paymaster....................... L. Bleecker

FOX FILM CORPORATION
STUDIO
1776 Broadway—Columbus 5-3321
New York City

In Charge......................... J. J. McCarthy
Talent Manager.................... Mrs. Florence Strauss

FOX MOVİFİONE STUDIO
(Western Electric Equipment)
460 W. 34th Street—Columbus 5-7200
New York City

Chief Studio Executive........... G. W. Lane
Chief Studio Electrician........... A. M. Burns
Chief Sound Engineer............ L. Davee
Recording Engineer............... W. Hixes
Laboratory Chief.................. A. E. Freedman
Chief Camera Assistant.......... Dal Clawson
Makeup Chief...................... Fred Ryle

CAMEO BROADCASTING AND RECORDING STUDIO
(Disc and Film Equipment)
1780 Broadway—Circle 7-3884
New York City

Chief Studio Executive........... M. J. Mintz
General Studio Manager.......... A. Coan
Chief Studio Electrician........ L. J. Wiggins
Recording Engineer............... J. Lawson
"Mike" Control Engineer.......... R. Kent
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<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
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<tr>
<td>Walter McGovern</td>
<td>729 Seventh Ave.—Bryan 9-8689 New York City</td>
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<tr>
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<td>Howard F. Terrill</td>
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<td>&quot;Mike&quot; Control Engineer</td>
<td>George Lebowitz</td>
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<td>Carl Edouard</td>
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<td><strong>McCRORY STUDIOS</strong></td>
<td>110 W. 46th St.—Bryan 9-4265 New York City</td>
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<tr>
<td>Film Editor</td>
<td>John B. McCrory</td>
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<td>Publicity Director</td>
<td>Albert Bondy</td>
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<td>John B. McCrory</td>
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<td><strong>PARAMOUNT-PUBLIX STUDIOS</strong></td>
<td>35-11 35th Ave.—Ravenswood 8-8000 Astoria, L. I.</td>
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<td>Chief Studio Exec. and Gen’l Mgr., Jas. R. Cowan</td>
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<td>Executive Manager</td>
<td>John W. Fingerlin</td>
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<td>Assistant Executive Manager</td>
<td>Arthur Cozine</td>
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<td>H. C. Turnball, L. H. Lubitsch</td>
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<td>Carolyn Putnam</td>
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<td>Casting Director</td>
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<td>Chief Projectionist</td>
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<td>Location Chief</td>
<td>O. V. Johnson</td>
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<td>Scenario Editor</td>
<td>D. A. Doran, Jr.</td>
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<tr>
<td><strong>RECORDING LABORATORIES OF AMERICA</strong></td>
<td>220 E. 38th St.—Vanderbilt 3-9562 New York City</td>
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<tr>
<td>Chief Studio Executive</td>
<td>Jess Smith</td>
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<td>Chief Studio Electrician</td>
<td>J. Hanley</td>
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<td>Chief Sound Engineer</td>
<td>D. Castagnara</td>
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<td>E. A. Panceast</td>
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<td>Camera Department Head</td>
<td>C. Levine</td>
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<td>E. Kane</td>
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<td>Art Director</td>
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<td>Purchasing Agent</td>
<td>H. Grosman</td>
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<tr>
<td><strong>SIGHT AND SOUND STUDIO</strong></td>
<td>33 W. 60th St.—Columbus 5-6079 New York City</td>
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<tr>
<td>Chief Studio Executive</td>
<td>Sam Schiffer</td>
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<td>Exec. Asst. to Studio Executive, Geo. W. Goman</td>
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<td>General Studio Manager</td>
<td>Harry Buck Jones</td>
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<td>G. S. Gillette, C. L. Lantham, Groat</td>
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<td>G. A. Seaford</td>
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<td><strong>SOUND STUDIOS</strong></td>
<td>50 W. 57th St.—Circle 7-9214 New York City</td>
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<td>Chief Studio Executive</td>
<td>Alexander Cohen</td>
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<td>General Studio Manager</td>
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<td>Music Department Head</td>
<td>Carl Fenton</td>
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<tr>
<td><strong>STANLEY RECORDING CO. OF AMERICA, INC.</strong></td>
<td>1841 Broadway—Columbus 5-3181 New York City</td>
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<td>Chief Studio Executive</td>
<td>Alexander Cohen</td>
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<td><strong>VISUGRAPHIC PICTURES, Inc.</strong></td>
<td>226 Park Ave.—Wickhersham 2-6530 New York City</td>
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<td><strong>VITAPHONE STUDIO</strong></td>
<td>1277 E. Fourteenth St.—Navarre 8-4800 Brooklyn</td>
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<td>Chief Studio Executive</td>
<td>Sam Sax</td>
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<td>Exec. Asst. to Studio Executive, L. A. Shaw</td>
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<td>General Business Manager</td>
<td>E. J. Gavin</td>
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<td>Director-in-chief</td>
<td>Murray Roth</td>
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<tr>
<td>Casting Director</td>
<td>Stuart Stewart</td>
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<tr>
<td>Music Department Head</td>
<td>Harold Levey</td>
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<td>Film Editor</td>
<td>Bert Frank</td>
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<tr>
<td>Publicity Director</td>
<td>Sanford Abrahams</td>
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<td>Purchasing Agent</td>
<td>E. J. Gavin</td>
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<tr>
<td>Paymaster</td>
<td>Blanche Schneider</td>
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<td>Makeup Department Chief</td>
<td>Richard Willis</td>
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<td>Transportation Manager</td>
<td>John Condon</td>
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<td><strong>OHIO</strong></td>
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<tr>
<td><strong>ESCAR M. P. STUDIO</strong></td>
<td>10008 Carnegie Ave.—Cedar 3900 Cleveland</td>
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<tr>
<td>Chief Studio Executive</td>
<td>Chas. S. Stanton</td>
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<tr>
<td>Exec. Asst. to Studio Exec.</td>
<td>H. Shapira</td>
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<tr>
<td><strong>MOVIE MAKERS, Inc.</strong></td>
<td>110 W. 8th St.—Cherry 6324 Cincinnati</td>
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<td><strong>PENNSYLVANIA</strong></td>
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<tr>
<td><strong>ATLANTIC FILM STUDIO</strong></td>
<td>1105 Washington Blvd.—Monroese 7664</td>
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<td>Chief Studio Executive</td>
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</table>
CINECRAFT FILM STUDIO
1909 Buttonwood St.—POPular 5283
Philadelphia

Chief Studio Executive............David T. Nevin
Laboratory Chief..................C. H. F. Coulston

LYMAN H. HOWE STUDIO
(RCA Photophone Equipment)
175 W. River St.—Phone 28015
Wilkes Barre

Chief Studio Executive............Robert E. Gillam
Production Supervisors............Archie N. Griffith,
Whitfield Warmouth
Camera Department Head............Fred C. Jayne
Laboratory Chief..................Robert W. Jones
Purchasing Agent..................S. K. McHenry

CANADIAN STUDIOS

ASSOCIATED SCREEN NEWS, LTD.
Western Ave. at Decarie Blvd.—WALnut 6700
Montreal

Managing Director.................B. E. Norrish
Secretary and Purchasing Agent.....R. R. Avery
Laboratory Chief..................M. Metzger
Camera Department Head............J. B. Scott
Art Director.....................H. Peberdy
Secretary......................A. E. Wilkinson

CANADIAN GOVERNMENT MOTION PICTURE BUREAU
Ottawa, Ontario, Canada
(Studio Personnel)

Director..............F. C. Badgley, M. C.
Exec. Asst. and Purchasing Agent...A. McK. Shaw
Chief, M. P. Division.............W. S. Carter
Senior M. P. Photographer........S. H. Hobbhob
Head, 16mm. Division.............J. C. Quick
Chief, Still Division.............E. M. Finn
Senior Photographer...............F. C. Tyrell

THEATER BROKERS

California

Los Angeles
Meline, Frank, Co., Inc.—706 S. Hill St., Triniti 6451.
Taft Realty Co.—6317 Yucca St., Hollywood 7190.

San Francisco
Frisk, Inc.—25 Taylor St., PROspect 0472.
Saul, J. R.—988 Market St., PROspect 0957.

Florida
Orlando
Orlando M. P. Co.

Illinois
Chicago
Associated Theater Brokers—8 S. Dearborn St.
Sandman, Joe—1235 N. Oakley Blvd., Brunswick

Indiana
Indianapolis
Craig, J. R.—120 W. Michigan St., LIncoln 7833.
Esh Johnson Realty Co.—Indland Bank Bldg., LIncoln 4616.

Massachusetts
Springfield
Realty Service—1456 Main St., Phone 2-9728.

Nebraska
OmaHA
Forke Theater Brokerage Co.—World-Herald Bldg., Atlantic 1140.
Theater Brokerage Exchange—814 Omaha National Bank Bldg., Jackson 3652.

New York
Buffalo
Lewis—1002 Mutual Life Bldg.

New York City
Blake Charles & Co.—Times Bldg., BRYant 9-5242.
Ochs, Lee A.—1560 Broadway, BRYant 9-3923.
Rosenbaum, L. N.—79 Wall St., BEEckman 3-9985.
Smith, William J.—1457 Broadway, WISconsin 7-0018.
Sofferman Bros.—1560 Broadway, BRYant 9-3607.

Ohio
Cleveland
Lebensburger, M. A. & Alfred—216 Film Exchange Bldg., PROspect 0271.

Oregon
Portland
Cutts, William, Inc.—200 Tivoli Theater Bldg.

Pennsylvania
Philadelphia
Buchtel, Robert—1543 Vine St.
Lowenstein, David—Victory Bldg., PITTSBURGH
Fleming & Fleming—Plaza Bldg., ATLantic 2644.
Sachs Real Estate Co.—606 Law & Finance Bldg., COURT 0995.

Wisconsin
Milwaukee
Brochman, Oscar—530 Wisconsin Avenue.
GRand 5477.
Strauss, Arthur J. & Co.—230 Wisconsin Avenue, MARquette 2131.

All the News Every Day in The Film Daily
PRODUCERS

Home office addresses of producers
in the United States and Canada

For complete personnel of important producers see page 606; list of distributors starts on page 623; important studios are listed on page 611.

Arkansas
Cinea Pictures Corp.—Eldorado.

California
(Addresses are Hollywood or Los Angeles unless otherwise specified)
A. E. F. Photo Service—(American Educational Film)—290 Turk St., Prospect 4338, San Francisco.
Alexander Advertising Corp.—Cinephone Studios, Olympia 8701.
Altamount Pictures Corp.—1179 Market St., San Francisco.
American Motion Pictures Corp., Ltd.—1680 N. Vine St., Granite 2903.
Audible Pictures—303 Barnett Bldg., Hempstead 3946.
Beacon Prod.—1606 N. Highland Ave., Granite 3151.
Big Four Film Corp.—Tec Art Studio, Granite 4141.
Bohr Prods., Jose—Metropolitan Studios, Granite 3111.
Broughton Prods., Cliff—Metropolitan Studios, Granite 3111.
Brown, H. J., Prod.—Universal Studio, Hempstead 3131.
Brown-Nagle Prod.—Metropolitan Studio, Granite 3111.
Bruce, Robert C.—Outdoor Talking Pictures, Metropolitan Studios, 1040 N. Las Palmas Ave., Granite 3111.
Burr, C. C., Enterprises—Tec Art Studio, Granite 4141.
Caddo Prod.—Metropolitan Studios, Granite 3111.
Carr, Trem—5823 Santa Monica Blvd., Hollywood 0301.
Chaplin Prod., Charles—1416 N. La Brea Ave., Hempstead 2141.
Chester Prod., Inc.—934 Market St., San Francisco.
Chesterfield Prods.—Tec Art Studio, Granite 4141.
Christie Film Corp.—6625 Romaine St., Granite 3111.
Cinephone Co.—Tec Art Studios, Granite 4141.
Cinephone Studios—4376 Sunset Dr., Olympia 8701.
Clune Film Producing Co.—5356 Melrose St., Hollywood 2700.
Columbia Pictures Corp.—1438 N. Gower St., Hollywood 7940.
Congo Pictures—1105 N. Western Ave., Granite 9143.
Continental Talking Pictures Corp.—5823 Santa Monica Blvd., Hollywood 0301.
Cosmopolitan Prod.—Metro-Goldwyn-Mayer Studios, Republic 0211, Culver City.
Cruse, James, Inc.—7250 Santa Monica Blvd., Hollywood 2806.
Darmour Prod.—5823 Santa Monica Blvd., Gladstone 1794.
Davis, J. Charles, Prod.—1420 N. Beachwood Dr., Hollywood.
De Mille Prod., C. B.—M-G-M Studios, Republic 0211, Culver City.
Disney, Walt—2719 Hyperion St., Olympia 3515 or Tec Art Studios, Granite 4141.
Dominant Pictures—4376 Sunset Dr., Olympia 8701.
Educational Film Co.—7250 Santa Monica Blvd., Hollywood 2806.
Excelsome Studio—1611 Cosmo, Gladstone 1152.
Fairbanks, Douglas—United Artists Studio, Granite 5111.
Fashion Features, Inc.—1154 N. Western Ave., Hollywood 2911.
Feature Prod., Inc.—United Artists Studio, Granite 5111.
First Division—1606 Highland Ave., Granite 3151.
First National—Gladstone 4111, Burbank.
Fowler Prod.—1108 Lillian Way, Granite 3177, and 1420 N. Beachwood Drive.
Fox Film Corp.—1401 N. Western Ave., Hollywood 3000.
Fox-Movie—Crestview 3151, Westwood.
Gilliam & Reed—7904 Santa Monica Blvd., Crestwood 6603.
G. Y. B. Prod.—5546½ Hollywood Blvd., Gladstone 2908.
Halepin Prod., Victor & Edward—Metropolitan Sound Studio, Granite 3111.
Harriscolor Films, Inc.—1040 McCadden Pl., Hollywood 3171.
Hercules Film Prod., Inc.—5823 Santa Monica Blvd., Gladstone 8801.
Hispania Prod.—233 South Broadway.
Hoffman Prods., Renaud—Metropolitan Studio, Granite 3111.
Hollywood Prods.—6331 Hollywood Blvd., Hempstead 3501.
Hollywood Syndicate—Tec Art Studios, Granite 4141.
Hornet Prods., Robert J. — Cinephone Studios, Olympia 8701.
Hughes, Howard—Metropolitan Sound Studios, Granite 3111.
Hutchinson Prod., Inc., Craig—Metropolitan Studios, Granite 3111.
Iberia Prods.—Darmour Studios, Gladstone 1794.
Imperial Prod. & Dist. Corp.—San Diego Studios, La Mesa.
Italitone Film Prod.—Tec Art Studio, Granite 4141.
Iwerks Studio, "Ub"—1028½ N. Western Ave., Hempstead 4800.
Kent Prods., Willis—Tec Art Studios, Granite 4141.
Kines Studio—7904 Santa Monica Blvd., Crestview 6603.
Kinex Prods.—Cinephone Studios, 4376 Sunset Dr., Olympia 8701.
Lascelle Prods., Ward—516 Walden Drive, Beverly Hills, Oxford 6346.
Liberty Productions Co., Ltd.—Metropolitan Studios, Granite 3111.
Like, Inc., Ralph M.—4376 Sunset Drive, Olympia 8701.
Lloyd Prods., Harold—Metropolitan Studio, Granite 3111.
Mascot Pictures—Tec Art Studios, Granite 4141.
Metropolitan Sound Pictures—1040 Las Palmas Ave., Granite 3111.
Minerva Pictures Corp.—1112 Seward St., Hollywood 6747.
Movietone, Fox—Crestview 3151, Westwood Hills.
M. P. Utility Corp.—Pacific Studios, San Mateo.
Multicolor Prods.—Cinephone Studios, 4376 Sunset Dr., Olympia 8701.
Nathan, Hahn and Fairbanks—Universal Studios, Hempstead 3131.
Narlo, Fred—Tec Art Studios, Granite 4141.
Outdoor Talking Pictures, Inc. (Robert C. Bruce) —1040 N. Las Palmas Ave., Granite 3111.
Pacific M. P. Prod.—331 Turk St., San Francisco.
Pan-American Pictures—6606 Sunset Blvd., Gladstone 3117.
Paramount-Publix Corp.—5451 Marathon St., Hollywood 2480.
Pathe—6600 Washington Blvd., Republic 0252, Culver City.
Phone-Kinema Studio—1343 Gordon St., Gladstone 8703.
Pickford Prods., Mary—United Artists Studio, Granite 3111.
Radio Pictures—780 N. Gower St., Hollywood 7780.
Reid Prods., Mrs. Wallace—Metropolitan Studios, Granite 3111.
Rock Prod., Joe—1845 Glendale Blvd., Normandie 1901.
Rogell Prods., Al—Metropolitan Studios, Granite 3111.
Rogers Prods., Ltd.—Universal Studio, Hempstead 3131, Universal City.
Ryan Prods., Phil L.—Metropolitan Studios, Granite 3111.
Schenck Enterprises, Joseph M.—United Artists Studios, Granite 5111.
Scoop Scandals, Ltd.—7904 Santa Monica Blvd., Oxford 2110.
Screen Interviews—Cinephone Studio, 4376 Sunset Drive, Olympia 8701.
Seeling, Charles R.—538 N. Citrus Ave., Whitney 2107.
Selig, Inc., W. N.—3800 Mission Road, Capitol 2120.
Short Story Film Classics—Tec Art Studios, Granite 4141.
Silver King Prods.—Metropolitan Studios, Granite 3111.
Small Prod., Edward—Metropolitan Studios, Granite 3111.
Sono-Art Prods.—Metropolitan Studio, Granite 3111.
Sound Wave Magazines Prods.—Metropolitan Studio, Granite 3111.
Spanish Latin American Film Bureau—Metropolitan Studios, Granite 3111.
Stone Prod., Andrew—Metropolitan Studios, Granite 3111.
Strange As It Seems Co.—Universal Studios, Hempstead 3131.
Swanson Prod., Gloria—Pathé Studios, Empire 9151, Culver City.
Talmadge Prod., Inc., Richard—Universal Studio, Hempstead 3131, Universal City.
Technicolor Prods.—823 N. Seward St., Granite 1101.
Terris Prods., Tom—Tec Art Studios, Granite 4141.
Thrillo-dramas—Anephone Studios, Olympia 8701.
Tiffany Prod.—4516 Sunset Blvd., Olympia 2131.
Trem-Carr Prod.—5823 Santa Monica Blvd., Hollywood 0301.
True Life Prods.—Tec Art Studios, Granite 4141.
United Artists Pictures—1041 N. Formosa Ave., Granite 5111.
Universal Film Corp.—Universal Studio, Hempstead 3131, Universal City.
Van Buren Prods.—Tec Art Studio, Granite 4141.
Vitaphone Corp.—Talmadge St. and Prospect Ave., Olympia 2136.
Voice of Hollywood (Louis Lewyn)—Tec Art Studios, Granite 4141.
Webb Prods., Douglas—Cinephone Studio, 4376 Sunset Dr., Olympia 8701.
Wilcox & Wollcot, Inc.—6060 Sunset Blvd., Granite 4719.
Winkler Pictures—1154 N. Western Ave., Hollywood 0710.

Colorado
Alexander Film Co.—Colorado Springs.

Connecticut
Bristolphone Corp.—Waterbury.

Florida
Caldwell Prod., Fred—Caldwell-Miami Studio, Miami.
Lago Vista Enterprises—18 Wall St., Orlando.
Marina Photoplay Corp.—212 S. Rosemary St. Orlando M. P. Co.—Orlando.
Sun City Prod.—Sun City.
Tilford Pictures—Miami.

Georgia
Strickland Ind. Film Corp.—163 Walton St., N. W., Ivy 2767, Atlanta.
Illinois

Acme Sound Products Corp.—35 E. Wacker Dr., Randolph 4461, Chicago.

Action Film Co.—2450 Prairie Ave., Michigan 2247, Chicago.

Atlas Film Co.—111 S. Blvd., Austin 1620, Oak Park, Chicago.

Birch Films Co.—845 S. Wabash Ave., Wabash 8822, Chicago.

Catholic M. P. Co.—1837 Hudson Ave., Lincoln 2702, Chicago.

College Humor Prod.—Chicago.

Essanay Film Service—1333 Argyle Ave., Long–beach 2476, Chicago.

Mid-West Film Co.—845 S. Wabash Ave., Harrison 7833, Chicago.

Mutual Film Laboratory—1737 N. Campbell Ave., Armitage 2073, Chicago.

Rothacker Film Corp.—113 N. Austin Ave., Superior 8957, Chicago.

Indiana


Scobey, E. C.—220 W. Ohio St., Main 0929, Indianapolis.

Louisiana


Massachusetts

Worcester Film Corp.—Worcester.

Michigan

Jam Handy Picture Service Corp.—2900 E. Grand Blvd., Madison 2450, Detroit.

Hammond–Lloyd M. P. Co.—2509 Cass Ave., Randolph 7978, Detroit.

Metropolitan M. P. Co.—700 Film Exchange Bldg., Cadillac 1950, Detroit.

Wilding Picture Prods.—1358 Mullett St., Randolph 3528, Detroit.

Minnesota

Gine Saloon—49 S. 9th St., Geneva 8014, Minneapolis.

Lochren, Wm. A., Film & Slide Co.—16 N. 4th St., Main 0405, Minneapolis.

Northwest Weekly—16 N. 4th St., Main 0405, Minneapolis.

Ray–Bell Films, Inc.—716 Palace Bldg., Main 4040, Minneapolis.

Sly Fox Films M. P. Prods.—627 1st Ave., N., Atlantic 2818, Minneapolis.

Missouri

Ad–O–Gram Film Corp.—6150 Delmar Blvd. Cabany 7275, St. Louis.

Commercial Film Studio — 4320 Delmar Blvd., Delmar 0396, St. Louis.

Missouri Film Labs.—109 W. 18th St., Kansas City.

National Film Pub. Co.—Sara and Duncan Sts., Franklin 4620, St. Louis.

Nebraska

Chenoweth Film Co.—2813 N. 66th St., Walnut 2070, Omaha.

Rembrandt Films—209 S. 18th St., Jackson 5348, Omaha.

New York

Affiliated European Producers, Inc.—729 7th Ave., BYrant 9-4380.

American General Film Co. — 1440 Broadway, PEnnsylvania 6-7511.

Arctclass Pictures Corp.—729 7th Ave., BYrant 9-3169.

Big 4 Prod.—130 W. 46th St., BYrant 9-6321.

Bray Prod.—729 7th Ave., BYrant 9-6941.

Burr Enterprises — c/o M. S. Rosenfield, 1540 Broadway, BYrant 9-5737.

Caddo Prod.—1540 Broadway, BYrant 9-4037.

Capital Prod. (Pizor)—729 7th Ave., BYrant 9-7577.

Castle Films—630 9th Ave., LOngeacre 5-6395.

Chesterfield Prod.—1540 Broadway, BYrant 9-6884.

Colorcraft Corp.—806 Chain Bldg., LExington 2-2588 (Studio and Laboratory: Long Island City, N. Y.).

Columbia Pictures Corp.—729 7th Ave., BYrant 9-9510.

Continental Talking Pictures — 1560 Broadway, BYrant 9-6826.

Disney, Walt—Animated Cartoons—See: Columbia Pictures.

Educational Pictures Corp.—1501 Broadway, PEnnsylvania 6-7400.

Empire Prod., Inc.—1650 Broadway, CIRCLE 7-3037.

Fables Pictures, Inc.—1560 Broadway, BYrant 9-5361.

Film Exchange—729 7th Ave., BYrant 9-4150.

Films, Inc.—729 7th Ave.

First National Pictures—321 W. 44th St., CHickering 4-2200.

Fitzpatrick Pictures—729 7th Ave., BYrant 9-4384.

Fox Film Corp.—850 10th Ave., COLUMBUS 5-3320.

Fox Movietone—460 W. 54th St., COLUMBUS 5-7200.

Futter Prod.—729 7th Ave., BYrant 9-6210.

International Newsreel—251 W. 19th St., WATKINS 9-1191.

Johnson Prod., Martin—c/o Talking Picture Epics, 11 W. 42nd St., LONgeacre 5-3669.

Inspiration Pictures—729 7th Ave., BYrant 9-7300.

Kinograms, Inc.—120 W. 41st St., PEnnsylvania 6-1520.

Majestic Pictures Co., Ltd.—729 7th Ave., BYrant 9-5372.

Mascot Pictures—1650 Broadway, CIRCLE 7-2564.

Metro-Goldwyn-Mayer — 1540 Broadway, BYrant 9-7800 (Studio: 2478 2nd Ave., HARRlem 7-8420).

Mintz, Charles B.—25 W. 45th St., BYrant 9-9046.

Movietone (Fox)—460 W. 54th St., COLUMBUS 5-7200.

New–Cal Prod.—220 W. 42nd St., WISconsin 7-2970.

Paramount–Publix Corp.—1501 Broadway, CHickering 4-7050 (Studio: 6th and Pierce Sts., RAvenswood 8-8000, ASToria, L. )

Pathe—35 W. 45th St., BYrant 9-6700.
Distributors

Home office addresses of distributors in Los Angeles and New York City

For other distributors and branches of those listed below, see Key City Exchanges list on page 625; personnel of important distributors and producers is listed on page 606; studio personnel of producers may be had on page 611.

Los Angeles

Acme Film Co.—1906 S. Vermont Ave., Republic 5206.
Advance Trailer Corp.—1928 S. Vermont Ave., Republic 4147.

Fix Advertising Service Co.—1514 Prospect Ave., Main 8120, Cleveland.
Jam Handy Picture Service, Inc.—Hann Bldg., Main 2667, Cleveland.
Movie Makers, Inc.—110 W. 8th St., Cherry 6324, Cincinnati.
Romell, F. J.—Union Central Bldg., Main 7947, Cincinnati.
Runey M. P. Co.—1434 Vine St., Parkway 2415, Cincinnati.
Silverberg, Benj.—6719 Kinsman Rd., Diamond 9786, Cleveland.

Oregon

Star Film Exchange—444 Glisan St., Broadway 0475, Portland.

Pennsylvania

Atlantic Film Corp.—1105 Washington Blvd., E. Montrose 7664, Pittsburgh.
Cinecraft Films—1909 Buttonwood St., Poplar 5283, Philadelphia.
Howe, Lyman, Film Co.—175 W. River St., Wilkes Barre 1282, Wilkes Barre.
Motion Picture Producing Co.—509 Nevelle St., Mayflower 9600, Pittsburgh.

Texas

Foto Art Prod.—5800 S. Presa St., San Antonio.

Washington

Consolidated Sound Pictures Corp.—Seattle.
Olympic Film Studios—2419 1/4 Second Ave., Elliot 8247, Seattle.

Canada

Atlas Educational—See: British Picture Prod.
Angelo & Co.—187 Provencer Ave., Tel. 2-2965, Winnipeg.
Associated Screen News, Ltd.—Western Ave. and Decaivre Blvd., Walnut 6700, Montreal.
Barnes Calgary Film Prod. Co.—Calgary.
British Canadian Pictures, Ltd.—Calgary.
British Empire Films of Canada, Ltd.—St. John.
British Picture Producers, Ltd.—Pemberton Bldg., Victoria, B. C.
Canadian Gov't M. P. Bureau—Ottawa.
Filmart M. P. Co.—107 Richmond St. E., Elgin 6564, Toronto.
Ontario Gov’t M. P. Bureau—Toronto.
Pacific Pictures, Ltd.—Victoria, B. C.
Thunder Bay Films—135 N. May St., Fort William, Ontario.

Ohio

Alpha Motion Picture Corp.—1823 E. 18th St., Prospect 8160, Cleveland.
Art Film Studios, Inc.—6601 Euclid Ave., Henderson 5913, Cleveland.
Escar Motion Picture Service—1008 Carnegie Ave., Cedar 3900, Cleveland.

Distributors

For other distributors and branches of those listed below, see Key City Exchanges list on page 625; personnel of important distributors and producers is listed on page 606; studio personnel of producers may be had on page 611.
New York City

Affiliated European Prod.—729 7th Ave., BRyant 9-4380.
Amer Anglo Corp.—226 W. 42nd St., Wisconsin 7-1756.
American General Film Co. — 1440 Broadway, Pennsylvania 6-7571.
Amkino Corp.—723 7th Ave., BRyant 9-7680.
Aristocrat Productions, Ltd.—1640 N. Las Palmas Ave., GRanite 3111.
Aywon Film Corp.—729 7th Ave., BRyant 9-2660.
Big Four Film Corp.—130 W. 46th St., BRyant 9-6321.
Big Productions Film Corp.—723 7th Ave., BRyant 9-5450.
Bray Prod. (Shorts)—729 7th Ave., BRyant 9-6941.
British International Pictures (America), Inc. — 1540 Broadway, BRyant 9-8371.
Callaghan, Geo., Prod.—220 W. 42nd St., Wisconsin 7-9534, Geo. Callaghan.
Capitol Prod.—(Pizar) 729 7th Ave., BRyant 9-8670.
Castle Films—630 9th Ave., Longacre 5-6395.
Celebrity Pictures—723 7th Ave., BRyant 9-6067.
Chesterfield Prod.—1540 Broadway, BRyant 9-6884.
Cinema Repertory, Inc.—c/o H. Axelbank, 305 E. Mt. Eden Ave., Bronx, Foundation 8-6359.
Columbia Pictures Corp.—729 7th Ave., BRyant 9-9510.
Continental Pictures—1560 Broadway, BRyant 9-6826.
Copley Pictures Corp.—51 Chambers St., WOrth 2-2390.
Educational Picture Corp. (Shorts)—1501 Broadway, Pennsylvania 6-7400.
Empire Prod., Inc.—1650 Broadway, Circle 7-3037.
Excellent Pictures—729 7th Ave., BRyant 9-9670.
Sam Ziciel.
Film Arts Guild—52 W. 8th St., Spring 7-1716.
Film Exchange, Inc.—729 7th Ave., BRyant 9-4150.
First Division Pictures—630 9th Ave., Pennsylvania 6-4424, Harry Thomas.
First National Pictures—321 W. 44th St., CHickering 4-2200.
FitzPatrick Pictures (Shorts)—729 7th Ave., BRyant 9-4384, James A. FitzPatrick.
Fox Film Corp.—444 W. 56th St., Columbus 5-3320.
Futter, Walter (Shorts)—See: (Wafilms).
General Talking Pictures.—(See: International Photoplay Dist.), Wisconsin 7-8626.
Gold Pictures Corp. (Colored Pictures)—223 W. 46th St., Longacre 5-5238.
Branches of National Distributors and Independent Exchanges

UNITED STATES

Albany, N. Y.
Columbia—1050 Broadway, Tel. 3-4287.
Educational—1050 Broadway, Tel. 4-1913.
First—1050 Broadway, Tel. 4-6621.
First National—See: Vitagraph.
M-G-M—1060 Broadway, Tel. 4-2187.
Paramount—33 Orange St., Tel. 3-2187.
Pathé—35 Orange St., Tel. 4-6168.
RKO—1048 Broadway, Tel. 4-0187.
Tiffany—1046 Broadway, Tel. 4-7227.
Universal—1054 Broadway, Tel. 4-4177.
Vitagraph—1056 Broadway, Tel. 4-8137.
Sono Art-World Wide—1050 Broadway.

Atlanta, Ga.
Bromberg, A. C.—156 Walton St., Jackson 0580.
Columbia—131 Liberty St., Walnut 1524.
Educational—141 Walton St., Walnut 5114.
Eltabran—156 Walton St., Jackson 5235.
First National—See: Vitagraph.
Fox—162 Walton St., N. W., Jackson 1083.
M-G-M—191 Walton St., Jackson 2120.
Paramount—158 Walton St., Jackson 2740.
Pathé—164 Walton St., Jackson 1742.
RKO—181 Walton St., Jackson 3386.
Sono Art-World Wide—141 Walton St., N. W., cor Beachman.
Tiffany—154 Walton St., Jackson 2437.
United Artists—154 Walton St., Jackson 1857.
Universal—193 Walton St.
Vitagraph—163 Walton St., Jackson 2529.

Baltimore, Md.
Apex Film Exchange—412 E. Baltimore St.
Clover Prod.—240 Fallsway St.
Favorite Film Co., Inc.—143 E. Elizabeth St.
Film Service—228 N. Gay St.
Globe Film Service—Haeles Bldg.

Birmingham, Ala.
Bromberg, Arthur C., Attractions—529 N. 18th St.

Boston, Mass.
Acme Dist.—16 Piedmont St., Hancock 2968.
Adams, J. K.—20 Winchester St., Hancock 2596.
Bensam Pictures—28 Piedmont St., Hancock 8637.

Columbia—10 Piedmont St., Hancock 9890.
Consolidated—12 Piedmont St., Hancock 4556.
Educational—71 Broadway, Hancock 5840.
First Division—19 Piedmont St., Hancock 8450.
First National—See: Vitagraph.
Fox—78 Broadway, Hancock 2180.
Hi-Mark—44 Church St., Hancock 7920.
Independent Films—10 Piedmont St., Hancock 9890.
M-G-M—16 Church St., Hancock 0044.
Paramount—38 Berkeley St., Hancock 1070.
Pathé—39 Church St., Hancock 4740.
Rayart—54 Piedmont St., Hancock 4290.
RKO—59 Church St., Hancock 0457.
Royal Films—46 Church St., Hancock 8680.
Screen Art Pictures—42 Melrose St.
Sono Art-World Wide—71 Broadway.
Super Features, Inc.—28 Piedmont St., Hancock 8637.
Tea Melrose St.
Tiffany—42 Piedmont St., Hancock 8220.
Ufa-Eastern Division—28 Piedmont St., Hancock 8637.
United Artists—13 Stanhope St., Kenmore 4211.
Universal—37 Piedmont St., Hancock 8760.
Vitagraph—52 Church St.
World-Art Pictures—28 Piedmont St., Hancock 8367.

Buffalo, N. Y.
Celebrity Prod.—505 Pearl St.
Columbia—505 Pearl St., Tupper 5125.
Educational—505 Pearl St., Tupper 8487.
First Graphic—505 Pearl St., Tupper 3325.
First National—See: Vitagraph.
Fox—496 Pearl St., Tupper 2777.
M-G-M—509 Pearl St., Tupper 7830.
Paramount—646 Franklin St., Tupper 1707.
Pathé—505 Pearl St., Tupper 2797.
RKO—505 Pearl St., Tupper 8597.
Sono Art-World Wide—505 Pearl St.
Tiffany—505 Pearl St., Tupper 9297.
United Artists—505 Pearl St., Tupper 8491.
Universal—505 Pearl St., Tupper 2224.
Vitagraph—470 Franklin St., Tupper 9761.

Butte, Mont.
Columbia—51 W. Broadway, Tel. 7681.
M-G-M—38 W. Broadway, Tel. 5249.
Paramount—55 W. Granite, Tel. 2930.
Pathé—116 W. Granite, Tel. 3033.
RKO—116 W. Granite, Tel. 3033.
United Artists—38 W. Broadway, Tel. 5249.
Universal—23 S. Montana, Tel. 2-4992.
Charleston, W. Va.
Charleston Film—811 Virginia St., E.
Columbia—707 Dryden St.
Universal—225 Hale St.

Charlotte, N. C.
Bromberg, A. C.—505 W. 4th St., Tel. 3-2214.
Columbia Pictures Corp.—219 W. 4th St., Tel. 9849.
Educational Film Ex.—2nd and Poplar Sts., Tel. 5022.
First National—See: Vitagraph.
Fox Film Exchange—505 W. 4th St., Tel. 7101.
Metro-Goldwyn-Mayer—426 W. 4th St., Tel. 4186.
Paramount-Publix Corp.—309 S. Church St., Tel. 5158.
Pathe Film Exchange—221 W. 4th St., Tel. 3-5101.
RKO Dist. Corp.—213 S. MINT St., Tel. 6112.
Tiffany Productions, Inc.—206 S. Poplar St., Tel. 8420.
United Artists Corp.—2nd and Poplar Sts., Tel. 8114.
Universal Film Ex.—313 S. Church St., Tel. 5329.
Vitagraph—311 S. Church St., Tel. 3-1194.
World Wide Productions—2nd and Poplar Sts., Tel. 5022.

Chicago, Ill.
Bland Bros.—1018 S. Wabash Ave., Wabash 1451.
Columbia—831 S. Wabash Ave., Harrison 4198.
Daily News Service—15 N. Wells St., Dearborn 1111.
Educational—829 S. Wabash Ave., Harrison 7837.
Exclusive Film—732 S. Wabash Ave., Harrison 3742.
First National—See: Vitagraph.
Fox—910 S. Wabash Ave., Wabash 9426.
Greiver—831 S. Wabash Ave., Harrison 7971.
Juddell—829 S. Wabash Ave., Harrison 9670.
Metropolitan Vaudeville Agency—366 Mayor St.
M. & M. Exchange—808 S. Wabash Ave., Harrison 7954.
M-G-M—1327 S. Wabash Ave., Harrison 8371.
Paramount—1306 S. Michigan Ave., Calumet 5740.
Pathé—1023 S. Wabash Ave., Harrison 8460.
Pilgrim—26 M—2346 Payne Ave., Prospect 3340.
RKO—908 S. Wabash Ave., Harrison 5646.
Security—808 S. Wabash Ave., Wabash 3277.
Sono Art-World Wide—829 S. Wabash Ave.
Tiffany—806 S. Wabash Ave., Wabash 7870.
United Artists—802 S. Wabash Ave.
Universal—831 S. Wabash Ave., Harrison 7929.
University Cinema Service—806 S. Wabash Ave., Harrison 1433.
Wabash—1018 Wabash Ave., Wabash 1451.
Vitagraph—1307 S. Wabash Ave, Calumet 3501.
Western Feature—1018 S. Wabash Ave, Wabash 1451.

Cincinnati, O.
Columbia—1634 Central Parkway, Canal 6884.
Educational—1634 Central Parkway, Parkerway 6250.
Excelsior—459 E. 5th St., Main 5133.
First National—See: Vitagraph.
Fischer Film Exchange—1635 Central Parkway.
Fox—1618 Central Parkway, Parkway 5867.
Metro-Goldwyn-Mayer—1638 Central Parkway, Canal 3557.
Motion Picture Service—Broadway Film Bldg., Canal 4049.
Paramount-Publix Corp.—1214 Central Parkway, Cherry 6150.
Pathe Exchange, Inc.—1634 Central Parkway, Cherry 1470.
RKO Dist. Corp.—1634 Central Parkway, Parkway 8681.

Sono Art-World Wide—1634 Central Parkway, Parkerway 6250.
Standard—1634 Central Parkway, Canal 5685.
Tiffany—1635 Central Parkway, West 7892.
United Artists Corp.—1634 Central Parkway, Cherry 1546.
Universal—1634 Central Parkway, Cherry 4525.
Vitagraph, Inc.—1208 Central Parkway, Parkway 6824.

Cleveland, O.
Columbia—629 Film Exchange Bldg., Prospect 2670.
Disney Cartoons—629 Film Exchange Bldg., Prospect 2670 (Columbia).
Educational—507 Film Exchange Bldg., Prospect 1662.
First National—See: Vitagraph.
Fischer Film—518 Film Exchange Bldg., Prospect 1610.
Fox—2219 Payne Ave., Prospect 2257.
Import Film—212 Film Exchange Bldg., Prospect 6482.
Independent Pictures—706 Film Exchange Bldg., Prospect 4580.
Ivanhoe—401 Film Exchange Bldg., Prospect 6074.
M-G-M—2346 Payne Ave., Prospect 3340.
Paramount—1735 E. 23rd St., Prospect 3914.
Pathe—2340 Payne Ave., Prospect 5980.
Rex Film Co.—219 Film Exchange Bldg., Prospect 0719.
RKO—1745 E. 23rd St., Prospect 1460.
Sono Art-World Wide—507 Film Exchange Bldg., Prospect 1662.
Standard—600 Film Exchange Bldg., Prospect 0034.
Selected Pictures—401 Film Exchange Bldg., Prospect 6074.
Tiffany—316 Film Exchange Bldg., Prospect 2367.
Tri-State Motion Picture Co.—208 Film Exchange Bldg., Prospect 4900.
United Artists—1611 E. 21st St., Prospect 2983.
Universal—2142 Payne Ave., Prospect 0413.
Vitagraph—2300 Payne Ave., Prospect 5920.

Columbus, O.
Ohio Film & Aerial—218½ N. High St., Adams 7649.
Paramount—251 N. 5th St., Adams 9161.

Dallas, Tex.
Allied Film—308 S. Harwood St., Tel. 7-5906.
Columbia—304 S. Harwood St., Tel. 7-6222.
Educational—302½ S. Harwood St., Tel. 7-2459.
First National—See: Vitagraph.
Fox—306 S. Jefferson St., Tel. 7-6379.
Lone Star Films Corp. of Texas—304½ Harwood St., Tel. 7-2606.
M-G-M—2013 Jackson St., Tel. 7-4172.
Paramount—300 S. Jefferson St., Tel. 7-4336.
Penny, Dick—203 Melba Theater Bldg., Tel. 7-5894.
Pathe—310 S. Harwood St., Tel. 2-6175.
RKO—2011 Jackson St., Tel. 7-6893.
Sono Art-World Wide—302½ S. Harwood St.
Square Deal—Film Exchange Bldg., Tel. 7-1934.
Syndicate—Film Exchange Bldg., Tiffany—308 S. Harwood St., Tel. 2-8604.
United Artists—308 S. Harwood St., Tel. 7-6401.
Universal—308 S. Harwood St., Tel. 7-6312.
Vitagraph—508 Park St., Tel. 2-8726.

Denver, Colo.
Columbia—2071 Broadway, M-4395.
Educational—2144 Champa St., Key 5615.
First National—See: Vitagraph.
Fox—2140 Champa St., Ta. 5331.
M-G-M—805 21st St., Ta. 8167.

626
Vitagraph.
Paramount—1625 Broadway, Key 8246.
Pathe—2165 Broadway, Key 8561.
RKO—809 21st St., Key 7831.
Sheffield Exchange System—2075 Broadway, Ta. 7661.
Sono Art-World Wide—2144 Champa St., Key 5615.
Tiffany—2044 Broadway.
Universal—2065 Broadway, Ta. 0552.
Favorite—326 N. Illinois St., Lincoln 3562.
Vitagraph—2115 Champa St., Keystone 6178.

Des Moines, Ia.
Columbia—1005 High St., Tel. 3-5725.
Educational—1005 High St., Tel. 3-5712.
First National—See: Vitagraph.
Fox—1022 High St., Tel. 4-4281.
M-G-M—1111 High St., Tel. 4-6271.
Paramount—1117 High St., Tel. 4-3197.
Pathe—1003½ High St., Tel. 4-8184.
RKO—915 Grand Ave., Tel. 3-6293.
Sono Art-World Wide—1005 High St.
Tiffany—915 Grand Ave., Tel. 4-1627.
Universal—1001½ High St., Tel. 3219.
Vitagraph—1001 High St., Tel. 4-0161.

Detroit, Mich.
Caplen, Sam—Film Exchange Bldg., Cadillac 8766.
Columbia—610 Film Exchange Bldg., Randolph 8021.
Crescent—414 Film Exchange Bldg., Randolph 1538.
Educational—710 Film Exchange Bldg., Cadillac 6200.
Excellent—518 Film Exchange Bldg., Cadillac 7039.
Favorite—612 Film Exchange Bldg., Cadillac 6413.
First National—See: Vitagraph.
Fox—66 Sibley St., Cadillac 3726-7.
Graphic—610 Film Exchange Bldg., Cadillac 6413.
M-G-M—100 Film Exchange Bldg., Cadillac 4466.
Metropolitan—700 Film Exchange Bldg., Cadillac 1930.
Paramount—2949 Cass Ave., Glendale 8220.
Pathe—210 Film Exchange Bldg.
RKO—310 Film Exchange Bldg., Cadillac 2630.
Sono Art-World Wide—710 Film Exchange Bldg.
Standard—500 Film Exchange Bldg.
Tiffany—512 Film Exchange Bldg.
United Artists—422 Film Exchange Bldg.
Universal—2310 Cass Ave., Cadillac 2141.
Vitagraph—2300 Cass Ave., Cadillac 6236.

Fargo, N. D.
Dakota Film Ex.—110 N. 5th St., Tel. 187.

Houston, Tex.
Houston Film Ex.—2207 Washington Ave.

Indianapolis, Ind.
Big Feature—400 N. Illinois St., Lincoln 8220.
Columbia—448 N. Illinois St., Lincoln 8220.
Educational—120 W. Michigan St., Lincoln 8395.
First National—See: Vitagraph.
Fox—326 N. Illinois St., Lincoln 5581.
M-G-M—438 N. Illinois St., Lincoln 4361.
Midwest—218 Wimmer Bldg., Lincoln 2598.
Paramount—116 W. Michigan St., Lincoln 7564.
Pathe—120 W. Michigan St., Riley 3509.
Red Seal—406 N. Illinois St., Lincoln 9472.
RKO—128 N. Illinois St., Riley 2382.

Security—104 N. Illinois St., Riley 6755.
Sono Art-World Wide—120 W. Michigan St.
Tiffany—432 N. Illinois St., Lincoln 6349.
United Artists—408 N. Illinois St., Riley 2848.
Universal—326 N. Illinois St., Riley 3562.
Vitagraph—120 W. Michigan St., Riley 7521.

Jacksonville, Fla.
Paramount—110 N. Lee St., Tel. 5-6210.
RKO—1262 W. Adams St., Tel. 5-5002.

Kansas City, Mo.
Columbia—113 W. 17th St., Harrison 3892.
Educational—130 W. 18th St., Grand 2886.
First National—See: Vitagraph.
Fox—1901 Wyandotte St., Harrison 7253.
Hickey—115 W. 18th St., Grand 322.
Liberty—1818 Wyandotte St., Victor 2096.
M-G-M—19th and Central, Grand 2110.
Midwest—110 W. 18th St., Grand 2390.
Paramount—1800 Wyandotte St., Grand 0410.
Pathe—111 W. 17th St., Harrison 8643.
RKO—1712 Wyandotte St., Grand 5420.
Tiffany—1712 Wyandotte St., Grand 0932.
United Artists—1706 Baltimore Ave., Grand 1123.
Universal—1710 Wyandotte St., Harrison 5624.
Vitagraph—1701 Wyandotte St., Harrison 4645.

Little Rock, Ark.
Home State—108 S. Cross St., Tel. 4-2431.

Los Angeles, Cal.
Acme—1906 S. Vermont Ave., Republic 5006.
All-Star Feature—1910 S. Vermont Ave., Republic 3707.
Anchor Film Dist.—6912 Hollywood Blvd.
Columbia—1914 S. Vermont Ave., Republic 5137.
Cooperative—1912 S. Vermont Ave., Republic 4108.
Educational—1920 S. Vermont Ave., Republic 5187.
First National—See: Vitagraph.
Fox Film Corp.—2019 S. Vermont Ave., Republic 4186.
Hickey, George A.—1620 Cordova, Republic 6907.
M-G-M—1620 Cordova, Republic 4181.
Pathe—1926 S. Vermont Ave., Republic 5131.
RKO—1924 S. Vermont Ave., Republic 5104.
Sono Art-World Wide—See: Educational.
Standard Motion Picture Service, Inc.—1906 S. Vermont Ave., Republic 3187.
Supreme—1910 S. Vermont Ave., Republic 3707.
Tiffany—1916 S. Vermont Ave., Republic 3138.
United Artists—1966 S. Vermont Ave., Republic 5177.
Universal—1960 S. Vermont Ave., Republic 3171.
Vitagraph—1968 S. Vermont Ave., Republic 3141.

Louisville, Ky.
American M. P. Co.—Alamo Theater Bldg., Big Feature Rights—917 W. Jefferson St., City 4751.
Educational—917 W. Jefferson St., City 4751.

Memphis, Tenn.
Columbia—416 So. 2nd St., Tel. 8-4642.
First National—See: Vitagraph.
Fox—397 S. 2nd St., Tel. 8-2164.
Home State Film Co.—108 S. Cross St., Tel. 4-2431.
M-G-M—494 S. 2nd St., Tel. 8-5181.
Paramount—265 S. Front St., Tel. 6-2573.
Michigan, Wis.
Baier Film—713 Wells St., Grand 2153.
Celebrated Players—715 Wells St., Marquette 2364.
Columbia—345 S. Ave., Marquette 3351.
Continental—108 9th St., Marquette 6211.
Educational—210 11th St., Marquette 7107.
First National—See: Vitagraph.
Fox—292 8th St., Marquette 5710.
Frackman Film—713 Wells St., Grand 4732.
Kay-Bee—713 Wells St., Grand 3613.
Ludwig—721 Wells St., Marquette 0642.
M-G-M—726 State St., Marquette 4024.
Midwest—145 7th St., Marquette 5290.
Paramount—335 8th St., Marquette 7340.
Pathe—104 9th St., Marquette 4783.
Red Seal—713 Wells St., Grand 4742.
Regal—210 11th St.
RKO—341 8th St., Marquette 4445.
Sono Art-World Wide—210 11th St., Marquette 7107.
Tiffany—195 7th St., Marquette 3842.
Universal—717 Wells St., Marquette 4080.
Vitagraph—149 7th St., Marquette 7550.

Minneapolis, Minn.
Celebrated—70 Glenwood Ave., Atlantic 4267.
Columbia Pictures Corp.—66 Loeb Arcade, Atlantic 3151.
Educational Film Exchange—1111 First Ave., N., Atlantic 1214.
Elliott, F., York—310 Film Exchange Bldg., Geneva 4219.
Equitable—502 Film Exchange Bldg., Geneva 1879.
First National—See: Vitagraph.
Fox—36 Glenwood Ave., Atlantic 2201.
M-G-M—74 Glenwood Ave., Main 3351.
Paramount—1100 First Ave., N., Atlantic 0537.
Pathe—72 Glenwood Ave., Main 3401.
RKO—42 Glenwood Ave., Main 3401.
Screen Classics—319 Loeb Arcade, Main 6237.
Sono Art-World Wide—1111 First Ave., N., Atlantic 1214.
Tiffany—64 Glenwood Ave., Geneva 6621.
United Artists—1109 First Ave., N., Geneva 4343.
Universal—1105 First Ave., N., Atlantic 5335.
Vitagraph—954 First Ave., N., Atlantic 3281.

New Haven, Conn.
Columbia—134 Meadow St., Tel. 7-6850.
Educational—134 Meadow St., Tel. 7-9735.
First National—See: Vitagraph.
Fox—114 Meadow St., Tel. 3-3780.
M-G-M—134 Meadow St., Tel. 3-9060.
Paramount—134 Meadow St., Tel. 3-1371.
Pathe—134 Meadow St., Tel. 3-6260.
RKO—134 Meadow St., Tel. 7-4171.
Sono Art-World Wide—134 Meadow St., Tel. 7-9735.
Tiffany—126 Meadow St., Tel. 7-6813.
United Artists—134 Meadow St., Tel. 5-7591.
Universal—126 Meadow St., Tel. 6-1181.
Vitagraph—134 Meadow St., Tel. 3-5533.
World Art Pictures—148 Meadow St.

New Orleans, La.
Bromberg Attractions—1101 Perdido St., Raymond 2055.
Columbia—1307 Tulane St.
Educational—220 S. Liberty St., Raymond 5450.
First National—See: Vitagraph.
Fox—218 S. Liberty St., Raymond 6965.
M-G-M—223 S. Liberty St., Raymond 2580.
Paramount—213 S. Liberty St., Raymond 3357.
Pathe—221 S. Liberty St., Raymond 3186.
RKO—419 Dryades St., Raymond 6641.
Sono Art-World Wide—220 West Liberty St.
Tiffany—218 S. Liberty St., Raymond 1004.
United Artists—147 S. Liberty St., Raymond 3722.
Universal—145 S. Liberty St., Raymond 1359.
Vitagraph—150 S. Liberty St., Raymond 4226.

New York, N. Y.
Amkino—723 7th Ave., BRYant 9-7680.
Aywon—729 7th Ave., BRYant 9-2660.
Bell Pictures—630 9th Ave., LACKawanna 4-5469.
Big 4 Film Corp.—130 W. 46th St., BRYant 9-6321.
Big Three—630 9th Ave., LACKawanna 4-4051.
Big “U” (Universal)—622 9th Ave., CHickering 4-8720.
Biltmore Pictures—630 9th Ave., PENNSylvania 6-7456.
Capital Film—630 9th Ave., PENNSylvania 6-9351.
Castle Films—630 9th Ave., LOngacre 5-6395.
Columbia Pictures—630 9th Ave., LACKawanna 4-1742.
Cosmos—630 9th Ave., PENNSylvania 6-8170.
Dora—630 9th Ave., LACKawanna 4-8869.
Educational—622 9th Ave., CHickering 4-1873.
Film Exchange—729 7th Ave., BRYant 9-4150.
First Division Pictures—630 9th Ave., PENNSylvania 6-4424.
First National Pictures—See: Vitagraph.
Fitzpatrick—729 7th Ave., BRYant 9-4384.
Fox—345 W. 44th St., LACKawanna 4-0700.
Hollywood—630 9th Ave., CHickering 4-3949.
Industrial Films—622 9th Ave., LACKawanna 4-1622.
International Photoplay—218 W. 42nd St., WISconsin 7-8626.
M-G-M—630 9th Ave., PENNSylvania 6-9710.
New Era Exchange—630 9th Ave., LOngacre 5-5588.
Paramount—331 W. 44th St., MEDallon 3-4300.
Pathé Short Subject Exchange—35 W. 45th St., BRYant 9-6700.
Pathe—622 9th Ave., CHickering 4-2400.
RKO—630 9th Ave., LOngacre 5-3702.
Sono Art-World Wide—622 9th Ave., CHickering 4-1875.
States Cinema—729 7th Ave., BRYant 9-9439.
Tiffany—630 9th Ave., LOngacre 5-7326.
United Artists—622 9th Ave., LACKawanna 4-4721.
Universal—622 9th Ave., CHickering 4-8720.
Vitagraph—321 W. 44th St., CHickering 4-6933.
Worldart Pictures Co., Inc.—630 9th Ave., LACKawanna 4-5430.

Oklahoma City, Okla.
Bromberg (Allied Film Co.)—704 W. Grand Ave., Tel. 3-5546.
Columbia—702 W. Grand Ave., Tel. 2-3480.
Educational—702 1/2 W. Grand Ave., Tel. 2-8374.
First National—See: Vitagraph.
Fox—521 S. Robinson St., Tel. 2-1105.
M-G-M—515 S. Robinson St., Walnut 3-1000.
Mid-West—125 S. Hudson St., Tel. 2-5620.
Paramount—701 W. Grand Ave., Tel. 3-5461.
Pathe—515 S. Robinson St., Tel. 2-0279.
RKO—706 W. Grand Ave., MABLE 3222.
Sono Art-World Wide—702 1/2 W. Grand Ave., Tel. 2-8374.
Syndicate—119 S. Hudson St.
Special Pictures—Film Bldg., 705 W. Grand Ave.
Vitagraph—705 W. Grand Ave., Tel. 7-3782.
Universal—519 W. Main St., Tel. 3-4800.
Vitagraph—115 S. Hudson St., Tel. 7-7544.

Omaha, Neb.
Capital Pictures Corp.—1508 Davenport St., Jackson 1161.
Columbia—1514 Davenport St., Atlantic 7425.
Educational—1508 Davenport St., Atlantic 3136.
First National—See: Vitagraph.
Fox—1509 Chicago St., Jackson 4860.
Liberty—1524 Davenport St., Atlantic 5854.
M-G-M —1512 Davenport St., Atlantic 4314.
Pathe—1508 Davenport St., Atlantic 5424.
Paramount—1610 Davenport St., Atlantic 1550.
RKO—1508 Davenport St., Jackson 5992.
Security—1506 Davenport St., Jackson 4422.
Sono Art-World Wide—1508 Davenport St., Atlantic 3136.
Tiffany—1516 Davenport St., Atlantic 4150.
United Artists—1508 Davenport St., Atlantic 9944.
Universal—1513 Davenport St., Atlantic 8919.
Vitagraph—1511 Davenport St., Jackson 4838.

Capital—1314 Vine St.
Columbia—1232 Vine St., Spruce 2063.
Consolidated—1237 Vine St.
Educational—1309 Vine St., Locust 4581.
First National—See: Vitagraph.
Fox—310 N. 13th St.
Gold Medal—1339 Vine St., Locust 4712.
Interstate (Universal)—1308 Vine St., Locust 4221.
Liberty—1339 Vine St., Locust 4712.
Masterpiece—329 Vine St., Rittenhouse 7858.
M-G-M —1228 Vine St., Spruce 5150.
Paramount—1201 Vine St., Locust 3672.
Pathe—1224 Vine St., Locust 7712.
Philadelphia Exchange—1333 Vine St., Spruce 6694.
RKO—310 N. 13th St.
Sono Art-World Wide—1309 Vine St., Locust 4581.
Success—1239 Vine St., Spruce 1676.
Tiffany—1313 Vine St., Spruce 7740.
United Artists—1235 Vine St., Locust 5146.
Universal (Interstate Exchange)—1308 Vine St., Locust 4221.
Vitagraph—1225 Vine St., Rittenhouse 9530.

Pittsburgh, Pa.
Alexander Film Service, Inc.—1024 Forbes St., Atlantic 2578.
Columbia Pictures Corp.—1623 Blvd. of Allies, Atlantic 9991.
Educational Film Exchange—1014 Forbes St., Grant 2316.
First National—See: Vitagraph.
Fox Film Corp.—1014 Forbes St., Grant 3572.
Independent Photoplay Co.—1030 Forbes St., Atlantic 9180.
Paramount-Publix Corp.—1727 Blvd. of Allies, Atlantic 9270.
Pathé Exchange—1623 Blvd. of Allies, Grant 2238.
Pinkney Film Service—1028 Forbes St., Atlantic 7833.
Progress Film Service, Inc.—1030 Forbes St., Atlantic 7886.
RKO Dist. Corp.—1623 Blvd. of Allies, Grant 2790.
Sono Art-World Wide—1014 Forbes St., Grant 2316.

Standard Film Service—1018 Forbes St., Grant 7783.
Tiffany Productions—1014 Forbes St., Atlantic 9619.
United Artists Corp.—1014 Forbes St., Grant 8960.
Universal Film Exchange—1709 Blvd. of Allies, Grant 4970.
Vitagraph, Inc.—1014 Forbes St., Grant 7556.

Portland, Me.
American Feature Film Co.—388 Congress St., Forest 7930.
Paramount—263 S. Johns St., Forest 7824.
United Artists—614 Fidelity Bldg.

Portland, Ore.
Columbia—124 N. 12th St., Broadway 0831.
First National—See: Vitagraph.
Fox—128 N. 12th St., Beacon 8105.
M-G-M —451 Glisan St., Broadway 0851.
Paramount—201 N. 19th St., Broadway 1743.
Pathe—443 Glisan St., Broadway 4865.
RKO—203 N. 19th St., Broadway 8386.
Star—444 Glisan St., Broadway 0475.
Sheffield Exchanges—464 Glisan St., Broadway 8238.
Tiffany—126 N. 12th St., Broadway 8332.
Universal—445 Glisan St., Broadway 8282.
Vitagraph—441 Glisan St., Broadway 5623.

St. Louis, Mo.
Columbia Pictures Corp.—3306 Olive St., Jefferson 1994.
Educational Film Exchange of Mo., Inc.—3334 Olive St., Jefferson 0829.
First National—See: Vitagraph.
Fox Film Corp.—3116 Olive St., Jefferson 3185.
Paramount-Publix Corp.—3201 Olive St., Jefferson 4348.
Pathe Exchange, Inc.—3318 Olive St., Jefferson 2442.
Premier Pictures Corp.—3308 Olive St., Jefferson 6548.
RKO Distributing Corp.—3312 Olive St., Jefferson 3000.
Sono Art-World Wide Pictures—See: Educational.
Tiffany Prod., Inc.—3210 Olive St., Jefferson 1083.
United Artists Corp.—3310 Lindell Blvd., Jefferson 6346.
Universal Film Exchanges, Inc.—3320 Olive St., Jefferson 2300.
Vitagraph—3214 Olive St., Jefferson 8656.

Salt Lake City, Utah
Columbia—258 E. 1st So. St., Wasatch 5363.
Educational—214 W. 1st So. St., Wasatch 1264.
First National—See: Vitagraph.
Fox—216 E. 1st St., Wasatch 3651.
M-G-M —204 E. 1st So. St., Wasatch 438.
Paramount—200 E. 1st So. St., Wasatch 5014.
Pathe—206 E. 1st St., Wasatch 3093.
RKO—256 E. 1st So. St., Wasatch 1728.
Sheffield—252 E. 1st So. St., Wasatch 1685.
Tiffany—250 E. 1st So. St., Wasatch 7280.
United Artists—254 E. 1st So. St., Wasatch 6471.
Universal—268 E. 1st St., Wasatch 3443.
Vitagraph—210 E. 1st So. St., Wasatch 5112.

All Film Folks Read The Film Daily
St. John, N. B.
Canadian Educational—158 Union St. (Box 132), Dial 2326.
Canadian Universal—162 Union St., Dial 2796.
Columbia—87 Union St., Main 1556.
Famous-Lasky Film Service—133 Princess St., Dial 3136.
First National—See: Vitagraph.
Fox—87 Union St., Dial 2343.
Maritime (Columbia)—87 Union St., Dial 3556.
Regal Film—133 Princess St., Dial 2176.
RKO—27 Prince William St., Dial 3161.
Tiffany—158 Union St.
United Artists—162 Union St., Dial 3840.
Vital Films, Ltd.—29 Prince William St., Main 4836.
Vitagraph—162 Union St., Dial 2946.

Toronto, Ont.
Canadian Educational—277 Victoria St., Elgin 7106.
Canadian Universal—277 Victoria St., Elgin 9305.
Columbia—21 Wilton Sq., Waverly 4531.
Excellent—6 Dundas St. E., Waverly 2258.
Famous-Lasky—111 Bond St., Elgin 0376.
First National—See: Vitagraph.
Fox—287 Victoria St., Elgin 7223.
Gaumont British Corp.—277 Victoria St., Elgin 9305.
Regal—(Dist. for M-G-M and Pathé), 277 Victoria St., Elgin 0296.
Sono Art-World Wide—277 Victoria St., Elgin 7168.
Tiffany—277 Victoria St., Elgin 9305.
United Artists—277 Victoria St., Elgin 3371.
Vitagraph—21 Dundas St., Elgin 8459.

Vancouver, B. C.
Canadian Educational—1218 Burrard St., Doug. 602.
Canadian Universal—Exchange Bldg., Sey. 2932.
Columbia—Exchange Bldg., Doug. 736.
Famous-Lasky—Exchange Bldg., Doug. 3244.
First National—See: Vitagraph.
Fox—1210 Burrard St., Doug. 608.
Gaumont British Corp. of Canada—See: Tiffany.
Regal Films, Ltd.—Exchange Bldg., Doug. 3555.
RKO—Exchange Bldg., Doug. 752.
Tiffany—Exchange Bldg., Seymour 2932.
United Artists—Exchange Bldg., Doug. 710.
Vitagraph—1206 Burrard St., Trinity 5374.

Winnipeg, Man.
Canadian Educational—504 Film Exchange Bldg.,
Tel. 89861.
Canadian Universal—502 Film Exchange Bldg.,
Tel. 27595.
Columbia—302 Film Exchange Bldg., Tel. 27064.
Famous-Lasky—500 Film Exchange Bldg., Tel. 86101.
First National—See: Vitagraph.
Fox—400 Film Exchange Bldg., Tel. 86055.
Regal—303 Film Exchange Bldg., Tel. 27031.
RKO—503 Film Exchange Bldg., Tel. 28292.
Tiffany—502 Film Exchange Bldg.,
Tel. 27595.
United Artists—403 Film Exchange Bldg.,
Tel. 8821.
Vitagraph, Ltd.—330 Film Exchange Bldg., Tel. 22328.

LEGISLATIVE SESSIONS for 1931

Meeting Dates of the 44 State Legislatures to Convene This Year

Alabama ............................................. Jan. 13
Alaska .............................................. Mar. 2
Arizona ............................................. Jan. 12
Arkansas .......................................... Jan. 12
California ........................................ Jan. 5
Colorado .......................................... Jan. 7
Connecticut ...................................... Jan. 7
Delaware .......................................... Jan. 6
Florida .............................................. Apr. 7
Georgia ............................................. June 24
Idaho ................................................ Jan. 5
Illinois ............................................. Jan. 7
Indiana ............................................. Jan. 8
Iowa ................................................ Jan. 12
Kansas ............................................. Jan. 13
Maine .............................................. Jan. 7
Maryland ......................................... Jan. 7
Massachusetts ................................... Jan. 7
Michigan .......................................... Jan. 7
Minnesota ......................................... Jan. 6
Missouri ........................................... Jan. 7
Montana ............................................ Jan. 5
Nebraska .......................................... Jan. 6
Nevada ............................................. Jan. 19
New Hampshire .................................. Jan. 7
New Jersey ........................................ Jan. 13
New Mexico ....................................... Jan. 13
New York ......................................... Jan. 7
North Carolina .................................. Jan. 6
North Dakota ..................................... Jan. 6
Ohio ................................................ Jan. 5
Oklahoma .......................................... Jan. 6
Oregon ............................................. Jan. 12
Pennsylvania ..................................... Jan. 6
Porto Rico ......................................... Feb. 9
Rhode Island ..................................... Jan. 6
South Carolina ................................... Jan. 13
South Dakota ..................................... Jan. 6
Tennessee .......................................... Jan. 5
Texas .............................................. Jan. 13
Utah ............................................... Jan. 12
Vermont .......................................... Jan. 7
Washington ....................................... Jan. 12
West Virginia .................................... Jan. 14
Wisconsin ......................................... Jan. 14
Wyoming .......................................... Jan. 13

Full of Reader Interest—The Film Daily

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COMPOSERS and AUTHORS

A complete list of composers and authors of music and lyrics whose work is now identified with motion pictures

Aarons, Alfred E.
Abrahams, Maurice
Aeger, Milton
Ahlert, Fred E.
Akst, Harry
Alpert, Louis
Anderson, Frank H., Jr.
Anderson, Lilley Strickland
Archer, Harry
Arlen, Harold
Armstrong, Harry
Arndt, Mrs. Felix
Arnheim, Gust
Arntz, Harold
Auer, Leopold
Austin, Gene
Axt, William
Axtell, Frederic, Est. of
Baer, Abel
Bagby, George
Bainbridge, Katharine
Baker, Bill
Ball, Ernest R., Est. of
Balogh, Erno
Barnett, Alice
Baron, Maurice
Barris, Harry
Barron, Ted S.
Bartholomae, Philip H.
Bartholomew, Marshall
Bartlett, James C.
Baskette, Billy
Batson, Karolyn Wells
Bay, Charles A.
Beach, Mrs. H. A.
Behgon, Jean
Bennett, George J.
Berg, David
Berg, Harold
Bergere, Roy
Bergh, Arthur
Berlin, Irving
Bernaldo, William
Bibo, Irving
Black, Ben
Black, Frank J.
Black, Louis
Blaufluss, Walter
Bloch, Ernest
Bloom, Marty
Bloom, Rose
Blossom, Henry, Est. of
Bond, Carrie Jacobs
Bonx, Nathan
Borg, Elsie May
Borisoff, Josef
Bornstein, Franz C.
Botsford, George
Boutel, Phil
Bowers, Frederick V.
Bowers, Robert Hood
Bradford, James C.
Braine, Robert
Brandt, Eddie
Bratton, John W.
Breaux, Lew, Est. of
Brennan, James A.
Brennan, J. Keinn
Breuer, Ernest
Bridges, Ethel
Brown, George H.
Brockman, James
Brookman, David H.
Brooks, Shelton
Brown, Alv. W., Est. of
Brown, A. Seymour
Brown, Bertrand
Brown, Nacio Herb.
Brown, J. Lewis
Brunhs, George F. W.
Bruselli, Peter
Bryan, Alfred
Bucharoff, Simon
Buck, Gene
Burke, John
Burke, Joseph A.
Burleigh, Harry T.
Burns, Annelu
Burt, R. H.
Burtt, Earl
Burton, Val
Buzzie-Peciccia, A.
Byrnes, James A.
Caddigan, Jack J.
Cadmin, Chas. Wakefield
Caesar, Irving
Caine, Sidney C.
Caldwell, Ann
Callahan, J. Will
Carbonara, Gerard
Carlo, Billy
Carpenter, John Alden
Carroll, Earl
Carroll, Harry
Casper, Dan
Cavanagh, James
Charig, Philip
Chase, Newell
Chattaway, Turland
Chenowth, William
Clare, Sidney
Clark, Amy Ashmore
Clarke, Grant
Claypool, Edward B.
Clarey, Michael H.
Colb, Will D., Est. of
Coburn, Richard
Cohn, George M.
Cohen, Henry R.
Cohn, Chester
Collins, William
Conley, Edw. E.
Conner, Pierre
Conrad, Con.
Cook, Philip D.
Cook, Wil Marion
Cool, Harold
Coombs, C. Whitney
Cooper, Bud
Cooper, Joe
Coots, J. Fred
Coslow, Sam
Cowan, Lynn
Cowan, Rubey
Cox, Ralph
Crawford, Robert
Creamer, Henry
Crist, Bainbridge
Crump, Frank
Cunningham, Paul
Curran, Pearl G.
Curtis, Billy
Curtis, Loyd
Daly, William
Daniels, Charles N.
Dash, Irwin
David, Lee
Davidson, Morey
Davis, Benny
Davis, George Gibson
Davis, John Carlyle
Davis, Lou
Dawson, Eli
De Costa, Harry
De Costa, Leon
DeKoven, Mrs. Reginald
De Leath, Vaughn
Dell, Harry
Denniker, Paul
Deppen, Jessie L.
De Rose, Peter
DeSylva, Bud G.
Dett, R. Nathaniel
DeVol, Cal
Dietz, Howard
Dillon, Will
Dixon, Harold
Dixon, Mort
Doll, Raymond H.
Dolly, Edward
Donaldson, Walter
Donaldson, Will
Donnelly, Andrew
Donnelly, Dorothy, Est. of
Dougherty, Dan
Dowling, Eddie
Dreyer, Dave
Dubin, Al
Dugan, William F.
Duke, Vernon
Duncan, WM. C.
Dunn, James P.
Dyson, Hal
Eberhart, Nelle Richmond
Edelheit, Harry
Edmonds, Shephard N.
Edwards, Clara
Edwards, Gus
Edwards, Mrs. Julian
Edwards, Leo
Egan, John C.
Egan, Richmond B.
Ehrlich, Sam, Est. of
Elie, Justin
Elmor, Carl
Eliseu, Edward
Elman, Mischa
Endor, Chick
Engle, Gene
Erdman, Ernie
Fain, Sammy
Fairman, George
Fall, Richard
Farley, Koiland
Fazio, Billy, Est. of
Federlein, Gottfried H.
Feist, Felix
Felix, Seymour
Fields, Buddy
Fields, Dorothy
Florio, Ted
Fisher, Fred
Fisher, Mark
Fisher, William Arms
Fitz, Leon
Fleeson, Neville
Forster, Dorothy
Forsyth, Cecil
Fowler, B. Sherman
Fox, Oscar J.
Francesco, L. E.
Franklyn, Blanche
Franko, Nahan
Freed, Arthur
Freer, Eleanor Everest
Frey, Higo
Fried, Peter
Friedland, Anatol
Friend, Cliff
Friml, Rudolf
Frisch, Billy
Gahn, Joseph
Gaines, Samuel Richard
Gardner, William H.
Garrett, Lloyd Fry
Gaskill, Clarence
Gaul, Harvey B.
Gay, Byron
Gensler, Lewis E.
Gerard, Richard Hirsch
Gerber, Alex
Gershwin, George
Gershwin, Ira
Gilbert, L. Wolfe
Gillespie, Haven
Gillespie, Marian E.
Glucksberg, Sol
Glick, Joseph G. M.
Glogau, Jack
Godowsky, Leopold
Goetler, Archie
Goetz, Coleman
Goetz, E. Ray
Gold, Joe
Golden, Ernie
Golden, John
Goldman, Edwin Franko
Goodman, Alfred

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Goodman, Frank
Goodman, Lillian Rosedale
Goodwin, Joe
Gold, Sam
Goldman, Mack
Gomer, Jay
Gottlieb, Archie
Grainer, Percy Aldridge
Grant, Betty
Grant, Charles N.
Green, Bud
Green, George
Green, John W.
Greene, Schuyler, Est. of
Greer, Jesse
Grey, Frank H.
Grofe, Ferde
Grossman, Bernie
Grunberg, Jacques
Grundl, Homer
Guion, David W.
Gumble, Albert
Gurewich, Jascha
Gusman, M.
Hadley, Henry
Haenisch, Walter G.
Hain, Mary
Hager, Clyde
Hahn, Carl, Est. of
Hajos, Karl
Hamblett, Bernard
Hamilton, Morris
Hammersmit, Oscar, 2d
Handman, Lou
Handy, William C.
Hanley, James F.
Hanlon, Bert
Harbach, Otto A.
Harburg, E. Y.
Harling, W. Franke
Harris, Charles K.
Harris, Harry
Harrison, W.
Harrison, C. F.
Hart, Lorenz
Hartmann, Arthur
Hawley, Mrs. C. H.
Haymond, Norah Lee
Hazzard, John E.
Heagney, William H.
Hein, Silvio, Est. of
Henderson, Ray
Henry, Grace R.
Herbert, Jean
Herbert, Victor, Est. of
Herscher, Louis
Hersom, Frank E.
Hess, Cliff
Heywood, Donald
Hickman, Art
Hill, William J.
Hirsch, Louis A., Est. of
Hirsch, Walter
Hobart, George V., Est. of
Hoffman, Al
Holden, Sidney
Hollister, Thelka
Holmaz, Abraham
Homer, Sidney
Hooker, Brian
Hosche, Mrs. Karl
Hosmer, Lucas
Howard, John Tasker
Howard, Joseph E.
Hubbell, Frank
Hueter, Charles
Hughes, Rupert
Huhn, Bruno
Jackson, Charles
Jacobi, Frederick
Jaffe, Joe
James, Billy
Jencks, Philip
Janis, Elsie
Janssen, Werner
Jason, Will
Jentes, Harry
Jerome, M. K.
Jerome, William
Johnson, Arnold
Johnson, Horace
Johnson, Robert E.
Johnson, James P.
Johnson, J. Rosamond
Johnson, James Weldon
Jones, Est. of
Johnstone, Thomas A.
Johnstone, William B.
Jolson, Al
Jones, Abraham
Jones, Stephen
Jordan, Jules
Kahal, Irving
Kahn, Grace Le Boy
Kahn, Gus
Kalmar, Bert
Kassel, Art
Katzman, Louis
Kaufman, Mel B.
Kay, Arthur
Keithley, E. Clinton
Kemp, L. Leo A.
Kendis, James
Kern, Jerome
Kernell, Wm. B.
Kernochan, Marshall
Kerr, Harry D.
Kilenyi, Edward
King, Jack
King, Robert A.
Klages, Raymond W.
Klein, Lou
Klem, Gustav
Klckmann, F. Henri
Knox, Helen Boardman
Koehler, Ted
Koppell, Alfred B.
Kortlander, Max
Kountz, Richard
Kramer, A. Walter
Kreisler, Fritz
Kriens, Christiaan
Kroeger, Ernest R.
Krouse, H. Sylvester
Lada, Anton
Lake, Mayhew Lester
Lampe, J. Bodewalt, Est. of
Lane, Eastwood
Lange, Arthur
Lange, Henry W.
Lannin, Paul
Larson, Earl Roland
Laska, Edward
Lawler, Harry D.
Layton, Turner
Lerner, Sammy
Leslie, Edgar
Le Soan, Jack
LeVant, Oscar
Levenson, Boris
Levey, Harold
Lewis, Al
Lewis, Roger
Lewis, Samuel M.
Lee, Benton
Linder, Lester
Liepshultz, George
Little, George A.
Little, Jack
Livingstone, Mabel
Lockhart, Eugene
Logan, Fred's Knight, Est. of
Logan, Virginia K.
Lomax, Carmen
Loth, L. Leslie
Lucas, Gene
Lyman, Abe
MacDonald, Cyril
MacDermid, James G.
MacDonald, Ballard
MacDonald, Glen, Est. of
Mack, Andrew
Madden, Edward
Maduro, Charles
Maganimi, Quinto
Magidson, Herbert
Magine, Frank
Mahaney, Jack
Malatti, Albert H.
Maley, Florence Turner
Malie, Tommie
Mama-Zaoca, Mme.
Mane, Max
Manney, Charles F.
Manon, George, Jr.
Marshall, Henry I.
Martens, Frederick H.
McCarthy, Joseph
McConnell, George B.
McHugh, Jimmie
McKe, Frank W.
McCkenna, William
McLaughlin, John
McPhail, Lindsay
McPherson, R. C.
Melrose, Walter
Mendosa, David
Merle, George
Mekshill, Jack
Meyer, George W.
Meyer, Joseph Kaufmann
Meyers, Billy
Miles, Walter E.
Miller, Ned
Millis, Irving
Mitchell, Sidney D.
Moll, Billy
Monaco, James V.
Montgomery, Reggy
Moore, Elizabeth Evelyn
Moore, Leslie F.
Moore, McElbert
Morgan, Carey
Morris, Edward
Morris, Melville
Morse, Arthur Cleveland
Morse, Theodore, Est. of
Mottaz, Otto
Murdochison, Kenneth M.
Murphy, Owen
Murphy, Mrs. Stanley
Murray, Jack
Myers, Richard
Nelson, Ed. G.
Nevin, Arthur
Nevin, Mrs. Ethelbert
Nevin, Georges
Newman, Charles
Norworth, Jack
Nusbaum, Joseph
O'Dea, Anne Caldwell
O'Flynn, Charles
O'Hara, Geoffre
O'Keefe, James
O'Keefe, Lester
Olcott, Chauncey
Olman, Abe
Orlob, Harold
Osborne, Est.
Osgood, H. O., Est. of
Otovs, Adorjan
Owens, Harry
Paley, Herman
Palmer, Jack
Parenteau, Zol
Parish, Mitchell
Paskman, Daley
Pasternak, Josef
Paul, E. T., Est. of
Pease, Harry
Peck, Raymond W.
Penn, Arthur A.
Perkins, Ray
Perry, Sam A.
Peycke, Fredia
Phillips, Fred
Plantadosi, Al.
Pinkard, Maceo
Pirani, Eugenio Di
Platzman, Eugene
Pochon, Alfred
Pola, Eddie
Poll, W. C.
Pollack, Lew
Pollack, Muriel
Ponce, Phil
Pope, Oscar
Price, Georgie
Prival, Max
Pryor, Arthur
Ragionsanoff, Sergei
Rainier, Ralph
Rapee, Erno
Rapoport, Ruth
Ratner, William
Razaf, Andy
Reddick, William
Reiser, Alois
Reyn, Charles
Rice, Andy
Rice, Lieut. Gitz
Sichman, Harry
Riesenberg, Hugo
Ringle, Dave
Robe, Harold
Roberts, Charles J.
Robert Lee S.
Robin, Leo
Robinson, J. Russell
Robison, Willard
Robinson, Alfred G.
Roder, Milan
Rodgers, Richard
Roemhild, Heinz
Rohr, Howard F.
Rogers, James H.
Roma, Caro
Romberg, Sigmund
Romberg, Tim
Rommel, Rox
Rose, Billy
Rose, Ed.
Rose, Horace
Rose, Vincent
Rosemont, Walter L.
Rosey, George
Rosh, Joe
Rossoff, Charles
Rourke, M. E.
Rubens, Maurie
Ruby, Harry
Ruma, Herman
Rupp, Carl
Russell, Alexander
Rutherford, Alfred
Russ, Dan
Ryan, Ben
Ryder, Sturkow, Mme.
Schaub, Louis Victor
Saenger, Gustav
St. Clair, Floyd J.
Saminsky, Lazare
Samuels, Frank
Sanders, Alm A.
Sanders, George H.
Sanders, Joe L.
Sanders, Tray
Santly, Henry W.
Santly, Joseph H.
Saunders, Dr.
Savino, Domenico
Schad, Walter C.
Schaefer, Bob
Schmid, Adolf
Schmidt, Erwin R.
Scopehak, Elmer
Schonberg, Charles
Schonberg, John
Schroeder, William
Schuster, Ira
Schuster, Joseph
Schwartz, Arthur
Schwartz, John
Schwarzwald, Milton E.
Sciapioro, Michel
Scott, John Prindle
Selden, Mrs. Edgar
Severn, Edmund
Seymour, Tot
Sapiro, Ted
Snyder, Ted
Solman, Alfred
Sousa, John Philip
Sowerby, Leo
Spaeth, Sigmund
Spalding, Albert
Speaks, Oley
Spence, Fleta Jan Brown
Spencer, Herbert
Spencer, Otis
Spencer, Robert E.
Spier, Larry
Spatelny, Maurice
Spross, Charles Gilbert
Squires, Harry D.
Stampfer, Dave
Stanley, Jack
Stanton, Mrs. Frank L.
Steiger, Jimmy
Stein, Jules K.
Stept, Sam H.
Sterling, Andrew B.
Stern, Henry R.
Stern, Jack
Stevens, David
Stickles, William
Stoddard, George E.
Stone, Billy
Stothart, Herbert
Straight, Charley
Straus, Oscar
Stulits, R. M.
Sturm, Murray
Sullivan, Alexander C.
Sullivan, Henry
Swanstrom, Arthur
Sweatman, Wilber C.
Taylor, Deems
Terris, Dorothy
Terry, Robert Huntington
Thompson, Harlan
Thornton, James
Tierney, Harry
Tobias, Charles
Tobias, Harry
Tobias, Henry H.
Tours, Frank
Tracey, Wm. G.
Trent, Jo.
Shay, Larry
Shelley, Harry Rowe
Sherman, Al
Sherwin, Sterling
Sheilds, Mrs. Ren
Shilkret, Nathaniel
Siegel, Monty
Silberta, Rhea
Silver, Abner
Silver, Doris
Silvers, Sid
Silvers, Louis
Simon, Edward G.
Simon, Walter C.
Simons, Seymour B.
Singer, Doph
Sissle, Noble
Sizemore, Arthur L.
Skilton, Charles S.
Sloane, A. Baldwin, Est. of
Smith, Clay
Smith, Edgar
Smith, Harry B.
Smith, H. Wakefield
Smith, Robert B.
Smith, Walter
Smith, Walter Wallace
Trescott, Frank
Trinkaus, George J.
Tucker, John Aloysius
Turk, Roy
Twogood, Daniel S.
Tyers, Wm. H., Est. of
Vallee, Rudy
Van Alystyne, Egbert
Vanderpool, Frederick W.
Van Loan, Paul F.
Verges, Joe
Vincent, Nat. H.
Vodery, Will
Von Der Goltz, Eric, Jr.
Von Tilzer, Albert
Von Tilzer, Harry
Wagener, George
Walsh, J. Brandon
Ward, George
Ward, Eddie
Ward, Sam.
Ware, Harriet
Warford, Claude
Warren, Harry
Washington, Ned
Wayne, Mabel
Webb, Kenneth S.
Webb, Roy
Weeds, Harold
Weidt, A. J.
Weill, Irving
Weinberg, Chaas.
Wells, John Barnes
Wendling, Pete
Wenrich, Percy
Welsh, Louis
West, Eugene
Westphal, Frank C.
White, Clarence Cameron
White, Willy
Whithorne, Emerson
Whiting, George
Whiting, Richard A.
Wiedeoff, Rudy
Wilkie, Bud
Williams, Clarence
Williams, Sam
Williams, Spencer
Williams, W. R.
Wilson, Al
Wilson, Irving M.
Wilson, Mortimer
Winbrow, Dale
Winne, Jesse M.
Winternitz, Felix
Wood, Cyrus D.
Wood, Leo, Est. of
Woodman, R. Huntington
Woods, Harry M.
Wright, Frank A.
Wynn, Ed.
Yellen, Jack
Yon, Pietro A.
Young, Vincent
Young, Joseph
Zahler, Lee
Zamecnik, J. S.

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THE EDUCATIONAL SCREEN

5 South Wabash  Chicago
Activities during 1930 as outlined by Mrs. Bettina Gunczy, Secretary of the Better Films National Council

The National Board of Review of Motion Pictures is a volunteer, disinterested, citizen organization reviewing films in New York City with associate and advisory members and affiliated citizen groups throughout the country. It was founded in 1909 by the People’s Institute. The National Board is opposed to legalized censorship and in favor of the constructive method of placing emphasis upon, and building patronage for, the finer and more worthy films. Its aims are to help the public to a response to the best that the present-day motion picture has to offer and to exercise a leadership in the appreciation of the future developments of the screen.

The review work is conducted in New York City by trained review groups. These constitute the Review Committee of over two hundred and fifty members, representative of many professions and walks of life, who serve entirely without pay. The decisions of the committee regarding the pictures rest upon a majority ballot. Its function is to reflect the intelligent public opinion of the country in the work of film review, basic selection and recommendation.

Other functioning Committees of the Board are the General, Executive, and Membership Committees. The General Committee, evolved out of the original group organized in 1909, is the governing body of the Board. The Executive Committee is the directing body, formulating policies and supervising administrative affairs. The Membership Committee regulates all membership matters.

The Exceptional Photoplays Committee, composed of critics, students and teachers of the motion picture, reviews and publishes a critique of the finest films. Through this publication medium and that of occasional showings of outstanding pictures to invited audiences, as well as through the effort to get community groups to show such films, it seeks to encourage the artistic development of the motion picture. It is the pioneer in this activity and has formulated much of the theory and plan behind the growing Little Photoplay Theater idea.

The Better Films National Council is the department of the National Board conducting the community or affiliated committee work in the field. The objects of the affiliated committees are:
To encourage study of the motion picture as a medium of entertainment, instruction and artistic expression; the development of the finest pictures; and the advancement of the motion picture as an art and a business.

To bring to the attention of the public the better pictures through the publication of a Photoplay Guide, based upon the selections and audience suitability classifications of the Review Committee of the National Board of Review;

To sponsor Juniors’ Matinees, showing pictures particularly suitable for boys and girls, and weekend family programs whenever possible with exhibitors’ bookings;

To emphasize the fact that the only effective way of bringing public opinion to aid in the development of the motion picture and its best uses is through the constructive methods of the Better Films movement, embodying the theory of selection and classification and the seeking of community support for the better pictures.

This community plan as outlined by the National Council of the National Board has met with growing interest during the year in many localities. Chairmen in various groups and clubs have found that the most effective support of the better films can be secured by representing their organization on a Community Films Committee or Council, for such a Committee has the motion picture as its sole interest, instead of making it one among a number of interests. Therefore, it is a more informed group, and it has more weight in the community in contact with schools, churches, exhibitors, etc.

Many calls for speakers to tell of the community plan have come to the National Board from club groups anxious to enlarge the activity of their organization into the wider field of a Council of many organizations. Speakers from the Board who have responded are Dr. Walter W. Pettit, Chairman of the Board, Prof. Leroy E. Bowman, Dr. George W. Kirchway, Dr. Louis I. Harris, of the Executive Committee, Col. Clarence A. Perry of the General Committee, Mr. Wilton A. Barrett and Mrs. Bettina Gunczy of the Staff.

Where the community plan has not been worked out, the National Board of Review’s service has been extended to many organizations and groups including women’s clubs, church and religious bodies, educational societies, libraries, etc., and to interested individuals.

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The services consist of a reference file of material for study purposes; a speakers' bureau providing speakers on different subjects related to motion pictures; publications supplying the necessary tools for the work of the Photoplay Guide; information on available prints for juvenile matinées; suggestions and assistance in booking the films; help in securing prints of exceptional or unusual pictures, artistic or educational, not generally released; and uniting the cultural aspect of the work; classified subject lists of films such as Selected Book-Films List, Educational List, Music List, etc., for use by schools, libraries and such groups.

1930 Conference and Luncheon

The Sixth Annual Conference of the National Board of Review was held in New York City, January 23rd to 25th. The Conference was opened around the topic, "The Motion Picture as a Social Study." The keynote of the Conference was struck by Dr. Louis I. Harris, who as a member of the Executive Committee of the National Board offered the salutation to the visiting delegates, when he said: "I wish for you out of this Conference a wealth of information, a wealth of inspiration, a banding together in even more solid ranks for the purposes that inspire us and I hope that the visitors will bring to you something that will re-interpret the things we have talked about for years and which give new meaning and new significance to our discussions."

Authority educators, research and social workers addressed the Conference on subjects touching its general theme. Those speaking included Dr. Joseph L. Holmes, Department of Psychology, Columbia University; Dr. William H. Dudley, Regional Distributor, YaleChronicles of America Photoplays, former Chief, Bureau of Visual Education, University of Wisconsin; Dr. Lee F. Hamer, Director, Department of Recreation, Russell Sage Foundation; Dr. W. Walter Bigelow, Director, Department of Community Organization, New York School of Social Work; and Dr. Francis D. Tyson, Professor of Economics, University of Pittsburgh.

The exhibitor's viewpoint was presented by Mr. Edward Fay of Providence, R. I., a theater manager of long experience. "A Woman Writer Looks at Motion Pictures" was the topic which offered Miss Sophie Kerr an opportunity to give some thought-provoking ideas. Gilbert Selde, author and critic, and a number of penetrating observations on "The Art of the Motion Picture." Warner Brothers provided their private Little Theater for an interesting Conference evening when the delegates were greeted by Mr. Harry M. Warner, president of Warner Brothers.

A second evening session was held at Roosevelt House, the birthplace of Theodore Roosevelt, with Mrs. Douglas Robinson, his sister, receiving. One of the early Roosevelt films "Roosevelt's Return from Europe in 1910" was shown.

Two round table sessions gave to all an opportunity to discuss motion picture problems and achievements. These discussion sessions were preceded by Prof. Leroy E. Bowman, Department of Sociology, Columbia University, and Mrs. James A. Keating, Jacksonville, Fla. Better Films Council, and many delegates contributed valuable suggestions from their experience.

Fifteenth Annual Luncheon

The Conference was brought to a close by the National Board of Review's Fifteenth Annual Luncheon in the ballroom of the Hotel Roosevelt, with a national radio broadcast of the program. Dr. George W. Kirchkey, Department of Criminology, New York School of Social Work, former Warden of Sing Sing Prison and member of the Executive Committee of the National Board, acted as toastmaster. The luncheon addresses for the most part followed the Conference idea of the Social Study of the Motion Picture, there being presented phases of motion picture as it touches other great forces of social endeavor. Dr. Harry E. Barnard, Director, White House Conference for Child Health and Protection called by President Hoover, outlined the scope of this Conference and 'the part the motion picture has in any survey of life. Other speakers were Mrs. Nellie Taylor Ross, former Governor of Wyoming and Vice-Chairman of the Democratic National Committee; Mr. Harry M. Warner, President of Warner Bros. Pictures Corporation; Miss Fannie Hurst, novelist; Hon. Franklin W. Fort, Congressman from New Jersey and Secretary of the Republican National Committee; Dr. John T. Alsop, of Jacksonville, Florida; and Mr. John M. Casey, Chief of the Department of Licenses of Boston, Massachusetts, representing Mayor James H. Curley of that city.

Resolution

A resolution was adopted at the final session of the Conference containing the thought which had found expression and response through the Conference. It is as follows: RESOLVED, That this Conference reaffirm its support of: (1) The Better Films and Motion Picture Study Club Plan as interpreted and carried forward by the National Board of Review and its affiliated groups. (2) Unfaltering opposition to legal censorship, federal and state. (3) Stimulation of new local effort, and further organization for a better screen, with national contact and research facilities, for the National Board of Review of Motion Pictures.

White House Conference

A number of members of the National Board of Review Committees are serving on various Committees of the White House Conference for Child Health and Protection. Among them are Drs. Irving and Prof. Bowman of the Executive Committee, Col. Perry of the General Committee and Mr. Barrett, Executive Secretary of the Board. Mr. Barrett as a member of the Motion Picture and Theater Committee contributed to the research making up the findings of this Committee for the consideration of the Conference.

Visual Records

Valuable contribution of historically important films has been added during the year to the Board's pictorial history of the motion picture, "The March of the Movies."

Publications

The National Board of Review Magazine containing articles of general interest on motion pictures and better films activities and reviews of exceptional and selected pictures has been published monthly throughout the year. Other regular services are the Weekly Guide to Selected Pictures and the Weekly Official Bulletin. The annual Selected Pictures Catalog and the annual Selected Book-Films, the latter prepared in cooperation with the National Associatio nof Book Publishers for Book Week, were issued as usual and widely distributed. Special classified lists have been compiled.

The National Board during the twenty-two years of its existence has endeavored to keep abreast of the ever-changing motion picture in the work of reflecting and publicizing a citizen group opinion and judgment on the motion picture. It carries on its roster loyal members of the early days to which are continuously added new members.
A listing of important motion picture fan and trade publications showing addresses, publishers, editors and publication dates


ASSOCIATED PUBLICATIONS—Ben Shlyen, president and editor-in-chief; R. G. Tannehill, advertising manager; Al Steen, managing editor. Glover Bldg., Kansas City, Mo., Harrison 2607, Chicago office: Joseph Klein, 1018 So. Wabash Ave.; New York office: Charles Mersereau, 531 Fifth Ave. Publications (also listed separately): Exhibitors’ Forum (Pittsburgh and Buffalo Territories); Weekly Film Review (Atlanta, Charlotte, Memphis, New Orleans Territories); Film Trade Topics (San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake Territories); Michigan Film Review (Detroit Territory); Motion Picture Digest (Chicago and Indianapolis Territories); Motion Picture Times (Dallas and Oklahoma City territories); Movie Age (Minneapolis, Omaha, Des Moines and Milwaukee Territories); New England Film News (Boston and all New England territories); Ohio Showman (Cleveland and Cincinnati Territories); Reel Journal (Kansas City and St. Louis Territories).

BILLBOARD, THE—National, semi-trade, weekly on Wednesdays. (Vaudeville, pictures, dramatic). 25 Opera Place, Main 5306, Cincinnati. Editor: Wilfred J. Riley; M. P. Editor; H. David Strauss, 251 W. 42nd St., Wisconsin 7-6671.

CANADIAN MOVING PICTURE DIGEST—Trade, weekly on Saturdays, covering Canada: 259 Spadina Ave., Trinity 1481, Toronto. Editor: Ray Lewis.


CINEMA—Monthly, fan, 11 West 42nd St., New York City. Publisher: George M. Downs, Jr.; Editor: James Shelly Hamilton; Managing Editor: John A. Thomas.


DAILY SCREEN WORLD—West Coast trade, daily except Sunday and Monday, 6715 Sunset Blvd., Hollywood. Editor: Harry Modissette.


EXHIBITORS’ DAILY REVIEW & MOTION PICTURES TODAY—See: MOTION PICTURE DAILY.

EXHIBITORS’ FORUM—(See Associated Publication) Regional, trade, weekly on Tuesday, covering Pittsburgh and Buffalo Territories. Editor: R. J. Klingensmith, 1024 Forbes St., Pittsburgh, Pa.

EXHIBITORS’ HERALD-WORLD—See: MOTION PICTURE HERALD.
I Wonder What The Film Daily Will Say About It?
EXHIBITORS' TRIBUNE—See: Weekly Film Review.

EXTRA—Trade, West Coast, weekly on Thursdays. Editor: Sam Black. 224 Guaranty Bldg., Granite 5191, Hollywood.


FILM DAILY YEAR BOOK—Encyclopedia of the Motion Picture Industry, published yearly, about Jan. 1. by the Film Daily, 1650 Broadway, Circle 7-4736-7-8-9, New York City. Publisher: Jack Alicate. Branches: See The Film Daily.


FILM MERCURY—National, trade, weekly on Friday, 5556 Melrose Ave., Hollywood. Editor: Tamar Lane.


FILM TRADE TOPICS—(See Associated Publications) Regional, trade, weekly on Tuesday, covering San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake Territories. Editor: Warren Stokes, 4430 Cabrillo St., San Francisco.


MICHIGAN FILM REVIEW—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Detroit territory. Editor: W. F. Dorn. 744 Penobscot Bldg.


MOTION PICTURE DAILY—(Operated by Quigley Publishing Co.—also see: Motion Picture Herald)—National, trade, daily except Sunday, 565 Fifth Ave., New York City. Wickersham 2-2366. Editor: Maurice D. Kann; Gen'l Mgr.: James Cron.

MOTION PICTURE DIGEST—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Chicago and Indianapolis Territories. Editor: Joseph Klein, 1018 So. Wabash, Chicago.


MOTION PICTURE JOURNAL — Regional, trade, weekly on Tuesday; covering Tex., Ark., Okla.; 3123; S. Harwood St., Dallas. Editor: S. G. Howell.


MOTION PICTURE NEWS—See: MOTION PICTURE HERALD.

MOTION PICTURE PROJECTIONIST—National, trade, monthly, 45 W. 45th St., New York. Editor: James J. Finn.


MOTION PICTURE TIMES—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Minneapolis, Omaha, Des Moines and Milwaukee Territories. Editor: M. E. Cuffel. 943 Andrus Bldg., Minneapolis, Minn.

MOVIE AGE—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Minneapolis, Omaha, Des Moines and Milwaukee Territories. Editor: M. E. Cuffel. 943 Andrus Bldg., Minneapolis, Minn.


Barnes Printing Company has printed the Film Daily Year Book for Thirteen Years

"There Must Be A Reason"

229 West 28th Street • • • • New York
MOVING PICTURE STORIES—National, fan, weekly on Tuesday. 112 W. 44th St., Bryant 9-9552, N. Y. C.


NEW ENGLAND FILM NEWS—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Boston and New England Territories. Editor: C. L. Southwell, 16 Piedmont, Boston, Mass.


OHIO SHOWMAN—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Cleveland and Cincinnati Territories. Editor: Mrs. Elsie Loeb, 12805 Cedar Road. Cleveland Heights, Ohio.


PACIFIC COAST INDEPENDENT EXHIBITOR-BULLETIN — Regional, trade, semi-monthly on 1st and 15th; covering entire Pacific coast. 622 Golden Gate Theater Bldg., Prospect 1123, San Francisco. Editor: Thos. Van Osten; Adv. Mgr.: M. S. Van Osten. Branches: Seattle, 503 Lloyd Bldg.; Portland, Ore., 441 Glisan St., Denver, Midland Savings Bldg.; Salt Lake City, 573 So. 7th St.; Los Angeles, 1558 Vine St., Pearl Rall, Mgr.


REEL JOURNAL—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Kansas City and St. Louis Territories. Editor: Jesse Shlyen, Glover Bldg., Kansas City, Mo.


SCREEN ROMANCES—National, fan, monthly, 100 Fifth Ave., Watkins 9-6800, N. Y. C. Editor: May Ninomiya. Branch: 140 S. Dearborn St., Chicago.

SCREEN SECRETS MAGAZINE—National, fan monthly on the 10th. Robbinsdale, Minn. (New York; 52 Vanderbilt Ave., Vanderbilt 3-8490.) Editor: Roscoe Fawcett; Chicago, 35 E. Wacker Drive.


THEATER ENGINEERING — Building and maintenance, national, trade, monthly. 45 W. 45th St., N. Y. C. Editor: R. W. Baremore.

VARIETY—National, semi-trade (Pictures, vaudeville, dramatic, etc.), weekly on Wednesday. 154 W. 46th St., Bryant 9-8153, New York. Editor: Sime Silverman; Branches in key cities.


WEEKLY FILM REVIEW—(See Associated Publications) Regional, trade, weekly on Tuesday, covering Atlanta, Charlotte, Birmingham, New Orleans and Memphis Territories. Editor: Wm. G. Formby, 154 Walton St., Atlanta, Ga.

ZIT’S THEATRICAL NEWSPAPER—National, semi-trade (films, vaudeville, dramatic, etc.), weekly on Wednesday. 755 7th Ave., Circle 7-7611, N. Y. C. Editor: C. F. Zittel; Managing Editor: Paul Swinehart. Branch: Chicago, 814 Capitol Bldg., State 8026.
UNIQUE in its position as the one weekly motion picture trade journal which covers in news, pictures, reports and services every section and every element of the great industry it serves.

Indispensable to the reader who would keep posted on the swift march of motion picture progress throughout the world; invaluable to the advertiser, who is able to reach through the medium of this one publication both an exhibitor coverage which is really complete as well as all the accessory and supplementary markets of the motion picture field.

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An outstanding monthly publication pre-eminent in its field.

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Supreme Court Decisions on the Credit and Arbitration Systems

IN WHICH Judge T. J. Thacher's decree upholding the credit system is reversed and his decree that the arbitration system violates the Sherman anti-trust act is upheld by the United States Supreme Court.

Complete texts of Judge Thacher's decrees were published in the 1930 FILM DAILY YEAR BOOK. See notes on pages 650 and 652 for summaries.

Decision on the Arbitration System
(Upholding Judge Thacher's 1929 decree)
(See page 651 for credit system decision)

Paramount Famous Lasky Corporation et al.

v.

United States of America

Supreme Court of the United States

No. 83

Appeal from the District Court of the Southern District of New York.

John W. Davis and Cornelius W. Wickersham (Henry W. Taft, Paxton Blair, Arthur L. Fisk, Jr., and Gabriel L. Hess with them on the brief) for appellants; John Lord O'Brien, the Assistant to the Attorney General (William D. Mitchell, Attorney General, Claude R. Branch and Charles H. Weston, Special Assistants to the Attorney General, with him on the brief) for appellees.

Opinion of the Court

Nov. 24, 1930

Mr. Justice McReynolds delivered the opinion of the Court.

By this proceeding the United States seek to prevent further violation of section 1, Act of Congress approved July 2, 1890 (Sherman Act) c. 647, 26 Stat. 209, through an alleged combination and conspiracy to restrain interstate commerce in motion picture films.

Appellants are the Paramount Famous Lasky Corporation and nine other corporations (distributors), producers and distributors throughout the Union of 60 per cent of the films used for displaying motion pictures by some 25,000 theater owners (exhibitors); the Motion Picture Producers and Distributors of America, a corporation with class "B" membership, composed of the above-mentioned distributors; and 32 film boards of trade, which severally function within certain defined regions.

Programs Planned Year in Advance

Each distributor produces and then distributes films through its own exchanges maintained in 32 centrally located cities—Albany, Atlanta, Chicago, Los Angeles, etc. Each of these exchanges has a manager, and under his supervision contracts are made for the use of his distributor's films within the designated territory or region, and thereafter placed in the hands of the exhibitors. Other distributors, who with appellants control 98 per cent of the entire business, also have managers with like duties in the same cities. In each region all of these managers are associated through and constitute the entire membership of the local film board of trade.

Under the common practice, in the Spring, when most of the pictures are still only in contemplation, each distributor announces its intended program of distribution for 12 months. After this announcement exhibitors are solicited to enter into written contracts for permission to display such of the pictures as they desire. And as no distributor can offer enough pictures to supply the average ex-
Fair, Impartial, Unbiased!

More and more the exhibitor looks upon THE BILLBOARD as an authentic guide in the selection of his pictures.

And THE BILLBOARD, ever abreast of the times, gives to the exhibitor every week a two-page box-office picture (250 leading houses!) which is unsurpassed in the accuracy of its information.

This clear, concise report, added to reviews which are absolutely fair and unbiased, gives to the owner or manager a real service. And the producer, manufacturer or distributor who wants to reach this fast-growing list of discriminating exhibitors cannot afford to overlook.

The Billboard

The Theatrical, Motion Picture and Show World Review.

New York Chicago Philadelphia CINCINNATI St. Louis San Francisco Kansas City

646
hibrator's full requirement, he must deal with sev-
eral.

Under an agreement amongst themselves, appellant distributors shared the exhibition of the film and agreed that the terms of the standard exhibition contract, dated May 1, 1928. Ordinarily neither party gives security for compliance with such agreement.

This standard contract is an elaborate document, covering eight pages of the record. Under it the distributor licenses the exhibitor to display specified pictures designated therein on dates specified. Provision is made for cash payment three days in advance of any shipment, time and place of delivery to be determined by Service 18 (*) provides in substance that each party shall submit any controversy that may arise to a board of arbitration, in the city where the distributor's exchange is located, and controlled by written rules adopted May 1, 1928, accept as conclusive the findings of this board, and forego the right to trial by jury. And further:

"In the event that the exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other standard exhibition contract which the exhibitor may have with the distributor or any other distributor or to abide by and forthwith comply with any decision of such arbitration upon any such claim or controversy so submitted, the distributor may, at its option, demand, for its protection and as security for the performance by the exhibitor of this and any other contracts between the parties hereto, payment by the exhibitor of an additional sum not exceeding $500 under each existing contract, such sum to be retained by or until the distributor shall have performed the performance of all such contracts and then applied, at the option of the distributor, against any sums finally determined by said board of arbitration to be due to the distributor, the balance, if any, to be returned to the exhibitor; and in the event of the exhibitor's failure to pay such sum with the sum next due thereafter, the distributor may by written notice to the exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract."**

**Board Appointed to Hear Disputes**

The rules of arbitration provide for a board, three of whom shall be members of the local Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the Board to be reasonable, for any such notice, or member having a contract (or representing a distributor having a contract) containing the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the Board to be reasonable, for any such notice, or member having a contract (or representing a distributor having a contract) containing the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the Board to be reasonable, for any such notice, or member having a contract (or representing a distributor having a contract) containing the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the Board to be reasonable, for any such notice, or member having a contract (or representing a distributor having a contract) containing the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the Board to be reasonable, for any such notice, or member having a contract (or representing a distributor having a contract) containing the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the Board to be reasonable, for any such notice, or member having a contract (or representing a distributor having a contract) containing the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award.

The record discloses that 10 competitors in interstate commerce and the entire film business have agreed to restrict their liberty of action by refusing to contract for display of pictures except upon a standard form which, in the opinion of them in respect of dealings with one who fails to observe such a contract with any distributor, all with the manifest purpose to coerce the exhibitor and limit the freedom of trade.

The United States maintain that the necessary and inevitable tendency of the outlined agreement and combination (described with greater detail in the opinion below) is to produce material and unreasonable restraint of interstate commerce in violation of the Sherman Act. Three Jer-

ner Assn. v. United States, 234 U. S. 600, 614. Binde-
erup v. Pathe Exchange, 263 U. S. 297, 312. The court below accepted this view and directed that the contract and rules be restrained against future violation under the unlawful plan. We agree with its conclusion and the challenged decree must be affirmed.

**Arbitration Adapted to Film Industry**

The Appellants claim: (1) The Standard Exhibition Contract and Rules of Arbitration dated May 1, 1928, having been the product of discussion and experiment, are reasonable and normal regulations; so that whatever restraint follows falls short of unlawful coercion. (2) Arbitration is well adapted to the needs of the motion picture industry. (3) The manner in which the contract and rules have worked out in practice, and the significant absence of complaints, reflect their reasonable character. (4) The decree is inconsistent with the stipulated facts, also with the court's findings of fact.

"Founded upon broad conceptions of public policy, the prohibitions of the statute [Sherman Act] were enacted to prevent not the mere injury to an individualWidget's rights, but to the due competition of the prohibited acts, but the harm to the general public which would be occasioned by the evils which it was contemplated would be prevented, and hence not only the statute but the remedies which it provided were coexistent with such conceptions." Wilder Mfg. Co. v. Corn Products Co., 236 U. S. 165, 174. "The purpose of the Sherman Act is to prohibit monopolies, contracts and combinations which probably would unduly interfere with the free exercise of their rights by those engaged in trade and commerce—in a word to preserve the right of freedom to trade." United States v. Colgate & Co., 250 U. S. 300, 307. "The fundamental purpose of the Sherman Act was to secure equality of opportunity and to protect the public against evils commonly incident to destruction of competition through monopolies and combinations in restraint of trade." Reg. v. Bill Posters Assn., 260 U. S. 501, 512. "The Sherman Act was intended to secure equality of opportunity and to protect the public against evils commonly incident to direct and indirect monopoly and those abnormal contracts and combinations which tend directly to suppress the competition for advantage called competition—the play of the competitive forces ordinarily generated by an honest desire for gain." United States v. American Oil Co., 262 U. S. 371, 388.

The fact that the Standard Exhibition Contract and Rules of Arbitration were evolved after six (Continued on Page 560)
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years of discussion and experimentation does not show that they were either normal or reasonable national regulations. That the arrangement existing between the parties can not be classed among "those normal and usual agreements in aid of trade and commerce" of the American Lumber Ass'n v. United States, supra, 612, is manifest. Certainly it is unusual and we think it necessarily and directly tends to destroy "the kind of competition to which the public has heretofore been protected." United States v. American Oil Co., Supra, 390.

The Sherman Act seeks to protect the public against evils commonly incident to the unreasonable destruction of competition and no length of discussion or among difficulties to any combination which produces the inhibited result can give validity to their action. Congress has so legislated "as to prevent resort to practices which unduly restrain competition or unduly obstruct the free flow of such commerce, and private choice of means must yield to the national authority thus exercised." Eastern States Lumber Ass'n v. United States, supra, 613.

It may be that arbitration is well adapted to the needs of the motion picture industry; but when under the guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their action becomes illegal.

In order to establish violation of the Sherman Act it is not necessary to show that the challenged arrangement suppresses all competition between the parties or that the parties themselves are discontented with the arrangement. The interest of the public in the preservation of competition is the primary consideration. The prohibitions of the statute cannot "be evaded by good motives. The law is its own measure of right and wrong, and what it permits, or forbids, and the judgment of the courts cannot be set aside on the ground of a supposed accommodation of its policy with the good intention of parties and, it may be, of some good results." Standard Sanitary Mfg. Co. v. United States, 226 U. S. 20, 49.

Upon examination of the record we cannot say that the decree of the court below is inconsistent with the stipulated facts or with proper regard to what that court held in respect of the facts. The challenged decree must be affirmed.

(*) Eighteenth. The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit to the Board of Arbitration any claim or controversy arising thereunder, subject to the Rules of Arbitration filed with the American Arbitration Association, 342 Madison Avenue, New York City, bearing date May 1, 1928, and identified by the signatures of the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference, a copy of which will be furnished to the Exhibitor upon request in the city wherein is situated the exchange of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest the place of the claim (unless the parties hereto agree in writing that such submission shall be made to a Board of Arbitration located in another specified city), all claims and controversies hereunder, or any claim or controversy arising thereunder, shall be decided according to the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding and in the event of any unreasonably decided or awarded decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereby waives the right to trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other Standard Exhibition Contract which the Exhibitor may have with the Distributor or any other distributor or to abide by and forthwith comply with any decision or award of such board of Arbitration upon any such claim or controversy so submitted, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an amount not exceeding $500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, either to the payment of any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any, to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven (7) days after demand, the Distributor may by written notice to the Exhibitor suspend service hereunder and said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to submission to arbitration of any claim or controversy arising under this or any other Standard Exhibition Contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, within the number of days specified in Article twenty-second of the name of the City in which such Board of Arbitration is located, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure or refusal, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any such claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Eighteen shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provision of this contract relating to arbitration shall not be deemed to be determining or according to the law of the State of New York.

NOTE: Following is a summary of Judge Thacher's decree that the arbitration system violated the anti-trust laws:

While terms of the Standard Exhibition Contract are not unfair or unreasonable and the system of compulsory arbitration in the motion picture industry has been of advantage to distributors and exhibitors alike, the Sherman anti-trust law has been violated in enforcement of Standard Exhibition Contracts and arbitration agreements in the industry. Federal Judge T. J. Thacher, U. S. District Court, New York, ruled in an opinion handed down on October 15, 1929, in deciding the second of two cases brought by the Dept. of Justice against ten distributors, the Hays Organization and Film Boards of Trade.
Payment of Security Requisite to Contract

That no member of the Film Board shall enter into a contract for the exhibition of pictures at any theater listed on the credit list for a period of 10 days from the date of the first appearance of such theater upon the list or thereafter unless the new owner or lessee of such theater shall have made and deposited in cash with the Film Board, with whom such owner or lessee desires to contract for pictures the amount of security specified on the credit information list.

Certain contracts for “spot-bookings,” that is for a picture to be delivered in the immediate future, may be made within the 10-day period and prior to the committee’s report. The credit committee may from time to time remove from the credit information list the name of any theater owned or operated by a new owner and thereafter members of the Film Board may contract with him.

That members upon demand of the credit committee shall furnish desired information, permit examination of books and records with respect to any exhibitor who has sold or transferred his theater and has failed to provide for the assumption by the new owner of A member of the Film Board who violates any of these rules shall be subject to suspension or expulsion.

A copy of the “questionnaire” is printed in the margin (**) it asks for information concerning the new owner or transferee of the transferred theater and especially demands specification of outstanding contracts for film service made by the previous owner and a declaration as to whether the new one has or will adopt them.

Restriction of Trade Freedom Noted

The definite point of attack in this proceeding is the agreement for the creation and operation of the credit committees and their use under prescribed rules to restrict freedom of sales by distributors and of purchases by exhibitors.

Ten producers and distributors of films, controlling 60 per cent of the business, agreed to contract with exhibitors only according to a standard form and then combined through 32 local film boards of trade with other distributors, who with themselves control 98 per cent of the entire business.

The film boards appoint credit committees and these operate under the rules above outlined. The obvious purpose of the arrangement is to restrict the liberty of the exhibitors to bid on the film boards and secure their concerted action for the purpose of coercing certain purchasers of theaters by excluding them from the opportunity to deal in a free and untrammeled market.

Reference to what has just been said in No. 83 and to the opinions in Eastern States Lumber Assn. v. United States, 234 U. S. 600; United States v. American Oil Co., 262 U. S. 371; Binderup v. Pathe Exchange, 263 U. S. 291; and Anderson v. Shipowners Assn., 272 U. S. 359, will suffice, we think, to show the challenged arrangement conflicts with the Sherman Act.

The court below erred in reaching a different conclusion and its decree must be reversed. The cause will be remanded for further proceedings in conformity with this opinion. Reversed.

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(*) Please answer each question, sign and return to—Credit Committee, Film Board of Trade:
1. Name of theater.
2. Street address, city and State. population of city. Average seating capacity. Policy or policy slaugh-
ville ( ), road shows ( ), number of days open each week, time of first performance, a. m., p. m.
What days do you have matinees. Time of first performance.
Telephone number of office; of residence.
Name of person, firm, or corporation, operating theater. If a corporation give corporate name.

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DECISION ON CREDIT SYSTEM
(Reversing Judge Thacher’s 1929 decree)

UNITED STATES OF AMERICA
FIRST NATIONAL PICTURES, INC., ET AL.
Supreme Court of the United States
No. 95
Appeal from the District Court of the Southern District of New York.
J ohn Lord O’Brien, the Assistant to the Attorney General (William D. Mitchell, Attorney General, for the United States; H. Vinton, Special Assistant to the Attorney General, with him on the brief) for appellant; John W. Davis and Cornelius W. Wickersham (Henry W. T. Paxton, Blair, Arthur L. Fisk, Jr., and Gabriel L. Hess, with them on the brief) for the appellees.

Opinion of the Court
Mr. Justice McReynolds delivered the opinion of the Court.—The court below denied the relief sought by the United States. The parties are the same as those in No. 83, just decided. Paramount Famous Lasky Corporation, et al. v. The United States of America—and the opinion there denying the preliminary description of them, their business and operations.

In 1926 the Appellee Distributors caused each of the 32 Film Boards of Trade to adopt written rules for operation and to keep a credit committee. These committees were promptly organized and have continued to function as required. The prescribed rules provide:
That to correct abuses and unfair practices the president shall appoint a credit committee of three members to investigate and report the names of all persons who have acquired, by purchase or transfer, theaters in territory with which the Film Board operates. The secretary of the Film Board shall be secretary of the committee and to him sales and transfers of theaters shall be promptly reported.

These shall be placed upon a “Credit information list and copies furnished to all members of the Film Board for their confidential information. Upon receipt of such list each member shall advise the secretary concerning its existing contracts for exhibition of pictures at the listed theater and shall state transfer of which the new owner should assume and complete outstanding contracts.

Functions of Credit Committee
That immediately upon receiving information of the transfer of a theater the secretary shall request the new owner to furnish within five days references concerning his credit standing, etc., and to secure this information, a prescribed form, of questionnaire shall be sent out. The credit committee shall meet weekly to examine and report upon the credit standing of new owners and furnish copies of their report to members as confidential information.

If a new owner fails to respond to the questionnaire, this fact shall be noted upon the credit information list. Also the credit committee shall indicate on the list every sale or transfer of a theater which upon investigation it concludes was made by the previous owner for the purpose of avoiding or being relieved of uncompleted contracts for exhibiting pictures at such theater.

There shall also be indicated opposite the name of each theater listed (excepting those whose new owners have agreed to assume and complete all existing contracts entered into by the prior owners, and which agreement notice has been given to or received by the credit committee) the amount of cash security, not exceeding $1,000, which in the judgment of the committee is a reasonable sum that may be required of the lessee or lessees in security for the full and complete performance of each contract thereafter made and entered into for the exhibition of pictures at such theater.
Name of president, of treasurer, of secretary, of general manager.
Is stock of corporation or a substantial amount thereof owned or held by another corporation? If so, give name of corporation and names of officers and directors. If partnership, give names of partners. Who is authorized to enter into and sign contracts.
3. How will the contracts be signed.
4. Is theater owned or leased. If leased, state expiration date of lease.
5. Name of lessor. If owner, state name of owner.
6. On what date was theater taken over.
7. Place where and date of recording bill of sale.
8. Admission prices.
10. Have you or your operator inspected them, if not, do you agree to have them inspected within 30 days.
11. Model of machines. Year.
12. Name theaters heretofore conducted, stating location of each.
13. If you have never been engaged in the exhibition of pictures, state previous business.
15. Other references.
16. Specify contracts for film service made by previous owner. Name of distributor. Date of contract. Number of pictures unplayed.
17. Specify contracts you have assumed.
18. If you have not assumed the previous owner's contracts, will you assume them? (If your answer to this question is "yes," fill out and sign the attached agreement of assumption.) "The undersigned represents and warrants that the answers to the foregoing questions are true and are made to induce the members of the above-named Film Board of Trade to contract with the undersigned owner or lessee for the exhibition of motion pictures at the above-named theater."

"Assumption of Contracts"
"Know all men by these presents, that the undersigned owner or lessee of the theater, in consideration of our doing or lawful money of the United States in hand paid, the receipt of which is hereby acknowledged, and other valuable considerations, hereby agrees to assume, carry out, and fully perform each of the contracts now existing between, and the following distributors: (Name of previous owner) for the exhibition of pictures at said theater from the above date. Distributors, date of contract, number of pictures unplayed, class (features, comedies, news, other shorts).

"Statement of Financial Condition"
"Statement of individual, corporation, partnership (strike out one), operating theater.

"To Credit Committee of the Film Board: For the purpose of inducing the members of the Film Board of Trade to contract with the undersigned owner (or lessee) for the exhibition of motion pictures at the — Theater, (I or we) warrant and represent that the following is a true and correct statement of my (or our) financial condition on the — day of —, 19—, and agree that in case any change occurs that materially reduces my (or our) ability to pay all claims and demands against me (or us) or materially increase my (or our) liabilities or decreases my (or our) assets, I (or we) will forthwith notify you in writing to such effect. Assets: Cash on hand, and in bank. Notes receivable. Real estate (how valued). Furniture and fixtures. Screen, machines, chairs. All other assets consisting of: — Total —. Liabilities: Notes payable. Money borrowed. Accounts payable. Mortgages—real estate. Chattel trusts. Mortgages on personality and fixtures. All other liabilities consisting of: — Total —. "Net worth as of this date $—. Signed.) (Exhibitor.)"

NOTE: Following is a summary of Judge Thacher's decree upholding the credit system, handed down in Federal District Court, New York, on September 25, 1929, by Judge T. J. Thacher. The opinion dismissed petition of the Dept. of Justice for an injunction to restrain operation of credit committees, alleging they constitute a conspiracy in restraint of trade. First National, the Hay's organization, ten distributors and Film Boards of Trade were defendants in the test suit brought by the Government.

THE 5-5-5 CONFERENCES
By Arthur W. Eddy
The Birth of the New Standard Exhibition Contract
—Its Provisions—Highlights of New York
and Atlantic City Meetings

A new standard exhibition contract, designed to eradicate various problems and disagreements between distributors and exhibitors and to promote more harmonious and workable relations between these two branches of the industry, was drafted in 1930 at a series of conferences held in New York City and Atlantic City. Outstanding among the important provisions is one which creates a new system of national, voluntary arbitration. This was devised to replace the old plan which was outlawed by the Judge Thacher decree finding compulsory, group arbitration illegal and later by the U. S. Supreme Court.

The new agreement indirectly had its inception at Columbus, Nov. 19, 1929, when, at the annual convention of the Ohio M. P. T. O. A., recommendation was made that the M. P. T. O. A. and Allied States Association merge into one nation-
al exhibitor body. Sponsored by Sidney R. Kent a conference with this amalgamation as its objective opened at the Union League Club, New York City, on Dec. 10, 1929. It was designated as the 5-5-5 conference and the following delegates attended: M. P. T. O. A: President M. A. Lightman, J. A. Harwood, Dennis Harris (now deceased); Jack Miller, R. R. Biechele and Frank Walker; affiliated theatres, Sam Dembow, Jr., and Fred Desberg; Allied States: President Abram F. Myers, W. A. Steffes, H. A. Cole, H. M. Richey, Nathan Yamins, and J. M. Hone; distributors: Sidney R. Kent, who pre- sided; Al Lichtman, James R. Grainger, Phil Reisman and Sam E. Morris.

After several meetings it became evident to the conference that the proposed exhibitor organization merger was impossible at that moment. Allied was steadfast in its determination to keep clear of such a deal, although the M. P. T. O. A. favored it. With the original purpose of the session discarded, the conference turned its attention to the business of drafting a new exhibition contract. After a preliminary discussion of the problems confronting the industry and methods of solving them, the conference recessed Dec. 14 with plans for reconvening following the holidays.

April 2-2-2

Work on the contract was resumed April 3 in New York when a second conference, known as the 2-2-2 conference, convened with the following in attendance: M. P. T. O. A.; M. A. Lightman and Frank Walker; Allied States: Abram F. Myers and Nathan Yamins; distributors, Sidney R. Kent and Gabriel Hess; affiliated theaters, E. A. Schiller. A number of tremendously important disputes were ironed out but the confab ran into a snag over the distributors' demand that a deposits clause be incorporated in the new contract. With several vital matters yet to be acted upon the assembly adjourned on April 9, intending to submit these problems to a body having more scope and representing more authority.

June 5-5-5-5

Deliberations on the agreement were resumed at Atlantic City June 30, this time at a session labeled the 5-5-5-5 conference. Final adjournment occurred July 2 when drafting of the contract was completed. Placing of the agreement into operation is contingent upon ratification by exhibitor bodies and distributors.

In addition to a new system of arbitration the following clauses were among those agreed upon for inclusion in the contract:

Sound must be delivered on disc or film as specified in the schedule or the exhibitor may cancel pictures involved.

Exhibitors must pay for each picture four days in advance of date of shipment.

Daily statements in connection with percentage bookings must bear two signatures representing the theater.

Under percentage deals distributors are allowed four months, instead of 60 days, for examination of "all book entries" relating to the picture.

Checker must be a regular employee of a distributor or an accountant.

Sixty-five per cent fixed as penalty, based on last day's gross, when theater fails to play picture as booked, under percentage deal.

Prints must be delivered in physical condition "capable of clearly reproducing sound in synchronism."

Picture which plays three days at popular prices is construed as a regular release in the zone in which it plays. Distributors must send notice of availability to exhibitor at least 15 days prior to "available date."

Product automatically becomes available to subsequent run houses 90 days after date of availability for first runs, except in cases of long run theaters and provided, however, that the first run has 30 days' time to play the picture, if desired.

Exhibitor may play a film out of release order provided he is up to schedule on play dates and further provided that all skipped releases be dated or paid for within 30 days of that date.

Maximum time in which a picture must be played is 120 days from its availability date.

Exhibitors allowed to cut sound newsreels to fit local needs.

Deposits permitted under "private added clause" idea to cover individual policies of each company and to be regarded as a clause added after the regular adoption of the contract.

Exhibitor allowed to eliminate five per cent of the picture called for by his contract provided he buys 20 or more on an average of $250 or less, including score.

When a previous first run is promised in making a deal with a subsequent run house, it must be directly written into this contract.

The new arbitration system planned provides in addition to local boards in the various zones, a court of appeals devised to hear "exceptional cases." It is to comprise six members, three representing distributors and three exhibitors. In event the body fails to agree a seventh arbiter, a disinterested party from outside the industry, is to be called in to settle the dispute. Representatives of affiliated theaters will sit in at the sessions when cases under consideration involve their interests.

Don't Guess About It--Read The Film Daily
The Film Spectator
Edited by
WELFORD BEATON

The frankest and ablest periodical in America dealing with the American film.

Sane, practical comment, unsugared editorials, and the most complete reviewing service on Hollywood’s pictures to be found anywhere.

The Spectator has no quarrels, except with stupidity and banality; no enemies, except such as are afraid to hear the truth about themselves; no friends, except those whom its plain-dealing and strict honesty creates. It waves no flag, and has no policy except the continued betterment of the motion picture.

Some contemporaries have said of The Spectator:

_Cleveland Plaindealer_—Its intelligence may and should be rated higher than any other publication dealing exclusively with films.

_H. L. Mencken_—I read The Film Spectator with increasing interest. There is vigorous and excellent writing in it.

_London, England, Express_—Welford Beaton is America’s most discerning motion picture critic.

_New York Post_—Welford Beaton...has hammered more sense into the heads of motion picture directors and producers than any man of recent years.

Subscription price in United States $3.50; Foreign $4.50

THE FILM SPECTATOR
6362 Hollywood Boulevard, Hollywood, California
PRINCIPLES UNDERLYING THE CODE

1. Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world, and they recognize their responsibility to the public because of this trust.

2. Theatrical motion pictures (that is, pictures intended for the theater as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc.) are primarily to be regarded as entertainment. Mankind has always regarded the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

3. It is recognized that there is entertainment which tends to improve the race (or at least to recreate and build human beings exhausted with the realities of life), and entertainment which tends to harm human beings, or to lower their standards of life and living.

4. Motion pictures are an important form of art expression. Art enters immediately into the lives of human beings. The art of motion pictures has the same objectives as the other arts—the presentation of human thought, emotion, and experience, in terms of an appeal to the soul through the senses.

5. In consequence of the foregoing facts the following general principles are adopted:

No picture shall be produced which will lower the moral standards of those who see it. Hence, the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin. Correct standards of life shall be presented on the screen, subject only to necessary dramatic contrasts.

Law, natural or human, should not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

Crimes Against the Law

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder
   (a) The technique of murder must be presented in a way that will not inspire imitation.
   (b) Brutal killings are not to be presented in detail.
   (c) Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.
   (a) Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   (b) Arson must be subject to the same safeguards.
   (c) The use of firearms should be restricted to essentials.
   (d) Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

Sex

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated or justified, or presented attractively.

2. Scenes of passion, should not be introduced when not essential to the plot. In general, passion should be so treated that these scenes do not stimulate the lower and baser element.

3. Seduction or Rape.
   (a) They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   (b) They are never the proper subject for comedy.

4. Sex perversion or any inference of it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

(Continued on Page 659)
A Straight Line—

is the shortest distance between two points. The shortest distance between buyer and seller is through the trade paper in each trade territory that is of vital interest to every exhibitor in that territory—the closest contact between distributor and buyer—champion of the exhibitor cause; champion of the industry in combatting anti-legislation in the states in its region; the clarion call for solidified strength against outside foes; the unfailing aid in any LOCAL crisis, many times national in importance to the industry . . . Just multiply that by ten and you have the important part that is being played in the progress of this industry every week by the ten Associated Publications—the trade papers with the all-powered local appeal, but as a unit national in strength.
The Quality Group
of Film Trade Papers

FILM TRADE TOPICS
Covering San Francisco, Los Angeles, Seattle, Denver and Salt Lake City territories.

MOTION PICTURE TIMES
Covering Dallas, Oklahoma City and Little Rock territories.

THE REEL JOURNAL
Covering Kansas City and St. Louis territories.

MOVIE AGE
Covering Minneapolis, Milwaukee, Omaha and Des Moines territories.

MOTION PICTURE DIGEST
Covering Chicago and Indianapolis territories.

MICHIGAN FILM REVIEW
Covering Detroit territory.

THE OHIO SHOWMAN
Covering Cleveland, Cincinnati and Louisville territories.

EXHIBITORS' FORUM
Covering Pittsburgh and Buffalo territories.

NEW ENGLAND FILM NEWS
Covering Boston, New Haven and Portland territories.

WEEKLY FILM REVIEW
Covering Atlanta, New Orleans, Charlotte and Memphis territories.

Each in its field—the exhibitors' HOME paper

PUBLICATIONS, INC.
BEN SHLYEN, President

CHICAGO: 1018 So. Wabash Ave., Phone Wabash 1063
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Eighth Year

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Twelve Eastern States

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No Competition

300 W. 49th St., New York, N. Y.

Thomas Hamlin

Editor And Publisher

Stella Hamlin

Managing Editor
Vulgarity
The treatment of low, disgusting, unpleasant, though not necessarily evil subjects, should be subject always to the dictates of good taste and regard for the sensitivities of the audience.

Obscenity
Obscenity in word, gesture, reference, song joke or by suggestion, is forbidden.

Dances
Dances which emphasize indecent movements are to be regarded as obscene.

Profanity
Pointed profanity or vulgar expressions, however used, are forbidden.

Costume
1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.
2. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

Religion
1. No film or episode may throw ridicule on any religious faith.
2. Ministers of religion, in their character as such, should not be used as comic characters or as villains.
3. Ceremonies of any definite religion should be carefully and respectfully handled.

National Feelings
1. The use of the Flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

Titles
Salacious, indecent or obscene titles shall not be used.

Repellent Subjects
The following subjects must be treated within the careful limits of good taste.
1. Actual hangings, or electrocutions as legal punishments for crime.
2. Third Degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. Surgical operations.

Uniform Interpretation of the Code
That there may be no doubt about a uniform interpretation of the code by the different producers, machinery has been set up that makes available for every producer the knowledge and experience of the entire industry, aided by the cooperation available from socially-minded groups and public leaders in the selection of the material for screen use and in the treatments of such material.

The reviewing facilities of the organization are then available to all producers in order that such changes as may seem necessary to conform to the provisions of the code may be made before the negatives are sent to the laboratory.

The leading factors in the industry through standing committees will be called upon to arbitrate where there is any doubt about interpretation and thus the common judgment of men with a common purpose will be the deciding influence.

THE FILM CODE OF ETHICS was issued on May 28, 1928, by the Federal Trade Commission and was based upon resolutions proposed at the famous Trade Practice Conference held in New York on October 10 to 16, 1927, at which leading Government authorities and leaders in all branches of motion pictures participated.

The resolutions of the Commission's Code of Ethics were divided into four sections: Group 1—Fifteen resolutions accepted and approved by the Commission as trade rules; Group 2—Ten resolutions accepted and approved as expressions of the trade; Group 3—One resolution (an effort to ban service to non-theatricals), rejected as illegal; Group 4—Resolutions held in abeyance because of division of sentiment in the industry on issues involved.

A complete summary of all resolutions in the four groups follow:
Pacific Coast Exhibitor Bulletin is read by every manager.

Guaranteed 100% circulation in California, Arizona, New Mexico, Oregon, Nevada, Washington, Alaska, Montana, Idaho and Denver, Colorado Zone, in the interests of all enterprises pertaining to the amusement industry.

Pacific Coast Exhibitor Bulletin is published in the interests of ALLIED AMUSEMENT INDUSTRIES OF CALIFORNIA, INC., the industrial organization of the theatre owners and affiliated industries of which Thomas D. Van Osten is Secretary and Managing Director.

A portion of the paper's income is applied to defend the industry against antagonistic legislation.

Publishing Dates 1st and 15th of each month

PACIFIC COAST EXHIBITOR BULLETIN
Group I

Rules 1-15, embracing three exhibitor resolutions, 11 distributor resolutions and one from producers, comprise Group I.

This section, for the most part, concerns arbitration for the settlement of disputes by distributors and exhibitors through use of a standard uniform contract, and define as unfair trade practices such acts as the insertion of commercial advertising in pictures, the use of misleading or salacious advertising, "bicycling," substitution by a producer of the name of a star or director other than the star or director, specified when the film was sold, deliberately retaining a print late, thus securing additional exhibition time without payment of the rental therefor, giving gratuities by exhibitors to salesmen or vice versa in exchange for advantages otherwise not procurable, and other conditions of the purchase, booking and exhibition of films.

The gist of each rule follows:

Rule 1 (formerly Exhibitors Resolution No. 6) dealing with arbitration.

Rule 2 (formerly Exhibitors Resolution No. 7) condemning the insertion of commercial advertising, for which compensation is received, in productions leased as entertainment.

Rule 3 (formerly Exhibitors Resolution No. 9) declaring substitution unfair.

Rule 4 (formerly Distributors Resolution No. 1) condemning unfair any requirement that an exhibitor, and a condition to being permitted to purchase any picture of a distributor, shall also purchase pictures of another distributor.

Rule 5 (formerly Distributors Resolution No. 4) condemning misleading or salacious advertising.

Rule 6 (formerly Distributors Resolution No. 8) condemning bicycling.

Rule 7 (formerly Distributors Resolution No. 9) condemning late returns.

Rule 8 (formerly Distributors Resolution No. 10) declaring the giving of gratuities to be an unfair trade practice.

Rule 9 (formerly Distributors Resolution No. 11) prohibiting the use of signed applications for contracts for higher or lower rental prices.

Rule 10 (formerly Distributors Resolution No. 13) condemning the practice of contracting for pictures for one theater and using the service at an entirely different house.

Rule 11 (formerly Distributors Resolution No. 14) condemning the failure on the part of an exhibitor to promptly report correctly the results of percentage bookings an unfair trade practice.

Rule 12 (formerly Distributors Resolution No. 16) condemning agreements among competing exhibitors to allocate among themselves the motion pictures of distributors, thereby eliminating competition in their rentals.

Rule 13 (formerly Distributors Resolution No. 16-A) condemning any agreement among distributors to prevent any exhibitor from contracting for pictures of such distributors, or exacting from an exhibitor a higher rental than could otherwise be obtained in open competition.

Rule 14 (formerly Distributors Resolution No. 18) condemning the use of buying power for the purchase of more pictures than an exhibitor can consume in order to deprive a competitor of the opportunity of buying pictures.

Rule 15 (formerly Producers Resolution No. 6) approving the rule of the Hays organization prohibiting the offering of inducements to any actor, director or employee of a producer or distributor in an effort to bring about a breach of contract.

Group II

Rules in Group II accepted at expressions of the trade are of minor importance and are concerned largely with ethical and personnel policies of the industry, such as elimination of fake production schemes, fire regulations for theaters, competition between regular theaters and laymen's organizations, maintenance of the highest moral and artistic standards in production, establishment of a non-profit casting bureau for employment of "extras" in motion picture productions, conditions of employment of minors in production, and an agreed statement of policy concerning block booking practices proposed by producer-distributor groups and accepted by exhibitors.

In brief, these are:

Rule 16 (formerly Distributors Resolution No. 3) condemning fraudulent enterprises relating to motion pictures.

Rule 17 (formerly Distributors Resolution No. 5) approving regulation of exchanges for fire prevention.

Rule 18 (formerly Distributors Resolution No. 6) declaring the admission of the public, either free of charge or for an admission charge, to any picture entertainment or performance operated by any institution is an unfair trade practice and unfair competition to the theater owners.

Rule 19 (formerly Distributors Resolution No. 7) condemning the practice of transferring title to a theater without making an honest and sincere effort for the transferring at the same time of existing contracts.

Rule 20 (formerly Producers Resolution No. 1) approving the action of the Hays organization advising all members of books or plays which are not considered proper for the screen.

Rule 21 (formerly Producers Resolution No. 2) setting forth terms and subjects which should not be screened.

Rule 22 (formerly Producers Resolution No. 3) approving the establishment of the central casting agency.

Rule 23 (formerly Producers Resolution No. 4) dealing with the employment of minors in motion picture production.

Rule 24 (formerly Producers Resolution No. 5) approving the "loaning" of employees under contract by one producer to another.

Rule 25 (formerly Producers Resolution No. 7) approving the registration of titles in order to avoid conflict and publication.

Group III

Following is the resolution comprising Group III, which the commission required as illegal:

"Resolved, That the practice of distributors contracting for the exhibition of motion pictures known in the trade as 'entertainment' as distinguished from educational or scientific pictures, at schools or churches or any other place where motion pictures are shown to the public, found by an impartial arbitration body to be in competition with any regularly operated motion picture theater, is an unfair trade practice."

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Remember This When Buying Advertising

There are 3710 theatres in the territory covered by THE EXHIBITORS. Of these only 21.2% are affiliated with producer circuits. You have to sell the others. About half take some national weekly. But 90% read their regional—one of THE EXHIBITORS—from cover to cover. If you want to talk directly to 2942 unaffiliated exhibitors you can do it only through THE EXHIBITORS.

Ever watch an exhibitor open his mail? The most attractive ad displays and even personal letters go into the basket or on the floor. The EXHIBITORS stay on top of 3710 desks until the next issue comes in. And 2942 of these desks are in unaffiliated theaters; the ones you need to sell because you can't swap bookings. A page ad is cheaper than a page letter—and ten times as efficient.

Emanuel-Goodwin Publications, Inc.

Main Office
219 North Broad Street

JAY EMANUEL
Publisher

PAUL J. GREENHALGH
Advertising Manager

C. H. GOODWIN
Business Manager
PREFACE

WITH the universal acceptance of the talking motion picture, the producers deemed it wise to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

It was, therefore, appropriate that those responsible for the advertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising would reflect the same high ideals and aims that inspired the new code for production.

Therefore, "To make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligations and develop its complete community value," the advertising men of the industry have subscribed to a Code of Motion Picture Advertising.

The provisions of the Code apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution, and all other forms of motion picture exploitation. All motion picture theater advertisers, whether affiliated with the undersigned or not, are requested to adhere to these principles.

THE CODE

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."

2. Good taste shall be the guiding rule of motion picture advertising.

3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

4. No false or misleading statements shall be used directly or implied by type arrangements or by distorted quotations.

5. No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

6. The history, institutions, and nationals of all countries shall be represented with fairness.

7. Profanity and vulgarity shall be avoided.

8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

9. Specific details of crime, inciting imitation, shall not be used.

10. Motion picture advertisers shall bear in mind the provision of the production code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

11. Nudity with meretricious purposes, and salacious postures, shall not be used.

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.
Moving Picture Review
and
Theatre Management
56 West 45th Street, New York, N. Y.

Published exclusively in the interests of moving picture theatre managers and owners.

$3.00 a year
Advertising rates on application.
THE FOLLOWING vital statistics on the New York Legitimate field were prepared by Wilfred J. Riley, editor of “The Billboard,” and published in that paper.

These figures are based on a season of from August 1, 1929, to July 31, 1930.

Number of Theaters Used—72.
Total Seating Capacity—75,314.
Total Number of Productions—286. This figure includes 224 dramatic productions and 62 musicals. Of the dramatic productions, 193 might logically be termed commercial, while the 29 remaining included those sponsored by the Civic Repertory Theater, Fritz Leiber, Bulgakov Associates, special matinee groups or foreign-language productions. Of the musical offerings, the entire list of 62 may be considered strictly commercial productions.

Data on Premieres—Of the dramatic productions, 167 might logically be termed commercial premieres. The balance included 12 plays that ran over from the previous season and 43 others that were sponsored by the Civic Repertory Theater, Fritz Leiber, Bulgakov Associates, special matinee groups, foreign-language productions, etc. Of the 62 musicals, 54 might be termed commercial premieres. The other 8 were holdovers from the previous season. The total number of premieres, 221, was a gain of 7 productions over the 1928-29 season, when 214 productions were listed. The number of dramatic premieres, 167, was a drop of 2 productions under the 1928-29 season, when 169 plays were listed as premieres. The musical premieres, 54, showed a gain of 9 productions, or about 17 per cent, over the 1928-29 season, when 45 premieres were listed.

Estimated Percentage of Failures—87 per cent of the 175 dramatic shows that opened and closed between August 1, 1929, and July 31, 1930. (These figures are based on a rating of 100 performances or more for a hit.) The dramatic mortality rate is 2 per cent higher than for the 1928-29 season. 69 per cent of the musicals. This figure is 10 per cent higher than for the 1928-29 season.

Suddeness of Failures—In the dramatic field 35 productions that opened with the hope of making a run closed within 8 performances; 32 more dropped out within four weeks, and 23 more within five weeks. Therefore, 127, or 76 per cent of the 167 dramatic premieres, resulted in runs that lasted five weeks or less. Scanning the entire list of dramatic productions, only 22 plays (excluding those still running on August 1, 1930) could be classed as hits. In the musical field (excluding the productions still running on August 1, 1930), 22 closed within 5 weeks and 12 could be classed as hits.

Number of People Involved—5,719 players (2,865 in dramatic productions and 2,854 in musical shows), 255 authors, 55 librettists, 101 composers, 86 lyric writers, 54 sketch writers, 202 stage directors, 36 dance directors, 93 scenic designers and 72 scenic executors.

Number of Producing Offices Involved—160.

Most Prolific Producer—Lee and J. J. Shubert, who offered 8 productions in the name of their firm, 11 in association with Milton Aborn, under the title of the Jolson Theater Musical Comedy Company, and 8 more under the sponsorship of Lee Shubert, of which 1 was in association with another producer. In addition to the 27 productions in which they acknowledged an interest, the Shuberts also held silent partnership in a number of other productions with which their name was not associated in the billing. The Civic Repertory Theater was sole sponsor of 17 productions and the Theater Guild was credited with 13.

Most Prolific Playwright—William Shakespeare, 10 plays of his having been presented during the season. Henrik Ibsen and the Spanish playwrights, Serafin and Joaquin Alvarez Quintero, were tied for second place, with 4 each.

Most Prolific Librettist—Harry B. Smith, who contributed to the books of 4 musical offerings (revivals). B. G. De Sylva, John McGowan and William Anthony McGuire were tied for second place, with 3 each.

Most Prolific Composer—Victor Herbert, who contributed music to 7 productions (revivals). Ray Henderson led the modern composers with the tunes for 4 productions.

Most Prolific Lyric Writer—Edward Eliscu, who contributed to 5 shows. Ira Gershwin was runner-up with 4 shows.

Most Prolific Sketch Writers—Eddie Cantor, Ronald Jeans, Newman Levy, Paul Gerard Smith and Eddie Welch, each of whom contributed to 2 revues.

Most Prolific Stage Director—Eva Le Gallienne, with 17 dramatic productions (in repertory) to her credit. Philip Moeller tops the commercial theater with 6. Milton Aborn with 11 musicals.

Most Prolific Dance Directors—Busby Berkeley and Le Roy J. Printz, each of whom staged numbers in 5 productions.

Most Prolific Scenic Designer—Rollo Wayne, who designed the settings for 14 productions.

Most Prolific Scenic Executors—Clean Throckmorton, Inc., and the R. W. Bergman Studios, each with a record of having painted the sets for 23 productions.

Most Versatile Individual—George M. Cohan, author, director, producer and star.

Most Prolific Playhouses—Royale Theater and the Longacre Theater, which housed 10 productions each. (This tally does not include the Civic Repertory Theater.)

Playhouse Least Worried About Tenant—The Henry Miller Theater, where Journey’s End opened on March 22, 1929, and closed May 17, 1930.

Most Peripatetic Production—House Party, which was housed in five different theaters during the season.
THE AMERICAN CINEMATOGRAPHER

THE

TECHNICAL MAGAZINE OF
THE MOTION PICTURE INDUSTRY

An independent, educational journal owned and published by The American Society of Cinematographers, the Cameramasters of the Cinema World. Amateur Department conducted by professionals.

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Hollywood, California

THREE DOLLARS A YEAR
LANGUAGES spoken in foreign countries throughout the world, have been listed by Dr. Henckels, chief of the translation section of regional information of the Bureau of Foreign and Domestic Commerce.

Producers desiring information with respect to lingual requirements of various countries, will find the bureau, through the Motion Picture Section, prepared to assist them.

It will be noted that in many countries several languages are spoken. The exact geographical territories wherein each tongue is prevalent may be secured from Regional Information Division, Bureau of Foreign and Domestic Commerce, Washington, D. C.

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THREE YEARS OF HONEST SERVICE TO THE MOTION PICTURE INDUSTRY
1921 to 1930

The inauguration of the Film Daily Golf Tournaments was conceived by the late ("Danny") Joseph Dannenberg, in an effort to develop a spirit of sportsmanship and good fellowship among those engaged in the industry. Presenting his plan to a group of representative motion picture golfers and the enlisting of their support resulted in a first tournament being held on September 27, 1921, at Oak Ridge Country Club, Tuckahoe, N. Y.

The enthusiasm shown at this tournament resulted in a second event being held in the spring of 1922, and following that two tournaments have been held semi-annually.

The popularity of these tournaments has grown so great that film golfers travel great distances to compete.

The Motion Picture Club is the result of a plan launched by Al Lichtman, at the tourney held in the spring of 1927 with the purpose that the good fellowship and sportsmanship characteristic of these Film Golf Tourneys, should find some permanent organization to further social, athletic and welfare activities of Eastern film folk.

A most noteworthy event was that held in the fall of 1928, when the New York Motion Picture Club challenged, and defeated the Lambs’ Club foursome for possession of the first leg on the E. F. Albee Challenge Trophy.

The seventeenth semi-annual event was held on October 1, 1929, at Gedney Farms Country Club in Westchester County. This event proved a lively one by a spirited battle between the Friars’ Club, challengers, and the New York Motion Picture Club, for possession of the Albee Cup.

The Friars’ were defeated, and the N. Y. M. P. Club were champions for the third season, having defeated the Lambs’ Club, a second time, at the spring tourney held on May 22, 1929, at Glen Oaks, Westchester.

The eighteenth tournament was again held at the Glen Oaks, Westchester, course, on June 17, 1930, and was voted as about the best golf tournament ever.

A hard fought battle by the the Lambs’ Club, challengers, and the Motion Picture Club for possession of the Albee Cup was the highlight of the day. The Lambs’ Club was defeated, the Motion Picture Club foursome retaining possession of the Cup and continued champions for the fourth consecutive time.
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DAY AND NIGHT SERVICE

356-8 West 40th Street
New York City
Telephone MEDallion 3-5131
A Summary of Arguments Against CENSORSHIP

Censor Boards Are Listed on Next Page

No restricted body of people, politically appointed, is competent to set up standards of taste and of right and wrong for forms of thought-expression.

The broadest range of freedom should in the public interest be granted to literary and pictorial agencies of expression, limited only by statutes prohibiting indecency, immorality and slander.

To depart from this principle in the case of motion pictures is to enter upon a course which will ultimately lead to censorship of all other forms of thought-expression such as the press, the radio and the platform.

This especially applies to the press and the radio, along with the motion picture the most universal media of thought expression. When a government permits the elbow of every editor, liberty will have disappeared in America.

Every argument that can be made in behalf of censorship for American product, which equal or greater force be advanced in favor of similar censorship of newspapers and magazines. Such censorship may now seem impossible, but why believe that every reason exists for the one as for the other, the principle being accepted, it will not finally be equally applied?

No picture can be successful which is offensive on any account to a large percentage of the American people, because it must have almost universal appeal to attract the necessary number of patrons. The restraint of popular ethics and taste is therefore more applicable to motion pictures than to any form of thought expression which may succeed through a local or class appeal. Is it argued that the masses of the people are so weak in good taste and high ethical standards that they are incompetent to do their own censoring by withholding their patronage from pictures they do not approve?

No human institution is perfect. No institution should be condemned on the basis of what some individuals may believe are occasional lapses from high standards. The large values of an institution are often lost sight of because persons of narrow vision think and talk only of what they find to criticize, not of what they see that is worthy of commendation. Some people in looking at the sun see only the spots on the sun, and would appoint a censor for it if it came within the jurisdiction of our government.

There is much criticism of the effect of American motion pictures abroad. The fact that 85% of the world’s motion pictures are produced in the United States shows what foreign peoples think of them. The most hostile critics of American motion pictures are foreign industrial interests jealous of American success in this field and which claim that the world is being “Americanized” through the screen.

Foreign governments take special pains to encourage their domestic picture production and many discriminating laws and regulations are directed against American product, which annually adds a vast amount to American national income through exports. The American motion picture industry is attacked abroad by our competitors, under whose influence the time has to endure a fire in the rear from legislative bodies in the United States. Do we want to reach the point where we drive our motion picture producers abroad to escape discrimination now existing at the hands of others?

The American motion picture industry, a new creation, stands well to the top of American industry in the magnitude of its operations, furnishing employment to 25% of our people. Do we want to disturb our economic fabric by discriminatory legislation not applied to other similar media of thought expression? for any such picture.

Why should not Americans feel pride in and encourage an industry in which America leads the world and through which it is putting American conceptions of life before the world, not as propaganda, but with immense beneficial influence upon American prestige and commerce?

The American motion picture industry is a mighty force for international good feeling. Through the voluntary action of producers, pictures offensive to the pride of foreign nations are being banished from the screen. America is being introduced to the world and the world to America. The pictures sent abroad are photographs of American life, not all the most favorable side. It is true, but far more that is admirable than is otherwise.

The American motion picture industry has been a leader in the establishment of peace within the industry. Through its system of arbitration boards disputes within the industry are settled by voluntary agreement without resort to law. No industry aids more generously all worthy public causes. It should be treated as a friend and not as an enemy.

The motion picture industry has done more than any other single agency to promote national homogeneity and solidarity by making every American familiar with the scenery, types and activities of every part of the country. It is the melting pot of the native as well as the foreign born.

The American people have it within their power to elevate the stage, the press, the motion picture and every other means of thought expression by giving their patronage to what they consider worthy. It is to the patronizing public that we must chiefly look for the encouragement of better types of thought expression. Believing that an overwhelming majority of the American people are clean and wholesome, we can safely depend upon this means of ensuring clean and wholesome pictures.

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STATE AND LOCAL CENSOR BOARDS

STATE CENSOR BOARDS

Florida
While there is a law on the statute books of Florida providing for a censor board, it is not functioning, and no one has been appointed to serve on the board for several years.

Kansas
Old City Hall—Kansas City
Hazel Myers, Chairman
Mrs. L. S. Bearce, Mrs. Minnie Henderson

Maryland
211 Calvert St.—Baltimore
Dr. George Heller, Chairman
Marie Prestman, Asa Sharp

Massachusetts
84 Palace Theater Bldg.—New Haven, Conn.
(Censors for Sunday shows only)
Major P. F. Healey, Chairman
James H. Sheran, Thomas T. Dumont
Laurence DeCane (vaudeville)

New York
220 W. 42nd St.—N. Y. C.
Colonel James Wingate

Ohio
State Capitol Bldg.—Columbus
Mr. J. L. Clifton
Mary Edith Luethi, Susannah E. Warfield

Pennsylvania
1222 Vine St.—Philadelphia
State Capitol—Harrisburg
Harry T. Knapp, Chairman
Mrs. A. E. Patton, Vice-Chairman
Henry Starr Richardson, Secretary

Virginia
State Capitol—Richmond
Evan Chesterman, Chairman
Mrs. Emma Speed Sampson, Mrs. R. L. Meunier

LOCAL CENSOR BOARDS

Arranged Under Key Cities of Territories They Are In

Atlanta
Atlanta—Mrs. Alonzo Richardson, head; Birmingham, Ala.—Mrs. Myrtle Snell, head; Macon, Ga.—Mrs. Peary Chestney, head (confines activities to selecting pictures for children's matinees).

Boston
Boston—John F. Casey, City of Boston Censor (does not review except on appeals, usually passes all pictures passed by National Board of Review).

Chicago
Chicago—Chicago Board of Censors (charges fees and censors everything), Effie Sigler, Chairman; Mrs. Amy Louise Adams, Miss E. Kerr, W. A. Faust, Mrs. A. Victor, Miss H. Bacon, Mrs. Cora Doolittle, Mrs. A. Costello.

Dallas
San Antonio—Mrs. H. H. Rice (reviews on complaint); Waco—Mrs. J. W. Downs (reviews on complaint); Paris—Sam Payne, Mrs. N. Sheltton, Ben Smith (inactive). Inactive boards at Abilene, Fort Worth, Greenville, Denison, Wichita Falls and Marshall. No censors appointed for Houston or Dallas since 1929.

Detroit
Detroit—Has an ordinance requiring pictures to be shown before Commissioner or Superintendent of Police, or his representative. Lieut. Royal S. Baker is the representative.

Kansas City
Kansas City—Censor Board (reviews some pictures, mostly on complaint), Guy Holmes, Chairman; Mrs. Eleanore C. Walton, E. I. Flynn.

Los Angeles
Pasadena—Dr. C. V. Cowan; Riverside—Mrs. Jessie Joslyn, Chairman; O. F. Bresee, M. Draper, Mrs. Minnie Helgeson, Harry A. Powell.

Memphis

Milwaukee
Milwaukee—Motion Picture Commission. L. K. Brin, Mrs. J. C. Buckland, George Hampel, Clarence A. Heiden, Mrs. E. J. Kluckow, Paul Langheinrich, Frank B. Metcalfe, Harvey Tidmarsh.

Oklahoma City
Oklahoma City—R. M. Eacock, Noel Houston (inactive).

Portland
Portland—Robert M. Mount (active), Floyd Maxwell, Mrs. Pat Allen, Mrs. Elmer B. Colwell.

San Francisco
San Jose—C. S. Allen, Chairman; Mrs. T. L. Burch, Mrs. Ira Smith, Mrs. Mary Bullock, Mrs. Eva Stahl, Rev. John Walsh, Frederick Ship; Palo Alto—Rev. Oscar T. Green, Chairman, Marguerite White, Miss Baugh, Mrs. Gladys Glasser, Mrs. James McIntosh, Mrs. R. Beal, Mrs. Andrew Hansen, Mrs. E. W. Martin, Mrs. William O. Shreeve, Mrs. R. V. Corput, Col. R. Kelly, Major H. F. McFeely; Sacramento—Mrs. Charles Gillmore, Chairman, Mrs. Carl Koch, Mrs. Robert Pierce, Mrs. H. L. Harbaugh, Mrs. Harry Blass, Mrs. Fred Betz, Mrs. Nina Howard, Walter Hall.

Seattle
Seattle—David Himmelhoch, Chairman, Mrs. Donna McDonald, Secretary, Mrs. Helen Zednick, Mrs. Rose Rulsson, Peter DeClercq.
SHOWMAN'S MANUAL
— and exploitation digest

The pages that follow are devoted to the exhibitor. A ready reference exploitation guide, containing the best showmanship ideas of the past year are presented in concise and adaptable form. A Showman’s Calendar, a Performance Check and other authoritative matter will prove a splendid first aid to the mentally jaded exhibitor looking for tried and proven material in building box office patronage.
January 1.—New Year's Day. In all the States, Territories, Dist. of Col. and possessions.

January 8.—Anniversary of the Battle of New Orleans: In Louisiana.


February 4.—Col. Charles Lindbergh's Birthday.

February 8 to 14.—National Boy Scout Week.

February 11.—Thomas Edison's Birthday.


February 14.—Admission Day: In Arizona.

February 18.—Ash Wednesday: First day of Lent.

February 22.—Washington's Birthday: In all the States, Territories, District of Columbia and Colonial Possessions.

February 27.—Henry Wadsworth Longfellow's Birthday.

March 2.—Sam Houston Day: In Texas.

March 4.—Penn Day.

March 7.—Luther Burbank's Birthday: In Cal.

March 17.—St. Patrick's Day.

March 21.—First Day of Spring.

March 22.—Emancipation Day: in Porto Rico.

March 25.—Maryland Day: In Maryland.

March 30.—Seward Day: In Alaska.

April 1.—All Fool's Day.

April 3.—Good Friday.

April 4.—Easter Saturday.

April 5.—Easter Sunday.

April 6.—Easter Monday.

April 12.—Halifax Independence Resolutions: In North Carolina.

April 13.—Thomas Jefferson's Birthday In Ala.

April 14.—Assassination of Pres. Lincoln.

April 19.—Patriot's Day: In Maine and Mass.

April 21.—(3rd Tuesday) State Election in La.

April 21.—Anniversary of the Battle of San Jacinto: In Texas.


April 26.—Memorial Day: In Ala., Fla., Ga. and Miss.

May 1.—Labor Day in Philippine Islands. May Day—Child Health Day.

May 3 to 9.—National Music Week.

May 8.—Arbor Day: In Rhode Island Public Holiday.

May 10.—Mothers' Day (2nd Sunday): By proclamation of the President. Confederate Memorial Day: In Ky., N. C., and S. C.

May 20.—Anniversary of the Signing of the Mecklenburg Declaration of Independence in North Carolina.

May 24.—Empire Day (Canada).

May 30.—Confederate Memorial Day: In Va. Memorial Day: In all the States, Ter-
In June
June 3.—King's Birthday (Canada).
Jefferson Davis' Birthday: In Ala., Ark., Fla., Ga., Ky., La., Miss.
September 1.—First Day of Autumn.

June 6.—Nathan Hale’s Birthday:
June 14.—Father’s Day.
Harriet Beecher Stowe’s Birthday.
Flag Day (Proclaimed by the President).
Pioneer Day.
June 15.—St. Swithin's Day.
June 17.—Bunker Hill Day: In Boston
(Not a legal holiday but banks close by mutual agreement).
June 21.—Longest Day in Year.
Children’s Day.
June 26.—First American Troops to land in France—1917.

July 1.—Battle of San Juan Hill.
Dominion Day (Canada).
July 4.—Independence Day: In all the States, Territories, District of Columbia.
July 13.—Forrest's Day: In Tennessee.
July 24.—Pioneer Day: In Utah.

August 1.—Colorado Day: In Colorado.
August 3.—Civic Holiday: In Canada.
August 16.—Bennington Battle Day: In Vermont.
September 7.—Labor Day: In all the States, Territories, District of Columbia and Colonial Possessions except Ala., Wyo., and Philippine Islands. In Wyo. by proclamation of the Governor.
September 6.—Lafayette Day (Also the Anniversary of the First Battle of the Marne) is not a legal holiday, but is celebrated in New York and ten other States.
September 9.—Admission Day: In California.
September 12.—Defender’s Day: In Maryland.
September 19.—Regatta Day (3rd Saturday): In Hawaii.
September 12.—Jewish New Year.

October 6.—Missouri Day (In that State’s Schools).
October 8.—Fraternal Day (2nd Thursday): In Alabama.
October 9.—Farmer's Day (2nd Friday): In Florida.
October 18.—Alaska Day: In Alaska.
October 25 to 31.—Girl Scout Week.
(Last week in October.)
October 27.—Roosevelt's Birthday.
October 31.—Admission Day: In Nevada:

November 1.—All Saint’s Day: In Louisiana.
November 26.—Thanksgiving Day: In all States, Territories, District of Columbia and Colonial Possessions except Utah, where it is not a legal holiday but is always so observed.

December 10.—Treaty of Peace with Spain.
December 25.—Christmas Day: In all the States, Territories, District of Columbia and Colonial Possessions.
December 28.—Woodrow Wilson’s Birthday: In South Carolina.
Arbor Day is observed in the States on different days, usually in the Spring. The dates in the same States often vary from year to year, by proclamation.

Exploitation Hints Each Day in The Film Daily

675
HERE'S HOW

Exhibitors Can Build Prestige, Create Contacts, Enter Into Civic Life, Get in the Spotlight and Become Local Leaders With Consequent « Benefit to their Box-Offices »

By FRANK WHITBECK
Director of Advertising and Publicity for Fox West Coast Theaters

ONE OF THE finest things ever written in the way of a prestige-building manual, showing exhibitors and theater managers how to make themselves an active part of their communities in such a way that it will build business for their houses, was penned by Frank Whitbeck, director of advertising and publicity for Fox West Coast Theaters, and published in "NOW", house organ of that Fox unit. It covers the situation so thoroughly and so well that practically the entire article is reprinted herewith:

the band wagon

- The Band Wagon always leads the parade! The band wagon is your town ... should be your theater!

- You should lead in every civic movement your town sponsors ... whenever hustlers are needed to put a civic affair across to a successful conclusion ... you should be the first man chosen.

- Community spirit ... good will ... is an important asset to your box office ... you should cultivate it ... cherish it ... welcome it.

There are two great mediums for public good in your community—the newspaper and your screen. The editor of your paper is probably a very much respected citizen ... when a group of your fellow townsmen want to stir public interest ... they probably form a committee to wait upon the editor of your paper ... they seek his co-operation because ... he has the power of the press behind him.

- You too have a power ... the power of your screen. In many communities ... more people see the picture screen than ever see the local paper.

- Cherish the power of that screen ... never prostitute it ... be more careful of what goes on your screen ... than the editor would of what goes into his paper. If you do this ... then you keep alive that power—your fellow townsmen are conscious of it and they respect it.

- If the Tuesday Afternoon Club comes to you and wants a slide for a bridge party they are going to have ... don't give it to them; when Joe Doakes runs for alderman and wants a slide ... be nice to Joe ... but tell him “No.” Keep the power of that screen for something big—something that is actually going to help your town ... your neighborhood ... your community.

C. of C.

- The Chamber of Commerce—If a C. of C. is alive ... if they are progressive ... they can ... if they are backed by local merchants and manufacturers, make your town jump 40 per cent before the next census is taken. Play ball with the Chamber of Commerce. When a new family comes to town ... you can check that through the Chamber of Commerce, the transfer company, the electric light company or the gas company ... see that a letter of welcome to your city is sent them; tell them of your theater, the address—the policy ... and inclose a pass for two. Ask them to call on you ... if you can help them to find happiness in their new home.
Work with the Chamber of Commerce in any conventions that may come to your city. If need be—decorate for that convention . . . try to arrange for a theater party. Delegates usually carry wives . . . while the men are busy . . . try to arrange a theater party for the women . . . then a slide, or trailer, of welcome to your theater.

By all means . . . meet the secretary of your Chamber of Commerce. Let him know that you are just as much interested in the growth of your city . . . with its industrial progress . . . as he is.

civic clubs

- **Service Clubs** — The average theater manager is asked to join a service club . . . to be a Rotarian, a Kiwanian . . . or a Lion—for one specific reason and that is . . . to serve on the entertainment committee. That is okay . . . if you can control it. The average manager can't.

If you go into a service club . . . go for the same reason that the shoe dealer, or the clothier, or the garage owner has and that should be . . . service to your community.

The shoe dealer sells shoes; the clothier suits and overcoats—your stock in trade is theater tickets . . . cash at the window. When the garage owner gives away inner tubes and gasoline—then you give away theater tickets.

You can be a power for good in that service club . . . you can make friends; firm, substantial business and personal friends . . . through the intelligence of your efforts, your co-operation and your activity . . . or you can attend the meetings and eat the roast lamb and green peas and get nothing, either for your theater, yourself or your initiation fee. You'll get . . . just what you put into the club.

politics

- **The Easiest way to lose friends—is to play politics.** Never become involved in any local election. Not even if you know the election is "in the bag"—that your man is sure to win. When you play politics . . . you make this company a part of your activity—you can't help it . . . the other side will take full advantage of your mistake and you will suffer through the blunder.

When you become so popular that your name is suggested for an elective office . . . take the good news to your immediate superior . . . let some one else make the decision if you will or will not, run for office.

**Politics . . . for the theater man . . . are dangerous.**

churches

- **The Churches**—Be on friendly terms with every church in your community. Don't try to exploit them . . . don't commercialize them . . . just be friendly. Don't take sides . . . if you have a faith or a religion . . . don't wear it on your sleeve—your faith is your personal affair . . . don't mix it with your business.

Never interfere with church services by advertising your program during those hours that belong to the church, and they are from ten-thirty Sunday morning until noon. People can go to your theater seven days a week . . . afternoon and night, in most of our operations—the church has Sunday . . . possibly a few other hours—don't interfere. You won't make any friends . . . but you may make a few enemies and we have no room, in show business, for enemies.

women's clubs

- **Women's Clubs**—Are you a diplomat? You'll need diplomacy when you start to fuss around with Parent-Teachers, Better Film Leagues and the other associated women's activities.

I'll give you no advice here. We have a woman director of public relations, Miss Ryllis Hemington, who has made this work an intensive study. When you go into work of this sort . . . contact with Miss Hemington . . . she can point out the pitfalls and the dangers. Be guided by what she tells you.

city officials

- **City Officials**—Do you know the city assessor . . . the county treasurer . . . the mayor, chief of police and fire department?

One of our executives . . . not so long ago . . . visited a local manager. It was necessary to call on the city assessor . . . the manager did not know him, personally.
Then it developed that our manager did not know the Mayor, or any other city official.

That's wrong ... it's criminal.

You should know every important official connected with your city government. If your town happens to be the state capital—then you should know the men of your state government.

Making friends ... important friends—establishing contacts ... is just as much a part of your managerial duty as checking the day's receipts or getting out the advertising of your next attraction.

An institution ... an organization—needs friends, men and women who can be depended upon in times of need. Your job is to make those friends for your company ... make them through your fairness ... the force of your personality—your willingness to cooperate ... your civic interest.

education

• Board of Education—You will find the average board of education liberal and broadminded ... if you play fair with them. You may ask them to endorse a picture, to give you cooperation—be sure the picture warrants it. Don't put them on a spot ... never ask for something they cannot, conscientiously, give.

Sometimes the endorsement of a picture by the Board of Education helps ... there are other times when it will hurt just as much. Remember this—the average patron of a motion picture theater pays for entertainment ... if they think you are trying to educate them—they'll keep away from that ticket window. Education has its place ... in the school room; the theater is for entertainment.

propaganda

• Propaganda—That's the word ... but don't let your public feel that you are merely spreading propaganda by accomplishing the various things that you do. Do them sincerely and your success will be greater.

Remember the orphans ... their days are not filled with the good things of life. A theater party for the orphans at certain intervals isn't going to take anything away from your receipts. Work in conjunction with a service club ... have them bring them to the theater and return them to the institution. Tie up with some confectioner and distribute candy or ice cream.

Remember the old folks in the homes for the aged ... then—at least the blind can hear a picture; the deaf can see one. When your theater is equipped with the new earphones ... let that be one of your first stunts—a party for the deaf using the earphones.

coop operation

• Never expect that which you would not give. If you ask a merchant for cooperation ... be willing to share the load with him. When you go out for a stunt or an exploitation gag ... be sure that your idea will benefit all the parties concerned ... because if it does not—then you are washed up in that spot and you can't repeat. Give and take—you'll be better off.

holidays

• Few of us take the full advantage of holidays to profit fully at the box office.

The theaters were made for holidays ... not holidays for the theater. That's the spirit of it ... don't commercialize too brazenly in your effort to take advantage of a holiday. Especially—is this true of many holidays ...

Mother's Day ... for instance. The florists' association made Mother's Day a national institution. Not because they were dripping with sentiment ... but because Mother's Day sold flowers. Yet they were careful in their advertising copy ... they never offended.

You can take full advantage of the impetus the florists have given Mother's Day for the sale of Scrip ... but be careful in the approach you make. Dignify your appeal ... keep the sentiment in Mother's Day.

Decoration Day ... another anniversary that must not be commercialized. Get out the flags ... try to work with your florists' association—with the American Legion ... sponsor a movement of your own to have the graves of soldiers decorated on that day. Use a trailer commemorating the day ... paying tribute to the men who made the supreme sacrifice for their country.

Labor Day ... pay homage to the American working man ... do it decently and sincerely.

Thanksgiving ... Christmas ... New Year ... Hallowe'en ... the theater was made for the holidays ... it is playtime for your audiences ... by your good sense and activity ... take advantage of them.
THIS marks the sixth year of the Exhibitors' Manual of Exploitation of the YEAR BOOK, which long since became generally recognized throughout the Industry as the ready-reference guide to exhibitors and theater owners in the preparation of their exploitation campaigns. The material herein listed represents the cream of ideas and stunts which have survived the acid test of box-office practicability through the years. Also many new slants to meet the ever-changing requirements of a changing industry. The governing thought of the editors has been to present ideas that are readily adaptable to the average exhibitor at a nominal expenditure.

TO AID in quick reference, the stunts have this year been listed in major groupings, such as Newspapers, Ballyhoos, Tie-Ups, etc. The majority of the ideas presented have been selected because of their adaptability to several types of feature pictures. Others bear specific reference to a certain classification, such as War, Fashion, Love, etc. By consulting the various major sections, it is possible for a theater manager to select a complete campaign of advertising and exploitation to meet his particular requirements on any feature.

SPECIAL state or local ordinances prohibit certain forms of contests and prize awards in some localities. So be sure that material selected does not conflict with these.

ADDITIONAL SHOWMEN'S MATERIAL
STANDARD PRINT MAKEUP, now in use. Specifications and a diagram are printed on pages 701-703.
A PERFORMANCE CHECK, by Jack Barry, director of the Publix Theater Managers Training School, may be seen on page 700.
A SHOWMAN'S CALENDAR of important national, state and local holidays is on page 674.
"HERE'S HOW," an article on building prestige, by Frank Whitbeck, director of advertising and publicity for Fox West Coast Theaters; see page 676.
Talkie Serial
Arrange with local editor for a specially printed serial in motion picture form on your feature. Several lines are eliminated from various paragraphs in each installment. Prizes are offered to those who fill in the best lines. Merchants can be hooked in on the prizes offered.

Classified Jumble
A neat variation on the Classified Ad Contest consists in taking an ad from the classified pages of the paper and breaking it up into a jumble of words. Readers are required to reconstruct the ad, being rewarded with free tickets.

Star's Measurements
Give the name of the star of feature to a Measurements Contest. The contestants are required to guess the physical proportions of the star, who wires correct information when contest closes. The wire is displayed in the window of the newspaper, and also published in paper. The editor plays this up with daily stories of the star which give hints as to his measurements. Tickets are awarded for the nearest correct estimates.

Free Dance Instruction
A two-way tie-up with a local dancing school and the newspaper is a nifty. Your theater offers the readers free instructions in a new dance named for a dance scene in the feature. This dance is supposed to have been created during production of the feature. Those who attend your show and wish to take advantage of the offer are given a ticket entitling them to instruction.

Identification Contest
Stage an identification contest. The newspaper prints a picture of a man every day before and during run of picture. Each day the man goes about city on prescribed routes, which the paper gives. All who identify him are given a pass to show. The contest requires that all who stop the man must have a copy of the newspaper in their possession. Amateur detective will go for this.

Special Matinee
A circulation builder for the local paper is a special morning matinee. All youngsters under 14 years are admitted upon presentation of a coupon clipped from the newspaper. The editor plays it up with stories of the special matinee, and the appearance thereat of a clown or someone who will "draw" the kids.

Drama Contest
Have cuts made of dramatic situations to be found in the stills available on the production. Reproduce these scenes in the newspaper, and offer prizes to the readers sending in the best dialogue which fits the action pictured in photographs. Run brief synopsis of the story showing how the scene hooks up with the plot. The newspaper plays this contest up as a practical lesson in writing dialogue for the talkies.

Picking Best Ads
Here is an effective tie-up with your local newspaper. Readers are asked to read through the classified section for three days in succession. Each day they are to cut out the ad which they think is the most attractively worded. The three selections are then submitted to the editor, and awards made of theater tickets or prizes donated by merchants.

Symmetrical Features
Through co-operation with the feature writer on a daily, run a special feature contest on "Have You Perfect Symmetrical Features?" This is tied in with the features of the star in your current or forthcoming show, and the feature writer builds his articles around a comparison of the star and the photographs submitted. The latter are published in the paper if they meet the requirements.

Picture Reviews
Through arrangement with the local editor, your theater invites patrons to submit reviews on the picture. The reviews, restricted to a limited number of words, are judged by their journalistic and critical value. The best are printed in the newspaper. Prizes, such as a month's pass to the theater, or those promoted from merchants, are awarded the winners.
Doll Contest
Have the children of your community dress dolls to resemble one of the players appearing in your picture. Print a quantity of stills showing the star that you want featured and have the children ask for the photo, on the back of which you can print the announcement of the showing. From the photo the children are to dress the dolls and submit to you at a special matinee, where you can have judges composed of members of the local school board and prominent citizens decide the winner. This can also be tied up with your newspaper. Offer prizes to winners.

Dog Convention
Arrange with the newspapers to stage a dog convention. Where a theater has a Mickey Mouse Club, the success of the affair is assured. But with the proper news stories of the event in the paper, every kid in town with a dog will want to be there. The resultant parade of kids with their pets will create a raft of publicity.

Airplane Models
With every boy interested in airplanes, the newspaper can arouse a lot of interest in building airplane models. Merchants can donate prizes for the winners, the selections being made by judges appointed by the newspaper. The models are placed on display in the theater lobby. This is a natural on any feature with an airplane atmosphere. If you are in the vicinity of an airways company, they will be glad to loan you airplane photos and motors to lend authentic color to the contest.

Imagination Gag
The newspaper with a little ingenuity can work this up into a very interesting contest for its readers. A cut is made of the male and feminine leads in a strong love feature. Just the heads of the stars are shown. In the space above, two blank balloons are mortised into the cut. Readers are invited by the newspaper to fill in the balloons with what they think the two stars are saying to each other.

Oldest Couple
A lot of human interest for the newspaper editor in playing this one up. A search is made for the oldest married couple in the county. When found, their story is of interest to all the readers. It makes a good tie-up to get dealers in for prizes on the occasion of a box party tendered to the contestants. Properly handled, it will fill the house with relatives and friends of the old couples.

Prettiest Girls
A newspaper photographer snaps daily five photos of the prettiest girls who are willing to pose on the street. Have the photos snapped several days before run of feature. The newspaper plays them up as the city's prettiest daughters. The grand windup is a theater party to the girls.

Feature Slogans
Through your daily ads in the paper, offer prizes for the best slogan on the title of the picture for the coming week. This is supplemented by printed slips handed to patrons the previous week, announcing contest. The slogans make good lobby material.

Baseball Ballyhoo
A sure-fire gag for the sports editor. Offer tickets to the members of the local baseball team who score the winning run and also for home runs each day of play. This can be confined to a baseball feature, or extended indefinitely, as long as the paper is willing to play it up.

Fashion Photos
On a society or fashion picture. This is a double tie-up with the newspaper and a fashion shop. The newspaper has a photographer on the downtown streets for several days, snapping the most smartly gowned women. The dealer identifies the women from the published photo, and she receives a pair of advertised hose. This stunt keeps all the femmes scanning the newspaper to see if they have been snapped.

Co-Op Contest
An old standby that is always good. Get ten merchants to come in on a co-op ad, with each ad showing a line of jumbled letters. When correctly arranged, they spell the name of one of the characters in the coming feature. Passes are offered for those who correctly solve the ten scrambled lines in each ad.
**Patron’s Pet Parade**

Here is an exceptionally good idea for arousing local interest. Get up a parade of pets, with your patrons and their children taking part. The contest will bring out, of course, mostly dogs and cats, but undoubtedly you will find other sorts of animals. The contest should be announced at least 2 or 3 weeks before the opening.

**Limerick Contest**

Limericks have always aroused public humor and many pictures offer striking opportunities for a contest of this nature. In your advertising, and if you can arrange cooperation with your newspapers, publish a limerick to start with, leaving the last line blank. To the person who supplies the best final line give an award of cash prize or free tickets.

**Guessing Contest**

Print cutouts of the leading players in your picture for use in a guessing contest that can be employed four ways; it can be conducted in a newspaper as a publicity stunt; or as a novelty in your newspaper advertising; or in throwaways or in your house organ. The object of the contest is to have the public guess the identity of the women playing the leading roles in your picture. The cutouts displayed will show the faces of the women stars in silhouette only. Tickets or cash prizes can be awarded the winners.

**Baby Photograph Contest**

Arrange with a local newspaper to print a photo of a baby, with mothers requested to be on the lookout for child’s picture. Photos can be secured at local photographers, and offer a pass or a prize to parents whose children’s pictures appear in the paper each day. This stunt, naturally, has human interest.

**Resemblance Contest**

Tie up with a local newspaper on a star resemblance contest. Select a star appearing in the picture and have the newspaper print her picture daily. Have the contestants take photographs and send to paper. Local photographers will be glad to cooperate in arranging to take pictures and you can offer him free publicity and advertising. Give small prizes to winners.

**Essay Contest**

In some communities the essay form of exploitation is particularly good for publicity and response. Arrange an essay contest with your local newspaper on such a subject as might fit in with the title of the picture, essays to be set at 100 to 500 words and offer a month’s pass or small cash prize to winner.

**Old Timers**

With the newspaper cooperating, this can build up a lot of publicity. On a feature adapted from an old stage play, the newspaper editor calls on the old times to submit written recollections of the stage version. The best letters are published, and the writers receive passes to the showing.

**Amateur Ads**

A good stunt to get the public to visit your theater. The newspaper offers prizes for the best newspaper ad on the current feature. This requires contestants to visit your theater front to get some ideas from the advertising and stills, or else to see the attraction.

**Usher Stunt**

This one starts off with an announcement in the newspaper that one of your theater ushers will pass through the main thoroughfare at a certain time, distributing passes to those whom he overhears talking about your feature. The remarks of the people selected can be jotted down with their names, and printed in the paper. This is only one suggestion as to how the newspaper can play it up strong, with a little ingenuity.

**Lessons In Love**

Here is one that can be used on any feature with a love theme. This calls for the use of the advertising columns of the newspaper. The lessons appear daily before the opening of feature. At the bottom of each less in large letters run a line: "Watch This Space." On the final day the space is used to hook up the Love Lessons with your feature.

**Classified Tie-In**

The old stunt of tickets to careful drivers can be nicely worked in to the classified ad columns of the newspaper. Each day an observer notes instances of careful driving, and takes down the license plate numbers. Ten of these appear the following day in the classified ads. It can be extended as long as the newspaper and you decide it is paying both. It means that the newspaper will play it up, and that is a cheap stunt for you, any way you figure it.
Hole-In-One

Arrange with sporting goods store to make a golf display in your lobby. The store will supply a hole-in-one green. Anyone making the hole, earns a free ticket. Nothing new about this one, but with the golf enthusiasts constantly growing, it is always a popular stunt.

Arch of Steel

On any picture with a war or military atmosphere. Secure the services of some local military organization to provide members to act as the "arch of steel." They stand with crossed swords forming an arch under which the patrons pass, from box-office to doorman. Use stunt on peak hours, afternoon and evening. The lobby is suitably decorated to carry out the atmosphere of picture and heighten effectiveness of the stunt.

Miniature Train

For use on railroad drama. Rig up a miniature railroad set with the electric train being taken apart every once in a while for repairs. Men and boys mechanically inclined will crowd around, and with their assistance the choo-choo is started again—and the picture gets plenty of advertising, with a lot of goodwill and friendship created for the theater.

Floral Contest

A good stunt for the springtime is to arrange with florist to bank the lobby with flowers. A prize is offered for the person guessing the nearest to the actual number of flowers in the display. A proper display will include several thousands of blooms, so it is not as easy as it sounds. This stunt should be good for newspaper breaks, with photos of the display.

Drug Display

Arrange with the wholesale drug store distributor for booths to display the various brands of drugs and accessories handled by the local drug stores. The various manufacturers will handle the "trade" showing, and supply free samples in many instances. This can be tied in with a "Drug Week" idea, with all the interested manufacturers supporting a co-op ad, and the newspaper kicking in with reader notices.

Compo Battleship

On any feature with a nautical atmosphere. Build a compo battleship or any other type of vessel to fit the showing. Dress with pennants, and with the star of picture gazing out of a port hole. Use in lobby in advance of picture, and then switch it to cover box office, with the cashier selling tickets through a port hole.

Fingerprint Stunt

On an underworld or detective feature. Play up the fingerprint idea as something that is useful for identification purposes. Have a young girl masked seated at a table in lobby taking fingerprints after the Bertillon system. The police department may cooperate in furnishing the necessary material. Use fingerprint cards for throwaways, showing a fingerprint. The card should state that the management is giving the public a chance to establish identification without charge.

Crime Display

Use on underworld feature. Through cooperation of the police department, you can use a display of burglar tools, weapons, handcuffs and other police department souvenirs. If you can secure a policeman detailed to "guard" the display, it will help a lot. The stunt can be supplemented with throwaways putting over the crime angle of the picture.

Comedy Atmosphere

A few inexpensive props will serve to put over the atmosphere on any big comedy feature. Secure one of those distortion mirrors that caricatures the observer. A hidden wind blower will have them laughing before they enter the theater. A dummy dressed like the comedy star should be placed in the lobby. Dress the lobby with "Laugh" cards.
Racing Airplane

A beaverboard airplane is always an effective lobby stunt, and requires little mechanical ingenuity to make it effective. The airplane should be about five feet long and three feet wide. Rig up a large electric fan in the rear to operate the propellers. The latter strike a stiff piece of cardboard as they turn, and in this way produce a realistic sound of a droning airplane.

Football Stars

This one will get the attention on a football feature. It is especially adapted to towns where there is a college or high school with strong football teams. On a 40 x 80 compo board mount stills from the picture. Place three large heads at the top. The center head is that of the star of the feature, while the other two are the leading players on the local team. With the lobby splashed with high school and college pennants, this makes an effective display at slight expense.

Haunted House

A corking atmospheric lobby effect can be created on a mystery feature. The lobby takes on the appearance of a haunted house. The entrance is covered with a large cobweb made from cord, gilded and covered with metallics. Across the web stretch cutout letters of the title. Illuminate lobby with subdued blue and green lights. Cover ticket booth with white cloth to give spooky appearance. Other props can be placed in lobby to fit in with the particular atmosphere of the mystery picture.

Sea Atmosphere

On any feature with a nautical flavor. Over box office place a sign: "Book Passage Here." At entrance another sign: "Entrance to Grand Salon." A gang-plank is placed directly in front of entrance. This can be built at nominal expense, and will get over the desired atmosphere better than anything else. Have doorman and ushers in naval attire. If you have girl ushers, dress them in white middy blouses and white skirts.

Western Display

A surefire stunt that is always good on a western feature, and that requires a small amount of effort to put over. On one wall erect a full length cutout of the star, taken from a six-sheet, and mount-
ed on compo. Directly across from this on the opposite wall place a similar cutout of the villain, or a horse. Place a lasso of heavy plpy rope around the horse’s or villain’s neck, and the other end in the hand of the hero, thus stretching it across the lobby. Cards can be hung on this slack rope, carrying appropriate copy on the western feature.

Railroad Atmosphere

A simple and effective plug for a railroad story. Use a large beaverboard cutout painted to represent a locomotive head on full speed. The bumper of the engine is made out of strips of board and extended out from the cutout. On each side of engine place signal electric lights, green and red. Place a headlight in front with a strong light which will reach the street. This is a dandy night stunt, with all lobby lights out, and only the signal lights and headlight showing.

Mechanical Dancer

With the aid of a cutout of a dancing girl in the feature, have one of the legs disjointed so that it can be mechanically operated to represent a dancing figure. The leg is hooked up to a clock device that furnishes an animated dancer for the run of the picture. The figure is dressed to carry over the atmosphere of the production.

Flower Show

For the Spring, this always goes over strong with flower enthusiasts. Secure the participation of flower clubs, individuals with gardens, and of course the local florists. With the exhibits arranged in the lobby, and properly tagged, it makes a fine stunt for the patrons to ballot for the best displays. The merchants will be glad to cooperate with suitable prizes.

Fan Flash

One of the simplest yet most effective lobby displays that can be used on a variety of productions. Out of beaverboard construct a large open fan, which is painted in bright colors. At night this is turned into an attractive display with electric bulbs of various colors around the edges of fan. Lights are hooked up to a flasher on marquee. In front of fan place a large cutout from 24-sheet, and illuminate it with baby spot. Goes strong on a feature with a love theme.
Talking Star
Secure a large cutout of the star’s head, which is set at lobby entrance just off the street. Place a microphone in the ear and a loudspeaker back of the mouth. A card alongside invites the spectators to whisper a question about the picture into the star’s ear and have him answer. Concealed behind a screen is someone posted on the picture who makes replies to the questions received through the mike. A simple but mystifying stunt to the average person.

Concealed Announcer
Erect a compo board double-sided star which is covered with stills and placed at the sidewalk curb. This is hitched up to the house announcement system and the cones hidden by scrim. The microphone is placed where the speaker can see and yet not be seen. Anyone who stops to look at the stills is treated to a little chat about the picture. This is both startling and novel, to the listener.

Busy Artist
Simple but effective stunt is to have your artist work on painting a sign for the lobby at the sidewalk entrance. If he is clever, he can get the spectators interested in his work by asking their opinions as he proceeds. It’s a real attention getter that costs nothing.

Carnival Night
“Carnival Night” is always a popular stunt. Use on feature with a carnival or Parisian setting. Decorate front of house in the carnival spirit. String Japanese lanterns under marquee, with 75 watt colored globes. Serpentine paper is strung from the roof to marquee, and from there to the lobby cards. Two flood lights attached to flasher illuminate the display at night. In addition to the theater display, stage a carnival parade with the aid of high school or college students. Those in costume are admitted free. Merchants can be induced to award prizes for the best costumes. The awarding of prizes brings the carnival spirit right onto your stage during the performance.

Animated Auto
This is one of the most effective of marquee stunts. The auto cutout has the figure of the star at the wheel. The wheels are built to revolve through a small electric motor in back. The wheels are decorated with colored electric lights, making a great flash at night. And at small expense.

Silhouette Dancer
In the second story of theater building, have a girl silhouette dancer do her stuff at stated intervals in the evening. She is dressed in the costume resembling that of the star. A white muslin sheet is stretched across the window with a spotlight in back of the dancer. When the girl appears between the sheet and the spot, it gives a silhouette effect to the observers in the street.

Colored Title
Cutout letters brilliantly colored, spelling the picture title, make one of the most effective marquee displays. The letters should be at least four feet square, cut out of compo. Paint them in brilliant colors. A coat of weather proof varnish should be applied.

Net Banner
A good flash, and easily produced, Tennis netting is strung across the street like an election banner. The title of feature is cut from the 24-sheet and the letters properly spaced on the netting. An attention getter at nominal expense.

Gambling Atmosphere
A sure-fire publicity stunt on any feature with a gambling atmosphere. Two large red dice are constructed out of compo board, with white spots made out of the paper. The seven side shows in front. Place on top of marquee. Here is a real flash, especially at night, with 100-watt globes in each disc operating with a flasher.
Gangster Stunt
On a gangster film, or any feature with a crime angle. Prepare masks from heavy stock, and have them painted black. These are strung in festoons on marquee, as well as below.

Marquee Figures
Using compo board, build raised figures on this, also cut from compo. The one-sheet figures should be used. The lettering should also be raised and scrolled. The coloring should be in strong contrast, such as blue background, with red and white lettering. The figures and letters in relief will stand out strongly, and make a most effective flash.

Winking Star
Another good marquee sign is the winking star. Use a twinkle light in back of one eye of a cutout head of the star from the 24-sheet. Simple and economical, and a sure-fire attention-getter at night.

Laugh Broadcast
This one never fails when you have a sure-fire comedy with the audience laughing through the show. Use a radio amplifying apparatus to shoot the laughter from the house into the street. Use a special loud speaker to get the maximum effect. The audience laughter is easily picked up by the regulation radio microphone.

Critics' Opinions
An old standby that you should use every few weeks when you have the local papers giving your feature a good break. Have the comments photographically enlarged, and prominently displayed out front. It creates a lot of goodwill with the local writers.

Box-Office Draw
A novelty that will click every time used. It can be worked in conjunction with the newspaper in selecting a popular local girl, whose identity is withheld. The girl is masked, and appears in the box office at certain times, wearing a mask. The newspaper notices announce the hours of her appearance. Free admission is offered to those who identify her.

Giant Telegram
On an extended run, the giant telegram can be used to great advantage. Have a wire sent from the local branch manager about the sacrifice made in order to permit your theater to hold the feature while other theaters are waiting for it. Have the telegram enlarged to about fourteen feet. Always effective when placed out front.

Sheik's Tent
A colorful marquee display is a small tent with accessories to get over the atmosphere on a desert picture. Spears, carpets, incense burner, guns, etc., are placed around it. At certain intervals if you can have a man or girl dressed in appropriate costume to sit at entrance to the tent it can be made into a real ballyhoo.

Box-Office
This is time honored, but just as good now as it ever was. With the help of a few boards and appropriate accessories, the box-office can be converted to carry over the atmosphere of the feature. The old standbys include the following effects: a log cabin, sheriff’s office, trading post, mining hut, hunting lodge, pilot house, railroad or steamship ticket office, South Sea Island hut, circus side show, country store. The stills from the feature will readily suggest the necessary props to accompany the box-office disguise. The ticket seller should be dressed to fit into the particular atmosphere. Or else use a man appropriately garbed to stand alongside the box-office and do the ballyhooing.

Signal Lights
On a naval feature, arrange with the local naval recruiting station to supply two signal lights. These are placed on the marquee, and operated with alternating green and red signals. Cutouts of the featured players are placed behind the lights. A great flash that costs practically nothing. The recruiting for the naval station can be plugged in return for the accommodation.

Exploitation Hints Each Day in The Film Daily

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**Umbrella Girls**

During a prolonged rainy spell, put several attractive girls on the street with open umbrellas bearing a cloth banner: "I don’t mind the rain, I am going to see (picture) at the (theater). An economical yet always effective stunt.

**Poster Girls**

A surefire ballyhoo on a forthcoming big attraction. Secure several pretty girls dressed in bright shorts and little berets to paste a 24-sheet, at a prominent location. The girls purposely appear awkward in the pasting of the paper, creating a lot of amusement and incidentally holding the crowds over a period of several hours.

**“Just Married”**

One of those true and tried stunts that never grows old. Promote an auto agency to loan a smart roadster for the supposedly happy pair, and other cars for their pursuing tormentors. Get a stylish pair of youngsters to ride in the nuptial car, which carries a “Just Married” banner, also a banner on your current attraction. This should be one that lends itself to the “Just Married” idea. Fill the other cars with young people who will whoop it up and attract lots of attention to the newlyweds.

**Bus Gag**

If you can get the local bus company to cooperate, this makes an effective plug for your attraction. Hire a man with a penetrating voice to stop the local busses. Each driver is asked if they pass your theater where such-and-such a picture is playing. The gag lies in the fact that the ballyhooer hails the busses going in the opposite direction. The drivers direct him properly, and each driver gets a pair of tickets for his aid.

**Costume Parade**

Arrange with the local paper to promote a Costume Parade for the kids, with the local merchants chipping in with suitable prizes. The youngsters will go for this one, and the variety of costumes makes a great ballyhoo, with a lot of fun for all hands.

**Street Car**

A travelling ad that always gets attention is that of the old street car. Have the traction company loan the car to run over certain lines leading in and out of city. The car carries 24-sheets on the sides, or else panels with cutouts from the one and three-sheets pasted on the windows, to resemble people seated in the car. Treat these lithos with a coat of glycerine so that at night when lights are lit in car the effect is made very striking. The effectiveness of the ballyhoo can be enhanced with some musicians playing inside the travelling ad.

**Dance Team**

It is easy to crash local dances, entertainments and other public affairs, by having a man and woman appropriately dressed like the hero and heroine of the feature. A small sign on the man’s back gets over the message of your attraction.

**Cop and Gangster**

On underworld picture, this one gets over the publicity with a sure punch. Dress a man as a policeman, handcuffed to another person garbed as a typical gangster with cap over his eyes and a slouching gait. The pair are handcuffed together as they go through the business section. The “gangster” carries a sign on his back giving the necessary info.

**Trick Suit Case**

Rig up a young man in a comedy attire, or with tuxedo and cane. At busy street crossings he presses a spring in the trick suit case he carries, permitting it to open, disclosing some good copy on the feature attraction.

**Gypsy Ballyhoo**

One or two girls in gypsy costumes carry boxes with envelopes on which is printed: “This contains the answer to your dream.” The envelopes are only handed to women and girls, and the stunt should be used only on features with a strong love theme. Inside the envelope a card reads: “Your dream means that you should see (picture, theater, etc.)”
Amateur Sleuth
A good stunt on any mystery or murder picture. Provide an amateur detective with a large magnifying glass, and a big book plainly lettered with the name of the feature. If the man is any way clever, he can get a lot of laughs and attention as he goes snooping about town looking for clues in prominent places. An ad on his back further cinches it.

Old Racing Car
On any picture with an auto racing angle. Get the oldest Ford car in town, and have it driven by a man rigged out in the most modern racing driver’s togs. The contrast between the modern driver and the broken-down bus gets the attention. It will get more attention than an up-to-date car. Suitable sign on back of car ties it up with the showing. When not traveling the main thoroughfares, the car can park in front of the theater while the driver goes through the motions of trying to get the old car started.

Airplane Stunt
A natural for an airplane picture. Arrange for an airplane of the folding wing type to be carted through the streets. Banners on the sides of truck get over the theater’s attraction. When the truck reaches the theater, trouble develops, with a wheel dropping from the landing gear of the plane. If you are fortunate, it will take an hour or so to repair the damage. If you are still more fortunate, you might arrange to get a ticket for obstructing traffic. Newspaper publicity, naturally.

Autographed Helmet
When playing a big airplane feature, arrange to have star of picture autograph a helmet. This is offered as a prize for boys at the local fair grounds to compete in a bicycle race. Properly handled, the local newspaper will play it up. The prize is awarded at a matinee, and the kids will be there in droves.

Headline Girl
Here is a novelty that can be adapted to a variety of pictures. Dress a girl in newspaper headlines, all of the heads hitting the picture angle: Scandal, Society, Mystery, etc., whatever your feature may be. The newspaper clippings are pasted on a cloth foundation, and the girl in her improvised dress just shouts the idea you are trying to get over. In among the headlines there are, of course, ads for the showing. The girl parades the main streets, and also might drop in at some public affairs, such as a dance.

Girl Violinist
This is a strong newspaper tieup that is bound to create a raft of publicity. Secure a girl violinist to play at different prominent street corners. The stunt should be used on a feature that carries some good harmony numbers. These the girl plays. After each rendition the girl tells the listeners about the attraction. The tieup with the newspaper is in having them send a photographer to take pictures of the girl. Before snapping the photos, the photographer passes out cards stating that complimentary tickets will be given to those who identify themselves in the group picture which the newspaper will print. Contestants must bring the photograph to the box office.

Teaser Gag
One of those gags that can be used on many pictures. A girl attractively dressed in a costume to fit in with the picture, parades the main sections carrying a small box attached to a wide colored ribbon over her shoulders. She passes out small envelopes to the males, on which is lettered: “For Men Only.” The inserted slip reads: “Be sure and take HER to see (picture, theater, playdates). It’s the kind of picture all women adore.” The beauty of this stunt is that it arouses the curiosity of women and girls, as only men are handed the envelopes.

Mileage Contest
Making the usual estimate contest a two-car idea to ballyhoo through the town, gives it a great publicity kick. An “official” car chases the other every little while to supervise the refueling. The mileage car covers a prescribed route, stopping now and then for oil and gas instead of making the number of miles on one charge of gas the subject of the estimate. This keeps the people along the route reminded of your attraction. Every so often the official car dashes through the streets with its banners carrying the theater’s message, and announcements of the progress of the contest.

Rosebud Gag
Secure a supply of rosebuds from the florist, in return for a credit line on the slip of paper around the stem of each bud. An attractive girl is sent into the downtown section to pin the roses on the lapels of the male prospects. The girl hands out a little prepared speech appropriate to the picture as she pins the flower on.
Jazz Band
Get five high school boys to team up for a jazz band, consisting of a piano, drums, clarinet, trombone and cornet. Promote a Ford truck from dealer, in return for a banner on the back. A small sized piano can be borrowed from the local music store. The ballyhoo is especially adapted to a picture with musical numbers. The truck parks in front of the music stores in town, playing the numbers from the production. During selling hours, the truck parks in front of theater. The boy musicians will enjoy the fun, and will work after school hours for passes.

Stage Hold-Up
In connection with the County Fair, if you happen to be running a western, this one will give you a big play. The people on back of the fair will be glad to cooperate, for it will give them an added attraction. With the help of an old stage coach, stage a hold-up at the Fair Grounds, done in the good old Wild West style. Immediately after the stunt, the ballyhoo through loud speakers announces that this and other thrilling scenes appear in your feature.

Comedy Parade
Through tie-ups with merchants, prizes can be offered the kids for the funniest costumes worn. It can be made stronger for the dealers by having them enter their own contestants. The newspaper will be glad to get behind this one with the necessary publicity, announcing the parade and conditions of the contest. The kids will be glad to take part for the fun that is in it, and free tickets to the show.

Jackass Stunt
An old gag, but still good. Get a Negro boy to ride a small pony, and leading a mule. The latter is blanketed with a sign reading: "If I were not a donkey, I would go to see (picture) at (theater) today." The combination of the small pony and the large mule puts a kick in the old stunt.

Human Billboard
Using a motor truck to carry a float, a scene from the feature is built up with the necessary props to duplicate it. A man and girl are used to pose as the featured players in the picture. This idea can be adapted to a variety of subjects, and with a little ingenuity can be put over at a nominal expense.

Stage Coach
If it is possible to dig up an old stage coach, and promote the loan of a team of horses, it won't be hard to get the radio dealer to loan several horns and the necessary equipment to be mounted on the roof of the coach. The loud speakers will tell the passersby all about your coming feature western. If it is possible to get some ponies, kids with cowboy and Indian costumes will ride them, and you will have an old time frontier ballyhoo.

Mystery Shopper
A variation on the masked mystery woman idea. A department store is promoted to loan one of its fashionable costumes. It is worn by a girl who rides around in a town car loaned by the local dealer. One of your ushers can act as footman. This is a tie-up with certain stores, and one store in particular—the one that loaned the costume. The footman hops off at each store and unrolls a carpet from the car to the entrance of the store. The girl is heavily veiled. Use on a big feature where the girl is supposed to impersonate the star.

Portable Jail
Use on a prison or underworld feature. Borrow a truck, and make it over into a portable jail, out of compo. The heads of the "criminals" in the picture appear behind the bars. Placards notify the public that these men are wanted by the police. If you can hook this in with the local radio station giving descriptions of the criminals at certain intervals between programs, it will help a lot.

Bicycle Parade
With the bicycle craze coming back strong in many localities, this will interest the youngsters. With the cooperation of the newspaper, announce a bicycle parade, with prizes offered for the best decorated wheels. The beauty of this stunt is that the fathers and big brothers of the kids will help in turning out some classy disguises for the bicycles, such as speed boats, racing cars, etc. It is a natural where you have a Micky Mouse or similar theater club. The merchants will donate prizes for the resultant advertising.

Mystery Car
On a mystery or criminal feature. On an automobile cover the windows with black gauze, Banner copy reads: "How does the driver see to drive this car? It's quite a mystery, but not nearly so baffling as the mystery in (picture) at (theater)." It's always a good stunt in a town that has not seen it before.
TIE-UPS

Combination Tickets
A good stunt to advertise in the nearby towns. The tickets cover an air ride to a nearby aviation field, a taxi ride from the flying field to the theater, and admission to the show. The airport will contribute the lobby display, the newspaper will treat it as news, which it really is. The tickets are sold in the nearby towns, at a special rate. It is surefire on any airplane feature, if properly handled.

Cracked Safe
When playing a western or underworld feature with a safe robbery, tie up with the bank to furnish an old safe that looks as if it had been blown open by yeggs. Have it displayed in the bank window with money sacks lying around. The card in window gets over the idea of course that the bank's deposit vaults offer safe insurance against robbery by such a gang as operate in the picture now showing at your theater.

Prettiest Waitress
A neat ballyhoo for advance publicity on a coming picture, preferably one that features the waitress angle. Each restaurant using waitresses selects the prettiest girl, and these entries appear on the stage between the two night shows. The winner is decided by the audiences' applause. By making it an advance stunt, it gives the girls plenty of time to talk about it to their customers and friends.

Candy Bags
A good advance stunt on a big feature. Secure small bags of candy from wholesale dealer. On the bags is imprinted a credit line for the manufacturer. The bags are distributed by a pretty girl to departing patrons.

Newspaper Subscription
A free ticket is offered to all those who secure a trial three months' subscription to the local newspaper. To announce the offer, the paper will run a featured story, with illustrations. This stunt naturally has a direct appeal to the editor, and he can hardly turn it down.

Rebate Coupons
A variation on the idea of passing out checks to start savings accounts. Tie in with a photo studio for a rebate on orders for photographs. The rebate is given in the form of a check from the theater, the check applying on an order for photographs.

Egg Passes
Arrange with local egg dealer to stamp a certain number of eggs with the title of picture. On the egg cartons a label is pasted stating that if the purchaser finds a stamped egg he or she is entitled to admission to the show on presentation of the egg.

Former Customers
A new angle on the use of the local radio station. Arrange with leading merchants to supply the names of three customers who have not traded with the dealer for some time. Offer a free ticket to your theater if they call at the merchant's store. Not hard to interest the merchants on this one.

Beauty Parlors
This should be used on a big feature with a popular star. Arrange with local beauty parlor to advertise a permanent wave named after the star. Free tickets are given to every patron getting one of these special waves. The beauty parlor will tie up further by display space in the newspaper and individual advertising for it is a direct business builder for the shop.

Merchants' Exposition
A big trade stimulator for the local dealers is a Merchants' Exposition held in your lobby, if sufficiently large. The foyer can also be utilized. All lines of merchandising can be represented in the individual displays. The merchants contribute goods, which are given away from the stage of the theater. Merchants supply the attendants for their individual displays. They will be able to sell goods directly from the samples on exhibition.

Here is a stunt that the local merchants' association will get right in back of, for it is bound to stimulate trade, especially in towns that draw on the surrounding sections for their patronage.
Co-op Page Contest
Sell the merchants a co-op page on the idea of prizes for the formation of the name of the feature attraction from the letters in the names of the advertisers. The stunt assures each merchant that his name will be carefully read by the contestants to discover the required letters.

Laundry Stuffers
Make arrangement with laundry for stuffers to be placed in all laundry bundles. The stuffer urges the housewife to do away with Blue Monday by sending the wash to the laundry, thus leaving time to attend the picture at your theater. An inexpensive stunt that the laundry will be glad to use.

Stage Wedding
A new angle on the stage wedding, especially in a small town where the merchants are looking for the rural business. Get the merchants' association to back the idea, with the various members contributing something from his stock toward starting the newlyweds in housekeeping. By this plan the individual merchants will plug harder than if he merely contributes a prize by your personal request.

Perfect Leg Contest
Supply the merchant with a three-foot cut-out of a perfect leg with the measurements marked thereon, which are supposed to correspond to the measurements of the star in the picture. Any girl who thinks she can qualify, has her measurements taken in the store. The nearest to the measurements on the cardboard model in the window, wins a pair of stockings from the dealer and tickets from the theater.

Lost Wedding Ring
This one ties in directly with any feature with the divorce angle. Arrange with jeweler or other interested merchant to supply several hundred cheap rings. These are "lost" about town with tags tied to them reading "Return to the —— Theater. Lost by (name of star) now appearing in (name of feature). See manager for reward." The manager informs them the ring is good for one free admission with every four.

Free Gas
Secure a tie-up with a local automobile concern or filling station to supply free gas owners of cars whose numbers are placed on display in the lobby of the theater. Car owners interested in securing free gas are compelled to visit your lobby during the days you work the stunt, to see if their number is posted.

Children's Party
Use for children's matinee, or on a feature with a strong kid angle. Set up two stands in your lobby, with white-coated attendants serving pink lemonade and peanuts after the show. Merchants can be induced to furnish the lemonade and peanuts for free advertising in the theater.

Savings Accounts
If you can sell this idea to a local Building and Loan Association or a savings bank, it will create all the publicity you need. Every person attending the show on the opening day between the hours of 12 noon and 5 p.m., is credited with $1.00 in a savings account with the Association or bank. As the cashier sells tickets, she passes out regular bank books in which is printed: "This account is started with a deposit of $1 on condition that not less than $1.50 be deposited every two months until at least six deposits are made."

Putting Contest
Arrange with a sporting goods store to furnish a putting outfit for a contest in your lobby. This can be staged a week before a feature with a golf angle, or during the run. An offer is made of a free admission to any person putting three balls consecutively into the cup. The gold dealer furnishes an attendant to supervise the contest, who gets plenty of opportunities to contact new customers for golf goods.

Letter Puzzle
A stunt for the puzzle solvers. This can be combined with a hook-up page for the cooperating merchants. The contestants have to visit each store, for each store window carries one of the letters from the last name of the star of the feature. To secure their free tickets, they must solve the puzzle, and tell in which window each of the letters is to be found.

Hollywood News Every Day in The Film Daily
Radio Stunt

Arrange a musical tie-up with a local radio station whereby they will play 10 or 20 numbers that can be tied up with the picture adequately; if there is a Spanish theme in the picture, play Spanish numbers; if it is modern story, play popular jazz tunes, etc. Request listeners to send in the correct names of 5 or 10 of the selections and award free tickets to the first hundred correct answers submitted.

Free Taxis

A great stunt to engineer, always a winner, is to tie-up with a local taxicab firm. If they will send 25 or 50 taxis to specified patrons, at a specified time, you will guarantee half the amount of fares to the theater, they to take chance of return trip. Time them to arrive all at the same time at the theater, which will give you a big line-up of cars at your front. Cost of this will be about 25 or 50 free tickets and from $7.50 to $15.00 taxi fares.

Dance Contest

A double tie-up can be worked with the local college club and a department store for this dance contest, named after the feature. Invitations are issued to the college students for the contest, to be held for a prize fox trot. The couples qualifying are presented on another night to the audience, which decides the ultimate winner by their applause. Consolation prizes should be offered, and a loving cup to the winners.

Kids’ Party

A stunt that will help the merchants in bringing in trade from neighboring towns. The merchants donate cars to bring the kids to a special showing. Other merchants can be called on for suitable refreshments to make it a real party for the youngsters.

Hairdressing Contest

A new line on the hairdressing contest. Instead of offering prizes for the best imitation of the star’s coiffure, the contestants are judged on the basis of the hair arrangement that best expresses their individuality, the same as does that of the star of the picture. Of course this enlists the support of the local beauty shops, who will give it window display. The hairdressers are also the judges, and not the audience, when the contest is staged in your theater.

American Legion

On a war picture. Enlist the services of the American Legion post to stage a parade with their drum corps. The parade winds up at the theater, and the boys come in as your guests. This will give the picture more advertising than almost anything else you can do at slight expense.

High School Games

When the local high school is to play an out-of-town game, sponsor a fund to be contributed by merchants and individuals to hire busses to take the players and the rooters to the game. This is especially good during the football season, when local enthusiasm runs high to root for the home team. It’s a goodwill builder all round.

Giant Telegram

Good in a large city where you can get the cooperation of the Postal Telegraph. Use on a big special. A telegram, purporting to come from the star of the feature, congratulates the public on the enterprise of the theater manager for securing the picture to be first shown in that city. The telegram is enlarged to a good many feet, and carried about town by messenger boys.

Ladies Only

On a feature with a strong feminine angle that shows plenty of lingerie. Arrange with a local store to give a display of lingerie at a special matinee for ladies only. The men will wonder what it is all about, and the women folks will tell them to see the picture, if they are pleased. This stunt will bring the women in without much advertising.

No Accident Week

This makes a neat tie-in with the merchants to stage a Spring Sale Week, a Fall Trade Week or Summer Sales. The newspaper will be glad to promote it for the resultant advertising from the stores. With lots of folks coming into shop from neighboring localities, it means traffic congestion. This creates the necessity for careful driving. The police note the numbers of cars with specially careful drivers. These are notified that they will get free tickets at your theater.

Fire Prevention

A good stunt to pull just prior to Fire Prevention Day. Get the support of the Fire Chief to a questionnaire for children. The questions cover fire hazards in the child’s home, etc. The Chief will arrange to have these distributed to the classrooms. When the children bring their papers back properly filled out, they are told that the questionnaire and five cents will admit them to the show. If you can book a fire picture, it makes a perfect tie-up.
Sketch Artist

Arrange with department store to have a local artist appear in a window at certain hours. The artist makes sketches of the star of feature and scenes from the play. Stills and cards in window tie up with the artist’s work.

Plane Contest

An airplane contest is launched through co-operation of a store two weeks before the feature attraction. The models are displayed in the store window. A toy model plane is awarded as first prize. Directly before run of picture, the model planes are transferred to the theater lobby for display.

Name Cards

The co-operating dealer displays twenty or thirty cards in his window bearing the names of some local resident. These persons upon properly identifying themselves in the store receive a pass to your show. This is a good stunt for the dealer, as it keeps crowds scanning his window to see if their names are listed.

Speed Contest

Tie in with a girls’ business school to supply two contestants in a speed contest. They appear in window of department store at certain hours. The public is invited to guess the number of words the girls type over a given period of time. A block of theater tickets is announced as the prize. The store has a display of office fixtures, cosmetics, hosiery, etc.

School Beauties

The local newspaper co-operates to have the students of the high school select two dozen of the prettiest girls. These photos are placed on display in a prominent window. The card in window announces that the star of your featured attraction will select the six prettiest. The newspaper publishes the photos of the winners, and builds up the publicity with featured stories.

Soap Lettering

Secure the services of a letterer to bill lines on your feature with a soap preparation on windows of empty stores. This preparation is easily obtained, being used by restaurants, barber shops, etc., to letter their mirrors.

Mystery Display

Arrange with dealer to make window display of stills with poster cutouts as background. All billing on picture is omitted. A card announces prizes to those who submit the best picture title to display, or correctly identify the picture. This stunt should be used on a weak feature not generally known.

Camp Atmosphere

A welcome stunt to a department store or sporting goods establishment during camping season. The window is dressed to simulate a camping site with a display of blankets, cook stove, wind breakers, guns, fishing tackle, etc. With a painted background of a forest scene, and a tent and fire in foreground, this gets over strong. Stills from the feature hook it up to your theater.

Money Bags

This stunt is good for any picture with a money atmosphere. Secure a window in the business section, and fill it with money bags borrowed from the bank. The bags, bearing the bank’s ad, are labeled “$50,” “$100,” “$500,” etc. Stuff them with paper. A window card ties up with the showing.

Bathing Styles

Use on a feature with a bathing beauty angle, or that carries an outdoor appeal. Tie in with department store to display a showing of modern bathing suits contrasted with the kind that mother used to wear. This is a surfeite attention-getter, and a good break for the store.

Peep Hole

Secure permission to use a vacant store. Have window completely whitewashed, except for the space for a small peep hole and an announcement card alongside. The latter contains copy to arouse the curiosity of passersby and cause them to gaze through peep hole. Inside is seen a large painting of the star, a cutout or any other novel display that will prove attractive.
Hope Chest

Contestants are required to guess what articles the various merchants will contribute to the hope chest, which is displayed in the lobby. The goods are, of course, displayed in the various merchants' windows who are tied in on the plan. About eight merchants are required for the idea, with the contestants visiting the various windows and trying to determine which articles displayed in the windows will be contributed. Contest cards are distributed by the merchants and the theater, to be filled in with the guesses of the contestants.

Mileage Contest

Always good on a feature with an auto racing sequence or similar atmosphere. Secure a good window location where the crowds pass, borrow a medium priced car from a dealer to be placed in the window and jacked up. Contestants are to estimate the number of miles the car would run in three days. The store distributes the estimate cards, and the auto agency supplies the oil and gas. Merchants can be interested to donate prizes to those making the closest estimates.

Hairdressing Contest

This is based on the idea that the star's style of hairdressing perfectly fits her personality. Prizes are offered to the girls whose style of hairdressing most perfectly becomes them. The hairdressing establishments can all be enlisted to give window displays. On the stage the hairdressers are the judges when the contest is decided, and it makes a novelty show for the audience.

Silent Auction

Here is an interest-getter with a novelty angle. Get the radio dealer to offer two or three trade-in radios that he is having a tough time disposing of. The dealer announces a "silent auction," with anyone interested being allowed to drop a sealed bid on any one of the seats in a box provided at the theater. Saturday evening the bids are opened and the sets delivered to the highest bidder from the stage. This stunt can be worked on almost any picture, and a variety of articles can be used that merchants are trying hard to dispose of.

Gown Display

Arrange with gown shop or department store to duplicate from stock a gown similar to one worn by the star as illustrated in one of the regular stills. This is attractively displayed in window, with suitable cards tying in with the feature.

Make-up Lessons

A furniture store will go for this one. The window setting is a boudoir, with a beauty specialist giving demonstrations on expert make-up during the noon hour. This also ties in with a popular cosmetic, and the window card announces that this cosmetic is the one used by the star in feature.

Pearl Contest

On tie-up with a jewelry store, the window display features necklaces named after star of the picture. In center is displayed a glass jar filled with loose pearls. Window card announces prizes to be awarded to those guessing nearest to the number. Announcement of contest and awards made from stage.

Mystery House

A novelty stunt to employ on a mystery feature. Secure window in empty store near the theater. Display a miniature house similar to the house of mystery in the attraction. Have ribbons running from the different windows with cards pasted at the ends explaining the various mysterious elements leading up to the murder. Properly handled, this will arouse plenty of curiosity of passersby.

Animated Sign

In a dealer's window place an easel carrying a beaver board three by four feet. A pretty girl is stationed in window to operate this animated sign. Cutout letters, 12 inches high, made of colored cardboard, are pinned on the board by the girl till the title of the feature is spelled out. Below the easel is a sign tying up with your theater. This is varied by other signs advertising the dealers products. While the onlookers are reading these, the girl picks the cardboard letters from the first sign, and repeats the performance.

Boxing Announcement

This is a stunt to be used on a picture with a prize fight atmosphere. Arrange for a window, which displays special window cards reading like the announcement of a regular fight club, "Boxing Tonight." This is followed with the name of the batters in the feature, theater, etc.
New Song Choruses
To be used on a picture with a song feature, preferably in a college town. Cards are sent out to the students, announcing that prizes will be offered for the best new choruses to the song in the picture. The chorus of the song is printed on the card. The best choruses are made into slides, and on one night of the run these are thrown on the screen and sung by the audience. By their applause the patrons select the two best. Properly handled, this stunt will bring out the students in a body.

List of Words
Sell a jeweler the idea of giving a wrist watch to the person making the longest list of words from the letters composing the name of the watch. The stunt is presented to the public on a manila card slightly larger than postcard size. Half of the card carries a display announcing that the star of your attraction wears this type of watch. The other half of the card announces the contest. The answers are written on the back of card, and turned into the theater.

Calling Cards
Calling cards bearing the name of the star are distributed. Across the face of the card is a message, apparently written by hand, but it can be done with a mimeograph or other facsimile process. The message reads: "Sorry I missed you, but don't fail to see me in (name of picture) at (theater) week of (date)." If the message is made to appear hand written, it will get a lot of attention.

Steamship Party
This is good on any feature with a nautical angle. Have invitations printed for a party to be held aboard the S.S. (name of the theater). Give a brief description of the proposed cruise of the vessel, getting over the atmosphere of the picture. The invitations are given house-to-house distribution by attractive girls in white sailor suits, with their cap ribbons bearing the name of the theater, such as: "S.S. Rialto."

Milk Cards
Wide publicity for your feature can be secured by arranging with the local milk company to distribute printed tickets with the morning's milk. These tickets are numbered, and certain designated numbers are good for free admission. A parade of the milk company's delivery wagons properly bannered calls attention to the stunt the day before you start it.

Match Stickers
A slick miniature bill posting scheme is contained in the inside flap of book matches. If you can sell the cigar dealers the idea of allowing you to paste stickers on the inside of all book matches, you can get over some pert copy on your current attraction. A plug for the cigar dealers on your slides will repay them for the privilege.

Bottle Protectors
Co-operating with bottlers of these summer drinks like Coca Cola, where the patrons drink from the bottle with a straw and run the chance of spoiling their clothing with the drippings. Have them supply small paper bags imprinted with copy for your attraction, and the balance advertising for the drink. These are supplied to stands serving the drink.

Coloring Contest
Throwaways distributed to public schools make a dandy stunt to introduce a serial to the juveniles. The printed matter shows an outline of the cowboy hero, Indian head, or any other picture that gets over the atmosphere of the picture. Prizes are awarded to the children for the best crayon coloring to fill in the outline picture.

Sky Passes
On a big airplane feature. Have handbills dropped from an airplane advertised to fly over the town at a certain hour. A certain number of these are specially marked as being good for one free admission. As the lucky ones usually bring a second customer, this is always a paying stunt.
Pay Envelopes
In industrial centers, where large numbers of people are employed at factories. Arrange with the concerns to have a special discount offered in a notice placed in the pay envelopes. The card must be presented at your box office.

Giant Telegram
A fine throwaway on a feature with a popular star. Have giant telegrams printed, 11 x 14 inches, an exact duplicate of Western Union or Postal Telegraph blanks, and printed on the same yellow stock. The telegram is addressed to “Mr. and Mrs. Everybody.” It is a brief, friendly message in which the star urges the reader to see his or her latest picture at your theater. The star’s name is, of course, signed to the message.

Auto Throwaways
An old standby that always clicks. One of your house staff takes down the auto licenses of certain cars parked in the theater district. He also places small heralds in the cars, stating that the theater will give away free tickets to the persons whose car numbers are announced on the screen in the lobby or the newspaper.

Wedding Rings
A strong draw on a feature with a divorce angle. Distribute wedding rings which are attached to cards with copy reading: “For Sale—This ring is no longer needed. For further information see (picture) at (theater).” There are distributed on the streets the day before opening.

Baseball Coupons
For the baseball season one is easy to put over. Distribute special score cards at the grounds before the game. The cards carry copy on your coming attraction, also a coupon bearing a number. This is torn off and not dropped in the box at entrance to ball park. At end of seventh inning, the umpire calls attention to the winning numbers, which are posted on the score board where all can see. These numbers entitle holders to two free tickets when they present the corresponding coupon number at your box office.

Teaser Arrows
Have tack cards printed in the form of arrows with red lettering. These are posted in the vicinity covering roads leading to your theater. The cards read: "To (name of feature)." When used on a big feature that you have advertised, this hooks up directly with your theater.

Confidential Info
Have printed on envelopes of regulation letter size: “What Every Woman Wants.” The inserted slip in the envelope reads: “To see (star) in (picture, theater and play date).”

Program Distribution
An arrangement can be made with the Boy Scouts for members to be assigned to regular weekly routes for the distribution from house to house of your programs. The boys are rewarded with season passes. The stunt reaches a lot of people who are not regular patrons or do not pass your theater. This special distribution gives you an argument for securing program ads from local merchants.

School Graduates
Mail a letter to the students on the occasion of the high school graduation, congratulating them. Passes to the theater are enclosed. It can be previously arranged with the school authorities for graduating class to attend a special performance in a body. As they are bound to bring somebody along, the stunt pays for itself.

Enlarged Tickets
Getting the kids to ballyhoo your attraction is easy with this one. Offer a ticket to any boy who will turn up at the theater with a dog. Each child is given a pass about 18 x 24 inches, and told to take the dog home and come back and see the show with the ticket still unfolded. This creates a string of “sandwich men” going through the town advertising your show, for the tickets are so large they can be readily seen by everybody.

Flower Gifts
A special stunt for Mother’s Day. Each woman is presented with a carnation to which is tied an appropriately worded card. Double value can be got from this stunt by not using any advance announcement. The women will appreciate the surprise as much as the gift. Telling them in advance destroys the good will angle, by making the gift something they have a right to expect.

Producers Everywhere Read The Film Daily
SPECIAL STUNTS

Harmonica Contest
This is one of the old standbys that is surefire. The hook-up is with the local music store and the newspaper. The former books the entries for the harmonica contest, and the newspaper runs special stories. The contest can run over a period of two or three weeks, utilizing the off-nights to stage the elimination contests. For the final night, when the prizes are awarded, have prominent people on the stage to act as judges, such as the Mayor, members of the school board, etc. Organizing a harmonica band in the schools before the contest will build the popularity of the stunt as an annual affair in your theater.

Telephone Calls
A variation on the 'phone call stunt. Have girls call the numbers, but instead of the usual message, the girl says: "Hello, Bob. Just called you to tell you not to make any date for .... night. I want you to take me to see (name of picture) at (theater)." If a girl answered, a mythical "Bess" would be asked if she wanted to go to see the picture.

Family Party
The family party idea is an old standby, admitting the entire family for a flat admission. It is a natural to tie up the local merchants. The savings bank can be induced to offer a prize to the family saving the most money each week, the butcher offers a prize for the family using the most meat, etc. In addition the newspaper runs a contest on various odd bits of information about families—the heaviest, the tallest, the largest, the most talented, etc.

Trout Hunt
This is a corker for a summer stunt to interest the kids and break space in the local paper. The stunt is staged in the municipal pool. Half a dozen trout are turned loose in the pool one at a time for the kids to catch, ticket prizes being offered. With the local newspaper covering the event with a reporter and a photographer this rates easy newspaper space. A real novelty, and one that the kids on a hot summer day will go for strong.

Girls' Treat
A stunt that will cause a lot of merriment. Issue "Treat Your Beau" tickets, which are good for admission for a man if the girl who is treating buys one ticket for herself and adds a dime for the male escort. The girl actually has to do the buying at the box-office, but if the boy friend slips her the money, that is all right, too. Just a gag—but they'll fall for it.

Prologue Stunt
This can be used on any forthcoming big feature as a prologue for the trailer. Use a scrim drop. Behind this a character or characters are placed dressed to typify the atmosphere of the coming attraction. For instance, on a prison picture, one exhibitor had two men dressed as convicts. A lantern slide on the scrim made them appear to be behind the bars. Appropriate music gets over the idea, and then the trailer fades in and sells your coming attraction in an impressive manner.

Model Kiddie Club
Working in with the Parent-Teacher association, and putting your kiddie club under their auspices, lends it prestige and invaluable support. Each child pays ten cents every quarter year as dues, which is turned over to the Parent-Teacher organization. The theater supplies each child with a club button and a membership card, and replaces lost buttons for five cents each. Each school has its own club. The club meets each Saturday one hour ahead of the regular opening, and games and singing are indulged in. A number of the Parent-Teacher members are there to aid in handling the children. Most of the children will attend the special matinee following. Membership cards contain information as to names, addresses and birthdays, and local merchants can be induced to supply presents for the birthdays, to be presented at the Saturday meeting.
Title Squibs

This is a variation on an old favorite. In your newspaper ad run a list of all the attractions for the coming month. Offer free tickets to the contestants who send in the ten best readable sentences which employ all the titles mentioned.

Concealed Camera

Arrange with a photographer to conceal a small camera in his coat and snap different people as they walk along the street. The finished pictures are displayed on a lobby frame in front of the theater. Persons identifying themselves are awarded a pair of passes that must be used the same day they are issued. This stunt can be worked with the newspaper, who supplies the photographer, and runs the photos in the news columns.

Stamp Collections

The kids everywhere are taking great interest in the stamp collection craze, which periodically sweeps the country. It is the fad now among school children, and will likely continue for some time. Advertise that you will help youngsters to start their stamp collections. Youngsters attending the matinee performance are given a small package of cancelled foreign stamps. These can be secured at a nominal price in large quantities from big stamp dealers. A permanent “draw” to get the kids can be built up with a Stamp Club named after your theater. The youngsters love to “swap” stamps among themselves. This can be done after the matinee.

Kiddie Band

A surefire stimulator for the matinee trade. Organize a juvenile band, and try to enlist the support of the school authorities, or the local band enthusiasts. The papers will find this good copy, as reports of the building up of the band are circulated. When organized, start a voting contest to select the most popular musician in your section. This contest will stimulate business as well as band membership.

Bridge Matinees

The bridge fad is here to stay indefinitely, and it should be capitalized. Secure a local bridge expert to give free instructions in the mezzanine before and after a Special Bridge Matinee a certain afternoon each week. If you can get the proper women interested with some social weight in your community, this is a natural for newspaper breaks.

Tap Dancing

Another fad that has taken indefinite hold on the younger generation is tap dancing. Put on a tap dancing contest. Get merchants to donate prizes on the strength of the advertising you give them on the screen, display in the foyer, and newspaper advertising and general publicity.

Audition Contest

Arrange with the local radio station for an audition contest among those who have aspirations to do radio work, and their number is legion. Radio dealers can be tied in easily, and they will donate the prizes, to be awarded by a committee of prominent people acting as judges. The contestants are required to say something concerning your current attraction.

Special Previews

There is nothing as good to start a picture off big as a successful preview. Arrange to have important people of your neighborhood or community to attend the special preview of the picture, perhaps a midnight show the night before the regular opening. Invite the Mayor and city officials and have the various notables write or wire to the theater expressing their comments on the picture. Place these communications in frames in your lobby. This will naturally cause a great deal of local interest.

Children’s Day Performance

A splendid opportunity to do a community service and at the same time get outstanding publicity for a picture is to invite children from a local orphanage or society for poor children in your neighborhood and arrange a special children’s matinee free. The children can either march down to your theater carrying banners or be taken down in busses with banners on the sides. It is best to run this special performance on the opening day.

Window Dresser Idea

Hire a window in an empty store or tie-up with a local department store or dress shop, and have a man take the part of a window dresser arranging the window. This can be arranged rather comically and will attract a great deal of attention.
Swimming Meet
This is always a big publicity booster, when properly handled. It calls for the cooperation of the local A.A.U., athletic club or Y.W.C.A. A.A.U. rules apply, and members of the local club act as judges. Every amateur girl swimmer in the city is eligible. Have entry blanks supplied at box office. The contest should include three swimming events and five diving events. Use stunt on a picture featuring swimming or bathing beauties. It may be possible to secure a telegram from the star of picture sponsoring the contest, and offering a cup to the winner. Local dealers can work into the publicity with additional prizes. The winner, of course, is the girl making the most points in all events.

Golf Tournament
Run a golf tournament on a local course through cooperation of the Rotary or Kiwanis Club. This gives you an opportunity for unlimited publicity. The newspapers will naturally play it up. The sporting goods stores come in naturally with an offer of prizes, for it will directly boost their business. Cards announcing your theater attraction can be tacked on the tee boxes. This will make every golfer a friend of your house. It is desirable, of course, to use it on a feature with the gold atmosphere. With the game so much in the public eye at this time, this is a stunt on which you can’t miss.

Flivver Prize
In a college town, this will get them interested. Secure an old flivver, and decorate it with a lot of “wise-cracks.” Offer a prize to the college student who submits the cleverest name for it. Dealers can be brought in to offer prizes for the runners-up. The presentation ceremonies in front of theater are good for newspaper space if worked up with gags.

Organ Solos
If you have a good organist, you can feature him in special Sunday concerts, or on week days in a Song Fest. This can be tied in with the newspaper, by building up the organist as someone of whom the community should be proud. The editor can also have the readers suggest numbers for the musical programs they would like to hear. The musical organizations will support this stunt.

Correct Time
As many of the telephone companies in different sections refuse to give the correct time over the wire, it gives you a dandy chance to supply the demand. In your advertising you run a line to the effect that any time between nine A.M. and midnight the public can telephone your theater for the correct time. Each inquirer should be given not only the time but a brief reference to your present or coming attraction.

Blonde Contest
Stage a special matinee for blondes on a feature where the star is a pronounced blonde. The blondes are invited through cooperation with the newspaper. Judges are stationed in the lobby who designate the most likely girls as they enter the theater. The winner is chosen later during the performance. This ties in naturally with beauty parlors, and with their aid you can work out other attractive angles to make the matinee popular.

Local Newsreel
Arrange for a local newsreel to take in the various schools and pupils. This should be done on a Saturday, when the local teams are in action, whether football or baseball. It ties in with the local dealers, whose stores can be taken into the reel through a shopping tour.

Kid Impersonations
On comedies featuring children, hold a special performance at which the youngsters give impersonations of the juvenile characters in the film. Appoint a committee of three as judges, consisting of school board officials or prominent people. The mothers and school teachers will readily co-operate, helping the kids to prepare their costumes. You can make this a real neighborhood event.

Boy and Girl Scouts
Use on historical feature. Arrange special showing for all Boy and Girl Scout units. They assemble in a prominent part of the city, and march to the theater with fife and drum corps playing. Make arrangements with police department for motorcycle escort. This is good for newspaper breaks, including photographs.

Hospital Show
Always a surefire to gain goodwill of the community. Secure the aid of the Merchants’ Association and women’s clubs in staging a special show at the hospital for the juvenile patients. In addition to the film showing secure special acts of vaudeville that may be in town. the community. Secure the aid of the to the kids. For a Christmas holiday plug, this one is hard to beat.
A PERFORMANCE CHECK
FOR THEATER MANAGERS

Compiled by Jack Barry, Director
Publix Theater Managers’ Training School

CAREFUL STUDY of this article will reveal many suggestions for checking up on theater performances. The check plays an important part in the operation of houses in the Publix Circuit.

SCREEN

SOUND (MECHANICAL)

STAGE PERFORMANCE

STAGE LIGHTING

HOUSE LIGHTS
(1) House lights late. (2) Picture house lighting too bright. (3) Lights bumped on or off. (4) Stray light from booth, house fixtures, etc. (5) Glare spots in auditorium. (6) Color combinations.

STAGE MECHANICS

PIT—ORCHESTRA

ORGAN
STANDARD RELEASE PRINT

MAK E UP AND PRACTISE

DESIGNED BY the Academy of Motion Picture Arts and Sciences, Technical Bureau, with the co-operation of technicians from all interested parts of the industry.

Adopted by major producing and distributing companies and put into effect November 1, 1930.

STANDARD MAINTENANCE

Responsibility of the Exchange

Exchange employees handling prints are expected to be familiar with the standard specifications and to make sure that every print inspected conforms exactly to them. Prompt attention should be given to any report from a theater that prints received do not conform to the standard.

1. If the synchronous leader becomes damaged or mutilated in any way, a complete new leader should replace it. Patches will destroy the precision of the change-over. Similarly, there should be no patches in the final twelve feet of picture which contain the change-over and motor cues.

2. The protective leader and the protective trailer, attached to the front and end of the leader and run-out respectively, are intended to facilitate threading and to protect the rest of the print. When either of these has been whipped down to four feet, the exchange inspector should restore the length to six feet before sending the reel out again.

3. The words STANDARD PRINT MAKE-UP should be stamped or printed on the band of every reel which fulfills the standard specifications.

If the exchange does its part in maintaining the standard by careful inspection, there will be no need for the projectionist to mark or alter the print in any way. The elimination of these marks should reduce materially the number of replacements.

Makeup of Reels in the Studio

The standard print will be a distinct convenience to the studio cutter and in the handling of negatives through the dubbing processes.

1. While each reel division involves an individual problem in cutting it is recommended that picture action start and finish on fades wherever possible. Otherwise significant sound should be kept at least five feet from the start and finish of the picture. This extra footage insures steadying down of the projector carrying the incoming reel before significant sound is reproduced and also allows a margin of safety on the change-over.

2. In the case of change-over on a fade, the fade itself is considered as "picture" in the terms of the specifications. The change-over cue will be put 12 feet and the motor cue one foot from the end of the fade. The six feet of opaque run-out trailer is in addition to the fade.

3. The line across both the picture area and sound track twenty frames ahead of the start mark frame will serve as the base for all matching of sound track and picture in making up the original negative.

4. The protective leader and the protective trailer of course apply specifically to the release print. However, these lengths of either transparent or raw stock can with advantage be carried through most of the studio operations.

5. The form of the part title is definitely specified. The part title is to occupy at least the first 32 frames of the Identification Leader. It may be extended to the entire four feet if desired. Otherwise the second 32 frames may be left blank or provide space for cueing or other instructions according to individual studio policy.

6. As the synchronizing leader is uniform for all prints it is only necessary for the cutting department to specify it to the laboratory. If these leaders are applied by the cutting departments to sample prints, care should be exercised to see that the synchronizing leader has been retained in its full length.

7. The visible signal will show as a black dot against light background and as a white circle against dark background. No special cutting is necessary on account of the signal.
USE OF THE STANDARD IN PROJECTION

On the opposite page is a chart of the standard print. Study it. Notice the leader lengths and change-over cues. Every reel which you receive from the exchanges marked STANDARD PRINT MAKE-UP should be exactly in accordance with the chart. If upon inspection you find that it is not, notify the exchange at once.

Change-over System

The studio will start and finish picture action on fades whenever possible. Otherwise significant sound will be kept at least five feet from the start and finish of the picture. This insures steadying down of the incoming projector before significant sound is reproduced, and also allows a margin of safety on the change-over.

The standard uses eight visible signals for motor and change-over cues. The visible signal will show as a round black dot against light background and as a white circle against dark background.

The motor cue consists of the standard visible signal printed in the upper right-hand corner of four consecutive frames. The first of these frames is exactly twelve feet from the end of the picture. This distance, like the length of the synchronizing leader, was designed to accommodate the variety of pick-up speeds among machines in use.

The change-over cue is a mark like the motor cue on four consecutive frames, the first of which is one foot from the end of the picture. In placing the change-over in this position, it was assumed that half a second is the average time it takes an alert projectionist to see the cue on the screen and throw the douser switch. It is essential that the projectionist throw the change-over switch immediately the cue flashes on the screen if the change-over is to be perfect.

When you see the motor cue, start the incoming projector.

When you see the change-over cue, throw the douser switch.

Differences in Motor Pick-up Speed

The motor cue is twelve feet from the end of the picture on the outgoing reel. At ninety feet per minute, these twelve feet take eight seconds to run out. Your problem is to determine how many feet of leader your incoming projector will pick up in those eight seconds. This is the "actual change-over footage" for that particular projector. It will not be the same for all projectors, because the motor pick-up speed is always the same for any one projector, so that you can determine the actual change-over footage once and for all for each projector.

Finding Your Actual Change-over Footage

Plan to spend fifteen or twenty minutes' rehearsal per projector when you receive your first standard print, in order to determine your "actual change-over footage." Place the footage frame numbered 11 in the aperture of the incoming projector. Then change-over according to the cues, starting the motor of your incoming machine the instant you first see the start motor cue and throwing the douser switch the instant you see the change-over cue. If there is a lapse between the two reels showing on the screen try it again by placing the footage frame number 10 in the aperture of the incoming machine. Continue this process with the same machine trying footage frame numbers 9, 8, 7 and so on until you have found the foot, and the frame in the foot, which when added up at the aperture will give you the exact change-over. This frame then marks your exact change-over footage for that machine. Suppose, for example, it is the third frame ahead of the 7 mark. Then you know that on every standard print, if you place the third frame ahead of the 7 mark in the aperture of that incoming projector, the change-over will be perfect.

Repeat this process for each projector you have, as there is often a difference between the pick-up speed of projectors even in the same projection room.

Checking Synchronism

In projecting sound on film if you wish to test the length of your loops to insure synchronism, thread up so that the start frame, or any other numbered footage frame, is at the aperture. A diamond mark should show at the sound gate, as the diamonds are placed twenty frames ahead of each footage numeral. You can then turn down to have the correct frame in the aperture for the change-over.

Threading for Disc

Set the needle on the disc at the synchronizing mark, and thread the start mark frame into the picture aperture of the projector. Then turn down the projector until the correct frame for change-over appears at the picture aperture. While turning down, note the number of revolutions of the turntable, so that you can short-cut this process next time.

Note: Partial Exceptions to the Standard—The dubbing process of some producers releasing on disc necessitates the use of more than twelve feet of leader between the start frame and the action. These prints will be standard in other respects, and, as the footage will be numbered at every foot up to the start frame, the projectionist can readily see the length of this leader without measuring.
STANDARD SPECIFICATIONS

PROTECTIVE LEADER
Either transparent or raw stock. When the protective leader has been reduced to a length of four feet it is to be restored to a length of six feet.

IDENTIFICATION LEADER (Part Title)
Shall contain not less than 32 frames in each of which is plainly printed in black letters on white background, type of print (See Nomenclature), part number (Arabic numeral not less than \( \frac{1}{4} \) of frame height), and picture title.

SYNCHRONIZING LEADER
First section shall be opaque.
Start mark shall be one frame in which is printed START (inverted) in black letters on white background \( \frac{1}{2} \) of frame height.
A white line 1/32 inch wide upon which is superimposed a diamond \( \frac{1}{8} \) inch high by \( \frac{3}{8} \) inch wide shall be printed across the picture and sound track area at a point exactly 20 frames ahead of the center of the start frame.
Beginning 3 ft. from the first frame of picture, each foot is to be plainly marked by a transparent frame containing an inverted black numeral at least \( \frac{1}{2} \) frame height. Footage indicator numerals shall run consecutively from 3 to 11, inclusive.
This section shall be opaque and contain frame lines throughout entire length which do not cross sound track area.
At a point exactly 20 frames ahead of the center of each footage numeral frame there shall be a diamond (white on black background) \( \frac{1}{8} \) inch high by \( \frac{3}{8} \) inch wide.

PICTURE
It is recommended that picture action start and finish on fades wherever possible, otherwise significant sound should be kept at least five feet from the start and finish of the picture.

MOTOR CUE
Shall be circular opaque marks with transparent outline printed from the negative which has had four consecutive frames punched with a serrated edge die .094 inch in diameter. The center of these holes is to be half-way between the top and second sprocket holes .281 inch from the right-hand edge of the film with heads up and emulsion toward the observer.

CHANGE-OVER CUE
Shall be the same as Motor Cue.

RUNOUT TRAILER
Shall be opaque.

IDENTIFICATION TRAILER (End-of-part title)
Shall contain not less than 32 frames in each of which is plainly printed in black letters on white background: End of Part, part number (Arabic numeral not less than \( \frac{1}{4} \) of frame height), and picture title.

PROTECTIVE TRAILER
Same as protective leader.
JAMES A. FITZPATRICK
PRODUCER AND ORIGINATOR OF
QUALITY ENTERTAINMENT

TRAVEL TALKS
"The Voice of the Globe"

Around The World With

JAMES A. FITZPATRICK
As Spokesman And Guide

See the world from your theatre seat and hear Nathaniel Shilkret's Travel Talk Orchestra playing typical native melodies.

PRODUCED AND DISTRIBUTED BY

FITZPATRICK PICTURES, Inc.
729 SEVENTH AVENUE
NEW YORK CITY
A Survey and List of All Theaters in the United States both silent and those equipped for Sound Pictures

In addition a comprehensive survey of circuits in the U. S. and Canada operating four or more houses
# Theater Statistics for the United States and Canada

## United States

<table>
<thead>
<tr>
<th>State</th>
<th>Population</th>
<th>Number of Theaters</th>
<th>Number Wired (Jan. 1, 1931)</th>
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<td>South Carolina</td>
<td>1,735,567</td>
<td>168</td>
<td>89</td>
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<tr>
<td>South Dakota</td>
<td>690,755</td>
<td>294</td>
<td>158</td>
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<tr>
<td>Tennessee</td>
<td>2,608,759</td>
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<td>988</td>
<td>605</td>
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<td>Utah</td>
<td>502,582</td>
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<tr>
<td>Vermont</td>
<td>359,611</td>
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<tr>
<td>Virginia</td>
<td>2,419,471</td>
<td>336</td>
<td>173</td>
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<tr>
<td>Washington</td>
<td>1,561,967</td>
<td>374</td>
<td>247</td>
</tr>
<tr>
<td>West Virginia</td>
<td>1,728,510</td>
<td>469</td>
<td>338</td>
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<tr>
<td>Wisconsin</td>
<td>2,980,282</td>
<td>538</td>
<td>332</td>
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<tr>
<td>Wyoming</td>
<td>224,597</td>
<td>75</td>
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</tbody>
</table>

| Totals        | 122,696,577| 21,993            | 13,128                       |

## Canada

<table>
<thead>
<tr>
<th>Province</th>
<th>Theaters</th>
<th>Seats</th>
<th>Sound Theaters</th>
<th>Sound Seats</th>
<th>% Sound Theaters</th>
<th>% Sound Seats</th>
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<tbody>
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<td>Ontario</td>
<td>379</td>
<td>237,977</td>
<td>224</td>
<td>181,745</td>
<td>59.1</td>
<td>76.9</td>
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<td>Quebec</td>
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<td>119,995</td>
<td>104</td>
<td>88,649</td>
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<tr>
<td>Winnipeg Territory</td>
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<td>78,349</td>
<td>141</td>
<td>49,646</td>
<td>57.3</td>
<td>62.2</td>
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<td>39,205</td>
<td>61</td>
<td>25,773</td>
<td>47</td>
<td>65</td>
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<tr>
<td>British Columbia</td>
<td>105</td>
<td>55,543</td>
<td>64</td>
<td>43,210</td>
<td>60</td>
<td>70</td>
</tr>
<tr>
<td>Maritime Provinces</td>
<td>111</td>
<td>54,898</td>
<td>59</td>
<td>42,763</td>
<td>53</td>
<td>78</td>
</tr>
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| Totals         | 1,183    | 585,887 | 565            | 431,786     | 54.35           | 73.7         |

706
A COMPLETE LIST OF THEATERS
IN THE UNITED STATES

THE FOLLOWING pages contain a list of theaters in the United States as of January 1, 1930. Every available source has been checked for additions and corrections and the list stands as probably the most accurate in existence.

At the beginning of each State a summary giving the population, number of theaters and number of wired theaters for that State is noted. Population figures for cities and towns are also given, following the name of each town. These figures are the latest available. Most of them are 1930 Government Census statistics, but some have been taken from other reliable sources.

Silent houses are indicated on the list by asterisks. When there is no asterisk, the house is wired for sound pictures. Figures which follow the names of theaters, are seating capacities.

### ALABAMA

**POPULATION—2,645,297**

**TOTAL THEATERS—296**

**WIRED (1-1-31)—169**

<table>
<thead>
<tr>
<th>City</th>
<th>Total Theaters</th>
<th>Wired Theaters</th>
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<tbody>
<tr>
<td>ABBEVILLE</td>
<td>296</td>
<td>169</td>
</tr>
<tr>
<td>ACMAR</td>
<td>8544</td>
<td></td>
</tr>
<tr>
<td>ALABAMA CITY</td>
<td>419</td>
<td></td>
</tr>
<tr>
<td>ALDREICH</td>
<td>6519</td>
<td></td>
</tr>
<tr>
<td>ALTOONA</td>
<td>1098</td>
<td></td>
</tr>
<tr>
<td>ANDALUSIA</td>
<td>5154</td>
<td></td>
</tr>
<tr>
<td>ANNISTON</td>
<td>22345</td>
<td></td>
</tr>
<tr>
<td>LYRIC</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Noble</td>
<td>1100</td>
<td></td>
</tr>
<tr>
<td>Ritz</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Roxy</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>Theatro</td>
<td>350</td>
<td></td>
</tr>
<tr>
<td>ARAB</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>ASHLAND</td>
<td>1476</td>
<td></td>
</tr>
<tr>
<td>ATHENS</td>
<td>4328</td>
<td></td>
</tr>
<tr>
<td>AUBURN</td>
<td>2713</td>
<td></td>
</tr>
<tr>
<td>BAYOU LABATRE</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td>BESSEMER</td>
<td>20721</td>
<td></td>
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<tr>
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<tr>
<td>BOAZ</td>
<td>1691</td>
<td></td>
</tr>
<tr>
<td>BOLIGEE</td>
<td>280</td>
<td></td>
</tr>
<tr>
<td>BOOTHTON</td>
<td>160</td>
<td></td>
</tr>
<tr>
<td>BOYES</td>
<td>1564</td>
<td></td>
</tr>
<tr>
<td>BRANTLEY</td>
<td>1500</td>
<td></td>
</tr>
<tr>
<td>BREWTON</td>
<td>2682</td>
<td></td>
</tr>
<tr>
<td>BRIDGEPORT</td>
<td>1124</td>
<td></td>
</tr>
<tr>
<td>BRITTON</td>
<td>1788</td>
<td></td>
</tr>
<tr>
<td>BRIGHTON</td>
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#### Population Figures

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<td>Noble</td>
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<td>Ritz</td>
<td>1000</td>
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<td>Roxy</td>
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<td>Theatro</td>
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<td>AUBURN</td>
<td>2713</td>
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<tr>
<td>BAYOU LABATRE</td>
<td>600</td>
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<td>BRITTON</td>
<td>1788</td>
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<tr>
<td>BRIGHTON</td>
<td>400</td>
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</tbody>
</table>

#### Seating Capacities

- Ritz: 1000
- Roxy: 300
- Theatro: 350
- ARAB: 200
- ASHLAND: 1476
- ATHENS: 4328
- AUBURN: 2713
- BAYOU LABATRE: 600
- BESSEMER: 20721
- BIRMINGHAM: 1259678
- BOAZ: 1691
- BOLIGEE: 280
- BOOTHTON: 160
- BOYES: 1564
- BRANTLEY: 1500
- BREWTON: 2682
- BRIDGEPORT: 1124
- BRITTON: 1788
- BRIGHTON: 400
TUSCUMBIA—4,533
Strand ........................................... 450*
TUSKEGEE—3,314
Rose ................................................. 310
UNION SPRINGS—2,875
Lilfred ............................................. 350
UNIONTOWN—1,424
Anita ............................................... 200*
Theatorium ...................................... 250
VERNON—519
Lamar .............................................. 200*
WARRIOR—646
Bama Radio ....................................... 350
WEST BLOCTON—1,070
Theatorium ...................................... 500
WETUMPKA—2,357
Grand .............................................. 250*
WINFIELD—1,254
Pastime ........................................... 200
WYLAM—7,000
Grand .............................................. 450
Wylam .............................................. 800*
YARBOR—200
Ingram ............................................. 130
YORK—1,796
Sumpter ........................................... 200*

ARIZONA
POPULATION—435,833
TOTAL THEATERS—97
WIRED (1-1-31)—46

AJO—3,355
Oasis .............................................. 400
ASHFORD—527
New Palace ...................................... 150*
BENSON—2,018
Benson ............................................ 150*
BOWIE—9,611
Eagle ............................................. 1000
BUCKEYE—546
Opal .............................................. 350
BOWIE—538
Bowie ............................................ 150*
CAMP VERDI—236
Camp Verdi ...................................... 250*
CASA GRANDE—1,230
Oasis .............................................. 1
Paramount ....................................... 1
CHANDLER—1,316
Granada ......................................... 300
CLARKSDALE—4,047
Valverde ........................................... 275
CLIFTON—5,411
Citrus ............................................. 400
COTTONWOOD—1,950
Rialto ............................................. 250
DOUGLAS—14,517
Grand ............................................. 1150
Lyric .............................................. 400
Royal ............................................. 250*
Sonora .......................................... 380
DUNCAN—668
Duncan ............................................ 175
EAGLE—139
Eagle ............................................. 1
FLAGSTAFF—6,050
College ........................................... 631
Liberty ........................................... 425
FLORENCE—1,509
Isis .................................................. 350
FREDONIA—300
Brookside ....................................... 250*
GADSDEN—993
Gadsden .......................................... 700
GLENDALE—3,556
Rainbow ........................................... 300
GLOBE—9,156
Arizona .......................................... 894
Martin's .......................................... 600
HAYDEN—3,315
Rex .................................................. 430
HELLESH—1,580
Liberty ........................................... 466
JEROME—5,239
Liberty ........................................... 480*
Lyric .............................................. 300
KINGMAN .......................................... 700
Lang's ............................................ 300
LOWELL ............................................ 400
McNARY—147
Apache ........................................... 400
MESA—3,945
Majestic .......................................... 500*
Nile .................................................. 900
MIAMI—8,693
Anahauk ......................................... 300*
Grand ............................................. 400
Lyric .............................................. 600
Rialto ............................................. 300*
MORENCI—8,026
Empire ........................................... 350
N. M. C. A. ...................................... 350
NACO—585
Sonora ............................................ 290
NOGALES—6,756
Ali Baba ......................................... 8*
Lyric ............................................... 450
Nogales .......................................... 700
Royal ............................................... 600
OATMAN—1,591
Oatman ........................................... 600
PARKER—616
Parker ............................................. 500
PAYSON—403
Payson ............................................ 200
PEORIA—2,600
Metro ............................................... 1
PHOENIX—50,267
Amusco ........................................... 400*
Columbia ......................................... 350
New Orpheum ................................... 1600
Plaza .............................................. 450
Ramona ........................................... 960
Rialto ............................................. 650
Strand ............................................ 791
PIMA—668
Sam .................................................. 200*
PRESCOTT—6,513
Elks ................................................. 750
RAY—3,084
Iris .................................................. 350
RUBY ............................................... 1
SAFFORD—1,735
Safford ........................................... 700
RAMONA—675
Ramona ........................................... 675*
SCOTTSDALE—650
Scottsdale ....................................... 150*
SELMAN—386
Seligman ........................................ 150*
SENTINEL—143
Sentinel .......................................... 500*
SNOWFLAKE—1,019
Social .............................................. 350*
SONOMA—1,217
Somerton ........................................ 350*
SONORA—3,986
Sonora ............................................ 1
SPRINGVILLE—675
Apache ............................................ 3
ST. JOHN—1,656
Columbia .......................................... 200
SUPERIOR—3,281
Allambra ......................................... 500*
Mauk .............................................. 250
TAYLOR—130
Taylor ............................................. 1
TEMPE—2,551
State ............................................. 460*
THATCHER—1,166
Thatcher .......................................... 1
TOMBSTONE—1,529
Crystal ............................................ 250*
TUCSON—34,752
Fox ................................................... 1300
Lyric .............................................. 800
Plaza .............................................. 500
Pima .............................................. 658
Royal .............................................. 398*
Tempel ........................................... 125*
WICKENBURG—683
Antler ............................................. 175*
WILCOX—175
Mystic ............................................ 200*
WILLIAMS—755
Williams .......................................... 300*
WINKLEMAN—1,755
Dreamland ....................................... 400*
WINSLOW—1,840
Rialto ............................................. 800*
YUMA—5,506
Casino ............................................ 1
Gondolfo ......................................... 1
Lyric .............................................. 400*
Yuma ............................................. 800

ARKANSAS
POPULATION—1,854,482
TOTAL THEATERS—354
WIRED (1-1-31)—152

ALICIA ........................................... 200*
AIMA .............................................. 200*
AIMA .............................................. 200*
ARKADELPHIA—5,300
Royal .............................................. 400
ARKANSAS CITY—13,914
Palace ............................................ 500

709
1

McGEH EE— 3,489
Palace

.'10

Princess
Rialto

Ritz
Siegle

700
}S0

Liberty

*

MAGNOLIA— 2,989

Macco

—

McNEIL
New

MINERAL SPRINGS
712
-

Lyric

MONETTE— 1,111
200
200

MCVR^ILLTON—4,043
450*
450

Rialto

Door

Rondo

ROSEBORO— 581
RUSSELVILLE— 5,628
Community
Ideal

500*

Ozark

250*
300

Gem

*

Dixie

*

Swan

fapitol

500
500*

Newport

NORFOLK— 247
New Lyric
200*
NORPHLET— 1,056
Strand
3S0
NORTH LITTLE
ROCK— 6,000
Argenta

*

Plaza

Gem
New

^

200*
*

*

School

*

Best

'

130*

250

Palacv
Jov

WALDO
WALNUT RIDGE—
2,007

Swan

500

The Pines

350

450

Concord

500

Gem

400*

SPARKMAN
Crystal
STAMPS— 2,705

*

300

STRONG
STUTTGART—4.906

250

200*
387

Palace

WHEATLEY— 400
WILMOT— 782

High School

Best

Maiesric
Riceland

*

300

200"

Majestic

*

150

Garden

'

WESSON
*
rnmmunitv
WEST HELENA—6,226
Gem

Brown's
Dreamland

*

WARD
WARREN— 3,300
Pastime
WEINER— 337
Pastime

SPRINGDALE— 2.763

POYEN

250*

*

ULM— 194

Auditorium

SHERIDAN— 1,567
Roval
250
SHIRLEY— 349

SMACKOVER— 2.544

QUITMAN— 366

Pawtime

*

TYRONZA— 571

Home
Loma

Grand
Our

Siegle

RECTOR — 1,611
PaLice
REYNE

TUPELO

VAN BUREN— 6,182
Roval
500
VANNDALE

New

250*

300*

Star

New

STAR CITY— 932

Princess
Star

TRUMAN— 2,889
250
TUCKERMAN— 938

Grand

*

Rialto

NEWARK— 906
PRAIRIE GROVE—
200 Cozy
NEWPORT—4,202
PRESCOTT

Koyal

Gem

SILOAM SPRINGS— GemWALDRAN— 1,077
2,366

250*
300*
740
300-

Cozy

SALEM— 827

Ouabronk

Cozy

NETTLETON

THORNTON
500*
TEXARKANA— 10,764

Airdome

SCRANTON— 2,836
SEARCY— 2.000

1,649

Whiteway

Colonial

Victnrv

MOUNT HOME— 585
PIGGOTT— 1,886
300*
300
Franklin
MOUNT JUDEA
PINE BLUFF— 22,000
100*
Mount Judea
582
Alamo
MOUNT VIEW— 458 Best
900*
Gem
186* Community
600
MULBERRY— 1,098
Saenger
1580
Electric
250*
PLUMMERVILLE—
MURFREESBORO—
611
733
250*
Gem
*
Bolin
POCAHONTAS— 1,903

Playhouse

Joe's

250*
....250*
250*

Tupelo

Princess

250*

Dixie

SWIFTON—456

Gem

*

Rainbow

41

300*

Colonv

'

New

*

400

PARKIN— 1,676

MONTICELLO— 2,944 Princess
250
10
PARKSDALE—3,000
MOUNT HOLLY
200
Amusu
'
Mount Hollv
New
MOUNT IDA— 572
PEACH ORCHARD—

Amusu

475

SAINT PAUL

New

PARIS— 3,231
Liberty
Strand

750
500

Vance

700

Capitol
Majestic

250

Dix-ie

SOO

PANGBURN— 635 *
Dixie
PARAGOULD—6,308

175*
175*

SULPHUR SPRINGS—

*

Waterloo

,100*

RoxT

SUCCESS— 308
Dixie
Princess

ROSSTON

OSCEOLA— 2,573
550
Gem
OZARK— 1,564
New Ozark

400
300*

ROLAND— 397
370*
RONDO
*

250

Oklona

*

Mainard

150*

OKLONA—450

*

Midland

Grand

*

Majestic

Green

448

MELBOURNE— 380
295*
MENA— 3,106
Lvric
500
MIDLAND— 787

Libertv

New

Cotton Lane
New Victory
Old Victory

OIL TROUGH

500

Monette

Royal

380

OGEMAW

McRAE
Grand

RISON—876
250*
ROGERS—3,552

1000
600

NASHVILLE— 3,187

*

SUBIACO
*

WILSON

Hour

WYNNE— 3,505

*

200

High School
Idle

440
750
400*

College

Strand

*

250*

Di.xie

YELLVILLE—478

300

200*
200*

Liberty
Strand

CALIFORNIA
POPULATION— 5,672,009
TOTAL THEATERS—981
WIRED
ALAMEDA— 34,392
Lincoln

300
900
1500

Alhambra
Empress

Andv's

250*

Alvarado

Palace

ALBION— 515

ALHAMBRA— 29,551

Alhambra
Garfield

Granada
Teniiilr

600
1100
6011

1000

ANGELS CAMP—915

ALTURAS— 2,338

Strand

Neptune

492
250*
150
150

ANAHEIM— 10,817
Fairyland

423

ANTIOCH— 3,575
1000
ARBUCKLE—900

El Campanil

ALVARADO— 1,052
Peterson

Mother Lode

750

Fox

124

Grand

500'

New

Arbuckle
Old Arbuckle

390
350*

ARCADIA— 5,201
450*
ARCATA— 1.708

Arcadia

1

Minor

711

490

(1-1-31)—741

ARMONA—400
!50*
ARROWHEAD— 500
300*
Jester
ARROYO GRANDE—

Airdome

Ye

892
Mission

300

ARVIN

Arvin

200*

ATASCADERO— 2,000

Playhouse

45.


Merced 4,612

Oakland 284,213

Roseville 6,498

Sacramento 93,685

San Andreas 750

San Bernardino 37,453

San Diego 147,897

San Fernando 7,559

San Francisco 637,212

Saratoga 1,185

S港澳7,401

Sausalito 650

Stockton 300

Stockton 300

Tampalpais 300

Tulare 1,269

Turlock 1,250

Union City 3,581

Vallejo 18,562

San Francisco 637,212
<table>
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<th>Population</th>
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<td>ASPEN</td>
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<td>380</td>
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**TOTAL THEATERS—298**

**WIRED (1-1-31)—138**
**DELWARE**

**POPULATION—238,380**

**TOTAL THEATERS—39**

**WIRED (1-1-31)—23**

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**DISTRICT of COLUMBIA**

**POPULATION—486,869**

**TOTAL THEATERS—57**

**WIRED (1-1-31)—52**

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**FLORIDA**

**POPULATION—1,466,625**

**TOTAL THEATERS—278**

**WIRED (1-1-31)—161**

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719
ACWORTH—1,105
Golden Baby 300
ADEL Majestic 150* 

ALBANY
Alma 200* Liberty 250* New Albany 1600 

AMERICUS—8,765
Opera House 1500* Rylander 800 

ARAGON
Argon 150 

ARLINGTON—1,132
New Augusta 200 Strand 100* 

ASHBURN
Ideal 250 

ATCO
Acro 200* 

ATHENS—18,192
Elite 300* Morton 300* Star 150* Strand 500 

ATLANTA—270,356
Amos 850 Alamo No. 2 500 Alpha 250 Bonita 405* Buckhead 1056 Cameo 250 Capitol 2100 Dixie 500 Eighty-One 750 Empire 600 Erlanger 200* Fox 5000 Georgia 250 Grand 2400 Lakewood Heights 250 Liberty 250 Lincoln 300 Madison 624 Majestic 250 Metropolitan 1200 Palace 500 Paramount 2700 Ponce de Leon 472 Rialto 1000 Roosevelt 300 Strand 265 Tenth Street 500 Toiyland 270 Victory 270* West End 489 

VENICE—98
El Prado 200* VERO BEACH—1,442 

VERO—800 

WAUCHULA—2,688
Royal 300 

WEST PALM BEACH—19,146
Arcade 506 Dixie 400* Grand 510 Kettler 700 Rialto 600 

Stanley 800

WEST TAMPA—8,463 

Cazin 375 WEWAHITCHKA—275
Queene 200* 

WILDWOOD—780
Pastime 200* 

SYRACUSE 250* 

WILLISTON—594
Arcade 400 Winter Garden 1,805 Winter Garden 300 

GEORGIA

POPULATION—2,902,443 

TOTAL THEATERS—242 

WIRED (1-1-31)—176 

ACWORTH—1,105
Golden Baby 300
ADEL Majestic 150* 

ALBANY
Alma 200* Liberty 250* New Albany 1600 

AMERICUS—8,765
Opera House 1500* Rylander 800 

ARAGON
Argon 150 

ARLINGTON—1,132
New Augusta 200 Strand 100* 

ASHBURN
Ideal 250 

ATCO
Acro 200* 

ATHENS—18,192
Elite 300* Morton 300* Star 150* Strand 500 

ATLANTA—270,356
Amos 850 Alamo No. 2 500 Alpha 250 Bonita 405* Buckhead 1056 Cameo 250 Capitol 2100 Dixie 500 Eighty-One 750 Empire 600 Erlanger 200* Fox 5000 Georgia 250 Grand 2400 Lakewood Heights 250 Liberty 250 Lincoln 300 Madison 624 Majestic 250 Metropolitan 1200 Palace 500 Paramount 2700 Ponce de Leon 472 Rialto 1000 Roosevelt 300 Strand 265 Tenth Street 500 Toiyland 270 Victory 270* West End 489 

VENICE—98
El Prado 200* VERO BEACH—1,442 

VERO—800 

WAUCHULA—2,688
Royal 300 

WEST PALM BEACH—19,146
Arcade 506 Dixie 400* Grand 510 Kettler 700 Rialto 600 

Stanley 800

WEST TAMPA—8,463 

Cazin 375 WEWAHITCHKA—275
Queene 200* 

WILDWOOD—780
Pastime 200* 

SYRACUSE 250* 

WILLISTON—594
Arcade 400 Winter Garden 1,805 Winter Garden 300 

GORDON 

ELBERTON—4,650
Strand 600 

EXPERIMENT
King 1,100* 

FITZGERALD—6,412
Grand 1,100 

FOLKSTON—505
Pastime 300* 

FORSYTH—2,277
Forsyth 300* 

FORT GAINES—1,271
Liberty 700 

FORT VALLEY—4,560
Grand 350 

GAINESVILLE—8,820
Alamo 300* 

State 567 

GLENNVILLE—1,503
Princess 150* 

GORDON 

HAWKINSVILLE—2,484 

Community 300 

HAZLEHURST—1,378
Princess 150* 

HOGANSVILLE—2,355 

Community 500* 

HOMERVILLE—1,150
Liberty 350 

JACKSON—1,776 

Lyric 250* 

JASPER—563 

Lyric 200* 

JEFFERSON—372 

Reliance 375 

JESUP—2,303 

Strand 310 

LAFAYETTE—2,809 

Palace 400 

LAGRANGE—20,137 

Fairfax 450 

Golden No. 1 775 

Golden No. 2 681 

Jabex 400 

LaGrange 995
LAVONIA—1,511
Franklin..................................175
LAWRENCEVILLE—2,156
Colonial..................................200
LINCOLNTON—200
Starland..................................200
LINDALE..................................712
Auditorium..............................1,457
LITHONIA—1,457
Dekalb..................................175
Universal..................................200
LOUISVILLE—1,650
Shadowland..............................200
LUMBER CITY—1,043
New Line..................................150
LYONS—1,445
Lyonia..................................175
MACCAYSVILLE—1,969
Capital..................................150
McRAE—1,314
National..................................200
MACON—53,829
Capitol..................................950
Citation..................................600
Douglas..................................800
Grand..................................900
Rialto..................................850
Ritz......................................825
MAZITON—1,966
Madison Square........................250
MARIETTA—7,638
Strand..................................400
MILLEDGEVILLE—5,534
Colonial.................................250
Colored..................................200
MILLEN..................................200
MILSTEAD—1,093
Mistletoe.................................300
MONEE—3,706
Cherokee..................................750
Idlehour.................................250
MONTICELLO
Community..................................150
MONTZUMA—2,284
Grand..................................350
MOULTZUM—8,027
Moultrie.................................937
MOUNTAIN—1,672
Majestic..................................450
NELSON
Nelson..................................300
Alamo..................................550
Ritz......................................500
NEW HOLLAND
New Holland..............................400
OCILLA—2,034
Dreamland...............................200
Oxford..................................200
Emosh..................................100
PHELAM—2,762
Dixie....................................375
PERRY—1,398
Star......................................200
QUITMAN—4,145
Lex......................................1,500
REYNOLDS—880
RICHLAND—1,577
Grand..................................300
ROBERTA
Paramount..................................150
ROCKMART—3,264
Joy......................................330
Palace..................................200
ROME—21,844
Broadway.................................200
DeSoto..................................1200
Rivoli..................................375
ROXBURY—3,230
Ritz.....................................200
ROSEWELL—1,432
Community...............................300
ROYSTON—1,447
Roxton..................................150
SANDERSVILLE—3,011
Pastime..................................240
SAVANNAH—85,024
Arcadia..................................750
Bijou..................................1211
Dunbar..................................300
Lucus..................................1200
Odeon..................................700
Savannah.................................130
Star.....................................300
SHELLENE
Olivewood..................................150
SOCIAL CIRCLE
Social....................................150
SPARROW—1,613
Grand.................................350
STAPLETON
Parish..................................150
STATESBORO—3,996
Amuso.................................300
STONE MOUNTAIN
Fox......................................200
SUMMERTON—933
Royal.................................285
SWAINSBORO—2,442
City....................................220
SYLVANIA—1,781
Premier.................................150
SYLVESTER—1,984
Selvia.................................175
TALLAPOOSA—2,417
Amuso.................................300
TATE..................................635
THOMASTON—4,922
Community..............................200
Five Points............................250
Palace.................................300
Ritz....................................250
THOMASVILLE—11,733
Rose..................................800
THOMSON—1,914
Princess..................................200
TITON—3,390
Ritz....................................547
Strand.................................240
TOCCOA—4,602
Star..................................350
UALDA..................................100
VALDOSTA—3,482
Palace..................................593
Ritz..................................600
Strand.................................650
VIDALIA—3,583
Pal......................................650
VIENNA—1,832
Woods.................................200
VILLA RICA—1,304
Amuso.................................300
WASHINGTON—3,158
Strand.................................200
WAYROSS—15,510
Lyric..................................886
Orpheum.................................700
WAYNESBORO—3,922
Grand.................................250
WEST POINT—2,146
Al Dun..................................150
Rivera.................................250
WHIGHAM—100
Lyric..................................100
WHITE
King's..................................100
WINDER—3,283
Strand.................................375
WRIGHTSVILLE
Palace.................................285

IDAHO
POPULATION—445,837
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WIRED (1-1-31)—100

ABERDEEN—646
Duncan..................................250
ALBION—262
Albion..................................130
ALMO—316
Almo.....................................200
AMERICAN FALLS—1,289
Alise.....................................500
ARCO—572
Walkersburg............................250
ASHTON—1,093
Star......................................300
AVERY
Public School..........................100
BANCROFT—403
Harris..................................350
BELLEVUE—250
Park.....................................250
BLACKFOOT—3,199
New Mission............................350
Nutt.....................................500
BOISE—21,544
Fox.....................................1500
Granada..................................432
Grand..................................550
Pinney.................................1000
Rialto..................................500
BONNERS FERRY—1,418
Reid....................................350
Bovill..................................166
BRUNEAU—363
Idletown..................................363
BUHL—1,883
Cozy.....................................500
Ramona.................................500
BURKE—1,000
Miners' Union..........................200
BURLINGTON—3,826
Burley.................................750
Orpheum.................................510
Caldwell..................................510
American..................................500
Hure.....................................400
CAMBRIDGE—408
Cambridge...............................100
CARLETON—250
CAREY..................................767
Cary Ward................................200
CASCADE—726
Cascade.................................150
CHALLIS—418
Challis.................................300
Dodge Hall..............................281
CLARKSFORK—432
Jewel....................................167
CLAYTON—100
Cleveland................................150
CLIFTON—217
Ward Hall..............................150
COEUR D’ALENE—8,292
Andian..................................700
Dream..................................930
Liberty.................................500
COTTONWOOD—519
Orpheum.................................150
COUNCIL—388
Council.................................200
People..................................200
CRAIGMONT—496
Roxy..................................150
CRAYFORD—106
Clarmont..................................100
CUSICK
Electric.................................150
DECATUR—196
Brown Circuit..........................100
Opera House...........................100
DOWNNEY—553
Downey..................................200
DRIGGS—719
Orpheum.................................250
DUBOIS—312
Theo....................................200
EASTPORT—156
Bliss....................................100
EDEN—409
Elk River.................................300
ERWIN
Circuit.................................300
Ward Hall..............................100
FAIRFIELD—306
Liberty.................................200
FILER—1,011
Gem....................................200
FIRTH—236
Melba..................................300
FLETCHER—96
School Press..........................300
FRANKLIN—531
Ward Hall............................722
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Town Hall .................................. 325
WINNETKA—1,495
Community Hall .......................... 600*
WINSLOW—359
Opera House .............................. 250*
WINTHROP HBR.—473
Parent Teacher Assn.* .......................... 250

WITT—2,443
DeLuxe ................................ 325
Wolf Lake ................................ 300*
WOOD RIVER—8,500
Kilkara ................................ 570*
Wood River .............................. 275*
WOODSTOCK—5,466
Miller .................................... 800

WORDEN—1,252
Lana .................................. 250*
WYANET—860
Metro ................................ 390*
WYOMING—1,408
Paramount ............................... 200
XENIA .................................. 200
Picks ................................ 200

YATES CITY
Paramount .............................. 200*

YORKTOWN
Opera House .............................. 200*

YOLO—141
Rialto ................................ 150*

ZIEGLER—2,338
Empire .................................. 290

INDIANA
POPULATION—3,225,600
TOTAL THEATERS—708
WIRED (1-1-3)—355

AKRON—930
Madrid ................................ 250
ALBANY—120
Royal ................................ 200
ALBION—1,142
Strand ................................ 200*
Mystic ................................ 200*
ALEXANDRIA—4,172
Famuy ................................ 360*
Liberty ................................. 436
ANDERSON—39,788
Crystal ................................ 272*
Indiana ................................ 315
Kay-Bee ................................ 315
Orpheum ................................ 150
Palace ................................ 130
Paramount .............................. 1500
Pawna ................................ 712
Regent ................................ 150
Ritz .................................. 190*
Rivera ................................ 800
Starland ................................. 712
State ................................ 712

ANGOLA—2,685
Brokaw ................................. 350
Opera House .......................... 275*
ACACIA—900
Bee-Pint ................................. 200*
ARGOS—1,111
Princess ................................. 200
ATTICA
Messner ................................ 200*
Waltham ................................. 250*
AUBURN—4,650
Court .................................. 375
Empire ................................ 200*

AUDUBON
Mystic ................................ 250*
AURORA—4,299
Grand ................................ 650*
Lyric ................................ 300*
Roy .................................. 250
Palace ................................ 760
BAINBRIDGE—475
Aurora ................................ 300*
BARGERSVILLE—290
Airdrome ................................ 150*
BASS LAKE—130
Prairie ................................ 500*
Pray .................................. 2361
BATESVILLE—2361
Gibson ................................ 300
BEDFORD—13,140
Indiana ................................ 1000
Lawrence ................................. 900*
Von Ritz ................................ 1375
BEECH GROVE—1,459
Grand ................................ 300*
BERNE—1,537
Princess ................................. 192*
BICKNEL—5,210
Indiana ................................ 580
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**Total Theaters:** 749

**Wired (1-1-31):** 426
KANSAS

POPULATION—1,879,946

TOTAL THEATERS—655

WIRED (1-1-31)—370

ABILENE—5,500
Lyric .................. 400
Secye .................. 690

ADA—189
Sammy ................ 150*
AGENDA—239

RYMAN .................. 250
Electric ................ 400
ALEXANDER—200
Cozy .................. 150*

ALLEN—334
Portal .................. 341
TINGLEY—358
Community ................ 200*

TIPTON—2,142
Hardacre ................ 336
TITONKA—473
Tiltonka ................ 150*

TOLEDO—1,825
Whiting .................. 240
Coliseum .................. 200
TRAEK—1,417
Princess .................. 200
TRACY
L. O. O. F. Hall ........... 250*
TRIPOLI—891
Opera .................. 250*
TRUO—316

Crown .................. 150
THW FALLS
Orpheum .................. 190

VALLEY JUNCTION—6,278
Lyric .................. 600

VAN METER—400
Cozy .................. 150*
CERINA—184
Liberty .................. 400*
VICTOR—794
Strand .................. 250
VILLISCA—2,111
Villisca .................. 250

VINCENT—1,370
Palace ................ 650

VOLGA CITY—417
Opera House ................. 250
WADENA—309
Airdrome ................. 414

WALCOTT—414
Liberty .................. 456
Midway .................. 800

WALL LAKE—737
Opera House ................ 200
WALNUT—1,072
Ritz .................. 300*

WAPELLO—1,502
Keck .................. 200
WASHINGTON—4,807
Fox ................ 375
State .................. 500

WASHTA—508
Iowa .................. 175

WATERLOO—45,969
Columbia .................. 250
Crystal .................. 300*
New Iowa .................. 1700

Palace .................. 698
Paramount .................. 2000
Strand .................. 1063

WAUCOMA—415
Star .................. 150*
WAUKON—2,662
Cota .................. 372

WAVERLY—3,649
Palace .................. 350

WEBB—240
Gem .................. 400
WEBSTER CITY—7,024
Granada .................. 400
Isis .................. 400*

WELDON—208
Pastime .................. 250

WELLMAN—852
Bell .................. 250

WEST BEND—645
Orpheum .................. 200
WEST LIBERTY—1,665
Strand .................. 227

WESTPHALIA—115
School Hall ................ 300*
WEST POINT—536
Opera House ................ 400
WEST SIDE—405
Gem .................. 350*

WEST UNION—2,055
Princess .................. 350
WHAT CHEER—1,308
Masonic .................. 500

WHEATLAND ................. 537
Amuza .................. 150*

WHITING—625
Opera House ................. 200*

WILIAMSBURG—1,219
Latona .................. 250

WILLISON
Willison .................. 250

WILTON JUNCTION—1,094
Wilson .................. 250*

WINFIELD—902
Pratt .................. 520

WINTERS—2,924
Iowa .................. 350

WOODON
Woodman Hall .................. 400

WOODBINE—216
Woodbine .................. 400

WOODEN—258
Wooden .................. 400*

WOODWARD—901
Strand .................. 400

WOOLSTOCK—317
Empress .................. 400

YOMING—692
Opera House ................. 200*

YETTER—114
Community ................ 125*

BAXTER SPRINGS—5,000
Community .................. 400*

BELLE PLAIN—839

BELLEVILLE—2,660
Blair .................. 750

Beloit—5,501
Whitey .................. 400*

BENTON—1,371
Belt .................. 500*

BECKLEY—175
Gilchrist .................. 175*

BERN—366
Community ................ 200*
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**Michigan Population—4,842,280**

**Total Theaters—715**

**WIRED (1-1-31)—545**
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**MINNESOTA**

**POPULATION—2,566,445**

**TOTAL THEATERS—571**

**WIRED (1-1-31)—369**

**ADA—1,411**

Orpheum 316

Adams 609

ADRIAN—1,087

New Princess 350

Aitken 1,490

Movelum 600

Akeley—855

Bijou 250

Albany—824

Wertin 320

Albert Lea—10,728

Broadway 10,150

Rivoli 750

Albertville—261

High School 250

Alden—530

Grand 200

Alexandria—3,388

State 650

Alpha—261

Alpha 150

Amboy 527

Star 300

Annandale—644

Grand 250

Anoka—2.877

Green 865

Appleton—1,579

Scenic 400

Arco—231

Star 125

Argyle—956

Bluebird 200

Arlington—776

Community 500

Ashby—388

ASHBURY 125

Askov—242

Atwater—735

Lyric 229

Aurora—2,180

Rex 300

Austin—1,426

Eagle 500

Paramount 1,500

Badoer—394

Royal 150

Bagley—814

Family 200

Balaton—664

Gem 359

Barnesville—1,564

Bijou 300

Battle Lake—628

Memorial Hall 200

Star 250

Baudette—960

Grand 450

Bayport—1,936

Bayport 300

Beau lieu—210

Weston 400

Beaver Creek 217

O'Herron 250

Belgrade—487

Ideal 250

Belle Plaine—1,251

Star 100

Bellingham

Village Hall 175

Beltram—219

Consol. School 300

Belview—381

New Odeon 300

Bendig—1,086

Etc 400

Benidji—500

Grand 500

Benson—2,111

New Benson 375

Bethel—265

Woodman 150

Bigelow—223

Opera House 600

Big Falls—365

Grand 250

Bird Island—976

Crystal 238

Birwabik—2,024

Legion 250

Black Duck—788

Bijou Utica—350

Bloomington Prairie—1,012

Rex 325

Blue Earth—2,568

Sanford 600

Bovey—1,324

Star 275

Village 250

Brandon—292

Opera House

Braham—411

Braham 150

Braider—9,973

Lyceum 1090
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**Crenshaw**
- Crenshaw: Population - 1,395
- Dees: Population - 426
- Hope: Population - 800
- Hall: Population - 600
- Hazlehurst: Population - 2,446
- Holley Springs: Population - 2,113

**Missouri**
- Population: 3,620,961
- Total Theaters: 982
- Wired: (1-1-31) - 418

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**Schlatter**
- Population: 1,283
- Calloway: Population - 300
- Senatobia: Population - 300
- Shaw: Population - 612
- Regent: Population - 500
- Ritz: Population - 175
- Shelby: Population - 1,300
- Dyess: Population - 594
- Starkville: Population - 3,612
- Stevenson: Population - 594
- Stonewall: Population - 450
- Summer: Population - 613
- Sumrall: Population - 1,444
- Sumrall: Population - 190
- Tishomingo: Population - 489
- Tunic: Population - 1,034
- Utica: Population - 250
- Vaiden: Population - 2,800
- Vaiden: Population - 947
- Vaiden: Population - 250
- Vardaman: Population - 599
- Vicksburg: Population - 22,927
- Alamo: Population - 400
- Blytheville: Population - 650
- Water Valley: Population - 4,315
- Grand: Population - 900
- Waynoka: Population - 300
- Webb: Population - 531
- Parent: Population - 4,864
- Elite: Population - 240
- New: Population - 500
- New: Population - 500
- Wiggins: Population - 1,037
- Palace: Population - 300
- Winona: Population - 2,607
- Dixie: Population - 250
- Woodville: Population - 1,012
- Parish House: Population - 160
- Yazoo: Population - 5,553
- Yazoo: Population - 1,200
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**NEVADA POPULATION—90,891**

**TOTAL THEATERS—42**

**WIRED (1-1-31)—23**

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NEW MEXICO

TOTAL THEATERS—93

ALAMOGORDO—

Fawn 800
Liberty 700

ALBUQUERQUE—

Des Moines 287
Army 244

ANTHONY—

Catholic Church 300

ARAVIA—

Aztec 250

BERINO—

Berino 150

BERNALILO—

S. & S. 200

BLUEWATER—

Star 869

CAVERNS—

Cavern 490

CLAYCROFT—

Crystal 319

CIMARRON—

Community 200

CLAYTON—

Cobb 217

CLAYTON—

Newton 375

CLOUDCROFT—

Lodge 300

CLOVIS—

Scott 825

Lyceum 500

DAWSON—

Opera House 450

DEMING—

School 400

DERRICK—

Fawn 500
Rigg 700

DIXON—

Star 500

EL PASO—

Army 244

ENCHANTED—

Tax 700

FADER—

Farnsworth 500

FARMINGTON—

Allen's 1,363

FIERRI—

Amusement Hall 400

FAYETTE—

Army Red Cross 300

FAYETTE—

Fort Stanton 200

FAYETTE—

U. S. Marine Hospital 800

FAYETTE—

Fort Sumner 1,000

FAYETTE—

Gallup 920

FINCH—

Booth 100

FITZWILLIAM—

Gibson 500

FLINT—

Grants 500

FORT WORTH—

Grenville 225

FORT WORTH—

Hagerman 608

HAGERMAN—

Hatch 100

HOPES—

Hopton 400

HOPE 3,333

HURLEY—

Chino 500

LA MESA—

La Mesa 250

LAS CRUCES—

Las Cruces 3,969

Del Rio 360

Rio Grande 776

LAS VEGAS—

Coronado 820

MADRID—

Mutual 4087

MAGDALENA—

Lordsburg 2,066

MANCHESTER—

Palace 450

MELROSE—

Page School 150

MEXICALI—

Villa 350

MESA LAKE—

Rialto 1,500

MEXICO—

St. Ronan 350

MEXICO—

High School 300

MESCALERO—

Mescalero 400

MIO—

Las Cruces 3,969

MOSCOW—

Mogollon 2,154

MOUNTAINAIR—

Mounturn 1,025

MOUNTAINAIR—

Nara Visa 2,750

MOUNTAINAIR—

Community 200

MOUNTAINAIR—

Portales 2,314

MOUNTAINAIR—

Ranchos 150

MOUNTAINAIR—

Raton 6,078

MOUNTAINAIR—

Shuler Auditorium 739

MORA—

Pascack 1,600

MORA—

Washington 600

MORA—

Sawyer 400

MORA—

WEABRIGHT 300

MORA—

H. C. Collinswood 3,075

MORA—

Crest 400

MORA—

Portola 389

MORA—

Ranchos 421

MORA—

YESO 150

MORA—

Plaza 739

MORA—

Rialto 700

MORA—

Rialto 700

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Rialto 700

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Rialto 700

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Comet

Columbus

Cosmo

Delancey

Clinton

Cannon

Audubon

Bohemian

Bijou

Bunny

Camelot

Cannon Movies

Capitol

Central

Chaloner

Chatham

Chelsea

Circle

City

City Hall

Clarendon

Clinton

Clough

Colony

Columbia

Commodore

Costello

Daytona

Criterion

Delaney

Dyckman

Eagle

Earl Carroll

East End

Eighty-First St.

Eighty-Sixth St.

Eighty-Third St. Gar.

Eighty-Third St.

Embassy

Empire

Essex

Fifth Avenue

Fifth Avenue Playh.

Film Guild Cinema

Florence

Forty-Sixth St.

Forty-Seventh St.

Fourth Street

Franklin

Grand

Grand Opera Hse.

Greeley

Greenwich Village

Hamilton

Harlem

Harlem Grand

Harlem King

Harlem Opera Hse.

Heights

Hipodrome

Hollywood

Holocaust

Houston

Hurtie & Seaman's

Hudson

Ideal

Inwood

Japanese Garden

Jefferson

Jewel

Keystone

Lafayette

Leighton

Liberty

Lincourt

Lincoln

Little Carnegie Pl.

Little Picture Hse.

Mecca

Monroe

Mohawk

Morrison

Morgan

Music

Odeon

Olympia

Orpheum

Orpheum (E. 60th St.)

Palace

Palace

Park Lane

Park West

Pastime

Pershing

Phoenix

President

Professors

Ramona

Regent

Regent

Regent

Riverside

Rivoli

Rochester Art Cn.

Rome

Roughelet

Rose

Royal

Ruby

Rivoli

Rockefeller

Rockefeller

Second Ave.

Selwyn

Staten Island

State

Stoddard

Strand

Sunset

Sunshine

Superior

Thirty-Fourth St.

Times

Tivoli

Twentieth-Third St.

Academy of Music

Adelphi

Alhambra

Amer. Music Hall

Ampthill

Apollo

Arcadian

Arch

Astor

Audubon

Avenue B

Beacon

Belmore

Bijou

Bohemian Annex

Bunny

Camelot

Chelsea

Circle

City

City Hall

Clarendon

Clinton

Clough

Colony

Columbia

Commodore

Costello

Daytona

Criterion

Delaney

Dyckman

Eagle

Earl Carroll

East End

Eighty-First St.

Eighty-Sixth St.

Eighty-Third St. Gar.

Eighty-Third St.

Embassy

Empire

Essex

Fifth Avenue

Fifth Avenue Playh.

Film Guild Cinema

Florence

Forty-Sixth St.

Forty-Seventh St.

Fourth Street

Franklin

Grand

Grand Opera Hse.

Greeley

Greenwich Village

Hamilton

Harlem

Harlem Grand

Harlem King

Harlem Opera Hse.

Heights

Hipodrome

Hollywood

Holocaust

Houston

Hurtie & Seaman's

Hudson

Ideal

Inwood

Japanese Garden

Jefferson

Jewel

Keystone

Lafayette

Leighton

Liberty

Lincourt

Lincoln

Little Carnegie Pl.

Little Picture Hse.

Mecca

Monroe

Mohawk

Morrison

Music

Odeon

Olympia

Orpheum

Orpheum (E. 60th St.)

Palace

Palace

Park Lane

Park West

Pastime

Pershing

Phoenix

President

Professors

Ramona

Regent

Regent

Riverside

Rivoli

Rochester Art Cn.

Rome

Roughelet

Rose

Royal

Ruby

Rivoli

Rockefeller

Rockefeller

Second Ave.

Selwyn

Staten Island

State

Stoddard

Strand

Sunset

Sunshine

Superior

Thirty-Fourth St.

Times

Tivoli

Twentieth-Third St.
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<td><strong>TOTAL THEATERS: 366</strong></td>
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### Theatres

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### Population

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<td>WESTERLY</td>
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### Other Information

- **Syracuse:** 1,100
- **Troy:** 72,300
- **Tuckahoe:** 158
- **Union Spgs.:** 794
- **Utica:** 104,200
- **Aberdeen:** 1,382
- **Arkansas:** 1,940
- **Asheboro:** 2,021
- **Waterville:** 1,327
- **Wilsont:** 650
- **Westerly:** 1,212

---

**Note:** This text appears to be a partial list of theatres and population statistics, likely from a historical publication or directory. The formatting and style suggest it is from the early 20th century. The information is presented in a table format with columns for town names, theatre names, and population figures. The data seems to be cross-referenced for various locations in North Carolina, providing a snapshot of the state's cultural and entertainment landscape at that time.
Abercrombie
Playhouse
250*

Adams
204

Liberty
250*

Alexander
415

New Legion
200*

Ambrose
389

S. of N. Hall
300

Amidon
145

Grand
100

Anamosa
250

Annex
100

Aneta
662

Bijou
250*

Antler
265

Rocke
150

Arnegard
225

Arnegard
75*

Arthur
120

Community
150*

Baker

Acre
300*

Bantry
375*

Community
75*

Bathgate
352

Movies

Beach
1,104

Bijou
225*

Belfield
526

Lyric
150*

Bentley
163

Movies

Berthold
498

Belleview
150*

Brulah
150*

Binford
393

Lyric
150*

Bisbee
500

Opera House
325*

Bismarck
7,122

Capitol
500

Pt. Lincoln
Parish
300

Bottineau
173

Grand
400

Bowins
250*

Bowell
250

Royal

Bowden
306

Opera House
475

Bowman
767

Johnson Cozy
130

Braddock

Benz
100*

Brinsmade
191

Opera House
150

Brocket
240

Movie
125*

Bowman
150

Johnson

Buchanan

Movies
150*

Buffalo
268

Lodge
200*

Brunstad
166

Benz

Buxton
425

Buxton
200*

Calvin
328

Dix

Cando
1,111

Auditorium
250

Carpe
244

Lyceum
200*

Carrington
1420

Grand
300

Carson
277

Osborne
200*

Casselton
538

Grand
250

Wendell
980

Star
200*

West Jefferson
704

Carolina
250

Whiteville
2,203

Columbus
250

Williamstown
2,731

Star
300*

Watte's
600

Wilmington
32,270

Academy
300*

Bijou
800

Carolina
600

Royal
800

Victoria
500*

Wilson
12,613

Carolina
600

Lincoln
200

Lyric
350*

Merrie
500*

Oasis
400

Rialto
350*

Wilson
800

Winston
1,425

Palace
250

Winston Salem
75,274

Broadway
430

Carolina
2500

Colonial
800

Ideal
250

Lincoln
850

Pilot
300

Rex
375

State
1300

Winton
582

Community
200*

Woodland
501

Alpine
230*

Yadenville
590

Community
150*

Zebulon
860

Bluebird
200*

NO. DAKOTA

POPULATION—682,418

TOTAL THEATERS—342

WIRED (1-131)—131

781
## Ohio Theaters

### Akron
- **Auditorium**
- **New State**
- **Old State**

### Cleveland
- **State**
- **Brennan**

### Columbus
- **State**
- **Palace**
- **Proctor**
- **Ritz**
- **Stadium**
- **Tech**
- **Tower**

### Other Cities
- **Dayton**
- **Cincinnati**
- **Columbus**
- **Cleveland**

### Population:
- **Total Theaters:** 1,200
- **Wired (1-1-31):** 807

### Credits
- **MOTT—723**
- **MUNCIE—150**
- **Dick—150**
- **NAPOLEON—534**
- **Miller—300**
- **NECHE—150**
- **NEKOMA—189**
- **Movies—150**
- **NEWBURG—110**
- **Standley—300**
- **NEW ENGLAND—613**

### City Populations
- **AKRON—200**
- **Roanoke—250**
- **Chicago—1,000**
- **New York—3,000**
- **Los Angeles—4,000**

### Theaters
- **State**
- **Brennan**
- **Palace**
- **Proctor**
- **Ritz**
- **Stadium**
- **Tech**
- **Tower**

### Credits
- **Woolworth—400**
- **Liberty—200**
- **WATERFORD CITY—400**
- **Lyric—100**
- **WATERFORD CITY—100**
- **WERNER—198**
- **Auditorium—250**
- **WESTHOPE—149**
- **Arcade—260**
- **WHEELOCK—260**
- **Hall—250**
- **WHITE EARTH—247**
- **Movies—150**
- **WILTON—1,026**
- **Grand—370**
- **WHITMAN—110**
- **Community—150**
- **WILDROSE—449**
- **Bijou—200**
- **WILLISTON—1,178**
- **New Grand—500**
- **Orpheum—560**
- **WILLO CITY—559**
- **Palace—200**

### Credits
- **WING—264**
- **Wing Hall—*WISHEK—1,003**
- **Lyric—200**
- **WOLFORD—219**
- **Auditorium—300**
- **WYNDMERE—570**
- **Post—145**
- **Opera House—150**
- **ZAHL—164**
- **Grand—120**
- **ZAP—257**
- **Zap—75**
**OKLAHOMA**

**POPULATION—2,391,777**

**TOTAL THEATERS—373**

**WIRED (1-1-31)—314**

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**Pennsylvania Population:** 9,640,802

**Total Theaters:** 1,271

**Wired:** (1-1-31) - 970
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250*
Park
190*
Harris
200
Diamond St. 1,171
Harris
1,600
Brownsville Rd.
Harris
1,250
Liberty St.
Hazlewood
500
Hazlewood
Homewood St.
300
Hilltop
Waring St.
500
Hippodrome
Beaver St.
500
Hollywood
Percent St.
500
Ideal
Main St. 350
Idle Hour
Diamond St. 300*
Kenyon
Federal St. 750
Keystone
Ohio St. 300*
Lando
Center St. 500
Liberty
Liberty St. 600
Liberty
Carson St. 400
Lincoln
Lincoln Sq. 300
Lincoln
Rhode Sts. 431
Little
Lowrie St. 280
Lorenze 400
Lyric
Manor
Murray St. 400
McKee
Arding, St. 500
Metropolitan 500
Midway
Grant St. 194
Model
Butler St. 400
Novelty
Federal St. 300
Olympic
5th St. 800
Olympic
Brown St. 300
Palace
Diamond St. 500
Palace
Penn Ave. 500
Palace
Paramount 500
Pastime
Herren St. 300
Pearl
5th St. 300
Penn
Penn Ave. 4000
Penn
3414 Pens 400
Plaza
Liberty St. 500
Regal
10th St. 500
Regent
Penn Ave. 1000
Renox
Miller St. 1500
Rialto
Brown St. 600
Rialto
5th St. 390
Ritz
5th St. 500
Ritz
Center St. 1000
Schenley
Forbes St. 1000
Schenley
Penn Ave. 2040
Sheridan
Quarters St. 350
Shilo
Shiloh
Shiloh
Shiloh
Smith
2nd Ave. 350*
Smith
3866
Smith
5th Ave. 900
Smith
5th Avenue 400
Smith
Frankstown St. 900
Smith
Beaver Ave. 500
Smith
9th Ave. 1980
Smith
Wm. Penn 790
Wm. Penn
PITTSBURGH—
American
1985
Roman
878
PLAINS—1,246
Lincoln
400
PLYMOUTH—16,546
Kiltie
460
Shawnee 1942
POCONO
Casino
500*
POCONO PINES
Lutherland 650
Naomi Lake Boat
house 200
POINT MARION—
2029
Barney's 800
PT. ALLEGHANY—
Grand 250
PORTAGE—4,433
Pastime 400
Rivoli 900
PORT CARBON—3,225
Three Link 420
POTTSTOWN—19,424
Hippodrome 1032
Strand 100
Victor 900
POTTSTOWN—24,276
Capitol 2093
Hippodrome 1000
Hollywood 100
Major 450*
PUNXSUTAWNEY—
9,280
Jefferson 1100
Pascoc 468
QAKERTOWN—1,461
Karlton 340
Palace 698
QUARRYVILLE—1,028
Opera House 300*
RACCOON
Jefferson 200*
RANKIN—7,932
Liberty 290
Ritz 850
RANSWORTH
St. Anthony's 100*
READING—110,289
Ace 600
Arca 2600
Astor 508
Columbia 1800
Park 1500
Park 485*
Rajah 592*
Rex 365*
Rivoli 375*
Royal 425
San Toy 100
Savoy 400*
Schuykill 400*
Shenandoah 375*
Shenandoah 1700
Victor 350*
RED LION—4,754
Lion 400*
REEDSVILLE—429
Peters 300*
RENOVO—1,975
Rialto 500
Rialto 400
REPUBLIC—1,000
Grand 400*
Princess 300
REYNOLDSVILLE—
Adelphi 4,416
Liberty 500
RICHLAND—952
Neptune 950
RIDGEWAY—6,298
Strand 600
RIMERSBURG—1,060
Lincoln 900
RINGTON—893
Hecker's 400*
ROARING SPRINGS
Roaring Spings 250
ROBERTSDALE—651
Liberty 250
ROCHESTER—6,957
Major 1000
ORIENTAL—1,600
ROCKWOOD—1,176
Photoplay 300*
ROMNEY—1,100
Pastime 150*
TASCOE—1,200
Robinson 211
ROSSITER—1,016
Victory 300*
ROVERFORD—3,715
Penn 300
RUSSELLTON—2,036
Nixon 300
ST. CLAIR—6,495
Lyric 400*
Queen 300*
ST. MARY'S—2,072
Family 800
ST. MICHELS
Hill 300*
ST. PETER—45
Simples 175*
SAGAMORE—2,075
Sagamore 300
SALISBURG—1,036
Liberty 300*
SALISBURY—710
Dreamland 200*
SANDY LAKE—674
Penn Lake 300
SANDY RIDGE—30
Paine 250*
SAXTON—1,127
Liberty 300*
SAYRE—7,902
Sawyer 900
SCHAFERSTOWN—
729
American 235*
SCHWENKESVILLE—
337
Auditorium 250*
SOTTSTADT—6,256
Arca 300*
SOUTHINGTON—
600
SCRANTON—143,428
Baker 835
Capitol 1794
Garden 560
Gem 1292
Guy 400*
Grand 500
Leader 350*
O'Heum 300*
Palace 400*
Pittsburg 250*
Pitts 2200
Polka 1000*
Rialto 535
Rialto 1200
Riviera 1015
Roosevelt 951
SOUTH SIDE—350
Penn 920
Strand 1542
West Side 1975
SELINGROVE—2,794
Stark 1000
SEMINOLE—619
Seminole 150*
SHEWAD—460
Happy Hour 250*
SEWICKLEY—4,935
Sewickley 500
SHAMOKIN—
Capitol 1200
Major 100
Victoria 1600
SHELTON—1200
Columbia 1200
Gable 350
Liberty 1408
Luluna 750
SHARPSBURG—8,631
Main 400
Paramount 300
Strand 450
SHARPSVILLE—5,195
Rizvi 1100
SHEFFIELD—I,150
Utopian 300
SHENANDOAH—21,716
Capitol 211
Lyric 475
Shelton 800
SHEPTON—1,040
Capitol 300*
Palace 200
SHICKSHINNY—2,175
Penn 300*
SHILLINGTON—2,175
Roxy 350
SHINGLE HOUSE—
1,380
Star 1,250*
SHIPPENSBURG—
4,318
Lyric 300
Victory 700
SHOHOLA
Casino 400
SHREWSBURY—671
Trail 390
SIMPSON—2,253
Neutral 2,246
SIX MILE RUN—810
Old Home 250
SLATINGTON—1,134
Ararat 300
SLICKVILLE—1,000
Slickville 125*
SLIPPER ROCK—
1,166
Motor 300*
SLOVAN—415
Slovance 192
SMETHPORT—1,733
Star 250
SMITHVILLE
Star 1,250*
SMITHTON—709
Opera House 300
SMYRNA—709
Pastime 240*
SOMERSET—4,391
Park 478
SONESTOWN—319
Sonestown 150*
SOUDETON—3,856
Broadway 700
SOUTH FORK—3,230
Hecla 422
Rivoli 750
SOUTH HANORNE—
Casino 480
S. STERLING—375
Lyceum 200*
SOUTHWHITE—260*
Hecla 190*
SPANGLER—2,758
Gray 400
SPRINGDALE
Ida 400
797
SO. CAROLINA

TOTAL THEATERS—168
WIRED (1-1-31)—89

NARRAGANSETT
Pier—1,250
Casino 500
NATICK—2,400
Star 400
* Newport—27,430
Bijou 600
Colonial 1,200
Opera House 1,100
Paramount 1,200
Strand 500
OAKLAND BEACH—
Scenic 400
Strand 600
* ONEYLEY—1,314
Conn's Olympia 1300
Royal 1,500
PASCOAG—3,000
Odd Fellows 400
Star 300
PAWTUCKET—77,203
Capital 1500
Circle 600
Imperial 1100
Leroy 2700
Music Hall 800
Strand 1,200
* PROVIDENCE—
Opera House 1,493
Albee 3214
Bijou 1126
Carlon 950
Continental 650
Empire 1500
Fay's 1938
Hope 934
La Sirena 600
Liberty 800
Loew's State 250
Majestic 2262
Modern 1600
Paramount 110
Rialto 1500
St. Ann's Church 200
Strand 1500
Uptown 70
Victory 1619
RIVERSIDE
Lyric 200
Rocky Point 500
Caruso—400
* RIVERPOINT—3,500
Thornton's 900
SANNOCK
Memorial 100
SLATERSVILLE—
1,850
Hillside 400
* THORNTON—900
Ferry Casino 600
Myrtle 250
VALLEY FALLS—
5,000
Home 500*
Shea's
WAKEFIELD—2,750
Opera House 500
WARREN—7,841
Capital 600*
Lyric 583
* WATCHEY HILL—
Mem 36
WESTERLY—9,952
Central 500
Lyric 300
Pawcatuck 700
* United 800
* WEsterLy 700
* WEST WARWICK—
Thornton's 900
* WICKFORD—1,050
Music Hall 200
* WOONSOCKET—
49,585
Bijou 1500
Lauiier 1000
Stadthild 200
Strand 600
Park 1200
Rialto 900
WOODSVILLE—
Narantons 300

NARRAGANSETT PIER—1,250
Casino 500
NATICK—2,400
Star 400
* Newport—27,430
Bijou 600
Colonial 1,200
Opera House 1,100
Paramount 1,200
Strand 500
OAKLAND BEACH—
Scenic 400
Strand 600
* ONEYLEY—1,314
Conn's Olympia 1300
Royal 1,500
PASCOAG—3,000
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Thornton's 900
* WICKFORD—1,050
Music Hall 200
* WOONSOCKET—
49,585
Bijou 1500
Lauiier 1000
Stadthild 200
Strand 600
Park 1200
Rialto 900
WOODSVILLE—
Narantons 300
GREENWOOD—11,020
Branwood ..............500
Liberty ..............450
Pastime ..............350
GREER—2,419
Grand ..............400
Rialto ..............200
HARTFORD—452
Temple ................250
HEATH SPRINGS
School ..............200
HOLLY HILL—702
Holly ................100
HONES PATH—2,740
Lyric ................350
INMAN—969
Amuzu ..............250
IVA—1,293
Iva ................300
JOHNSONVILLE—325
Prosser’s ...........200
JONESVILLE—1,153
Y. M. C. A. ...........200
KERSHAW—1,120
Kershaw ..............175
KINGSTREE—2,392
Academy ..............250
LAKE CITY—1,942
New ................500
LANCASTER—3,545
Community ...........250
Imperial ..............400
LANDIS—Liberty ........200
LANDO—562
Lando ................150
LANDRUM—1,212
Landrum ..............200
LANGLAY MILLS—865
Mills ................500

LAURENS—5,443
Capitol ..............800
Liberty ................150
LIBERTY—2,128
Liberty ................300
LOCKHART—2,500
Lockhart ..............400
McCALL—1,657
Everybody ..............250
McCORMICK—1,304
Dixie ................200
MANNING—1,884
Garden ................300
MARION—4,921
Rainbow ..............200
MOUNT GRAHAM
School ................400
MULLINS—3,158
Kirby’s ..............450
NEWBERY—7,298
Imperial ..............450
Onesta House ..........600
NEW BROOKLAND—2,500
Dixie ................300
NINETY SIX—1,381
Ideal ................200
NORTH—755
Rex ...................150
OLAR—540
Orangeburg—8,776
Bluebird ..............350
Carolina ................970
Reliance ..............400
PACELET—369
Y. M. C. A. ...........300
PAGELAND—707
Pegland ..............200
PALMETTO
Palmers ................200
PELZER—6,675
Dixie ................400

Pickins—1,130
Alexander ..............250
PIEDMONT—4,000
Star ..................400
RIDGEFIELD—750
Movie ................200
RIDGE SPRINGS—
School ..............250
ROCK HILL—1,132
Aragon Mills ...........200
Omar ..................450
Stevenson’s ..........1000
Mt. Zion Ch. ..........350
ST. GEORGE—1,639
Paris ..................200
SENeca—1,929
Richardson ...........250
SHARON—324
Goode ................200
SPARTANBURG—28,723
Dunbar ................300
Montgomery ...........1000
Rex ....................400
Ritzy ...................350
Strand ..............600
SPRINGFIELD—943
New ...................150
SUMMERVILLE—2,579
Arcade ..............400
SUMTER—11,780
Garden ..............200
Lyric ...................500
Rex ....................150
TIMMONSVILLE—1,919
Show ..................150
TUCAUAPA—800
Tucuaapan ..............200

UNION—7,419
Carolina ................500
Rialto ................400
VARNVILLE—969
Strand ................300
VAUCLUSE
Vaucluse ..............* *
WAGENER—349
New ..................200
Wagner ..............200
WALHALLA—2,388
Liberty ..............200
WALTERBORO—2,592
New ..........300
WARE SHOALS—3,030
Y. M. C. A. ...........200
WARRENville—470
Community ...........200
Warren ..............150
WATERVILLE
Community ...........*

WESTMINSTER—1,774
Egyptian ..........150
Westminster ........150
WHITMIRE—2,763
Y. M. C. A. ...........350
WHITNEY—520
Mills ..........100
WILLIAMSTON—3,235
Star ................300
WINNSBORO—2,344
Palace ..............300
WOODBUFF—3,175
Happelnd ..........306
YORK—2,827
Carolina .............485
Pastime ..............350

Aberdeen—16,328
Capitol .....................1,045
Lyric ......................350
Orphieum ..............650
Princess ................375
State ...................400
ACADEMY—75
Academy ..............200
ALASKA—128
Movies ................340
Picture Show ..........420
ALCaster ..............129
Emmerts ................329
New ..................120
ALEXANDRIA—865
Alexandra ..............400
Star .....................50
ALPENA—521
Dreamland ..............200
ANDOVER—353
Opera House ...........200
ARDMORE—220
Caylor ................150
ARLINGTON—966
Elite ...................200

ARMS—1,045
Lorraine ................216
Revd ....................250
ARTESIAN—606
Lyric ....................200
ASHTON—365
Nujoy ...................200
ASTORIA—245
Legion ..............300
ABON—630
Star ...................250
BALTIC—307
Auditorium ............250
BANCROFT—165
State ..................140
BARNARD
Community Hall
BELLE FOURCHE—
Big Stone City
Binton ..................250
BISON
Auditorium ..............200
BLUNT
Legion ..................250
BONESTOOLE—652
Rosebud ..............750
BONILLA
Bonilla Hall ............150
BRADLEY—310
Auditorium ............250
LYRIC—180
Auditorium ............150
BRENTFORD—173
Lyric ....................150
BRIDGAWATER—934
Strand ...................225
BRISTOL—621
Orphieum ..............250
BROOKINGS—4,613
Fad ....................400
Grand ...................500
BRITTON—1,113
Strand ...................240
BRYANT—632
Strand ...................300
BUFFALO—163
Buffalo ................150
BURDette
Community ..............*
BURKE—700
Community ..............150
BUTLER—180
Town Hall ..............*
CABOUR—201
Legion ...................160
CAMP CROOKS—
Paton ..................300
CANISTOTA—540
Clark .....................250
CANTON—2,562
Lowell ..............400
CARPENTER—100
Inland Company ........*
CARTHAGE—663
Castle ..........210
CASTLEWOOD—559
Orphieum ..............250

800

SO. DAKOTA
POPULATION—690,755
TOTAL THEATERS—294
WIRED (1-1-31)—158
FLANDREAU—
Crystal  1,800*  450
Star  300
FLORENCE—306
Florence  200*
FORESTBURG—
Floyd  250
FORT MEADE—400
War Dept.  200*
FREDERICK—312
Gem  1,140
FREEMAN—917
Movie  175
GANN VALLEY—213
Legion  150*
GARDEN CITY—358
Gem  150*
GARRETTSON—678
Princess  250*
GARY—553
Garden  250*
GEDDES—695
Temple  300
GETTYSBURG—1,046
Palace  400
GOODWIN—148
Community Hall  300
GOPHER—
GREGORY—1,067
New  300
GROTON—1,113
Cozy  240
GREGORY—1,250
Rand  250
HARRISBURG—205
Paramount  250*
HARROLD—346
Playhouse  200
HARTFORD—645
Palace  300*
HEALEY—
Hecla  533
New  200
HENRY—425
Star  200
Rialto  250*
HERREID—475
Woodman  250
HOMESTAKE—1,224
Grand  350
HILL CITY—308
Opera House  200*
HITCHCOCK—331
Nujoy  300
HOSMER—513
Hot Springs—2,903
Battle Mt. Sanitarium  400
HOT SPRINGS—1,800
Black Hills  364*
Hot Springs  808
New  908
State Soldiers Home  200*
HOVEN—307
St. Anthony Hall  200*
HOUSTON—1,186
Main  1,140
HUBOLDT—426
Humblots  250*
HULRLEY—586
Star  250*
HURON—10,744
Hurley  350
IRENE—500
Legion  300*
ITALIAN QUOBS—591
State  200
ISABEL—310
Strand  165
JAYA—510
KANABOT—275
KANONAKA—354
KIDDER—200
KIMBALL—1,196
5 ROYAL—390
LAKE ANDES—649
Okay  250
LAKE CITY—175
Opera House  200*
LAKE NORDEN—451
Oper House  200*
LAKE PRESTON—1,029
REX—510
LANGFORD—35
Pasque  250*
LANE—310
Palladium  150
LEAD—6,810
Homestake O. H.  1,000
LEBANNON—351
Movies  200*
LEMMON—677
Arioto  300
Marias  400
LENNOX—1,074
Crystal  300
State  250
LEOLA—620
Century  240
LESTERVILLE—291
Oper House  200*
LETCHER—426
Shamrock  300
LUCAS
Lucas  150
McIntosh—704
Lyric  200
MCLAUGHLIN—649
Oper House  200
Woodman  250*
MADISON—428
Lyric  426
RUBY—390
MARION—620
Marion  390
MARTIN—720
Allen  150
MARVIN—280
Movies  150
MENNO—937
Rex  200
Strand  200
MIDLAND—20
American Legion Hall  500
MILBANK—2,444
Bentley Grand  400
MILLER—1,528
Princess  300
MISSION—714
Movie  300
MITCHELL—10,119
Lyric  400*
MONTPELIER—390
Montpelier  390
MOBRIDGE—2,822
Mascot  500
MONTROSE
Woodman  500
MORRISTOWN—208
Auditorium  250*
MOUNT VERNON—601
Scenic  200
MURDO—748
Murdo  200
NEWARK—150
Community  400
NEW ENGLAND—150
Auditorium  250*
NEW ENGLAND—150
Hollywood  200*
NEWELL—414
Liberty  250
OELRICH—176
Opera House  200*
OLDHAM—404
Strand  250
OMATIC—350
Community  150*
ONEIDA—632
Crystal  250*
ONITE—150
Community  200*
PARKER—1,309
State  275
PARSONS—305
Royal  250
PARMELE
Pamor  150
PHILLIP—705
Gem  250
PIERPONT—412
Pierpont  250*
PIERRE—3,560
Bijou  475
Grand  400
PLANKINTON—803
An Jude  350
PLATTE—1,393
Lyric  320
POLK—501
Oper House  200*
PRESBY—537
Lyric  1,200
QUINN—137
Quinn  150*
RAMONA—313
Cozy  150
RAPID CITY—10,405
Auditorium  1,000
Rex  350
Elks  50
New Palace  1,400*
Rex  450
State  300*
RAYMOND—268
Lyric  200*
REDFIELD—270
Lyric  600*
State  400
RELIANCE—291
Lyric  1,200*
RENVILLE
Auditorium  300
REVILLO—365
Auditorium  300
ROCK RAPIDS
Grand  400
ROSEBUD
Rosebud  200*
ROSELYN—255
Schnider  150*
RUTHERFORD—260
Auditorium  200*
ST. FRANCIS—260
St. Francis  1,104
Regale  450
SCOTLAND—1,234
Royal  300*
SELDY—568
Opera House  300
SENECA—259
100F  100*
SIOUTH FALLS—33,360
Capital  140*
Egyptian  600
Granda  600
Orpheum  900
Princess  450
Royal  400
State  1,000
SISSETON—468
Auditorium  1,000*
Unique  350
SPARFISH—1,576
Vita  400*
SOMER—599
Royal  150*
SPRINGFIELD—719
Speedway  200
Strand  160
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<tr>
<th>TENNESSEE</th>
<th>POPULATION—2,608,759</th>
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<td>TOTAL THEATERS—315</td>
<td>WIRED (1-31)—155</td>
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<tr>
<th>ADAMS</th>
<th>Keystone</th>
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<td>Princess</td>
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<td>ARLINGTON</td>
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Hohenwald—1,000
Majestic
Jefferson
Gem
Lyric
Princess
Cameo
Bijou
Panorama
Bijou
Palace
Lee

Hollywood—5,700
Capitol
Prince
Sharp's
Hunting

Hornbeak—500
Huntington—1,284
Court
Isabelle—514
Jack—22,361
Island—100
Jefferson—300

Jellico—1,878
Palace
Johnson City—14,362
Criterion
Liberty
Empire
Jonesboro—815
Lyric
Junction City—3,680
Prince
Kentucky—175
Kingsport—5,692
Gem
Strand

Kingsport—1,800
Lyric
Knoxville—98,800
Bijou
Booth
Burlington—200
Camel
Central
Crystal
Gem
Hidalgo
Kilo
Rialto
Riviera
Strand
Tennessee

LaFayette—547
LaFayette
LaFayette—175
Novelty—200

Lafollette—3,150
Novelty—1,350

Lawrenceburg—2,461
Princess—400

Lebanon—4,084
Howard—300
Princess—500
Lenoir City—2,980
Grand—400

Lebanon—1,823
Lexington
Lilian
Lilac
Princess—300
Livingston—1,213
Dixie
Lebanon—250
Loudon
Lyric—256

Lupton City—200
Dixie—400
Mckenzie—1,851
Capitol—250
Mckenzie—400
Mclemoreville—350
Mcminnville—328
Dixie—850

Madisonville—850
Little
Maryville—5,739
Princess—1,276
Martin—3,288
Capitol—300
Memphis—252,049
Ace
American—300
Beauty
Broadstreet—100
Cameo—290
Capitol
Chelsea—300
Daisy—662
DeSoto—Empire—300
Eureka—200
Gem—400
Grand—700
Highland Heights—Hollywood—200
Idle Hour—200
Jackson—300
Lamar—1,000
Lincoln—1000
Linden Circle—1,000
Loew's Palace—2200
Loew's State—4000

Lyric
Madison—600
Majestic—600
Malco—800
New—200
Newman—250
Normal
Orpheum—250
Palace—2200
Pantages—2600
Peabody—470
Princess—774
Rialto—700
Ritz—700
Rosemary—1,000
Royale—350
Somerdale—250
State—1,200
Suzanne—800
Warner Bros—2300

Milan—3,150
Criterion—491
Loew's Milan
Old Capitol—200

Middleboro
Prince—200

Monterey—1,445
Carwell—100
Morristown—5,875
Dixie—200
Prince
Strand—350

Moscow—Palace

Mountain City—724
Strand—275
Mount Pleasant—2,092
Dixie—160
Gem—175

Murfreesboro—5,360
Princess—1,000
Nashville—137,000
Alhambra—500
Belmont—1,500
Bijou—1,800
Capitol—1,240
Elite—400
Five Avenue—350
Gay—500
Hillsboro—750
Knickerbocker—1100
Lincoln—200
Loew's Vendome—1,500
Paramount—2000
Princess—1,200
Reel—400
Rialto—400
Strand—400

Newbern—1,621
Dixie—250
Palace—250

Newport—2,753
Gay
Ritz—350

Oakdale—552
Lyric—200

Oblin—1,103
Princess—250
Old Hickory—3,050
Community—400

Opryland—250

Palmer—510
Palmer—300
Paris—8,246
Capitol—500

Parsons—200

Pikeville—488
Empress—200

Pioneer—230

Pondale—869

Pulaski—250

Pulaski—500

Pressmen's Home—160
Auditorium—100

Pruden—110
Edisonia—150

Ramey
Picture Show
Rideley—970
Crystal—250
Frances—200
Palace

Ripleys—2,325
Dixie—250

Rives—500
High School—300

Roan Mountain—310
Pastime—100

Rockwood—4,632
Lyric—200

Rogersville—1402
Palace—300

Rutherford—200

Savannah—1,329
Churchwell—400
Elementary School—
Palmer—776
LeConte—200

Sharon—200
Seyville—2,012
Dixie—150

Sherrwood—417
Dixie—150

Sewanee Union—700

Signal Mountain—441
Midway—150
Smithville—687

Soddy—1,200
Red Path—150

Somerville
Lyric—250

South Pittsburgh—2,350
Palace—400

Sparta—1,517
Strand—325

Spring City—1,001
I. O. O. F.—150

Springfield
Princess—500

Sweetwater—1,972

Tazewell—424
Cumberland—350

Telfino Plains—1,220
Monroe—100

Tiptonville—1,359
Classic—300

Troy—250

Union City—1,669
Strand—300

Tusculum—2,709
Dixie—300

Tracy City—2,669
Gem—248

Trenton—2,709
Star—250

Trumble—250

Troy
High School—

Tullahoma—3,479
Strand—500

Union City—5,155
Capitol—700

White Sulphur—75
Auditorium—100

Whitwell—3,028
Whitwell—250

Whitney—692

Whitehouse—1,152
Dixie—250

Patriot—250

Westberry—75

Whitney—250

Winchester—2,203
River—300

Yorkville—250

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**Texas Population: 5,821,727**

**Total Theaters: 988**

**Wired (1-1-31): 605**
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UTAH

TOTAL THEATERS—281

COLUMBIA—646
Amusement Hall...100*
COLUMBUS—590
Alpine..........................300*
Amusement Hall...........
ASTOR GATE—529
Ward Hall....................
AMERICAN PARK—3,047
Cameo..........................450
AMITMONY—281
Amusement Hall...........
AURORA—568
Kinematograph...........
Bears RIVER—436
Worum Circuit............
BEAVER..................200*
Lyric..........................250
BECKWELL—311
Ward Hall....................
BINGHAM—2,571
Amusement Hall........
Bountiful...................
First Ward Hall...........
BRIGHAM CITY—500
Elberta........................
Liberty..........................300*
HALL—544
Burns.........................
Worum Circuit...........
CACHE JUNCTION—227
Barker Circuit...........
CASTLE DALE—713
Grand...........
Circuit..................1,675
CASTLETON—2,571
Ward Hall....................
CENTENNIAL—2,928
Amusement Hall........
CEDAR CITY—3,615
Orpheum.............496
Thorley..........................400
CENTERFIELD—554
Greenfield...................
CENTREVILLE—550
Century Ward...........
CESERET—150
Cedar........................
CENTRAL—1,339
Fruitdale...........
Burbelid..................400
FAIRMONT—285
FARMINGTON—
Opera House...................
FAYETTE—260
Amusement Hall...........
FAYETTE....................
Fairfield...................
FERRON—508
Greenhalgh...........
FIELDING—333
Worum Circuit...........
FILLMORE—1,374
Avalon........................
FOUNTAIN GREEN—982
Fountain Green...........
FREMONT—250
Ward Hall....................
FRANKLIN—500
Newspaper...................
GARDEN CITY—379
Brown Circuit......
GARFIELD—2,301
Bluebird...................
GARLAND—824
Lawrence Circuit........
GLENDALE—239
Brown Circuit...........
GOSHEN—150*
Victory..................
GRANTSVILLE—1,201
Opera House...........
GREEN RIVER—474
Gem...........................
GRENADA—450
Casino........................
HARMONY—169
Blasingam Circuit........
Ward Hall....................
HATCH—274
Bybee Circuit...........
HABER CITY—2,477
Ideal........................
HELPER—2,707
Strand........................
HENNAFAR—469
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HINCLY—678
Star..........................
HIWATH—923
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Ass'n...................
HOLDEN—485
Anaheim...................
HONEYDEW—494
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HUNTINGTON—677
Community...................
HUNTSMAN—520
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HURRICANE—260
Star..........................
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Ward Hall....................
HYDE PARK—200
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HYRUM—1,889
Low..........................
JOSEPH—244
Dennis Circuit...........
KANAB—1,195
Star..........................
KANEGH—491
Opera House...........
KANIK—227
Flanigan Circuit........
KAYSVILLE—992
Ward Hall....................
KELLER—200*
Civic Center...........
KOMAS—200*
Opera House...........
KANOSH—570
Star..........................
KONILOTHER—250
Auditorium................
KOOSHARE—319
Ward Hall....................
LA PONT—579
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WIRED (1-1-31)—247

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Dock 900
Weir 1000
 Warner Bros. Aber, 1058
 ALDERWOOD MANOR—200
Masonic Hall 200* 
A.MIRA—450
 A.MIRA—450
Glenbrook 45* 
 ANACORTES—5,387
Empire 900
 Paramout 900
 BENTON CITY 1,435
American 300

 ASOTIN—350
Legion 200*
 AUBURN—200
Granada 500
 Washington 850*
 BELLINGHAM—30,603
American 1,175
Avalon 640
 Dream 330
 Egyptian 500* 
 Grand 900
 Mt. Baker 1,740
 BURLESON—1,200
 Black Diamond 300
 BURTON—1,058
Cosmopolitan 350*
 BUCKLEY—1,052
 P. Liberty 150* 
 BURLINGTON—1,402
Grand 285
 CAMAS—4,288
Granada 600
 Carbonado 250
 Cordova 250
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**Wisconsin Population:** 2,980,282

**Total Theaters:** 538

**Wired (1-1-31):** 352
CHEYENNE—1,736

CASPER—16,619

HUBER—1,733

SHELL LAKE—920

BASIN—1,088

LINCOLN-1,100

EXTRA-2,600

CEDARGranite-1,012

REEDSBURG—2,953

Rhinelander—6,650

Majestic-276

State-850

RIB LAKE—1,020

Armony-400

Opera House-350

RICE LAKE—5,156

Majestic-350

Rialto-400

RICHLAND CENTER—3,623

Richland-350

RIO—620

Purcell-210

RIPON—2,980

Auditorium—768

RIVER FALLS—2,273

Falls-451

Princess-425

ROCKLAND—164

Meth. Episcopal Ch...* 

ST. CROIX FALLS—625

Auditorium-400

SAXON—822

Royal-300

SAYNER—104

Vernon-200

SHAWANO—4,488

Crescent-496

SHELL LAKE—920

Opera House-450

SEYMOUR—1,280

Auditorium-380

SHEBOYGAN—39,249

Butterfly-437

Fox-1,000

Lincoln-400

Majestic-800

Sheboygan-1,400

Star-600

Vander Vaart-900

SHEBOYGAN FALLS—2,934

Falls-350

SHOREWOOD

Shorewood-1,200

SIREN—275

Opera House-200

SOLDIERS GROVE—550

Electric-200

SOLON SPRINGS—778

Solon-493

SOMERSET

Ideal-275

SO. MILWAUKEE—10,692

Garden-485

Grand-500

SPARTA—4,917

Class-500

SPOONER—2,293

Grand-400

Palace-400

SPRING GREEN—690

Langs Wisconsin-345

SPRING VALLEY—939

Opera House-200

STANLEY—2,577

Star-300

STETSONVILLE—250

Columbia Hall-275

STEVENS POINT—13,622

Fox-919

Lyric-500

STOCKHOLM—207

Hall-150

STOUGHTON—4,497

Badger-1,670

Lyric-700

STURGEON BAY—4,976

Door-450

STRATFORD

Opera House-...

STRUM—313

Opera House-...

SUPERIOR—39,671

Capitol-350

Empress-150

Peoples-400

Princess-400

Savoy-650

TAYLOR—313

Opera House-275

Van Gordon-200

THORP—796

Kiaito-300

THREE LAKES—313

Auditorium-300

TIGERTON—748

Opera House-250

TOMAH—3,257

State-400

Tahom-490

TOMAHAWK—2,917

Lyric-490

TREMPLEAU—536

Opera House-250

TURTLE LAKE—679

Empress-124

Legion-125

TWO RIVERS—10,048

Rivoli-500

UNION GROVE

Parkway-400

VIROQUA—2,574

Temple-704

WABENA—525

Ideal-300

WASHBURN—3,707

Temple-500

Dupont-340

Rex-500

WATERTOWN—10,563

Classic-500

WATERFORD—700

Strand-350

WAUKESHA—17,174

Avon-500

Park-800

WAUPACA—3,121

Palace-1,775

Waupaca-450

WAUPUN—5,763

New Waupun-600

Nauvao—1100

WAUSAU—2,300

New Grand-1500

Ritz-450

Wausau-1100

WAUSAUKU—600

Orpheum-250

WAUTOMA—1,046

American-330

WAUZEKA

Opera House-260

WEBSTER—399

Gem-200

WEST ALLIS—34,617

Allis-200

Capitol-1239

Paradise-200

WEST BEND—4,770

Mermac-500

West Bend-900

WESTBY—1,228

Opera House-260

WESTFIELD—1,000

Opera House-200

WEST SALEM—1,027

Rex-200

WEYAUWEGA—936

Opera House-450

WHITEHALL—81

Legion-300

WHITEWATER—3,463

Strand-450

WILSON—222

Movies-200

WINTER—199

Family-150

WISCONSIN RAPIDS—8,721

Idal-400

Palace-340

WITHEE—380

Community-4

WITENBERG

Opera House-300

WOODVILLE—398

Village Hall-200

ZACHOW

Opera House-
COWLEY—526
Royal ..........................330
CUMBERLAND—796
Cumberland ..................500*
DINES
Liberty ..........................200*
DOUGLAS—1,917
Princess ..........................500

ETHETE
St. Michaels Mission ..........................* 
EVANSTON—3,479
Strand ..........................800

FT. LARAMIE—245
Star ..........................22*

FT. WASHAKIE
Shoshone Indian School ..........................*

FT. D. A. RUSSELL
Ft. Russell ..........................595*

GILLETTE—1,540
Rex ..........................200*

GLENDON—201
Amer. Legion ..........................*

GLENROCK—819
Empress ..........................325*

GRASS CREEK
Ohio Amusement Hall ..........................100*

GREEN RIVER—2,500
Isis ..........................656

GREYBULL—1,806
Big Horn ..........................500*

GUERNSEY—656
Star ..........................200*

HANNA—800
Opera House ..........................375

HAWK SPRINGS
Ideal ..........................125

JACKSON—900
Rainbow ..........................*

JAY EM
Jay 'Em ..........................100*

KAYCEE
Kaycee ..........................150*

KEMMERER—1,750
Victory ..........................420

LANDER—1,826
Grand ..........................360

LARAMIE—8,609
Crown ..........................500
Empress ..........................700

LINGLE—415
Star ..........................150*

LOVELL—1,857
Armadillo ..........................400

LUSK—1,218
Gordon ..........................300
Lyman ..........................200*
Star ..........................200*

McFADDEN
Ohio Amusement Co. ..........................150*

MEETESEE—296
Meetees ..........................200*

MONARCH
Monarch ..........................*

MIDWEST—1,105
Midwest ..........................148

NEWCASTLE—1,201
New ..........................300

PINEBLUFFS—670
Pastime ..........................250

PINEDALE—125
Wilson ..........................100*

POWELL—1,156
Lyric ..........................400

RAWLINS—4,868
Opera House ..........................500*
Strand ..........................878

RELIANCE—300
Bungalow ..........................200*

RIVERTON—1,608
Acme ..........................429

ROCK SPRINGS—6,456
Grand ..........................580*
Rex ..........................500*
Rialto ..........................900

SARATOGA—567
Legion ..........................200*

SHERIDAN—8,536
Lotus ..........................716
Orpheum ..........................650

SO. SUPERIOR—751
Crystal ..........................300*

SUNRISE—300
Y. M. C. A. ..........................200*

THERMOPOLIS—2,129
Whiting ..........................600

TORRINGTON—1,811
Wyoming ..........................700

TULSA
Community ..........................*

UPTOWN—373
Princess ..........................140*

WHEATLAND—1,997
Iris ..........................400

WINTON—800
Winton ..........................275*

WORLAND—1,461
Elks ..........................350

WYOTAH
Julsta Star ..........................*

YODER—266
Community ..........................100*
THEATER CIRCuits

in the United States and Canada
operating four or more houses

HOME office addresses; names of president, general manager and film buyer and subsidiary circuits are listed where possible.

ADLER THEATER CO.
No. of Houses: 4.
Pres.-Gen'l Mgr.: A. J. P. Adler.
Film Buyer: John A. Ludwig.

ALADDIN THEATER CORP.
Home Office: 2010 E. Colos St., Denver.
No. of Houses: 5.
Pres.-Gen'l Mgr.: Harry E. Huffman.
COLORADO: Denver: Aladdin, America, Bide-a-see, Blue Bird and Tabor.

ALGER BROS. THEATERS
Home Office: Pera Theater, Peru, Ill.
No. of Houses: 6.
ILLINOIS: Champaign: Park; LaSalle: Rexy; Morrison: Capital; Oglesby: Colonial; Peru: Per; Urbana: Princess.

ALLIED THEATERS
No. of Houses: 5.
President: J. Miles.
MANITOBA: Winnipeg: Plaza, Rose, Garden, Palace and Roxy.

AMERICAN AMUSEMENT CO. (Affiliated with Paramount-Publix Corp.)
Home Office: 1501 Broadway, N. Y. C.
No. of Houses: 8.
President: Samuel Dembow, Jr.
Gen'l Manager: L. J. Ludwig.
Film Buyer: Nat Woll.
MINNESOTA: Mankato: Grand, State; Minneapolis: American, Empress; Moorhead: Moorhead.
NORTH DAKOTA: Fargo: Fargo, Garrison, State.

AMUSEMENT ENTERPRISES, INC. (Ala.)
Home Office: Princess Theater, Albertville, Ala.
No. of Houses: 4.
Pres.-Gen'l Mgr. - Film Buyer: Thomas E. Orr.
ALABAMA: Albertville: Princess; Atalla: Liberty; Boaz: Rialto; Guntersville: Palace.

AMUSEMENT ENTERPRISES, INC. (North Carolina)
Home Office: Lexington Theater, Lexington, N. C.
No. of Theaters: 4.
President: B. B. Fatum.
Gen'l Mgr. - Film Buyer: Roland G. Hill.

NORTH CAROLINA, Concord: Concord, Roxie; Lexington: Lexington; Statesville: Playhouse.

ANGER CIRCUIT
Home Office: 830 Boston Ave., Bridgeport, Conn.
No. of Houses: 4.
Film Buyer: L. J. Anger.
CONNECTICUT: Bridgeport: Bridgeport, Bostwick, Colonial, Capitol.

ARKANSAS AMUSEMENT ENTERPRISES—See: Malco Theaters.

ASSOCIATED THEATERS (Md.)
President: Samuel Back.
Gen'l Mgr.-Film Buyer: J. Louis Rome.
MARYLAND: Baltimore: Apollo, Broadway, Capitol, Goldfield and Rialto.

ASSOCIATED THEATERS (Ohio)
Home Office: 214 W. 5th St., Cincinnati.
No. of Theaters: 5.
Pres.-Gen'l Mgr.-Film Buyer: Frank W. Huss, Jr.
OHIO: Cincinnati: Americus, Hiland, Park, Imperial and Royal.

ASSOCIATED THEATERS, INC. (Ohio)
Home Office: 3rd Floor, Film Exchange Bldg., Cleveland.
No. of Houses: 16.
President: John D. Kalafat.
OHIO: Cleveland: Capitol, Denison Square, Five Points, Garden, Jewel, Jennings, Knickerbocker, Lincoln, Savoy, Southern, Kinsman, Imperial, Homestead, Shaw Hayden, Union Square, Royal.

ASSOCIATED THEATERS, INC. (California)
Home Office: Lyric Theater Bldg., Monrovia, Cal.
President: E. H. Henshaw.
Gen'l Mgr.-Film Buyer: A. J. Myers.
CALIFORNIA, Monrovia: Colonial, Lyric, and others in California.

BAIR'S THEATERS
Home Office: 915 Roosevelt Bldg., Indianapolis, Ind.
No. of Theaters: 5.
President: R. R. Bair.
INDIANA, Indianapolis: Oriental, Ritz, St. Clair, Strand and Uptown.

BAKER SHOW CO.
Home Office: Baker Theater, Lockhart, Tex.
PRINCESS Greenville Galesburg: Smithville: Leo Star.
Tamalpais Edwardsville: Bloomington: Liberty.
Charles Luling Film cess; BALABAN gress, BALABAN Chicago Berwyn, President:
President: BEECHER Majestic, University, Oriental, Orpheum, Film Home Harvey:
Harvey: Crocker, Pres.-Gen'l Home Opera No. Bennett.
BLUMENFELD THEATERS (Also see: Preddy-Blumenfeld Theater Circuit). Home Office: 292 Turk St. San Francisco, Cal.
No. of Theaters: 7.
President: Max Blumenfeld.
Gen'l Mgr.-Film Buyer: Joe Blumenfeld.
BOLTI CIRCUIT Home Office: 4212 White Plains Ave., Bronx, N. Y.
No. of Houses: 4.
Pres. and Gen'l Mgr.: John C. Bolti.
NEW YORK, New York: B-B, Burke, Saxonia, Wakefield.
Pres.-Gen'l Mgr.: Leo Brecher.
NEW YORK, New York: Boston Road, Lafayette, Little Carnegie, New Douglas, Odeon, Plaza, and Roosevelt.
President: Sol Brill.
General Manager: Harry Shiffman.
Film Buyer: Harry Shiffman.
NEW YORK, New York: Captain, New York.
NEW JERSEY, Lakewood: Palace and Strand.

GEORGIA, Atlanta: Paramount, Royal; Augusta: Lenox.
NORTH CAROLINA, New Bern: Globe, Lincoln; Raleigh: Royal.
SOUTH CAROLINA, Charleston: Lincoln; Columbia: Capitol, Royal; Greenville: Liberty, TEANNECK, Nashville: Bijou and Lincoln.

BLACK HILLS AMUSEMENT CO. Home Office: Deadwood Theater, Deadwood, S. D.
President: Leo Berthold.
General Manager: Leo Peterson.
Film Buyer: Charles Klein.
SOUTH DAKOTA, Belle Fourchere: Iris; Deadwood: Deadwood, Isis; Hot Springs: Hot Springs; Rapid City: Elks; Sturgis: Majestic.

BLAIR THEATER ENTERPRISES Home Office: 1310 19th St., Belleville, Kansas.
No. of Theaters: 5.
General Manager: Sam H. Blair.
KANSAS, Belleville: Blair; Clyde: Blair; Mankato: Blair; Osborne: Blair.
NEBRASKA, York: —

BLANK, A. H.—See: Central States.

BLOOM AMUSEMENT CO.

THEATERS:

NEW YORK, Cortland: Cortland and Temple; Fulton: Quirk.

BLUMENFELD THEATERS (Also see: Preddy-Blumenfeld Theater Circuit). Home Office: 292 Turk St. San Francisco, Cal.
No. of Theaters: 7.
President: Max Blumenfeld.
Gen'l Mgr.-Film Buyer: Joe Blumenfeld.
CALIFORNIA, Berkeley: Oaks; Mill Valley: Sequoia; North Sacramento: Del Paso; Roseville: New Roseville; San Anselmo: Tamalpais; San Rafael: El Camino and Orpheus.

BOAS CIRCUIT Home Office: 40 Court St., Boston
Pres.-Gen'l Mgr.: L. M. Boas.
MASSACHUSETTS, Boston: Palace, Park, Rialto, Strand.

BOGAN THEATERS, INC. Home Office: Ponca Theater, Ponca City, Okla.
President: A. L. Bogan.
Gen'l Mgr.-Film Buyer: F. B. Pickrel.
OKLAHOMA, Pawhuska; Kiheka; Ponca City: Auditorium, Majestic, Mission, Murray, Ponca and Ritz.

BOLT CIRCUIT Home Office: 4212 White Plains Ave., Bronx, N. Y.
No. of Houses: 4.
Pres. and Gen'l Mgr.: John C. Bolti.
NEW YORK, New York: B-B, Burke, Saxonia, Wakefield.

BOWEN & CHARLES THEATER CIRCUIT. Home Office: Liberty Theater, Tenino, Wash.
No. of Theaters: 4.
President: C. H. Kerbaugh.
Gen'l Mgr.-Film Buyer: K. S. Bowen.
WASHINGTON, Castle Rock: Dreamland; Oakville: Liberty; Tenino: Liberty; Winlock: Liberty.

Pres.-Gen'l Mgr.: Leo Brecher.
NEW YORK, New York: Boston Road, Lafayette, Little Carnegie, New Douglas, Odeon, Plaza, and Roosevelt.

President: Sol Brill.
General Manager: Harry Shiffman.
Film Buyer: Harry Shiffman.
NEW JERSEY, Lakewood: Palace and Strand.

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NEW YORK, Brooklyn: Oasis; Port Jarvis; Strand; Staten Island: Capitol (West Brighton); Liberty (Stapleton); New Door (New Dorp); Palisades (Tottenville); (Stapleton); Ritz (Port Richmond); St. George (St. George); and Strand (Great Kills).

BROTMAN, M., & SONS
Home Office: 1719—5th Ave., Meline, Ill.
No. of Theaters: 6.
President: M. Brozman.
Gen'l Mgr.-Film Buyer: Barney Brozman.
ILLINOIS, Moline: American, Avoy, Paradise, Plaza; Rock Island: Lincoln, Rialto.

BROWN, L. D. (Texas)
Home Office: Queen Theater, Brownwood.
TEXAS, Brownwood: American and Queen; Gatesville: Lyric and Regal.

BROWN THEATRICAL CO. (Ohio)
Home Office: 13 S. 5th St., Zanesville, O.
Pres.: F. M. Ransbottom.
Gen'l Mgr.-Film Buyer: Caldwell Brown.
OHIO, Zanesville: Grand, Imperial, Liberty, Quimby and Weller.

BUTTERFIELD, W. S., THEATERS, INC. (Affiliated with Paramount-Publix Corp.)
No. of Theaters: 79.
President: W. S. Butterfield.
Gen'l Mgr.-Film Buyer: E. C. Beatty. (Theaters listed in two groups, as follows):

BUTTERFIELD, W. S., THEATERS, INC., MICHIGAN, Ann Arbor: Majestic, Michigian, Orpheum and Weurth; Battle Creek: Bijou-Arcade, Post, Regent and Strand; Bay City: Bay, Columbus, Regent and State; East Lansing; State; Flint: Capitol, Garden, Palace and Regent; Grand Rapids: Kent, Isis, Majestic, Powers; Hillsdale: Dawn; Ionia: Ionia, Regent; Jackson: Capitol, Michigan, Majestic, Rex; Regent; Kalamazoo: Capitol, Fuller, State; Lansing: Capitol, Lansing, Gladmer and Strand; Owosso: Capitol, Strand; Pontiac: Eagle, Oakland, Orpheum, Rialto, State and Strand; Port Huron: Desmond, Family and Majestic; Saginaw: Franklin, Mecca-Palace, Regent, Strand, Temple and Wolverine; Ypsilanti: Martha Washington and Weurth.

BUTTERFIELD, MICHIGAN THEATERS CO. MICHIGAN, Adrian: Crosswell and Family; Alpena: Maltz and Lyric; Benton Harbor: Liberty, Bell and Bijou; Big Rapids: Colonial; Cadillac: Lyric; Grand Blanc: Grand and Robinsonhood; Ludington: Lyric and Kozy; Manistee: Lyric and Ramsdell; Monroe: Dixie and Family; Niles: Ready; St. Joseph: California; Sault Ste. Marie: Sow; Three Rivers: Rex and Riviera; Traverse City: Lyric and Opera House.

BYRD—See: Coulter Circuit.

C. & F. THEATER CO.
Home Office: 60 Union St., Providence.
No. of Theaters: 6.
President: Frank C. Walker.
Gen'l Mgr.-Film Buyer: Edward M. Fay.
NEW YORK, Rochester: Comford's Capitol. RHODE ISLAND: Providence: Carlton, Capitol, Fay's, Majestic, Modern and Rialto.

C. & M. AMUSEMENT CO.
Home Office: First National Bank Bldg., Marietta, O.
No. of Houses: 4.
President: Edward E. Finch.
Gen'l. Mgr.-Film Buyer: Edward J. Mooney.
OHIO, Cambridge: Colonial and Strand; Marietta: Hippodrome and Putnam.

CARBONDALE THEATER CO.
No. of Houses: 5.
President: L. A. Farrell.
Film Buyer: L. A. Farrell.

(NOTE: Following theaters are controlled jointly by L. A. Farrell and M. E. Comerford, latter operating chain of 75 theaters in New York and Pennsylvania, which are listed under Comerford Theaters, Inc.)

PENNSYLVANIA, Archbold: Grand; Carbondale: Irving, Majestic; Jersey: People; Mayfield: Walkers.

CAREY & ALEXANDER
Home Office: Colonial Theater, Lebanon, Ind.
No. of Houses: 7.
INDIANA, Attica: Messner, Orpheum; Lebanon: Colonial, Olympic; Monticello: Lyric, Strand; Rockville, Ritz.

CARLTON THEATERS
PENNSYLVANIA, Hughesville: Ritz; Mifflinburg: New; Montgomery: Lyceum and Newfort; St. Clair: Queen; Watsonstown: Carlton.

CENTRAL CITY AMUSEMENT CORP.
Home Office: 152 N. Illinois St., Indianapolis.
No. of Houses: 4.
Pres.-Gen'l Mgr.: M. Marcus.
INDIANA, Indianapolis: Alamo, Cozy, Gayety, Regent.

CENTRAL STATES THEATER CORP. (Iowa)
Home Office: 500 Iowa Bldg., Des Moines.
No. of Houses: 22.
President: A. H. Blank.
Film Buyer: Harry M. Weinberg.
IOWA, Albia: King, Rex; Ames: Ames, Capitol, Twin Star; Boone: Rialto; Burlington: Palace, Rialto; Centerville: Majestic, Ritz; Chariton: Ritz; Clinton: Capitol, Rialto, Strand; Fort Dodge: Rialto, Strand; Iowa City: Engert, Garden, Mason City: Palace, Strand; Oelwein: Grand, President.

CENTURY CIRCUIT, INC. (Affiliated with R-K-O)
Home Office: 152 W. 42nd St., New York.
President: H. Clay Miner.
Gen'l Mgr.-Film Buyer: Arthur S. Abeles.
NEW YORK, Brooklyn: Albermarle, Avalon, Empress, Farragut, Kingsway, Manor, Marine, Mayfair, Midwood, Patio, Rialto, Sheepshead.
LONG ISLAND: Flushing: Prospect; Freeport: Freeport and Grove; Huntington: Huntington; Jamaica: Merrick, Willard; Port Washington: Beacon; Queens Village: Queens; Rockville Center: Fantasy.

CHAIN THEATERS, INC.
Home Office: Box 180, Berkeley-Norfolk, Va.
Gen'l Mgr.-Film Buyer: J. D. Crockett.
VIRGINIA, Berkeley-Norfolk: Rex; Norfolk: Apollo, Ghent, and Liberty.

CHAKERES THEATERS, INC.
Home Office: 19 S. Fountain Ave., Springfield, O.
No. of Houses: 4.
President: Phil Chakeres.
Gen'l Mgr.: Harry Chakeres.
Film Buyer: Phil Chakeres.
OHIO, Greenville: Chakeres State, Wayne; Springfield: Princess; Willimington: Murphy.

CHAMBERLAIN AMUSEMENT ENTER.
Home Office: 46 W. Independence St., Shamo.
No. of Houses: 7.
Gen'l Mgr.-Film Buyer: Herbert Efinger.
Film Buyer: L. Heiss.

PENNSYLVANIA, Lansford: Strand and Victoria; Mahone City: Victoria; Mt. Carmel: Valentine and Victoria; Shamokin: Strand and Victoria; Tamaqua: Victoria.

CHARETTE—See: Orpheum Amusement Co. (Mass.)

CHARNAS ENTERPRISES
Home Office: 2108 Payne Ave., Cleveland.
(NOTE: Theaters operated by Charnas Enterprises, are listed in two groups, as follows):

**TOLEDO THEATER ENTERPRISES:**
OHIO, Toledo: Diamond, Liberty, Lyric, Priscilla, Strand and Superior.

**STANDARD THEATRES CIRCUIT:**
OHIO, Bucyrus: Hippodrome and Southern; Canton: Windsor.

**CHRISTEDGE THEATERS, INC.**
NEW YORK, New York: Throgs Neck and Wakefield; Yonkers: Broadway and Cameo.

**CIRCLE THEATERS, LTD.**

**COCALIS-STAMATIS CIRCUIT**

**NEW JERSEY, Elmora: Elmora: Newark: West End.**

**COHEN, BEN & LOU THEATRICAL ENTERPRISES (Michigan)**

**COLDWATER AMUSEMENT CO.**
Home Office: Grand Theater, St. Mary's, O. President: Tom Larkin. General Manager: Thomas Broad. Film Buyer: Pete Miller.

**OHIO, Coldwater: Columbia; Fort Recovery: Royal; Mendon: Town Hall; New Bremen: Crown; St. Mary's: Grand and Regent.**

**COLE'S CHAIN THEATERS (Texas)**

**COLUMBIA AMUSEMENT CO.**

**KENTUCKY, Ashland, Capitol, Columbia, Edisiona, Grand and Modern; Catlettsburg: Reel and State.**

**COMERFORD THEATERS, INC.**

**Pennsylvania, Avoca: Palace; Clarks Summit: Ritz; Edgewood: Grand; Eynon: Eynon; Nanticoke: State; Old Forge: Pilot; Olyphant: Opera House; Plains: Lincoln; Scranton: Leader, Orpheum; Selinserrove: Stanley; Swoyersville: Strand; West Pittston: Garden.**

**COMMUNITY CIRCUIT THEATERS**

**OHIO, Cleveland: Cedar-Lee, Commodore, Detroit, Euclid, Gaiety, Hilliard Square, Lyric, Story, Strand, Standard, Oriental, University, West Park,**

**COMMUNITY PHOTOPLAY HOUSES**

**INDIANA, Columbus: American and Crump; Elwood: Alhambra, Colonial; Franklin: Arctraft; Greenfield: Whv-Not; Indianapolis: Band Box, Gem, Rialto; Martinsville: Grace, Maxine.**

**COMMUNITY THEATERS OPERATING CORP. (Texas)**

**TEXAS, San Antonio: Harlandale, Highland-Park, San Houston and Uptown.**

**COMMUNITY THEATERS, INC. (Wisconsin)**

**WISCONSIN, Burlingon: Plaza; Delavan: Delavan; Lake Geneva: Geneva; West Bend: West Bend.**

**CONFEDERATION AMUSEMENTS, LTD.**

**QUEBEC, Montreal: Cartier, Dominion, Empress, Maisonneuve, Outremont.**

**CONSOLIDATED AMUSEMENT ENTER.**

**NEW YORK, New York: Arena, Avalon, Columbus, Fleetwood, Forun, Gem, Ideal, Jerome, Luxor, Mt. Eden, Oxford, Times, Tivoli, Willis.**

**CONSOLIDATED THEATERS CORP.**

**QUEBEC, Montreal: Canadian, Gaiety, His Majesty’s, National, Orpheum, Princess and Starland; Sherbrooke: Casino, His Majesty’s, Premier and Victoria; Verdun: Palace.**

**CONSOLIDATED THEATERS, INC. (Florida)**

(NOTE: Theaters operated by Consolidated Theaters, Inc. are listed in three groups):

**CONSOLIDATED THEATERS, INC.:**
**FLORIDA, Jacksonville: Arcade, Capitol, Empress, Imperial, Palace, Republic, Rialto, River-side and Temple; St. Petersburg: Alcazar, Cameo, Pheil and Plaza.
COURTLER CIRCUIT
No. of Houses: 3.
Pres.-Gen'l Mgr.-Film Buyer: W. J. Cotler.

COUTURE BROS.
Home Office: Star Theater, Manchester, N. H.
Gen'l Mgr.-Film Buyer: A. Couture.
NEW HAMPSHIRE. Manchester: Crown and Star; Rochester: Colonial and Scenic.

CRESCENT AMUSEMENT CO.
Home Office: Rex Theater Blvd., Nashville.
Pres.-Film Buyer: Tony Sudekum.

CRESCENT AMUSEMENT CO. holdings are listed in six groups as follows):
CRESCENT AMUSEMENT CO.: ALABAMA, Alabama City: Ritz; Decatur: De-lite; Princess: Gardien: Capitol, Princess.
CUMBERLAND AMUSEMENT CO.:
Film Buyer: T. Hill.
TENNESSEE. Fayetteville: Capitol; Franklin: Franklin; McMinnville: Dixie; Tullahoma: Strand; Winchester: Rivoli.
MUSCLE SHOALS THEATERS, INC.:
Film Buyer: E. E. Wasburn.
ALABAMA, Athens: Ritz; Florence: Majestic; Princess; Sheffield: Ritz; Tuscaloosa: Strand.
LYRIC AMUSEMENT CO.:
Film Buyer: A. Crute.
ALABAMA. Huntsville: Jefferson, Lyric.
CAPITOL AMUSEMENT CO.:
Film Buyer: E. W. Dozier.
KENTUCKY. Madisonville: Cameo, Capitol.
AUDITORIUM CO.:
Film Buyer: J. C. Tune.
TENNESSEE. Shebbyville: Princess.

CULP, FRANK (Northwest)—See Consolidated

CUMBERLAND—See CRESCENT (Tenn).

DELT THEATERS, INC.
Home Office: Delf Theater, Marquette, Mich.
No. of Houses: 5.
President: Morgan W. Joping.
Gen'l Mgr.-Film Buyer: H. S. Gallup.

MICHIGAN. Escanaba: Delf Michigan; Iron River: Delf; Marquette: Delf; Munising: Delf.

DELISE, JOSEPH & NANTY-GLO AMUSEMENT CO.
No. of Houses: 4.
Pres.-Gen'l Mgr.: Joseph L. Delisi.

PENNYSYLVANIA, Avonmore: Delaware; Nanty-Glo: Capitol, Grand; Saltsburg: Liberty.

DENT THEATRES, INC.
Home Office: Melba Theater Blvd., Dallas.
No. of Theaters: 62.
President: Sam Dembrow, Jr.
General Manager: L. E. Schneider.
NEW MEXICO. Albuquerque: Mirror.
TEXAS. Abilene: Majestic, Paramount, Queen and Rex; Amarillo: Fair, Mission and Rialto; Breckenridge: National and Palace; Brownsville: Capitol, Queen, Texas; Brownwood: Gem, Lyric; Corsicana: Grand, Ideal and Palace; Dallas: Ar- cadia, Old West, Denison: Rialto, Star and Superba; Denton: Dreamland and Palace; Donna:
Donna; Eastland; Lyric; El Paso; Ellanay, Plaza and Wigwam; Greenville; Colonial and Rialto; Harington; Arcadia and Rialto; McAllen; Palace, Queen; Mercedes; Capitol; Mexia; National and Palace; Paris; Cozy, Grand and Plaza; Ranger; Arcadia and Liberty; Temple; Arcadia and Gem; Tyler; Arcadia, Majestic and Queen; Vernon; Pictorium and Vernon; Waco; Orpheum, Palace, Rex, Strand, Waco; Weslaco; Capitol and Ritz; Wichita Falls; Gem, Majestic, Palace, State, Strand.

DEUTSH & SHENKER
President: Sam Deutsch.
General Manager: Max Shenker.

OHIO, Cleveland: Arion, Family and Sun; Mansfield: Royal.

DE WEE, D. P., CIRCUIT
Home Office: Strand Theater Bldg., Vancouver, B. C., Canada.
No. of Houses: 7.

BRITISH COLUMBIA, North Vancouver: Lonsdale, Revelstoke; Province; Trail; Liberty; Vancouver: Beacon, Rex, Strand; Victoria: Capitol.

DIANA THEATERS CORP.
INDIANA, Kokomo: Wood; and three others in Indiana.

DICKINSON, GLEN W., THEATERS, INC.
Home Office: 1101 Davidson Bldg., Kansas City, Mo.
No. of Houses: 31.
Pres. Film Buyer: Glen W. Dickinson.

KANSAS, Beloit: Dickinson, Mainstreet; Chanute: Dickinson, Hiwatha; Dickinson; Horton: Dickinson; Junction City: City, Cozy, Uptown; Independence: Beledor, Booth; Lawrence: Dickinson, Orpheum, Varsity; Manhattan: Dickinson, Wareham, Codersha; Crescent, Dickinson; Osage City: Dickinson; Osawatomie: Dickinson; Paola: Dickinson; Parsons: Uptown.

MISSOURI, Chillicothe: Empire, Strand; Fayette: Dickinson; Independence: Dickinson, Electric; Macon: Dickinson; Marceline: Dickinson; Odessa: Dickinson; Slater: Dickinson; Trenton: Dickinson.

DIGNY THEATER CIRCUIT
Home Office: Box 152, Carberry, Manitoba.
Gen’l Mgr.-Film Buyer: A. C. Digney.


DIPSON, NIKITAS
Home Office: Batavia, N. Y.
No. of Houses: 7.
Pres.-Gen’l Mgr.-Film Buyer: Nikitas D. Dipson.
NEW YORK, E’mir: Capitol, Colonial.
OHO, East Liverpool: American, Station.

PENNSYLVANIA, Lock Haven: Garden.
Martin: Westminster.

WEST VIRGINIA, Wheeling: Capitol.

DUBINSKY BROS.
Home Office: Liberty Theater, Kansas City, Mo.
No. of Theaters: 14.
Pres.-Gen’l Mgr.: Ed Dubinsky.
KANSAS, Leavenworth: Lyceum, Orpheum, Strand.

DUFFY, HENRY
President: Henry Duffy.
CALIFORNIA, Oakland: Dufwin; and eight others in California.

DURKEE, FRANK H., ENTERPRISES
Home Office: Arcade Bldg., Harford and Hamilton Ave., Baltimore, Md.
No. of Theaters: 17.
President: Frank H. Durkee.
Gen’l Mgr.: C. E. Nolte.
Booking Mgr.: C. W. Henderson.

MARYLAND, Annapolis: Circle; Baltimore: Arcade, Belmore, Boulevard, Edgewood, Forest, Grand, (in Highlandtown), Red Wing and State, Park, Grace; State, Baltimore, Fulton, Litwood, McHenry, Pacy, Garden, Patterson.

EAST TEXAS THEATERS, INC.
No. of Houses: 9.
President: Sol E. Gordon.
Gen’l Mgr.: J. C. Clemmons.

TEXAS: Houston; Palace; Jacksonville; Clare and Pal, Longview; Rembert; Lufkin; Palace and Pines; Marshall; Paramount; Nacogdoches; Austin and Palace.

EASTERN IOWA THEATER CO.
No. of Houses: 4.
Pres.-Gen’l Mgr.: C. L. Niles.

IOWA, Anamosa; Grand; Cascade; Cascade Opera House; Dyersville; Plaza; Oelwein; Grand and President; Wyoming: Opera House.

RAVES THEATERS, INC.
Home Office: Union, S. C.
President: D. M. Eaves.
Gen’l Mgr.-Film Buyer: R. W. Early.

SOUTH CAROLINA, Bufalo: Buffalo; Gaffney: Strand; Lockhart; Lockhart; Newberry: Imperial, Rock Hill; Omar; Spartanburg; Ritz, Union; Grand and Rialto.

ELK HORN COAL CORP.
Home Office: Wayland, Ky.
Film Buyer: G. S. Kinzer.


EMANUEL, JAY
Home Office: 219 N. Broad St., Philadelphia.
Gen’l Mgr.-Film Buyer: Jay Emanuel.


EMPIRE AMUSEMENT CO.
Home Office: 1 Lawrence St., Lawrence, Mass.
Film Buyer: Frank Bosketti.

MASSACHUSETTS, Lawrence: Broadway, Colonial, Empire, Palace, Premier and Star.

ESSANESS THEATERS CORP.
No. of Houses: 18.
President: Edwin Silverman.
Gen’l Mgr.-Film Buyer: Emil Stern.

ILLINOIS, Chicago: Biography, Broadway, Strand, Byrd, Center, Crawford; Davis, Devon, Embassy, Keystone, Little, Logan, Michigan, West End, Lakeside, Vogue, Regent; Oak Park: Lamar.

FAMOUS PLAYERS CANADIAN CORP., LTD.
Home Office: Royal Bank Bldg., Toronto.
ALBERTA, Calgary: Capitol, Palace; Edmonton: Capitol, Empire.
BRITISH COLUMBIA, Chilliwack: Strand: Kamloops: Capitol, Strand; Kelowna: Empress; New Westminster: Columbia; Penticton; Empress: Rossland; Capitol; Vancouver: Alaka, Broadway, Capitol, Dominion, Grandview, Kerrisdale, Kitsilano, Regent, Victoria, Windsor; Victoria: Dominion, Royal Victoria.

MANITOBA, Brandon: Capitol, Strand, Winning, Arlington, Crescent, Gaicty, Metropolitan, Wonderland.

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ONTARIO. Belleville: Belle, Regent; Brantford: Brant, Capitol; Brockville: Capitol, New; Chatham: Capitol, Chatham, Princess; Cobourg: Capitol; Guelph: Capitol, Regent; Guelph, Capitol, Regent; Hamilton: Capitol, Palace, Savoy, Strand, Tivoli; Kingston: Capitol, Grand, Tivoli; London: Capitol, Grand, Palace, Niagara Falls, Ovation; North Bay: Capitol, Oshawa: Regent; Ottawa: Imperial, Regent; Owen Sound: Classic, Savoy, Opera House; Paris: Capitol, Peterboro: Capitol, Grand, Royal; Port Hope: Capitol, Regent; Sandal: Sault Ste Marie: Algoma: St. Catherine's; Capitol, Palace; Toronto: Alhambra, Beach, Bloor, Belsize, College, Hippodrome, Imperial, Oakwood, Palace, Parkdale, Regent: Rex; Royal: Port Arthur; Colonial.

SASKATEWAN. Moose Jaw: Capitol, Savoy, Regina: Capitol, Metropolitan; Saskatoon: Capitol; Daylight: North Battleford: Empress.

QUEBEC. Quebec: Capitol; Montreal: Capitol, Palace, Loew's.

In addition to the above mentioned theaters owned outright, leased or controlled by subsidiary companies, the company is a substantial shareholder in THEATER HOLDING CORP., Ltd., which controls 15 houses in Ontario, and UNITED AMUSEMENT CORP., Ltd., which controls 19 houses in Quebec.

The company is also interested, either as shareholder or by operating agreements, in the following houses:

ALBERTA. Calgary: Grand, Strand; Edmonton: Dreamland, Empress, Monarch, Princess, Lethbridge: Capitol.

BRITISH COLUMBIA. Nanaimo: Bijou, Capitol, Opera House; Nelson: Capitol, Starland, Prince Rupert: Capitol; Vancouver: Fraser, Orchestre: Victoria; Capitole.

MARITIME PROVINCES. Halifax: Casino, Garrick; St. John: Capitol, Rialto; Sydney: Capitol.

MANITOBA. Winnipeg: Capitol, Osborne, Tivoli, Winnipeg.


SASKATEWAN. Regina: Grand, Rendezvous; von: Plaza, Idle Hour; Weyburn: Hi-Art.

QUEBEC. Montreal: Imperial; Three Rivers, Capitol, Gaiete.

FEDERAL THEATERS CO. (Controlled by Warner Bros.)

Home Office: 320 W. 44th St., N. Y. C.

No. of Houses: 10.


FISHMAN THEATERS, INC.

Home Office: 282 Willow St., New Haven, Conn.

No. of Houses: 7.

President: A. Fishman.

Gen'l Mgr.-Film Buyer: J. B. Fishman.

CONNECTICUT, Fairfield: Community; New Haven: Apollo, Dixwell, Howard, Lawrence, Lyric and Winchester.

PITE, W. D. & R. F.

Home Office: 612 Kansas Ave., Kansas City, Kans.

No. of Theaters: 30.

Pres.-Gen'l Mgr.-Film Buyer: W. D. Fite.

KANSAS. El Dorado: Eris; Kansas City: Kansas; Salina: Royal.

MISSOURI. Joplin: De Ray.

FOURTH AVE. AMUSEMENT CO.

Home Office: Allyn Theater Bldg., Louisville, Ky.

No. of Theaters: 21.

Pres.-Film Buyer: Fred J. Dolle.

NOTE: Theaters operated by Fourth Ave. Amusement Co. are listed in 2 groups, as follows:

BROADWAY AMUSEMENT CO.

KENTUCKY, Louisville: Aristo, Baxter, East Broadway, Ideal, Oak, Park, Towers, West Broadway.

FOURTH AVE. AMUSEMENT CO.


KENTUCKY, Louisville: Alamo, Rex, Strand and Uptown.

FOWLER, ALPHA & OSCAR OLDKNOW

Home Office: 44 Georgia Ave., Atlanta.

Pres.-Gen'l Mgr.-Film Buyer: Alpha Fowler.

GEORGIA. Atlanta: Empire; Carrollton: Caroll; Douglasville: Alpha.

FOX THEATERS CORP.


President: Fowle.

General Manager: Harry Arthur.

NOTE: Theaters of Fox Theaters Corp. are listed in 5 groups, as follows:

FOX THEATERS CORP., INC.

CONNNECTICUT. Bridgeport: Globe, Lyric, Majestic and Fox Poli; Hartford: Capitol and Palace; Meriden: Fox Poli; New Haven: Bijou, Fox-Poli, "Fox" College; Waterbury: Fox Poli, Strand.

MASSACHUSETTS. Springfield: Palace;

Worcester: Palace, Plaza and Elm St.

FOX THEATERS CORP., INC.

(District operated directly by parent company.)

DISTRICT OF COLUMBIA. Wash.: Fox.

GEORGIA. Atlanta: Fox.

ILLINOIS. Chicago: Monroe.

MASSACHUSETTS. Springfield: Fox Springfield.

MICHIGAN. Detroit: Fox.

MISSOURI. St. Louis: Fox.


PENNSYLVANIA. Philadelphia: Fox.

FOX METROPOLITAN PLAYHOUSES, INC.: Note: Fox Metropolitan Playhouses, Inc., which consists of 140 theaters in Greater New York and New Jersey. Includes the following recently acquired circuits: BRANDT THEATRICAL ENTERPRISES (9); CARLO THEATRES (5); FEDERATED THEATRES (6); GROB & KNOBEL (9); JOELSON ENTERPRISES (8); NEW JERSEY THEATRICAL ENTERPRISES (10); RAPPTHEATRES (3); RHEBM THEATRERS CORP. (4); OZONE AMUSEMENT CORP. (6); SCHINE CHAIN THEATERS, INC. (30); SMALL-STRASBURG CIRCUIT, INC. (22); SUPREME CIRCUIT CORP.

FOX WEST COAST THEATERS

Home Office: 1609 W. Washington St., Los Angeles.

Exec. Vice President: Oscar S. Oldknow.

ARIZONA. Bisbee: Lyric; Douglas: Grand; Globe: Globe; Nogales; Lyric, Nogales; Tucson: Fox, Lyric.

CALIFORNIA. Alhambra: Alhambra, Temple; Anaheim: Fox; Bakersfield: California, Hippodrome; Banning: Banning; Bell: Alcazar; Beverly Hills: Beverly, New Wilshire; Berkeley: Berkeley, Campus, U. C.; Brawley: Brawley, Airplane: Burlingame; Peninsula; Calexico: Fox, Rioto; Culver City: Mo. Cala; El Centro: Air- dome. Imperial; Fresno: Kinema, State, Wilson; Fullerton: Mission; Glendale: Alexander, Bard's Glendale, Gateway, Glendale; Harford: Fox; Hawthorne: Apollo; Hollywood: Apollo, Carmel, Embassy, Filmarte, Grandz, Grauman's Chinese.
Grauman's Egyptian, Hollywood, Cahuenga, Hollywood, Los Angeles, CA; Paramount, Sunset, Hollywood, CA; Huntington Park: California, Los Angeles, CA; Lyric: Inglewood: Granada, Inglewood, CA; Long Beach: Egyptian, Imperiale, West Coast; Los Angeles: Adams, Alhambra, Alvarado, Balboa, Belmont, Biltmore, Beverly, Los Angeles, CA; Circle, Criterion, Embassy, Figueroa, Fox, Palace, Golden Gate, Highland, La Brea, Loew's State, Manchester, Mesa, Palace, President, Ritz, Rivoli, Strand, Westlake, New York, NY; Napa: Fox; North Hollywood: El Portal; Oakland: Grand Lake, Oakland, Senator, T & D; Ocean Park: Dome, Rosemary, Ontario: California, Hollywood, Los Angeles, CA; Palomar: Strand, Fontana, CA; Pas- sity; Pasadena: Colorado, Florence, Pasadena; Pomona: California, Porterville: Monache; Redlands: Redlands; Redondo: Redondo, Redwood City: San Carlos, Redwood City, CA; Riverside: Riverside: Sacramento, Capitol, Hippodrome, Senator; Salinas: California, San Bernardino: California, Fox, West Coast; San Diego: California, Elks, Fairmont, Fox, North Park, Orpheum; San Francisco: El Capitan, Fox, Loew's Warfield; San Jose: California, Mission; San Luis Obispo: Elmo, Obispo; San Mateo: San Mateo; Santa Ana: Broadway, West Coast; Santa Maria: Santa Maria, Santa Monica: Criterion, Santa Paula: Glen City; San Pedro: Cabrillo, Strand; Stockton: Fox, State; Tall: Hippodrome; Tracy: Grand; Turlock: Fox; Vallejo: Virginia; Venice: California, Ventura: American, Ventura; Visalia: Fox; Watsonville: Appleton, California; Wilmington: Granada.

COLORADO, Boulder: Curran, Isis; Canon City: Crystal, Denver: Del Mar, Empire, Egyptian, Isis, Oriental, Durango: Gem, Kiva; Florence: Rialto; Fort Collins: America, Lyric; La Junta: Rourke, Wounderly; Longmont: American, Longmont, Loveland: Rialto, Monte- rose: Fox; Rocky Ford: Grand; Sterling: America, Rialto; Trinidad: Rialto, West; Walsenburg: Rialto, Valencia.

IDAHO, Boise: Egyptian; Idaho Falls: Fox; Pocatello: Orpheum.

ILLINOIS, Benton: Capitol; Centralia: Grand, Illinois; Charleston: Lincoln; Christopher: Globe; Du Quoin: Grand; Herrin: Hippodrome; Jack- sonville: Illinois, Majestic, Marion: Orpheum; Mattoon: Grand, Mattoon; Mt. Vernon: Plaza, Star; Murphysboro: Hippodrome; Salem: Lyric; Springfield: Lincoln, Tivoli; Taylorville: Capitol, Elks; West Frankfort: State, Strand.

IOWA, Council Bluffs: Strand; Ft. Madison: Orpheum, Strand; Muscatine: Fox; Muscatine.

KANSAS, Arkansas City: Burford, Howard; Atchison: Crystal, Orpheum; Canute: Peoples; Clay Center: Rex; Coffeyville: Midland, Tacket; Concordia: Grand, Dodge City: Crown, Dodge, Eldorado: Empire, Emporia: 28th Street, Stroud: Fort Scott: Liberty; Fredonia: Whiteway; Hays: Strand; Hutchinson: Strand, Midland, Royal; Joplin: Hippodrome; Kansas City: Gran- ada, Liberal: Plaza, Tucker; Lyons: Lyons; Marysville: Liberty; Newton: Regent; Oss- tay: Strand, Webster; Pittsburgh: Colonial, Midland; Salina: Grand, Strand; Topeka: Best, Gom, Gnom; Shaw, Novelty; Wellington: Re- gent; Wichita: Miller, Orpheum, Palace; Win- field: Novelty, Regent.


MONTANA, Butte: American, Fox, Rialto; Great Falls: Peabody, Liberty, Rainbow; Lewis- town: Jud, Myrtle; Missoula: Rialto, Wilma. NEBRASKA, Alliance: Imperial, Rialto, Bay- ward: Rialto; Bridgeport: Trail; McCook: World, Temple; North Platte: Fox; Sidney: U. S. A.; Beatrice: Fox.

NEW MEXICO, Las Cruces: Rio Grande; Las Vegas: Coronado, Mutual.

NEVADA, Reno: Granada, Majestic, Wigwam.

ORFON, Astoria: Astoria, Liberty; Corval- lis: Majestic, Whiteside; Eugene: McDonald, Rex; Medford: Criterion, Rialto; Pendleton: Alta, Rivoli; Portland: Broadway, Broadway, United Artists; Salem, Elsinore.


WYOMING, Cheyenne: Lincoln, Princess; Kemmerer: Victory, Rock Springs: Rialto; Sheridan: Lotus, Orpheum.

FRANKLIN AMUSEMENT CO. (Minnesota)

Home Office: 2541 Nicollet Ave, Minneapolis, MN.

Gen'l Mgr.-Film Buyer: O. C. Voemper.

MINNESOTA, Minneapolis: Gopher, La Salle, New Franklin and New Park; Willmar: Majestic, State.

PRES' THEATERS

Home Office: Victoria Theater, Texas, Texas.

Pres.-Gen'l Mgr.-Film Buyer: Rubin Fres.


El Campo: Palace; Goliad: Goliad; Sealy; Texas; Victoria: Princess and Victoria; Yorktown: L'Arcade.

GEORGIA AMUSEMENT ENTERPRISES


Gen'l Mgr.: E. C. Gidley.

GEORGIA, Athens: Colonial, Palace and Strand; Elberton: Strand.

GILES, GEORGE A., & CO.


Pres.-Gen'l Mgr. and Dir.: George A. Giles.

MASSACHUSETTS, Ahol: Athol; Farming- ham: Gorman and St. George; Gardner: Gardner and Orpheum

NEW HAMPSHIRE, Laconia: Colonial; Norwood: Norwood.

GLASSMAN, L.

UTAH, Ogden: American; and several others in Western states.

GOEBEL'S THEATERS, INC.

Home Office: State St., Bristol, Va.

Pres.-Gen'l Mgr.: C. A. Goebel.

VIRGINIA, Bristol: Cameo, Eagle and Isis.

TENNESSEE, Bristol: Columbia.

GOLD, LOU

Home Office: 68 Orange St, Newark, N. J.

No. of Houses: 5.

Film Buyer: Lou Gold.

NEW JERSEY, Newark: Garden, Iron Bound, Joyland, Rivoli, Trex.

GOLDBERG, AARON, THEATERS


CALIFORNIA, San Francisco: Circle, Egypt- an, Majestic, Peerless, Silver-Palace and Unique.

GOLDEN STATE THEATER & REALTY CORP.

Home Office: 25 Taylor St, San Francisco.

No. of Theaters: 35.

President: E. H. Emmick.

Gen'l Mgr.-Film Buyer: R. A. McNeill.

CALIFORNIA, Berkeley: Rivoli; Daly City: Daly City; Daly City: Hayward: Hayward; Hollister: State;
HALL & HANNY THEATER CIRCUIT, INC.
Home Office: 41 Triangle St., Buffalo.
President: G. C. Hall.
General Manager: Louis Hanny.
Film Buyer: George Hanny.
NEW YORKs, Buffalo: Capitol and Maxine.

HALL INDUSTRIES THEATERS
Home Office: Mission Theater, Beeville, Tex.
No. of Theaters: 14.
Gen'l Mgr.-Film Buyer: H. W. Hall.
TEXAS, 410: Queen, Rialto; Aransas Pass: Rialto; Beeville: Mission; Cuero: Palace, Royal; Inglewood: Rialto; Kenedy: Rialto; Kingsville: Queen and Rialto; Sinton: Rialto; Talent; Rialto; Three Rivers: Rialto.

HARRIS THEATRICAL ENTERPRISES, N.Y.
Gen'l Mgr.-Film Buyer: Harry A. Harris.
NEW YORK, New York: Bunny, Claremont, Gotham, Grange, Mt. Vernon, Sunset.

HARRIS-VOELLER THEATERS, INC.
Home Office: Burley Theater, Burley, Idaho.
No. of Theaters: 9.
Pres.-Gen'l Mgr.-Film Buyer: I. H. Harris.
IDAHO, Butte: Cozy and Ramona; Burley: Burley and Orpheum; Rupert: Egyptian and Wilson.

WYOMING, Evanston: Orpheus and Strand; Green River: Isis.

HEARDE, J. M.
LOUISIANA, DeQuincy: Strand; DeRidder: Reelart; Leeville: Dreamland; Peason: Peason; Slagle: Slagle.

HEISEL, G. J.
OHIO, New Boston: Lyric, New and Popular; Sciotoville: Stanley.

HERSKER-SIDARI THEATERS
Pennsylvania, Hazelton: Family; McAdoo: Palace and Strand; West Hazelton: Hersker.

HILDINGER ENTERPRISES (Affiliated with Newbury Circuit)
Home Office: 15 E. State St., Trenton, N. J.
President: C. Hildinger.
General Manager: G. D. Bishop.
Film Buyer: I. Levy.
NEW JERSEY, Trenton: Bijou, Centre St.; City Square, Greenwood, Hights, Princess, Rialto and Victory.

HOME THEATERS CIRCUIT CORP.
Home Office: Strand Theater, Robinson, Ill.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: J. C. Hewitt.
ILLINOIS, New Amsterdam: Star; Oblong: Home; Robinson: Lincoln, Strand.

HOROWITZ, M. B. (Ohio)—See Washington

HUDSON ROBERT
Home Office: Kendallville, Ind.
No. of Houses: 3.
INDIANA, Kendallville: Strand, Princess; Richmond: Hudson, Murray.

HUFFMAN, HARRY E. (Colorado)—See Aladin

HUNT’S THEATERS, INC.
Home Office: Casino Theater Bldg., Wildwood, N. J.
No. of Houses: 17.
Pres.-Gen'l Mgr.-Film Buyer: W. C. Hunt.
NEW JERSEY, Cape May: Hunt’s Palace, City Pier and Liberty; Ocean City: Doughty’s, Park Boat; Trenton: Orpheum, State; West Colingswood: Crescent; Wildwood: Auditorium, Bakers, Casino, Crest-Pier, Nixon, Regent and Strand.

PENNSYLVANIA, Philadelphia: Rockland.
ILLINOIS CO-OPE RATIVE THEATER'S SERVICE, INC.
Home Office: 1018 S. Wabash Ave., Chicago.
No. of Houses: 26.
President: Fred A. Gilford.
Gen'l Mgr. and Film Buyer: Aaron Saperstein.


INDEPENDENT THEATERS, INC. (Tenn.)
Home Office: 245 E. Main St., Chattanooga, Tenn.
No. of Houses: 6.
President: A. Solomon.
Gen'l Mgr. and Film Buyer: S. H. Borisky.

TENNESSEE, Chattanooga: American, Park, Cameo, Ritz, Royal, Rivoli, Amusco, Grand, Liberty.

INDIANA COUNTY THEATERS CO., INC.
No. of Houses: 5.
President: John O'Hare.
Gen'l Mgr.-Film Buyer: William Lipsie.

PENNSYLVANIA, Blairsville: Grand and Richelieu; Homer City: Empire; Vandergrift: Casino and Moon.

INLAND THEATERS, INC.
No. of Theaters: 11.
President: Frederick Mercy, Sr.
General Manager: Frederic Marcey, Jr.

WASHINGTON, Kennewick: Liberty; La Grande: Liberty, Granada; Pasco: Liberty; Sunnyside: Liberty; Toppenish: Liberty and Victory; Walla-Walla: Capitol, Keylor-Grand, Liberty and Strand.

INTERNATIONAL AMUSEMENT CO.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: Rafael Calderon.


INTERSTATE (Ala.-Ark.-Tex.) — See: RKO Southern Corp.

INTERSTATE ENTERPRISES (Fla.-Ga.)
Home Office: Rose Theater, Thomasville, Ga.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: Nat M. Williams.

FLORIDA, Quincy: Enterprise.

GEORGIA, Quitman: Ilex; Thomasville: Grand and Rose.

INTERSTATE THEATER CORP. (Conn.-Mass.)
No. of Houses: 15.
Pres.-Gen'l Mgr.: Edward Ansir.
Film Buyer: Harold Stoneman.

CONNECTICUT, Danielson: Orpheum; Putnam: Bradley and Victory; Rockville: Palace and Princess.

MASSACHUSETTS, Brockton: Colonial; Great Barrington: Mahalae; Milford: State and Opera House; Plymouth: Old Colony, Plymouth; Revere: Crescent and Revere Somerville: Capitol; Stoughton: State, Vermont; Bellows Falls: Opera House.

INTERSTATE THEATERS, INC. (Neb.)
Home Office: 1524 Davenport St., Omaha.
No. of Houses: 6.
President: Mayer H. Monsky.
General Manager: Phil Monsky.

NEBRASKA, Central City: State; Creighton: Lyric; David City: City; Schuyler: Schuyler; Wahoo: Opera House, NeX.

INTERSTATE THEATERS, INC. (Ohio, W. Va., Ind.)
Home Office: Steubenville, O.
No. of Houses: 9.
Pres.-Gen'l Mgr.-Film Buyer: A. G. Constant.
OHIO, Bellaire: Capitol, Temple; Bridgeport: Family; East Liverpool: American, State.

WEST VIRGINIA, Moundsville: Grand, Strand, Park; McMechen: Midway.

IRVING THEATERS CORP.
President: Irving Lesser.

NEW YORK, Haverstraw: Capitol; Long Island: Great Neck: Mayfair and Playhouse; Rockville Center: Strand.

ISLE THEATRICAL CORP.
Home Office: 1560 Broadway, N. Y. C.
No. of Houses: 14.
President: Sol Brill.
Gen'l Mgr. and Film Buyer: Harry Shiffman.

NEW JERSEY, Lakewood: Strand, Palace.
NEW YORK, Brooklyn: Oasis; New York: Park Lane; Port Jervis: Strand, Ritz; Staten Island: St. George, Ritz, Liberty, Capitol, Strand, Park, Stadium, New Dorp.

JACOB BROS.
LOUISIANA, New Orleans: Cosmopolitan, Napoleon, Piptonia and Poplar.

JIM BROS. CIRCUIT
President: Anthony P. Jim.
Gen'l Mgr.-Film Buyer: Charles J. Jim.

PELPSYLVANIA, Aliquippa: Queen, Rialto and Strand; Corapolis: Corapolis and Lyric; Kittanning: Columbia, Lyceum and Temple; Latrobe: Olympic, Paramount and Plaza.

JONES, G. E.
No. of Houses: 5.
Film Buyer: G. C. Jones.

KENTUCKY, Franklin: Liberty; Scottville: Crystal.


KALLET THEATERS, INC.
Home Office: Madison Theater, Oneida, N. Y.
No. of Theaters: 10.
Pres.-Gen'l Mgr.: M. J. Kallet.
NEW YORK, Canastota: Avon; Oneida: Madison and Regent; Rome: Family, New Capitol and Strand; Syracuse: Avon, Regent; Utica: Orpheum.

KEMP & HUGHES
Home Office: Liberty Theater, Heaveren, Okla.

ARKANSAS, DeQueen: Grand; Horatio: New; Waldron: Gem.

OKLAHOMA, Heaveren: Liberty, Poteau and Victory.

KERNAN, JAMES, CIRCUIT
Home Office: 364 Cooper Ave., Syracuse, N. Y.
Pres.-Gen'l Mgr.: James Kernan.
Film Buyer: Anna K. Mutter.
NEW YORK, Syracuse: Burnet Park, Capitol, Kernan and Liberty.

KIDLAND AMUSEMENT CO.
Home Office: Rogers Theater, Chicago.
Gen'l Mgr.-Film Buyer: A. Saperstein.

ILLINOIS, Chicago: Calo Armitage, Famous, Garfield, Lexington, Oak, Olympia and Rogers.

KINEMA THEATER CIRCUIT
Home Office: Kinema Theater, Richfield, Utah.
No. of Theaters: 6.
Film Buyer: Clifton Peerce.
UTAH, Aurora: Centerfield: Kinema; Elsinore: Kinema; Monroe: Kinema; Richfield: Kinema; San Lake: Easpee.
MASSACHUSETTS, Arlington: Regent: Boston; National; Charlestown: Hollywood; Dorchester: Dorchester; Fitchburg: Majestic and Universal; Lynn: Capitol; New Bedford: Strand; Roxbury: Ideal; Somerville: Day St.; Worcester: Capri, Family; MAINE, Portland: Casco and Portland; Sanford: State; Springvale: Colonial.

RHODE ISLAND, Providence: Loew's State.

TENNESSEE, Knoxville: Loew's: Memphis: Majestic, Palace, State and Strand; Nashville: Vendome.
TEXAS, Dallas: Melba; Houston: Isis, Majestic, Metropolitan, Queen and State, UTAH, Salt Lake City: Casino.

VIRGINIA, Norfolk: Colonial, Granby, Norva and State; Richmond: Colonial and Loew's. WASHINGTON, Seattle: Palace-Hippodrome and Seattle.

LUCAS CIRCUIT

LUDWIG & PERLEWITZ
President: John A. Ludwig
General Manager: Harry Perlewitz

WISCONSIN, Milwaukee: Astor, Jackson, Murray and Parkway.

McCARTHY BROS.
Home Office: 64 Fifth St., N., Fargo, N. D. Pres.-Gen'l Mgr.-Film Buyer: W. T. McCarthy. MINNESOTA, Fergus Falls: Lyric and Orpheum: Montevideo: New Eagle and Star; Pelerin: Rapid City; Pelican.

NORTH DAKOTA, Lidgerwood: Lyric.

McCORREL'S, H. E., ENTERPRISES, INC.
President: L. E. Walls.
Gen'l Mgr. and Film Buyer: H. E. McCorrell. INDIANA, Sullivan: Lyric, Sherman; Washington: Liberty, Indiana.

McCUTCHEON, C. W.
ARKANSAS, Bythdeville: Home. MISSOURI, Charleston: America; Sikeston: Grand and Malone.

MAINE & NEW HAMPSHIRE THEATERS CO. (Controlled by Publix Theaters Corp.)
President: George W. Lane, Jr.
General Manager: J. J. Ford.
Film Buyer: W. A. Sullivan.

MAINE, Auburn: Augusta: Capitol and Colonial; Brunswick: Cumberland and Pastime; Gardiner: Opera House and Strand; Hallowell: Acme; Lewiston: Empire, Music Hall and Strand; Livermore Falls: Dreamland: Norrway: Rex; Rumford: Opera House and Strand; South Berwick: Strand; South Paris: Strand; Wilton: Bijou.

MASSACHUSETTS, Fitchburg: Fitchburg, Lyric and Shea's.

NEW HAMPSHIRE, Berlin: Albert and Princess; Concord: Capitol and Star; Portsmouth: Colonial, Lyceum, Olympia and Portsmouth.

VERMONT, Burlington: Flynn, Majestic; Montpelier: Playhouse.

MALCO THEATERS, INC.

ARKANSAS, Camden: Rialto, Hauber; Clarksville: Dunlap; Conway: Conway, Grand; Fort Smith: Rialto, Mystic; Fayetteville: Ozark, Palace; Hope: Saenger, Rialto; Jonesboro: Strand, Palace, Liberty; Morrilton: Rialto; Newport: Capitol, Newport; North Little Rock: Rialto, Strand; Little Rock: Plaza, Paragould: Capitol, Majestic; Smackover: Joy; Stuttgart: Majestic, Riceland.

TENNESSEE, Memphis: Linden Circle, Malco, Ritz and Capitol.

MANAS AMUSEMENT CO.
No. of Houses: 7.
President: S. G. Manas.
Gen'l Mgr.-Film Buyer: Will G. Anas.

WEST VIRGINIA, Holliday's Cove: Lincoln and Strand; New Cumberland: Manas; Weirton: Manas, State; Wellsburg: Palace and Strand.

MANHATTAN PLAYHOUSES, INC.
President: Benjamin Sherman.
General Manager: J. H. Steinman.
Film Buyer: J. H. Steinman.


MANNING & WINK
Pres.-Film Buyer: J. C. H. Wink.

GEORGIA, Calhoun: Gem; Cartersville: Grand; Dalton: Crescent and Shadowland; Marietta: Dixie and Strand.

TEENNESS, Athens: Strand; Eutaw: Gem.

Margaret Theater Circuit
Home Office: 53 State St., Boston. M. MASSACHUSETTS, Chelsea: Strand; East Boston: Day Square; Somerville: Broadway and Orpheum.

RHODE ISLAND, Central Falls: Belleone.

MARKELL AMUSEMENT CO.
Home Office: 60 South St., Boston. Gen'l Mgr.-Film Buyer: Phil Markell.

M. MASSACHUSETTS, Cambridge: Porter; Fall River: Plaza; East Milton: Milton; Malden: Capitol; Weymouth: Weymouth.

RHODE ISLAND, Pawtucket: Circle.

MARLOW'S THEATERS
Home Office: 214 N. 14th St., Herrin, Ill. Gen'l Mgr.-Film Buyer: John Marlow.


MARTIN THEATERS
President: R. E. Martin.
Gen'l Mgr.-Film Buyer: A. E. Adams.

ALABAMA, Opelika: Rainbow.

GEORGIA, Columbus: Beach, Home, Liberty, Palace, Pastime, Rialto and Royal.

MARTINA BROS.
President: James Martina, Sr.
Gen'l Mgr.-Film Buyer: C. V. Martina.

NEW YORK, Dansville: Opera House and Strand; Mt. Morris: Family and Martina; Naples: Nunda: New Academy; Wayland: Amusus and Legion.

MARTINI, A.
TEXAS, Galveston: Dixie No. 1, Dixie No. 2, Key and Martini.

METHERELL, GEORGE
MICHIGAN, Champion: Champion and Opera House; L'Anse: Pastime; Republic: Pastime.

MIDDLESEX AMUSEMENT CO.
Pres.-Gen'l Mgr.: E. D. Ramsdell.
Film Buyer: G. A. Ramadell.
(The Theaters operate under three groups, as follows):

RAMSDELL BROS.: MASSACHUSETTS, Beverly: Larcom, Strand, Ware.
MEDFORD OPERATING CO.:  
MASSACHUSETTS, Medford: Medford, Riverside.  
MIDDLESEX AMUSEMENT CO.:  
MASSACHUSETTS, Malden: Granada, Mystic, Orpheum, Strand.

MID-STATE CHAIN THEATERS, INC.  
Home Office: Lorraine Theater, Hoopston, III.  
No. of Theaters: 6.  
President: A. B. McCollum.  
ILLINOIS, Clinton: Clintonia and K-Theater;  
Dwight: Blackstone; Fairbury: Central.  
Gibson City: Edna; Hoopston: Lorraine; McFilren: Opera House; Paxton: Paxtonia; Urbana: Colonial.

MILLER, JOHN W., JR. (Rhode Island)  
RHODE ISLAND, Bradford: Braddock Hall;  
Hope Valley: Palmyra, A. Harragansett: Scenic;  
Shannock: Town Hall; Wakefield: Opera House;  
Wickford: Mathewson Hall.

MILLS THEATERS  
Home Office: 37 North St., Shelburne Falls, Mass.  
No. of Houses: 4.  
Gen'l Mgr.-Film Buyer: William Mills.  
MASSACHUSETTS, Ashted: Ashfield; Buckland: Buckland;  
Cairn: Memorial Hall.  
VERMONT, Jacksonville: North River Hall.

MINER AMUSEMENT CO., INC.  
Home Office: Miner Theater, Rice Lake, Wis.  
Gen'l Mgr.-Film Buyer: George Miner.  
WISCONSIN, Ladysmith: Unique; Mondovi: Grand;  
Rice Lake: Majestic and Miner; River Falls: Falls; Spooner: Palace.

MOMAND THEATERS, INC.  
Home Office: Odeon Theater Bldg., Shawnee, Okla.  
No. of Theaters: 15.  
Pres.-Gen'l Mgr.-Film Buyer: A. B. Momand.  
OKLAHOMA, Alva: Liberty and Rialto;  
Clifton: Rex and Rialto; Hartshorne: Liberty;  
Holdenville: Dixie and Grand; Pawhuska: State;  
Seminole: Liberty and State; Shawnee: Odeon and Savoy;  
Wewoka: Key, Rex.

MONTGOMERY AMUSEMENT CO. & PELA THEATER CO.  
Home Office: 6212 Montgomery Road, Cincinnati.  
No. of Houses: 4.  
President: Elmer A. Shard.  
OHIO, Cincinnati: Monte Vista; Lockland:  
Pendrola; Reading: Emery, Lyric.

MUNZ, CHAS. W. THEATRICAL ENTER.  
Home Office: 6513 14th Ave., Chicago.  
Pres.-Gen'l Mgr.: Charles W. Munz.  
MICHIGAN, Detroit: Grand Riviera, La Salle  
Garden, Palace, Riviera-Annex and Tuxedo.

NATIONAL (Ill.)—See: Federal Theaters.

NATIONAL THEATERS SYM. OF CAL.  
Home Office: 400 Golden Gate Bldg., San Fran.  
No. of Houses: 11.  
Pres.-Gen'l Mgr.-Film Buyer: L. R. Crook.  
CALIFORNIA, Madera: National; Marysville:  
Liberty and National; Modesto: Modesto, National  
and Strand; San Jose: American, National and San  
Jose; Stockton: National; Woodland: National.

NEIGHBORHOOD THEATER CORP.  
VIRGINIA, Richmond: Capitol and others.

NEBRASKA THEATER CO.  
Home Office: 2814 Leavenworth St., Omaha.  
No. of Houses: 10.  
President: Louis Epstein.  
Gen'l Mgr. and Film Buyer: Sam Epstein.  
NEBRASKA, Omaha: Avenue, Benson, Circle,  
Corby, Maryland, Roseland, Tivoli, Uptown, Omar,  
Magic.

NELSON & RENNER THEATERS  
Home Office: 194 Grand St., Brooklyn, N. Y.  
No. of Houses: 4.  
Film Buyer: Irving Renner.  
NEW YORK, Brooklyn: Endicotto, Imperial,  
Metro, Sun.

NETH, J. REAL THEATERS CO.  
Home Office: 39 W. Broad St., Columbus, O.  
No. of Houses: 13.  
Pres.-Gen'l Mgr.-Film Buyer: J. Real Neth.  
OHIO, Columbus: Cameo, Clinton, Eastern,  
Grand, Markham, State.

NEWBURY CIRCUIT  
Home Office: 902 F St., Belmar, N. J.  
President: Charles Hildinger.  
Gen'l Mgr.-Film Buyer: George W. Emommott.  
NEW JERSEY, Ashbury Park: Ocean, Springlake  
and Ritz; Bay Head: Lorraine; Belmar: Rivoli;  
Bradley Beach: Palace; Manasquan: Arcadia; Pt.  
Pleasant: Grove; Seaside Park: Colonial.

NIXON-NIRDLINGER THEATERS  
(NOTE: Theaters operated by Fred Nixon-Nirdling are listed in three groups as follows):  
NIRDLINGER THEATERS:  
Pennsylvania, Philadelphia: Ambassador,  
Jumbo, Nixon's Grand.  
NIXON-NIRDLINGER-FRIEHOFER THEATERS:  
Pennsylvania, Philadelphia: Coliseum,  
Great Northern, Locust, Nixon.  
NIXON-NIRDLINGER AND OTHERS:  
Pennsylvania, Philadelphia: Broad, Fords,  
Nixon's Apollo.

NORTH BEACH THEATERS, INC.  
Home Office: 25 Taylor St., San Francisco.  
No. of Houses: 5.  
President: M. Klein.  
Gen'l Mgr.-Film Buyer: R. A. McNeal.  
CALIFORNIA, San Jose: Broadway, Verdi,  
Victory, Milano, Liberty.

O'BRIEN, M., CIRCUIT  
Home Office: Mystic Theater, Malden, Mass.  
Gen'l Mgr.-Film Buyer: M. O'Brien.  
MASSACHUSETTS, Everett: Park and Rialto;  
Malden: Mystic; Medford: Fellsway; Taunton:  
Grand.

OHIO AMUSEMENT—See: Associated.

O. K. THEATERS  
Home Office: 1801/2 Commerce St., Dallas, Tex.  
No. of Houses: 14.  
Pres.-Gen'l Mgr.-Film Buyer: Oskar Korn.  
TEXAS, Alphine: Granada; Canadian: Queen;  
Crane: Palace; Ft. Stockton: Queen; McCamey:  
Grand, Queen; Marfa: "OK"; Plainview: Gra-  
manda, Plainview; Pecos: Grand; Pyote: Palace;  
Slaton: Palace and Texas.

ORPHEUM AMUSEMENT CO.  
No. of Houses: 2.  
Pres.-Gen'l Mgr.-Film Buyer: Simon Beserovsky.  
MASSACHUSETTS, Fairhaven: American;  
New Bedford: Allen, Casino, Orpheum.

OZARK THEATERS CORP.  
Home Office: Harrison, Ark.  
No. of Houses: 4.  
Pres.-Gen'l Mgr.-Film Buyer: D. E. Fitzton.  
ARKANSAS, Harrison: Lyric; Malvern: Liberty;  
Searcy: Rialto.  
MISSOURI, Aurora: Princess.

PACIFIC NATIONAL THEATERS, INC.  
No. of Houses: 11.  
President: E. H. Hinshaw.  
Gen'l Mgr.-Film Buyer: Russell Rogers.
CALIFORNIA. Bakersfield: Nile; Chula Vista: Seville; Long Beach: Palace; Monterey: Colonial and Lyric; San Diego: Mission, Plaza, Rivoli, Superba; San Diego: Aztec; Torrance: Torrance.

PALACE THEATER CO.
Home Office: Palace Theater, Roxboro, N. C.
Film Buyer: O. T. Kirby.

NORTH CAROLINA, Jelagow: Strand; Oxford: Orpheum and Princess; Roxboro: Palace; Wake Forest: Continental.

VIRGINIA, Clarksville: Palace; South Hill: Colonial.

PAPAYANNAKOS BROS.
Home Office: Canton, N. Y.
No. of Houses: 7.
General Manager: A. Papayannakos.
Film Buyer: J. P. Papayannakos.

NEW YORK, Canton: American, Gouverneur, Gralyn; Carthage: Hippodrome, Strand; Clinton: Garvey's; Oriskany Falls: McLaughlin; Potsdam: Rialto.

PARADIS, H. J.
NORTH CAROLINA, Greenville: Colonial and Whites; Sanford: Temple and Wanda; Tarboro: New; Smithfield: Sanders; Wilson: Oasis.

PARKER, FLOYD
TEXAS, Crosbyton: Crystal; Lorenzo: Crystal; Falls: Crystal; Slaton: Pastime.

PASTIME AMUSEMENT CO.
Home Office: 92 Society St., Charleston, S. C.
Gen'l Mgr.-Film Buyer: Albert Settle.

SOUTH CAROLINA, Charleston: Academy; Garden, Gloria, Majestic and Victory.

PELA THEATER CO.—See: Montgomery Amusement Co.

PHOENIX AMUSEMENT CO. (Kentucky)
Home Office: P. O. Box 336, Lexington, Ky.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: John B. Elliot.
KENTUCKY, Lexington: Ben Ali and Strand; Paris: Burbon; Richmond: Madison.

PHOENIX AMUSEMENT CO. OF ARIZONA
Home Office: Box 513, Phoenix, Ariz.
Gen'l Mgr.-Film Buyer: George A. Mauk.
ARIZONA, Ajo: Oasis; Florence: Iris; Hayden: Rex; Ray: Iris; Sonora: Juarez; Superior: Mauk.

PIRTE CIRCUIT
Home Office: Orpheum Theater, Jerseyville, Ill.
No. of Houses: 6.
Pres.-Gen'l Mgr.-Film Buyer: S. E. Pirtle.
ILLINOIS, Abingdon: Bijou; Beardstown: Gem and Princess; Bushnell: Rialto; Jerseyville: Orpheum; McLeansboro: Capitol; MISSOURI, Macon: Valencia.

PIZOR CIRCUIT
Gen'l Mgr.-Film Buyer: Lew Pizar.


PLAYHOUSE—See: Prudential & Playhouse.

POLKA BROS. THEATERS
Home Office: Maywood State Bank Bldg., Maywood, Ill.
No. of Houses: 7.
General Manager: Paul Polka.
ILLINOIS, Crystal Lake: El Tovar; DeKalb: Fargo; Desplaines: Desplaines; Geneva: Geneva; Lake Forest: Deerpath; Park Ridge: Pick-Wick; Sycamore: Sycamore.

POPULAR AMUSEMENT CO.
Home Office: 1410 Douglas St., Omaha.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: H. L. Goldberg.

NEBRASKA, Omaha: Lothropp, Moon, Muse, North Star, Winn.

PREDEY-BLUMENFELD THEATER CIRCUIT (Also See: Blumenfeld Theater Circuit).
Home Office: 187 Golden Gate Ave., San Francisco.
President: Walter G. Preddy.
Gen'l Mgr.-Film Buyer: R. O. Remis.

CALIFORNIA, Burlingame: Broadway; North Sacramento: Del Paso; Roseville: Roseville and Rose; San Bruno: El Camino; San Francisco: Princess, Uptown.

PREMIER OPERATING CORP., LTD.
Home Office: 21 Dundas St., Toronto.
No. of Theaters: 21.
Pres.-Film Buyer: Herbert Allen.

CANADA, Cobalt: Classic; Kitchener: Capitol and Lyric; Leamington: Capitol; Montreal: Amherst, Monkland, Westmount; Mount Dennis: Mount Dennis; New Toronto: Capitol; Port Colborne: King George; Preston: Park; Smith Falls: Capitol; Stratford: Majestic; Toronto: Hollywood, Mayor-Rogers Road, Major St. Clair, Royce; Wallaceburg: Capitol; Weston: Weston.

PRICE THEATERS, INC. (Mo.)
Home Office: 215 South St., Hannibal, Mo.
No. of Houses: 4.
President: Henry Riedel.
Gen'l Mgr.-Film Buyer: H. A. Scheliker.
MISSOURI, Hannibal: Broadway Star, Orpheum, Park and Star.

PRICE THEATERS CO. (Ohio)
Home Office: Grand Theater, Newark, O.
No. of Houses: 6.
President: C. E. Price.
Gen'l Mgrs. and Film Buyers: F. E. and V. W. Price.

OHIO, London: Majestic, Princess; Marysville: Rex, Strand; Newark: Gem, Grand.

PRINCIPAL THEATERS CORP. OF AMERICA.
President: Sol Lesser.
Gen'l Mgr.-Film Buyer: M. Rosenberg.

CALIFORNIA, Alhambra: Alhambra and Temple; Banning: Banning; Brawley: Brawley and California; Culver City: Culver City; Los Angeles: Alhambra, Broadway, President; Porterville: Monache; Santa Maria: Gatory and Santa Maria; Tracy: Andram; Ventura.


KENTUCKY, Danville: Kentucky.

PRUDENTIAL & PLAYHOUSE OPERATING CO.
Home Office: 52 Vanderbilt Ave., N. Y. C.
Film Committee: Irwin Wheeler, Joseph Seider.

CONNECTICUT, Darien: Darien; New Canaan: Playhouse.

NEW YORK, Mamaroneck: Playhouse; Rye: Playhouse; LONG ISLAND, Bellaire: Bellaire; Bellerose: Bellerose; Floral Park: Floral; Hicksville: Hicksville; Hollis: Hollis; New Hyde Park: Park; South Ozone Park: Park; South Jamaica: Plaza; Village Overhead: Capitol; Library Hall, Mattituck; Amityville: Amityville; Babylon: Babylon; Bayshore: Regent, Bayshore; Sayville: Sayville; Patchogue: Granada, Patchogue; West Hampton: Star; East Hampton: Edwards.

PUBLIX-SALT LAKE, INC.
Home Office: Paramount Building, New York City.
President: Sam Dembow, Jr.
Film Buyer: William Saal.

Utah, Ogden: Orpheum and Paramount; Provo: Paramount; Salt Lake City: Capitol, Granda, Paramount and Victory.

Public Theaters Corp.

No. of Theaters: Interested in approximately 1,600 theaters, of which 1,000 are operated directly by Public Theaters Corp., and approximately 600 are operated by subsidiaries and affiliated circuits.

President: J. Sam Katz.
Vice President: Sam Dembow, Jr.
Film Buyer: William Saal.

(Note: Theaters operated by Public Theaters Corp., and circuits in which Publix is interested are listed alphabetically.)

1) Public Theaters Corp., 300 Theaters Operated Directly:

Alabama, Anniston: Noble, Ritz and Theatro; Birmingham: Alabama, Galax and Strand; Montgomery: Empire, Plaza and Strand.


Florida, Cocoa nut Grove: Cocoa nut Grove; Coral Gables: Coral Gables; Daytona: Crystal, Florida and Vivian; Fort Lauderdale: Garden Court, Century and Gainserville; Miami: Florida and Lyric; Jacksonville: Arcade, Empress, Florida, Imperial, Palace, Republic, Rialto, Riverside and Temple; Lakeland: Lakeland, Palace, Polk County, and Lake Worth; Oakland: Little River; Rosetta; Miami: Fairfax, Photosho, Hippodrome, Lynne, Olympia and Paramount; Miami Beach: Community, Alcaza: Dixie and Temple; Palatka: Hollywood; Palm Beach: Beaux Arts, Garden and Paramount; St. Petersburg: Alcazar, Florida, Phyllis’ Plaza and Rex; Sanford: Milane and Prima, Franklin and Seminole, Strand, Tampa and Victory; West Palm Beach: Arcade, Kettler, Rialto and Stanley.

Georgia, Atlanta: Keith’s and Rialto; Augusta: Imperial, Maryland, Rialto and Broadway Bridge; Bijou and Ritz; Columbus: Grand; Macon: Capitol and Criterion; Savannah: Arcadia, Bijou, Lucas and Odeon; Valdosta: Ritz.

Illinois, Moline: Public Theater; Newton: Capitol and Rialto; Rock Island: Fort Armstrong and Spencer.

Indiana, Michigan City: Starland, Tivoli and Willard; Muncie: Rivoli and Strand; Richmond: Toli; South Bend:Fox: 0.

Iowa, Cedar Rapids: Capitol; Council Bluffs: Broadway; Davenport: Columbia, Family and Garden; Des Moines: Capitol, Des Moines, Garden, Princess and Strand; Sioux City: Capitol and Frenze; Waterloo: Rialto.

Kansas, Kansas City: Electric.

Massachusetts, Allston: Allston and Capitol; Boston: Fenway, Metropolitan, Olympia, Scollay Sq., and Olympia-Washington St.; Brockton: Brockton; Burlington: Burlington; Central Sq.; Chelsea: Broadway and Olympia; Dorchester: Codman Sq., Fields Corner and Upham’s Corner-Strand; Fitchburg: Cummings, Lyric and Shepard; Gardner: North Shore and Strand; Haverhill: Colonial and Palace; Lowell: Merrimac Sq. and Rialto; Lynn: Olympia; New Bedford: Empress, Olympia; North Cambridge: Harvard; Pittsfield: Columbia and Strand; Salem: Federal and Salem; Somerville: Strand.

Maine, Augusta: Colonial and Opera House; Bangor: Bijou; Brewer: Opera House and Park; Bath: Columbia and Opera House; Belfast: Colonial; Biddeford: City; Brunswick: Cumberland; Ft. Fairfield: Park; Ft. Kent: Savoy; Gardiner: Opera House; Houlton: Temple; Lewiston: Empire, Music Hall and Strand; Livermore Falls: Dreamland; Mexico: Mexico; Norwell: Rex; Portsmith: Colonial and Olympia; Rockland: Empire; Farmington: Opera House and Strand; South Berwick: Strand; South Paris: Strand; Waterville: City Opera House and Haines; Westfield: Stage; Winthrop: Bijou.


Nebraska, Lincoln: Colonial, Liberty, Lincoln, Orpheum and Rialto; Omaha: Rialto, Riviera and Strand.

New Hampshire, Concord: Capitol and Star; Dover: Lyric and Strand.

New York, Buffalo: Bailey, Buffalo, Century, Hippodrome, Kensington, and North Park; Brooklyn: Paramount; Newburg: Academy and Broadway; New York: Paramount, Rialto and Rivoli; Poughkeepsie: Bardavon and Stratford; Rochester: Eastman, Piccadilly and Regent; Yonkers: Strand.

North Carolina, Asheville, Imperial, Plaza and Strand; Charlotte: Alhambra, Carolina and Imperial; and chain operates about 30 others throughout North Carolina.

Ohio, Toledo: Paramount.

Oklahoma, Chickasha: Kozy, Rialto and Sogg; Enid: Criterion; Oklahoma City: Capitol and Criterion.


Rhode Island, Pawtucket: Imperial and Strand; Newport: Strand; Woonsocket: Bijou, Laurier and Stadium.

South Carolina, Anderson: Imperial and Strand; Columbia: Imperial and Ritz; Greenville: Carolina, Egyptian and Rivoli; Spartanburg: Montgomery, Rex and Strand.

Tennessee, Chattanooga: Bijou, Bonita, Rialto, State, Tivoli and York; Jackson: Lyric and Marlowe; Johnson City: Capitol, Criterion and Majestic; Knoxville: Lyric, Majestic, Riviera, Strand and Tennessee.

Texas, Austin: Majestic and Queen; Dallas: Melba and Empress, Hippodrome, Orla and Worth; Galveston: Queen and Tremont; Houston: Kirby, Metropolitan and Queen; San Antonio: Empire, Princess, Rivoli and Texas; Vermont, Barre: Magnet and Park; Burlington: Majestic; Montpelier: Playhouse; Richmond: Colonial; Rutland: Grand, Playhouse and Strand; Washington, Seattle: Seattle.

2) Balaban and Katz Theaters:

Chain of theaters in Illinois and Indiana, controlled 100 per cent by Public Theaters Corp., which is not listed with the above holdings, but elsewhere under: Balaban & Katz.

3) Blank, H. Theaters:

Chain of 37 theaters in Illinois, Iowa and Nebraska, controlled by Publix and listed with the heretofore mentioned Publix list and also elsewhere, under: Blank.

4) Buttefield, W. B., Theaters, Inc.:

Chain of 78 theaters in Michigan, owned 25 per cent by Publix, and not listed with the heretofore mentioned Publix list, but elsewhere, under: Buttefield.

5) Clinton & Meyers Enterprises:

Which Publix is interested in operation of one theater, the Lyceum, Duluth, Minn.

6) Consolidated Theaters, Inc.:

Chain of theaters in Illinois, in which Publix and Saenger own approximately 25 per cent, which are listed with the heretofore mentioned Publix list and also elsewhere, under: Consolidated.

7) Kunz Theaters Corp.:

(Note: This circuit no longer operated as Kunz Theaters Corp., having been acquired 100% by Publix.)


Chain of 31 theaters in New England, controlled by Publix which is listed with the heretofore mentioned Publix list and also elsewhere, under: Maine & New Hampshire Theaters Co.
MINNESOTA, Austin: State, Paramount: Brainerd: Lyceum, Paramount; Duluth: Astor, Garrick, Lyceum, Lyric, Orpheum, Strand; Eveleth: Regent; Hibbing: Ritz; St. Paul: Fairmount; Minneapolis: Nicolai, Strand; Faribault: Paramount; Sun; Minnesota: Astor, Century, Grand, Lyric, Minnesota, State, American, Granada, Loring, Lyndale, Nokomis, Rialto, Uptown, Aztec, Empress, Homewood, Liberty, Unique; Moorhead; Moorhead; Mankato: Grand; State: Northfield; Grand: Rochester: Chateau Dodge; Empress, Lawlor; St. Paul: Alhambra, Capitol, Far East, Paramount, Park, Riviera, St. Clair, Shubert, Strand, Tower, Uptown: Waseca: State; Winona; State, Winona; St. Cloud: Grand. Sherman; Virginia: Garrick, Royal, State.

NORTH DAKOTA, Fargo: Garrick, Fargo, State; Bismarck: Paramount; Grand Forks; Grand; Minot: Orpheum, State, Strand.


WISCONSIN, Eau Claire: Grand, State, Wisconsin; Superior: Palace, Peoples, Savoy.

10 PUBLIX-SAENER THEATER CIRCUIT: In which Publix is interested in operation of about 30 North Carolina theaters as Saenger's partner; and in theaters in Florida (see No. 5 above). In addition, exc. No. 5, listed Dent Theaters, Inc., a chain of 63 theaters in New Mexico and Texas, listed elsewhere under Dent; also in operation of other Southern theaters, (see No. 13 below).

11 SHEA CIRCUIT: Chain of seven theaters in New York and Canada, in which Publix is a partner with Michael Shean, which hereafter are mentioned Publix list and also listed elsewhere, under: Shea Circuit, Michael.

12 SKOURAS CIRCUIT: In which Publix is a partner with Warner Bros. Theater Circuit (latter controlling Skouras holdings); in operation of five Indiana and Missouri theaters, which are not listed in heretofore mentioned Publix list, but elsewhere under: Skouras.

13 HARRY KINCEY-LUCAS & PUBLIX SAENER: In which Publix and Saenger each have a 25 per cent interest in 33 theaters in Alabama-Georgia-North Carolina, which are not listed here, but elsewhere, under: Willy Theater Enterprises.


OKLAHOMA, Durant: Liberty, Lyric, Queen; Muskogee: Broadway, Orpheum, Palace and Yale.

TEXAS, Big Springs: Lyric, Palace and Queen; Bonham: American and Best; Cisco: Ideal and Palace; Corpus Christi: Ideal and Palace-Melba; Del Rio: Palace and Princess; Dallas: Crystal, Pantages, Rex and Ritz; Hillsboro: Best, Queen and Palace; Laredo: Rialto, Royal and Strand; McAlester: Ruby, Palace and Rialto; McKinney: Pope and Ritz; Palestine: Queen and Star; San Angelo: Crystal, Lyric, Palace, Ritz and Royal; Sherman: Gem, Rialto and Washington; Sweetwater: Lyric, Palace and Queen; Waco: Wachie; Dixie and Empire.

RACKLiffe CIRCUIT Gen'l Mgr.-Film Buyer: C. W. Rackliffe.

MASSACHUSETTS, Holyoke: Majestic and Suffolk; Northampton: Academy; Springfield: Bijou.


19 THEATERS also interested in CIRCUS. A. ALABAMA, Birmingham: Ritz, Trianon. ARKANSAS, Little Rock: Palace. CALIFORNIA, Los Angeles: Orpheum, RKO; Oakland: Orpheum, Twentieth Street; San Diego: Orpheum; San Francisco: Golden Gate, Orpheum. CONNECTICUT, Greenwich: Pickwick, Playhouse.


ILLINOIS, Champaign: Orpheum, Virginia; Chicago: Belmont, Englewood, New Palace, RKO Woods, State Lake; Rockford: Palace; Springfield: Majestic.

INDIANA, Evansville: New Grand; Fort Wayne: Embroid, Jefferson, Palace, Strand; South Bend: Granada, Oliver, Orpheum, Palace.

IOWA, Cedar Rapids: Iowa; Davenport: Capitol, Columbia; Des Moines: Orpheum; Sioux City: Orpheum.

LOUISIANA, New Orleans: Orpheum, Palace.

MAINE, Portland: B. F. Keith's.

 MASSACHUSETTS, Boston: Bijou, Keith-Albee, New B. F. Keith's, Keith's (old); Lowell: B. F. Keith's.

MICHIGAN, Detroit: Downtown, Temple, Upton; Grand Rapids: Empress, Regent.

MINNESOTA, Minneapolis: RKO Orpheum, RKO 7th Street; St. Paul: RKO Orpheum, RKO President.

MISSOURI, Kansas City: Mainstreet, Orpheum; St. Louis: Grand Opera House, Orpheum, St. Louis.

NEBRASKA, Omaha: RKO Orpheum.

NEW JERSEY, Kearny: Lincoln, Regent; Irvington: Rex; Lyndhurst: Ritz; Newark: Palace; New Brunswick: Rivoi, State; Rahway: Empire, Rahway; Trenton: So. Broad St. Capitol, Lincoln, Palace, Trent; Union City: Capitol, State; Rutherford: Rivoi.

NEW YORK, New York: Alhambra, Cameo, Coliseum, Colonial, 81st Street, 86th Street, 58th Street, Glove, Hamilton, Hippodrome, Jefferson, 125th Street, Palace, Mayfair, Regent, 23rd Street; Bronx: Chesty, Fordham, Franklin, Royal, Brooklyn: Albee, Bushwick, Dyker, Gotham, Greenpoint, K-nmore, Madison, Orpheum, Prospect, Shore Road, Tilyou; Cedarhurst: Central; Far Rockaway: Columbia, Strand; Flushing: Flushing; Richmond Hill: Richmond Hill; Rockaway Park: Park; Albany: Grand; Dohs Ferry: Embassy; Mount Vernon: Proctor's; Rochester: Palace, Temple, Schemectady: Proctor's; Syracuse: B. F. Keith's; Troy: 4th Street, Griswold; White Plains: Keith-Albee; Yonkers: Proctor's; New Rochelle: Proctor's.

OHIO, Akron: Palace; Cincinnati: Albee, Capitol, Family, Lyric, Palace, Strand, Cleveland: Hippodrome, 105th Street, Palace; Columbus: Majestic, Ohio; Dayton: Colonial, Keiths, State, Strand; Toledo: Palace, Rivoi; Youngstown: Palace.

ORONTO, Portland: Orpheum.

 PENNSYLVANIA, Pittsburgh: Sheridan Sq.; Philadelphia: Keith's.

 RHODE ISLAND, Providence: Albee, Victory. TENNESSEE, Memphis: Orpheum.

 TEXAS, Dallas: Majestic; Fort Worth: Majestic; Houston: Majestic; San Antonio: Majestic.

 UTAH, Salt Lake City: Orpheum.

 WASHINGTON, Seattle: Orpheum; Spokane: Orpheum; Tacoma: RKO Pantages.

 WISCONSIN, Madison: Capitol, Orpheum; Milwaukee: Palace-Orpheum, Riverside; Racine: Downtown.

 GEORGIA, Atlanta: Capitol.
ROSENBLATT, LEON THEATRES
Home Office: 630 9th Ave., N.Y. C.
President: J. Welt
Exec. Vice-President: Leon Rosenblatt
General Manager: John Benas
NEW JERSEY. Bayonne: Lyceum and Plaza; Highstown: Heights; Jersey City: Orient.
NEW YORK. Port Richmond: Empire; New Brighton; Star; Stapleton: Richmond; West Brighton: New Plaza.

ROTH AMUSEMENT ENTERPRISES, INC.
Home Office: 69 Park Place, Morristown, N. J.
No. of Houses: 4.
President: I. A. Roth
Gen'l Mgr.-Film Buyer: Walter M. Hoffman.
NEW JERSEY, Madison; Lyons; Morristown: Jersey and Lyons Park; Summit: Strand.

ROTSHTIEIN, NAT. CIRCUIT (Canada)
Home Office: 377 Burrows Ave., Winnipeg.
No. of Houses: 6.
Gen'l Mgr.: Nat Rotshtein.
SASKATCHEWAN, Assiniboia: Olympia; Melville: Princess; Rose: Mossbank; Saskatoon: Roxy; Yorkton: Roxy, Princess.

ROVNER & HANDLE
No. of Theaters: 22.
NEW JERSEY. Camden: Garden, Lyric, Plaza; Forest Hill and Star; Fairview; Fairview; Millville: Lewy; Millville and Peoples; Woodbury: Rialto.
PA. PENNSYLVANIA. Coatesville: Palace; McKees Rocks Orpheum and Strand; Philadelphia: Allen, Bell, Bride'sburg, Elk, Felton, Lehigh, Palm and Queen; Pittsburgh: Center.

SAENGER THEATERS, INC.
(Affiliated with Publix Theaters Corp.)
Home Office: 1401 Tulane Ave., New Orleans.
President: E. V. Richards, Jr.
NOTE: Saenger Theaters, Inc., operating approximately 115 theaters, is also interested with Publix in Publix-Saenger Enterprises, in operation of more than 100 theaters in practically every Southern state. Theaters in the latter unit are listed elsewhere, under: Publix. Houses operated by Saenger Theaters, Inc., independently, follow: ALABAMA, Mobile: Saenger. ARKANSAS, Helena: Jewell; Pine Bluffs: Best. Orpheo and Pine Bluffs.
MISSISSIPPI, Biloxi: Crown, Gaity and Saenger; Brookhaven: Arcade; Clarksdale: Marion; Columbus: Princess; Greenwood: Grand and People's; Gulfport: popcorn; Hattiesburg: Splendid; Laurel: Strand; Jackson: Istria and Majestic; McComb: Jacobs; Laurel: Strand; Meridian; Prince and Sanger; Natchez: Baker; Grand and Hamilton; Tupelo: Strand; Vicksburg: Alamo, Saenger and Walnut.
TEXAS, Beaumont: Kyle Opera House, Liberty, Palace and Tivoli; Dallas: Capitol, Circle and Old Mill; Houston: Isis and Liberty; Kings ton: Cameo; McComb: State and Strand; Orange: Strand; Texarkana: Hippodrome, New Saenger, Old Saenger and Strand.

SALKIN, WILLIAM

SAN FRANCISCO THEATERS, INC.

SCHLOSSMAN THEATERS, INC.

SCHOENSTADT, H., & SONS

SCOVILLE, ESSICK & REIF

SEIDER-CASY & WHEELER
Home Office: 630 Ninth Ave., N. Y. C. No. of Houses: 21. Film Buyers: J. M. Seider, Irvin Wheeler. NEW YORK, Amityville: Amityville; Babylon: Bayshore; Bayshore; Bellaire: Bellevue; Bellrose; East Hampton: Edward; Floral Park: Floral; Hollis; Hollis; Hicksville: Playhouse; Mamaroneck: Playhouse; Mattituck: Library Hall; Patchogue: Patchogue, Rialto, Rye: Playhouse; Riverhead; Captol; South Jamaica; Plaza; South Ozone; Park; West Hampton Beach; Hampton Star.

SEMELROTH THEATER CIRCUIT

SHARRY CIRCUIT
Home Office: 240 Roxbury St., Keene, N. H. No. of Houses: 5. Gen'l Mgr.-Film Buyer: Fred Shary. NEW HAMPSHIRE, Claremont: Temont. Magnet, Keene, Scenic. VERMONT, Brattleboro: Auditorium; Springfield; Strand.

SHAWER, E. W.

SHEA CHAIN, INC.


SHEA OPERATING CORP. (CIRCUIT WITH PUBLIX)

SIMANSKY & MILLER

ILLINOIS, Chicago: Forest, Lido, Lindy, Park, Plaisance, Savoy.

SIMONS, W. A., AMUSEMENT CO.

IDAHO, Coeur d'Alene: Dream, Liberty; Kellogg: Liberty; Mullan: Liberty; Wallace: Grand and Liberty.

SIMPSON & NELSON

TEXAS, Anson: Gem, Palace; Crowell: Rialto; Floydada: Olympic, Palace; Paducah: Palace; Zana; Spur: Lyric, Palace.

SI-NON THEATERS, INC.

Gen'l Mgr.-Film Buyer: J. T. Monnier.

ALABAMA, Demopolis: Si-non; Eutaw: Artcraft; Greensboro: Opera House; Marion: Bonita; Uniontown: Theatorium; York: Sumter.

SKIRBOLL BROS. CIRCUIT
OHIO, Mansfield: Madison; Massillon: Grand; New Philadelphia: Strand and Union-Opera House.

SMALLEY'S CHAIN THEATERS, INC.
Home Office: 137 Main St., Cooperstown, N. Y. No. of Theaters: 14. Pres.-Gen'l Mgr.-Film Buyer: W. C. Smalley.

NEW YORK, Cooperstown: Smalley's and Smalley's-Pavilion; Delhi: Smalley's; Fort Plain: Rialto and Smalley's; Hamilton: Smalley's; Johnsonville: Smalley's; Norwich: Smalley's; St. Johnsville: Cameo; Sherburne: Smalley's; Sidney: Smalley's; Stamford: Smalley's; Walton: Smalley; Worcester: Wieting Opera House.

SMITH AMUSEMENT CO. (Ohio-West Virginia)

OHIO, Alliance: Columbia and Ideal; Warren: Hippodrome and Warren. WEST VIRGINIA, Huntington: Palace and Strand.

SMITH & BEIDLER THEATERS (Ohio)
Home Office: 519 Main St., Toledo. Pres.-Gen'l Mgr.: Martin G. Smith and James A. Beidler.

OHIO, Toledo: East Auditorium, Eastwood, National, Pastime, Royal, Savoy, Summit and Westwood.

SNAPER CIRCUIT
NEW JERSEY, Boonton: Lyceum and State; Keyport: Palace and Strand; Morristown: Palace; New Brunswick: Strand; South Amboy: Empire; South River: Capitol and Star.

SOUTHEAST ARKANSAS AMUSEMENT CO.
Home Office: Monticello, Ark.
No. of Houses: 4.
Gen'l Mgr.: M. V. Mcquigg.
ARKANSAS, Crossett: Crossett; Lake Village: Queen; Lake Providence: Lake; Monticello: Amusem.

SOUTHEASTERN THEATER CO.
SOUTH CAROLINA, Chester: Dreamland; Gaffney: Strand; Laurens: Princess; Newberry: Imperial; Rock Hill: Rialto; Spartanburg: Princess; Union: Rialto.

SOUTHERN AMUSEMENT CO., INC.
Home Office: Ryan St., Lake Charles, La.
No. of Theaters: 9.
Gen'l Mgr.-Film Buyer: Bert Tiller.
LOUISIANA, Crowley: Acadia; DeRider: Rehman; Jennings: Strand; Lafayette: Jefferson; Lake Charles: Arcade, Louisianne and Paramount; Leesville: Dreamland; Vinton: Strand.

SOUTHERN STATES THEATERS, INC.
Home Office: 1923 Avenue E, Enslay, Ala.
No. of Houses: 4.
President: A. Page Sloss.
ALABAMA, Ensley: Ensley, Franklin; North Birmingham: North Birmingham; Wylaim: Wylaim.

SOUTHERN STATE THEATERS, INC.
Home Office: 923 Avenue E., Ensley, Ala.
President: A. Page Sloss.
Film Buyers: Andrews & Sloss.
ALABAMA, Ensley: Ensley and Franklin; Fairfield: Fairfield; North Birmingham: North Birmingham; Wylaim: Wylaim.

SPENCER, F. G., CO., LTD.
No. of Houses: 12.
President: F. G. Spencer.
Gen'l Mgr. & Film Buyer: A. A. Fielding.
NEW BRUNSWICK, Dalhousie: Opera House; Campbellton: Sted, Fredericton: Capitol; Saint John: Strand, Rialto; Woodstock: Capitol.

NOVA SCOTIA, Amherst: Empress; Kentville: Capitol; Truro: Strand.
PRINCE EDWARD ISLAND, Charlottetown: Capitol, Prince Edward.

SPRINGER-COCALIS-HAMBURGER
Film Buyer: S. D. Cocalis.

STAHL AMUSEMENT CO.
Gen'l Mgr.-Film Buyer: J. E. Stahl.

PENN MARYLAND, Homestead: Stahl and Tiffany.

STAMPER, C.
President: Wm. Freibrother (Note: Freibrother is also interested in Philadelphia theaters in association with Nixon-Nirdlinger Circuit).
General Manager: C. Stamper.
Film Buyers: C. Stamper and L. Dannecker.

PENNSYLVANIA, Frankford: two theaters; Philadelphia: Frankford and eight others.

STERLING CHAIN THEATERS, INC.
President: John Danz.
Film Buyer: Roy Cooper.


STEVENS THEATERS, LTD.
ONTARIO, Espanola: Regent; Sault Ste. Marie: Orpheum; Sturgeon Falls: Regent; Sudbury: Regent.

STEVENSEN AMUSEMENT CO.
Home Office: Stevensson Theater, Henderson.
No. of Houses: 5.
President: W. D. Burwell.
Gen'l Mgr.-Film Buyer: S. S. Stevenson.


STONEY COKE & COAL CO.
No. of Houses: 7.
Gen'l Mgr. & Film Buyer: C. V. Weems.

VIRGINIA, Arno: Arno; Derby: Derby; Dunbar: Dunbar; Exeter: Exeter; Osaka: Osaka; Roda: Roda; Stonega: Stonega.

STRAWBERRY-FLORENCE THEATERS
Home Office: 1250 Main St., Bridgeport, Conn.
President: Charles Levin.
Gen'l Mgr. Film Buyer: Morris Jacobson.

CONNECTICUT, Bridgeport: American, Barnum, Hippodrome, Rialto, Strand, Strand-Palace and West End.

SWITOW, M. & SONS ENTERPRISES, INC.
Home Office: Kentucky Theater Bldg., Louisville.
No. of Theaters: 10.
President: M. Switow.
Film Buyer: S. J. Switow.
KENTUCKY, Lexington: Ada-Made; Louisiana: Cozy and Kentucky.

T. & D. JR. ENTERPRISES
Home Office: 25 Taylor St., San Francisco.
No. of Theaters: 21.
General Manager: M. Naify.

NOTE: T. & D. Jr. ENTERPRISES also holds a 50% interest in SAN FRANCISCO THEATERS; listed under San Francisco Theaters.)

CALIFORNIA, Alamedas: Strand; Chico: National Senator; Dunsmuir: California; Healdsburg: Plaza; Lodi: T. & D. Jr.; Martinez: State; Oakland: Vitaphone; Oroville: State; Paso Robles: T. & D. Jr.; Petaluma: California and Mystic; Red Bluff: State; Redding; Redding: Sacramento; California; San Francisco: Alhambra and Royal; Santa Rosa: California and Cline; Susanville: Liberty; Tulare: Tulare.

NEVADA, Reno: Granada, Majestic and Wigwam.

TANNER THEATER CIRCUI
Home Office: Pana, Ill.
Gen'l Mgr.-Film Buyer: H. Tanner.
ILLINOIS, Kokomo: Palace; Pana: Eagle, and Palace; Vandalia: Liberty.

TEXAS FEDERATED THEATERS
Home Office: 312½ S. Harwood St., Dallas.
No. of Houses: 17.
Pres.-Film Buyer: H. A. Cole.
Gen'l Manager: B. H. Hamolson.
TEXAS, Bellville: Alamo; Bonham: American, Best; Columbus: Orphic; El Campo: Palace; Goliad: Goliad; Greenville: Colonial, Rialto; Kaufman: Plaza; Sealy: Texas; San Marcos: Grand, Palace; Seguin: Palace; Victoria: Princess, Victoria; Wharton: Queen; Yorktown: L'Arcade.

THEATERS OF AMERICA
Pres.: Gen'l Mgr.: Mark Gates. VICTORIA, Onancock: New; Portsmouth: Gates; and several others in Virginia.

THORNTON, OWEN
RHODE ISLAND, Arctic: Gem, Majestic and Palace; Riverpoint: Thornton, O. H.

TOLEDO THEATER ENTERPRISES

TRI-STATES THEATERS
(Circuit Operates Approximately 25 theaters, following being a partial list only):
ARKANSAS, Hoxie: Triangle; Searcy: Grand; and others in Arkansas.
MISSISSIPPI, West Point: Elite and Star.
OKLAHOMA, Heber Springs: Liberty.
TENNESSEE, Memphis: Rialto.

UNITED AMUSEMENT CORP., LTD. (Canada)

UNITED ARTISTS THEATER CIRCUIT

UNITED THEATER ENTERPRISES, INC.
Home Office: 206 Howard Theater Blvd., Atlanta. President: Arthur Lucas. Gen'l Mgr.-Film Buyer: Wm. K. Jenkins. (NOTE: Wilby Theater Enterprises, which circuit is listed under: Wilby, is interested with Lucas and Jenkins in operation of two theaters; Tenth St., at Atlanta, and DeKalb, at Decatur.) GEORGIA, Brunswick: Bijou and Ritz; Columbus: Grand, Rialto, Royal; Waycross: Lyric, Orpheum.

UNITED THEATER ENTERPRISES.
WEST VIRGINIA, Bluefield: Colonial and Rialto; Charleston: Capitol; Huntington: Lyric, Orpheum and State; Middleburg: Ethel, Holden, Logan and Omar; Williamson: Cinderella.

UNITED THEATERS, INC.


UNIVERSAL CHAIN THEATERS CORP.
(Parent Company)

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC.

(NOTE: Universal Theaters are listed in 11 units as follows):
(1) UNIVERSAL EXPLOITATION HOUSES:
DISTRICT OF COLUMBIA, Washington: Rialto.
WISCONSIN, Milwaukee: Alhambra.
CANADA, Winnipeg: College, Lymceum, Starland.
(2) CAPITOL THEATER CORPORATION:
FLORIDA, Miami: Capitol.
(3) GRIFFITH AMUSEMENT CO.:
OKLAHOMA, Ada: Hamly, Liberty, McSwain, Ritz; Ardmore: Palace, Ritz; Bartlesville: Liberty, Long, Sealy; Enid: Ritz; Guthrie: Palace, Plaza, Rivoli; Duncan: Folly, Palace; Earlsboro: Rex; Elk City: Rex; Enid: Aztec, Mecca; Fairfax: Tall Cched; Guthrie: Highland, Melba, State, Henrietta: Blain, Morgan, Hobart; Kiowa, Oklahoman; Hugo: Erie; Maud: Arcadia, Rex; Miami: Glory, Grand, Norm; Billing: Soon-er, University; Oklahoma City: Rialto; Okmulgee: Hippodrome, Cozy, Orpheum; Seminole; Rex, Ritz; Shawnee: Bison, Criterion, Ritz; Stillwater: Aggie, Mecca.
TENNESSEE, Obed; Riph; Pampa; Rex; Pan-handle: Rex; Wellington: Rialto, Ritz; Wink: Rig.
(4) LEESBURG ENTERPRISES, INC.:
FLORIDA, Lake City: DeSota, Grand: Leesburg: Palace.
(5) MCKINNAH THEATERS CORP.:
OREGON, Portland: Bagdad, Bob White, Egyptian, Lincoln.
(6) NABORHOOD THEATERS CORP.:
GEORGIA, East Atlanta: Madison; East Point: Fairfax.
(7) PONCE DE LEON AMUSEMENT CO.:
GEORGIA, Atlanta: Ponce de Leon.
(8) SCHINE CHAIN THEATERS, INC.:
NEW YORK, Amsterdam: Regent, Rialto, Strand; Auburn: Capitol; Buffalo: Jubilee, Riverside; Delhi: Strand, East Rochester, Rialto; Fairport: Temple; Geneva: Regent, Smith, Temple; Little Falls: Gem, Hippodrome; Lockport: Hi-Art, Palace, Rialto, Temple; Malone: Grand, Plaza; Martinsburg: Opera, Rialto, Strand; Oneonta: Star; Rochester: Grand, Liberty, Riviera, State, Webster.
OHIO, Alliance: Morrison, Strand; Chillicothe: New Sherman.
(9) TRIBUTE THEATERS CORP.:
VIRGINIA, Danville: Capitol.
(10) U. I. THEATER CIRCUIT, INC.:
INDIANA, Indianapolis: Granada, Rivoli.
(11) UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC.:
GEORGIA, Atlanta: Capitol.
MARYLAND, Baltimore: Boulevard, Century, Ford, Metropolitan, Stanley, Valencia; Frederick: City Opera House, Tivoli; Hagerstown: Academy, Colonial, Maryland.

MASSACHUSETTS, Springfield: Aubert, Capitol.


NEW JERSEY, Atlantic City: Apollo, Colonial, East, Garden Pier, Globe, Stanley, Virginia, Warner; Bayonne: DeWitt, Opera House, Strand; Belleville: Capitol, Boulevard, Royal, Bridge;

WALKER BROS. OF MASSACHUSETTS

ley, State, 69th St., Star, Stanton, Strand, 333 Market Ct., 24th Street, Uptown, Victoria, William Penn, Wishart, Wynne, York, St. Palace; Pittsburgh: Alvin, Arsenal, Belasco, Davis, Enright, Grand, Harris, Kenyon, Liberty, Manor, Nixon, Olympic, Palace, Pitt, Plaza, Regent, Ritz, Schenley, Stanley, Strand, Warner, William Penn; Pottsville: Palace, Scranton; Reading: Majestic; Reading: Reading: Arcadia, Astor, Capitol, Orpheum, Rajah, Rex, Royal, Rivoli, San Toy, State, Savoy, Strand, Victoria, Queen; Ridgeway: Strand; Sayre: Happy Hour, New Sayre; Scranton: State; Sharon: Columbia, Liberty, State College: Chatham; Swedesboro: Embassy; Trentum: Harris, Peoples; Titusville: Grand, Orpheum; Warren: Columbia, Liberty; Washington: State, Washington; Waynesboro: Arcade, Strand, Westville: Penn; West Chester: Grand Opera House, Ritz, Wheeling: Court; Wilkes-Barre: Capitol, Wilkinsburg: Colonial, Rowland; Willow Grove: Grove.

TENNESSEE, Memphis: Warner.
VIRGINIA, Bedford: Liberty; Clinton Forge: Masonic; Harrisonburg: Virginia; Lexington: City Opera, House; Staunton: New, Strand; Winchester: Capitol, Colonial.
WASHINGTON, Aberdeen: Aberdeen.
WISCONSIN, Appleton: Appleton; Kenosha: Kenosha; Milwaukee: Downer, Egyptian, Granada, Juneau, Kosciuszko, Lake, Riviera, State, Vene-

TENNESSEE, Memphis: Warner.
VIRGINIA, Bedford: Liberty; Clinton Forge: Masonic; Harrisonburg: Virginia; Lexington: City Opera, House; Staunton: New, Strand; Winchester: Capitol, Colonial.
WASHINGTON, Aberdeen: Aberdeen.
WISCONSIN, Appleton: Appleton; Kenosha: Kenosha; Milwaukee: Downer, Egyptian, Granada, Juneau, Kosciuszko, Lake, Riviera, State, Vene-

WASHINGTON CIRCUIT
Home Office: 211 E. Bldg., Cleveland, O.
No. of Houses: 10.
Pres.-Gen'l Mgr.-Film Buyer: M. B. Horwitz.
OHIO, Cleveland: Astor, Cleveland, Fountain, Gable, Haltforth, Heights, Hugh-79th St. and Plaza; Cuyahoga Falls: Albahma and Falls.
WAX, A. M.
Home Office: 1524 South St., Philadelphia.
Gen'l Mgr.-Film Buyer: M. Wax.
NEW JERSEY, Atlantic City: Royal.
PENNSYLVANIA, Philadelphia: Byrd, Key-

WEHRENBERG, FRED, CIRCUIT
Home Office: 2735 Cherokee St., St. Louis.
Gen'l Mgr.-Film Buyer: Fred Wehrenberg.
MISSOURI, St. Louis: Cherokee, Cinderella, Meba, Michigan and Virginia.

WESCO—See: Fox West Coast.
WESTERN PENNSYLVANIA AMUSEMENT
Home Office: 1010 Forbes St., Pittsburgh.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: H. Goldberg.
PENNSYLVANIA, Beaver Falls: Regent; Braddock: Braddock; Millvale: Grant; Pitts-

WILBY THEATER ENTERPRISES
Home Office: Paramount Theater Bldg., Atlanta, Ga.
(NO\"THEATERS OPERATED BY R. B. WILBY ARE LISTED AS FOLLOWS: (a) Theaters in North Carolina in which Wilby-Saenger owns 50 per cent—25 per cent each—and Wilby-Lucas-Kincey, the other 50 per cent; (b) Theaters in Georgia in which Wilby has part ownership with Lucas & Jenkins. (c) Theaters individually controlled.)
PUBLIX SAenger THEATERS OF NORTH CAROLINA, INC.: NORTH CAROLINA: Burlington: Paramount, Carolina; Chapel Hill: Carolina, Pickwick; Dur-

WILBY THEATER ENTERPRISES
Home Office: Paramount Theater Bldg., Atlanta, Ga.
(NO\"THEATERS OPERATED BY R. B. WILBY ARE LISTED AS FOLLOWS: (a) Theaters in North Carolina in which Wilby-Saenger owns 50 per cent—25 per cent each—and Wilby-Lucas-Kincey, the other 50 per cent; (b) Theaters in Georgia in which Wilby has part ownership with Lucas & Jenkins. (c) Theaters individually controlled.)
PUBLIX SAenger THEATERS OF NORTH CAROLINA, INC.: NORTH CAROLINA: Burlington: Paramount, Carolina; Chapel Hill: Carolina, Pickwick; Dur-

WILBY THEATER ENTERPRISES
Home Office: Paramount Theater Bldg., Atlanta, Ga.
(NO\"THEATERS OPERATED BY R. B. WILBY ARE LISTED AS FOLLOWS: (a) Theaters in North Carolina in which Wilby-Saenger owns 50 per cent—25 per cent each—and Wilby-Lucas-Kincey, the other 50 per cent; (b) Theaters in Georgia in which Wilby has part ownership with Lucas & Jenkins. (c) Theaters individually controlled.)
PUBLIX SAenger THEATERS OF NORTH CAROLINA, INC.: NORTH CAROLINA: Burlington: Paramount, Carolina; Chapel Hill: Carolina, Pickwick; Dur-

YOUNG, CLARK M.
Home Office: Bowling Green, O.
No. of Houses: 4.
Gen'l Mgr.: Clark M. Young.
OHIO, Bowling Green: Clafl and Lyric; Napoleon: New State and World.
SEVENTY FOUR houses are operated by the U. S. Army Motion Picture Service in camps throughout the country. About 60 of these houses are wired for sound pictures. Theaters are divided into five territories with a manager for each branch. The following compilation lists the houses and gives names and addresses of branch managers for each territory.

Operated by the Adjutant General of the Army
Civilian Director: Raymond B. Murray
Director of Bookings: Thomas H. Martell (N. Y.)

DALLAS TERRITORY
312½ S. Harwood St., Dallas, Texas
W. E. Crist, Branch Manager

<table>
<thead>
<tr>
<th>POSTS</th>
<th>NO. OF SHOWINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Bliss, Texas</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Brooks Field, San Antonio, Texas</td>
<td>2—Monday, Thursday</td>
</tr>
<tr>
<td>Fort Clark, Bracketville, Texas</td>
<td>5—Sunday, Monday, Tuesday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort Crockett, Galveston, Texas</td>
<td>2—Monday, Friday</td>
</tr>
<tr>
<td>Fort Sam Houston, Texas</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Huachuca, Arizona</td>
<td>4—Sunday, Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Camp Harry J. Jones, Douglas, Ariz</td>
<td>2—Tuesday, Friday</td>
</tr>
<tr>
<td>Kelly Field, San Antonio, Texas</td>
<td>3—Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort D. A. Russell, Marfa, Texas</td>
<td>3—Sunday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort McIntosh, Laredo, Texas</td>
<td>2—Monday, Friday</td>
</tr>
<tr>
<td>Normoyle Quartermaster Depot, San Antonio, Texas</td>
<td>2—Tuesday, Thursday</td>
</tr>
<tr>
<td>Reno Quartermaster Depot, Ft. Reno, Okla.</td>
<td>2—Sunday, Wednesday</td>
</tr>
<tr>
<td>Fort Ringgold, Rio Grande City, Texas</td>
<td>3—Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort Sill, Okla.</td>
<td>7—Every day</td>
</tr>
</tbody>
</table>

ST. LOUIS TERRITORY
3330 Olive St., St. Louis, Mo.
Michael W. Smith, Branch Manager

<table>
<thead>
<tr>
<th>POSTS</th>
<th>NO. OF SHOWINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Crook, Neb.</td>
<td>4—Sunday, Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort Des Moines, Iowa</td>
<td>3—Sunday, Tuesday, Thursday</td>
</tr>
<tr>
<td>Fort Douglas, Utah</td>
<td>3—Sunday, Tuesday, Friday</td>
</tr>
<tr>
<td>Fort Benj. Harrison, Ind.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Jefferson Barracks, Mo.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Camp Knox, Ky.</td>
<td>2—Monday, Thursday</td>
</tr>
<tr>
<td>Fort Lincoln, Bismarck, N. Dak.</td>
<td>2—Sunday, Friday</td>
</tr>
<tr>
<td>Fort Logan, Colorado</td>
<td>3—Sunday, Tuesday, Friday</td>
</tr>
<tr>
<td>Fort Meade, S. Dak.</td>
<td>2—Sunday, Wednesday</td>
</tr>
<tr>
<td>Fort Riley, Kansas</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Robinson, Neb.</td>
<td>4—Sunday, Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort D. A. Russell, Wyo.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Savannah Ordnance Depot, Savannah, Ill.</td>
<td>2—Tuesday, Friday</td>
</tr>
<tr>
<td>Scott Field, Belleview, Ill.</td>
<td>3—Sunday, Tuesday, Friday</td>
</tr>
<tr>
<td>Selfridge Field, Mt. Clemens, Mich.</td>
<td>4—Sunday, Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort Sheridan, Ill.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Snelling, Minn.</td>
<td>7—Every day</td>
</tr>
</tbody>
</table>

845
### NEW YORK TERRITORY

39 Whitehall St., New York City

**Thomas H. Martell, Branch Manager**

**POSTS**

<table>
<thead>
<tr>
<th>Post</th>
<th>No. of Showings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Adams, Newport, R. I.</td>
<td>7—Tuesday, Thursday</td>
</tr>
<tr>
<td>Fort Ethan Allen, Vermont</td>
<td>5—Every day except Monday and Friday</td>
</tr>
<tr>
<td>Carlisle Bks., Carlisle, Pa.</td>
<td>3—Sunday, Tuesday, Wednesday</td>
</tr>
<tr>
<td>Fort DuPont, Delaware City, Del.</td>
<td>4—Sunday, Tuesday, Thursday, Saturday</td>
</tr>
<tr>
<td>Fort Hancock, N. J.</td>
<td>3—Sunday, Tuesday, Friday</td>
</tr>
<tr>
<td>Madison Bks., Sackett Harbor, N. Y.</td>
<td>7—Every day except Tuesday and Friday</td>
</tr>
<tr>
<td>Fort McKinley, Portland, Me.</td>
<td>2—Sunday, Thursday</td>
</tr>
<tr>
<td>Mitchell Field, Hempstead, L. I., N. Y.</td>
<td>3—Sunday, Tuesday, Friday</td>
</tr>
<tr>
<td>Plattsburg Bks., Plattsburg, N. Y.</td>
<td>5—Every day except Monday and Saturday</td>
</tr>
<tr>
<td>Fort Schuyler, Westchester, N. Y.</td>
<td>2—Tuesday, Friday</td>
</tr>
<tr>
<td>Fort Siouccum, N. Y.</td>
<td>5—Every day except Tuesday and Saturday</td>
</tr>
<tr>
<td>Fort Totten, N. Y.</td>
<td>2—Tuesday, Thursday</td>
</tr>
<tr>
<td>Fort Wadsworth, Rosebank, S. I., N. Y.</td>
<td>3—Monday, Wednesday, Saturday</td>
</tr>
<tr>
<td>U. S. M. A., West Point, N. Y.</td>
<td>2—Sunday, Wednesday</td>
</tr>
<tr>
<td>Fort Williams, Cape Cottage, Me.</td>
<td>7—Every day</td>
</tr>
</tbody>
</table>

### SEATTLE TERRITORY

805 Republic Bldg., Seattle, Wash.

**Stephen Czufin, Branch Manager**

**POSTS**

<table>
<thead>
<tr>
<th>Post</th>
<th>No. of Showings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Casey, Washington</td>
<td>2—Tuesday, Friday</td>
</tr>
<tr>
<td>Chilkoot Barracks, Haines, Alaska</td>
<td>3—Monday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort Lewis, Wash.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>March Field, Riverside, Calif.</td>
<td>4—Monday, Tuesday, Thursday, Friday</td>
</tr>
<tr>
<td>Fort Rosecrans, Point Loma, Calif.</td>
<td>2—Monday, Thursday</td>
</tr>
<tr>
<td>Fort Stevens, Oregon</td>
<td>2—Sunday, Wednesday</td>
</tr>
<tr>
<td>Fort Worden, Port Townsend, Wash.</td>
<td>2—Sunday, Thursday</td>
</tr>
</tbody>
</table>

### WASHINGTON, D. C., TERRITORY


**Frederick Bund, Jr., Branch Manager**

**POSTS**

<table>
<thead>
<tr>
<th>Post</th>
<th>No. of Showings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Benning, Ga.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Bragg, N. C.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Eustis, Va.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Holabird Quartermaster Depot, Baltimore, Md.</td>
<td>2—Sunday, Tuesday</td>
</tr>
<tr>
<td>Fort Howard, Md.</td>
<td>3—Sunday, Tuesday, Friday</td>
</tr>
<tr>
<td>Fort Hoyle, Md.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Humphreys, Va.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Huut, Alexandria, Va.</td>
<td>2—Tuesday, Thursday</td>
</tr>
<tr>
<td>Langley Field, Hampton, Va.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort McClellan, Anniston, Ala.</td>
<td>2—Sunday, Thursday</td>
</tr>
<tr>
<td>Fort McPherson, Ga.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort George G. Meade, Md.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Monroe, Va.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Moultrie, Moultrieville, S. C.</td>
<td>7—Every day</td>
</tr>
<tr>
<td>Fort Myer, Va.</td>
<td>6—Every day except Sunday</td>
</tr>
<tr>
<td>Nanscmond Ordnance Depot, Portsmouth, Va.</td>
<td>3—Sunday, Wednesday, Friday</td>
</tr>
<tr>
<td>Fort Oglethorpe, Ga.</td>
<td>4—Sunday, Tuesday, Thursday, Friday</td>
</tr>
<tr>
<td>Fort Screven, Ga.</td>
<td>3—Sunday, Tuesday, Thursday</td>
</tr>
<tr>
<td>Fort Story, Cape Henry, Va.</td>
<td>2—Sunday, Wednesday</td>
</tr>
<tr>
<td>Fort Washington, Md.</td>
<td>5—Sunday, Tuesday, Thursday</td>
</tr>
</tbody>
</table>
## Tabulation shows states having houses which cater to colored patronage and the number of houses in each state. A complete list of these 455 houses follows the tabulation.

<table>
<thead>
<tr>
<th>State</th>
<th>No. Houses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>23</td>
</tr>
<tr>
<td>Arkansas</td>
<td>9</td>
</tr>
<tr>
<td>California</td>
<td>24</td>
</tr>
<tr>
<td>Connecticut</td>
<td>2</td>
</tr>
<tr>
<td>Delaware</td>
<td>1</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>8</td>
</tr>
<tr>
<td>Florida</td>
<td>35</td>
</tr>
<tr>
<td>Georgia</td>
<td>21</td>
</tr>
<tr>
<td>Illinois</td>
<td>23</td>
</tr>
<tr>
<td>Indiana</td>
<td>15</td>
</tr>
<tr>
<td>Kansas</td>
<td>7</td>
</tr>
<tr>
<td>Kentucky</td>
<td>7</td>
</tr>
<tr>
<td>Louisiana</td>
<td>11</td>
</tr>
<tr>
<td>Maryland</td>
<td>15</td>
</tr>
<tr>
<td>Michigan</td>
<td>13</td>
</tr>
<tr>
<td>Minnesota</td>
<td>2</td>
</tr>
<tr>
<td>Mississippi</td>
<td>3</td>
</tr>
<tr>
<td>Missouri</td>
<td>19</td>
</tr>
<tr>
<td>Nebraska</td>
<td>2</td>
</tr>
<tr>
<td>New Jersey</td>
<td>1</td>
</tr>
<tr>
<td>New York</td>
<td>16</td>
</tr>
<tr>
<td>North Carolina</td>
<td>42</td>
</tr>
<tr>
<td>Ohio</td>
<td>38</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>10</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>7</td>
</tr>
<tr>
<td>South Carolina</td>
<td>16</td>
</tr>
<tr>
<td>Tennessee</td>
<td>11</td>
</tr>
<tr>
<td>Texas</td>
<td>56</td>
</tr>
<tr>
<td>Virginia</td>
<td>19</td>
</tr>
<tr>
<td>West Virginia</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>455</strong></td>
</tr>
</tbody>
</table>

### Alabama—23

Alexandria: People's; Anniston: Star; Auburn: Colored H. S. and Hall Hall; Bessemer: Frolic; Birmingham: Champion, Dixie and Famous; Decatur: Galax; Dothan: Dothan; Ensley: Palace; Gadsden: Dixie; Huntsville: Picto; Jacksonville: Dixie; Mobile: Pike; Montgomery: Gem; Pekin and Ritz; North Birmingham: Dunbar; Plateau: Washington; Talladega: College; Tuscaloosa: Star, Tuskegee: Tuskegee Institute.

### Arkansas—9

Blutheville: Dixie; Eldorado: Fairview; Helena: Mrs. Williams' Theater; Little Rock: Plaza; North Little Rock: Argenta; Scotland: Green River; Smackover: Colorado; Stamps: Dreamland; Warren: Palace.

### California—24

Fresno: Bijou, Lyceum and Ryan's; Los Angeles: Central, Gaiety, Hub, Lincoln, Rosebud, Savoy, Tivoli, Vernon; Oakland: Gem, Lincoln and Marquee; Sacramento: Lyric, Nippon and Silver Palace; San Francisco: Majestic, Peerless, Unique, and Silver; San Jose: Lyric; Stockton: Lincoln and Strand.

### Connecticut—2

Bridgeport: Strand; New Haven: Lyric.

### Delaware—1

Wilmington: National.
Regal, States and Western Vendome; Colp: Plaza; East St. Louis: American, Little Broadway, Little Broadway and Olympia; Springfield: Pekin.

INDIANA—15

KANSAS—2
Kansas City: Princess; Topeka: Apex.

KENTUCKY—7
Lexington: Ada Meade and Orpheum; Louisville: Dixie, Grand, Lincoln, Lyric and Palace.

LOUISIANA—11
Alexandria: Liberty; Baton Rouge: Grand and Temple; Bogalusa: Princess; Lake Charles: Palace; Lutcher: West End; Monroe: Dreamland; New Orleans: Lincoln; Opelousas: Alamo; Shreveport: Star; Welsh: Rosewood.

MARYLAND—15
Annapolis: Star; Baltimore: Carey, Douglas, Dunbar, Goldfield, Lincoln No. 1, Lincoln No. 2, National, Queen, Rainbow, Regent, Roosevelt, Royal and Star.

MICHIGAN—13
Detroit: Arcade, Beechwood, Broadway Strand, Castle, Dunbar, Grant, Gratiot, Hippodrome, Holbrook, Jewel, Koppin, Rosebud and Willis.

MINNESOTA—2
Minneapolis: Liberty; St. Paul: New Bay.

MISSISSIPPI—3
Brookhaven: Peoples; Jackson: Alamo; Natchez: Hamilton.

MISSOURI—19

NEBRASKA—2
Omaha: Alhambra and Lake.

NEW JERSEY—1
Newark: Orpheum.

NEW YORK—16
Buffalo: Broadway, Broadway Lyceum, Plaza, Savoy, Star; New York City: Alhambra, Crescent, Douglas, Franklin, Lafayette, Lincoln, Ordeon, Putnam (Brooklyn), Renaissance, Roosevelt and Savoy Grant.

NORTH CAROLINA—12
Aberdeen: Berkland; Ashevile: Eagle; Badin: Dreamland; Bath: Dixie; Burlington: Dixie; Cameron: Star Light; Chapel Hill: Standard; Charlotte: Rex and Royal; Concord: Westmore; Durham: Wonderland; Elizabeth City: Gaiety; Fayetteville: Palace; Gastonia: Highlands; Greensboro: College and Palace; Greensville: Colonial; Hendersonville: Dixie and Star; East Hickory: Norwood; High Point: Eagle; Kinston: Peoples; Lenoir: West End; Lincolnton Motz; Lumber-
ton: Brooklyn; Mount Airy: Elmont; New Bern: Palace and Glove; Pinehurst: Adams; Plymouth: Dixie; Raleigh: Burgess and Liberty; Reidsville: Gem; Rocky Mount: Manhattan; Salisbury: Dunbar; Selma: Royal; Southern Pines: Amith Hall; Statesville: Dunbar; Wadesboro: Highlauds; Wilson: Globe; Winston Salem: Lincoln and Lafayette.

OHIO—38
Cincinnati: Beecher, Gem, Hippodrome, Lincoln, Pekin, Rex, Roosevelt and Victoria; Cleveland: Main, Erie, Glove, Fountain, U. S.; Family, Quincy, Grand Central, Cedar Rivoli; Columbus: Ogden, Empress, Exhibit, Hippodrome, New, New Wonder, Pythian, Rialto, Royal and Savoia; Dayton: Classic, Edgemont, Midget; Hamilton Palace; Hamilton: Lyric; Portsmouth: Lincoln; Springfield: Lincoln and Washington; Wilberton: Wilberforce.

OKLAHOMA—10
Broken Bow: Wonderland; Tulsa: Dixie and Dreamland; Oklahoma City: Aldridge; Muskgee: Grand; Ardmore: Dreamland; Cushing: Wonderland; Isabel: Dunlap; Boley: Hale; Chickasha: Liberty.

PENNSYLVANIA—7
Philadelphia: Standard, Keystone, Royal, Pearl, Rex and Gibson's Broad St.; Pittsburgh: Elmore.

SOUTH CAROLINA—16
Bennettsville: Lincoln; Bishopville: School; Camden: Lincoln; Charleston: Lincoln and Pastime; Columbia: Capitol, Lincoln and Royal; Greenwood: Brevard; Laurens: Liberty; Spartansburg: Dunbar; Sumter: Garden; Ware Shoals: Y.M.C.A.; Greenville: Liberty.

TENNESSEE—11
Chattanooga: Amuzu, Grand and Lincoln; Jackson: Palace; Knoxville: Gem; Memphis: Daisy, Grand and Palace; Morristown: Dixie; Nashville: Bijou and Lincoln.

TEXAS—56
Abilene: Ash Street and Dixie; Athens: Franks; Austin: Dunbar and Lincoln; Baytown: Baytown Humble Club; Beaumont: Joyland and New Rex; Bonham: Star; Bryan: Liberty No. 1 and Liberty No. 2; Clarksville: Cozy; Cleburne: Dixie and Dreamland; Conroe: Dugan; Corpus Christi: Galvan; Dallas: Circle, Grand Central, Ella B. Moore, Palace, State; Danison: Dreamland; Edna: Queen; Ennis: Belva; Galveston: Dixie and Princess; Greenville: Pastime; Hearne: Happy Hour; Hillsboro: Gardner; Honey Grove: Lincoln; Houston: Lincoln, Parkview, Parkview (Dowling St.), Pastime, St. Elmo, Washington and Zoe; Mineola: Alamo; Mt. Pleasant: Liberty; Nacogdoches: Shawnee; Navasota: Queen; Orange: Liberty; Paris: Alhambra; Pittsburg: Lincoln; Port Arthur: Dreamland, Majestic and Victor; San Antonio: Bellinger; Sherman: Andrews; Taylor: Star; Trinity: Dixie; Tyler: Star; Victoria: Diamond; Waco: Gayety; Waxahachie: Lincoln; Wichita Falls: Lyric.

VIRGINIA—19
Alexandria: Dudley and Lincoln; Berkeley: Liberty; Danville: Hippodrome; Martinsville: Fayette St., Auditorium; Newport News: Capitol, Colonial and Dixie; Norfolk: Attucks, Columbia, Manhattan and Star; Petersburg: Dunbar and Idle Hour; Portsmouth: Capitol; Richmond: Globe and Hippodrome; Roanoke: Strand: Suffolk: Broadway.

WEST VIRGINIA—4
FINANCIAL

The financial set-up of practically every motion picture company and organizations in allied lines having securities listed on the stock exchanges is set forth in the following pages. Public interest in amusement shares has increased vastly over the last few years. Bankers and investment houses now regard this industry as stabilized and as nearly depression-proof as any. As a result the motion picture stocks are now receiving sponsorship by the best Wall Street interests. This edition of THE FILM YEAR BOOK contains financial data on the largest number of amusement companies ever brought together for this purpose.
### AMUSEMENT STOCKS IN 1930

#### NEW YORK STOCK EXCHANGE

<table>
<thead>
<tr>
<th>Stock and Dividend Rate</th>
<th>Approx.</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Chge.</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Seating</td>
<td>52,000</td>
<td>26</td>
<td>Feb 18</td>
<td>5</td>
<td>Dec 4</td>
<td>7</td>
<td>-10%</td>
</tr>
<tr>
<td>Brunswick-Balke-Col.</td>
<td>500,000</td>
<td>10</td>
<td>Mar 31</td>
<td>10</td>
<td>Dec 4</td>
<td>10</td>
<td>-9%</td>
</tr>
<tr>
<td>Consol. Ind. (2)</td>
<td>375,000</td>
<td>27</td>
<td>Mar 11</td>
<td>73%</td>
<td>Dec 27</td>
<td>93%</td>
<td>-7%</td>
</tr>
<tr>
<td>do Cum. Part Pfd. (2)</td>
<td>320,000</td>
<td>28</td>
<td>Mar 10</td>
<td>123%</td>
<td>Dec 26</td>
<td>153%</td>
<td>-3%</td>
</tr>
<tr>
<td>Eastman Kodak (8)</td>
<td>1,800,000</td>
<td>255%</td>
<td>Apr 25</td>
<td>142%</td>
<td>Dec 16</td>
<td>147%</td>
<td>-3%</td>
</tr>
<tr>
<td>do Pfd. (6)</td>
<td>2,500</td>
<td>13</td>
<td>Nov 5</td>
<td>128%</td>
<td>Feb 14</td>
<td>138%</td>
<td>+2%</td>
</tr>
<tr>
<td>Fox Film &quot;A&quot; (4)</td>
<td>15,000,000</td>
<td>57%</td>
<td>Apr 25</td>
<td>16%</td>
<td>Jan 3</td>
<td>27%</td>
<td>+5%</td>
</tr>
<tr>
<td>Gen'l Tr. Equip. (New)</td>
<td>120,000</td>
<td>10</td>
<td>Dec 11</td>
<td>5%</td>
<td>Dec 30</td>
<td>6%</td>
<td>+3%</td>
</tr>
<tr>
<td>Keith-Albee-Orpheum</td>
<td>2,000</td>
<td>45</td>
<td>Apr 23</td>
<td>21</td>
<td>Jan 8</td>
<td>45</td>
<td>+2%</td>
</tr>
<tr>
<td>do Pfd. (7)</td>
<td>25,000</td>
<td>150</td>
<td>Apr 24</td>
<td>6%</td>
<td>Jan 7</td>
<td>90</td>
<td>+11%</td>
</tr>
<tr>
<td>Loew's, Inc. (4)</td>
<td>4,000,000</td>
<td>95%</td>
<td>May 14</td>
<td>41%</td>
<td>Dec 17</td>
<td>46%</td>
<td>+2%</td>
</tr>
<tr>
<td>do Pfd. ww (6 1/2)</td>
<td>50,000</td>
<td>112%</td>
<td>June 3</td>
<td>85%</td>
<td>Jan 17</td>
<td>90</td>
<td>+3%</td>
</tr>
<tr>
<td>do Pfd. ww (6 1/2)</td>
<td>40,500</td>
<td>99%</td>
<td>Oct 5</td>
<td>84%</td>
<td>Jan 28</td>
<td>84</td>
<td>-3%</td>
</tr>
<tr>
<td>M-G F-M Pfd. (18 1/2)</td>
<td>25,000</td>
<td>26%</td>
<td>May 28</td>
<td>23</td>
<td>Dec 16</td>
<td>23%</td>
<td>+4%</td>
</tr>
<tr>
<td>Orpheum Pfd. (8)</td>
<td>11,000</td>
<td>99%</td>
<td>Apr 24</td>
<td>60</td>
<td>Dec 30</td>
<td>60</td>
<td>-3%</td>
</tr>
<tr>
<td>Paramount-Publix (4)</td>
<td>5,000,000</td>
<td>77%</td>
<td>Mar 31</td>
<td>34%</td>
<td>Dec 17</td>
<td>27%</td>
<td>-13%</td>
</tr>
<tr>
<td>Pathe Exchange</td>
<td>1,000,000</td>
<td>10</td>
<td>Apr 23</td>
<td>11%</td>
<td>Dec 30</td>
<td>11%</td>
<td>-1%</td>
</tr>
<tr>
<td>Pathe Exchange A</td>
<td>515,000</td>
<td>19%</td>
<td>Apr 25</td>
<td>22%</td>
<td>Dec 17</td>
<td>3%</td>
<td>-1%</td>
</tr>
<tr>
<td>RCA</td>
<td>36,000,000</td>
<td>63%</td>
<td>Apr 24</td>
<td>11%</td>
<td>Dec 29</td>
<td>12</td>
<td>-2%</td>
</tr>
<tr>
<td>do Pfd. A (3 1/2)</td>
<td>34,000</td>
<td>27</td>
<td>Apr 21</td>
<td>47</td>
<td>Dec 17</td>
<td>49</td>
<td>-2%</td>
</tr>
<tr>
<td>do Pfd. B (5)</td>
<td>208,000</td>
<td>15%</td>
<td>Apr 23</td>
<td>13%</td>
<td>Dec 30</td>
<td>13%</td>
<td>-1%</td>
</tr>
<tr>
<td>RKO</td>
<td>17,000,000</td>
<td>50</td>
<td>Apr 24</td>
<td>41%</td>
<td>Nov 10</td>
<td>41%</td>
<td>-5%</td>
</tr>
<tr>
<td>Shubert</td>
<td>478,500</td>
<td>35</td>
<td>Apr 25</td>
<td>41%</td>
<td>Nov 10</td>
<td>41%</td>
<td>-5%</td>
</tr>
<tr>
<td>Stanley Co.</td>
<td>4,746</td>
<td>73%</td>
<td>Apr 23</td>
<td>25</td>
<td>Jan 9</td>
<td>30</td>
<td>+5%</td>
</tr>
<tr>
<td>Univ. Pict. Pfd. (8)</td>
<td>76,360</td>
<td>76</td>
<td>May 27</td>
<td>27</td>
<td>Dec 10</td>
<td>28%</td>
<td>-1%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>16,500,000</td>
<td>80%</td>
<td>Mar 28</td>
<td>34%</td>
<td>Dec 17</td>
<td>33%</td>
<td>-27%</td>
</tr>
<tr>
<td>do Pfd. (3,85)</td>
<td>95,000</td>
<td>70</td>
<td>Mar 28</td>
<td>34%</td>
<td>Dec 17</td>
<td>37</td>
<td>-10%</td>
</tr>
</tbody>
</table>

*Partly extra.

#### Curb Market

<table>
<thead>
<tr>
<th>Stock</th>
<th>Approx.</th>
<th>High</th>
<th>Low</th>
<th>Last</th>
<th>Net Chge.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balaban &amp; Katz vtc. (3)</td>
<td>200</td>
<td>79/8</td>
<td>65</td>
<td>79/8</td>
<td>+15/8</td>
</tr>
<tr>
<td>Carrier Corp. (New)</td>
<td>3,200</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>-1/4</td>
</tr>
<tr>
<td>Carrier Eng. Non-vot. &quot;A&quot; (1)</td>
<td>4,400</td>
<td>45</td>
<td>27</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>Carrier Eng. N.-V COD</td>
<td>500</td>
<td>28/8</td>
<td>28/8</td>
<td>28/8</td>
<td>-28/8</td>
</tr>
<tr>
<td>Columbia Pict. (*1/4)</td>
<td>90,400</td>
<td>55/4</td>
<td>55/4</td>
<td>55/4</td>
<td>-55/4</td>
</tr>
<tr>
<td>do vct. (*1/4)</td>
<td>125,000</td>
<td>34/8</td>
<td>34/8</td>
<td>34/8</td>
<td>-34/8</td>
</tr>
<tr>
<td>Educational</td>
<td>2,425</td>
<td>30</td>
<td>12</td>
<td>15</td>
<td>+4</td>
</tr>
<tr>
<td>Educational</td>
<td>1,150,000</td>
<td>17</td>
<td>25</td>
<td>25</td>
<td>+2/5</td>
</tr>
<tr>
<td>Gen'l Th. Equip. Pfd. (3)</td>
<td>65,000</td>
<td>37/4</td>
<td>22/4</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Loew's, Inc. deb. rts.</td>
<td>45,000</td>
<td>64/4</td>
<td>10</td>
<td>10</td>
<td>-1/4</td>
</tr>
<tr>
<td>do war</td>
<td>135,000</td>
<td>207/8</td>
<td>11</td>
<td>11</td>
<td>+4</td>
</tr>
<tr>
<td>Loew's Boston Tr. (**1.10)</td>
<td>100</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>+4/8</td>
</tr>
<tr>
<td>Nat. Screen Serv. (2)</td>
<td>200,000</td>
<td>32/4</td>
<td>12/5</td>
<td>20/5</td>
<td>20/5</td>
</tr>
<tr>
<td>Nat. Theater Sup.</td>
<td>200,000</td>
<td>25</td>
<td>25</td>
<td>25</td>
<td>+2/5</td>
</tr>
<tr>
<td>Slatenor</td>
<td>160,000</td>
<td>9</td>
<td>3/8</td>
<td>3/8</td>
<td>-1/8</td>
</tr>
<tr>
<td>Technicolor</td>
<td>360,000</td>
<td>86/4</td>
<td>5/4</td>
<td>5/4</td>
<td>-3/4</td>
</tr>
<tr>
<td>Trans Lux</td>
<td>340,000</td>
<td>13%</td>
<td>4%</td>
<td>4%</td>
<td>+2/5</td>
</tr>
<tr>
<td>Univ. Pictures</td>
<td>5,000</td>
<td>23/4</td>
<td>5</td>
<td>5</td>
<td>-4/25</td>
</tr>
</tbody>
</table>

*Plus 5 per cent in stock. **Partly extra.

#### Stock Exchange Bonds

<table>
<thead>
<tr>
<th>Stock</th>
<th>Approx.</th>
<th>High</th>
<th>Low</th>
<th>Last</th>
<th>Net Chge.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen'l Tr. Equip. (6s '40)</td>
<td>$12,000,000</td>
<td>100/4</td>
<td>50/4</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>do (6s '44)</td>
<td>6,000,000</td>
<td>152</td>
<td>109</td>
<td>110</td>
<td>110</td>
</tr>
<tr>
<td>Keith, B. F. (6s '46)</td>
<td>500,000</td>
<td>130</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Loew's (6s '41)</td>
<td>3,000,000</td>
<td>130</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>do (6s '41) ex war</td>
<td>4,000,000</td>
<td>101/4</td>
<td>91/4</td>
<td>96/4</td>
<td>96/4</td>
</tr>
<tr>
<td>Paramount B'way (5 5/8 '51)</td>
<td>950,000</td>
<td>102/1</td>
<td>93</td>
<td>93</td>
<td>93</td>
</tr>
<tr>
<td>Paramount F. L. (6s '47)</td>
<td>3,500,000</td>
<td>98/4</td>
<td>89</td>
<td>92/4</td>
<td>92/4</td>
</tr>
<tr>
<td>Paramount-Publix (5 5/8 '50)</td>
<td>3,500,000</td>
<td>94/8</td>
<td>76</td>
<td>84/4</td>
<td>84/4</td>
</tr>
<tr>
<td>Pathe (7s '37)</td>
<td>2,800,000</td>
<td>80</td>
<td>56</td>
<td>56</td>
<td>56</td>
</tr>
<tr>
<td>Warner Bros. (6s '39)</td>
<td>20,000,000</td>
<td>113/8</td>
<td>60</td>
<td>68</td>
<td>68</td>
</tr>
</tbody>
</table>

#### Produce Exchange

<table>
<thead>
<tr>
<th>Stock</th>
<th>Approx.</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Chge.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roxy Theaters Corp. &quot;A&quot; (3.50)</td>
<td>1,000</td>
<td>30%</td>
<td>Apr 9</td>
<td>18</td>
<td>Jan 9</td>
<td>27</td>
<td>27</td>
</tr>
</tbody>
</table>

850
AMERICAN SEATING CO.
Seats and Equipment
Incorporated June 21, 1926, in New Jersey
General Office, 14 E. Jackson Blvd., Chicago

Present company is successor to company of same name organized in New Jersey, April 24, 1906.
Capitalization: Common stock, no par, 500,000 shares authorized, 203,000 outstanding.
Funded Debt: 10-year convertible 6% bonds, due July, 1936, $4,000,000.
Assets $9,912,929
Liabilities 4,508,034
Working capital 5,404,895

PRICE RANGE OF STOCK
Year High Low Earned
1930 ....... 26$ 5 $1.08*
1929 ....... 41$ 17 2.38
1928 ....... 45 27$ 2.99
1927 ....... 51 38$ 4.08
1926 ....... 45$ 32$ 6.14

*9 months to Sept. 30.

BALABAN & KATZ CORP.
(Controlled by Paramount Publix Corp.)
Theater Circuit
Incorporated Aug. 27, 1923, in Delaware
General Office, 175 N. State St., Chicago

Company was formed in 1923 to reorganize and recapitalize various corporations under the management of Balaban & Katz.
Capitalization: Common, $25 par, 270,000 shares authorized, 264,206 outstanding. (More than 90% of common held by Paramount Publix.) Preferred, 7% cumulative, $2,870,000 authorized, $2,851,000 outstanding.
Funded Debt: Bonds, mortgages, etc., $5,765,000.

PRICE RANGE OF COMMON STOCK
Year High Low Earned Per Share
1930 ....... 79$ 65 $3.73*
1929 ....... 88$ 59 9.65
1928 ....... 104 59$ 6.29
1927 ....... 63 57$ 6.28
1926 ....... 76$ 62 4.93
1925 ....... 83 50$ 5.30

*5 months to May 31.

Comparative Earnings Report, Nine Months Ended Sept. 30
Quarter Ended Sept. 30:
Profit from operations $991,070.26
Profit from other sources 15,366.91
Profit, six months ended June 30 $1,106,437.62
Profit, nine months ended Sept. 30 $3,147,571.00
Less provision for federal income taxes 395,000.00
Net profit $3,052,571.00

CONSOLIDATED BALANCE SHEET, AS OF JAN. 1, 1930

Assets
Theater properties $18,458,147.60
Deposits to secure contracts 641,612.50
Investments and advances 1,207,879.58
Advances in respect of construction in progress, etc., for affiliated company 28,236.30
Current assets (cash, etc.) 2,372,969.81
Deferred charges 443,174.35
Goodwill 684,677.54
Total assets $23,836,697.68

Liabilities
Capital stock, preferred and common 9,456,430.00
Notes and mortgages 6,103,166.64
Current liabilities 1,298,077.96
Reserve for contingencies 12,028.42
Advance payments (self-liquidating) 62,827.43
Surplus 639,041,172.23
Total liabilities 23,836,697.68
## CARRIER CORPORATION

**(Holding Company)**

**General Office, 750 Frelinghuysen Ave., Newark, N. J.**


Assets (pro-forma consolidated statement of Carrier Corp.) $11,471,442
Net working capital (current assets less current liabilities) 3,956,779

### COMMON STOCK PRICE RANGE
<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>1930</th>
<th>30</th>
<th>24%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td>27 1/4</td>
<td>17 1/4</td>
<td>$2.16*</td>
<td>3.41</td>
<td>2.34</td>
</tr>
<tr>
<td>1929</td>
<td>27 1/4</td>
<td>10 1/8</td>
<td>3.41</td>
<td>2.34</td>
<td>2.34</td>
</tr>
<tr>
<td>1928</td>
<td>23 1/2</td>
<td>12 1/2</td>
<td>2.25</td>
<td>2.25</td>
<td>2.25</td>
</tr>
<tr>
<td>1927</td>
<td>1.40</td>
<td>.75</td>
<td>2.62</td>
<td>2.62</td>
<td>2.62</td>
</tr>
<tr>
<td>1926</td>
<td>1.47</td>
<td>.75</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
</tr>
</tbody>
</table>

**Note:** * indicates 9 months to Sept. 30.

## CONSOLIDATED FILM INDUSTRIES, INC.

**Film Laboratories**

**Incorporated Jan. 7, 1928, in**

**General Office, 1776 Broadway, New York**

Organized in 1928 to succeed company of same name formed in 1924 in New York as a consolidation of various laboratories in California and the East.

Capitalization: Common stock, no par, 400,000 shares authorized and outstanding. $2 cumulative participating preferred stock, no par, 400,000 shares authorized and outstanding. Application made in December to list 125,000 additional shares of common, for acquisition of American Record Co.

### PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Low</th>
<th>Earned Per Sh</th>
<th>Preferred High</th>
<th>Low</th>
<th>Earned Per Sh</th>
<th>Part. Pfd. Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>27 1/4</td>
<td>17 1/4</td>
<td>$2.16*</td>
<td>3.41</td>
<td>2.34</td>
<td>2.62</td>
<td>2.00</td>
</tr>
<tr>
<td>1929</td>
<td>27 1/4</td>
<td>10 1/8</td>
<td>3.41</td>
<td>2.34</td>
<td>2.34</td>
<td>2.00</td>
<td>2.00</td>
</tr>
<tr>
<td>1928</td>
<td>23 1/2</td>
<td>12 1/2</td>
<td>2.25</td>
<td>2.25</td>
<td>2.25</td>
<td>2.00</td>
<td>2.00</td>
</tr>
<tr>
<td>1927</td>
<td>1.40</td>
<td>.75</td>
<td>2.62</td>
<td>2.62</td>
<td>2.62</td>
<td>2.00</td>
<td>2.00</td>
</tr>
<tr>
<td>1926</td>
<td>1.47</td>
<td>.75</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
</tr>
</tbody>
</table>

* *9 months to Sept. 30.*

## CONSOLIDATED BALANCE SHEET, SEPT. 30, 1930

**Assets**

Current: Cash $1,109,887.25
Marketable securities, at cost, $478,871.55; accrued interest and dividend declared, $10,487.21; notes and trade acceptances receivable, $1,064,178.67; accounts receivable, $2,563,235.46; less allowance for doubtful, $170,923.67; inventories, raw films, supplies, etc. 4,543,710.26
Total current assets 5,949,981.57
Property and Plant: Land, buildings, machinery and equipment (after allowance of $651,165.05 for depreciation) 1,152,609.94
Goodwill, etc. 3,876,799.60
Patents (Spoor-Thompson and Guidance) 2,784,207.08
Deferred charges 383,493.12
$14,532,975.69

**Liabilities**

Current: Notes and trade acceptances payable, $693,518.67; accounts payable, $363,741.90; accrued payroll, interest, etc., $44,508.72; dividend—preferred and common, due Oct. 1, 1930, $400,000; real estate mortgages due 1930, $98,000.00; federal income tax provision, $290,316.66; total current liabilities 1,890,083.95
Long term debt: Parent company—Loan payable, secured by realty mortgage and by assignment of mortgage collateral to note receivable, $1,000,000.00; reserve for restoration fire damaged building $75,000.00; trust deed, note due 1930, $30,000.00; for property improvements (due 1931 and subsequently), $2,376.52; deferred income (rental for machines leased), 428,083.35
Capital: As declared by board of directors, represented by 400,000 shares of $2 cumulative participating preferred stock (no par value) and 400,000 shares of common stock (no par value) 8,000,000.00
Initial surplus 1,002,589.68
$14,532,975.69
COLUMBIA PICTURES CORPORATION
Producer and Distributor
Incorporated Jan. 10, 1924, in New York
General Office, 729 Seventh Ave., New York

Capitalization: No par common stock, 100,000 shares authorized, 156,908 outstanding. No par $3 preference stock, cumulative and convertible (redeemable at $47.50), 25,000 shares authorized, 18,092 outstanding. Of the authorized common, 18,092 shares are reserved for conversion of preferred, and 40,000 shares are under option to the management at $31 a share until March 1, 1934.

Current Assets (year ended June 28, 1930), $3,872,000; current liabilities, $1,168,500; net working capital, $2,703,500.

COMPARATIVE EARNINGS

<table>
<thead>
<tr>
<th>Year</th>
<th>Earned on Common</th>
<th>Earned on Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>$6.12</td>
<td>$36.93</td>
</tr>
<tr>
<td>1929</td>
<td>4.78</td>
<td>27.07</td>
</tr>
<tr>
<td>1928</td>
<td>1.75</td>
<td>10.00</td>
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<tr>
<td>1927</td>
<td>8.1</td>
<td>6.22</td>
</tr>
<tr>
<td>1926</td>
<td>Nil</td>
<td>2.40</td>
</tr>
</tbody>
</table>

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>5574</td>
<td>24</td>
</tr>
<tr>
<td>1929</td>
<td>384</td>
<td>165</td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, YEAR ENDED JUNE 28, 1930

Assets

Current Assets: Cash $516,291.95, Accounts receivable, less reserves, $631,924.47, Inventories: Negatives—residual value $1,097,143.61, Released positives—residual value 199,448.55, Productions in progress 878,339.82, Scenarios unproduced 188,320.93, Joint productions—residual value 158,867.63, Raw stock and supplies 18,666.25, Advertising accessories, less reserves 136,642.86, Advances to co-producer 1,267,429.65.

Stock subscription receivable (secured by 5,730 shares of common stock of Columbia Pictures Corporation) $1,207,743.50, Prepaid expenses 89,141.94, Cash surrender value of life insurance 18,900.06.

Miscellaneous Investments: Less reserve for decline in market value 175,897.35, Gross 4,098,933.31, $80,897.55, Less reserve for decline in market value 95,000.00.

Fixed Assets: As appraised by Pacific States Appraisal Company, Dec. 31, 1926, and July 12, 1927, with subsequent additions at cost: Land $437,927.82, Buildings 360,908.33, Equipment 679,348.32, Furniture and fixtures 144,024.25, License rights—laboratory equipment 29,855.86, Gross 1,652,064.58, Reserve 284,064.32, $1,368,000.06, $1,299,799.94, $5,797,650.86.

Film distribution rights purchased—unamortized value.

Liabilities

Current Liabilities: Notes payable—trade $314,769.74, Accounts payable and accrued expenses 700,600.07, Due to officers 13,718.41, Reserve for Federal income taxes 113,500.00, Deferred Income $1,168,588.22, Advances from franchise holders and exhibitors (self liquidating) 188,426.00, Mortgage payable 37,500.00, Reserve for contingencies 40,000.00, Net Worth: Capital Stock $2,487,948.25, Less depreciation on appreciation of fixed assets 7,779.60, Earned Surplus: Balance June 29, 1929 941,572.20, Profit for 52 weeks ended June 28, 1930 1,029,958.74, $1,971,530.94, $4,317,637.36, $5,797,650.86.

Less: Dividends on preference stock $70,254.00, Dividends on common stock 58,841.22, Reserve for decline in market value of securities and other adjustments (net) 98,427.35, $227,522.57, 1,744,008.37, $4,317,637.36, $5,797,650.86.
A holding company. Has 61 wholly owned subsidiaries.
Capitalization: Common stock, no par, 2,500,000

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>253</td>
<td>142</td>
<td>$9.00*</td>
</tr>
<tr>
<td>1929</td>
<td>264</td>
<td>150</td>
<td>9.57</td>
</tr>
<tr>
<td>1928</td>
<td>194</td>
<td>163</td>
<td>9.60</td>
</tr>
<tr>
<td>1927</td>
<td>173</td>
<td>126</td>
<td>9.61</td>
</tr>
<tr>
<td>1926</td>
<td>136</td>
<td>106</td>
<td>9.50</td>
</tr>
<tr>
<td>1925</td>
<td>118</td>
<td>104</td>
<td>8.84</td>
</tr>
<tr>
<td>1924</td>
<td>114</td>
<td>104</td>
<td>8.26</td>
</tr>
<tr>
<td>1923</td>
<td>115</td>
<td>89</td>
<td>9.13</td>
</tr>
<tr>
<td>1922</td>
<td>90</td>
<td>70</td>
<td>8.72</td>
</tr>
</tbody>
</table>

* Estimated

CONDENSED BALANCE SHEET, JAN. 1, 1930

Assets
- Lands, buildings, plant, etc. $68,930,455
- Prep., ins., taxes, etc. 772,915
- Current assets: Cash, call loans, securities, etc. 93,764,138

Total $163,467,508

Liabilities
- Preferred stocks $6,165,700
- Common stock 22,613,200
- Res. for contingencies 7,991,070
- Paid in surplus 28,782,600
- P. & L. surplus 82,780,537
- Curr. liabilities 15,134,461

Total $163,467,508

FAMOUS PLAYERS CANADIAN CORP., LTD.
(Controlled by Paramount Publix)
Theater Circuit
Incorporated Jan. 23, 1920, in Canada
General Office, Royal Bank Bldg., Toronto

Company has interest in United Amusement Corp., Ltd., United Theaters, Ltd., Eastern Theaters, etc. Owns equal share with R-K-O in R-K-O (Canada), Ltd.

In 1930 stock of Famous Players Canadian was exchanged for stock of Paramount Publix Corp. Exchange plan declared operative May 27, 1930.

Capitalization (Previous to exchange): Common stock, no par, 600,000 shares authorized, 327,540 outstanding. Listed on Toronto and Montreal stock exchanges.

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>63</td>
<td>35</td>
<td>$6.24</td>
</tr>
<tr>
<td>1929</td>
<td>80</td>
<td>32</td>
<td>1.44</td>
</tr>
<tr>
<td>1928</td>
<td>100</td>
<td>20</td>
<td>.85</td>
</tr>
<tr>
<td>1927</td>
<td>51</td>
<td>20</td>
<td>.85</td>
</tr>
<tr>
<td>1926</td>
<td>20</td>
<td>11</td>
<td>.11</td>
</tr>
</tbody>
</table>

FIRST NATIONAL PICTURES, INC.
(Owned by Warner Bros.)
Producer and Distributor
Incorporated Nov. 15, 1929, in Maryland
General Office, 321 West 44th St., New York

Present company is successor to First National Pictures, Inc., of Delaware, which succeeded Associated First National Pictures and, previously, First National Exhibitors' Circuit, Inc., organized in 1917.

Capitalization (First National Pictures, Inc., of Delaware): Common stock, no par, 100,000 shares authorized, 71,836 outstanding. More than 99 per cent of the stock is owned by First National Pictures, Inc., of Maryland, which in turn is wholly owned by Warner Bros.

Consolidated statement and earnings are included in the consolidated accounts of Warner Bros.
<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>17½%</td>
<td>16%</td>
<td>$4.00*</td>
</tr>
<tr>
<td>1929</td>
<td>105½%</td>
<td>19½%</td>
<td>10.28</td>
</tr>
<tr>
<td>1928</td>
<td>119½%</td>
<td>72</td>
<td>6.47</td>
</tr>
<tr>
<td>1927</td>
<td>85½%</td>
<td>50</td>
<td>6.24</td>
</tr>
<tr>
<td>1926</td>
<td>85</td>
<td>55½%</td>
<td>6.25</td>
</tr>
<tr>
<td>1925</td>
<td>85</td>
<td>68½%</td>
<td>5.21</td>
</tr>
<tr>
<td>1924</td>
<td>...</td>
<td>...</td>
<td>4.02</td>
</tr>
<tr>
<td>1923</td>
<td>...</td>
<td>...</td>
<td>3.62</td>
</tr>
</tbody>
</table>

*39 weeks to Sept. 27.

**CONSOLIDATED BALANCE SHEET, YEAR ENDING JUNE 30, 1930**

**Assets**

- Current assets: Cash...
- Inventories (unamortized costs)...
- Investments in and advances to affiliated companies and enterprises: Investments securing 6% gold notes, $93,696,104.50; investments in respect of which proportionate share of profits are included, $14,213,817.28; other investments, $6,241,224.16...

**Liabilities**

- Net worth: Capital stock of no par value—Authorized 4,900,000 shares of Class "A" and 100,001 shares of Class "B": issued and outstanding 2,425,669 shares of Class "A" and 100,000 shares of Class "B," less 100 shares held in treasury, $90,780,000.00. (Warrants for 295,000 shares of Class "A" issued but not exercised.) Earned surplus, $13,627,806.49...

**FOX THEATERS CORPORATION**

- Funded Debt: $52,037,104.

**PRICE RANGE OF "A" STOCK**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>17½%</td>
<td>2½%</td>
<td>1.65</td>
</tr>
<tr>
<td>1929</td>
<td>37½%</td>
<td>5</td>
<td>1.64</td>
</tr>
<tr>
<td>1928</td>
<td>36½%</td>
<td>17½</td>
<td>1.64</td>
</tr>
<tr>
<td>1927</td>
<td>25½%</td>
<td>12½</td>
<td>.92</td>
</tr>
<tr>
<td>1926</td>
<td>34½%</td>
<td>19</td>
<td>.73</td>
</tr>
<tr>
<td>1925</td>
<td>32</td>
<td>26</td>
<td>...</td>
</tr>
</tbody>
</table>
CONSOLIDATED BALANCE SHEET AS OF JAN. 1, 1930

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lands, blds., leaseholds, equip., etc.,</td>
<td>$87,324,338</td>
</tr>
<tr>
<td>less depr. and amort.</td>
<td></td>
</tr>
<tr>
<td>Invest. in., and adv. to affiliated cos.</td>
<td>9,768,503</td>
</tr>
<tr>
<td>Leasehold and rental deposits</td>
<td>921,927</td>
</tr>
<tr>
<td>Sinking fund</td>
<td>635,841</td>
</tr>
<tr>
<td>Misc. assets</td>
<td>2,528,594</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>5,775,064</td>
</tr>
<tr>
<td>Cash</td>
<td>9,716,669</td>
</tr>
<tr>
<td>Accounts and notes receivable</td>
<td>2,408,709</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$119,079,645</strong></td>
</tr>
</tbody>
</table>

Liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital stock</td>
<td>$37,840,914</td>
</tr>
<tr>
<td>Funded debt</td>
<td>52,037,104</td>
</tr>
<tr>
<td>Deposits on lease and rentals rec. in</td>
<td></td>
</tr>
<tr>
<td>advances</td>
<td>94,613</td>
</tr>
<tr>
<td>Reserved for contingencies and liabili-</td>
<td></td>
</tr>
<tr>
<td>ties</td>
<td>2,650,000</td>
</tr>
<tr>
<td>Approp. surplus</td>
<td>7,921,737</td>
</tr>
<tr>
<td>Capital surplus</td>
<td>9,255,009</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
<td>768,415</td>
</tr>
<tr>
<td>Accts. pay. and accr. exp.</td>
<td>5,386,246</td>
</tr>
<tr>
<td>Curr. funded debt</td>
<td>3,755,608</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$119,079,645</strong></td>
</tr>
</tbody>
</table>

GENERAL THEATERS EQUIPMENT, INC.

Holding Company

Incorporated July 11, 1929, in Delaware

General Office, 624 South Michigan Ave., Chicago

In addition to being a holding company controlling
various firms engaged in the manufacture and
distribution of theater equipment, the company on
April 7, 1930, acquired voting control of Fox Film
Corp. (which in turn controls Loew’s, Inc.) and
Fox Theaters Corp. through purchase from William
Fox of his 56,101 shares of Class A stock of Fox
Film and 100,000 shares of Class B stock of Fox
Theaters.

Subsidiaries of General Theaters include:

- International Projector Corp.
- National Theater Supply Co.
- Grandeur, Inc.
- Theater Equipment Acceptance Corp.
- J. E. McAuley Manufacturing Co.
- Mitchell Camera Corp.
- Hall & Connolly, Inc.
- Strong Electric Co.
- Ashcraft Automatic Arc Co.

Stockholders of General Theaters on Oct. 20,
1930, approved reduction of authorized common
stock to 4,000,000 shares and to create a $3 cum-
ulative convertible preferred stock (redeemable at
$52.50 a share), and exchange common stock on
basis of one-third share of new $3 preferred and
two-thirds share of common for each share of com-
mon then held.

CONSOLIDATED BALANCE SHEET, YEAR ENDING JUNE 30, 1930

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>45,000</td>
</tr>
<tr>
<td>Buildings</td>
<td>150,771</td>
</tr>
<tr>
<td>Machinery, equipment, furniture, fixtures, etc.</td>
<td>3,310,621</td>
</tr>
<tr>
<td>Capital stock of Cinema Bldg. Corp.</td>
<td>375,000</td>
</tr>
<tr>
<td>Patent rights</td>
<td>858,812</td>
</tr>
<tr>
<td>Goodwill and franchise rights</td>
<td>1,440,960</td>
</tr>
<tr>
<td>Excess of cost of subsidiary companies’ stock over book value.</td>
<td>39,688,817</td>
</tr>
<tr>
<td>Fox Film Class A stock (represented by 1,160,000 shares, at June 30, 1930, 100,000 shares are pledged to secure notes payable).</td>
<td>34,800,000</td>
</tr>
<tr>
<td>Fox Film Corp. Class B stock and Fox Theaters Corp. Class B stock (representing 52,601 shares and 100,000 shares, respectively).</td>
<td>16,712,500</td>
</tr>
<tr>
<td>50% of entire capital stock of Grandeur, Inc.</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Other investments</td>
<td>52,612</td>
</tr>
<tr>
<td>Special deposits</td>
<td>941,913</td>
</tr>
<tr>
<td>Cash</td>
<td>2,634,515</td>
</tr>
<tr>
<td>Notes receivable, pledged</td>
<td>799,726</td>
</tr>
<tr>
<td>Notes receivable, unpledged</td>
<td>475,676</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>2,406,873</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>1,308,854</td>
</tr>
<tr>
<td>Due from Cinema Bldg. Corp.</td>
<td>170,608</td>
</tr>
<tr>
<td>Cash value of insurance policies</td>
<td>106,289</td>
</tr>
<tr>
<td>Inventories</td>
<td>2,198,312</td>
</tr>
<tr>
<td>Due from Fox Theaters Corp.</td>
<td>2,000,500</td>
</tr>
<tr>
<td>Due from others</td>
<td>400</td>
</tr>
<tr>
<td>Deferred assets</td>
<td>426,797</td>
</tr>
<tr>
<td>Purchase warrants of Fox Film Corp. Class A stock exercisable at $35 a share or before April 15, 1933</td>
<td>1,660,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$118,440,159</strong></td>
</tr>
</tbody>
</table>
**Liabilities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus total</td>
<td>$15,661,636</td>
</tr>
<tr>
<td>Capital stock (represented by 2,838,848 no-par shares)</td>
<td>$62,845,095</td>
</tr>
<tr>
<td>Subsidiary stocks</td>
<td>$47,051</td>
</tr>
<tr>
<td>Funded debt</td>
<td>$30,942,200</td>
</tr>
<tr>
<td>Notes payable, secured</td>
<td>$2,950,000</td>
</tr>
<tr>
<td>Notes payable, unsecured</td>
<td>$3,000,000</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$1,988,861</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>$450,000</td>
</tr>
<tr>
<td>Deferred credits</td>
<td>$105,427</td>
</tr>
<tr>
<td>Reserve for depreciation</td>
<td>$1,059,421</td>
</tr>
<tr>
<td>Reserve for patents</td>
<td>$220,828</td>
</tr>
<tr>
<td>Other reserves</td>
<td>$78,646</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$118,449,159</strong></td>
</tr>
</tbody>
</table>

---

**KEITH-ALBEE-ORPHEUM CORP.**

*(Controlled by Radio-Keith-Orpheum)*

**Theater and Vaudeville Operator**

**Incorporated Jan. 28, 1928, in Delaware**

**General Office, 1564 Broadway, New York**

Capitalization: Preferred stock (par $100), 7% cumulative and convertible, $10,000,000 authorized, $8,430,400 outstanding. Common stock, no par, 2,000,000 shares authorized, 1,206,381 outstanding. (At least 95% of common stock controlled by Radio-Keith-Orpheum.)

**PRICE RANGE OF STOCKS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Low</th>
<th>Preferred High</th>
<th>Low</th>
<th>Earned Per Share High</th>
<th>Low</th>
<th>Preferred Per Share High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>45</td>
<td>21</td>
<td>150</td>
<td>85</td>
<td>.14D*</td>
<td></td>
<td>6.90D</td>
<td></td>
</tr>
<tr>
<td>1929</td>
<td>46½</td>
<td>15½</td>
<td>138</td>
<td>70</td>
<td>.81D</td>
<td></td>
<td>8.19D</td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>51½</td>
<td>15½</td>
<td>160</td>
<td>75½</td>
<td>.91D</td>
<td></td>
<td>6.60D</td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>1.64</td>
<td></td>
<td>25.00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td>2.90</td>
<td></td>
<td>38.88</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>2.75</td>
<td></td>
<td>37.34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**LOEW’S, INCORPORATED**

**Holding Company**

**Incorporated Oct. 18, 1919, in Delaware**

**General Office, 1540 Broadway, New York**

Owns or controls 123 subsidiaries and affiliated companies, including 100% ownership of Metro-Goldwyn Pictures Corp., Metro-Goldwyn-Mayer, etc. Combined organization includes film production, distribution, exhibition, vaudeville, legitimate stage production, etc. Company is controlled through Fox Film Corp., by General Theaters Equipment Corp.

**STOCK PRICE RANGE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Low</th>
<th>Earned Per Sh. High</th>
<th>Low</th>
<th>Preferred High</th>
<th>Low</th>
<th>Earned Per Sh. High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>95⅞</td>
<td>41⅞</td>
<td>$9.65</td>
<td>85⅛</td>
<td>99.48</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1929</td>
<td>84⅞</td>
<td>32</td>
<td>7.91</td>
<td>80</td>
<td>79.22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>77</td>
<td>49½</td>
<td>5.98</td>
<td>110⅛</td>
<td>97½</td>
<td>57.12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>63½</td>
<td>46½</td>
<td>6.35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td>48⅞</td>
<td>34⅞</td>
<td>6.17</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>44½</td>
<td>22</td>
<td>4.69</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td>25</td>
<td>15⅝</td>
<td>2.89</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td>21⅔</td>
<td>14</td>
<td>2.28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td>23⅓</td>
<td>10½</td>
<td>2.14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1921</td>
<td>21⅔</td>
<td>10</td>
<td>1.70</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1920</td>
<td>36</td>
<td>14⅞</td>
<td>1.94</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**CONSOLIDATED BALANCE SHEET, YEAR ENDED AUG. 31, 1930**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td>$41,359,770.70</td>
</tr>
<tr>
<td>Inventories at cost: Film productions in process, completed and released, after amortization, $26,952,336.81; film advertising accessories, $646,831.81; theater and studio supplies, $261,283.43</td>
<td>$27,860,352.05</td>
</tr>
<tr>
<td>Advances: To producers, secured by film productions, $765,538.35; mortgage and interest payments, $256,001.04</td>
<td>$1,021,539.39</td>
</tr>
<tr>
<td>Current assets</td>
<td>$41,359,770.70</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$41,359,770.70</td>
</tr>
</tbody>
</table>

---

857
*LOEW'S BOSTON THEATERS*  
*Controlled by Loew's, Inc.*  
*Theaters and Theatrical Enterprises*  
*Incorporated May 10, 1917, in Mass.*  
*General Office, Orpheum Building, Boston*

Controls Orpheum Theater, State Theater and building and State Ballroom, Boston.

**Capitalization:** Common stock (par $25), $4,000,000 authorized, $3,877,992 outstanding. Majority of stock owned by Loew's, Inc.

**Funded Debt:** First mortgage $690,000, due $15,000 semi-annually. Company guarantees $1,255,000.

State Theater Co. 15-yr. 6% bonds.

**Total assets** $4,969,445

**Net working capital** (current assets less current liabilities) 135,382

**PRICE RANGE OF STOCK**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Boston Stock Exchange)</td>
</tr>
<tr>
<td>1910</td>
<td>12 1/2</td>
<td>7 1/2</td>
<td>$.83</td>
</tr>
<tr>
<td>1929</td>
<td>14</td>
<td>7</td>
<td>$.91</td>
</tr>
<tr>
<td>1928</td>
<td>15</td>
<td>7 1/4</td>
<td>1.24</td>
</tr>
<tr>
<td>1927</td>
<td>10</td>
<td>6</td>
<td>1.24</td>
</tr>
<tr>
<td>1926</td>
<td>12 1/4</td>
<td>6</td>
<td>1.24</td>
</tr>
<tr>
<td>1925</td>
<td>13 3/4</td>
<td>11 3/4</td>
<td>1.28</td>
</tr>
</tbody>
</table>

**OPERATING STATEMENT**

| Gross income: Theater receipts, rentals and sales of films and accessories, $121,706,159.27; rentals of stores and offices, $4,571,605.90; booking fees and commissions, $1,286,291.39; miscellaneous income, $1,956,973.16 | $129,521,029.72 |
| Expenses: Theaters and office buildings, $61,264,478.64; film distribution, $14,744,161.25; amortization of films, $23,872,047.50; film advertising accessories, $698,238.56; producers' share of film rentals, $6,541,687.83 | 5,363,710.83 |
| Operating profit before depreciation and federal taxes | $22,400,415.94 |
| Depreciation of buildings and equipment, $3,470,573.26; federal taxes, $1,893,137.57 | 34,348,805.64 |
| Net profit, all corporations | $17,036,705.11 |
| Minority interests' share, affiliated corporations | 2,094,687.90 |
| Loew's Incorporated share after federal taxes | $14,942,017.21 |

**George W. Schuerman**  
*Manager*  
*Loew's Boston Theaters*  
*Incorporated May 10, 1917, in Mass.*  
*General Office, Orpheum Building, Boston*
CONSOLIDATED BALANCE SHEET, YEAR ENDED AUG. 31, 1930

Assets

Current: Cash
Receivables: Accounts, $2,160,854.40; notes, $145,839.52; due from affiliated corporations, $75,633.00
Inventories (at cost): Film productions in process, completed and released (after amortization), $26,952,236.81; film advertising accessories, $646,831.81; studio materials and supplies, $203,170.31
Advances: To producers, secured by film productions
Total current
Investments: In affiliated corporations, $2,258,652.88; deposits on leases and contracts, $216,676.11; miscellaneous, $145,167.70
Property 100% owned: Land, $3,324,862.05; buildings and equipment, $11,293,139.41, less reserve for depreciation, $4,173,661.96
Prepaid and deferred

Liabilities

Current: Accounts payable, $4,340,859.69; federal income taxes, $1,101,167.86
Dividend on preferred stock payable Sept. 15
Deferred credits
Mortgages of subsidiary corporations
Capital stock authorized and outstanding: Preferred 165,395½ shares, $27 par, $4,465,675.13; common, 620,000 shares, $3,100,000.00
Surplus, Aug. 31, 1929, $20,382,590.47; net profit for year ended Aug. 31, 1930, $9,924,869.44; dividends paid on preferred stock, $317,905.65; common stock, $25,000,000.00; Surplus, Aug. 31, 1930

Operating Statement

Net operating income
Miscellaneous income
Less amortization of negative and positive cost, $23,872,047.50; studio depreciation, $476,885.14
Federal taxes
Net profit after taxes

NATIONAL SCREEN SERVICE CORP.

Manufacturer of Screen Trailers
Incorporated Nov. 27, 1928, in Delaware
General Office, 126 West 46th St., New York

Company was formed in 1928 to acquire all the assets of National Screen Service, Inc., and its subsidiaries and certain foreign corporations.

Capitalization: Common stock, no par, 110,000 shares authorized and outstanding.

Assets, as of June 30, 1930: $797,262

Net working capital (current assets less current liabilities): 546,021

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>32½</td>
<td>12½</td>
<td>$2.78*</td>
</tr>
<tr>
<td>1929</td>
<td>35</td>
<td>6</td>
<td>4.32</td>
</tr>
<tr>
<td>1928</td>
<td>35</td>
<td>17</td>
<td>2.13</td>
</tr>
<tr>
<td>1927</td>
<td>35</td>
<td>18</td>
<td>1.92</td>
</tr>
<tr>
<td>1926</td>
<td>35</td>
<td></td>
<td>0.82</td>
</tr>
</tbody>
</table>
### ORPHEUM CIRCUIT
(Controlled by Radio-Keith-Orpheum through Keith-Albee-Orpheum)

**Vaudeville-Theater Operator**
Incorporated 1919, in Delaware

General Office, 1564 Broadway, New York

Capitalization: Preferred stock (par $100), 8% cumulative and convertible, $10,000,000 authorized, $6,415,000 outstanding. Common stock (par $1), $1,000,000 authorized, $549,190 outstanding. (More than 99% of common stock owned by Keith-Albee-Orpheum.)


### PRICE RANGE OF STOCKS

<table>
<thead>
<tr>
<th>Year</th>
<th>Preferred</th>
<th>Common</th>
<th>Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>High</td>
<td>Low</td>
<td>High</td>
</tr>
<tr>
<td>1930</td>
<td>77 1/4</td>
<td>34 1/4</td>
<td>$6.00</td>
</tr>
<tr>
<td>1929</td>
<td>52 1/2</td>
<td>32 1/2</td>
<td>3.36</td>
</tr>
<tr>
<td>1928</td>
<td>56 1/4</td>
<td>47 1/4</td>
<td>4.22</td>
</tr>
</tbody>
</table>

(Old stock, before 3-for-1 split)

1928 | 50 1/2 | 42 1/4 |
1927 | 40 1/2 | 36 1/2 |
1926 | 32 1/2 | 27 1/2 |
1925 | 14 1/4 | 10 1/4 |
1924 | 9 1/2  | 9 1/2  |
1923 | 9 1/2  | 9 1/2  |
1922 | 107     | 76 3/4 |
1921 | 82 1/4 | 44 1/4 |
1920 | 95      | 40     |

*Estimated.*

D—Deficit. *6 months to June 30.

### PARAMOUNT-PUBLIX CORP.

Holding and Operating Company
Incorporated July 19, 1916, in New York

General Office, 1501 Broadway, New York

Organized in 1916 as Famous-Players-Lasky Corp., a merger of Famous Players Film Co., Paramount Pictures Corp., and Jesse L. Lasky Feature Play Co., Inc. Changed to Paramount-Famous-Lasky in April 1, 1927, and to Paramount-Publix Corp. on April 19, 1930.

Activities include production, distribution, exhibition, theater operation, etc., with stage productions, music publishing, broadcasting and other affiliations.

Capitalization: Common stock, no par, 4,000,000 shares authorized, $2,266,087 outstanding.

Funded Debt (As of Dec. 1, 1930): Sinking fund 55/8% bonds, due Aug. 1, 1950; $15,000,000; S. F. 6% bonds, due Dec. 1, 1947, $13,838,000; mortgages and bonds of subsidiary companies (as of Oct. 15, 1930), $54,822,917; total, $83,660,917.

### CONSOLIDATED BALANCE SHEET, MARCH 29, 1930

#### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash (including $1,200,000 call loans)</td>
<td>$10,534,135.10</td>
</tr>
<tr>
<td>Accounts receivable: Advances to subsidiary companies (not consolidated)</td>
<td>$1,504,250.97</td>
</tr>
<tr>
<td>Investment in subsidiary and affiliated companies not consolidated</td>
<td>$14,229,224.23</td>
</tr>
<tr>
<td>Investments in companies owned less than 65%</td>
<td>$1,255,731.10</td>
</tr>
<tr>
<td>Fixed assets: Land, buildings, leases and equipment (after depreciation)</td>
<td>$165,080,066.22</td>
</tr>
<tr>
<td>Premiums paid for capital stocks of consolidated subsidiaries</td>
<td>$10,225,603.27</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>$5,896,932.98</td>
</tr>
<tr>
<td>Total current and working assets</td>
<td>$39,264,984.42</td>
</tr>
<tr>
<td>Deposits to secure contracts</td>
<td>$3,100,602.48</td>
</tr>
<tr>
<td>Investments in subsidiary and affiliated companies not consolidated</td>
<td>$14,229,224.23</td>
</tr>
<tr>
<td>Investments in companies owned less than 65%</td>
<td>$1,255,731.10</td>
</tr>
<tr>
<td>Fixed assets: Premiums paid for capital stocks of consolidated subsidiaries</td>
<td>$10,225,603.27</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>$5,896,932.98</td>
</tr>
<tr>
<td>Total assets</td>
<td>$240,677,223.08</td>
</tr>
</tbody>
</table>

#### Liabilities and Capital

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$4,131,675.64</td>
</tr>
<tr>
<td>Owing to subsidiary companies (not consolidated)</td>
<td>$2,220,415.80</td>
</tr>
<tr>
<td>Excise taxes, payrolls and sundries</td>
<td>$4,142,382.58</td>
</tr>
<tr>
<td>Owing to outside producers and owners of royalty rights</td>
<td>$1,058,614.22</td>
</tr>
<tr>
<td>Purchase money obligations maturing serially after twelve months</td>
<td>$2,164,030.64</td>
</tr>
<tr>
<td>Serial payments on investments due within twelve months</td>
<td>$1,472,731.26</td>
</tr>
<tr>
<td>1929 federal taxes</td>
<td>$1,691,215.90</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>$14,881,066.04</td>
</tr>
<tr>
<td>Purchase money obligations maturing serially after one year</td>
<td>$1,178,050.67</td>
</tr>
<tr>
<td>Serial payments on investments due after one year</td>
<td>$5,480,684.56</td>
</tr>
<tr>
<td>Mortgages and funded debt: Mortgages and bonds of subsidiary companies (including $2,891,066.04)</td>
<td>$860,246,135.10</td>
</tr>
</tbody>
</table>
202.15 payable within twelve months), $57,714,119.76; twenty-year 6% sinking fund gold bonds, $14,105,000.00 .................................................. 71,819,119.76
Reserve for 1930 federal taxes (estimated) ........................................... 700,000.00
Advance payments of film rentals, etc. (self-liquidating) ................. 884,226.47
Appropriated surplus and other reserves ........................................... 10,270,498.05
Total liabilities ....................................................................................... $105,213,645.55
Interest of minority stockholders in capital and surplus of subsidiary companies (including $4,743,400 preferred stock) .......... 6,669,225.67
Capital mortgage liens (maturing January 23, 1930) (participation and non-voting) 129,084,321.86
Contingent mortgage liability of subsidiary companies, $1,434,507.05; contingent liability on investment notes discounted, $1,893,685.00 ..................... 3,328,192.05
Total liabilities and capital ................................................................. $240,967,223.08

PATHE EXCHANGE, INC.
Producer and Distributor
Incorporated Dec. 28, 1914, in New York
General Office, 35 West 45th St., New York

Present company formed in 1914 as a continuation of the business organized in this country in 1904 (started in France in 1898).

Capitalization: Common, no par, 1,500,000 shares authorized, 950,927 outstanding. Cumulative 8% preferred stock, $100 par, $3,000,000 authorized. $804,300 outstanding. Class “A” 4% cumulative preferred, no par, redeemable at $50; 500,000 shares authorized, 251,853 outstanding.

Funded Debt: Sinking fund 10-year 7% gold debentures, May 1, 1937, $5,339,000.

CONSOLIDATED BALANCE SHEET, AS OF JAN. 1, 1930

**Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash in banks and on hand</td>
<td>$615,441.44</td>
</tr>
<tr>
<td>Accounts receivable: Film customers and others, less reserve</td>
<td>1,187,655.02</td>
</tr>
<tr>
<td>Advances to outside producers, secured by negative and positive film</td>
<td>383,391.56</td>
</tr>
<tr>
<td>Advances to Multicolor Films, Inc., secured by note receivable due June 30, 1930</td>
<td>18,462.12</td>
</tr>
<tr>
<td>Inventories</td>
<td>4,755,510.96</td>
</tr>
<tr>
<td>Total current and working assets</td>
<td>$6,960,461.10</td>
</tr>
<tr>
<td>Fixed assets: Land, buildings, equipment, theater leaseholds, etc.</td>
<td>4,439,532.69</td>
</tr>
<tr>
<td>for depreciation and amortization, $2,046,144.44</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>106,950.77</td>
</tr>
<tr>
<td>Advances to Multicolor Films, Inc., secured by notes receivable of $55,386.38, due Dec. 31, 1930 (50% may be extended to June 30, 1931, at option of maker)</td>
<td>58,933.84</td>
</tr>
<tr>
<td>Deferred charges—Debenture discount and expenses and prepaid expenses</td>
<td>642,327.39</td>
</tr>
<tr>
<td>Rights and contracts—Pathex, Inc.</td>
<td>200,000.00</td>
</tr>
<tr>
<td>Residual value of films written off</td>
<td>1.00</td>
</tr>
<tr>
<td>Contracts with stars</td>
<td>100,000.00</td>
</tr>
<tr>
<td>Goodwill</td>
<td>1,087,825.65</td>
</tr>
</tbody>
</table>

**Liabilities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes payable</td>
<td>$637,070.99</td>
</tr>
<tr>
<td>Owing to outside producers (participation and royalties)</td>
<td>214,811.66</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>590,725.75</td>
</tr>
<tr>
<td>Accrued debenture interest</td>
<td>59,643.07</td>
</tr>
<tr>
<td>Unclaimed dividends payable</td>
<td>252.00</td>
</tr>
<tr>
<td>Reserve for personal property damage claims and legal fees</td>
<td>50,000.00</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>$1,552,503.47</td>
</tr>
</tbody>
</table>

Earnings Report, 40 Weeks Ended Oct. 4

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross sales and rentals</td>
<td>$11,236,401.12</td>
</tr>
<tr>
<td>Cost of sales, administrative expenses, etc.</td>
<td>12,037,555.39</td>
</tr>
<tr>
<td>Other income</td>
<td>224,179.19</td>
</tr>
<tr>
<td>Settlement of litigation with outside producer</td>
<td>127,500.00</td>
</tr>
<tr>
<td>Interest on funded debt and amortization of discount</td>
<td>338,791.97</td>
</tr>
<tr>
<td>Net loss for period</td>
<td>1,043,267.05</td>
</tr>
</tbody>
</table>

861
RADIO CORPORATION OF AMERICA
Holding Company
Incorporated Oct. 17, 1919, in Delaware
General Office, 233 Broadway, New York


Capitalization: Common stock, 15,000,000 shares authorized, 13,160,750 outstanding. Cumulative 7% preferred "A", $50 par, $25,000,000 authorized, $19,779,870 outstanding. Cumulative 8% preferred "B", no par (redeemable at $100), 5,000,000 shares authorized, 803,705 outstanding.

Funded Debt: Subsidiaries, $2,683,093.

Condensed Balance Sheet, June 30, 1930

<table>
<thead>
<tr>
<th>Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, buildings, etc., less depreciation</td>
</tr>
<tr>
<td>Invest., notes and advances to associates and others</td>
</tr>
<tr>
<td>Cash</td>
</tr>
<tr>
<td>Inventories</td>
</tr>
<tr>
<td>Accts. and notes receivable</td>
</tr>
<tr>
<td>Miscellaneous</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preferred &quot;A&quot; stock</td>
</tr>
<tr>
<td>Pfd. &quot;B&quot; and Common stock</td>
</tr>
<tr>
<td>Accounts payable</td>
</tr>
<tr>
<td>P. &amp; L. surplus</td>
</tr>
<tr>
<td>Miscellaneous</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
</tr>
</tbody>
</table>

RADIO-KEITH-ORPHEUM CORP.
Holding Company
Incorporated Oct. 25, 1928, in Maryland
General Office, 1564 Broadway, New York

Owns RKO Productions (Radio Pictures), motion picture producing unit; controls Keith-Albee-Orpheum Corp., theaters and vaudeville, RKO Proctor Corp., theaters, and various other subsidiaries. Entire organization embraces production, distribution, theater operation, vaudeville, etc.

Capitalization: Class A common stock, no par, 4,000,000 shares authorized, 1,808,409 outstanding. Class B common, no par, 500,000 shares authorized and outstanding. (All B stock owned by RCA Photophone, which is jointly owned by Radio Corp. of America, General Electric and Westinghouse Electric & Manufacturing.) Preferred stock of subsidiaries, $11,182,700.

**CONSOLIDATED BALANCE SHEET, AS OF JAN. 1, 1930**

<table>
<thead>
<tr>
<th>Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current and working assets: Cash, call loans, marketable securities, notes receivable, accounts receivable, inventories, etc.</td>
</tr>
<tr>
<td>Capital assets: At sound values as appraised, together with subsequent additions at cost, less reserves for depreciation and amortization—Land owned, $21,956,841.77; buildings and equipment on land owned and on land partly owned and partly leased, $28,653,200.03; leasehold improvements and equipment, $18,173,148.87; leaseholds, goodwill and contracts, $2,111,633.39; investments in and advances to affiliated and other companies, $5,478,622.98; other investment and deposits, and other assets</td>
</tr>
<tr>
<td>Deferred charges</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
</tr>
</tbody>
</table>

862
Liabilities

Current liabilities: Notes payable and debentures, accounts payable, deposits on sales of investments, etc., accrued taxes, interest and expenses, dividends payable. $4,791,840.58

Deposits: Deposits to be liquidated by film services; rent and other deposits. 486,203.92

Deferred accounts and debentures payable. 777,873.56

Funded debt: B. F. Keith Corp. first and general refunding, 20-year, 6% gold bonds (less $193,500 in treasury), $7,146,500; other mortgage bonds of subsidiary companies, $11,322,000; mortgages payable $14,977,250 32,765,750.00

(Funded debt maturing within one year—$1,312,409.00.)

Reserves: For uncollected billings, $141,129.07; for taxes and contingencies, $2,005,420.54; for abandonment of unnecessary properties and rehabilitation of theaters, $3,027,239.00...

Preferred stocks of subsidiary companies: Keith-Albee-Orpheum Corp., 7% cumulative convertible preferred stock—$50.75 shares of $100 each, $5,075,700; Orpheum Circuit, Inc., 8% cumulative convertible preferred stock—$1.070 shares of $100 each, $6,107,000.00 11,182,700.00

Capital stock and surplus: Class A capital stock, no par, $2 cumulative dividend (less $4,000 shares held by subsidiary companies) 1,808,409 shares outstanding, including shares re- served for stocks of subsidiary companies not yet exchanged, $30,433,751.86; Class B capital stock, no par, 500,000 shares. $1; initial surplus, $3,879,614.13; operating surplus Net profit for the year ending Dec. 31, 1929, $1,669,564.25 35,982,931.24

Contingent liability—In respect of a note discounted—$6,000,000.00 $91,163,087.91
STANLEY COMPANY OF AMERICA
(Subsidiary of Warner Bros.)
Exhibitor and Theater Operator
Incorporated June 2, 1919, in Delaware
General Office, 321 West 44th St., New York

Capitalization: Common stock, no par, 2,500,000 shares authorized, 904,846 outstanding. About 97 per cent of common stock owned by Warner Bros. Funded Debt: Bonds and mortgages of subsidiaries, $34,122,238.98.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>73 1/4</td>
<td>25</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

*35 weeks.

CONSOLIDATED BALANCE SHEET, YEAR ENDED AUG. 30, 1930

Assets

Current assets: Cash, $997,872.27; notes receivable, $139,059.41; accounts receivable, $129,317.71; deposits to secure contracts and making fund deposits; $697,236,341.23; properties leased and equipment, $13,682,536.08. Deferred charges: Bond discount unamortized, $833,683.05; prepaid rent, insurance, etc., $634,435.06. Total assets: $1,266,249.39

Liabilities

Current liabilities: Notes payable: Secured by building and loan shares (per contra), $38,000.00; others, unsecured, $160,042.89; purchase money obligations, $12,248.29; accounts payable and sundry accruals, $2,847,441.00; due to affiliated companies, $21,299.50; due to participants, $91,416.91; due to Warner Bros. Pictures, Inc., and subsidiaries, notes payable and current accounts, $2,516,199.97; reserve for federal income tax, $350,000.00; deposits, $271,973.02. Total liabilities: $7,979,401.02

Operating Statement

Net income before providing for amortization and depreciation, interest and miscellaneous charges and federal income taxes (including $604,839.14 profit on sale of capital assets)... $7,878,931.93
Deduct: Amortization and depreciation, $3,545,429.20; interest expense, $2,435,711.88; miscellaneous charges, $209,738.81; provision for federal income taxes, $350,000.00. $6,540,879.89
Add—Interest income 1,132,521.34
Net earnings from operations before minority interests $1,451,373.40
Deduct—Proportion of net earnings applicable to minority stockholders 84,381.11
Balance of net earnings from operations $1,366,992.29
Profit on sale of common stock of First National Pictures, Inc., to Warner Bros. Pictures, Inc. (no provision has been made for federal income taxes as, from the standpoint of Warner Bros. Pictures, Inc., and subsidiary companies, this is unrealized inter-company profit and is eliminated from the consolidated profit and loss account of Warner Bros. Pictures, Inc., and subsidiary companies) 5,926,138.40
Add—Surplus, August 31, 1929 686,270.33
Surplus, August 30, 1930, carried to balance sheet $7,979,401.02
**CONSOLIDATED BALANCE SHEET, EIGHT MONTHS ENDED**

**AUG. 31, 1930**

### Assets

Current: Cash—On deposit, $187,637.27; on hand, $1,750,000; call loans, $100,000.00 = $289,387.27

Accounts receivable, $597,449.32; less: allowance for doubtful and discounts, $26,569.18 = $570,880.14

Inventories: Raw materials, sensitized negative, positive film in process and finished film = $537,129.09

Other: Investment in Colorcraft Pictures, Inc., $5,800.00; notes and accounts receivable—employees and others, $3,035.55; travel advances—employees, $2,200.00 = $11,035.55

Permanent: Land, $215,291.23; buildings, machinery, cameras, equipment, furniture and fixtures and automobiles, $2,912,424.78; less: allowance for depreciation and building damage, $430,672.92 = $2,677,043.09

Patents, research and development = $3,481,424.30

Less: allowance for amortization = 131,768.28

Leasehold = 3,349,666.02

Deferred charges = 5,701.10

Prepaid expenses, supplies, unabsorbed advertising and deferred inventory adjustment = 349,228.90

**Total Assets** = $7,790,071.16

### Liabilities

Current: Accounts payable—trade creditors, $320,681.73; accrued salaries, wages, taxes, water and insurance, $25,969.84; mortgage payable—Feb. 21, 1931, $15,000.00; federal and state income taxes (est.), year 1929, $78,712.89; current period, $149,000.00 = $589,364.46

Customers' deposits: Against contracts for future delivery = 1,437,404.86

Minority interest: In common stock and surplus—Technicolor Motion Picture Corp. = 2,847.94

Capital stock: Preferred (80c per share) no nominal or par value: Authorized, 100,000 shares; unissued, 82,575 shares; in treasury, 17,425 shares = 3,869,236.00

Common (no nominal or par value): Authorized, 600,000 shares; outstanding, 517,202 shares = 1,891,217.86

Surplus: Of which $174,250 has been appropriated for the purchase of preferred stock in treasury = 7,790,071.16

### OPERATING STATEMENT FOR THE EIGHT MONTHS ENDED

**AUG. 31, 1930**

**Income**

Gross sales, $4,853,936.96; less discount allowed, $286,226.19; cost of sales (net), $2,718,691.22; gross profit before amortization, etc. = $1,849,019.55

**Expenses**

Administrative and general, $276,431.45; selling and shipping, $394,872.84 = 671,304.29

Other income, $12,837.45; other deductions, $1,144,34 = 1,395.13

Net profit before amortization, taxes, etc. = 1,179,110.39

Amortization of research, development and patents, $52,750.18; advertising—unabsorbed, $11,740.44; portion of Hollywood and Boston inventory adjustment, $23,029.15 = 87,519.77

Net profit before income taxes = 1,091,590.62

Federal and state income taxes = 149,000.00

Net profit for the period = $942,590.62
TRANS-LUX DAYLIGHT PICTURE SCREEN CORP.
Screen and Projection Apparatus
Incorporated Feb. 5, 1920, in Delaware
General Office, 247 Park Ave., New York

Present company succeeded business established in 1915. Present corporate title adopted July 9, 1925.
Capitalization: Common stock, no par, 1,000,000 shares authorized, 785,862 outstanding.
Funded Debt: 5-year 6% sinking fund notes, due 1932, $51,000.
Total assets $7,217,505
Net working capital (current assets less current liabilities) 770,666

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>77½</td>
<td>4½</td>
<td>$1.12*</td>
</tr>
<tr>
<td>1929</td>
<td>76</td>
<td>3</td>
<td>.67</td>
</tr>
<tr>
<td>1928</td>
<td>7</td>
<td>21/4</td>
<td>.35</td>
</tr>
<tr>
<td>1927</td>
<td>8½</td>
<td>3</td>
<td>.14</td>
</tr>
<tr>
<td>1926</td>
<td>14</td>
<td>6½</td>
<td>.07</td>
</tr>
</tbody>
</table>

*Quarter ended March 31.

UNITED ARTISTS THEATER CIRCUIT
Theater Operator
Incorporated May 22, 1926, in Maryland
General Office, 729 Seventh Ave., New York

Capitalization: Preferred stock (par $100), 7% convertible, $4,000,000 authorized and outstanding. Common stock, no par, 600,000 shares authorized, 100,000 shares of common reserved for conversion of preferred stock at $40 a share.
Funded Debt: Theater mortgage and deferred purchase payments outstanding, Aug. 31, 1930, $2,188,222.
Total current assets on Aug. 31, 1930, $2,069,511; current liabilities, $313,001; net working capital, $1,756,510.

CONSOLIDATED BALANCE SHEET, YEAR ENDED AUG. 31, 1930

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater investments</td>
<td>$6,544,869</td>
</tr>
<tr>
<td>Cash</td>
<td>1,750,548</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>190,801</td>
</tr>
<tr>
<td>Theater income accrued</td>
<td>128,162</td>
</tr>
<tr>
<td>Cash surrender value of life insurance policies</td>
<td>80,741</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>223,050</td>
</tr>
<tr>
<td></td>
<td><strong>$8,918,171</strong></td>
</tr>
</tbody>
</table>

Liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common stock and surplus</td>
<td>$2,396,978</td>
</tr>
<tr>
<td>7% preferred</td>
<td>4,000,000</td>
</tr>
<tr>
<td>Theater mortgages and purchase payments</td>
<td>2,188,222</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>123,001</td>
</tr>
<tr>
<td>Purchase payments within year</td>
<td>120,000</td>
</tr>
<tr>
<td>Preferred dividends payable</td>
<td>70,000</td>
</tr>
<tr>
<td>Reserve for taxes</td>
<td>19,970</td>
</tr>
<tr>
<td></td>
<td><strong>$8,918,171</strong></td>
</tr>
</tbody>
</table>

Operating Statement

Gross income (including share of earnings of affiliated companies less than 100% owned and miscellaneous non-operating profits) $1,208,540
Interest $151,395
Depreciation $66,316
Amortization $6,198
Provision for federal tax 35,000 $388,909
Net income $859,631
Preferred dividends 280,000
Available for common $589,631

866
UNIVERSAL PICTURES CO., INC. 
Producer, Distributor, Exhibitor
Incorporated Jan. 15, 1925, in Delaware
General Office, 730 Fifth Ave., New York

UNIVERSAL PICTURES CO., INC. ...........
Company is outgrowth of original business established as Imp Films Co.
Capitalization: Common stock, no par, 250,000 shares authorized and outstanding. First preferred 8% stock, $3,000,000 authorized, $2,174,100 outstanding. Second preferred 7% stock, $4,000,000 authorized, $2,500,000 outstanding.

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
<th>—8% 1st Pfd.</th>
<th>Earned</th>
<th>—7% 2nd Pfd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1920</td>
<td>2334</td>
<td>5</td>
<td>$6.300</td>
<td>76</td>
<td>27</td>
<td>$60.000D</td>
</tr>
<tr>
<td>1929</td>
<td>2.9</td>
<td>85%</td>
<td>.66</td>
<td>93</td>
<td>28</td>
<td>22.02</td>
</tr>
<tr>
<td>1928</td>
<td>33</td>
<td>13%</td>
<td>2.69</td>
<td>100</td>
<td>91%</td>
<td>42.10</td>
</tr>
<tr>
<td>1927</td>
<td>43</td>
<td>26%</td>
<td>4.60</td>
<td>103%</td>
<td>96%</td>
<td>60.90</td>
</tr>
<tr>
<td>1926</td>
<td>47</td>
<td>24%</td>
<td>6.41</td>
<td>98%</td>
<td>90</td>
<td>71.60</td>
</tr>
<tr>
<td>1925</td>
<td>47</td>
<td>24%</td>
<td>5.12</td>
<td>103%</td>
<td>94%</td>
<td>56.10</td>
</tr>
</tbody>
</table>


CONSOLIDATED BALANCE SHEET, AUGUST 2, 1930

Assets

Current and working assets: Cash, domestic, $770,989.01; foreign, $159,780.94
Marketable securities, at cost
Notes receivable
Accounts receivable: Domestic trade, $452,315.16; foreign trade, $821,182.31; partly owned companies, $69,057,88; officers and employees, $138,524.70. Less—Reserve for bad and doubtful accounts, $219,492.03
Advances to producers and advanced royalties
Inventories: Uncompleted film, $1,465,761.90; film completed but not released, $1,346,003.86; released film: Special productions—residual value, $3,471,868.52; other released film, book value, $1,216,150.00; raw film and supplies, $151,182.42; scenario and rights unreleased, $410,358.98; advertising matter, $243,340.44

Total current and working assets

Fixed assets: Studio land, as appraised Sept. 1, 1929, $1,515,000; other land and buildings, at cost, $2,170,696.80; machinery, equipment, furniture and fixtures, $1,572,079.31; theater leaseholds and equipment, $1,284,172.68; less reserves for depreciation and amortization, $3,598,679.44

Investments: In affiliated companies, $172,035.35; in other companies, $8,944.08
Notes and accounts receivable from Universal Chain Theatrical Enterprises, Inc.
Merchandise, etc., in transit to foreign offices
Deposits on leases, etc.
Deferred charges: Exploitation expenses of special productions, unamortized, $51,823.78; prepaid rent, taxes, insurance, etc., $277,012.67
Trade marks, trade names and goodwill

Liabilities

Current Liabilities: Notes payable—Banks, secured by pledge of notes of Universal Chain Theatrical Enterprises, Inc., $60,000; unsecured, $313,400; others, $94,644.31; accounts payable and sundry accruals, $2,078,549.20; total current liabilities
Mortgage on real estate, maturing serially $100,000 per annum to Jan. 2, 1935, when balance is due and payable
Advance payments to be liquidated by film service
Reserve for Contingencies
Capital stock: First preferred 8 per cent cumulative, par $100, authorized and issued, 30,000 shares; second preferred 7 per cent cumulative, par $100, 40,000 shares authorized, 20,000 shares issued (dividends unpaid from Jan. 1, 1925), $2,000,000; Common stock, no par, 250,000 shares, $4,173,930.85

Surplus arising through revaluation of Studio Land
Earned Surplus

Total liabilities

$18,201,997.77
WARNER BROS. PICTURES, INC.
Producer, Distributor, Theater Operator, Etc.
Incorporated April 4, 1923, in Delaware
General Office, 312 West 44th St., New York


Capitalization: Common stock, no par, 7,500,000 shares authorized. 3,769,025,068 outstanding. Preferred, no par, cumulative and convertible, redeemable at $55, 785,604 shares authorized, 103,107 outstanding.

CONSOLIDATED BALANCE SHEET, YEAR ENDED AUG. 30, 1930
Assets

Current and working assets:
- Cash
- Notes, drafts and acceptances receivable
- Current accounts and sundry accruals
- Inventories
- Rights and scenarios unproduced, at cost
- Advances to producers, less reserve, and advance royalties

Mortgages receivable
Deposits to secure contracts and sinking fund deposits
Investments and advances to affiliated companies

Fixed assets, at cost, less depreciation and amortization:
- Properties owned and equipment
- Properties leased and equipment

Deferred charges:
- Development expenses unamortized
- Bond and note discount unamortized
- Prepaid interest, insurance, rents, taxes, etc.

Goodwill

Liabilities

Current liabilities:
- Notes payable
- Purchase money obligations
- Account payable and sundry accruals
- Due to affiliated companies
- Royalties payable to outside producers and participants
- Reserve for federal income taxes
- Advance payments for film, deposits, etc.

Remittances from foreign subsidiary companies, held in abeyance
Purchase money or contractual obligations, maturing serially after one year
Mortgages and funded debt
Proportion of capital stock and surplus of subsidiary companies applicable to minority stockholders
Reserve for premium on debentures and contingencies

Capital stock: 3,769,025,068 shares common, 103,107 shares preferred
Surplus
Contingent liabilities: as guarantors of contested income tax, maximum liability, $100,000.00; as guarantors and/or endorsers of mortgage bonds of affiliated companies, $4,300,000.00; expenses of arbitration proceedings—amount indeterminable

CONSOLIDATED OPERATING STATEMENT

Net before charges
Amortization and depreciation
Other income
Total income
Int. and misc. chgs. (net)
Special adjustment

Federal tax reserves
Minimum int. subs.
Net profit
Less Dividends
Surplus, Aug. 31, 1929
Surplus, Aug. 30, 1930

$30,185,444.43
1,125,000
237,910
$7,074,621
8,483,121.10
$12,435,878.76
$11,027,378.97
Acme Sound Products Corp.—35 E. Wacker Drive, Chicago.
Atlantic M. P. Service—739 Boylston St., Boston.
Ario Cinema, Inc.—2826 Decatur Ave., Bronx, N. Y. C.
Alexander Film Co.—Colorado Springs, Colo.
Andlauer Film Co.—312 Ozark Bldg., Kansas City, Mo.
Amkino Corp.—723 Seventh Ave., N. Y. C.
Bell & Howell Co.—1801 Larchmont Ave., Chicago.
Bray Productions, Inc.—729 Seventh Ave., N.Y. C.
Bray Screen Products—729 Seventh Ave., N.Y. C.
Brown Film Co.—1431 Lipscomb St., Ft. Worth, Tex.
Better Service Films—116 S. Salina St., Syracuse, N. Y.
Carter Cinema Producing Corp.—551 Fifth Ave., N. Y. C.
Chicago Film Laboratory, Inc.—1322 Belmont Ave., Chicago.
Consolidated Film Industries—1776 B'way, N. Y. C.
Cinecraft Films—1909 Buttonwood St., Philadelphia.
Caravel Films—150 Madison Ave., N. Y. C.
Cine Art Productions, Inc.—6060 Sunset Blvd., Hollywood; 6 E. 46th St., N. Y. C.
Carlson Studios—3820 Broadway, Chicago, Ill.
Chapel Cinema Arts—1820 Wyandotte St., Kansas City, Mo.
Clark Cine Service—2540 Park Ave., Detroit, Mich.
Colorcraft Corp.—122 E. 42nd St., N. Y. City.
Church, Frank R., Films—6538 Pinehaven Drive, Oakland, Calif.
DePretesnes & Co.—Wilkes Barre, Pa.
Dirmeyer Studios, Inc.—259 Monroe Ave., Rochester, N. Y.
Electrical Research Products, Inc.—250 W. 57th St., N. Y. C.
Economist Film Service—239 W. 39th St., N. Y. C.
Escaur M. P. Service Co.—1008 Carnegie Ave., Cleveland, O.
Ford Motion Picture Laboratories—Dearborn, Mich.
Fox Film Corp. (Educational Dept.)—444 W. 36th St., N. Y. C.
General Business Films, Inc.—250 W. 57th St., N. Y. C.
Wm. J. Ganz Co.—507 Fifth Ave., N. Y. C.
General Electric Co.—1 River Road, Schenectady, N. Y.
Golden State Films—Woodworth Bldg., Huntington Park, Cal.
Great Western Film Laboratories—Salt Lake City, Utah.
Jam Handy Picture Service—6227 Broadway, Chicago, Ill.
Hastings Motion Picture, Inc.—Hastings, Mich.
Harcol Motion Picture Industries—610 Bayonee St., New Orleans, La.
Home Talksie Productions—220 W. 42nd St., N. Y. C.
Industrial Film Service—1126 Boylston St., Boston, Mass.
Kodasecope Libraries, Inc.—33 W. 42nd St., N. Y. C.
Keystone Film Co.—1125 Union Mgr. Bldg., Cleveland, O.
Kinograms Publishing Co.—120 W. 41st St., N. Y. C.
Lago Vista Enterprises, Inc.—18 Wall St., Orlando, Fla.
Leavitt Cine Pictures Co.—3150 Wilshire Blvd., Los Angeles, Cal.
Louis & Norling, Inc.—245 W. 33rd St., N.Y.C.
Morris, Joe, Industrial Films, Inc.—18 N. Jachim St., Mobile, Ala.
Motion Picture Machine Co.—607 Neville St., Pittsburgh, Pa.
Multi-Color Films, Inc.—201 N. Occidental Blvd., Los Angeles, Cal.
Metropolitan M. P. Company—108 W. 34th St., N. Y. C.
Merdon Films—1650 Broadway, N. Y. C.
Missouri Film Laboratories—109 W. 18th St., N. Y. C.
Monogram Pictures—512 Fifth Ave., N. Y. C.
McCrum, Dr. Thos. B.—4144 Charlotte St., Kansas City, Mo.
National Screen Service—126 W. 46th St., N.Y.C.
National Motion Pictures Co.—Indianapolis, Ind.
Olympic Film Studios—2419 Second Ave., Seattle, Wash.
Pathe Exchange, Inc. (Edu. Dept.)—35 W. 45th St., N. Y. C.
Picture Service Corp.—74 Sherman Ave., L. I. City, N. Y.; 217 W. Illinois St., Chicago, Ill.
Plymouth Films—156 Fifth Ave., N. Y. C.
Pacific Film Service—861 Seward St., Hollywood, Cal.
Paramount Business Pictures, Inc.—Paramount Bldg., N. Y. C.
Ray-Bell Films Inc.—817 University Ave., St. Paul, Minn.
Rothacker Film Corp.—7510 N. Ashland Ave., Chicago, Ill.
Rowland Rogers Productions—74 Sherman St., L. I. City, N. Y.
Ross, Herman, Enterprises, Inc.—622 Ninth Ave., N. Y. C.
Sanford Motion Picture Service—406 Englewood Ave., Chicago, Ill.
Spoor and Abbe Film Corp.—1345 Argyle St., Chicago, Ill.
Stark, Milton, Films—329 X. Charles St., Baltimore, Md.; 219 W. Center St., Baltimore, Md.
Strickland Industrial Films—163 Walton St., N. W., Atlanta, Ga.
Stanley Advertising Co.—220 W. 42nd St., N. Y. C.
Talking Pictures Epics, Inc.—19 W. 42nd St., N. Y. C.
Talking Picture Merchandising Corp.—350 Madison Ave., N. Y. C.
Theater Service Corp.—420 Lexington Ave., N. Y. C.
Universal Cinema Co.—Indianapolis, Ind.
University Film Foundation—4 Brattle St., Cambridge, Mass.; 11 W. 42nd St., N. Y. C.
Visagorphic Pictures, Inc.—247 Park Ave., N. Y. C.
Wildey Productions—1358 Mullett St., Detroit, Mich.
Western Elec. Co. (M. P. Bureau)—120 W. 42nd St., N. Y.
Wheeler, Sheridan Corp.—Los Angeles, Cal.
Worldscope Motion Pictures—11 W. 18th St., Kansas City, Mo.
Young, Richard P. Productions—635 Tujunga, Burbank, Cal.
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A ready reference guide to what the industry needs and where to buy it.

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President, Tech-nicolor
Motion Picture Corp.
Only accessory dealers, who sell directly to the theater, are included in this list. The Buying Guide, which starts on page 917 lists concerns that manufacture products for exhibitors and producers.

Personnel of Chain Dealers

National Theater Supply Co.
(Operating Theater Supply Units in 30 Key Cities)
Home Office: 92-96 Gold St.
New York City
President........................................ Walter E. Green
Secretary........................................ B. A. Squire
Treasurer........................................ M. V. Carroll
Purchasing Agent.............................. L. S. Hunt
Sales Department.............................. J. I. Roberts

Continental Theater Accessories, Inc.
(Will open offices in Key Cities)
President........................................ Harold Rodner
Vice-President................................. Stanley P. Freedman
Treasurer........................................ S. Carlisle
Secretary......................................... H. S. Bareford

E. E. Fulton Co.
(Operating Theater Supply Units in 10 Key Cities)
Home Office: 1018 S. Wabash Ave.
Chicago
President........................................ Carl H. Fulton
Vice-President................................ P. Casev
Secretary........................................ Frank Meyers
Treasurer........................................ A. G. Jarmin

Alabama
Birmingham
Queen Feature Service—1912½ Morris Ave.

Arizona
Nogales
Arizona Film Supply Co.—323 Morley Ave.
Tucson
Arizona Film Supply Co.—P. O. Box 1017.

Arkansas
Little Rock
Ensor & Co.—215 W. 3rd St.
Pinebluff
Southern Film & Supply Co.

California
Los Angeles
Breck Photoplay Supply Co.—1909 S. Vermont Ave., Republic 3151.
Gennett, G.—1153 Wall St., Westmore 9582.
National Theater Supply Co.—1961 S. Vermont St., Republic 4193.
Slipper & Co., J.—922 Olive St., Tucker 6749.

Redlands
Mace, Herbert S.

San Diego
Southern Electrical Co.—Third and E Sta.

San Francisco
Fulton, E. E.—225 Golden Gate, Hemlock 7220.
Kemp, Edward H.—309 Turk St., Prospect 5226.
National Theater Supply Co.—(district office), 121 Golden Gate Ave., Market 4070.
Theater Lighting & Equipment Co.—255 Golden Gate Ave., Hemlock 5874.
Webber & Co., C. F.—601 Mission St., Garfield 5010.
Western Poster Co.—117 Golden Gate Ave., Market 1640.
Western Theater Equipment Co.—146 Leavenworth St., Franklin 1710.

Colorado
Denver
Denver Costume Studio—1633 Broadway, Main 0657.
Graham Bros.—546 Lincoln St., Ta. 5467.
Heywood-Wakefield Co.—2011 Champa St., Ta. 0960.
Jayne’s Scenic Studio—1341 Cherokee, Keystone 5057.
National Theater Supply Co.—2106 Broadway, Keystone 1621.
Sentry Safety Control Corp.—2106 Broadway, Keystone 1621.

Connecticut
Hartford
H. Harries & Co.—255 Franklin Ave.
New Haven
National Theater Supply Co.—133 Meadow St., Tel. 3-1135.
LEADERSHIP
Justified By
Continuous
PROGRESS
District of Columbia
Washington
Lust Theater Supply Co., Ben—908 2nd St.,
Franklin 2196.
National Theater Supply Co.—916 G Street, N.
W., National 9739.
Southern M. P. Corp.—310 McGill Bldg., G St.,
N. W.
Thompson, E. B.—1436 Park Road, Sol. 9577.

Delaware
Wilmington

Florida
Coral Gables
Jacksonville
Drollinger Theater Supply Co.
Tampa
Amusement Supply Co.—312 1/2 Twigg St.
Tampa Photo & Art Supply Co.

Georgia
Atlanta
Fulton, E. E. Co.—146 Walton St., Ivy 1147.
National Theater Supply Co.—(district office), 187
Walton St., Jackson 4073.
Wilder, Eugene—P. O. Box 102.

Illinois
Chicago
Chicago Cinema Equipment Co.—1754 N. Spring-
field Ave., Capitol 2660.
Chicago Ind. Supply Co.—1018 S. Wabash Ave.,
Webster 2190.
Felsman, Arthur P., Inc.—431 N. Clark St.
Fulco Sales Co.—1018 S. Wabash Ave., Wabash
0736.
Fulton, E. E. Co.—1018 S. Wabash Ave., Wabash
0736.
Guercio & Barthel—1018 S. Wabash Ave., Wab-
bash 1063.
Hoke Theater Supply—845 S. State St., Webster
3688.
Illinois Theater Equipment Co.—1029 S. Wabash
Ave., Harrison 8804.
Monarch Theater Supply Co.—1223 S. Wabash
Ave., Calumet 6686.
Movie Supply Co.—844 S. Wabash Ave., Harrison
8790.
National Theater Supply Co.—825 S. Wabash
Ave., Webster 7346.

Kankakee
Royal Theater & Supply Co.—108 East Ave.

Springfield
Cooperative Amusement & Supply Co.—Gaiety
Theater Bldg.

Indiana
Ft. Wayne
Fort Wayne Engineering & Supply Co.—6th and
N. Harrison Sts.

Indianapolis
Fulton Co., E. E.—140 N. Illinois St., Lincoln-
2783.
Lieber Co., H.—24 W. Washington St., Riley
4375.
National Theater Supply Co.—434 N. Illinois St.,
Lincoln 5758.
Scobey, E. C.—220 W. Ohio St., Main 3992.

Muncie
Muncie Film Supply Co.—220 W. Ohio St., Lin-
coln 0929.

Iowa
Davenport
Blackmore, W. F.—315 Brady St.

Des Moines
Des Moines Theater Supply Co.—923 Grand Ave.,
Tel. 3-6520.

Dubuque
Dubuque Sales Co.—2734 Jackson St.

Sioux City
Eastman Kodak Stores—608 Pierce St.
Zimmerman Bros. Theater Supply Co.

Kansas
Wichita

Kentucky
Louisville
American M. P. Company—Alamo Theater Bldg.
Blake Amusement Co.—435 E. Third St.
Louisville Film Supply Co.—555 S. First St.

Louisiana
New Orleans
Harcol M. P. Industries, Inc.—610 Baronne St.,
Raymond 3191.
National Theater Supply Co.—220 S. Liberty St.,
Raymond 4455.
Vivirito, George—318 Baronne St., Main 2380.

Maryland
Baltimore
National Theater Supply Co.—309 N. Gay St.,
Plaza 6240.

Massachusetts
Boston
Capital M. P. Supply Co.—28 Piedmont St.
Fraser, C. Wesley, Inc.—260 Tremont St.
Fulton, E. E., Co.—65 Broadway, Hancock 7484.
Handy, A. D.
Harris & Co., Ralph.
Independent Theater Supply Co.—47 Church St.,
Liberty 1159.
National Theater Supply Co.—211 Columbus Ave.,
Kenmore 0074.
Thompson, B.
Wesmore, B. O.—2 Park Square.

Wheaton, L. B.

Michigan
Detroit
Cinema Service Co.—2310 Cass Ave., Cadillac
6189.
Detroit Theatrical Service—38 Montcalm St., W.,
Rand 4691.
Kanditz & Co., Theodore—402 Lincoln Blvd.,
Cadillac 0777.
McArthur Equipment Co.—2301 Cass Ave., Cadil-
lac 5525.
National Theater Supply Co.—Film Bldg., Cass
and Montcalm Aves., Cadillac 2447.

Minnesota
Duluth
National Equipment Co.—409 Michigan Ave.

Minneapolis
American Seating Co.—572 Baker Arcade, Geneva
2507.
Heywood-Wakefield Co.—204 Builders Exchange
Bldg., Geneva 5741.
National Theater Supply Co.—56 Glenwood Ave.,
Main 2740.
Starbird, A. W.—18 Washington Ave., Main 5750.
Twin City Decorating Supply Co.—706 1st Ave.,
N., Atlantic 6644.
Western Theater Equipment Exchange Co.—33
Glenwood Ave., Geneva 8878.

St. Paul
Cunningham, H. B.—964 University Ave., Elk-
hurst 4981.

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Stand alone in the field today as the most compelling form of
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They contain actual STARS, actual SCENES, actual MUSIC, DIALOGUE,
and ENSEMBLES, enhanced by seat selling titles that appeal to the eye and ear
Their use by famous showmen and prominent circuits such as
 Paramount  Loew  RKO
 Fox  Dolle  Warner
and thousands of smaller exhibitors everywhere—year after year—
is conclusive proof of their value.
National Screen Service also supplies
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Unique, seat-selling sensations,
with broadcast voice that tells
"who's who and what's what," with
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or actual scenes, cleverly animated and with actual music.
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Missouri
Kansas City
American Seating Co.—210 W. 9th St., Victor 5589.
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Steubing Picture Supply Co.—1803 Wyandotte St., Grand 0134.
St. Louis
Erker Bros.—610 Olive St., Chestnut 9410.
National Theater Supply Co.—3310 Olive St., Jefferson 8494.
Siegfried, E. C.—Midtown Theater Bldg.

Montana
Billings
Western Theater Equipment Corp.

Nebraska
Omaha
National Theater Supply Co.—1510 Davenport St., Atlanta 8688.
Quality Theater Supply Co.—1518 Davenport St., Atlanta 7253.
Service Theater Supply—303 N. 16th St.
Southwestern Electrical Products Co.—806 World Bldg.
United States Theater Supply Co.—1506 Davenport St., Atlanta 6568.

New Jersey
Newark
Kaufman, Frank N.—750 Broad St.
Metropolitan M. P. Co.—116 Market St.

New Mexico
Clovis
Eastern New Mexico Theater Supply Co.—Box 548.

New York
Albany
Albany Calcium Light Co.—287 Hudson Ave., Tel. 3-2863.
Empire Theater Supply Co.—42 Orange St., Tel. 3-2972.

Auburn
Auburn Theatrical Supply Co.

Brooklyn
Bernhardt Bros.—203 Hopkins St., Palski 5-7500.
Greenbaum, Otto—1682 Cornelia St., JEfferson 3-2225.

Buffalo
Adams, J. E.—459 Washington St., Cleveland 9407.
Buffalo Photo Material Co. — 37 Niagara St., Washington 6366.
National Theater Supply Co.—376 Pearl St., Seneca 1736.
Ostrowsky, M. J.—119 St. Louis St.
United Projector & Film Corp.—228 Franklin St., Washington 5840.

New York City
Amusement Supply Co.—630 9th Ave., LACKawanna 4-7509.
Behrend Motion Picture Supply House—630 9th Ave., LACKawanna 4-8729.
Capitol M. P. Supply Co.—630 9th Ave., LONG- acre 5-6135.
Continental Theatrical Accessories—321 W. 44th St., CHicking 4-2200.
Crown Motion Picture Supply Co.—729 7th Ave., and 311 W. 44th St., BRyant 9-6271.
Fulton, E. E.—115 W. 45th St., BRyant 9-3488.
Kaplan, Sam—729 7th Ave., BRyant 9-6745.
National Theater Supply Co.—(district office) 1560 Broadway, BRyant 9-2480.
Sterling M. P. Appar.—250 W. 54th St., COLUMbus 5-1182.
Welsh, J. H.—503 W. 43rd St., MEDalion 3-5466.

Rochester
FenYessy, Carol—62 Paul St.
Mason, Charles E.—103 W. Main St.

Schenectady
Lyon, I. T. and D. B.

Syracuse
Better Service Film Co.—110 Ferris Ave.
Crouse, Hinds & Co.—Wolf and 7th Sts.
Syracuse Supply Co.—314 W. Fayette St.

Utica
Empire Theater Supply Co.—619 Spring St.

North Carolina
Charlotte
Carolina Theater Supply Co.—206 S. Popular St., Tel. 3-3030.
National Theater Supply Co.—222 W. 4th St., Tel. 4658.

Raleigh
A. & B. M. P. Supply Co.

North Dakota
McCarty Supply Co.—619 N. P. Ave.

Ohio
Cincinnati
Cincinnati M. P. Co.—1434 Vine St.
Huber Art Co.—124 W. 7th St., Canal 581.
National Theater Supply Co.—1635 Central Parkway, West 7840.
Prince, L. M. Co.—108 W. 4th St., Main 432.
Romell M. P. Co., Inc.—1411 Walnut St., Canal 6324.
Runey, Clarence E.—1434 Vine St., Canal 2415.

Cleveland
Import Sales Co.—212 Film Exchange Bldg., Prospect 6482.
National Theater Supply Co.—2212 Payne Ave., Prospect 4613.
Oliver Motion Picture Supply Co.—Payne Ave. and E. 22nd St., Prospect 6934.

Columbus
American Theater Equipment Co.—1654 W. High St.

Delaware
Armstrong, Geo. W. SPRINGFIELD
Limbocker, George

Oklahoma
Oklahoma City
Davidson—705 W. Grand Ave., Tel. 3-3922.
Mid-West Theater Supply Co.—119 S. Hudson St., Tel. 2-5620.
National Theater Supply Co.—516 W. Grand Ave., Walnut 0703.

Oregon
Hillsboro
Bentley, E. E.

Portland
Beeman Theatrical Scenic Studio—517 Clay St., BEacon 8822.
Enterprise Slide Co.—Merchant Bldg., Atwater 3088.
Lermer, M. V.—171 Killingsworth Ave., BEacon 5608.
National Theater Supply Co.—160 Glisan St., Broadway 4830.
Pacific Poster Co.—143 Glisan St., Broadway 7030.
Portland M. P. Machine Co.—Rivoli Theater Bldg., Atwater 7751.
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Stark, John L., Co.—427 1st St., Atwater 3410.
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Associated Film Enterprises—1056 N. Cahuenga, Gladstone 3830.
Centaur Film Lab.—6060 Sunset Blvd., Hollywood 7120.
Combined Titles—5515 Melrose Ave., Gladstone 3101.
Composite Laboratories Co.—8111 Santa Monica Blvd., Oxford 1611.
Consolidated Film Industries, Inc.—933 Seward St., Hollywood 7180; 959 Seward St., Hollywood 4366 or Granite 7005; and 6363 Santa Monica Blvd., Hempstead 4154. (Eastern Branches in N. Y. C., Long Island and New Jersey.)
Davidge, Roy—6701 Santa Monica Blvd., Granite 3108.
Dawes Film Laboratory, Fred C.—1426 N. Beachwood Drive, Hempstead 8492.
Dunning Process Co., Inc.—932 N. La Brae, Gladstone 3599.
Eastman Kodak Research Lab.—6707 Santa Monica Blvd., Hempstead 3171.
Fowler—1108 N. Lillian Way, Granite 3177.
Fox Laboratory—1401 N. Western Ave., Hollywood 3000.
General Recording Corp.—1611 Cosmo St., Gladstone 1151.
Handschiegel Color Process Corp.—(See Kelly).
Horsley Chemical Co.—1121 Lillian Way, Gladstone 5990.
Horsely, William, Film Lab., Inc.—1443 N. Beachwood Drive, Hempstead 4268.
Howland & Dewey—643 S. Hill St., Trinity 0746 (Eastman Kodak).
Ince Library—861 Seward St., Gladstone 4709.

Colorado
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Connecticut
New Haven
Phelps Film Co.—128 Meadow St.

Florida
Fort Pierce
Florida Photograph Concern.

Miami
Caldwell, Fred—Miami Studio.
Cosmopolitan Laboratory—1744 W. Flager.

Orlando
Lago Vista Enter., Inc.—18 Wall St.
Tampa Photo & Art Shop Laboratory.

Georgia
Atlanta
Paramount News Laboratory—Walton St.
Stricklan Film Corp.—163 Walton St., N. W., Jackson 2767.

Illinois
Chicago
Action Film Co.—2450 Prairie Ave.
Appreciation Films—1029 S. Wabash Ave.
Atlas Educational Film Co.—1111 So. Blvd., Oak Park, Austin 1620.
Bell & Howell Lab.—1 Larchmont Drive.
Brinner Film Service—1737 N. Campbell Ave.
Broadway Film Laboratory—6227 Broadway, Shieldsake 2120.
Chicago Film Laboratory—1322 Belmont Ave.
Daily News Screen Service—845 S. Wabash Ave., Dearborn 1111.
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Midwest Film Co.—845 S. Wabash Ave.
MFA Film Laboratory—Piano.
Mutual Film Laboratory—1737 N. fl Campbell Ave. Armitage 2073.
Newspaper Film Lab.—6227 Broadway.
Peerless Film Laboratory—1111 So. Blvd., Oak Park, Austin 1620.
Stern, Sidney, Film Labs.—736 S. Wabash Ave., Webster 3823.

**Indiana**

**Indianapolis**

Coburn Photo & Film Co.—529 W. Meridian.

**Iowa**

Des Moines

Parrott Films—1700 Kessauqua Way, Tel. 5-8686.

Sioux City

World M. P. Co.—1114 5th St.

Waterloo

Monarch Films Laboratory.

**Louisiana**

New Orleans

Gerke Laboratory, Chas. Halc or M. P. Industries—610 Baronne St., Ray mond 3191.


**Maryland**

Baltimore

Alpha Film Laboratories—3437 Park Heights Ave., Madison 6212.

**Massachusetts**

Boston

Ambuter M. P. Lab.—20 Winchester St., Hancock 1158.

Art Film—1108 Boylston St.

Commonwealth Cinema—29 Middlesex Ave.

Master Motion Picture Bureau, Inc.—50 Peedmont St., Hancock 3593.

Melkon M. P. Lab.—13 Stanhope St.

Paramount Manufacturing Co.—36 Melrose St., Hancock 9383.

Pathe News—13 Stanhope St., Kenmore 1228.

Sears, Richard—13 Stanhope St., Kenmore 1228.

Cambridge


**Michigan**

Detroit

Hammond, Lloyd, M. P. Co.—2509 Cass Ave., Randolph 7978.

Jam Handy Picture Service Corp.—2900 E. Grand Blvd., Madison 2450.

Metropolitan M. P. Co.—700 Film Exchange Bldg., Cadillac 1950.

Wilding Pictures—1358 Mullet St., Randolph 3528.

**Minnesota**

Minneapolis

Lochren, Wm. A., Film & Slide Co.—16 N. 4th St., Main 0405.

Portravox Research Labs. — 523 Boston Road, Geneva 3765.

Ray Bell Films, Inc.—716 Palace Bldg., Main 4040.

Sly Fox Films Corp.—627 1st Ave., N., Atlantic 2818.

St. Paul

Ray Bell Films, Inc.—821 University Ave., Elk hurst 3727.

**Missouri**

Kansas City

Missouri Film Labs.—1719 Baltimore Ave. United Film Ad Service—2449 Charlotte St.

St. Louis

Ad-O-Gram Film Corp. — 6150 Delmar Blvd., Colony 7275.

Commercial Films—4320 Delmar Blvd., Delmar 0596.

National Film Publicity Co.—Sara and Duncan Sts., Franklin 4620.

Petitl, A. P.—3723 Olive St., Jefferson 7782.

St. Louis Commercial Photographers Lab.—1817 Glasgow Ave., Neustedt 1884.

**Montana**

Butte

Ward, Frank—112 Hamilton St.

**Nebraska**

Omaha

Chenoweth Film Co.—2814 N. 66th Ave., Walnut 2070.

Rembrandt Studio—209 S. 18th St., Ja. 3548.

Pathe Lab.—(Same as Rembrandt).

**NEW JERSEY**

Bound Brook

Pathe Exchange Lab.—Bound Brook 90.

Fl. Lee


Hudson Heights

U. S. Film Laboratory—Palisade 6-3678.

Jersey City

Pathe Laboratory—I Congress St., W. E. 4- 4675.

Newark

Paragon Laboratories—56 Clinton St., Mitchell 2-6768.

West New York

Empire Laboratory—(Office at 723 7th Ave., N. Y. C., BRyan 9-2180).

West Orange

Cromlow Film Lab., Inc.—62 Standish Ave. (Office at 220 W. 42nd St., N. Y. C., Wiscon sin 7-6876).

**New York**

Buffalo

Buffalo Cinema Labs.—405 Elm St. Industrial M. P. Lab.—265 Franklin St. Spencer Co.—422 Niagara St. Visual Demon System—259 Delaware Ave.

Brooklyn and Long Island

Carl Gregory—Englewood, N. J.; 158 South Van Brunt St.

Consolidated Film Industries—6th and Pierce Aves., Ravenswood 8-3030, Long Island City (Office at 1776 Broadway, Circle 7-9240, N. Y. C.)

Craft Film Lab.—49 Congress Ave., INdependence 1-4300, Flushing.

G. M. Laboratories—Long Island City, Paramount—6th and Pierce Aves, Ravenswood 8-8000, Long Island City.

Warner Bros.-Vitagraph Lab.—1400 Locust Ave., NAvarre 8-4800.

New York City

Advance Trailer Service—111 Westchester Sq., UVnderhill 3-9200.

Cinela—33 W. 66th St., Columbus 5-9750.

Colorcraft Corp.—(Office) 122 E. 42nd St., LEXington 2-2588; Laboratory, 36-14 35th St., Long Island City, IRonsides 6-8780.

Consolidated Film Laboratories, Inc.—Headquarters at 1776 Broadway, Circle 7-9240; Branches: 251 W. 19th St., Chelsea 3-10306; 6th and Pierce Aves., Ravenswood 8-3030, L, I. C.; Lemoine Ave., FORT Lee 8-2004, Fort Lee, N. J.; and Hollywood, Calif.
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Simpson, Jas. P. Co., Inc.—317 N. Beckley St.

Houston
Redan, Harry—4509 Roseland St.

Washington
Seattle
Dobbs Totem Films—Beach Drive.
Jacobs, Frank—121 3rd Ave.
Olympic Film Studios—2419½ 2d Ave., Eliot 5038.

Wisconsin
Milwaukee
Badger Film Co.—326 Grand Ave., Broadway

Diemer, M. E.—1309 Spring St.
Ulmyer Films—281 3rd St.

Canada
Montreal
Associated Screen News Ltd.—Western Ave. at

Decarie Blvd., Walnut 6700.
Bert Mason & Sons—466 Mayor St., Lancaster

7939.
St. Boniface, Man.

Accetti, Angelo.

TITLE STUDIOS

Los Angeles

Combined Title Studio, Inc.—933 Seward St., Gladstone 3101.
Consolidated Film Laboratories, Inc.—6363 Santa Monica Blvd., H.Empstead 4154.
Fowler Studio—1103 N. Lillian Way, Granite 3177.
Horsley, William—1443 N. Beachwood Dr., H.Empstead 4268.
Multicolor Films, Inc.—201 N. Occidental Blvd., Dunkirk 5401.
Pacific Title & Art Studio—1123 N. Bronson Ave., Hollywood 9220.
Schlesinger, Leon—1123 N. Bronson Avenue, Hollywood 9220.

New York City

Alynlu—130 West 46th St., BRyant 9-1871.
Brock, Gustav (Color Work)—528 Riverside Drive, M.Omament 2-0237.
Consolidated Film Industries—203 West 46th St., AUdubon 3-7310.
Elias Titling Co., Inc.—220 West 42nd St., Wisconsin 7-5394.
Enico Studios, Inc.—729 7th Avenue, BRyant 9-0211.
Eno, Ralph R.—1425 Broadway, P.E. Pennsylvania 6 7747.
Etchcraft Film Studios—27 West 21st St., GRamercy 5-1744.
Filmbac, Inc.—126 West 46th St., BRyant 9-4981.
H. E. R. Studios—457 West 46th St., L.Ongac 5-0894.
National Screen Service—126 West 45th St., BRyant 9-9600.
Photocolor Corp.—729 7th Avenue, BRyant 9-9890; Studio & Laboratory, Irvington-on-Hudson, N. Y.
QQ Motion Picture Titles—1243 Sixth Avenue, Circle 7-2127.
Rieger-Meyer—130 West 46th St., BRyant 9-5237.
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California
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Ad-Vance Trailer Service Corp.—1928 S. Vermont Ave., Republic 4147.
Fowler Studios—1108 N. Lillian Way, Granite 3177.
Pacific Title & Art Studio—1123 N. Bronson Ave., Hollywood 9220.
Schlesinger, Leon—1123 N. Bronson Ave., Hollywood 9220.
Supreme Film Co.—1910 S. Vermont Ave., Republic 3707.

San Francisco
Acme Slide Studio—1026 Market St., Market 9567.
A. E. F. Photo Service—209 Turk St., Prospect 5338.
Blache Labs.—292 Turk St., Prospect 9388.
Citron & Greenfield—109 Golden Gate Ave., Underhill 0680.
National Screen Service—298 Turk St., Prospect 0920.
Supreme Film Co.—284 Turk St., Prospect 0208.
Tam Slide & Film Co.—383 Brannan St., Douglas 3522.
Trailogram Co., Inc.—109 Golden Gate Ave., Underhill 0680.

Colorado
Denver
McCall, Floyd H.—2011 Champa, Ga., 2047.
National Screen Service—2040 Broadway.
Peele, J. R.—2011 Champa, Ga., 2047.

Colorado Springs
Alexander Industries, Inc.
District of Columbia
Washington
Advance Trailer Service—916 G St., N.W.
National Screen Service—2901 Connecticut Ave.

Georgia
Atlanta
National Screen Service—183 Walton St.
Strickland Industrial Film Corp.—163 Walton St., Ivy 2767.

Illinois
Chicago
Advance Trailer Service Corp.—845 S. Wabash Ave., Harrison 0159.
Filmack Co. (Irving Mack)—730 S. Wabash Ave., Harrison 0186.
National Screen Service—810 S. Wabash Ave., Harrison 1020.
Stern, Sidney—726 S. Wabash Ave., Wabash 6527.

Indiana
Indianapolis
National Screen Service—615 E. 52nd St.
United Film Ad. Service, Inc.—711 Lemcke Bldg., Lincoln 1814.

Iowa
Des Moines
Barrott Films—1700 Keosauqua Way, Drake 8866.
National Screen Service—518 28th St.

Louisiana
New Orleans
Harcol M. P. Industries, Inc.—610 Baronne St., Raymond 3191.

Massachusetts
Boston
Ambuter M. P. Laboratory—20 Winchester St., Hancock 1158.
Lewy, Harry—553 North Eutah St.
Master M. P. Bureau—50 Piedmont St., Hancock 3593.
National Screen Service—39 Church St.

Michigan
Detroit
Hammond-Lloyd M. P. Co.—2509 Cass Ave., Randolph 2798.
Metropolitan M. P. Co. — 700 Film Exchange Bldg., Cadillac 1950.
National Screen Service—66 Sibley St., Cadillac 3726.

Minneapolis
Minnesota
Lochren, William A., Film & Slide Co.—16 N. 4th St., Main 0405.
National Screen Service—64 Glenwood Ave., Atlantic 1691.
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Missouri Film Lab.—1712 Baltimore Ave., Harrison 2825.
National Screen Service—110 W. 18th St.
United Film Ad. Service—2449 Charlotte St., Harrison 5840.

St. Louis
Ad-O-Gram Film Corp.—6150 Delmar Blvd., Cabany 7275.
Commercial Film Studio—320 Delmar Blvd., Delmar 6576.
National Screen Service—3320 Lindell Blvd.
Schweis Studio, Inc.—1927 Delmar Blvd., Forest 2990.

Nebraska
Omaha
National Screen Service—Film Exchange Bldg.
World Screen Advt. Co.—1516 Douglas St.

New York
Albany
National Screen Service—1046 Broadway.
Buffalo
Buffalo Cinema Laboratories—605 Elm St.
National Screen Service—505 Pearl St.

New York City
Acme Film Co.—1540 Broadway, BRyant 9-2325.
Advance Trailer Service Corp.—111 Westchester Sq., UUnderhill 3-9200, Bronx; (Home Office): 630 9th Ave., CHickering 4-5577.
National Screen Service—126 W. 46th St., BRyant 9-9800.
Semler Cinema Service—1600 Broadway, LAckawana 4-9111.
United Trailer Service, Inc.—630 9th Ave., New York City.

Ohio
Cleveland
Advance Trailer Service—2816 Mayfield Rd., Fairmount 8848.
National Screen Service—713 Film Bldg., Prospect 4684.
Tri-State M. P. Co.—208 Film Exchange Bldg., Prospect 4900.

Oklahoma
Oklahoma City
National Screen Service—705 W. Grand Ave., Tel. 2-8734.

Oregon
Portland
Alexander Film Co.—444 Glisan St., Broadway 0475.
Heaton & Emery—208 E. Broadway, Trinity 7616.
Sill, Jesse G.—998 Upshur, Beacon 3310.

Pennsylvania
Philadelphia
Advance Trailer Service—1209 Vine St., Spruce 1676.
National Screen Service—1237 Vine St.

Pittsburgh
Atlantic Film Co.—1105 Washington Blvd., Monroe 7644.
National Screen Service—2337 Sherbrook St.

Tennessee
Memphis
O. M. Goodman—189 Union Ave.
Pellon Photographers—319 Union Ave.

Texas
Dallas
Alexander Film Co.—3125 So. Harwood St.
Jameson Film Lab.—2212 Live Oak St.
National Screen Service—2005 So. Harwood St.
Simpson, James P., Co., Inc.—317 N. Beckley St.
Theater Service Corp.—302 So. Harwood St.

Washington
Seattle
Advance Trailer—2419 2nd Ave., Eliot 6297.
National Screen Service—2016 3rd Ave.
Olympic Film Studio—2419 2nd Ave.

Wisconsin
Milwaukee
Badger Film Mfg. Co.—326 Grand Ave., Broadway 1225.
Fruehaufl Trailer Co.—846 41st St., Kilbourn 9540.
Milwaukee Film Ad Service—610 Sycamore St., Grant 7637.
Pfittner & Simmons—1601 7th St., Concord 2948.
Smith, H. Y., Co.—425 E. Water St., Daly 5556.

Canada
Angelo & Co.—187 Provencher Ave., 202965.
Winnipeg.
Associated Screen News, Ltd.—Western Ave. at Decarie Ave., Walnut 6700, Montreal.
Bert Mason & Sons—366 Mayor St., Lancaster 7939, Montreal.
Cinecraft Studios, Inc.—1461 Buery, Lancaster 8092, Montreal.
Film Art—1061 Richmond St., E., Elgin 6564.

Lee's Film Delivery—1818 Fourth Ave., Republic 5511, Los Angeles.
Miller, F. E.—134 Orange Grove, Santa Barbara.
Schneider, D. H.—1240 E. 10th St., Long Beach.
Swearinger, O. E.—Long Beach.
Triangle Express—436 S. Almeda St., Mutual 7211, Los Angeles.
Twentieth Century Delivery Express Service—440 Towne St., Pabst 2666, Los Angeles.
United Parcel Service—420 W. 11th St., Westmore 8201, Los Angeles.
Williamson, P.—Tia Juana.
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892
Colorado
Exhibitors Film Delivery & Service Co.—2042 Champa St., Main 2824, Denver. We-Go Express Service—2108 Broadway, Main 4371, Denver.

Connecticut

District of Columbia
Hurler Delivery Service—Washington (Branch at Philadelphia).

Illinois
Blankenship, Earl—Marion (Branch at 711 Main St., St. Louis). Borkosky, Frank—34 E. 8th St., Wabash 6817, Chicago. Chamness, Herman—400 W. Main St., Marion. Cole, William—Pana (Branch at St. Louis, Mo.) Film Chauffeurs & Carriers—34 E. 8th St., Wabash 6817, Chicago. Film Truck Service—804 S. Wabash Ave., Harris- son 2495, Chicago. Jackson, A. D.—301 E. Washington St., Boston. Hanlin, James—Marion. Lavin Bros.—3341 Burnoy St., Nevada 1807, Chicago. Lile & Dabbas—2832 Madison Ave., Granite City (Branch at St. Louis, Mo.) Smith, E. F.—Whitehall.

Iowa
Film Service Co. (Jack Martin) — Davenport (Branch at Omaha, Neb.)—Tel. 3-5269. King Delivery Service—910 Locust St., Phone 3-5269, Des Moines.

Louisiana

Maryland

Massachusetts
Film Exchange Transfer Co.—24 Piedmont St., Hancock 6969, Boston. Interstate Transfer Co.—29 Church St., Boston. New Hampshire Delivery Service—Boston (Branch at Concord, N. H.)

Michigan
Detroit Film Board of Trade, Inc.—Central Shipping Service—306 Film Exchange Bldg., Cadillac 6199, Detroit. Film Transfer Co.—518 Film Exchange Bldg., Cadillac 6198, Detroit. Film Truck Service—210 Montcalm St., Cadillac 0475, Detroit.

Minnesota
Film Transit Co.—76 Glenwood St., Geneva 3505, Minneapolis. Walsh Transfer Co.—717 S. 7th St., Atlantic 3021, Minneapolis.

Missouri


Montana
Butte Cab—45 W. Park St., Butte. Butte Cab & Transfer Co.—35 E. Broadway, Butte. Butte Rapid Transfer Co.—116½ W. Broadway, Butte. Hanks Quick Delivery—114 N. Main St., Butte. Yellow Taxi Co.—116½ W. Broadway, Butte.

New Hampshire
New Hampshire Delivery Service—Concord (Branch at Boston).

New York

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Direct Positive
NEWSREELS


Kinograms Newsreel—(Silent) Produced by Kinograms Publishing Co., Captain G. Baynes, publisher. Editors: Forrest Isard, Managing Editor; H. E. Hancock, Associate Editor and Business Manager. Distributor: Educational Film Exchanges, 1501 Broadway, New York City.

Paramount Newsreel (Sound)—Produced and Distributed by Paramount-Publix Corp., 1520 Broadway, New York City and 1950 S. Vermont Ave., Los Angeles. Editor: Emanuel Cohen.

Pathe Newsreel (Sound)—Produced and Distributed by Pathe Exchanges, 35 W. 45th St., N.Y.C. and 1926 S. Vermont Ave., Los Angeles. Editor. Courtland Smith; Supervisor, Edward Percy Howard. Editor.

Universal Newsreel And Other Talking Newsreel (Sound)—Produced and Distributed by Universal Pictures, 730 Fifth Ave., N.Y.C. Editor: Sam Jacobson.


Copley Pictures Corp.—51 Chambers St., Worth 2-2390, N.Y.C. Produce and Distribute: FELIX THE CAT and SIMON THE MONK series.


McCory Studios, Inc.—110 W. 46th St., Bryant 9-4265, N.Y.C. Produce: BUSTER BEAR series.

Universal Pictures—730 Fifth Ave., Circle 7-7100, N.Y.C. Produce and Distribute: Oswald the RABBIT series


Vitaphone Corp.—321 W. 44 St., CHickering 4-2200, N.Y.C. Produce: LOONEY TUNES series supervised by Leon Schlesinger. Distributor: WARNER BROS., 321 W. 44th St., CHickering 4-2200, N.Y.C.

California
Blanche—292 Turk St., Prospect 9383, San Francisco.
Consolidated Film Industries, Inc.—933 Seward St., Hollywood 7180; and 6363 Santa Monica Blvd., Hemstead 4154, Hollywood.
Eastman Kodak Co.—6706 Santa Monica Blvd., Hemstead 3171, Hollywood.
E. L. C. Co.—298 Turk St., Prospect 0585, San Francisco.
Electrical Products Corp.—1128 Venice Blvd., Westmore 0371, Los Angeles.
Kemp—290 Turk St., Prospect 3024, San Francisco.

Colorado

Illinois
Fulco Sales Co.—1018 S. Wabash Ave., Wabash 0736, Chicago.
Igle, Henry—831 S. Wabash Ave., Harrison 7927, Chicago.

Iowa
Des Moines Theater—Public Projection Rooms, Des Moines.
Fox Distributing Corp.—1022 High St., Des Moines.
Paramount-Publix Screen Rooms—1117 High St., Des Moines.

Louisiana
Paramount-Publix Corp.—215 S. Liberty St., New Orleans.
Saenger—1401 Tulane Ave., Raymond 4181, New Orleans.

Massachusetts
Charron Projection Rooms—69 Church St., Boston.

Michigan
Metropolitan Motion Picture Corp.—700 Film Exchange Bldg., Cadillac 1950, Detroit.

Minnesota
Fox Film Corp.—36 Glenwood Ave., Atlantic 2201, Minneapolis.
Publix Theaters Corp.—17 N. 6th St., Atlantic 6116, Minneapolis.

Missouri
Universal Screening Room—3318 Olive St., Jefferson 2300, St. Louis.

Nebraska
National Screening Room—1510 Davenport St., Atlantic 8688, Omaha.
Security Pictures—1506 Davenport St., Jackson 4422, Omaha.

New York
Audio Public Projection Room—630 9th Ave., Chickering 4-6413, N. Y. C.
Eastman Kodak Co.—6706 Santa Monica Blvd., Hemstead 3171, Hollywood.
Fitzpatrick Projection Room—729 7th Ave., Bryant 9-4384, N. Y. C.
Lloyds Projection Room—729 7th Ave., Bryant 9-5600, N. Y. C.
Rexeruio Corp.—1600 Broadway.
Simplex Projection Rooms—220 W. 42nd St., Wisconsin 7-3770, N. Y. C.

Ohio
Flanagan, Jack, Projection Room—208 Film Exchange Bldg., Prospect 4900, Cleveland.
Motion Picture Service Co.—Broadway Film Bldg., Parkway 4049, Cincinnati.

Oregon
Paramount-Publix Corp.—201 N. 19th St., Broadway 1743, Portland.
Star Exchange—44 Gilsan St., Broadway 0475, Portland.

Pennsylvania
Paramount-Publix Corp.—1727 Blvd. of Allies, Atlantic 9270, Pittsburgh.
RKO Distributing Corp.—1623 Blvd. of Allies, Grant 2790, Pittsburgh.
Universal Film Exchange—1709 Blvd. of Allies, Grant 4970, Pittsburgh.

Utah
Fox Film Corp.—216 E. 1st South, Wasatch 3651, Salt Lake City.
Paramount-Publix Corp.—200 E. 1st South, Wasatch 5014, Salt Lake City.

Wisconsin
National Theater Supply Co.—79 Wells St., Marquette 7333, Milwaukee.

Canada
Assoc. Screen News, Ltd.—5551 Western Ave., Walnut 6700, Montreal.
Conover, H. W.—(Bleury Investment Co.)—366 Mayor St., Lancaster 0860, Montreal.
Dewees, W. P.—Strand Theater Bldg., Vancouver, B. C.
Fletcher, J. W.—Screen Room, Exchange Bldg., Vancouver, B. C.
Fox Film Corp. of Canada, Ltd.—5901 Monkland Ave., Eiword 1197, Montreal.
Regal Films, Ltd.—5905 Monkland Ave., Eiwod 1151, Montreal.

Raw Stock Distributors

(Aga factories: L. G. Farbenindustrie Aktiengesellschaft, S. O. 36, Berlin, Germany; and Hinshamton, N. Y.)
Bay State Film—Bay State Film Sales Co., 220 West 42nd Street, Wisconsin 7-6813, New York City.
(Bay State factories: Bay State Raw Film Co., Sharon, Mass.)
(Factories: Du Pont Pathe Mfg. Co., Parin, N. J.)
(Factories: Eastman Kokak Co., Rochester, N. Y.)
(Gevaert factories: Antwerp, Belgium.)
JOHN EBERSON
CONSTRUCTION SECTION

The Latest Standards in Theater Styles
Comforts and Specifications

JOHN EBERSON has followed, studied and participated in theater developments to as great an extent as any one architect in the country. He is an architect and yet a showman; when he designs a theater he takes into consideration all the elements that make for the success of a house. Every inch of space is utilized; every local building ruling investigated before work is started; parking facilities are looked into and in local conditions in general are considered.

The following pages outline Mr. Eberson's thoughts and specifications for the Standard Theater, and on reconstruction of old theaters. The Film Daily Year Book wholeheartedly recommends these views to its readers.

JOHN EBERSON Theatre Architect
On the charge of comfort you are convicted or acquitted

Compared to the total cost, the rest rooms of a theatre form a very small investment. Yet none is more important. It is in these rooms that patrons crystallize their impression of the management’s solicitude for their comfort. When washroom fixtures are by Crane Co., the impression formed is certain to be good...at first and for years to come. Crane fixtures do double duty; they serve patrons with their beauty and convenience ... you with their dependability and staunchness.

These fixtures and their companion fittings are on view at the Crane Exhibit Rooms. Examine them; they have the power to complete the job of building good will for you. They cost no more than other good plumbing, and if you are modernizing the favorable terms under which they can be purchased and installed through Crane Qualified Contractor Dealers will be to your advantage.

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JOHN EBERSON Theatre Architect
Mr. Eberson was born in Austria on January 2, 1875. His education was completed in Dresden and at the University of Vienna. Later, while traveling in France, Spain and Italy, he studied architectural styles.

He arrived in this country thirty-one years ago. After two years devoted to the study of electrical engineering, he took charge of the architectural department of George J. Johnson, in St. Louis. After six years with Johnson, he went into business for himself, opening offices in St. Louis. Later he moved to Hamilton, Ohio, and from there to Chicago. At present his headquarters are in New York City.

Mr. Eberson has designed more than two hundred theaters in American, French, Australian and New Zealand cities during his thirty-odd years of theater work.
Utilize this driving force to bigger patronage

Reseat your theatre with comfortable, acoustically correct American Seating Company chairs.

There is a twofold reason why you should reseat your theatre with American Seating Company chairs.

First—"American" chairs are comfortable chairs. That attracts patrons...leaves them favorably impressed with your show...brings them back when pleasure bent.

Second—"American" chairs are acoustically correct. That means that sound comes to your patrons naturally, undistorted, just as it is projected from your sound equipment. Thus your patrons are never offended...and they mark your theatre as one that offers good sound pictures. This means repeat business for you—and new business too.

New chairs also add freshness to the atmosphere of your interior—and are available with colorful coverings and standards to refreshen your present decorative scheme. Old chairs can be removed and new ones installed without interrupting business. We will be glad to analyze your seating problems for you and submit suggestions and prices without obligation.

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JOHN EBERSON Theatre Architect
CONSTRUCTION IN 1931

By JOHN EBERSON

Standardized Theaters and Expertly Planned
Re-Construction Is Watchword
of New Year

Prosperity during the year of 1931 will be in the hands of
our business men and leaders more than ever before. In the
show business particularly it will be necessary that our leaders
fully realize their national responsibility, not only for individual
welfare but for the general economic well-being. They will con-
duct operations for the best interests of all, and in doing so they
will forestall any political interference which through extra taxa-
tion is trying to handicap this business, simply because the men
trained in political life do not understand business problems as a
whole, and particularly the business problems of the show business.

« Leadership Will Count »

This is the time when leadership counts, and it is in the fire and fight
of this readjustment period that leaders are born and made. The leaders
in the show business have already proven real leaders and have con-
ducted their affairs so as to show a distinct improvement in business,
promising to maintain permanent improvement of conditions.

John Eberson Theatre Architect
THEATER DECORATIONS

Unusual effects and new color schemes and furnishings . . . . .
Lasting execution and proper estimates . . . . . . . . . . . . . .

"Doing Things Worth While"

MICHEL ANGELO STUDIOS INC.
370 Lexington Avenue    New York City

JOHN EBERSON Theatre Architect
We naturally are more or less interested in the building feature of the show business, which goes with expansion programs and the development of the units which are obsolete and inadequate.

For concerns with a definite building and expansion program, the year of 1931 will not only offer the very best opportunity to build new theaters at very low cost, but I am of the opinion that the financing charges and capital requirements will be lower and easier than they were in the building season just closed.

Concentrating our thoughts on sound pictures, the big producers have already pledged themselves for better pictures, which do not necessarily mean more expensive pictures, and the builders and architects are pledging themselves for better theaters, which definitely do not mean more expensive buildings—to the contrary.

A Formal French Lobby.

JOHN EBERSON Theatre Architect
OTIS

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ORCHESTRA LIFTS
CONSOLE ELEVATORS
LOUD SPEAKER ELEVATORS

AUTOMATIC SYNCHRONIZED OPERATION
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PASSENGER AND FREIGHT ELEVATORS
FOR ALL CLASSES OF SERVICE

OTIS ELEVATOR COMPANY
OFFICES THROUGHOUT THE WORLD

JOHN EBERSON Theatre Architect
The Architect in 1931

The intelligent and observing architect must have come to the realiza-
tion that the public does not demand, and the exhibitor cannot afford, elab-
orateness and costliness on a scale with previous building efforts, and I per-
sonally welcome the tendency towards a reduced standard of living as well as a reduced standard of building, because this is the only available road to a more sane and sound order of business and eventual contentment and happiness.

In the service of the Motion Picture Industry, as a theater architect, I am taking this change of force and convincing conclusion into con-

![A Fountain Feature in a Mexican Spanish Lobby.](image)

sideration, and I have concentrated all my strength of logic, imagination, thought and knowledge on the creation of economical, artistic and prac-
tical sound houses which can be produced at low costs, giving the patron every comfort and every encouragement for a repeated visit and long stay.

The rapid development of the Motion Picture Industry which has been one of the fastest and most sensational developments of any world industry, is a phenomena.

Fearless and breathless young leaders have driven and coerced this industry to speed and achievement, which in less than three years has given us in every branch of this industry efficiency, success and accom-
plishment comparable with twenty years of gradual and slower develop-
ment, and this refers not only to the story, the picture, the photography, the music, the advertising and exploitation, but also to the theater, the auditorium, the booth, and the general attributes of an up-to-date mov-
ing picture theater.
In the many successful theaters of Mr. John Eberson, as in hundreds of others, we are proud of the distinction given the lighting and lighting control furnished by us. It is the sincere praise of selection that only great merit enjoys.

Frank Adam
Electric Company
St. Louis
Major Equipment Co.
4603 Fullerton Avenue
Chicago
Sectional Survey Shows Lower Building Costs

Present average building costs of 25 1/2 cents to 35 cents a cubic foot are shown in the tabulation below. Two or three years ago the costs ran from 35 cents to 55 cents a cubic foot.

<table>
<thead>
<tr>
<th>Theater and Location</th>
<th>Seating</th>
<th>Construction Cost Per Cu. Ft.</th>
<th>Construction Cost Per Seat</th>
<th>Each Seat Requiring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound theater with air conditioning, but no refrigeration, in Pennsylvania</td>
<td>1,300</td>
<td>27c</td>
<td>$113</td>
<td>435 cu. ft.</td>
</tr>
<tr>
<td>Full stage theater with air conditioning, but no refrigeration, in Ohio</td>
<td>1,450</td>
<td>25 1/2c</td>
<td>121</td>
<td>475 cu. ft.</td>
</tr>
<tr>
<td>Sound theater with air conditioning, but no refrigeration, in New Jersey</td>
<td>1,800</td>
<td>28c</td>
<td>130</td>
<td>460 cu. ft.</td>
</tr>
<tr>
<td>Sound theater with refrigeration, in State of New York</td>
<td>1,800</td>
<td>35c</td>
<td>126</td>
<td>363 cu. ft.</td>
</tr>
<tr>
<td>Sound theater with refrigeration, in State of Pennsylvania</td>
<td>1,840</td>
<td>30c</td>
<td>165</td>
<td>550 cu. ft.</td>
</tr>
<tr>
<td>Sound theater with refrigeration, in Tennessee</td>
<td>1,930</td>
<td>28c</td>
<td>114</td>
<td>404 cu. ft.</td>
</tr>
<tr>
<td>Sound theater with refrigeration, in Ohio</td>
<td>2,150</td>
<td>26c</td>
<td>119</td>
<td>458 cu. ft.</td>
</tr>
<tr>
<td>Sound theater with refrigeration, in New York State</td>
<td>2,200</td>
<td>31 1/2c</td>
<td>161</td>
<td>514 cu. ft.</td>
</tr>
<tr>
<td>Full stage theater with refrigeration, in New York State</td>
<td>3,608</td>
<td>32 1/2c</td>
<td>176</td>
<td>590 cu. ft.</td>
</tr>
</tbody>
</table>

JOHN EBERSON Theatre Architect
EDWARDS ELECTRICAL CONSTRUCTION COMPANY

SPECIALISTS IN

THEATRE LIGHTING

AND

ELECTRICAL EQUIPMENT

Grand Central Terminal, New York

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MARBLE STATUARY.

ILLUMINATED MARBLE FIGURES.

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PERIOD FURNITURE.

LAMPS

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HAIDA

GOUDA

Bronze Group "Colleoni" After Verrochio

FERDINAND BING & CO.'S Successors, Inc.

67-69 IRVING PLACE, NEW YORK

JOHN EBERSON Theatre Architect

908
The Standard Theater

We are coming into the era of the Sound House, the sound house for the small community, the intimate sound house for the big city neighborhood, the house with an average seating capacity of 1,500 seats.

It must be in appearance a theater; it must be located in the commercial section of the neighborhood, and thus adopt some commercial space in its conception. The punch of exterior lighting, the brilliance of foyers and vestibules must remain, but the design of the auditorium must be viewed from a different angle. The picture and proper acoustics and projection are the prime requisite, then comes comfort of seating, practicability of seating arrangement, proper air conditioning, and an architectural treatment which will allow you to feel the decorations of the auditorium in the dark without forced offering of elaborate ornaments or decorations. A warm and friendly atmosphere, void of theatrical exaggerations in the theme of the future small sound theater.

This general uniform specification permits the builder and architect to think of standardization which will lead towards low costs, low overheads and assure success to the exhibitor.

The accompanying schedules and tabulations are based on averages of actual building operations and should form an interesting guide to the prospective builders.

The year of 1931 offers, in our opinion, the best opportunity within the decade to produce practical buildings at low costs with construction time reduced to a minimum and the circuit or owner in position to immediately consider and finance a 1931 expansion program will indeed reap great benefit and success.
WOULD you think of building a theatre from a catalog? Why, then, consider stock catalog hardware?
We design and execute individual hardware to blend with the architecture of each theatre, combining it with the best locks (Yale) and finishing in special surfaces to save you maintenance cost.

MIDWEST HARDWARE CO.
BUILDER'S BUILDING
CHICAGO

ARCHITECTURAL PLASTERING CO.
JOSEPH F. DUJAT, Pres.
Experts in the use of plastic materials as a medium of architectural and decorative expression in the simplest or most intricate form.
624-626 First Avenue     New York City
## The Standard Theater Construction Costs

<table>
<thead>
<tr>
<th>Scheme</th>
<th>Seating Capacity—1,100</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1,500</td>
</tr>
<tr>
<td>B</td>
<td>1,800</td>
</tr>
<tr>
<td>C</td>
<td>2,000</td>
</tr>
</tbody>
</table>

### Construction Cost

<table>
<thead>
<tr>
<th>Scheme</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Surveys</td>
<td>132</td>
<td>198</td>
<td>266</td>
<td>299</td>
</tr>
<tr>
<td>2. Ina, Contr. Lab</td>
<td>387</td>
<td>581</td>
<td>770</td>
<td>874</td>
</tr>
<tr>
<td>3. General Conditions</td>
<td>3,794</td>
<td>5,692</td>
<td>7,620</td>
<td>8,556</td>
</tr>
<tr>
<td>4. Supt., Timekrp., Watch., etc.</td>
<td>2,641</td>
<td>3,963</td>
<td>5,310</td>
<td>5,957</td>
</tr>
<tr>
<td>5. Excavating</td>
<td>1,938</td>
<td>3,000</td>
<td>3,895</td>
<td>4,370</td>
</tr>
<tr>
<td>6. Concrete Work</td>
<td>15,300</td>
<td>25,700</td>
<td>34,300</td>
<td>36,700</td>
</tr>
<tr>
<td>7. Roofing, Gypsum</td>
<td>1,632</td>
<td>2,448</td>
<td>3,280</td>
<td>3,680</td>
</tr>
<tr>
<td>8. Masonry</td>
<td>14,841</td>
<td>21,300</td>
<td>28,700</td>
<td>29,800</td>
</tr>
<tr>
<td>9. Structural Steel and Stc.</td>
<td>4,800</td>
<td>7,600</td>
<td>9,970</td>
<td>12,300</td>
</tr>
<tr>
<td>10. Steel Joists</td>
<td>1,000</td>
<td>1,600</td>
<td>1,900</td>
<td>2,500</td>
</tr>
<tr>
<td>11. Ora. Iron and Fire Escapes</td>
<td>3,471</td>
<td>5,125</td>
<td>6,868</td>
<td>9,300</td>
</tr>
<tr>
<td>12. Plain and Ora. Plastering</td>
<td>10,500</td>
<td>14,100</td>
<td>20,200</td>
<td>21,900</td>
</tr>
<tr>
<td>13. Compo Roof</td>
<td>969</td>
<td>1,454</td>
<td>1,948</td>
<td>2,300</td>
</tr>
<tr>
<td>14. Sheet Metal Work</td>
<td>1,400</td>
<td>1,744</td>
<td>2,337</td>
<td>2,600</td>
</tr>
<tr>
<td>15. Metal Windows</td>
<td>200</td>
<td>220</td>
<td>266</td>
<td>299</td>
</tr>
<tr>
<td>16. Fire Drs., H.M. Kal., T.C.</td>
<td>1,300</td>
<td>1,591</td>
<td>2,132</td>
<td>3,100</td>
</tr>
<tr>
<td>17. Milwaukee, Cbtr. Wc., Wd. Floors</td>
<td>2,254</td>
<td>3,381</td>
<td>4,531</td>
<td>5,083</td>
</tr>
<tr>
<td>18. Rough Carp., Misc. Lbr.</td>
<td>1,163</td>
<td>1,744</td>
<td>2,337</td>
<td>3,400</td>
</tr>
<tr>
<td>19. Scaffold (Interior)</td>
<td>969</td>
<td>1,454</td>
<td>1,948</td>
<td>2,184</td>
</tr>
<tr>
<td>20. Finish Hardware</td>
<td>1,045</td>
<td>1,928</td>
<td>2,583</td>
<td>2,898</td>
</tr>
<tr>
<td>21. Weather Strips</td>
<td>214</td>
<td>301</td>
<td>431</td>
<td>483</td>
</tr>
<tr>
<td>22. Glass and Glazing</td>
<td>775</td>
<td>1,163</td>
<td>1,558</td>
<td>1,748</td>
</tr>
<tr>
<td>23. Terrazzo Work</td>
<td>830</td>
<td>1,100</td>
<td>1,420</td>
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<td>24. Metal Partitions</td>
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<td>25. Plain Painting</td>
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<td>1,347</td>
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<td>26. Decorating</td>
<td>5,500</td>
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<td>27. Steam Heating</td>
<td>1,200</td>
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<td>28. Plumbing</td>
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<td>29. Ventilation</td>
<td>9,384</td>
<td>14,076</td>
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<td>30. Refrigeration</td>
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### Equipment Cost

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<th>Scheme</th>
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<tr>
<td>A</td>
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<tr>
<td>B</td>
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<td>C</td>
<td>$206,273</td>
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<td>D</td>
<td>$259,277</td>
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### Total

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<th>Architect's Fee</th>
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<tr>
<td>A</td>
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<td>$155,707</td>
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<tr>
<td>B</td>
<td>207,522</td>
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<td>C</td>
<td>269,175</td>
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<td>D</td>
<td>259,277</td>
<td>10,000</td>
<td>$350,277</td>
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</table>

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911
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Architectural Decorating Co.
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Athey weatherstrips are made for windows or doors of either wood or metal and represent the experience gained from 22 years of successful weatherstripping on the highest grade buildings in the country.

A few recent installations:
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Paramount Theatre, Nashville, Tenn.
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Avalon Theatre, Chicago, Ill.
Paradise Theatre, Chicago, Ill.
Tivoli Theatre, Chicago, Ill.
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Representatives in all of the large cities of U. S. and Canada.

John Ebersol Theatre Architect
Estimate On A Standard Theater  
With Four Stores and Loft Space  
Lot Size 119 x 180

The estimate below covers a sound house built in accordance with prevailing fireproof building codes and satisfies the regulations and requirements of Insurance Companies and Fire Underwriters in every respect.

Figures given cover the theater complete, ready to operate except for cost of land, finance and carrying charges. Estimate gives maximum possible costs and can be reduced by an experienced architect through competitive bidding.

<table>
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<td>Decorating</td>
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<td>Steam Heating</td>
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<td>Plumbing</td>
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<td>Ventilation</td>
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<td>Refrigeration</td>
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<td>Total Equipment</td>
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<td>Arch. Fee on Equipment</td>
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<tr>
<td>1,820 seats, 427 cu. ft. per seat, Kind: Modern, Modest design. Low stage. Refrigeration included. Theatre Section 777,000 cu. ft. @ 30c. Comm't. Section 140,000 cu. ft. @ 28c. 917,000 cu. ft.</td>
<td></td>
</tr>
</tbody>
</table>

**JOHN EBERSON Theatre Architect**

913
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NICKEL, MONEL AND IRON WORK
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I also believe that the coming building season will see a great deal of remodeling and rejuvenating work. The ravages of time, wear and tear and the oblivious style and changes in architectural tastes are condemning old theaters in great numbers. Modern technical requirements cannot be met by any of the old theaters and the physical housekeeping conditions have become obsolete and too serious in cost.

Remodeling of old theaters must be handled by experts. Great sums of money have been wasted in an effort to cover up old paint with new paint and make things do, but the opportunity for taking a well established old theater location, saving the shell and modernizing the interior in every respect is a function which actually belongs to the experienced theater architect.

A Modern Projection Booth.

There is a wide field of activities for theater architects, decorators and furnishers in the intelligent remodeling and refurnishing of existing old structures. Of course, a good many buildings which have definitely and decisively outlived their usefulness must be scrapped, but the greater number of old theaters can be rearranged to look their part and act their part in keeping with the new business, the new offerings and the new taste of our public. Changes in the facade, modernization of display and canopy lighting, rearrangement of the lobby and ticket box, a new appearance in the foyer, soft carpeting, new lighting effects, new decorative furniture, will make new out of the old.

Discard your old gallery, rearrange your seating in the auditorium, add air conditioning and acoustical treatment where necessary, and in doing so recapitalize all of the old investment you possibly can.

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Designers and Makers of Exclusive Lighting Fixtures.
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Ferro Building Products Co., 420 Lexington Ave., N. Y. C.
Hamlin, Irving, 1500 Lincoln St., Evanston, Ill.
Insulite Co., Builders Exchange, Minneapolis, Minn.
Johns-Manville Co., 292 Madison Ave., N. Y. C.
Kendell & Dasseville, 67 West 44th St., N. Y. C.
King Studios, 309 So. Harwood St., Dallas, Tex.

W.M. SCHOLE S & SONS, INC.
2nd & Indiana Aves., Philadelphia, Pa. See P. 918

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Southwest Acoustical Co., 313 S. Harwood St., Dallas, Tex.
Stevens Sound Proofing Co., 520 N. Michigan Ave., Chicago.
Union Fibre Sales Co., 10 East 43rd St., N. Y. C.
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Home Office, 90 Gold St., N.Y.C. See Page 929-942

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Brooklyn, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit.
Enterprise Optical Mfg. Co., 564 W. Randolph St.,
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International Projector Corp., 90 Gold St.,
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Projection
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Edison Lamp Works of General Electric Co., Har rison, N. J.
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Chicago.
International Projector Corp., 90 Gold St., N. Y. C.
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Novelties
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Chicago.

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(See Rectifiers, Alternating Current)
"Penn Acoustical Felt"

— AND —

"Penn Felt Carpet Linings"

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Amploin Corp. of America, 133 West 21st St., N. Y. C.
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Jensen Radio Mig. Co., 338 N. Kezlie Ave., Chicago.
Operato Mig. Co., St. Charles, Ill.
Racon Electric Co., 18 Washington Pl., N. Y. C.
Radio Corp. of America, 233 W. 42nd St., N. Y. C.
Radio Receiver Co., 106 7th Ave., N. Y. C.
Roth-Downs Mig. Co., St. Paul, Minn.
Talk-A-Phone Company, 220 Grand Ave., Des Moines, Ia.
Utah Radio Products Co., 1615 S. Michigan Ave., Chicago.
Webster Co., 118 East 28th St., N. Y. C.
Western Electric Co., 195 Broadway, N. Y. C.

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Balch & Lippert, 16 N. Carroll St., Madison, Wis.
Ballinger Co., 100 East 42nd St., N. Y. C.
Beall, Frederick E., 1335 N. Gilmore St., Baltimore.
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Biss & Fairweather, San Francisco, Cal.
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Buckley, G. H., 1st Trust Bldg., Hammond, Ind.
Callendar, F. C., Central National Bank Bldg., Greenacres, Ind.
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Claude & Stack, 8 S. Carroll St., Madison, Wis.
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Deutch, M., 35 Maiden Lane, N. Y. C.
Dunne, J. Scott, 2009 Jackson St., Dallas, Texas.
Durfee, M. E., Builders Ex. Bldg., Santa Monica.

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Ferguson, W. S., Co., 1900 Euclid Ave., Cleveland.
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Gerhardt, Paul, 64 W. Randolph St., Chicago, Ill.
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Graham, J., 1610 Euclid Ave., Cleveland.
Grauer & Mayer, Lake St. and Michigan Blvd., Chicago.
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Grey & Lawrence, 42 Church St., New Haven.
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Griffith, H. C., Castle Hills Bldg., Dayton, O.
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Henderson, C. A., 118 W. 9th St., Coffeyville, Kan.
Henninger, A. A., Securities Bldg., Omaha, Neb.
Holbrook, Harry, 39 W. Broad St., Columbus, O.
Hooper & Janusch, 879 No. State St., Chicago.
Howell, C. K., 622 Forsyth Theater, Atlanta.
Hulsken, Peter M., 216 W. Market St., Lima, O.
Huntington & Torbit, Empire Bldg., Seattle, Wash.
Hyde, Roiht, M. S., 8 S. Dearborn St., Chicago, Ill.
Inwood, R. F., Heatwell Bldg., Long Beach, Cal.
Jacobs, Geo. N., 9 Bosworth Place, Boston, Mass.
James, Fred J., Florida State Bldg. of Architects, Tampa, Fla.
Janowicz, A. F., Standard Theater Bldg., 811 Prospect Ave., Cleveland.
Kees & Colburn, 246 Plymouth Bldg., Minneapolis.
Kennery & Stiegmeier, Title Guaranty Bldg., St. Louis, Mo.
Kohner & Wunder, 1402 Kresse Bldg., Detroit, Mich.
Krenn & Beidler, 936 N. Michigan Ave., Chicago.
Kroky, Brown & Rosenstein, 120 Milk St., Boston.
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Lansburgh, G. A., 140 Montgomery St., San Francisco.
Latenser & Sons, John, 630 Bee Bldg., Omaha.
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Leban, W. E. & D. J., 972 Broad St., Newark, N. J.
Leibert, H. T., 47 Mack Bldg., Milwaukee, Wis.
Lempert, Leon & Son, Cutler Bldg., Rochester.
Levy & Klein, 180 N. Michigan Ave., Chicago, Ill.
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Lippe Contracting Co., 17 W. 60th St., New York City.
Logemann, Hugo, 665 Holton St., Milwaukee, Wis.
Lutz, Albert, 285 Madison Ave., N. Y. C.
Luzius, F. H., 419 Erie Bldg., Cleveland, Ohio.
McClennahan, M. A., 504 Eccles Bldg., Ogden, Utah.
McClean, W. H., 58 Tremont St., Boston, Mass.
McManus & Griffiths, 11 E. 42nd St., New York City.
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Mayper, O., Victor, 110 W. 40th St., New York City.
Meyer & Holler, Wright & Collard Bldg., Los Angeles, Cal.
Moore & Landsidel, 148th St., & 3rd Ave., A. N. Y.
Morris & Weinberg, 3602 Euclid Ave., Cleveland, O.
Mowel & Rand, Boston, Mass.
Nason, J. E., 615-622 Corn Exchange Bldg., Minneapolis, Minn.
Newhouse & Bernham, 1706 Willoughby Tower, 8 S. Michigan Blvd., Chicago.
Nirdinger, M., Empire Bldg., Pittsburgh, Pa.
Oppenheimer & Oibel, 503 Bellin Bldg., Green Bay, Wis.
Peacock, U. E., 445 Milwaukee St., Milwaukee, Wis.
Phillips, J. H., 681 Fifth Ave., N. Y. City.
Porter, E. B., 6170 Plymouth Ave., St. Louis, Mo.
Pridmore, J. L. O., 38 S. Dearborn St., Chicago.
Rabold, W. A., Inc., Alhambra Bldg., Canton, O.
Rapp & Rapp, 190 N. State St., Chicago.
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Gerhardt, H. L., 433 West 42nd St., N. Y.
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Detroit See Page 938-956

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(See Cabinets, Film)

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(See Cleaners, Film)

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(See Inspection Machines, Film)

Film Perforators
(See Perforators, Film)

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Lamps, Reflector
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.

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See Page 938-956
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BAUSCH & LOMB OPTICAL CO.
635 St. Paul St., Rochester, N. Y. See Page 936

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Frese Optical Co., 226 S. Hope St., Los Angeles.
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Goerz American Optical Co., 317 E. 34th St., New York City.
Gundlach Manhattan Optical Co., 761 Clinton Ave., S. Rochester, N. Y.
Hollywood Camera Shop, 6067 Santa Monica Blvd., Los Angeles.

ILEX OPTICAL CO.
Rochester, N. Y. See Page 954

Kollmorgen Optical Co., 35 Steuben St., Brooklyn, N. Y.
Jones and Hewett Optical Co., 2 Gordon St., Boston, Mass.
Matisse Bros., 787 E. 138th St., N. Y. C.
Mayer, Hugo, & Co., Inc., 105 W. 40th St., New York City.
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Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

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Minerva Picture Corp., 1112 Seward St., Los Angeles.

MOTION PICTURE SERVICE CO.
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Cinema Studio Supply Co., 1438 Beachwood Drive, Los Angeles, Calif.
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De Bus, Al, 1072 Wilton Place, Los Angeles, Calif.
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
Electric Lighting Supplies, 216 W. 3rd St., Los Angeles, Calif.
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(See Posters)

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Jackson, Henry, 141 Fulton St., N. Y. C.
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ARCHITECTURAL PLASTERING CO.
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Chicago Film Laboratories, Belmont Ave., Chicago.
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DUPEX MOTION PICTURE INDUSTRIES, INC.
Sherman St. & Harris Ave., L.L.C. See Page 886

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(See Adapters, Incandescent Projection)

Projection Booths
(See Booths, Projection)

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Projection Lamps
(See Lamps, Projection)

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Projectors (Effect)
(See Effects, Projectors)

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90 Gold Street, N.Y.C. See Page 830

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(See Acoustics)

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(Consult Index)

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(See Indicators, Film Speed)

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(See Rigging, Stage)

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Simple and Inexpensive Remedies for Poor Acoustics

by Chrisitin A. Volf, Jr.
Acoustical Engineer

Whether distorted or inaudible speech, or unnatural music, is the fault of the recording, of the electrical reproduction or of the acoustics of the theater, the public is not likely to know and perhaps not to care, but the exhibitor is bound to suffer if his public is dissatisfied with the sound effects in his auditorium.

The exhibitor is therefore brought into contact with an acoustical problem, something he never would have thought of in the old days, and something to which he cannot be expected to bring expert knowledge. There will be no dearth of experts to advise him, but the question will be whose advice he can safely take.

I believe it can be demonstrated, however, that the problem is not nearly so serious as some exhibitors may think, and that the remedies for poor acoustics are comparatively simple and inexpensive, within the reach of any exhibitor.

In the first place, the architecture of theater auditoriums is not often primarily at fault. Poor acoustics in theaters was almost unheard of a few years ago, and this included not only the theaters especially designed for stage shows and music, but extended down to the modest movie house with a small orchestra, or organ, and an occasional ballad singer. Speech and singing was heard clearly and pleasantly, music was as good as anyone desired, and never was the phrase heard: "Your acoustics are bad."

Exceptions aside, then, the theaters in the pre-talkie days were never considered acoustically faulty. Yet these same theaters in 1930 were being declared unfitted to carry the sounds of the new audible art. This opinion was held in high quarters, as evidence the extraordinary care taken with the construction, from the acoustical standpoint, of one of the most widely advertised of the new theaters. It was announced as the last word in scientific design, gauged especially to the requirements of the talking picture. But the actual results have not been satisfactory for the auditor, which tends to bear out my statements that architectural defects are not responsible for poor sound reproductions.

Obviously, then, if theaters are constructed satisfactorily, and sounds are faithfully recorded at the studios, the trouble must lie with reproduction in the theaters—with the design or functioning of the electro-mechanical systems currently in use. Over these, to be sure, the exhibitor has no direct control, but it is important for him to know the reasons for the defects and the steps that may be taken to correct them.

When we consider wherein the reproduction systems fail to perform the function desired of them—the production of reasonably natural speech and true music, which may be heard in the auditorium no matter where the listener is located, we find the faults are four:

1. Failure to acquire coverage of the auditorium with a single unit.
2. Production of "streaky" sound waves which are sharply directional.
3. Failure to reproduce all notes of the sound scale with equal values.
4. Failure to give natural resonance to voice and music.

Most acoustical workers in the theater will agree with more or less unanimity on these points, and in fact the current experiments with various types of electrical units, horns, cones, combination of the two, new materials of construction, etc., are evidences of the general agreement that there is improvement to be made.

The first of the four faults which we have noted is more serious than might appear at first glance. The chief objection to multiple horns or cone speakers in a theater is not economic, it is acoustical. A number of speakers carrying, for instance, the sound of a tenor singing on the screen cannot possibly give an accurate reproduction, for each electrical unit will vary slightly from the others. It is obvious that four or eight tenors on a stage, although they sing the same note in perfect unison, cannot sound like one tenor.

The initial need, therefore, is for a speaker which will cover an auditorium alone, and consequently a speaker gauged accurately to the sound requirements and capacity of the house.
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The reason present electro-mechanical speakers do not meet this requirement will be seen from a consideration of our second point. Sound waves follow closely the inner surfaces of the horns or the surface of the cone and issue as rings or hollow squares, rather than solid waves which will be diffused equally in an auditorium. The thin or streaky waves re-bound sharply from the walls of the auditorium at angles equal to the angles of incidence or approach, and the resulting dead spots must be covered by additional units directed to the points of poor reception. The second point in an improved speaker, accordingly, will be the production of full-bodied waves.

The third fault—unequal values to various points of the sound scale—is the motive for many of the variations in equipment found today. It is one of the principal causes of unsatisfactory tone quality of music, and other defects follow. For instance, properly to amplify and project the extremely low tones of the musical scale, horns are made very large and long. But the higher tones may be lost, trapped in the system, and the tonal effect is of a certain hollowness and an illusion that the sound is coming perhaps from many feet in back of the screen.

What is needed here, obviously, is a speaker which will amplify the tones of the musical scale with equal power.

Finally, our fourth point, music and speech must be resonated by the reproduction system to give natural quality to the sound. The electro-dynamic units do not resonate the sounds recorded on films or records, this must be an added quality. Resonators are familiar acoustical agencies, as, for instance, the sounding box of a violin, the mouth in human speech and song, the pipes of a xylophone or organ. Without resonance speech is flat and unnatural, musical instruments do not have their true values, and the various choirs of instruments in an orchestra are lost in a shuffle of noise. The speaker that will improve reproduction will be operated in conjunction with a resonator.

We have gradually been building up what may appear to be an impossible ideal, a reproduction system which will at once end the acoustical problems of the theater—which will permit a screen actor's voice to be reproduced at its natural level and still be heard and understood, and which will permit an orchestra's recording to be played at the sound level of a symphony concert, with the groups of instruments defined as the composer intended they should be.

**INCANDESCENT LIGHTING**

By R. E. Farnham

Commercial Engineer, Nela Park Engineering Department

General Electric Company, Cleveland, Ohio

The employment of Mazda lamps for motion picture photography began early in 1927 through an endeavor to gain full benefit of the panchromatic film then coming into general use in the studios of Hollywood. The advent of sound pictures and the necessity for lighting equipment that would function silently greatly accelerated the general adoption of this light source but is not responsible for its introduction.

The negative film stock in use prior to 1927 was limited in its ability to render the many colors in the various costumes and "set" properties with the result that a large part of the beautiful effects, gained through the use of colors and at considerable expense to the producers, was lost. Photography in colors was likewise out of the question. Panchromatic film has the ability to record all colors, and when used with a photographic light source rich in red, orange and yellow rays, as well as the correct proportion of green, blue and violet light, it will show in the final positive print all of the various colors as greys of a correct brightness. Reds and yellows appear brighter than blue and green, just as the eye sees them.

The light of the high-wattage Mazda lamps was found to have the proper proportions of various colors to give correct rendering with this newer emulsion. However, there were no lamps or equipment that would give the desired light volume and control necessary for the large motion picture sets, and the latter part of 1927 and early 1928 witnessed a period of intensive development of both lamps and equipment. Simultaneously more rational and efficient control of light in the illumination of sets was evolved through cooperation of the studio electrical staffs,
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Academy of Motion Picture Arts and Sciences, the American Society of Cinematographers, and the manufacturers. As a result, there is now available to the producers a group of lamps ranging in wattage from 1,000-watts to 10,000-watts especially designed to meet the needs of motion picture photographic lighting, as well as a wide range of reflector equipments designed especially to go with these lamps and utilize their light to best advantage.

As the studio electrical departments gained experience with incandescent lamps, they found that they were more easily and quickly handled. Because of improved light utilization lower wattage sufficed, and maintenance was lower, radically reducing the electrical costs. Cinematographers could more adequately realize all the possibilities of their art with this flexible medium, giving the picture a greater box office value.

Sound pictures required the development of entirely new studio facilities and a new technique of making pictures. Stages had to be insulated and treated to prevent outside noises entering, and to reduce reverberation. Cameras and lighting units had to be made to operate silently. The director, theretofore characterized with a megaphone, was reduced to pantomime. Incandescent lamps, inherently quiet, fitted perfectly into the new order of things and their general adoption by all producers was accelerated. Prior to the general adoption of sound with motion pictures, June, 1928, twenty-five per cent of all the pictures produced were made with incandescent lamps. Early in 1930 more than 80 per cent of the pictures made in America were made with Mazda lamps. The Film Daily's annual poll for the 10 best pictures each year considers the quality of photography as well as the story, acting, directorial ability, etc. Its 1929 selections include eight pictures in which the lighting was 100 per cent from Mazda lamps.

Increasing familiarity with incandescent lamps has revealed new possibilities. Many of the more common types ranging in wattage from 25 watts to 1,000 watts are being used for decorative effects, small and large signs; table lamps and wall brackets are shown lighted with the aid of 200 or 500-watt lamps rather than with the use of paint, even fireflies have been imitated with miniature lamps.

From the standpoint of lamp and equipment design, studio lighting is classified into two broad divisions, general and modelling lighting. The general lighting serves to cover the entire set with a relatively uniform illumination of an intensity of from 200 to 500 foot-candles for black and white photography, while the modelling lights produce the highlights, shadows and contrasts necessary to secure the lighting effects desired by superimposing intensities of from 500 to 1,500 foot-candles over certain limited areas. The equipments for general lighting purposes distribute the light over relatively wide areas in the form of a flood, the lamps employed in these units are characterized by semi-concentrated sources. The light projectors used for modeling give concentrated beams of light and the lamps best adapted for this service have highly concentrated sources.

The 1,000 and 1,500-watt lamps in the PS-52 bulb (6½ inches diameter) and designed especially for photographic work are most commonly used with the general equipment. For the smaller sets where the light projection distances are of the order of 12 to 20 feet, the 2,000-watt in a 6-inch round bulb is most commonly used in an 18-inch diameter projector. Where the distances are beyond twenty feet, the 24-inch diameter unit with the 5,000-watt 8-inch bulb is necessary. For the extreme intensities often required in color photograph, a 10,000-watt lamp is generally substituted for the 5,000-watt lamp. Since the twenty-four inch mirror does not make use of all the light possible from the 10,000-watt lamp, a new 36-inch diameter projector has been made available during the past year by all studio lighting equipment manufacturers. This combination of 10 K.W. lamp and projector is particularly applicable where high intensities and long throws are required. "Whooppe" from United Artists Studio is one of the first large pictures to employ these units in large numbers. All the lamps used for studio photography have been improved during the past year. Both the 5 K.W. and 10 K.W. lamps have been made more rugged. The photographic quality of the light of the 1,000 and 1,500 watt PS-52 types has been improved through operation at higher temperature so as to more closely fit the characteristics of the present panchromatic film.

The cooperation, between lamp and equipment manufacturers, and the Academy, the A.S.C. and the studio staffs, begun in 1927-28 continues, making it possible for the producers to have the immediate advantage of each new development in the lighting art.

With the cinematographers now thoroughly conversant in the technique of incandescent lighting, many refinements in the equipments can be made to take better advantage of this source and undoubtedly 1931 will witness the introduction of new equipments that more exactly meet the needs of picture making and are less and less a "hangover" from a bygone period.
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THEATER LIGHTING IMPROVES DURING 1930

By W. C. Brown

Illuminating Engineer, Nela Park Engineering Department
General Electric Company, Cleveland, Ohio

There was a marked tendency during 1930 on the part of architects and designers to abandon lighting of the "stuck-on" variety in favor of the "built-in."

Some have provided in their original design for the electrical advertising as a part of the building structure. Not only are signs being literally built as an integral part of the building itself, but the entire exterior is given a new night aspect. Floodlighting has been more skillfully used. Even more important are the newer treatments with luminous elements of glass, often inconspicuous by day, but at night forming designs or patterns in softly glowing tints and colors. This type of lighting has been done more in Europe than in this country, but now that our designers and artists are recognizing its possibilities there should be considerable future development.

Light In the Interior

During 1930 there were no revolutionary changes in the theater lighting art. There has been, however, a steady improvement in lighting devices and greater refinement in their application. In some instances there have been great increases in efficiency, and in flexibility of control. We expect further improvements in these directions in 1931.

Ballrooms have to some extent stolen the show from theaters during the past year in spectacular decoration with light. Installations of color-shadow devices, such as the Colorama by Cadenas in the St. George Hotel, Brooklyn, and the elaborate effects by Wilfred in the Hotel Sherman ballroom and the College Inn room have become internationally known. Theater people have watched these developments with interest. Already houses have been projected in which light and shade, in changing form and color, will provide the principal decoration of the house. Then at the will of the lighting conductor, the entire mood or atmosphere can be changed in a twinkling or altered to suit the occasion. Or, installed in a few coves or recesses, such effects may provide a decorative note instead of a piece of statuary or ornament.

Indirect lighting for the auditorium is increasing in popularity, and rightly so, since it is basically comfortable and permits the development of varied effects. A greater percentage of the coves in new houses are being equipped with properly-designed reflectors. These not only improve efficiency, but do a much better lighting job than bare lamps. Glass roundels or plates placed over the mouths of the reflectors, are the accepted standard for color media for cove service. They are permanent in color.

Numerous older houses have coves with bare lamps. The lighting here has
been improved by the use of glass color hoods held in metal filters. These are permanent in color, and, once selected, remain uniform, thus doing away with the need for choosing colored lamps each time replacement is made.

In Severance Hall, Cleveland, the new home of the Cleveland Symphony Orchestra, floodlights located on a sort of cove at the sides of the house project light up against the ceiling. Combined with this indirect lighting is down lighting from numerous reflectors concealed in deep recesses above the ceiling and projecting their beams downward through openings provided with concentric louvres.

A new and much more compact spotlight was developed especially for the lighting of its pictures. This can be concealed more easily than the conventional baby spot. With such a tiny yet effective unit available, there should be improvement in picture lighting in many lobbies and foyers with a greater use of lighting from concealed equipment.

Lighted ornaments also have grown in popularity, for here light adds life, beauty, and charm. Now that very small lamps are available for 115-volt service, the use of light for novel decorative touches should increase.

**Stage Lighting Equipment**

Perhaps the last piece of stage lighting equipment to be redesigned along efficient and rational lines has been the olivette or portable flood. A year ago many of these equipments were open boxes, with 1,000-watt lamps, inefficient when new and worse after becoming dirty in service. Several manufacturers have brought out during the year, improved olivettes using oxidized aluminum reflectors of efficient curvature, delivering twice (or more) as much light for the same wattage as the older types.

Practically all manufacturers now make footlight and borderlight reflectors that are efficient and effective, so that today there is no need of anyone equipping a house with obsolete bare-lamp equipment. Yet these out-of-date lighting devices are

---

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59 RUTTER ST., ROCHESTER, N. Y.


974
still bought in a few cases. There has been considerable progress by one syndicate in equipping all its stages in similar fashion and with modern equipments, so that there is less difficulty with lighting, as acts move from one house to another.

New mirrored glass footlights and borderlights were brought out during the year by one of the larger manufacturers of this type of reflector. Mirrored glass has the highest reflecting power of any of the materials used for this service. It is widely used in coves, but to a more limited extent on stages because of breakage hazard.

Glass roundels and plates have become the accepted color media for footlights and borderlights in the larger houses. Gelatins are used on hanging floods, spots, olivettes, etc., and especially where change of color is necessary. New gelatins show improved mechanical strength. An embossed type is effective in smoothing out streaks and striations in spotlight beams. There has been considerable improvement in the color of glass roundels by one of the leading manufacturers, particularly in the blue and the green. Since the primary colors of light are red, green, and blue, the green circuit is really necessary to provide the green and blue-green tints. If desired, amber can be produced by combination of red and green, and the new glasses have made such accurate mixing commercially practicable for the first time with colored glass. Also, during 1930, one of the large syndicates adopted green circuits for their borders—a distinct step forward in making a complete range of color effects available on the stage.

The new prefocus base lamps have been made available for spotlight service. Heretofore there has been considerable difficulty in controlling the direction of the spot of light coming from the spherical mirror due to the frequency of the mirror coming out of adjustment. This usually results in the mirror being thrown away rather than taking the time to make a troublesome adjustment. When the mirror is discarded, a large portion of the light is lost. The prefocus lamp, which is made to fit accurately into a prefocus socket, eliminates this trouble, because it is possible to adjust the mirror at the factory and fasten it permanently in place; no further mirror adjustment is then necessary in service.

**New Lighting Controls**

There have been important developments in lighting control equipment for theaters during 1929 and 1930. For many years the theater switchboard has been mounted off stage to one side and as the lighting equipment has grown, in size and numbers, so have the boards, so that they have become so long as to be unwieldy for one operator.

In the electro-mechanical types of controls there have been many improvements. Greater compactness has been obtained, and one prominent manufacturer has provided for setting up an increased number of scenes beforehand, thus greatly simplifying the operation during the performance. Why not condense the gigantic switchboard into a small table-like affair with remote control to the necessary relays, etc., and place it in the orchestra pit, or in the balcony or in the booth, so that the "lighting conductor" can play the lighting in pace with the show? This idea becomes a reality through the recently developed switchboard using thyratron tubes to control reactors. With this system (the first installation of which is in the new Chicago Civic Opera) the control board is small and compact. The bulky parts of the control equipment are located wherever desired, close to the loads they control. The control board is located just under the stage; the operator watches the stage through a prompter’s hood. A season of opera has proven the remarkable advantages of this board.

Even more compact is the new control board at Severance Hall, in Cleveland, which also utilizes tubes to control reactors. Here the switchboard is very similar to the organ console (in fact, many organ control parts have been used and the organ and lighting consoles have been finished to match). The lighting control can be placed on the stage, or in the orchestra pit as desired.
This compilation of reproducing systems includes names and addresses of manufacturers and distributors and indicates whether device is film, disc or both. Portable devices are also indicated.

AMPLION THEATER EQUIPMENT (Film and Disc)—Manufacturer and Distributor: Amplion Corporation of America, 133 W. 21st St., N. Y. C.

AMPLITONE—See Royal Amplitone.

AUDIPHONE (Disc)—Manufacturer and Distributor: Audiphone Corporation of America, 26 Roswell Road, Atlanta, Ga.

AUDITONE (Portable; Film and Disc)—Manufacturer: Auditone Co., 23 S. Jefferson St., Chicago, Ill.

BELTONE (Film)—Manufacturer and Distributor: Beltone Corporation, Ltd., 9035 Venice Blvd., Los Angeles, Cal.


BIOPHONE (Disc)—Manufacturer and Distributor: Biophone Corp., 1600 Broadway, New York, N. Y.

BREL SOUND SYSTEM (Film and Disc)—Manufacturer and Distributor: Buffalo Radio Engineering Laboratories, 241 S. Elmwood Ave., Buffalo, N. Y.

BRISTOLPHONE (Film and Disc)—Manufacturer: William H. Bristol Talking Picture Corp., Waterbury, Conn.

CHAMBERLAIN REPRODUCER (Film and Disc)—Manufacturer and Distributor: George E. Chamberlain, 177 Golden Gate Ave., San Francisco, Cal.

CINEPHONE (Film and Disc)—Manufacturer and Distributor: Powers Cinephone Equipment Corp., 723 Seventh Ave., N. Y. C.

CREATONE (Disc)—Manufacturer: Deca-Disc Company, Waynesboro, Pa.

DeFOREST PHONOFILM (Film and Disc)—Manufacturer and Distributor: General Talking Pictures Corp., 218 W. 42nd St., N. Y. C.

DISC-O-PHONE (Disc)—Manufacturer: Disc-O-Phone Co., Florala, Ala.

ELECTRO-DISC — ELECTRO-FILM (Film and Disc)—Manufacturer: Elec-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.

ELECTRICAL RESEARCH PRODUCTS—See Western Electric.

FETTIFONE SYNCHRONIZER (Disc)—Manufacturer: National Motion Ad Co., Inc., 2450 Prairie Ave., Chicago, Ill.

FILM SPEAKER (Disc)—Manufacturer and Distributor: The Film Speaker Co., 123 S. Hudson Ave., Oklahoma City, Okla.


GOODALL REPRODUCER (Film and Disc)—Manufacturer: Goodall Electric Mfg. Co., Inc., Agallala, Neb.

GRIES REPRODUCER (Film and Disc)—Manufacturer: Gries Reproducer Corp., 485 E. 133rd St., N. Y. C. Distributor: Sound Research Corp. of America, 1501 Broadway, N. Y. C.

HOLMES (Disc)—Manufacturer: Holmes Projector Co., 1815 Orchard St., Chicago, Ill.

HUGHES-CASE (Film)—Manufacturer: Hughes-Case Co., 5650 Grand River Ave., Detroit, Mich.

INTERNATIONAL (Film and Disc)—Manufacturer and Distributor: Stamper Mfg. Co., West Somerville, Mass.

KINETONE (Disc)—Manufacturer: S. & S. Enterprises, Inc., 40 Melrose St., Boston, Mass.

KINOPLAY (Film and Disc)—Manufacturer and Distributor: Kinoplay Corp., 1600 Broadway, N. Y. C.

LINCROPHONE (Film and Disc)—Manufacturer: Lincrophone Co., Inc., 127 Pleasant St., Utica, N. Y.


MONARCH SYNCHRONOUS (Film and Disc)—Manufacturer: Monarch Tool & Machinery Co., 4450 Fifth Ave., Chicago, Ill.

Manufacturer: Monarch Laboratories, 702 Film Exchange Bldg., Minneapolis, Minn.
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Trouble and lawsuits may result from the use of music inadvertently used which is taxable, therefore, too much care cannot be used. Spotters may be in the audience or other methods used for locating houses using taxable music.

Some houses believe that the tax is so small that it is better to pay it than fight and go to the trouble of inspecting all music. This is an open question to be settled by each theater owner individually, or by the united action of the theater owners' organizations. If the tax is to be fought it must be done by united action of theater interests.

A warning should be given to every maker of cue-sheets and every maker of scores that he owes it to the theater to label every cue—stating whether or not it contains taxable music and if so each of the selections should be so labeled.

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Stebbins, Letterman & Gates—541 S. Spring St., MUtual 5356.

SAN FRANCISCO

Frisk, Inc.—25 Taylor St., PProspect 0472.
Levin, Sam—1026 Market St., UNderhill 0065.
Saul, J. R.—368 Market St., PProspect 0957.

Illinois

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James, Fred S. & Co.—175 W. Jackson Blvd.
Stern, Milton M.—1180 E. 63rd St., FFairfax 7200.

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Lob Insurance Agency.

Michigan

DETOlR

Cole-Mason Agencies, Inc.—155 W. Congress St., CAdillac 2300.
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Camden Theatre Service—1271 Magnolia Avenue.
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- **Allied Artists' Theatrical Booking Agency**—707 S. Broadway, Tucker 5198.
- **American Play Co.**—1648 N. Vine St., Granite 1708.
- **Associated Vaudeville Mgrs.**—714 S. Hill St., Trinity 2217.
- **Berg, Phil**—1509 N. Vine St., Granite 2126.
- **Blanchard's Theatrical Enterprises**—1680 N. Vine St., Granite 8402.
- **Blaney, Burns**.
- **Blaney's**.
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- **Collins, Hart**.
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- **Collins, McGray**.
- **Collins, Lyons**.
- **Collins, Morris**.
- **Collins, Music Corp.**—617 S. Olive, Trinity 6263.
- **Collins, National Vaudeville Artists**—6636 Hollywood Blvd., Granite 3908.
- **Collins, Parks Theatrical Enterprises**—Dick—Metropolitan Theater Bldg., Tucker 5382.
- **Collins, Patrick & Marshall**—845 S. Broadway, Tucker 2140.
- **Collins, Pelberg, W., Agency**—1680 N. Vine St., Hempstead 4191.
- **Collins, Polimer, Dick, Agency**—Tait Bldg., Gladstone 6159.
- **Collins, Radio-Keith-Orpheum Western Vaudeville Exchange**—408 W. 8th St., Trinity 3214.
- **Collins, Rebecca & Silton Co.**—6912 Hollywood Blvd., Gladstone 6108.
- **Collins, Rowland, Edw. W., Theatrical Agency**—1735 N. Vine St., Granite 1089.
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- **Fox West Coast Circuit**—988 Market St., Franklin 8600.
- **Toy Amusement Enterprises**—935 Market St., Kearny 6322.
- **Freese Booking Agency, Phil A.**—724 Golden Gate Bldg., Franklin 5973.
- **Goldstein's Amus. Agency**—942 Market St., Garfield 0364.
- **Holt, Nat**—622 Golden Gate Theater Bldg.
- **International Play Co.**—1607 Market St., Market 4164.
- **Kirk, Peggy**—983 Market St., Prospect 0722.
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Wolf, Bernard—4 Clinton Ave., Albany 4-6011.

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Garford Entertainment Bureau—Gerrans Bldg.
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Griffith, Clyde, Amusement Offices—Brisbane Bldg.
Henderson, Will—Hotel Statler.
Miller Entertainment Bureau—16 Exchange St.
National Amusement Office—Brisbane Bldg.
Sun, Gus—Lafayette Bldg.

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Amalgamated Vaudeville Agency—1650 Broadway, F'Pennsylvania 6-3580.
Apollo Entertainment Bureau—1674 Broadway, Columbus 5-9433.
Bairwitz, Samuel—151 W. 46th St., B'Yrant 9-3614.
Bailey, Oliver D.—209 W. 42nd St., Wisconsin 5-2600.
Baker, T. Arthur—Grand Central Terminal Bldg., V'Anderbilt 3-2315, Room 2838.
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Berlinghoff, Henry—1560 Broadway, B'Yrant 9-3646.
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Blue, Jack—235 W. 51st St., Columbus 5-9433.
Bostock, C. W.—225 W. 46th St., Lackawanna 4-0911.
Bowden, H. A.—140 W. 42nd St., Wisconsin 7-7990.
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Bradley, Lillian—1591 Broadway, Lackawanna 4-1170.
Brady & Wiman, Inc.—137 W. 48th St., B'Yrant 9-4060.
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Coultt, John—755 7th Ave., Circle 7-6407.
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Elliot, Nick—1607 Broadway, Lackawanna 4-3289.
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Morris, William—1560 Broadway, B'Yrant 9-3646.
Morrisson, Charles—1560 Broadway, B'Yrant 9-5746.
CASTING AGENCIES

California


Berg, Phil—1509 N. Vine St., Granite 2126.

Blanchard, The—Taft Bldg., Hollywood 0654 or Granite 8402.


Brown, Josie—6305 Yucca St., Granite 8887.

Central Casting Agency—(Women's Days: Monday and Thursday; Men's Days: Tuesday and Friday. General office hours: Mornings only from 9 to 12; afternoon by appointment only)—5594 Hollywood Blvd., Hollywood 3701.

Christensen, W.—4206 N. Cahuenga Ave., Gladstone 7205 or Hempstead 1294.

Cinema Casting Agency—6418 Santa Monica Blvd., Granite 9969.

Coburn, Guy—1606 N. Highland Ave., Hollywood 3540.


Collier, Ruth, Inc.—8226 Sunset Blvd., Crestview 4161.


Cowell, Mrs. Ernest S.—1637 N. Orange Grove Ave., Hollywood 5723 or Granite 1662.

Samuels Musical Bureau—1560 Broadway, Bryant 9-5486.

Scott, Paul—152 West 42nd St., Wisconsin 7-5436.


Shaw, Solly—1587 Broadway, L.Ackawanna 4-0171.

Shea, M. A.—1540 Broadway, Bryant 9-6629.

Shea, F. D.—214 West 42nd St., Wisconsin 7-8379.

Sheld, Herman—1576 Broadway, L.Ackawanna 4-7231.

Shone, Hermine—1493 Broadway, C.Hickering 4-7400.

Shurr, Louis—1482 Broadway, Bryant 9-2978.

Simon Agency—1564 Broadway, Bryant 9-4690.

Smith, Bruce—156 West 44th St., Bryant 9-0935.

Standard Booking Office—101 West 58th St., Circle 7-4627.

Stevens & Green—1579 Broadway, C.Hickering 4-1678.

Stewart, Lee—1564 Broadway, Bryant 9-0551.

Stowell, Teddy—1583 Broadway, C.Hickering 4-1818.

Thalheimer, A.—160 West 46th St., Bryant 9-0626.

Thompson & Plummer—160 West 46th St., Bryant 9-3763.

Tyrrell, Phil Enterprises—1560 Broadway, Bryant 9-1226.

Vitaphone Booking Office—321 West 44th St., C.Hickering 4-2200.


Williams & Mayer—1560 Broadway, Bryant 9-5422.

Wilton, Alf T.—1560 Broadway, Bryant 9-2027.

Wirth & Hamid, Inc.—1560 Broadway, Bryant 9-2410.

Weeden & Schultz—1564 Broadway, Bryant 9-6145.

Yates, Chas. & Irving—160 West 46th St., Bryant 9-7628.


Dolge, Grant—904 Hollywood Guaranty Bldg., Granite 4308 or Gladstone 6806.

Dunn, Bill—304 Guaranty Bldg., Gladstone 6795.


Feader, Les W.—2535 Glen Green, Gladstone 0983.


Frailick, Freddie—616 Taft Bldg., Hollywood 4102.

Gay, Ira—845 S. Broadway, Faber 3421.

Goldstone, Nat C.—1509 N. Vine St., Granite 9777.


Hershfield, Ben—6636 Hollywood Blvd., Hollywood 4747 or Gladstone 1123.

Hessin, C. V.—7904 Santa Monica Blvd., Oxford 4947.

Hodges, Bille, Agency—1606 N. Highland Ave., Granite 1077.

Inglis, Grace—127 N. Normandie Ave., Normandie 7696.


Japanese Players Agency (Yukio Aoyama)—6223 Santa Monica Blvd., Hollywood 5954.
Johnstone, Mieniee L.—1529 N. Western Ave., Hempstead 5109, Granite 5496.
Kahn, Ivan—6777 Hollywood Blvd., Granite 9145.
Kelly, Kathryn — Hollywood Playhouse Bldg., Granite 1089.
Kent, Brian—1509 N. Vine St., Gladstone 8089.
Landau, Arthur M., Inc.—1509 N. Vine St., Granite 3125.
Levey's Casting Office—Junior Orpheum Bldg., Trinity 1586.
Levin, George D.—Gladstone 5806 or Hempstead 7821.
Lichter, Al—6912 Hollywood Blvd., Gladstone 3404.
Lightner, Thea—1215 A Taft Bldg., Hempstead 5365.
Lyons & Lyons—102 Warner Bros. Theater Bldg., Hempstead 1139.
MacQuarrie, Haven—6636 Hollywood Blvd., Gladstone 2200.
McCoy, Dixie—507 Hollywood Bank Bldg., Granite 6189.
McCullough, Ralph—303 Warner Bros. Theater Bldg., 7958.
Mellekjohn Bros.—714 S. Hill St., Trinity 2217.
Perlberg, William, Agency, Ltd.—622 Taft Bldg., Hempstead 4191.
Poliner, Dick—705 Taft Bldg., Gladstone 6159.

New York City

Bentham, N. S.—1564 Broadway, BRyant 9-1265.
Blue Stage Dancing Studios, Inc.—235 W. 51st St., COlumbus 5-3745.
Brown, Chamberlain, Inc.—145 W. 45th St., BRyant 9-8480.
Goldberg, Louis—234 E. 6th St., ORichard 4-2264.
Golden, Ethel—755 7th Ave., Vircle 7-9388.
Hart, Max, Inc.—1560 Broadway, BRyant 9-5360.
Jacobs, Jennie—1674 Broadway, COlumbus 5-1930.
Lans & Lyons—1493 Broadway, LAckawanna 4-7460.
Meyer, Abe, Inc.—Steinway Hall, Circle 7-3994.

Los Angeles

Barsam & Tollar Machinery & Machine Works—7239 Santa Monica Blvd., GRanite 9707.
Bell & Howell—6324 Santa Monica Blvd., GLadstone 2141.
Bell Pictures Equipment, Inc.—9035 Venice Blvd., EMpire 6024, Culver City.
Dunning Process Co.—932 N. La Brea Avenue, GRanite 3959.
Estevan K. Kuk Co.—6706 Santa Monica Blvd., Hempstead 3171.
Slipper & Co.—922 S. Olive St., TUCKer 6749.
Sweetser & Baldwin—1429 S. Los Angeles St., WESTmore 3554.

Western Costume Co.—935 S. Broadway, TRinity 1171, and 5533 Sunset Blvd., HEmpstead 2707.
Wholesale Supply Co.—1047 N. Wilcox Avenue, GRanite 4194.

New York City

Mistrot Casting Agency—55 W. 42nd St., LAckawanna 4-3139.
Morris, William, Jr.—Bway & 47th St., New York City, BRyant 9-3646.
Morrison, Leo.—67 W. 44th St., MUrray Hill 3646.
National Artists Service, Inc.—156 W. 44th St., BRyant 9-8750.
Thorton & Soetz—Chrysler Bldg.
Watkins, Anne—210 Madison Ave., CAledonia 5-5576.
Webster, Minnie Elizabeth—67 W. 44th St., VAnderbilt 3-4339.

LABORATORY SUPPLIES
California

Freulich, Jack—Dept. Head, Universal Studios, Hempstead 3131, Universal City.
Freulich, Roman—Tiffany Studios, Olympia 2131, Hollywood.
Fryer, Elmer—First National Studio, Gladstone 4111, Burbank.
Geers, Stax—Roach Studio, Empire 1151, Culver City.
Grossi, Fred.
Harris, Joe—Universal Studio, Hempstead 3131, Universal City.
Hartsook, Fred—636 S. Broadway, Trinity 2428.
Heelan’s Studio—7002 Hawthorne Ave., Granite 5409, Los Angeles.
Herrin, Joe.
Hewitt, Clarence—M-G-M Studios, Republic 0211, Culver City.
Hollister, George.
Hummel, George—M-G-M Studio, Republic 0211, Culver City.
Hopcraft, Newton—M-G-M Studio, Republic 0211, Culver City.
Ishikawa Studio—226½ E. First St., Vandike 8146, Los Angeles.
Johnson, Roy.
Jordan, Wm.—Christie Studios, Granite 3111, Hollywood.
Kling, Clifton—M-G-M Studios, Republic 0211, Culver City.
Landigran, Jack.
Lennes Photo Studio—1859 Hillhurst, Normandie 6901, Los Angeles.
Longworth, Burt—First National Studios, Gladstone 4111, Burbank.
Lynch, Bert—M-G-M Studios, Republic 0211, Culver City.
Lynch, Charles — Roach Studio, Empire 1151, Culver City.
McPherson, Wm. C.— Pathé Studio, Empire 9141, Culver City.
Manatt, James — M-G-M Studio, Republic 0211, Culver City.
Marigol, Mickey — M-G-M Studio, Republic 0211, Culver City.
Marion, Arch — M-G-M Studio, Republic 0211, Culver City.
Martin, Shirley Vance — Universal Studio, Hampstead 3131, Universal City.
Maupin, Clayton
Woodbury Commercial & Portrait Studio — 5356 Melrose Ave., Granite 3333, Los Angeles.
Wyatt, Clarence.
Newberg, Philip Studio — 2140 Laurel Canyon Rd., Granite 2904, Los Angeles.
Newbery, Frank — Roach Studio, Empire 1151, Culver City.
Osborne, Harry — Universal Studio, Hampstead 3131, Universal City.
Paramount Photo Service — 4706 Santa Monica Blvd., Olympia 5108, Los Angeles.
Platt, Wilbert — 2008 W. 7th St., Dunkirk 9575, Los Angeles.
Ries Bros. — 1540 N. Cahuenga Ave., Granite 1185.
Rosenberg, Irving.
Rowley, Les — First National Studio, Gladstone 4111, Burbank.
Rupp, Charles.
Schafer, Adolph — Pathé Studio, Empire 9141, Culver City.
Seeley Studios — 1448 N. Wilcox Ave., Hempstead 9774, Los Angeles.
Shea, Robert.
Smith, Neal.
Studio City Photo Shop — 12056 Venture Blvd., Los Angeles.
Thomas, Bill — Pathé Studio, Empire 9141, Culver City.
Van Pelt, Homer — First National Studio, Gladstone 4111, Burbank.
Walling, Bill — First National Studio, Gladstone 4111, Burbank.
Weaver, M. F. — 1041 W. 42nd Place, Vermont 9669, Los Angeles.

New York City

Aldene Theatrical Photographer, Inc. — 1628 Broadway, Circle 7-6421.
American Photo Service, Inc. — 125 W. 45th St., BRyant 9-0492.
Apeda Studios — 212 W. 48th St., Chickerling 4-3960.
Arthur Studios — 131 W. 42nd St., BRyant 9-7343.
Bachrach, Inc. — 507 5th Ave., Van derbilt 3-7400.
Bedian, Paul H. — 558 Madison Ave., Wickersham 2-5542.
Boris, M. I. — 50 W. 57th St., Circle 7-9249.
Brickel, M. — 1565 Broadway, L.Ackawanna 4-6698.
Browning, Irving — 110 W. 40th St., Pennsylvania 8-1258.
Brunel, Emile — 398 5th Ave., Wisconsin 7-4927.
Bryant — 202 W. 49th St., Longacre 5-5395.
Chidnoff, Irving — 469 5th Ave., Lexington 2-1686.
De Mirjian — 723 7th Ave., L.Ackawanna 4-6172.
Donaldo Studios — 730 Riverside Dr., EDgecombe 4-0245.
Forty-Second Street-Commercial Studio — 113 W. 42nd St., BRyant 9-2584.
Goldberg, Maurice — 19 E. 48th St., Wickersham 2-9289.
Hill, Ira L. — 675 5th Ave., Plaza 3-3847.
Johnston, Alfred Cheney — 1 W. 67th St., TRalfagar 7-2284.
Kessler, G. Maillaird — 134 E. 61st St., REGent 4-3277.
Lumiere Studio — 574 5th Ave., BRyant 9-5807.
Mishkin, Herman — 605 5th Ave., Volunteer 5-1762.
Mitchell Studios — 1560 Broadway, BRyant 9-0143.
Monroe, Edward Thayer — 554 5th Ave., BRyant 9-2626.
Muray, Arthur — 220 W. 72nd St., TRafalgar 7-8518.
Muray, Nickolas — 18 E. 48th St., Wickersham 2-1752.
Nasb Studios — 160 W. 46th St., BRyant 9-3543.
National Studios — 228 W. 56th St., Columbus 5-7262.
New Process Art Corp. — 444 Broadway, CANal 6-1034.
Pach Bros. — 570 5th Ave., BRyant 9-7040.
Phye Studio, Haid — 50 W. 56th St., Circle 7-1508.
Progress Studio — 223 W. 46th St., CHickerling 4-9576.
Standard Flashlights Co. — 1565 Broadway, L.Ackawanna 4-6698.
Stern Photo Adv. Co. — 318 W. 46th St., LONgacre 5-6833.
Strang Studio — 1579 Broadway, L.Ackawanna 4-5758.
Underwood & Underwood — 417 5th Ave., CAletonia 5-6000.
White Studio — 220 W. 42nd St., Wisconsin 7-0320.
Workstel Studios — 151 W. 46th St., BRyant 9-8889.

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Los Angeles

American Play Co.—1680 N. Vine St., Granite 1708.
Blanchard, The—1608 N. Vine St., Granite 8402.
Bleye, Inc., Harry Clay—1680 N. Vine St., Granite 1708.
Celebrated Authors' Society—Hollywood-Knickerbocker Hotel or 1714 N. Ivar Ave., Gladstone 3171 and Hempstead 6640.
Century Play Co.—1680 N. Vine St., Granite 1708.
Co-National Plays—1680 N. Vine St., Granite 5052.
Darcy & Wolford—6263 Hollywood Blvd., Hempstead 5404.
Fairfax, Robert C.—1680 N. Vine St., Gladstone 5052.
French, Samuel, Inc.—811 W. Seventh St., Van- dieke 6884.
Hollywood Writers' Agency—6557 Sunset Blvd.
Horne, Hal—1680 N. Vine St., Hollywood 6017.
Kaiser, Alice—1680 N. Vine St., Granite 1708.
Landau, Arthur M., Inc.—1509 N. Vine St., Granite 3125.
Menchén, Joseph—Hollywood-Knickerbocker Hotel or 1714 N. Ivar Ave., Gladstone 3171 and Hempstead 6640.
Reyne, Maurice—6777 Hollywood Blvd., Hempstead 3188.
Sangor & Jordan—1680 N. Vine St., Granite 1708.
Schley & Leonardson—6233 Hollywood Blvd., Hempstead 8123.
Scullly, Mary Alice—1007 S. Orange Drive, Whitney 1076.
Service for Authors (Edward Sedgwick)—6617 Orange, Oregon 2804.
Sherman, Robert J.—1680 N. Vine St., Granite 1708.
Small, Edward Co.—6331 Hollywood Blvd., Granite 1166.
Universal Scenario Brokers—5507 Santa Monica Blvd., Hempstead 3167.
Wilck, Laura D.—1680 N. Vine St., Granite 1708.

New York City

American Amusement Play Co.—152 W. 42nd St., Wisconsin 7-6555.
American Play Co.—33 W. 42nd St., Longacre 5-3301.
Anglo-American Authors—c/o Brandt & Brandt, 101 Park Ave., Ashland 4-5800.
Barclay, George—1225 Park Ave., ATwater 9-0233.
Bartash, Hans—1639 Broadway, COLUMBUS 5-1726.
Brandt & Brandt—101 Park Ave., Ashland 4-5800.
Brown, Curtis, Ltd.—130 W. 42nd St., Wisconsin 7-7559.
Celebrated Authors' Society—68 W. 56th St., CIRCLE 7-9396.
Century Play Co.—1440 Broadway, PENNSYLVANIA 6-5995.
Co-National Plays, Inc.—1545 Broadway, CHICKERING 4-6888.
Cushing, Bartley—303 W. 42nd St., CHICKERING 4-2197.
Darcy & Wolford—152 W. 42nd St., Wisconsin 7-4106.
Dramatists' Play Agency—303 W. 42nd St., CHICKERING 4-2197.
French, Samuel—25 W. 45th St., BRYANT 9-4778.
Furst, Myra—23 W. 43rd St., BRYANT 9-1932.
Gebhard, Flora—303 W. 42nd St., CHICKERING 4-2197.
Giffen, R. L.—1402 Broadway, Wisconsin 7-9422.
Manhattan Play Co.—1476 Broadway, BRYANT 9-0832.
Menchén, Joseph—68 W. 56th St., CIRCLE 7-9396.
O'Malley, Daniel & Co.—1776 Broadway, CIRCLE 7-9563.
Co., Oscar & Bory—1639 Broadway, COLUMBUS 5-1726.
Paget Literary Agency—415 Lexington Ave., VAN derbilt 3-4173.
Pauker, Edmond—1639 Broadway, COLUMBUS 5-1726.
Pink & Sons, James B.—9 E. 46th St., WICKERSHAM 2-0270.
Purnam, George Palmer—2 W. 4th St., VAN derbilt 3-1160.
Reynolds, Paul R.——59th Ave., VOluntee 5-0640.
Service for Authors—150 Nassau St., BEEKMAN 3-2856.
Small Co., Edward—234 W. 44th St., CHICKERING 4-1789.
Wall, Mary V.—226 W. 47th St., PENNSYLVANIA 6-6708.
Weil, Mathilde—135 E. 58th St., WICKERSHAM 2-7571.
Wilck, Laura D.—1440 Broadway, PENNSYLVANIA 6-5995.
Wilkening, C. C. & Son—6 W. 52nd St., VOLUNTEER 5-4747.
Winniet, George W.—152 W. 42nd St., Wisconsin 7-6555.
Writers' Workshop—135 E. 58th St., WICKERSHAM 2-7571.

Los Angeles

American Storage, Inc.—3634 Beverly Blvd., FITZROY 2527 or VAN Dike 7338.
Argonne Fireproof Storage Co.—806 W. 47th St., VERNON 9707.
Lyon Van Storage Co.—6372 Santa Monica Blvd., Hollywood 3569.
Premier Fireproof Storage Co.—6372 Santa Monica Blvd., Hollywood 3569.

New Jersey

U. S. Film Laboratories—PALISADE 6-3678, Hudson Heights.

New York City

Empire Film Vaults—(Office) 721 7th Avenue, BRYANT 9-2180.
Lloyd's Film Storage Corp.—(Office) 729 7th Avenue, BRYANT 9-5600.
Motion Picture Books

Ninety-six titles of books which cover the many branches of the business from various angles. Many of these volumes were prepared as text books.

Alice in Movieland, by Alice Williamson—Appleton Publishing Co., 1928.


Art and the Actor, by Constant Coquelin—Published in 1915 (Companion to the Dramatic Museum of Columbia University, New York).


Art of the Moving Picture, by N. V. Lindsay and MacMillan Publishing Co., 1922.


Behind the Motion Picture Screen, by Austin C. Lesboua—Scientific American Publishing Co., 1921.


Breaking Into the Movies, by Charles Reed Jones—Unicorn Press, 1928.


Cinematographic Annual, American Society of Cinematographers, Hollywood.

Cinematograph Book, by B. E. Jones—Funk & Wagnalls, 1921.


Condensed Course in Motion Picture Photography, A. New York-Optograph. 1920.

Cyclopedia of Motion Picture Work, American School of Correspondence, Chicago, 1911.

Directors' Annual & Production Guide, published each June by The Film Daily, 1650 Broadway, New York City.


Elinor Glyn's System of Writing, by Elinor Glyn—Author's Press, 1922.

Encyclopedia of Music for Pictures, by Erno Rapee—Berlin, 1925.

Famous Film Folk, by Charles Donald Fox—Doran & Co., 1925.

Film Daily Year Book, published about January 1, yearly, by The Film Daily, 1650 Broadway, New York City.

Film Facts and Forecasts, by L'Estrange—Fawcett Co., 1927.

Film Industry, by Boughhey—Pitman & Sons, 1921.


How to Make and Operate Moving Pictures, by B. E. Jones—Funk & Wagnalls Co., 1916.

How Motion Pictures Are Made, by Homer Croy—Harper & Bros., 1918.


Kinematograph Studio Technique, by L. C. MacBean—Pitman & Sons, 1922.

Let's Go to the Movies, by Iris Barry—Payson, 1926.

Mary and Doug, by Allene Talie—Macy & Jasus.

Million and One Nights, by Terry Ramsaye—Simon & Schuster, 1926.

Mirrors of Hollywood, by Chas. Donald Fox—Charles Renard Corp., 1925.

Motion Picture Accounting, by W. F. Morgan—M. P. V. Publishing Co., 1924.

Motion Picture Cameraman, by E. T. Lathrop—Inns, 1927.

Motion Picture Directing, by Peter Milne—Falk Publishing Co., 1922.


Motion Picture Making and Exhibiting, by Terry Ramsaye—C. G. Thompson Co., Chicago, 1914.

Motion Picture Moods for Organists and Pianists, by Erno Rapee.

Motion Picture Operation, Stage Electricians, by H. C. Hortsman—Drake, Chicago, 1914.

Motion Picture Optics, by James R. Cameron—Cameron Publishing Co., 1926.

Motion Picture Photography, by Carl L. Gregory—Falk Publishing Co., 1921.

Motion Picture Photography—Eastman Kodak Co., 1924.

Motion Picture Photography, by Herbert C. McKay—Falk Publishing Co., 1924.


Motion Picture Theater Management, by Harold B. Franklin—Doran & Co., 1927.

Motion Picture Work, by D. S. Hulphish—American School of Correspondence, Chicago, 1913.


Moving Pictures — How They Are Made and Worked, by Frederick A. Talbot—J. B. Lippincott Publishing Co., 1923.

California
Daws, Fred C., Film Library—1426 N. Beachwood Drive, H.Empstead 8492, Hollywood.
Ince Library—661 Seward St., G.Ladstone 4709, Hollywood.
Leavitt Cine Libraries—3150 Wilshire Avenue, W.A.Washington 3360, Los Angeles.
Los Angeles Library—530 S. Hope St., M.Truits 5241, Los Angeles.

Illinois

Kentucky
American M. P. Co.—Louisville.

Michigan

New York
General Film Library—729 7th Avenue, B.Ryant 9-4417, N. Y. C.
Stone Film Library—220 West 42nd St., W.insconsin 7-2141, N. Y. C.
Wafilms, Inc. (Walter Futter)—729 7th Avenue, B.Ryant 9-6210, N. Y. C.

Ohio
Romel, F. J.—Union Central Bldg., MAIN 7947, Cincinnati.
Runey M. P. Corp.—1434 Vine St., P.Ark 2415, Cincinnati.
Tri-State M. P. Co.—208 Film Exchange Bldg., P.O.Spect 4900, Cleveland.

Pennsylvania
Kodak Library of Pittsburgh—606 Wood St., A.Tlantic 6239, operated by Eastman Kodak Co., Pittsburgh.

Canada
Animated Screen Advertising Co.—1461 Bleury St., Montreal.
Associated Screen News of Canada—Decarie & Western Aves., W.Alnut 6700, Montreal.
Mason & Son, Bert—25 Plateau St., L.Aurier 0554, Montreal.
Buyers Representative

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FOREIGN MARKETS

Data and information contained in the following pages represent a searching and comprehensive survey of the motion picture industry abroad. In compiling this assemblage of facts THE FILM DAILY YEAR BOOK has contacted every corner of the hemisphere, with the result that this section is unparalleled in completeness and scope. This graphic and exhaustive analysis of the world market beyond the boundaries of the United States has been made possible through the invaluable assistance of C. J. North, chief of the Motion Picture Division, Department of Commerce; the Hays office and the foreign departments of major producing and distributing companies.
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**THE FOREIGN SITUATION IN 1931**

*As Viewed by American Export Executives*

**CERTAINTY** that American pictures will continue to dominate the foreign market, despite the obstacles raised by dialogue pictures, is the consensus of opinions expressed by American export executives in the statements printed below. American-made product, embracing the type of action which has guided U. S. screen entertainment to world preference, is still demanded by world picture patrons, say many of the opinions. The writers generally recognize the difficulties presented by the situation and agree that numerous complex problems are to be solved before a final, satisfactory adjustment is effected.

### NEED SILENT TECHNIQUE

*By N. L. MANHEIM*

Export Manager, Universal Pictures Corp.

During the past year, American producers rushed headlong into the production of Spanish, French, Polish, Swedish, Italian and other foreign language pictures. During 1931 they will start looking for their profit. Let's hope they find it, but judging from the number of foreign talkers that have already flopped, there is every indication that the experiment is a failure and that the American producers will have to turn to something else if they want to remain in business in the non-English speaking territories.

It is also apparent that the numerous hybrid versions of American pictures that have been tried out are not a permanent solution. The reason is plain. Except in a few cases, the present type of American picture cannot be successfully adapted. Most of our pictures today are one-hundred per cent dialogue. The story is told with spoken words which a foreign audience cannot understand.

If, however, we revert to the old silent technique and tell the story with pantomime, with action scenes, with sub-titles, and add to this music and whatever sound effects are possible, and only used dialogue when it is absolutely necessary, we will then have a type of picture that can be readily and inexpensively adapted for foreign countries, and, in every probability, such a picture would be highly acceptable right here in America.

It remains to be seen how many millions of dollars will be spent before the industry realizes that foreign talkers cannot be handled at a profit.

### MORE ACTION DUE

*By ARTHUR W. KELLY*

Vice-President in Charge Foreign Distribution, United Artists Corp.

Summarizing the foreign situation, the following are my observations:

1. The gradual falling support of audiences to their own foreign language pictures, due principally to financial inability to compete with American backgrounds.
2. The gradual drift back by Hollywood to the former type of silent stories where the "action speaks louder than words," making dialogue secondary but more effective, hence a more extensive audience than the industry is now enjoying, both at home and especially abroad.

### CUT-IN TITLES SOLUTION

*By AMBROSE DOWLING*

Foreign Manager, RKO Distributing Corp.

The foreign market continues to present a perplexing problem from the viewpoint of American producers and distributors. Successful production of multi-lingual pictures seems impossible owing to the negative costs situation. European picturegoers have become accustomed to elaborate American productions, but nowadays, with the European sound market so limited as to playdates, it is impractical to provide such pictures. Talkers more cheaply made have not clicked with continental audiences, generally speaking.

RKO has been constantly in touch with the foreign situation but so far has not produced any features for this market owing to existing conditions. Servicing of this market, I believe, can be accomplished by cutting foreign titles into American-made talkers and handling story construction so as to permit this treatment.

### GREATER SUCCESS AHEAD

*By JOSEPH H. SEIDELMAN*

Acting Manager Foreign Department, Paramount Publix Corp.

Changing times and conditions in the motion picture industry have required the use of the keenest imagination and unusual adaptability in meeting the new standards for talking picture entertainment established throughout the world, but I am happy to state that Paramount has been more than successful in making this change-over and that today our great studios in Hollywood, New York and Paris, and our 110 distribution units covering the entire foreign field are operating on a basis of 100 per cent efficiency in this new field. In production, in distribution and in exploitation the Paramount foreign department quickly adapted itself to 1930 standards, with the result that the year just closing has been by far the most successful in the history of the company. Furthermore, we can look forward to 1931 with the greatest confidence that these alert and unified efforts will bring even greater success and prosperity to Paramount.

995
SYNCHRONIZED FILMS HOLD
By JOE BRANDT
President, Columbia Pictures
Columbia's interest in the foreign field has been best evidenced by its continued attention to the needs of that market. At all times we have tried sincerely to meet the requirements of the various individual countries we are dealing with, and we are right now, in actual production with multi-lingual pictures.

Our belief in the possibilities of foreign distribution is profound and our special foreign department is expanding steadily in order to provide the type of service which we sincerely believe is essential if we are to satisfactorily meet the requirements of this rather exacting branch of the business.

We believe that synchronized pictures will still hold a preferred position in the foreign field because of the high production values which they offer, coupled with the tremendous popularity of American artists throughout the world.

We have already started on a policy of reducing dialogue to a minimum and building up the tempo that made the silent pictures so popular.

In selecting pictures for various foreign markets it is obviously imperative to choose only such pictures as are suited to these markets: With the has already made foreign versions of several productions for distribution in various countries, and we are going ahead with a foreign program expressly designed to meet the inevitably increasing demand for American talking and synchronized pictures.

PROMISING OUTLOOK
By T. S. DELEHANTY
Vice-President and General Manager Pathe International Corp.
The period of transition from silent to sound being over as far as the larger theaters are concerned in practically all foreign speaking countries and being well advanced as far as the smaller theaters are concerned, the problem for the coming year will be to supply these countries with pictures of a quality to compete with the foreign-made pictures that are produced in native languages for local use. The production of foreign language talkies both in America and abroad by the major American companies has been under way for some time and the launching of these pictures should help the American companies to hold their ascendancy in the foreign market.

Business, in the English speaking countries where all our dialogue pictures are used, is holding up well and as we are already meeting the situations in foreign speaking countries, and with the gradual betterment of general economic conditions throughout the world, we can look forward to another year of increased foreign business.

CLICKING ABROAD
By FREDERICK L. HERRON
In Charge Foreign Department, M. P. Prod. and Dist. of America, Inc.
The market for entertainment has never been limited to the boundaries of any country, and the motion picture, silent or talkie, is the greatest of all mediums of mass entertainment. With the coming of sound to the screen, a new train of problems has followed for the American producer. The handicap of language in different countries which the new day of motion pictures brings to any producer seeking a world outlet for his products should prove a challenge to American genius and initiative. It is interesting to note that some of the most successful foreign language pictures now playing in foreign countries are those made in American studios.

Latin America Hot
Latin American countries are talking legislations adverse to the American industry principally owing to influx of American talkers. Little or nothing has occurred by way of passage of threatened measures, however, owing to the fact that in several instances the officials are occupied with revolutions and other political situations.

STILL NEED SILENTS
By CLAYTON P. SHEEHAN
General Foreign Manager, Fox Film Corp.
Fox Films, during the coming year, will continue to take its leading and pioneer part in the advancement of motion picture entertainment overseas. Since the introduction of sound in foreign lands this constructive spirit has been manifested by a number of outstanding achievements included in which has been Fox Movietone which was and still remains the first in its field; the Fox special sound versions of feature pictures which were the first and most practical solution of language difficulties and will be the finer and of greater box office appeal; and thirdly in the matter of dialogue other than English among which “El Pecio del Amor,” “Del Mismo Barrio,” “El Valiente” and “Cuando El Amor Viejo” have achieved outstanding success.

The quality of Fox productions has more than kept pace with the technical advances in the industry and will continue in 1931 and succeeding years to do so. In addition there will be a limited number of silent attractions made to supply the still existing need abroad for silent film. There is not an exhibitor anywhere whose interests Fox Film has not taken fully into account in the complete possible manner assuring him untold prosperity during the coming year.

NEED CENTRAL STUDIO
By EDWARD L. KLEIN
President, E. L. Klein Corp.
The opportunities for the American producer-distributor in England and Continental Europe are greater today than they have ever been before.

Eventually, as suggested by the writer two years ago, a large central studio will be erected by American interests in Europe, no doubt “someplace in France” with multiple stages and all of the facilities, technical and otherwise, which are prevalent in Hollywood, enabling American producers to enter into mass production on a large scale in the various languages of Continental Europe as well as English, and a veritable European Hollywood will come into being.

Alliances between American and German and French and other producing organizations will also come into being with joint studios in or near Paris or Berlin, etc., and new theaters will be acquired or built in England and the Continent by American interests either individually or jointly with British and foreign interests.

The foreign market still wants and demands Hollywood technique in productions suitable in story, cloak, on the particular territory catered to and this can be profitably accomplished by giving that public the type of photoplays they want.
SPEED INSTALLATIONS
By ERNEST MATTSSON
President, Ernest Mattsson, Inc.

Sound films have taken the Scandinavian countries by storm. Theaters are being equipped as quickly as possible and during 1931 most of the theaters will be ready.

Native talkers are naturally the most popular and consequently enjoy longer runs on the theaters and therefore diminish the imports of foreign productions. Nevertheless, the bulk of pictures shown are American productions, but only the select films as ordinary productions cannot find a market.

European productions, as for instance, German, French, etc., are gradually becoming more and more popular and a quite noticeable increase of such releases have taken place within the last year.

MORE ACTION, LESS TALK
By ARTHUR A. LEE
President AmerAnglo Corp.

I am convinced that the American producers can retain their hold of the business in foreign markets next season. They won't do it with 100 per cent dialogue pictures, however, for they are finding out even now that their pictures are suffering on account of the absence of action, evident in most pictures. Producers must realize that for their pictures to be a success, particularly in the foreign field, they must carry less dialogue and more action.

Additional talking pictures in the language of the country have not been generally successful for the reason that they have not been equal in production value, direction and have not had the popular stars which American pictures have. It is a known fact that American productions by their quality have established standards throughout the world which no other producing country can equal and the public expect this standard in all pictures, which it is impossible to maintain in pictures made for exclusive use in a particular country. The limited returns naturally regulate production costs. There will be outstanding instances of an occasional foreign talker being an outstanding success but this will only occur in very isolated cases.

With all due respect to the worthy producers abroad and recognizing the fact that they will from time to time produce several excellent films, still, the masterful skill and supremacy of the American producers who have pioneered our great industry in every country on the face of the earth will always insure leadership for American pictures in the foreign field.

British Encouraged

Anti-American film sentiment in Canada is causing British producers to view the North American market as an improved prospect. Their interest in this territory is stimulated by possibilities of the Dominion Government adopting restrictive legislation aimed at the American industry.

Commercial Film Trend

European producers are beginning to take an active interest in commercial films. Ufa has already organized a department to handle this type of pictures and other major continental concerns are understood to be making similar preparations.

INDEPENDENTS NEEDED
REGINALD REUBENSON

Of course fear and lack of money for some time have contributed to the gradual decrease in the number of independent producers—a situation lamentable, in face of the fact that they are needed.

Through my periodic four trips every year between the United States and Europe and my personal contacts with both markets, I believe that independent producers have more opportunities at the present time than they ever dreamt of.

In spite of the major companies producing multilingual features there still is a crying demand in Europe for independent product in the various languages. Because of this fact, I am confident (although the pessimist may think this is nothing against hope), that when fear is dispelled and finances are livelier, the independent, with renewed courage, will also produce multi-lingua: features and will again find his place in the sun.

UNSETTLED CONDITIONS
By J. H. HOFFBERG
President, J. H. Hoffberg Co.

The last four or five months of 1930 found the foreign market in the sickest condition it has been in since the war years. Unemployment, political unrest, wars and declining rates of exchanges on one hand and lack of public patronage of pictures, excepting the real outstanding ones, on the other hand, have been the principal factors which have put a damper on foreign conditions.

No one likes a pessimist, but one must be brave indeed to predict an immediate improvement in the situation.

It has been amply demonstrated that the public of foreign countries are unwarrantedly critical of the efforts made by the national as well as independent producers to give them pictures in their own language. They have found fault with synchronized pictures in which the dialogue had been eliminated, they have found fault with the work of their own native players who were engaged to work in foreign language pictures and they will not tolerate straight stuff in a language they do not understand. It is obvious that under present conditions it is impossible to give them the kind of pictures they imagine should be made. To do this would require getting a cast together of our best stars, each talking the particular language of the country in which it is shown. Such a picture would, no doubt, carry the customary fine technique they have been accustomed to seeing in our old silent pictures. The answer is that we must go on making pictures and offering them in the most suitable manner possible until the world depression comes to an end when the mood of the foreign public will be more tolerant.

Being an independent, I am interested in independent activity and what I'd like to see come out of independent studios is a few honest to goodness pictures—not necessarily expensive pictures with elaborate casts, but pictures built around sensible stories and which contain lots of melodramatic situations and action. These kind of pictures can easily be adopted for exhibition in foreign countries.
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World Rights

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142 W. 42nd St.—N. Y. C.—See Page 1002

A. L. A. Film Trading Corp.—729 7th Ave., BRYant 9-9667.
Affiliated European Prod., Inc.—729 7th Ave., BRYant 9-4380.

AMER ANGLO CORPORATION
226 W. 42nd St.—N. Y. C.—See Page 998

Amkino Corp.—723 7th Ave., BRYant 9-7680.
Barnstyn, J. C.—1650 Broadway, Circle 7-2895.

CAMPBELL, DONALD
125 W. 45th St.—N. Y. C.—See Page 1018

CAPITOL PROD. EXPORTING CO., Inc.
729 Seventh Ave.—N. Y. C.—See Page 994

CREMONIM, J. V.
236 W. 55th St.—N. Y. C.—See Page 1014

Culver Export Corp. (M-G-M)—1540 Broadway, BRYant 9-7800.
Exhibitors Film Exchange—630 9th Ave., LACKawanna 4-2068.
Export & Import Film Co., Inc.—752 5th Ave., WICKERSHAM 2-3165.

FILM EXCHANGE, THE
729 Seventh Ave.—N. Y. C.—See Page 1008

First National Pictures, Inc.—321 W. 44th St., CHICKering 4-2200.
Fox Film Corp.—830 10th Ave., COlumbus 5-3320.
Guaranteed Pictures Corp.—729 7th Ave., BRYant 9-4370.

HOFFBERG, J. H. CO., Inc.
1650 Broadway—N. Y. C.—See Page 1000

Inter-Globe Export Corp.—25 W. 45th St., BRYant 9-6905.
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Paramount Famous Lasky Corp.—1501 Broadway, CHICKering 4-7050.
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United Artists Corp.—729 7th Ave., BRYant 9-7300.
Universal Pictures Corp.—730 5th Ave., CIRCLE 7-7100.
World-Wide Pictures, Inc.—1501 Broadway, PENNSylvania 6-7400.

Continental Europe

FRANCE

REUBENSON, REGINALD
6 Rue d'Auteuil—Paris—See Page 1004

GERMANY

Ufa Films, Inc.—1540 Broadway, BRYant 9-7890.

HOLLAND

Barnstyn, J. C.—1650 Broadway, CIRCLE 7-2895.

RUSSIA

Amkino Corp.—723 7th Ave., BRYant 9-7680.

Scandinavia

MATTSSON, ERNEST, Inc.
220 W. 42nd St.—N. Y. C.—See Page 1012

United Kingdom

Amer Anglo Corp.—226 W. 42nd St., WISconsin 7-1756.
Barnstyn, J. C.—1650 Broadway, CIRCLE 7-2895.
Export & Import Film Co., Inc.—752 5th Ave., WICKERSHAM 2-3165.
FitzPatrick Pictures, Inc.—729 7th Ave., BRYant 9-4384.
Klein Corp., E. L.—6 E. 45th St. VANDERbilt 3-3597.
Reubenson, Reginald—110 W. 48th St., New York City.
Richmount Pictures, Inc.—729 7th Ave., BRYant 9-4666.

Latin America

A. L. A. Film Trading Corp.—729 7th Ave., BRYant 9-9667.
Luporini, Inc., Ferdinand V.—551 5th Ave., VANDERbilt 1-6664.
Torres, M. Ramirez—125 W. 45th St., BRYant 9-6318.

Central America

EMPIRE PRODUCTIONS, S. A.
1650 Broadway—N. Y. C.—See Page 1010

Hoffberg Co., J. H.—1650 Broadway, CIRCLE 7-8218.

CUBA

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Industrias Reunidas F. Matarazzo—117 Liberty St., BARclay 7-1871.

Paramount Famous Lasky Corp.—1501 Broadway, CHickering 4-7050.

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Argentine-American Film Corp.—220 W. 42nd St., WIsconsin 7-9434.

Glucksman, Max—729 7th Ave., BRyant 9-9027.

Sociedad General Cinematografica—1482 Broadway, BRyant 9-8659.

Far East

AUSTRALIA and NEW ZEALAND

Australasian Films, Ltd.—729 7th Ave., BRyant 9-0130.

Paramount Famous Lasky Corp.—1501 Broadway, CHickering 4-7050.

Union Theaters, Ltd.—140 W. 42nd St., WIsconsin 7-7990.

BURMA, INDIA, CEYLON; DUTCH EAST INDIES and STRAITS SETTLEMENTS

Australasian Films, Ltd.—729 7th Ave., BRyant 9-0130.

Campbell, Donald—125 W. 45th St., BRyant 9-6930.


I. V. T. A.—218 W. 42nd St., WIsconsin 7-8626.

Far East

CHINA

Peacock M. P. Corp.—17 E. 42nd St., VAnderbilt 3-0153.

JAPAN

Paramount Famous Lasky Corp.—1501 Broadway, CHickering 4-7050.

South Africa

I. V. T. A.—218 W. 42nd St., WIsconsin 7-8626.

Film Forwarders

NEW YORK

Inter-Ocean Forwarding Co., Inc.—276 5th Ave., BOgardus 4-6490.

Massce & Co., Inc.

116 Broad St.—N. Y. C.—See Page 1020

O'Brien, Edwin, Inc.

24 Stone Street—N. Y. C.—See Page 1022

Drawbacks

Under certain conditions, refunds on exported film are possible from the Government. These are technically known as "drawbacks." Claims involving drawbacks are a specialty with

Holt, C. J. & Co., Inc.

8 Bridge Street—N. Y. C.—See Page 1024
The year 1930 witnessed the final domination of sound over silent films in our foreign trade. Out of approximately 210,000,000 feet of motion pictures exported during the first nine months of 1930 no less than about 138,000,000 feet were synchronized for sound, showing a percentage of 67 for sound as against 33 for silent. However, the proportion in favor of sound films is much greater than this initial comparison would indicate for much of the silent footage went to markets where the opportunities for theater wiring are so far limited. Certainly those markets abroad which furnish the great bulk of revenue are almost completely on a sound basis. The United Kingdom, for instance, took about 27,000,000 feet of synchronized film as against 6,000,000 feet of silent; Germany 9,000,000 feet of synchronized as against 2,000,000 feet of silent; France 13,000,000 feet of synchronized as against 3,000,000 feet of silent; Australia 13,000,000 feet of synchronized as against 2,000,000 feet of silent. New Zealand 4,000,000 feet of synchronized as against 500,000 feet of silent and so on in decreasing proportions in those territories where wired installations are fewer.

Another and more vivid proof of the stabilization of talking pictures as the accepted medium of film entertainment abroad as well as in the United States lies in the latest figures covering the installation of sound equipment in foreign theaters, exclusive of Canada. At the end of 1929 there were, as reported in the Film Year Book for 1930, about 1,800 of these divided into 1,200 for Europe, 350 for the Far East, 200 for Latin America and 50 for the Near East and Africa. The latest survey made by the Motion Picture Division shows as of November 1, 1930, a total of 5,401 theaters for Europe alone, which with a further 527 for Latin America, 905 for the Far East and 117 from the Near East and Africa gives a grand total of 6,950 sound equipped theaters out of 38,534 theaters in those regions.

England, in 1930, produced about 95 sound pictures as against 42 in 1929. These show constantly increasing box office appeal far beyond any of England's silent film attempts, which indicates that even the English language territories are not safe from competition. France produced about 83 pictures in 1930 as against just over 50 the year before and several of these have had outstanding success not only in France but outside territories as well. Germany has, for some time now, held the majority of her own market but well over 100 sound films have been and are being produced which will undoubtedly receive showings in many countries throughout Europe.

It must not be forgotten too that this competition exists hand in hand with quota and contingent legislation designed for its protection. Fortunately, this remained fairly static during 1930. Germany was the only country which passed new legislation particularly designed to foster its sound film interests. The present drastic measure (explained under the appropriate country heading) will run until the end of June, 1931. Austria, too, changed its contingent law and made it a trifle stricter but Hungary abolished its quota enactment leaving the importation of films unrestricted but subject to the payment of a definite sum. Otherwise, and in spite of considerable agitation from such far separated countries as India and Spain, no other countries adopted this form of protection. Allied with this, it is interesting to note that the summer of 1930 witnessed the ending of the patent controversy between German and American sound equipment interests by which exclusive territories were laid out for each, patents were pooled and sales can now be made without further danger of litigation.

No specially startling changes occurred during 1930 along the line of taxation, censorship decrees or tariffs.
FOREIGN PUBLICATIONS

(See page 637 for list of American papers)

ARGENTINA
BUENOS AIRES
IMPARCIAL FILM, Talcahuano 612.
REVISTA del EXHIBIDOR, Florida 32.

AUSTRIA
DAS KINOJOURNAL, Neubaugasse 25, Vienna VII.
MEIN FILM, Canisiusgasse 8, Vienna VII.
OESTERR, Rilmzeitung, Neubaugasse 36, Vienna VII.
PUBLISHED IN NEW YORK CITY FOR ALL LATIN COUNTRIES
CASA EDITORIAL DE CHALMERS, CINE-MUNDIAL, 516 Fifth Ave., New York City.

BELGIUM
CINEMA, 16 Courte rue de l'Hopital, Antwerp.
FILM REVUE, 16 Courte Rue de l'Hopital, Antwerp (Weekly).
SPECTACLES DE LA SCENE DE L'ECRAN ET DE LA VIE, 19 rue de Pepin, Brussels (Weekly).
REVUE BELGE DU CINEMA, 64 Boulevard Emile Jacmaaine, Brussels (Weekly).
CINEMA, 34 rue de Marche aux Poulets, Brus-
sels (Weekly).
BULLETIN DE L'ASSOCIATION CINEMA-TOGRAPHIQUE DE BELGIQUE, 109 rue Verte, Brussels (Monthly).
BULLETIN DE LA FEDERATION BELGE CINEMATOGRAPHIQUE, 10 Place Rogier, Brussels (Fortnightly).

CZECHOSLOVAKIA
FILOVY OFICIENLNI ORGAN SVAZU FILMOVEHO OBCHODU A PRUMYSLU, 31 Vodickova ul, Prague II (Monthly). (Official journal of the Ass'n of the M. P. Trade and Industry.)
ZPRAVOD J ZEMSKEHO SVZU KINOMAJITELU V CECHACH, Palac Feinz, Vae-
lavske nam, Prague II (Monthly). (Bulletin of the Association of M. P. Theater Owners in the Province of Bohemia.)

DENMARK
BIOGRAF-BLADET (issued by the Joint Ass'n of Danish Exhibitors) Nygade 3, Copenhagen (Bi-monthly).

ESTONIA
FILMILCHT, Juninga 1, Tallin.
FILM, MOOD, TANTS, Aid 19, Tartu.

FINLAND
FAMA-LATTIA, Sanduddsgatan 18, Helsingfors (Monthly).

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HOW THE GOVERNMENT AIDS THE FILM INDUSTRY

Information and counsel concerning conditions abroad as they relate to the renting and exhibition of American motion pictures is furnished by the Bureau of Foreign and Domestic Commerce, Department of Commerce, through its Motion Picture Division. Originating as a section in 1928, the scope and character of the work of this unit has been recognized through its promotion to the rank of division as of July 1, 1929.

This means that motion pictures now receive the same representation in the work of the Bureau of Textiles, Iron and Steel, Chemicals, Foodstuffs and other important industries. It also carries with it a greater probability of more rapid expansion of the personnel of the Division and hence of extending and developing its services.

C. J. North is chief of the Division and N. D. Golden is his assistant, functioning also as a specialist on motion picture equipment. E. I. Way, as research assistant, has charge of a special section devoted to canvassing the opportunities both in the United States and abroad for educational and industrial films. Besides this he is responsible for all information on the Latin American and Far Eastern markets for entertainment films. Furthermore, George R. Canty, as Motion Picture Trade Commissioner in Europe,
has his headquarters in Paris and makes special surveys of the European motion picture market, these being later made available to the trade in published form. Canty is also at the disposal of all motion picture men on their trips to Europe and it is suggested that these make use of Canty’s services whenever they go abroad by getting in touch with him at the Paris office of the Department.

The Division and Its Work

Carrying on its work of previous years in securing detailed information on all phases of the industry in important overseas markets, the Motion Picture Section in 1928 again functioned with the assistance of the 59 foreign officers of the Department of Commerce in the chief capitals and commercial centers of the world and of the more than 400 consular offices of the Department of State. These reports continued to be distributed to the trade through the appropriate associations and also through the trade press. They have been found to be of great assistance in keeping the industry advised of conditions abroad both with reference to activities of competitors and also to increased market possibilities.

Requests made upon the division continue to mount, being in 1929-30 some 25 per cent more than in the preceding year. These represented a wider range of service than ever before, including the furnishing of much foreign market data to companies manufacturing recording and reproducing apparatus and pertinent information on the type of foreign language version of talking pictures required in different markets abroad.

The motion picture equipment section extended its field of contacts and contributed a number of publications to that branch of the industry, including a survey of prospects for equipment sales in Latin America and the Far East. Mr. Golden, assistant chief of the division, who is in charge of this section, took a prominent part in organizing the Convention of the Society of Motion Picture Engineers held in Washington last May, and his services in the cause of better film projection were publicly recognized by the Projection Advisory Council.

The industrial and educational work of the division is centered in a non-theatrical section, in charge of E. F. Way. This section greatly increased its work and is rapidly becoming a standard authority on sources and distribution outlets for films of this type. Its Composite List of Nontheatrical Film Sources has been revised and extended, and considerable information has been put out in pamphlet form based on the replies to a questionnaire sent to schools last year. An advisory committee of 10 members has been created in this branch of the trade, and with its cooperation a questionnaire has been prepared and circulated through which it is proposed to procure data on business films.

George R. Canty, motion picture trade commissioner for Europe, again performed work of outstanding value, not only by the submittal of over 200 market and statistical reports, but also by aid rendered branch managers of American film companies in Europe. Difficult legislative situations in certain continental countries were made the basis of a special advisory and reporting service.

One of the important functions of the division concerns dissemination of information to the trade. In cooperation with the Commercial Intelligence Division of the Department, the Motion Picture Division is in a position to furnish lists of producers, distributors and exhibitors in all foreign markets and also lists of theaters. Through the Division of Foreign Tariffs, it can supply information on tariff treatments and duties on American films into all foreign countries and through the Division of Commercial Laws, information on foreign trade-marks, copyright and taxation regulations.

It is suggested to American film men traveling abroad that they get in touch with representatives of the Department of Commerce or the Department of State. These representatives may be reached as follows:

Acer, Gold Coast Colony, West Africa: Leonard J. Schwartz, T.C., Christianborg House, Salem Street.
Athens, Greece: Ralph B. Curren, A.C.A., 17 Bucharest Street.
Bangkok, Siam: F. S. Williams, C.A., Chartered Bank Lane.
Batavia, Java: Richard P. Hendren, T.C., Kali Besar, West 3.
Bogota, Colombia: Walter J. Donnelly, C.A., Edificio del Banco Hipotecario de Colombia (Mail: Apartado 798).
Bombay, India: J. Bartlett Richards, T.C., Rooms 5 and 6, Rustom Ebdg., Churchgate Street.
Cairo, Egypt: Charles E. Dickerson, C.A., No. 2 Rue Soliman Pasha.
Calcutta, India: George C. Howard, T.C., Room 29, Grosvenor House, 21 Old Court House St.
Copenhagen, Denmark: Paul H. Pearson, Act. A.C., Toldbodvej 7-b.
Bezuidenhoutscheweg.

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ARGENTINA

Agitation—Some agitation in press by labor groups against the use of sound films including a proposed schedule of prohibiting tariff increases with a corresponding protection for local productions. So far public opinion has not been in favor of this proposal.

Censorship—None.

Competition—Practically all films produced in foreign countries are released here. American pictures comprise approximately ninety per cent of product shown in this country.

Copyright Relations—Inter-American Copyright Convention, Buenos Aires, August 11th, 1910, ratified July 13th, 1914.

Taxes—Both distributors and exhibitors are taxed. An annual assessment is levied by Buenos Aires on all distributors, depending on the volume of business.

Theaters—975. Balance same as last year.

Sound—Approximately 100 houses have been wired for sound with a number of new contracts pending. Talkies have been definitely approved and their popularity seems assured. While Spanish dialogue films are preferred, no particular obstacle is presented in this connection. The larger number of installations are located as follows: Buenos Aires and vicinity, 57; Avellaneda, 17; Lanus, 10; Rosario, 6.

Imports from U. S. A.—
1929—18,936,292 feet; value $478,466.
1930—Sound, 6,098,104 feet; value $124,260.

Exports to U. S. A.—
1929—36,800 feet; value $ 5,531.
1930—6,472 feet; value $ 736.

DISTRIBUTORS AND IMPORTERS
BUENOS AIRES

Anglo Argentina Americana de Films, Montevideo 446.
Artistas Unidos, Cordoba 1249.
Astral Film Corrientes 1641.
Ata Film, Ayacucho 537.
Buenos Aires Film, Rio Bamba 617.
Cinematografica Terra, Viamonte 1047.
Cinematografica Valle, Lavalle 1067.
Corporacion Americana de Peliculas, Uruguay 158.
Erneman Films, Tucuman 1076.
Favre, Juan, Tucuman 1439.
Filmgraf (A. Lipizzi), Viamonte 1557.
Filmreich (F. & D. Reich), Uruguay 641.
Fox Film de la Argentina, Bartolome Mitre 1759.

AUSTRALIA

Agitation—Among the various duties of the film commission, which was appointed by the Commonwealth Parliament in April, 1927, was the investigation of the report of an alleged American combine in Australia, the report of discrimination against British productions, the prospects of a domestic industry, the question of improved censorship, and the matter of a quota for imported films. After a year of investigations and evidence weighed, the commission’s report to Parliament in April, 1928, contained a denial of the existence of any combine of American interests, or of discrimination against British product, as well as numerous recommendations, among which was included the reorganization of the censorship body and imposition of a quota on non-British films.

Censorship—Very severe. A board of censors, which consists of three members, one of whom is a woman, was established on the recommendation of the Royal Commission of Inquiry. Advertising matter imported must be passed by the censor and must be used in the form in which it is approved. The States of Victoria, New South Wales, South Australia, and Tasmania have State censorship boards in addition to the Federal censorship.
Copyright Regulations—Copyright act 1909. By proclamation April 3, 1918.

Competition—It is naturally desired to stimulate a greater Australian demand for British pictures. However, the Australian audience is influenced more by personal preference than by any other appeal, and it is thought that until the British film is made to compare favorably with the better American picture, its competitive power will not be serious. While some German pictures are exhibited, total foreign competition is unimportant in comparison with the position held by American pictures, which predominate the Australian market.

In order to encourage local production, a national production contest was recently held by the Australian Government. Three prizes of £5,000, £2,500 and £1,500 were offered. Of the four films offered, but one was adjudged worthy of a prize and it received only the third place of £1,500.

Taxes—The Federal Government tax is one shilling per pound in profits plus 20% of the tax obtained from that tax. For the States of the Commonwealth each company is taxed only on the business done in the particular State.

Western Australia collects a tax of fifteen pence per pound on the profits plus 15% of the total obtained from that tax.

The Federal Government has also placed an additional tax on 30% of the monies creditable to a foreign country. This tax is at the prevailing company rate of one shilling per pound on profits, plus 20% of the total obtained from that tax. However, there appears to be some disagreement as to this tax, some sources stating that there will be an increase in the duty on films and a tax on monies creditable to a foreign country.

The recent primate duty of 21/2% imposed by the Customs Department is also charged on imported film. Films are ordinarily invoiced at £15d. to 2d. per foot, but for primate purposes the Customs Department has placed the invoiced cost at 75d. per foot for sound film and 5d. for silent film. The reason given was that the invoiced cost does not represent the sole charge for the goods; a royalty is also charged for the right to use the film and this must be regarded as part of the value for duty. In addition to the primate, there is a duty of 4d. per foot on imported film.

Theaters—1,276, representing a combined seating capacity of approximately 966,000. New theater construction continued during 1930 at a normal rate. The acquisition of large holdings in two of the major exhibition circuits by American companies will tend to insure an increased exhibition of American films in the market.

Sound—540 installations are reported to date, this sum representing 42% of the total number of theaters exhibiting motion pictures.

Imports from U. S. A.—
1929—28,133,842 feet; value $653,356.
1930—Sound, 12,973,536 feet; value $326,221.
Silent, 2,565,076 feet; value $67,082.

Exports to U. S. A.—
1929—5,990 feet; value $480.
1930—10,725 feet; value $1,820.

DISTRIBUTORS AND IMPORTERS
SYDNEY
British Dominion Films, 305 Pitt St.
Cinema Art Films, 198 Pitt St.
Columbia Pictures, Film House, 251A Pitt St.
De Forest Phonofilms, 116 Bathurst St.
FBO Pictures (Wm. Scott), 121A Castlereagh St.
Famous Lasky Film Service, Foveaux St.
First Nat'l Pictures, 305 Pitt St.
Fox Film Corp., 97 Goulburn St.
Metro-Goldwyn-Mayer, Ltd., 160 Castlereagh St.
United Artists, 51 Castlereagh St.
Universal Film Co., 280 Pitt St.
Williamson Films, J. C., 251A Pitt St.

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1008
AUSTRIA

Agitation—The executive regulations pertaining to film contingents are determined as follows, as per Sept. 1, 1930:

The importation of sound films, short sound films and silent feature films is dependent on an import permit which is issued on the strength of bonus certificates (Vormerksscheine).

Import permits are issued in the following proportion:

For each bonus certificate.

Four import permits for short sound films of less than 300 meters in length or two import permits for short sound films exceeding 300 meters in length or three import permits for silent films.

It requires three bonus certificates to secure an import permit for one program filling sound film.

For every sound film produced within the country and recognized as an Austrian product from 22-32 bonus certificates are issued in accordance with the general rulings governing the classification of “Austrian products.” The number of bonus certificates issued for Austrian short sound films and silent films is from 2-7 and from 10 to 16, respectively.

If apparatus produced in Austria has been employed in the preparation of the first two categories, namely short sound films and short sound films, the number of bonus certificates issued for each film will be increased by 12 and from 1 to 2, respectively.

An additional bonus certificate, over and above the number set forth under 2 and 3 will be issued for every Austrian film (short sound films excepted) of which at least three copies are made in an Austrian studio.

Censorship—The recel censorship law in Austria was withdrawn during 1929 and all control of film exhibitions now rest in the hands of the provincial authorities.

Competition—50 per cent American, German 40.

Copyright Relations—Established by Presidential Proclamation, Sept. 20, 1907, extended April 9, 1910, March 11, 1925, and Dec. 19, 1929.

Production—19 features produced during 1939 at a total cost of $300,000. All silent. 160 shorts also produced.

Taxes—The following special fees and taxes are in effect:

1.—Important licenses range from $250 to $300 each.
2.—Censor’s fee approximately 25 schillings ($3.60) per 1,000 meters.
3.—“Vorfeuerungsgesuebuer,” from 200 to 400 schillings ($28.60 to $57.20) per film.
4.—Municipal tax on admission tickets. Three classes: 28%, 20% and 10% of gross receipts.
5.—Government tax on admission tickets (turn-over tax) two per cent.
6.—The owner or lessee of the theater pays the usual taxes (tax on earnings and on personal income) and has to pay various Government or municipal public welfare taxes (unemployment fund, insurance of employees against illness and accidents, pension funds, etc.)

Theaters—745.

Sound—116 theaters equipped as of November 1, 1930. 74 wired in Vienna.

Imports from U. S. A.—

1929—2,246,883 feet; value $35,262.
1930—Sound, 680,107 feet; value $16,327.
1930—Silent, 703,974 feet; value $21,184.

Exports to U. S. A.—

1929—23,750 feet; value $487.

713 in Australia

Total of 713 features produced in the United States were shown in Australia during 1930 out of a total of 823 feature subjects released in the country. The United Kingdom furnished 61 and other countries 49.

DISTRIBUTORS AND IMPORTERS

VIENNA

Artistic Film, Neubaugasse 25.
Hart, Adolf, Seidengasse 4.
Berka, Oscar Braunschweigasse 17.
Bohm, Erich, Keilgasse 6.
Elite-Film, Neubaugasse 38.
Engel, Film-Hugo, Neubaugasse 28.
Engel & Walter, Neubaugasse 25.
Excelsior Film, Siebenstergasse 39.
Fox Film Corp., Mariahilferstr 47.
Gaumont-G.m.h.H., Mariahilferstr. 57-59.
Hofbauer, Gotz, Mariahilferstr. 81.
Ituk, Mariahilferstr. 47.
Koppelmann & Reiter, Neubaugasse 25.
Lux Filmfabrikation, Neubaugasse 25.
Metro-Goldwyn-Mayer Film, G.m.h.H., Neuaugasse 1.
Mondial Film Industrie, Neubaugasse 2.
Muller, Robert, Neubaugasse 25.
Newa Film, Neubaugasse 38.
Oesterreichische Filmdistriktur, Neubaugasse 64.
Pan Film A. G., Neubaugasse 64.
Paramount Films, G.m.h.H., Neubaugasse 1.
Phillip and Co., Neubaugasse 12.
Sascha Filmdistriktur, Siebenstergasse 31.
Schaier, Josef and Guttmann, Neubaugasse 2.
Schwarzenegger, J., Neubaugasse 25.
Superfilm, Lindengasse 49.
Ufa Film, Neubaugasse 1.
Universal Film G.m.h.H., Mariahilferstr. 7.
Wiener Lichtbilderei, Neubaugasse 38.
Wiener Volkshildungsverein, Stohergasse 11.

BAHAMAS

Agitation—None.

Censorship—Local.

Copyright Relations—See United Kingdom.

Production—None.

Taxes—Moderate.

Theaters—3; total seating capacity 1,160; total receipts 1929 approximately $27,500.

(Note: Footage figures for individual countries are not given in the export and import classification. Other British West Indies represent all countries in British West Indies itself, except the Bermudas, Barbados, Jamaica, Trinidad and Tobago.)

OTHER BRITISH WEST INDIES

Imports from U. S. A.—

1929—2,557,953 feet; value $27,680.
1930—Sound, 275,226 feet; value $1,048.

Exports to U. S. A.—

1929—None.
1930—None.

Exhibitors Everywhere Read The Film Daily
BELGIUM

Agitation—None.
Censorship—Strict. Censorship under direction of government established by a royal decree issued in 1920. Children under 16 are not permitted to attend theaters unless pictures have been accepted by the censors. Authorization card is issued upon submitting a detailed scenario in duplicate. A copy of the card must accompany the film everywhere and must be shown on demand. 700 films censored in 1929.
Competition—70 per cent American, 15 per cent German, 10 per cent French, 5 per cent Belgian.
Copyright Relations—Established by Presidential Proclamation July 1, 1891, extended April 9, 1910, and June 14, 1911.
Production—Four silent and one sound films produced during 1929. Total cost about two million francs.
Taxes—Very high. New schedule of cinema taxation: For seats below 5 francs, 6 per cent; for seats exceeding 5 francs and below 8 francs, 10 per cent; for seats exceeding 8 francs and below 12 francs, 12 per cent; for seats exceeding 12 francs and below, 15 per cent.
Theaters—710.
Sound—30 sound equipped theaters as of October 1, 1930.
Imports from U. S. A.—
1929—3,473,034 feet; value $114,464.
1930—Sound, 987,094 feet; value $19,877.
Exports to U. S. A.—
1929—9,274 feet; value $189.
1930—2,034 feet; value $30.

DISTRIBUTORS AND IMPORTERS
BRUSSELS
A.B.C. Films, 157, Rue Verte.
Alliance Cinematographique Europeenne, 10, Place de l'Yser.
Artists Assoses, 33, Bd. Botanique.
Astra Film, 29, Rue du Chemin de Fer.
Atlanta Film, 5, Bd. Leopold II.
Auror Film, 70, Rue de Brabant.
Belot C., 26, Rue du Poincon.
Belgian Film, 8, Rue Dupont.
B.I.F.O., 18, Place des Martyrs.
Bodart & Co., 95, Rue des Plantes.
Brandoo Film, 102, Rue de Brabant.
Bral, II., 115, Rue Verte.
C.C.B., 30, Rue de Marche.
Central Film, 106, Rue Linnee.
Cercle Catholique, 21, Rue de la Serrure.
Cine Location Charnault, 80, Rue Verte.
Comptoir du Film, 138, Bd. E. Jacqmain.
Comratte, 97, Rue des Plantes.
Crosoy Film, 74, Rue Verte.
Dardenne & Co., 30, Rue Dupont.
Dassonville Lab., 133, Rue Berthlot.
Delnoye & Co., 115, Rue des Plantes.
Dubois, C., 40, Rue des Plantes.
Elite Film, 85, Rue de Laeken.
Excelsior Film, 115, Rue Verte.
Export Film, 54, Rue Linnee.
Films Independants, 106, Rue de Laeken.
Fox Films, 35, Rue Fosse aux Loups.
Franco Film, Aubert, 19, Rue du Pont Neuf.
Frank Films, 119, Bd. A. Max.
Gilbert Sallenave G., 28, Rue de la Blanchisserie.
Grands Films Populars, 18, Rue des Plantes.
Hackin, 86, Rue des Plantes.
Hendrick, 67, Rue des Plantes.
Hisbe Film, 68, Rue Neuve.
Hobe Films, 36, Rue des Plantes.
Imperial Film, 3, Rue Dupont.
Interfilm, 26, Quai aux Pierres de Taille.

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International Film Distributors, 37, Rue St. Michel.
Isis Film, 49, Boulevard d'Anvers.
Ledrou, 120, Rue des Plantes.
Les Films Celebres, 120, Rue des Plantes.
Loew Metro Goldwyn, 11, Quai au Bois de Construction.
Luna Film, 156, Boulevard A. Max.
Lux Film, 13, Boulevard de Nieuport.
Metropole Film, 2, Rue des Commercents.
Meyrckens, 115, Rue des Plantes.
Monopol Film, 2, Rue des Oeilletes.
National Film Office, 25 Rue du Chemin de Fer.
N. Y. Films Associated, 42, Rue des Plantes.
Nova Film, 109, Rue Verte.
Occidental Films, 77, Rue de Brabant.
Olympic Films, 84, Rue Verte.
Omnium Cinematographique, 86 Rue des Plantes.
Pathé Consortium Cinema, 12, Rue Dupont.
Pax Film, 62, Rue des Plantes.
Record Film, 80, Rue Verte.
Rousseau, Paul, 121, Rue Braemt.
Royal Film, 24, Rue du Pont Neuf.
Sapho Film, 13, Rue de la Madeleine.
Selection Film, 17, Rue du Chemin de Fer.
Service Cinematographique.
Armeé Belge, La Cambre.
S.P.I., 44, Rue des Plantes.
Ste Ame. Belge P.D.C., 19, Place des Martyrs.
Ste Ame. Francaise des Films.
Paramount, 31, Chaussee de Haecht.
Super Film, 49, Rue des Iffondelles.
 Syndicat des Films, 21, Rue des Sables.
Unica Film, 58, Rue St. Lazare.
Union Film, 17, Rue Linnee.
Universal Film, 20, Place des Martyrs.
Van Goitsenhoven, 97, Rue de laeken.

**STUDIOS**

Lux Film, 13, Boulevard de Nieuport, Brussels.

**BERMUDAS**

Agitation—None.
Censorship—Local.
Competition—90% American.
Copyright Relations—See United Kingdom.
Production—None at present. One film produced in 1926.
Theaters—Eight.
Sound—Two theaters wired for sound.
Imports from U. S. A. —
1929—2,699,472 feet; value $69,402.
1930—Sound, 1,288,305 feet; value $39,902.
Silent, 702,509 feet; value $18,175.
Exports to U. S. A. —
1929—18,400 feet; value $1,531.

**BOLIVIA**

Agitation—None.
Copyright Relations—None.
Taxes—Very high.
Imports from U. S. A. —
1929—124,636 feet; value $2,189.
1930—Sound, 6,600 feet; value $132.
Silent, 28,840 feet; value $441.
Exports to U. S. A. —
1929—None.
1930—None.

**BRAZIL**

Agitation—Installation of sound equipment in the better class theaters resulted in the elimination of their orchestras and in the discharge of hundreds of musicians. Their discontent turned to agitation and finally ended in the presentation of bills in the municipal councils of Rio de Janeiro, Sao Paulo, and Porto Alegre which would impose an additional tax on all theaters exhibiting singing and talking pictures in foreign languages.

Copyright Relations—Inter-American Copyright Convention, Buenos Aires Aug. 11, 1910, ratified July 13, 1914.

Competition—Although showing a considerable decrease as compared with 1927 and 1928 American films continued to dominate this market in 1929. Based on the following table of films censored in Rio de Janeiro, Germany's increase in the number of films used in this market over 1927 and 1928 amounted to 142.5% and 10.7% respectively. France's decrease amounts to 60% as compared with 1928 and 33% as compared with 1927. Brazil's figures did not change as compared with 1928. Brazilian competition is not actually as strong as might appear from the statistics.

Production—Very little, mostly newsreels and re-titles, one sound film produced in 1929.

Taxes—Very high.
Theaters—1,600.

<table>
<thead>
<tr>
<th>Leading Towns</th>
<th>No. of Houses</th>
<th>No. of Houses in Surrounding</th>
</tr>
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<tbody>
<tr>
<td>Rio de Janeiro</td>
<td>88</td>
<td>65</td>
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<tr>
<td>Sao Paulo</td>
<td>351</td>
<td>197</td>
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<tr>
<td>Porto Alegre</td>
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<td>171</td>
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<td>Recife</td>
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<td>87</td>
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<td>93</td>
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<tr>
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<td>104</td>
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<tr>
<td>Campos</td>
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<td>84</td>
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<td>94</td>
</tr>
<tr>
<td>Soledade</td>
<td>3</td>
<td>83</td>
</tr>
</tbody>
</table>

Total | 1,600

Admission Prices—The admission charged in small theaters in the interior is as low as 500 reis (about 6 cents), while the usual minimum is 1 milreis (about 12 cents).

New theater construction continued during 1930 while several old theaters were either re-modeled or converted for the use of motion pictures.

Sound—Following the first installation of sound equipment in Sao Paulo in March, 1929, 125 houses have been wired, with arrangements completed for 16 additional installations, the majority of which are of American manufacture.

Imports from U. S. A. —
1929—18,108,712 feet; value $413,073.
1930—Sound, 4,897,113 feet; value $101,065.
Silent, 4,602,970 feet; value $97,777.

Exports to U. S. A. —
1929—4,180 feet; value $2,099.
1930—4,100 feet; value $200.

**DISTRIBUTORS AND IMPORTERS**

**RIO DE JANEIRO**

Annibal Palva, Avenida Rio Branco, 147.
Antunes & Cia., Avenida Rio Branco, 205.
Artistas Unidos, Rua Alvaro Alvim, 32.
Bieckarck & Cia., Rua 7 de Setembro, 209.
Cia. Brasil Cinematographica, Praca Floriano, 1.
Fox Film do Brasil SA, Rua Constituciao, 41.
First National Pictures, Rua Alvaro Alvim, 52.
Grenet & Cia., Rua Senador Dantas, 91.
Marc Ferrez Filhos, Rua da Quitanda, 21.
Metro-Goldwyn-Mayer, Rua 7 de Setembro, 207.
BRITISH MALAY

Agitation—Some agitation in press for greater exhibition of British producers and more stringent censorship regulations.

Censorship—Local. In the report of the Straits Police on the Censorship of Cinematograph Films, for 1929, it is reported that 1,536 films of standard size were censored, representing a measurement of 5,352,700 feet.

Of the films viewed by the censor, 157 were considered by him to be unsuitable and were banned accordingly.

Competition—71 per cent American; Chinese 24 per cent; British Topical 2 per cent; British ordinary 1 per cent; other origin 2 per cent.

Copyright Relations—See United Kingdom.

Taxes—Practically none.

Theaters—42.

Sound—19 theaters are wired for sound.

Imports from U. S. A.—
1929—3,837,893 feet; value $73,049
1930—Sound, 1,464,718 feet; value $30,479
Silent, 1,579,397 feet; value $37,320

Exports to U. S. A.—
1929—600 feet; value $ 30
1930—1,920 feet; value $ 755

BULGARIA

Agitation—None.

Censorship—920 silent films censored during 1929.
10 films rejected during 1929.

Competition—55 per cent German, 30 per cent Austrian, 15 per cent American, Italian, Belgian and French.

Copyright Relations—Law of June 23, 1923.

Production—Four films produced in 1929.

Taxes—Moderate.

Theaters—138; 30 in Sofia.

Sound—11 Theaters equipped for sound as of July 1930.

Exports to U. S. A.—
1929—None
1930—None

CEYLON

Agitation—None.

Censorship—The law requires imported films to clear through either Santiago or Valparaiso, from which points they are immediately forwarded to Santiago to be censored by the National Censorship Committee before being eligible for exhibition.

Competition—85 per cent American, 5 per cent British.

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CHILE

Agitation—Some agitation to encourage the national theater by the subsidizing of local talent and the enactment of increased duties, etc. As yet no action has been taken on this bill by Congress.

Censorship board has been very liberal in adjusting its work in the handling of sound films.

Competition—Approximately 1,200 features were imported in 1930, 90% of which were of American origin. Germany ranked second and France third.

Copyright Relations—By Presidential Proclamation May 25, 1896, extended April 9, 1910.

Production—Approximately 40 feature films produced since 1924.

Taxes—High.

Theaters—221. Santiago 37, Valparaíso 18. Conception 10, the balance being located in outlying cities. With four theaters under construction in Santiago, theater building continued at a moderate rate in 1930.

Sound—43 theaters have been wired.

Imports from U. S. A.—
1929 4,543,680 feet; value $107,057
1930 2,103,380 feet; value $40,311
Silent: 2,378,428 feet; value $82,114

Exports to U. S. A.—
1929 1,900 feet; value $76
1930 200 feet; value $10

DISTRIBUTORS AND IMPORTERS
SANTIAGO
Artistas Unidos S. A., Estado, 250.
Andes Film, Teatinos, 42.
Chilean Cinema Corporation, Estado, 250.
Fox Film Corporation, Agustinas, 718.
Max Gluksmann, Ahumada, 91.
Metro-Goldwyn-Mayer, Morande, 227.
New York Film Exchange, Agustinas, 1148.
Page Bros., Nataencil, 291.
Paramount Films S. A., Tenderini, 159.
Ufa Film (Terra), Huerfanos, 1059.
Universal Pictures Corp. of Chile, New York, 17.

STUDIOS
Andes Film, Teatinos 32, Santiago.

CHINA

Agitation—Very little. Mostly from the press.

Censorship—Two general types of film censorship exist in China—the censorship of the foreign-concession areas and the censorship of the Chinese-controlled areas. Both categories exist in Shanghai, the most important exhibition and distributing center, and the censorship there is generally accepted as a model throughout China.

Competition—85% American films shown, 10% European and 10% Chinese. Chinese production continued to slump in 1929. The influx of German, English and French films probably represen

nts the most outstanding feature in the film situation in this market last year.

Copyright Relations—U. S. Commercial Treaty, October 8th, 1903.

Production—From 1921 to July, 1930, approximately 164 producing companies have been organized in the various parts of China. Shanghai is the leading production center, while Canton, Hong Kong, Tientsin, and Peiping are the scenes of less activity. Of the 164 companies, only 53 have produced pictures; scarcely more than half a dozen are now active.

Taxes—Have wide range, and vary in different parts of the country. Import duty 17½ advolorem. Additional surtaxes levied at different ports.

Theaters—233

New Theater Construction—A decided trend toward new theater construction has been evident since early in 1929, the majority of the theaters erected averaging from 700 to 900 seats.

Sound—40 theaters wired for sound, the majority of which are located in Shanghai, Hong Kong, Canton, Tientsin, Hankow, Peiping and Nanking.

Imports from U. S. A.—
1929 3,408,209 feet; value $76,701.
1930 Sound, 1,648,504 feet; value $37,911.
Silent, 1,610,225 feet; value $10,854.

Exports to U. S. A.—
1929 267,739 feet; value $19,685.
1930 16,374 feet; value $386.

DISTRIBUTORS AND IMPORTERS
SHANGHAI
Far Eastern Theaters, Inc., 6 Kiukiang Road, Shanghai.
Fuj Films Corporation, Capitol Theater Bldg., Shanghai.
Grand Theater Corporation, Grand Theater, 50 Bubbling Well Road.

HONGKONG
Hongkong Amusements, Queens Theater, Hongkong.
Odyn Amusements, 219 Szechuen Road.
Metro Goldwyn, Arcade Bldg., Nanking Road.
Paramount Film Corporation, 21 Museum Road.
Pathe-Orient, 118 Szechuen Road.
Peacock Motion Picture Corporation, 21 Museum Road.
Puma Films, 231 Szechuen Road.
Star Motion Picture Corporation, 21 Museum Road.
Universal Pictures Corporation, 217 Szechuen Road.

STUDIOS
China Sun Motion Picture Co., 1570 Avenue Joffre, Shanghai.
Chinan Motion Picture Co., Museum Road, Shanghai.
Chong Ming Motion Picture Co., Chapeci, Shanghai.
The Great China Lilium Pictures Co., 203 Connaught Road, Shanghai.
Great Wall Film Com., Ltd., Avenue Haig, Shanghai.
Shanghai Photoplay Co., Chapeci, Shanghai.
The Star Motion Picture Co., Ltd., 50 Route Doumer, Shanghai.
The Sunrise Film Co., Boone Road, Shanghai.
The Unique Film Producing Co., 53 Kwen-Ming Road, Shanghai.
Wha Jet Motion Picture Co., Near Honkew Park, Shanghai.

COLOMBIA

Censorship—Local.

Competition—90% American.

Copyright Relations—None.

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Costa Rica

Agitation—None.
Censorship—No censorship laws. Four censors are appointed by the Governor.
Competition—90% American.
Production—None.
Taxes—Fairly high.
Theaters—21, San Jose 8, balance in outlying districts.
Sound—4 houses have been wired for sound. Audience reaction very favorable.
Imports from U. S. A.—
1929 1,756,216 feet; value $49,947
1930 Sound 942,804 feet; value $23,430
Silent 957,619 feet; value $22,572
Exports to U. S. A.—
1929 6,000 feet; value $600

Cuba

Agitation—As a result of some agitation on the part of labor groups, the Municipal Government of Havana has adopted a resolution providing for a 25% reduction in the original municipal tax for theaters employing Cuban orchestras, a reduction of 50% less than the original tax for those theaters employing native orchestras composed of at least three musicians, with further resolution for the petitioning of the Cuban Congress to provide preferential tariff on silent films with Spanish titles and sound films with Spanish dialogue, and to prohibit the exhibition of talking pictures in a foreign language. Favorable action on this resolution is not expected.
Censorship—Regulations governing the censorship of films now provides for the inspection of films by the Film Revisory Board, under the jurisdiction of the Dept. of Interior. The decision as to whether a picture may or may not be exhibited is determined by this Board, which consists of the Secretary of Interior, as president, and nine other members.
Competition—95% American films shown. One picture each year was produced in Cuba during 1929 and 1930 by the B.P.P. Studio, the only studio equipped for regular production. Some production of news reels by printing laboratories.
Copyright Relations—Copyright Act 1909 by Presidential Proclamation Nov. 17, 1902. Extended April 9, 1910; Dec. 9, 1920.
Production—Little.
Taxes—Very high. High importation and exhibition tax proposed.
Theaters—457, 34 of which have a seating capacity of 1,000 or over.
Theater Construction—One theater seating 1,200 was constructed in 1910.
Admission Prices—As high as 80 cents is charged for first-run pictures.
Sound—36 theaters have been wired for sound. While Spanish is preferred, American sound pictures are very popular, indications point to an

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1014
increased number of installations within the
coming months.
Imports from U. S. A.—
1929 5,857,496 feet; value $145,572
1930—Sound, 1,972,703 feet; value $ 39,827
1930—Silent, 2,131,610 feet; value $54,432
Exports to U. S. A.—
1929 48,628 feet; value $ 7,034
1930 31,699 feet; value $ 5,963

DISTRIBUTORS AND IMPORTERS
Havana
Artistas Unidos, S. A., Rafael Maria de Labra No. 39.
Atlantic Films, Rafael Maria de Labra No. 6.
Carrers y Medina, Estrada Palma No. 73.
Cuban American Film Co., America Arias No. 9.
Cia Cubana de Cinema, Rafael Maria de Labra No. 24-B.
Cia Distribuidora Nacional, M. Gorgas No. 27.
Fox Film of Cuba, Estrada Palma No. 85.
Grandes Films, Rafael Maria de Labra No. 24.
Inter Film Co., M. Goragas No. 26.
Medal Film Co., Estrada Palma No. 92-A.
Paramount Films de Cuba, S. A., Estrada Palma No. 112.
Pecino Film Co., Rafael Maria de Labra No. 37.
Santos y Artigas, E., Villuendas No. 21.
Star Film Co., Rafael Maria de Labra No. 36.
Select Pictures, Rafael Maria de Labra No. 32.
Universal Pict. Corp. de Cuba, R. Cabrera No. 112.
Warner Bros. y First National Pict., Estrada Palma No. 59.

STUDIOS
B. P. P. Pictures, 9th St. Between 5th and 6th, Vedado, Havana.
Laboratorio Liberty, Rafael Maria de Labra No. 31, Havana.

CZECHOSLOVAKIA

Agitation—Continued agitation for a film quota system.
Censorship—Under Ministry of Interior; very strict, 2,238 films censored during 1929 of which 654 were feature. 83 films banned by board during 1929.
Competition—43 per cent American. 957 American films shown during 1929.
Copyright Relations—Reciprocal declarations between Czechoslovakia and United States exchanged April 27, 1927. Citizens of one country are assured full copyright protection in territory of other country. Went into effect March 1, 1927, under U. S. Copyright Act of 1909 and the Czechoslovakian copyright law of Nov. 24, 1925.
Production—409 films produced during 1929, 25 features months.
Taxes—Very high. The present municipal entertainment tax averages 2.5 percent of gross receipts in silent motion picture theaters and 4 percent in sound cinemas.
Theaters—1,250.
Sound—75 theaters wired as of October 1, 1930.
Imports from U. S. A.—
1929 1,459,808 feet value $32,024
1930 536,046 feet; Sound, value $13,710
1930 506,223 feet; Silent, value $11,953
Exports to U. S. A.—
1929 27,515 feet value $ 1,623
1930 15,597 feet value $ 372

DISTRIBUTORS AND IMPORTERS
Prague
A.B Filmfabriken, Korunni tr. 102.
American Film Co., Stepaneka ul. 57.

Bava Film, Vinohrady Ripska 24.
Biographie, Nekazanka 1.
Bratric Degove, Stepanska 57.
Ceskoslovenska Metro-Goldwyn, Vaclavske nam. 49.
Chicago Film, Vodickova 704.
Delta Film, Jungmannova 737.
Elekta Film, Narodni tr. 26.
Filmindustrie, Josef Koste, Karlova 35.
Fiser, Josef; Vaclavske nam. 7.
Fox Film Corp.; Na Porici 15.
Fortuna Film; Vinohrady Korunni 20.
Gaumont, Leon; Jungmannova tr. 17.
Gloria Film; Vinohrady Manezova 20.
Heller, Beda; Stepanska 55.
Interfilm Kraus and Co.; Krakovska 7.
Irisfilm, Ripska 24.
La Tricolore; Vaclavske nam. 18.
Lloyd Film, Perstyn 12.
Moldavia-Film, U. Pjecovny 4.
Ocean-Film, Spalena 26.
Pan-Film, Smecky 26.
Prycovna Film; Havlickovo nam. 24.
Paramount Filmova; Palais Habich, Stepanska ul.
Republic Film, Poric 18.
Ringer-Film, Smecky 12.
Schmitt, Julius; Vaclavske nam. 42.
Slavia-Film, Lvsyova 3.
Ufa Film; Vaclavske nam. 1.
Uma-Film, Spalena 11.
United Artists; Vaclavske nam., Palais Avion,
Universal-Film, Hybernka 9.
Wetl-Film, Krakowska 10.
Wolfram-Film, Lindenstr. 5.

DENMARK

Agitation—Some agitation for more Danish films.
Censorship—Censor board, comprising three persons, classifies films as follows: (1) allowed for everybody; (2) forbidden to children under 16 and (3) entirely forbidden. Censorship cutting frequently borders on the ludicrous.
Competition—58% American.
Copyright Relations—Established by Presidential Proclamation May 8, 1893, extended April 9, 1910, and Dec. 9, 1920.
Production—Two sound pictures produced in 1930.
A/S Nordisk Tonefilm, Mosedalvej Studio, Copenhagen only sound studio.
Taxes—Very high. Protests have been made to government for relief from the present burden—some schedule of taxation which exacts 40 percent of the gross earnings from owners of cinema theaters.
Theaters—400, of which 300 operate regularly.
Sound—70 theaters wired for sound.
Imports from U. S. A.—
1929—2,553,145 feet; value $79,725.
1930—Sound, 1,577,601 feet; value $39,246.
1930—Silent, 1,008,561 feet; value $24,202.
Exports to U. S. A.—
1929—None.
1930—400 feet; value $20.

DISTRIBUTORS AND IMPORTERS
Copenhagen
Andersen, H.; Aagade 90.
Artistes Assosiation, A. H. Hammerichsage 14.
Biorama, Osterbrogade 33.
Christensen, Voldgade 62.
Crone Films and Trading Co.; Kongeng. 33.
Danica Filmen, Holbergsgade 16.
Danmark Film Co., Gammelstorv. 10.
Danskfilmindustri, Vimmelskaitet 42.
Dansk Svensk Films, A. A.; Frederiksgade 16.
Filmaktiebolaget; Liberty, Amagertow 24.
Film Centralen, Raadhuispladsen 37.

1015
First Nat'l Pictures of Denmark, Hammerichsgade 14.
Foto Kino, Frederiksberggade 17.
Fotorama, Vimmelskaftet 47.
Industrie Filmen, Skt. Knutsv. 22.
I/S Filmcentralen Metro Goldwyn, Vester Blvd. 27.
Kinografen, Frederiksberggade 25.
Madsen, E.; Helgesv. 15.
Nordisk Films Co.; Mosedalvej. Valby.
Olson, John, 4 Vestre Boulevard.
Overseas Film Trading Co., Raadhuspladsen 47.
Palladium Film, Vimmelskaftet 42.
Scandinavian Film, Kongens Nytorv 8.
Scavenius, Knud; Kongens Nytorv, 8.
Skaarup, Frede; Vesterborgade 2 E.

DOMINICAN REPUBLIC

Agitation—None.
Censorship—Local.
Competition—90% American.
Production—None.
Taxes—High.
Imports from U. S. A.—
1929—2,813,924 feet; value $24,393.
1930—Sound, 1,123,786 feet; value $13,477.
Exports to U. S. A.—
1929—8,000 feet; value $ 500.
1930—2,000 feet; value $ 300.

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EGYPT

Agitation—None.
Censorship—Pictures imported into Egypt are first sent to the Ministry of the Interior at Cairo by the custom authorities.
Competition—70% American, 20% French, 10% all other countries.
Copyright Relations—The Mixed Tribunals deal with infringements of trade-marks, copyrights and patents under the principles of general law and the rules of equity. There are no specific laws regarding this.
Taxes—A municipal tax of 10 per cent is charged at Alexandria as an additional theatre entrance fee. Alexandria is the only city in Egypt which has an entrance tax upon the motion picture public.
Theaters—65.
Sound—36 theaters wired for sound.
Imports from U. S. A.—
1929—1,460,949 feet; value $33,669.
1930—Sound, 758,546 feet; value $17,650.
Exports to U. S. A.—
1929—498,262 feet; value $13,147.
1930—None.

General—The theaters are frequented by Europeans, as 95 per cent of the natives are illiterate. The estimated number of Europeans is from 50,000 to 60,000, as against a population of 15,-000,000.

ESTONIA

Agitation—None.
Censorship—Under Department of Police. Films approved by this department are further passed upon by the Estonian Ministry of Education for deciding which particular film is fit and proper to be attended by minors. Advertising carries announcement whether it can or cannot be attended by minors.
Competition—75% American.
Production—1 studio, Estonia Film.
Taxes—High.
Theaters—55.
Sound—Six theaters wired.
Exports to U. S. A.—
1929—None.
1930—None.

FINLAND

Agitation—None.
Censorship—Very strict. 763 films censored in 1929, 469 were American, 154 German, 30 Finnish; 26 films rejected during 1929 by Board of Censors.
Competition—60% American.
Production—Four films produced during 1929. Three scheduled during 1930. Two short sound films produced this year. Lahnn Filmi Co., started to produce talkies in February.
Taxes—Very high. Amusement tax 35 per cent.
Theaters—300.
Sound—20 sound installations.
Imports from U. S. A.—
1929—1,351,818 feet; value $28,682.
1930—Sound, 228,740 feet; value $10,507.
Silent, 240,344 feet; value $4,395.
Exports to U. S. A.—
1929—None.
1930—None.

FRANCE

Censorship—A committee of 32 were appointed by the minister under the provision of the Herriott Commission's decree. Under Ministry of Public Instruction and Beaux-Arts.
Competition—48% American, 20% German, French 16%. Of the 438 feature films shown in France during 1929, 211 were American, 130 German, 52 French, 24 English, 9 Russian, 3 Italian and 9 other countries.
Copyright Relations—Includes French colonies, Syria and Lebanon. Established by Presidential Proclamation July 1, 1891; extended April 9, 1910, and May 24, 1928.
Production—24 producers in France produced 52 French films during 1929. France has 9 studios wired for sound recording. These studios include a total of 29 stages and are equipped with 35 recorders. Up to October 1, French companies have turned out 83 films, either French dialogue or synchronized only and are now working on 34 more.
Taxes—With reference to the recent reduction of entertainment tax in France, the following details have been published concerning the application of the new Law of Finance to cinemas, effective May 1, 1930:

<table>
<thead>
<tr>
<th>Gross Receipts</th>
<th>Tax Rate</th>
</tr>
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<tbody>
<tr>
<td>Up to 17,250 francs</td>
<td>5 per cent</td>
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<tr>
<td>Up to 35,250 francs</td>
<td>10 per cent</td>
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<tr>
<td>Up to 60,250 francs</td>
<td>15 per cent</td>
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<tr>
<td>Up to 125,250 francs</td>
<td>20 per cent</td>
</tr>
<tr>
<td>More than 125,250 francs</td>
<td>25 per cent</td>
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</tbody>
</table>

Theaters—3,236
Sound—460 theaters wired for sound, while 300 more are equipped in other French speaking countries.
Imports from U. S. A.—
1929—13,790,744 francs; value $326,040.
1930—Sound, 13,583,828 francs; value $336,261.
Silent, 4,395,875 francs; value $93,442.
Exports to U. S. A.—
1929—1,990,679 francs; value $69,601.
1930—823,757 francs; value $42,170.

PRODUCERS
Albantros (Films), 26 Rue Fortuny,
Alliance Internationale Cinematographique, Avenue Cyrille-Besset, Maison Bruno, Cagnes-sur-Mer,
Argus Films Productions (S. A.), Blvd. Hausmann,
Armenia-Film, 53 Faubourg-Montmartre,
Artistes Reunis (Les), 15 Avenue Matignon.

1017
Atlantic Film, 47 bis, Avenue Hoche.
Baroncelli, 10 Rue de l'Isly.
Benoit-Levy (Jean), 42 Rue de Paradis.
Braunberger-Richebe, 1 Blvd. Haussmann.
Buhot (Films Emile), 19 Rue Saint-Vincent-de-Paul.
Byron (Fred), 5 Blvd. Gouvion-Saint-Cyr.
Capitole Films, 14 Avenue Trudaine.
Caval (Gaston), "Editions Cinematographiques Sonores et Parlantes", 51 Rue Saint-Georges.
Centrale Cinematographique (La), 74 Avenue Kleber.
Chakatouny (Armena Films), 53 Faubourg-Montmartre.
Cine-Alliance Films, 14 Avenue Trudaine.
Cine-Documentaire, 26 Rue Bassano.
Cinerigraph (7 Rue du Cardinal-Mercier).
Cinegraphique (Film L'Herbier), 14 Rue Marignan.
Cinegraphique Parisienne, 60 Avenue de la Motte-Picquet.
Cinégramme, 84 Rue d'Amsterdam.
Cinema a la Campagne (Le), 23 Rue Molière.
Compagnie Generale de Producions Cinematographiques, 26 Rue Cailaincourt.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Consortium Central de Paris, 26 Avenue de Tokio.
Consortium Delta, 13 Faubourg Montmartre.
Consortium International Cinematographique, 11 Rue Modarog.
Dini, 4 Avenue Gambetta.
Donatien, 36 Avenue Junot.
Dupuis (Pierre), 20 Rue Pelleport.
Eclair-Journal, 12 Rue Gaillon.
Ecran D'Art (L'), 15 Rue du Bac.
Editions Cinematographiques Sonores et Parlantes, 31 Rue Saint-Georges.
Editions Braunberger-Richebe, 1 Blvd. Haussmann.
E. F. G. Film, 29 Rue de Rome.
Elegances Parisiennes, 26 Rue Cailaincourt.
Elysées, 126 Rue de Provence.
Elyseum Films, 1 Rue de Steinkerque.
Epstein (Les Films Jean), 124 Rue de la Pompe.
Etablissements Jacques Haik, 63 Avenue des Champs-Elysees.
Etablissements Natan, 6 Rue Francoeur.
Etoile-Film, 73 Rue Beaubourg.
European Film, 4 bis, Rue de l'Etoile.
Exclusivites Jean De Merly, 3 Avenue Victor Hugo.
Exclusivites L. Wion, 17 Rue Drouet.
Faure-Vallee, 28 Place Saint-Georges.
Filmavox, 35 Rue du Plateau.
Films Abel Gance, 27 Avenue Kleber.
Filmagazine, 26 Rue Cailaincourt.
Films Albatros, 26 Rue de Fortuny.
Films Alex-Nalpas, 26 Rue Cailaincourt.
Film Apollon, 19 Rue Saint-Georges.
Film d'Art Antique, 14 Rue de Tocqueville.
Films Arc (Les), 55 Rue de Chateaudun.
Films Artistiques J. L. Herve, 80 Faubourg-Saint-Denis.
Films Artistiques Sofar, 7 Rue Montaigne.
Films Baroncelli, 10 Rue de l'Isly.
Films Cinematographiques B. B., 14 Rue Martel.
Films Cypris, 24 Rue de Liege.
Films G. Dini, 4 Avenue Gambetta.
Films Donatien, 36 Avenue Junot.
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Films Elites, 73 Blvd. de Clichy.
Films Emile Buhot, 19 Rue Saint-Vincent-de-Paul.
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Films Herault, 20 Rue Orfila.
Films Historiques, 39 Avenue de Friedland.
Films Industriels et de Propagande synchro-cine, 63 Avenue des Champs-Elysees.
Films Jean Epstein (Les), 124 Rue de la Pompe.
Films Leon Poirier, 40 Rue Vignon.
Films L'Herbier, 14 Rue Marignan.
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Agence Tisson, 10 Rue Mission-de-France, Marseille.

Airell-Films (Societe Anonyme), 12 Rue de Berne, Paris.

Allatros (Societe des Films), 26 Rue Fortuny.

Alliance Cinematographique Européenne (Societe Anonyme), 11 bis, r. Volney, Paris.

Arcos, 1 Rue Taitbout.

Alliance Internationale Cinematographique, Siege social: Avenue Cyrille-Besset, Maison Brunon, Cagnes-sur-Mer.

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Argus Films (S. A.), 39 Blvd. Haussmann.

Aristocratie del Film (La), 45 Rue Laborde.

Armena Film, 53 Faubourg Montmartre.

Armor (Les Films), 26 Rue Fortuny.

Artistes Associes S. A. (Les), 20 Rue d'Aguessaca.

Artistes Ruenis (Les), 15 Avenue Matignon.

Asia Film, 13-15 Rue Pla.

Atlantic-Film, 47 bis, Avenue Hoche.

Barbara (Yves), 34 Blvd. Haussmann.

Baroncelli (Les Films J. de), 10 rue de l'Isly.

Bates (Frank), 2 Rue de Lancre.

Baudon Saint-Lo et Cie, 36 Rue du Chateau-d' Eau.

Beaux Films de France (Les), 2 Rue Richer.

Benoit-Levy (Jean), 42 Rue de Paradis.

Bertrand, 25 Rue Lepic.

Betancourt, 19 Rue Gerando.

Black Cat Films, 5 Rue des Petites-Ecuries.

Bon Film (Le), 63 Avenue des Champs-Elysees.

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Caval (Gaston), 51 Rue Saint-Georges,

Centrale Cinematographique (La), 74 Avenue Kleber.

Central Film Location, 46 Rue Monsieur-le Prince.

Christmas Films Location, 11 Rue de la Fidelite.

Cine-Alliance-Film (Societe Anonyme), 14 Avenue Trudaine.

Cine-Documentaire, Films de Propagande, 26 Rue Bassano.

Cinema, 31 Rue Marbeuf.

Cinetographic (Films L'Herbill), 14 Rue Marignan.

Cinema dans les Oeuvres (Le), 46 Rue d'Assas.

Cinematographic Parisienne (Societe), Siege Social: 60 Avenue de la Motte-Picquet.

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Compagnie Franco-Caspienne, 9 Rue de Trevise.


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Comptoir Francais, 4 Blvd. Saint-Martin.
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E. F. G. Film, 29 Rue de Rome.
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Equitable Films, 416 Rue Saint-Honore.
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Erra Film, 80 Blvd. Barbes.
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Folk Holmberg, 38 Rue des Mathurins.
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Fox-Film, 12 Rue Blanche.
France-National-Film, 108 Rue Lamarck.
French Recording Co. (F. deSacadura), 12 Blvd. de la Madeleine.
Frank Bates (voir Bates).
Galibert, 24 Rue Lafayette.
Call (Charles) and De Rovera (StarFilm), 51 Rue Saint-Georges.
Gaumont-France-Film-Aubert, Siegel social, 35 Rue du Plateau.
Gaffereur (Paul-Louis de), 16 Blvd. Montmartre.
Goitsenhoven (Etablissements L. Van), "Belgica-Films", 8 Avenue de Chichy.
Grands Films Europeens (Les), 14 Avenue Trudaine.
Grands Films Mondiaux, 40 Rue de Bruxelles.
Grands Spectacles Cinematographiques, 5 Rue du Cardinal-Mercier.
Gray-Film (A. d'Aguier et Cie), 12 Rue Hippolyte-Lebas.
Haik (Etablissements Jacques), 63 Avenue des Champs-Elysees.
Hallay (Mlle), 67 Rue de Chabrol.
Harry, (Editions Max), 14 Rue Taylor.
Herault (Films), 20 Rue Orfila.
Heron-Film-Service (Elie), 162 Rue du Faubourg-Saint-Martin.
Himalaya Film Co., 17 Rue de Choiseul.
Holberg (Folke), Representant de la Svensk Filmindustrie (Svenska), Filmagenturen (Stockholm).
Hugon (Films Andre), 20 Rue de la Chaussée-d'Antin.
Imhleval (G. d.), "Mondial-Film", 5 Rue Saulnier.
Indochine-Films et Cinemas, 106 Blvd. Charner.
Integral Films, 26 Rue de Bassano.
International Film Exchange, 43 Avenue de l'Opera.
International Standard Film Cie, 9 Rue de Trevise.
Itala-Film, 3 Rue Bergere.
Jaugery, Kessler et Cie, 14 Rue Marotel.
Javouhey (Pierre) Exchange Film, 17 Faubourg du Temple.
Kaminsky, 110 Rue Richelieu.
Kellermann (Fred), "Excella-Film", 54 Rue Pergeleze.
Lamy (Himalaya Films), 17 Rue de Choiseul.
Lazin (Albert), 61 Rue de Chabrol.
Lefort (Robert), 7 Rue du Taze.
Libera-Film (Societe Cinematographique), 1 Blvd. Hausmann.
Liberty Film (Mme. Kosmann-Regnier), 21 Rue de Maubeuge.
Loca-Films, 10 Blvd. Bonne Nouvelle.
Lougour (Societe), 22 Rue Saint-Augustin.
Lucifer (Films), 5 Blvd. des Italiens.
Lunainfilm, 18 Rue Balu.
Lutec-Films (Societe Anonyme d'Editions cinematographiques), 49 Blvd. de Montaigne.
Luzo-Film, 359 Rue Saint-Martin.
Majestic-Film, 10 Rue Cardinal-Mercier.
Manche, 3 Rue Georges-Berger.
Mecapompendage (Compagnie Francaise), 23 Rue Saint-Georges.
Mariani (Jean), 24 Rue de Bagnolet.
Marzetto (E.), 97 Rue de Rome.
M. B. Film, 19 Rue Pierre-Charron.
Meric, 17 Rue Bleue.
Metro-Goldwyn-Mayer, 37 Rue Condorcet.
Metropolitan-Film, 36 Rue Dussoubs.
Mont-Film, 42 Rue Le Peletier.
Mondial-Film, 5 Rue Saulnier.
Monte-Carlo-Film, 19 Rue Bergere.
Morrion (Andre), 11 Rue Mme. 14 Avenue Trudaine.
Natan (Pathé-Cinema-Rapid Trudaine), 6 Rue France.
Natanson (Jacques), 74 Avenue Kleber.
Natura Film, 38 Rue des Mathurins.
Nicolier (Paul), 5 Rue Cardinal-Mercier.
O. B. Film, 21, Faubourg-Poissonnier.
Oberisque-Films, 14 Rue Grange-Bateliere.
Office Regional du Cinema Educateur, 126-128 Grande-Rue de la Guillotiere.
Omnium Francais du Film, 21-23 Rue Saulnier.
Opera-Film, 19 Blvd. de Saint-Martin.
Orphée-Films, 11 Rue Gustave-Zede.
Osso (Les Films), Societe anonyme.
Pallos (Etienne), 21 Avenue des Champs-Elysee.
Papillon (Films), 9 Rue de Radis.
Paramount, 1 Rue Meyerbeer.
Paris-International-Film, 6 Rue Lincoln.
Paris-Consortium-Cinema, 6 Rue du Faubourg-Poissonnier.
Paysia-Film, 56 Faubourg Saint-Honore.
Pathe-Cinema, 30 Blvd. des Italiens.
Pathe-Nord, 11 Blvd. de la Madeleine.
Pathe-Rural, 91 Rue de la Republique.
Pax Film (Dr. Danillof), 34 Rue de la Victoire.
Perret-Pictures Inc., 10 Rue d'Aumale.
Petit (Editions Georges), 1 Rue Bergere.
Pharos-Film, 50 Blvd. Saint-Denis.
Phenix-Film, 26 Rue Bassano.
Plus Ultra-Film, 58 Rue d'Hauteville.
P.N. F., 55 Faub. Montmartre.
Production Francaise Cinematographique, 16 Rue Clauzel.
Productions Natan, 6 Rue Francecoeur.
Propaganda Nationale Par Le Film, 55 Faubourg-Montmartre.
Propaganda Parlee, 3 Rue Caulaincourt.
Pruvost, 45 Blvd. de la Chapelle.
Prosperi et Camillo, 10 Rue Juliette-Lamber.
Pulpi-Cine, 40 Rue Vignon.
Publicite Animes, 16 Rue Jouvert.
Radis-Films, 94 Rue Saint-Lazare.
Rapid-Film, 6 Rue Francecoeur.
Ratisbonne, 5 Rue Cardinal-Mercier.
Reyssier, 12 Rue Lincoln.
Riffard-Fourcade, 42 Rue d'Amsterdam.
Ringler, 44 Rue de Lisbonne, Paris.
Rose Film Service, 4 Rue Papillon.
Rosenaig, 27 Rue Saint-Sabin.
Rouheir, 14 Rue de la Grange-Bateliere.
Roy Richal, 73 Faubourg Poissonnier.
Ruyter et fossol, 79 Faubourg Saint-Denis.
S. A. F. F. L., 10 Rue Beranger.
S. A. I. C., 5 Rue Cardinal-Mercier.
Sapho-International Film, 5 Rue de la Fidelite.
Seffert, 31 Blvd. Bonne Nouvelle.
Selections Albert Lazin, 61 Rue de Chabrol.
Selections Films, 9 Rue Sedillot.
Select Production, 10 Rue Cardinal-Mercier.
Sequana-Films, 49-50 Rue du Pont-du-Jour, Bil lancourt.
Seyta, 121 Rue Lafayette.
Sierol (Miguel), 73 Faubourg Poissonnier.
Societe Airlin Films, 12 Rue de Berne.
Societe Anonyme des Films F. B. O., 69 Faubourg-Saint-Honore.
Societe Anonyme des Films Geo. d'Estemay, 31 Rue Mogador.
Societe Anonyme Francaise des Films, Internationaux, 10 Rue Beranger.
Societe Anonyme Stefano Pittalunga, Representant.
Societe d'Etudes Cinematographiques (Jean Rosen), 10 Rue Cardinal-Mercier.
Societe Europeenne Cinematographique, 40 Rue Vignon.
Societe d'Exploitation des Films Artistiques Internationaux, 26 Rue des Ecoles.
Societe des Films Artistiques Solar, 7 Rue Montaigne.
Societe des Films Historiques, 39 Avenue de Friedland.
Societe des Films Kaminsky, 110 Rue Richelieu.
Societe des Films Richmont, 2 Rue de Lancy.
Societe Francaise des Artistes Associes, 20 Rue d'Aguesseau.
Societe Francaise Cinechromatique, 24 Rue de la Pepiniere.
Societe Francaise Cinematographique, 50 Rue de Bondy.
Societe Francaise Cinemasteroscopique, 2 Rue de Lancy.
Societe Francaise de Cinema Rural, 51 Avenue Georges-V.
Societe Francaise des Films Erka Prodisco, 38 Bis, Avenue de la Republique.
Societe Francaise des Films Metropole (Societe Anonyme), 20 Boulevard Poissonniere.
Societe des Films Parlants, 12 Rue Carducci.
Societe Francaise des Films P. D. C., 12 Rue Tronchet.
Societe Francaise Pathé-Nord, 11 Boulevard de la Madeleine.
Societe Generale d'Editions Cinematographiques, 28 Rue Caumartin.
Societe Francaise M. B. Films, 64 Rue Pierre-Charron.
Societe Generale Cinematographique, 10 Rue Massenet.
Societe Generale de Cinematographie, 63 Avenue des Champs-Elysees.
Societe Generale d'Edition Phonographique et Cinematographique, 80 Rue Taitbout.
Societe des Grands Films Européens, 30 Rue Montmartre.
Societe des Grands Spectacles Cinematographiques, 5 Rue du Cardinal-Mercier.
Societe Nationale de Films, 12 Rue de Berne.
Societe Parisiennne d'Exploitation Cinematographique, 4 Bis, Rue de l'Etoile.
Societe "Visions d'Art," 118 Avenue des Champs-Elysees.
Sofar-Edition-Production, 7 Rue Montaigne.
Soleil, 14 Rue Therese.
Speedo-Film (E. Sefert), 31 Boulevard Bonne-Nouvelle.
Splendidcolor, 7 Rue de la Tour-des-Dames.
Standard-Film, 28 Place Saint-Georges.
Stoll Picture Production, 28 Place Saint-Georges.
Studio-Apollo, 4 Rue de Puteaux.
Super-Film, 8 Bis, Cite Trevise.
Svenska Biografteatern, 38 Rue des Mathurins.
Synchro-Cine, 63 Avenue des Champs-Elysees.
The Cinegraphic Financial Trust, 14 Rue Chauve-Lagarde.
Theo-Film (Soares, Rezende et Cie), 5 Rue Bergere.
Thomas Film, 19 Avenue de l'Opera.
Thorin (Ernest de), 15 Boulevard des Batignolles.
Tiffany-France, 6 Rue Lamennais.
Tiffany, 26 Rue de Tokio.
Tobis, 44 Avenue des Champs-Elysees.
Triomphe (Films), 33 Rue de Surenne.
U. N. I. C., 26 Rue des Hallesbarbes.
Union-Artistic-Film, 12 Rue Lincoln.
Union Cinematographique de France, 44 Rue Montcalm.
Union Cinematographique de L'est, 15 Rue Isabey, Nancy.
Union Cinematographique Francaise, 9 Rue Petel.
Union des Producteurs, 36 Rue du Chateau-d'eau.
United Artists, 20 Rue d'Aguesseau.
Universal-Film, 2 Square Trudaine.
Valetta, 16 Faubourg Saint-Denis.
Producing in France

Paramount is the only American company consistently producing talkers outside of the United States. Production of multi-lingual talkers is going on at the Joinville studio in France under supervision of Robert Kane.

Faure-Vallee, 28 Pl. Saint-Georges.
Febrv., 12 Rue Carducci.
Films Alex Nalpas, 26 Rue Caulincourt.
Films Elite, 73 Boulevard de Clichy.
Films Maurice Solins, 29 Boulevard Poissonniere.
Films P. D. C., 2 Rue de Lanery.
Films Phitus, 27 Rue Victor-Masse.
Films Richmont, 2 Rue de Lanery.
Films Sonores Tobis, 44 Avenue des Champs-Elysees.
Folke Holmberg, 38 Rue des Mathurins.
Franecs, Joe, 2 Villa Montcalm.
Gailot, 28 Rue Tronchet.
Gallia-Films-Production, 9 Cite du Retiro.
Gallo et Rovera, 51 Rue Saint-Georges.
Garibaldi, 1 Rue de Meta.
Garnier, E., 17 Rue d'Anmalle.
Glucksmann, 46 Rue de la Victoire.
Goitshoven, 8 Avenue de Clichy.
Gorge, Ml, 76 Rue des Petits-Champs.
Grands Spectacles Cinematographiques, 5 Rue Cardinal-Mercier.
Grau, R. J., 1 Rue Vinciguerra, Fontenay-sous-Bois.
Gray-Film, 12 Rue Hippolyte-Lebas.
Grél, 7 Rue Bergere.
Gremet, 26 Rue des Ecoles.
Gribon, 3 Rue Caulincourt.
Guido, Armand, 7 Cite de Paradis.
Guisti et Co., Magnus, 28 Rue d'Hauteville.
Gurt, J., 27 Rue de Naples.
Haik, 63 Avenue des Champs-Elysees.
Harry, 14 Rue Taylor.
Hauinant, Mme., 69 Rue de la Condamine.
Hermanos, Chavez, 26 Rue Fortuny.
Hermonius, Albert, 3 Villa Victor-Hugo.
Himalaya Film Co., 17 Rue de Choiseul.
Homedes, 5 Rue Saulnier.
Horovitz, Fourcade et Cie, 18 Rue Godot-de-Mauroy.
Imbital, 5 Rue Saulnier.
International Film Distributors, 94 Boulevard des Batignolles.
International Standard Film Co., 9 Rue de Trevis.
Jarouzec, 3 Rue de l’Isly.
Jacoby“Exchange-Film,” 17 Faubourg de Temple.
Josy Film, 64 Rue Pierre-Charron.
Josy Films Agency, Siege Social, 9 Rue Soliman-Pacha.
Kellermann (Fred)”Excella Film,” 54 Rue Perigolse.
Lamy, 17 Rue de Choiseul.
Laroche, 14 Rue Saint-Simon.
Lauzin, 61 Rue de Chabrol.
Leboq et Cie, 20 Chassees-d’Antin.
Leorit (Robert), 17 Rue Tag.
Leetrange, Representant de Pathe-Gazette de Londres, 46 Rue La Bruyere.
Letton (Victor), 14 Rue Sedaine.
Levy et Cie (Henri), 22 Rue de Paradis.
Liberty-Film, 21 Rue de Maubeuge.
Loren, 91 Rue Monteux.
Lory-Film, 76 Rue des Petits-Champs.
Loup (Ferdinand-R.), 25 Rue Drouet.
Lunafilm, 18 Rue Ballu.
Mappemonde-Films, 28 Place Saint-Georges.
Mare, 3 Rue Casablanca.
Mariani, Jean-4 Rue de Bagnolet.
Marzagoza, 14 Boulevard Poissonniere.
Marzetto, 1, 97 Rue de Rome.
M. B. Film, 64 Rue Pierre-Charron.
Merc, 17 Rue Bleue.

IMPORTERS AND EXPORTERS

Abbib (David), 11 Rue Mariette-Pacha.
A. B. C. Film, 5 Rue Cardinal-Mercier.
Ades, 15 Rue Fouad.
Adda, V. O. B. Box, 52.
Ador, 10 Rue Petit.
African Film Trust, 5 Hout Street.
Agence Behars, 26 Avenue Marceau.
Agence Europenne Cinematographique, 13 Faubourg Montmartre.
Agence Internationale Cine-Theatre, 28 Place Saint-Georges.
Agulier et Cie (A. d’), 12 Rue Hippolyte-Lebas.
Albeck, 39 Avenue Friedland.
Arago et Salvador, 51 Rue de Paradis.
Artdid, 14 Rue de Tocqueville.
Argus Films, 39 Boulevard Haussmann.
Artisotica del Film (la), 45 Rue Labuorge.
Atlantic-Film, 47 Bis, Avenue Hoche.
Barzara, 34 Boulevard Haussmann.
Barki, Raymond, 42 Bis, Rue des Belles-Feuilles.
Bates, 2 Bis, Rue de Lancry.
Bau-Bonapata, 58 Rue Michel-Ange.
Baudon Saint Lo et C., 36 Rue du Chateau-d’eau.
Beaujon, 20 Boulevard Poissonniere.
Beaux Films de Franche, 2 Rue Richer.
Behars, 26 Avenue Marceau.
Bergne, 13 Rue Monsigny.
Black Cat Film Service, 4 Rue des Petites-Ecuries.
Bouduzon, 7 Rue de Belzunce.
Braunberger-Richebe, 1 Boulevard Haussmann.
Bravais, 55 Rue de la Victoire.
Bretault-Martin, 14 Rue Bleue.
Brillant, 79 Rue Notre-Dame de Nazareth.
Brito, 2 Rue de Lancry.
Buccianci, Rue Fuad-El-Din, Le Caire.
Calbeto, 13 Faubourg Montmartre.
Celestine, 14 Avenue Trudaine.
Centrale Cinematographique, 74 Avenue de Kleber, Bureaux.
Charletty, 69 Faubourg Saint-Martin.
Chassagn, 40 Rue de Bruxelles.
Chattencourt, 56 Rue Richer.
Chavez Hermanos, 26 Rue Fortuny.
Christmas-Film-Location, 11 Rue de la Fidelite.
Cinedor, 62 Avenue Mansart.
Cinematographes Baudon Saint, Lo et Cie, 36 Rue du Chateau-d’Eau.
Cinep, 94 Rue Saint-Lazare.
Coiffard (Rene), 16 Rue Victor-Masse.
Compagnie Franco-Casipienne, 9 Rue de Trevis.
Comptoir Francais, 4 Boulevard Saint-Martin.
Comptoir Raifeld, 41 Rue Richer.
Consorium Central de Paris, 26 Avenue de Tokio.
Cosmograph, 7 Faubourg Montmartre.
Courau, 83 Avenue Malakoff.
Jca Costa, 359 Rue Saint-Martin.
Didier (Robert), 17 Rue Taille.
Docks Artistiques, 69 Faubourg Saint-Martin.
Drieger, 33 Boulevard du Temple.
Duclaux, 2 Rue Richer.
Dupere, Mme., 62 Rue Caumartin.
Ebeloglou, 5 Square du Champs-de-Mars.
Elegard, 156 Rue Montmartre.
Equitable Films, 416 Rue Saint-Honore.
Est-Europe-Films, 121 Rue Lafayette.
European-Film, 4 Bis, Rue de l’Etoile.
Excella-Films, 54 Rue Pergolse.
Exchange-Film, 17 Faubourg du Temple.
Exclusif Films de l’Autre, 52 Rue des Plantes, Bruxelles.
Exclusivites M. J. Champel, 32 Rue Vital-Carres, Bordeaux.
Exclusivites Seyta, 121 Rue Lafayette.
Express-Transport, Ltd. 27 Rue de Flandre.
ADAM.

During this period 210 foreign motion pictures may be admitted in grey heat. Permits must be obtained from the Department of the Interior. The number of permits admitted is divided as follows:

Sound permits to be allocated among renting firms on the basis of the average number of German films which they distributed in Germany last year and the year before. 20 permits allocated to firms which have exported German pictures in the current year. These permits do not become available before January 1st. 30 permits held in reserve by the Minister of the Interior to handle special cases.

Silent Pictures: 80 permits will be issued to firms in proportion to the average number of German films which they distributed last year and the year before. 30 permits will be allocated to firms exporting German films, but will not be allocated before January 1st. This makes a total of 90 sound pictures and 120 silents which may be brought into the country. Besides this total the Minister has a special reserve of 20 more permits which can be used according to his best judgment for special cases.

With the included 300 patent rights the grand total is 230. It may be supposed that some of the last 20 permits might be used for sound pictures which would bring the original permits somewhere between 310 and 320.

Shorts come in 5-200 meter films for a single permit, and 3-500 meter films for one permit. There must be a trade show for every picture before it can be rented. Educational pictures come in one foreign to two German and newscasts come in free.

Censorship—All pictures are censored under a law passed in 1920. Censorship control is vested in the authorities in Berlin and Munich and their decisions are binding in all Germany. From time to time anti-censorship movements occur but none have been successful so far.

Competition—236 feature films censored during first nine months of 1930; 112 were German; 76 American and 48 other countries as compared with 133 German, 111 American and 69 from other countries during 1929.

Copyright Relations—Established by Presidential Proclamation April 15, 1892, extended April 9, 1910; Dec. 8, 1910, and May 25, 1922.

Production—23 available studios in Germany. Shortage of sound production no longer exists.

Taxes—So-called high motion picture theater prices in Germany are attributed to the entertainment tax, created July 10, 1926, which takes 40,000-000 marks annually from the German industry. This tax approximates 15 per cent of the gross receipts and is generally absorbed by the film renter. Expectations are that admission prices will be reduced providing an adjustment on the tax was effected.

Studio Gasont Roudes, 3 Bis, et 5, Boulevard Victor-Hugo.

Studios Gaumont, 53 Rue de la Villette.

Studio Montsours, 90-92 Rue de l’Amiral-Mouchez.

Studio Paramount, 7 Rue des Reservoirs, a Saint Maurice.

Studio Pathé-Cinema, 20 Avenue du General-Gallieni, Joinville-le-Point.

Studio Silex, a Courbevoie.

Studio De La Societe Generale Des Editions Cinematographiques, 20 Rue Charcot.

Studios Tobis, 10 Rue Dumont, Epinay-sur-Seine.

GERMANY

igitation—New film regulations now effective cover the period from July 1, 1930, to June 30, 1931. During this period 210 foreign motion pictures may be admitted in grey heat. Permits must be obtained from the Department of the Interior. The number of permits admitted is divided as follows:

Sound permits to be allocated among renting firms on the basis of the average number of German films which they distributed in Germany last year and the year before. 20 permits allocated to firms which have exported German pictures in the current year. These permits do not become available before January 1st. 30 permits held in reserve by the Minister of the Interior to handle special cases.

Silent Pictures: 80 permits will be issued to firms in proportion to the average number of German films which they distributed last year and the year before. 30 permits will be allocated to firms exporting German films, but will not be allocated before January 1st. This makes a total of 90 sound pictures and 120 silents which may be brought into the country. Besides this total the Minister has a special reserve of 20 more permits which can be used according to his best judgment for special cases.

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Production—23 available studios in Germany. Shortage of sound production no longer exists.

Taxes—So-called high motion picture theater prices in Germany are attributed to the entertainment tax, created July 10, 1926, which takes 40,000,000 marks annually from the German industry. This tax approximates 15 per cent of the gross receipts and is generally absorbed by the film renter. Expectations are that admission prices will be reduced providing an adjustment on the tax was effected.

Theaters—5,367.

Sound—539 theaters wired.

The representatives of the German and American motion picture industries met in Paris in July and concluded on July 22, 1930, a memorandum providing for the exchange of patent rights throughout the world.

The arrangements made upon that basis now enable it to become effective for motion picture producers of all countries to obtain licenses to produce pictures in all countries of the world under both German and American patents and provide for the interchangeability of motion pictures in all countries and upon all makes of licensed apparatus of the respective parties.

The result of this arrangement is that American producers can now enter the German market and German producers can now enter the American market with their productions.

As regards manufacturing and sale of apparatus the German and American interests have made an agreement for a complete interchange of their patent rights and manufacturing and technical information to the end that apparatus incorporating the best German and American ideas will be available for installation in all countries.

Under the arrangements the apparatus required in the following countries will be made in the German factories:

Germany, including the Free City of Danzig, the Saar Basin and the Territory of Memel, Austria, Czechoslovakia, Denmark, Finland, Bulgaria, Hungary, Holland, Sweden, Jugoslavia, Switzerland, Dutch and East Indies, Norway and Poland.

Similarly the apparatus required in the following countries will be made in the American factories:

United States of America, its territories and possessions, Canada and Newfoundland, Straits Settlements, Australia, India, New Zealand, Russia.

The apparatus required in all other countries of the world will be made both in American and German factories.

The purpose of this phase of the agreement is to provide for full use of the manufacturing facilities of both the German and American interests to aid in making certain that the motion picture industry will be equipped in the best way and the greatest possible distribution made for the motion picture producers in the shortest possible time.

The arrangements made are not only available to American and German interests but are likewise to the interests of all other nations, the purpose being to provide for the widest possible use of patent rights and technical information controlled by the German and American interests. These interests seeks the world-wide development of the talking motion picture industry.
SPECIAL POINTS IN THE AGREEMENT

Two significant features were involved in the Paris Agreement. First, a provision for the interchangeability of patent rights and technical information between the groups throughout the world is provided, with a consequent cessation of German-American competition. And secondly, the American film distributors, that have for some considerable time been refusing to merchandise their sound film product in Germany as a protest against oppressive conditions, will now re-enter this market.

The agreement, which is replete with technicalities that are now being ironed out by lawyers representing the various groups involved, became effective as of July 22, 1930, for 15 years without option. The German Dutch group commenced immediately to dismiss its suits against the German American agreements for the infringement of patent rights; the American group as of August 6, 1930, ceased its sales activities in the German exclusive territory, although American equipment already installed there will remain and will continue to be serviced by the companies that put it in. It is not without the realm of possibility that in time this American equipment will be serviced by Germans as a possible means of economy.

The pooling of patents, it has been emphasized by officials of the American group, will not squeeze out competition from other sources. Manufacturers who make the apparatus will be perfectly at liberty to enter into an independent agreement with the German-Dutch and American groups for a similar exchange of patents. The agreement does not of course interfere with the right of equipment manufacturers outside the two groups of marketing their apparatus in any obviously of course strengthening the opposition against them in these countries which the agreement covers.

As referred to in the official statement of the conference following the conference, the agreement provides for the exchange of patent rights and technical information and the maintenance of patent rights. This is held to mean that each side may include in its equipment any parts of the apparatus of the other if able to duplicate them since it is hardly likely that either group will turn over to the other carte blanche any patents that it considers make its apparatus outstanding. Yet there will be no objection to either party manufacturing from public information parts of the other that it particularly desires for the betterment of its own pieces.

Under the terms of the agreement, films recorded by the American group outside of the German exclusive territory in the language of the German territory, and vice versa, must be subject to a recording fee and a distribution license payable to the German group upon entering German exclusive territory.

By the same token, films recorded by the German group outside the American exclusive territory in the language of the American exclusive territory shall be subject to a recording fee and a distribution license payable to the American group upon entering the American exclusive territory.

In either of the above mentioned two instances, recording and distribution of newsreels will be on a freely competitive basis throughout the world. This means in effect that American newsreel sound tracks may go freely into the German exclusive territory.

To avoid possible unfavorable criticism from some of the leading neutral territory countries the conference decided that it would be advantageous to name a neutral country. In fact, however, Great Britain, Northern Ireland and the Irish Free State are to be exclusive American territory for the sale of reproducing apparatus while recording and the granting of recording licenses shall operate on a free competitive basis. After considerable wrangling the German group accepted this solution in view of the fact that it has made surprisingly little headway in the sale of either recording or re-producing equipment. It had made certain contracts with British firms, that it felt it must fulfill; but it was primarily given permission to it to compete freely with the American group in the sale of recording equipment of German manufacture. It has been stated that this German interest will terminate in four years time after which the United Kingdom will become exclusive American territory.

Imports from U. S. A. —

1929 15,187,093 feet; value $462,426
1930 9,248,728 feet; Sound; value $251,401
1930 2,135,142 feet; Silent; value $ 69,674

Exports to U. S. A. —

1929 1,316,396 feet; value $ 37,688
1930 1,168,731 feet; value $ 42,953

PRODUCERS

Berlin

Aafa-Film AG, SW 68, Friedrichstr. 223. F: Sammelnummer F 5 Bergmann 3360.

Abel-Produktion, Alfred, Halensee, Kurfurstendamm 74. F: C 2 Biehlerstr. 121.


Aco Film G. m. b. H., SW 68, Friedrichstrasse 37. F: A 7 Donhoff 2157.

Aktualitaten-Film G. m. b. H., SW 68, Friedrichstrasse 22. F: A 7 Donhoff 3117.

Albatros-Film Co., W 50, Achenbachstrasse Nr. 3. F 4 Producers (1926). F: A 7 Donhoff 3117.

Albertini-Produktion G. m. b. H., Halensee, Paulsborner Strasse 72 a, F: D 4 Humboldt 9613.

Albo-Film G. m. b. H., SW 68, Kochstrasse 18. F: A 7 Donhoff 4547.


Ama-Film G. m. b. H., SW 68, Friedrichstrasse 236. F: F 5 Bergmann F 4905.


Arnhem-Film, Vally, Schoneberg, Traegerstrasse 5, 311. F: G 1 Stephan Nr. 7289.

Astoria-Film, SW 68, Friedrichstrasse 20. F: A 7 Donhoff 6044.


Bee-Stick Filmgesellschaft m. b. H., (AmaFilm), SW 68, Friedrichstrasse 236. F: F 5 Bergmann 4546, 4915.

Berg-Film G. m. b. H., Martin, SW 68, Friedrichstrasse 238, 21. F: F 5 Bergmann 8732.

Berlin-Film Produktion, F: A 7 Donhoff 68, SW 68, Friedrichstrasse 223. F: F 5 Bergmann Nr. 3360.

Bilton-Film AG, SW 68, Friedrichstrasse Nr. 24. F: A 7 Donhoff 1078.

Biograph-Film G. m. b. H., SW 68, Friedrichstrasse 224. F: F 5 Bergmann Nr. 5616/17.

Boese-Film G. m. b. H., Carl, SW 68, Friedrichstrasse 224. F: F 5 Bergmann Nr. 5527.

Boston-Films Co. m. b. H., SW 68, Friedrichstrasse 12. F: A 7 Donhoff 3177 und Nr. 5491.


Buckman Film, W 15, Dusseldorfer Str. 46. F: J 2 Oliva 5703.


Candolfi-Film Verleih, Vertrieb, G. m. b. H., SW 68, Friedrichstrasse 22. F: A 7 Donhoff 8547.


Central-Film, M. Fett & Co. G. m. b. H., SW 68, Friedrichstrasse 224. F: F 5 Bergmann 1722.

Cicero-Film G. m. b. H., Halensee, Cicerstraat 2/6. F: H 1 Pfaulzg 4600.

Cinema-Film Fabrikation und Verleih G. m. b. H., SW 68, Enckeckstrasse 6. F: A 7 Donhoff Nr. 3808 und 5460.
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LONDON, W. 1, ENGLAND
Roland-Film AG, SW 68, Friedrichstrasse Nr. 13. F: A7 Donhoff 5021.
Siiva-Film G. m. b. H., SW 68, Friedrichstrasse 250. F: F 5 Bergmann 3571.
Sokal-Film G. m. b. H., R, SW 68, Friedrichstrasse 246. F: F 5 Bergmann Nr. 3981/82.
Stark, G. m. b. H., Lothr, SW 68, Friedrichstrasse 204. F: F 5 Bergmann 2547.
Stein Film G. m. b. H., SW 68, Friedrichstrasse 218. F: F 5 Bergmann 1250/51.
Stoedtner-Film, Dr. F, Stoedtner, wissenschaftl. Film AG., NW 7, Uussenstrasse 3 b. F: F 4 Zentrum 635.
Tiania Film Ges. m. b. H., SW 68, Friedrichstrasse 12. F: A7 Donhoff 8938/59.
Tobias-Film-Verleih Ges.m.b.H., W 8, Mauerstrasse 43. F: F 4 Zentrum Nr. 6241/43.
Togaf-Ton-Film AG., SW 68, Friedrichstrasse 217. F: F 5 Bergmann 7809 u. 8307.
Tondbild-Synchron G. m. b. H., MA 68, Mauerstrasse Nr. 43. F: F 4 Zentrum 6241/43.
Trianon-Film-Ges. m. b. H., SW 11, Dessauer Straße 2. F: B 1 Kurfurst 1574/76.
Trio-Film G. m. b. H., SW 68, Friedrichstrasse 218 (Fritz Dietz). F: F 5 Bergmann 5204.
Triumph-Film G. m. b. H., SW 68, Friedrichstrasse 79. F: A 7 Donhoff 6800.
Universum-Film-Aktiensellschaft (Ufa), SW 68, Kochstrasse 6/8. F: F 5 Bergmann 8600/19.
Venus-Film, F. Doreng, SW 68, Markgrafstrasse 79. F: A 7 Donhoff 6892.
Verlag wissenschaftlicher Filme G. m. b. H., NW 6, Luisenstrasse 51. F: D 2 Weidendamm 2622.
Weba" Tonfilm-Ges. m. b. H., SW 68, Fried- richstrasse 250.
Weinschenk-Film G. m. b. H., Frenenau, Hauptstrasse 84. F: H 3 Rheingau 8206.
Zwetnoff-Filmproduktion und Theaterbetriebs-G. m. b. H., SW 68, Wilhelmstrasse 130.

DISTRIBUTORS

Berlin

Aafa-Film AG, SW 68, Friedrichstr. 223. F: F 5 Bergmann 3360/66, o. Deutschland.
Ama-Film G. m. b. H., SW 68, Friedrichstrasse 236, F: F 5 Bergmann 4546, 4915. o. Oanz Deutsch- land.
Atlantic-Film G. m. b. H., SW 68, Friedrichstrasse 23. F: F 7 Donhoff 347/34.
Berolina-Film, SW 68, Friedrichstrasse 27. F: A 7 Donhoff 2093.
Bild und Tonfilm G. m. b. H., SW 68, Friedrichstrasse 37. F: A 7 Donhoff 2187, 9187.
Bilton-Film AG, SW 68, Friedrichstrasse Nr. 24. F: A 7 Donhoff 1078.
Central-Film Fett & Co. G. m. b. H., SW 68, Friedrichstrasse 224. F: F 5 Bergmann 1722.
Columbia-Tonfilm, Verleih- und Vertriebs- G. m. b. H., SW 68, Friedrichstrasse 238. F: F 5 Bergmann 9250.
Dederscheck, Otto, SW 68, Friedrichstrasse 238, Aufgang D, 111. F: F 5 Bergmann 6353, o. Ganz Deutschland.
"Detofa", Deutsche Ton- und Farben-Film G. m. b. H., W 30, Gleditschstrasse Nr. 8.
Deutsch-Film-Produktion (DFP), SW 68, Fried- richstrasse 233. F: F 5 Bergmann Nr. 9675.
Deutsche Film AG., SW 68, Friedrichstrasse 19. F: A 7 Donhoff 1274.
Deutsche Fox-Film AG., SW 68, Friedrichstrasse 223, F: F 5 Bergmann 1994/95, o. Ganz Deutsch- land.
Deutscher Universal-Film-AG., W 8, Mauerstrasse 83/84. F: A 4 Zentrum 3527/27.
Deutscher Tonfilm-Vertreib G. m. b. H., SW 68, Puttkammerstrasse 11.
Deutscher Werkfilm G. m. b. H., SW 68, Lin- denstrasse 68. F: A 7 Donhoff 8140/46.
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is governed by the Decree of July 29, 1927. (Balance same as last year.)

Copyright Relations—Member of Berne convention. Protection for American films difficult because United States has thus far failed to recognize the republican regime.

Competition—50 per cent American.

Production—Two films produced during 1929.

A circular No. 342 dated September 22, 1930, was prepared by the Greek Ministry of Finance and sent to all fiscal and customs offices in Greece, notifying them of a decision taken by the Supreme Commission of Tariff Disputes on September 19, 1930, in regard to the classification of talking motion pictures and of records for talking pictures.

According to that decision talking films must be classified under item 186 of the Import Tariff, covering all moving picture films in general, subject to a maximum import duty of 300 metallic drachmas and a minimum duty of 200 metallic drachmas per 100 kilos.

Records for talking or sound pictures must be classified under item 135-b of the Import Tariff, covering photographic and cinema apparatus and their parts, subject to a maximum duty of 30% to a minimum duty of 20% and to a convention (Greek-German commercial agreement) duty of 15% ad valorem, provided for diameter of records is 40 centimeters and up. Records less than 40 centimeters in diameter, whether for gramophone or cinema use, will be classified as heretofore under item 137-e of the Import Tariff, covering gramophone records subject to a maximum import duty of 1000 metallic drachmas and a minimum duty of 800 metallic drachmas per 100 kilos.

Theaters—185.

Sound—32 theaters wired.

Imports from U. S. A.—

1929—855,352 feet; value $16,528.
1930—Sound, 666,978 feet; value $13,112.
Silent, 190,407 feet; value $ 4,529.

Exports to U. S. A.—

1929—13,124 feet; value $ 400.
1930—19,760 feet; value $ 2,200.

DISTRIBUTORS AND IMPORTERS

ATHENS

American Films Co., Rue Lycourgho 11.
Amoloshitis and Voulgaridis, Ods Eupolidos 14.
Ananiades, A. B., Passage Banque d'Industrie.
Anglo Hellenique Films Co., Rue Halocondydis 37.
Athena Film, Rue Rombis 22.
Atlas Film, Rue de l'Academie 63.
Cine Orient, Rue Edward Law 7.
Dag Film, Metropole St. 1.
Eastern Films Co., Rue de l'Universite 36.
Fox Film Corp., Voulis St. 4.
Iris Film, Rue Vissarionos 6.
Margulies, Joseph, Rue Caningsos 6.
Mavromedamos, L, Rue Tzortzis 32 b.
Photides, Alex., Rue de l'Universite 36.
Schneider, L., Rue Zefkidos 1.
Segura, Leon, Cine Thea Theatre Blanche.
Seretis, Michel, Passage Arsatou 15.
Simeonoglou, Rue du Piree 1.
Yamalides, Freres, Rue du Stade 24.

GUATEMALA

Agitation—None.

Censorship—Under the auspices of the Ministry of Education.

Competition—90 per cent American films shown.

Copyright Relations — Inter-American Copyright Conventions at Mexico City and Buenos Aires, Jan. 13, 1914, and Aug. 11, 1910; ratified July 13, 1914, and April 9, 1908.

Production—Very little. Few newsreels.

Theaters—39. 8

HAITI

Agitation—None.

Censorship—None.

Competition—95 per cent American, balance French and German.

Taxes—Moderate.

Theaters—9.

HAWAII

Agitation—None.

Censorship—Local.

Competition—98% American.

Copyright Regulations—U. S. Regulations apply.

Production—Practically none. Few location shots.

News scenes and scenics.

Taxes—Moderate.


Imports and Exports—Under U. S. Customs Regulations.

HOLLAND

Agitation—None.

Censorship—Very strict. On March 1, 1928, the present censorship laws took effect. Power is vested in the General Commission located at The Hague, consists of a president and 60 members.

3,003 films censored during 1929.

Competition—75 per cent American.

Copyright Relations—Established by residential Proclamation Nov. 20, 1899, extended April 9, 1910 and Feb. 26, 1923.

Production—No features produced, only news reels and advertising films.

Theaters—215.

Sound—95 theaters wired and sound pictures are very popular.

Imports from U. S. A.—

1929 2,190,685 feet; value $ 48,269.
1930 1,699,362 feet; Sound, value $ 38,753.
1930 434,094 feet; Silent, value $ 10,867.

Exports to U. S. A.—

1929 12,930 feet; value $ 2,333.
1930 5,900 feet; value $ 350.

DISTRIBUTORS AND IMPORTERS

AMSTERDAM

Alba Tantum, Adm. de Ruyterweg 434.
A.F.E.X., Mauvestraat 61.
Bergfilm Comp., Damrak 60.
Croeze & Bosman, Nwe Doelenstraat 8.
Firma P.R. van Duinen, Prinsengracht 530.
Filmverhuurkastoor “F.A.N.”, Heerengracht 156.
Filmverhuurkastoor Odeon, Singel 44.
Fim-Film, Singel 469.
First National Films, Heerengracht 592.
N.V. Ufa Film Mv., Heerengracht 592.
Fox Film Corp., Rokin 38.
Meteor Film Comp., Keizersgracht 794.
Munfilh, Hemonylaan 27.
N.V. Paramount Films, Keizersgracht 399.
Universal Film Agency, Damrak 53.
Metro-Goldwyn-Mayer, Damrak 49.
Pathé Consortium Cinema, Raadhuisstraat 42.
HONDURAS

Agitation—None.
Censorship—Regulations exist in the Republic of Honduras by virtue of Executive Resolution No. 1960 of March 29, 1928. This regulation provides that the Governor of each Department of the Republic shall name a board of censors to operate in his jurisdiction. While the regulation is closely followed in most districts it is less rigidly followed in others.

Competition—90% American films shown.

Copyright Relations—Inter-American Copyright Conventions, Mexico City and Buenos Aires, Jan. 2, 1902, and Aug. 11, 1910. Ratified July 13, 1914; April 9.

Production—None.

Taxes—Moderate.

Theaters—524.

Solders—One theater has been wired for sound.

Imports from U. S. A.—

1929 21,115 feet; value $ 874
1930 Sound, 24,771 feet; value $ 369
Silent, 7,056 feet; value $ 212

Exports to U. S. A.—

1929 5,600 feet; value $ 320
1930 12,800 feet; value $ 640

HUNGARY

Agitation—Considerable agitation against foreign sound films. Hungarian Exhibitors Association passed resolution seeking various regulations. There has just been issued a decree No. 3020/1930 M.E. signed by the Prime Minister, which, when made effective by the Ministers of Commerce and Interior, will abolish the contingent system, considerably clarify the present uncertainty as to the cost of distributing foreign produced films, and greatly reduce the charges for silent films.

At present the cost in addition to the regular import duty of $50 per 220 pounds is 20 fillers ($0.035) per meter to the 1,000 meters for fund 7 fillers ($0.012) per meter censorship fee and 1,500 pengos ($262.50) for a contingent license. Five short sound films not over 400 meters in length were allowed to be distributed on one contingent license. The cost of the contingent license was not fixed by law or decree and could be changed at any time. Decree No. 2900/1929 M.E. stipulated that twenty contingent licenses would be issued for every Hungarian produced film over a certain length. There has been so little home production that it is to be wondered where the necessary contingent licenses came from, it was also possible that there would be no licenses available.

The new decree does away with the feature of basing the number of contingent licenses issued on the number of home produced films and provides that a fixed price of 1,000 pengos ($175) be charged for "import certificates" for sound films of more than 1,500 meters and 200 pengos ($35) for certificates for short sound films less than 400 meters in length. In addition to the 20 filler and 7 filler charges now in force, there will be charged a supplementary fee of 20 filler per meter on silent and of 40 filler ($0.07) per meter on sound films.

Silent films are exempted from the requirement of furnishing an "import certificate," while newsreels, cultural, educational, and scientific films are exempted from all charges except the import duty of $50 per 220 pounds.

Censorship—Same as last year. 1,319 films censored 1929; 83 films rejected. 786 American; 253 Hungarian, 293 German, 83 British, 53 French, 24 Austrian, 9 Italian. 19 others.

Competition—75% American.

Copyright Relations—Special convention signed Oct. 15, 1912, gives copyright protection.

Production—Four silent feature films produced in 1929, at an estimated cost of $69,000; Seven producers located in Hungary.

Taxes—Very high.

Theaters—524.

Sound—82 theaters wired.

Imports from U. S. A.—

1929 828,367 feet; value $17,994
1930 122,676 feet; Sound, value $ 6,318
1930 198,497 feet; Silent, value $ 6,148

Exports to U. S. A.—

1929 6,000 feet; value $ 55
1930 8,000 feet; value $ 204

DISTRIBUTORS AND IMPORTERS

BUDAPEST

Antal Jozsef, Akacfa u. 4.
Artistica-Film. Nepszinhaz u. 21.
Cito-Cinema. Rokk Szilard u.
Danubius Film, Akacfa u. 6.
Eco-Film, Rakoczi ut 14.
Fox-Film, Rakoczi ut 9.
Gabor-Filmkoleszonzo, Rakoczi ut 64.
Gaumont Leon, Rokk Szilard u. 20.
Hajnal Gyula, Dohany u. 46.
Iris-Film, Nepszinhaz u. 13.
Kultur-Film, Nepszinhaz u. 21.
Muvesz-Film, Rakoczi u. 40.
Orio-Film, Esku ut 5.
Patria Filmkoleszonzo, Erzsebet krt. 8.
Paramount-Film, Rakoczi u. 59.
Phobus Filmkoleszonzo, Erzsebet krt. 8.
Projectograph mozgofenyek es gepgyar, Rakoczi ter 17.
Radius r.t. filmkoleszonzo, Rakoczi ut 36.
Star filmkoleszonzo, Josef krt. 86.
Stylus-Film, Erzsebet krt. 4.
Turul-Film, Miksa u. 8.
Ufa-Film Koleszy u. 4.
Universal-Film r.t. Nepszinhaz u. 21.
Warner Bros.-First National Vitaphone Pictures, Erzsebet krt. 9.

INDIA

Agitation—Anglo-Indian section of the press has raised considerable agitation against American films. The Indian Cinematograph Committee, appointed to investigate the industry in India, published a detailed report after working on the question for ten months. They were, however, unable to agree as to the feasibility of an exhibitor's quota which would establish a 50 per cent showing of Indian pictures. The Indian Quota Bill was defeated in legislature in the early part of 1930.

Censorship— Allegations were made to the effect that Western films were ruining Indian culture and injuring their moral concepts, as most of the pictures shown are produced in the West and depict an entirely alien civilization. The Indian Cinematograph Committee completely abolished this report. It was the unanimous agreement of the committee that a Central Board of Censors for India be established which would have the right of supreme decisions for the entire country and thereby attain uniformity.
Agitation—According to the quota law of Oct. 1, 1927, one Italian picture must be shown for every ten importations. The Ente is supported by the Fascist government and has the power of production, distribution, and exhibition, so that it can control first run theaters, absorb the entire distributing field, and stimulate internal production. It made new and more severe censorship rules. Nothing discrediting to Italian traditions and customs is passed. The industries of Germany, France, and Britain have made special exchange agreements, which may eventually drive American films from Italy. Importations under these agreements insure foreign distribution of Italian films, and rank as quota national films. In the latter part of 1928, all war pictures were prohibited. Very little quota talk in picture circles primarily due to failure of the Ente to produce worthwhile pictures.

Censorship—Severe. A committee of censorship was organized April 9, 1928, by royal decree. It comprises a representative of the Administration of Interior, a magistrare of the Court of Justice, a mother, two members appointed by the Minister of National Economy and two appointed by the Minister for the Colonies. The Commission of Appeal has been increased by the appointment of an additional member by the Minister for the Colonies.

Competition—65 per cent. American.

Copyright Relations—Protected by the statute and regulations passed on Nov. 7, 1923.

Production: 4 films produced during 1929.

Taxes—Very high.

Theaters—2,500.

Sound—168 theaters equipped for sound.

Exports from U. S. A.—
1929—4,898,800 feet; value $120,833.
1930—Sound, 2,168,294 feet; value $71,550.
Silent, 1,068,179 feet; value $31,162.

Exports to U. S. A.—
1929—142,100 feet; value $5,991.
1930—71,911 feet; value $2,465.

**DISTRIBUTORS AND IMPORTERS**

**ROME**

Ateliers "Palatino Film" (Soc. An. Stefano Picturala). Piazza S. Giovanni e Paolo 8.
Bonotti, Fernando. Via Firenze 47.
Bosco and Co., A. Via Aureliana 12.
Carpentiere Cay, Alfredo. Via XX Settembre 44.
Centrale Cinematografica, Via Aureliana 144.
E. F. A. Via Cavour 247.
Ferretti, M., Via Aureliana 10.
Fiorentini Cay, Carlo, Via Avignonesi 32.
Fioral Film, Via Agostino De Pretis 104.
Fox Film, Via XX Settembre 58.
F. C. S. A., Via XX Settembre 5.
LombardO Gustavo, Piazza San Silvestro 81.
Malpieri Film, Via Torino 36.
Metro-Goldwyn Films S. A. I., Via Quattro Novembre 149.
Omnium Film, Via Torino 149.
Primo Centro Nazionale Super Films, Via delle Muratte 23.
Proti Cay, Gino. Via Cavour 247.
Ricci, R. Via Carducci 3.
S. A. Film, Via Magenta 8.
S. A. Moretto, Via Marsala 64.
S. A. Romfilm, Via Curtatone 6.
S. A. Stefano Picturala, Via L' Imminente 43.
Scuolfilm, Avv. Micheletti, Via XX Settembre 98 E.
Vaselli, Arnaldo, Via delle Finanze 6.

**ITALY**

Competition—80% American.

Copyright Relations—See United Kingdom.

Production—There are 21 units in India actually producing pictures.

Taxes—Moderate. The Indian Cinematograph Committee recommended a reduction.

Theaters—355; Bombay 77, Burma 58, Madras 43, United Provinces 26, Punjab 22. Central Provinces 15, Bihar and Orissa 13, balance in outlying districts.

Sound—20 theaters have been wired for sound.

Imports from U. S. A.—
1929—1,170,442 feet; value $153,283.
1930—Sound, 1,842,177 feet; value $53,841.
Silent, 3,184,073 feet; value $74,561.

Exports to U. S. A.—
1929—7,175 feet; value $443.
1930—10,200 feet; value $352.

**DISTRIBUTORS AND IMPORTERS**

**BOMBAY**

Empire Film Co.
First Nat'l Pictures, Inc., Pathe Bldg., Ballard Estate.

Globe Theaters, Ltd., Capitol Cinema.
Jeeva and Co., Esplanade Road.
Metro-Goldwyn-Mayer (India), Ltd., P. O. Box 837.
Pathe (India), Ltd., Pathe Bldg., Ballard Estate.

**CALCUTTA**

Alliance Trade Agency, 7 Esplanade East.
Globe Theaters, Ltd., 7 Lindsay St.
Madan Theaters, Ltd., 5 Dharamtalla St.
Paramount Famous Lasky Corp., P. O. Box 2049.

**PRODUCERS**

Aryan Film Co., Poona City.
Asian Film Co., Indore.
Associated Films Ltd., "Krishna Raj Villa", Teanagpet, Madras.

Aurora Film Corp., 125, Dharamtala St., Calcutta.
British Dominions Film Ltd., 40, Dum Dum Road, Calcutta.

General Pictures Corp., Ltd., 10, Stringers St., Far Town, Madras.
Graphic Arts, care Purna Theres, Bhowanipore, Calcutta.

Great Eastern Corp., Ltd., Chandni Chowk, Delhi.
Hindistan Cinema Film Co., Nasik (Deccan).

Imperial Film Co., Kennedy Bridge, Bombay.

Indian Kinema Arts, 8, Bagbami Road, Calcutta.

Indo International Pictures Ltd., The Mall, Lahore.

Kohinoor United Artists, Dadar, Bombay.

Krishna Film Co., Dadar, Bombay.

Madan Theaters Ltd., 5, Dharamtalla St., Calcutta.

Maharashtra Film Co., Kolhapur (S.M.C.)
Mahavir Photoplays & Theaters Ltd., Scunderabad (Deccan).

Oriental Pictures Corp., Ltd., Bombay.

Pioneer Film Co., Ltd., The Mall, Lahore.

Prabhat Film Co., Kolhapur (S.M.C.)

Protiva Cinema Co., 2 Kumertoo St., Calcutta.

Punjab Film Co., Ltd., Jail Road, Lahore.

Ranjit Film Co., Main Road, Dadar, Bombay.

Royal Picture Corp., Beadon Road, Lahore.

Sagar Film Co., Sea Face, Chaupati, Bombay.

Sharda Film Co., Tardeo Road, Bombay.

Surya Film Co., 5, Cunningham Road, Bangalore.

Taj Pictures Corp., Ltd., Fan Road, Lahore.

United Pictures Corp., Ltd., 21, Radice Round, Lucknow.

United Pictures Syndicate, Kikree (Poona).

United Players Corp., Ravi Road, Lahore.

**Imports from U. S. A.—**

1929—

2,316,294 feet; value $71,550.

1930—

2,316,294 feet; value $71,550.
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JAMAICA

Agitation—None.
Censorship—Films are censored in Kingston under Law 14 of 1913, Law 13 of 1923 and Law 21, of 1926. Censorship regulations considered moderate. Films are entirely approved or rejected. If the film can not be accepted in its entirety, no deletions are made but the picture is entirely refused.
Competition—90% American.
Copyright Relations—See United Kingdom.
Production—None.
Taxes—Moderate.
Imports from U. S. A.—
1929—5,910 feet; value $337.
1930—5,910 feet; value $358.
Exports to U. S. A.—
1929—5,910 feet; value $337.
1930—5,910 feet; value $358.

JAPAN

Agitation—None.
Censorship—An official censorship bureau was established on July 1, 1925, and every copy of every film must be censored at the central censor bureau in Tokyo, which operates under the Department of Home Affairs of the Imperial Japanese Government.
Competition—75% Japanese, 22% American, three per cent, other countries.
Copyright Relations—Treaties of May 17, 1906, and Aug. 11, 1928.
Production—16 producers are now active in domestic production of which six are distributors and exhibitors. They own 12 studios, five of which are located in Kyoto and four in Tokyo, and are responsible for about three-fourths of the total Japanese production of films.
Taxes—A tax on motion picture performances is levied by perfectual and local authorities at varying rates in different parts of the empire. The total taxes paid by exhibitors in 1926 amounted to 1,534,979 yen.
Theaters—1,327. Balance same as last year except as to changes in number of theaters.
Sound—25 theaters have been wired for sound. The market for American all-talkie, sound, and synchronised motion pictures in Japan is not as extended as that of the former silent films.
Imports from U. S. A.—
1929—7,358,756 feet; value $148,431.
1930—Sound, 1,879,050 feet; value $31,738.
Silent, 1,675,686 feet; value $42,458.
Exports to U. S. A.—
1929—421,072 feet; value $33,178.
1930—638,570 feet; value $36,591.

DISTRIBUTORS AND IMPORTERS

(Tokyo)

Sekai Film-Sha, 16 Hanazono-cho, Shitaya-Ku.
Star Film Goshi Kaisha, Kajima Bldg., Tori 2-chome, Nihonhashi-Ku.
Hattori Shoten, Takaikiku Bldg., Nishi 5-chome Ginza, Kyobashi-Ku.
Tozai Eiga Kabushiki Kaisha, Umeda Bldg., Okecho, Kyobashi-Ku.
Universal Pictures (Japan), Ltd., Chiyoda Shintaku Bldg., Kitamakicho, Kyobashi-Ku.
Yamani Yoko, Fukuju Bldg., 1-chome Edohashi, Nihonhashi-Ku.

STUDIOS

Kawai Eiga Production, Sugamo Studio, 445 Koshin-zuka, Sugama, Kokyo-Fu.
Makino Production, Mimuro Studio, Mimuro, Kanazawa, Kyotoku-Fu.
Nihon Katsudo Shashin Kabushiki Kaisha, Uzumasa Studio, Uzumasa-Mura, Kyoto-Fu.
Shiochiku Kinema Kabushiki Kaisha, Uzumasa Studio, Uzumasa-Mura, Kyoto-Fu.
Kamata Studio, Kamata-Machi, Tokyo-Fu.
Kyoto Studio, 127 Miyazaki-Chi, Shimogamo, Kyotoku-Fu.

JUGOSLAVIA AND ALBANIA

Agitation—None.
Censorship—Very drastic owing to political aspects. All Russian pictures are harred. Censorship regulations are issued by Ministry of Education in association with other institutions.
Competition—65 per cent American.
Copyright Relations—None.
Production—There are no studios in Jugoslavia.
No production of films other than several laboratories where film titles are made.
Taxes—Very high. 21 to 42 per cent tax on gross income. Special tax of 3 dinars on every meter of foreign film regardless of country of origin.
Theaters—362.
Sound—49 theaters wired.
Imports from U. S. A.—
1929—350,569 feet; value $9,445.
1930—Sound, 1,006,200 feet; value $18,825.
Silent, 26,104 feet; value $831.
Exports to U. S. A.—None.

DISTRIBUTORS AND IMPORTERS

ZAGREB

American Film Co. (Universal), Ilica 90.
Balkan Film, Marovska 10.
Bosna Film, Boskoviceva 40.
FOX Film Corp., C. ulica Rainervajo 2.
Ideal Film, Petrovao 107.
Lichtscheindl, A.; care Mosingerfilm, Papacevico 17.
M. G. Jugoslavensko Drustvoa Promet Filmova; Pejacevico trg. 17.
Meteor Film, Strossmayerova 5.
Monopol Film, Ilica 55.
Mosing, R., Pejacevico trg. 17.
Pan Film, Stracevico trg. 11.
Starfilm, Marovsko trg. 3.
Super Film, Boskoviceva 8.

LATIN AMERICAN

See Argentina, Bolivia, Brazil, British West Indies, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Dutch West Indies, Ecuador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Peru, Porto Rico, Salvador, Uruguay, Venezuela.
LATVIA

Agitation—None.
Censorship—Censor body under the Ministry of Education has the power to censor talking films as well as silent, posters and electric signs and all entertainment on the program other than films.

Competition—50 per cent American.
Copyright Relations—The Baltic states still use the former Russian copyright law, which has never been revised and has therefore become obsolete. Does not offer proper protection to producers.
Production—One historical film and two dramas produced in 1929. No studios equipped for sound.
Theaters—70 theaters.
Sound—Five theaters wired for sound, four of which are in Riga.
Imports from U. S. A.—
1929—653,751 feet; value $13,544.
1930—Sound, 259,505 feet; value $5,681.
Silent, 307,176 feet; value $5,899.

DISTRIBUTORS AND IMPORTERS

RIGA
Ars Films, Elisabethstrasse 61.
Deutsche Vereins Fox A. G.; Brivibas Jela 12.
Paramount Films A. G.; Woldemarstrasse 36.
Raijal Films, Elisabethstr 63.

MEXICO

Agitation—Dialogue sound pictures in Spanish language have a strong preference. There is strong agitation in favor of compelling distributors of foreign films to accept quotas of Mexican films for exhibition abroad.

Censorship—None. Censorship before the publication of an article is illegal. Films offensive to public peace, good morals, and detrimental to the government may be prohibited after they have been shown. A board of censorship reviews all pictures before shown. This board has unlimited powers, but an understanding exists which obviates most difficulties. Foreign representatives watch their country's pictures very carefully, and all films derogatory to their country are protested and stopped.

Competition—98% American films shown.
Copyright Relations—Subject to Presidential Proclamation Feb. 27, 1896; April 9, 1906.
Production—Very little.

Taxes—High. Remittances of branch offices of motion picture firms to their home offices are included in the 6% tax on incomes from interest, rentals, stocks, and other investments of capital.


Sound—Sound pictures have been well received. 136 installations are reported to date representing a total of 19.4% of all theaters equipped to exhibit motion pictures. The larger number of installations are located as follows: Federal District 39, Yucatan 13, Veracruz 10.
Imports from U. S. A.—
1929—9,231,196 feet; value $229,962.
1930—Sound, 4,295,721 feet; value $108,612.
Silent, 3,001,939 feet; value $84,901.
Exports to U. S. A.—
1929—83,140 feet; value $6,500.
1930—192,711 feet; value $42,461.

DISTRIBUTORS AND IMPORTERS

MEXICO CITY
Artistas Unidos, S. A., Capuchinas 67.
Columbia Pictures S. A., Uruguay 6.
Cosmos Films, Ave. Uruguay 47.
Fox Films de Mexico S. A., Ave. Uruguay 60.
Imperial Cinematografica Ave. Uruguay 19.
Metro-Goldwyn-Mayer de Mexico, Capuchinas 35.
Paramount Films S. A., Ayuntamiento 46.
Pathe Films S. A., Uruguay 39.
Universal Pictures Corp., Ave. Uruguay 43.

STUDIOS

Ehlers Co., 2a Articulo 123 No. 38.
E. Martorell-Cine Grafotaro, Ave. 16 de Septiembre 27.
Jorge Stahl, Rep. del Salvador No. 32.

NETHERLAND EAST INDIES

Agitation—None.
Censorship—Very strict as to all problems dealing with racial differences, mob scenes, use of firearms, etc.
Production—Four productions have been produced in the Netherlands East Indies.

Taxes—Fairly high.

Theaters—214, of which 144 are in Java, 47 in Sumatra, 10 in Borneo, 2 in the Celebes, 2 in the Moluccas, and 7 on various islands.

Admission Prices—Admission prices in theaters throughout the territory range from Fl. 2.40 (96c) to Fl. 0.25 (10c) U. S. The average rate of admission would be about Fl. 0.75 (30c).

Sound—17 theaters have been wired for sound. Six additional installations ordered.

Imports from U. S. A.—
1929—3,643,040 feet; value $82,955.
1930—Sound, 591,439 feet; value $9,646.
Silent, 1,760,962 feet; value $27,890.

Exports to U. S. A.—
1929—35,107 feet; value $26,275.
1930—66,460 feet; value $53,715.

NEW ZEALAND

Under the Act, it is unlawful to contract for a supply of film extending over a period of more than twelve months, which limits the number of pictures booked for a weekly supply within the one year to 52, and 26 for a fortnightly supply. Every contract is effective within six months from the date on which it is signed.

New regulations for the Censorship of Posters and other advertising matter was issued September 29, 1930 under the Cinematograph Films Act 1928.

Competition—The countries of origin of the quota films in 1929 were as follows:
United States 569 Italy 2
Great Britain 58 Austria 1
Germany 12 France 1
Norway 1

Total 644

Copyright Relations—Copyright Act of 1909. By proclamation Feb. 9, 1917; extended May 25, 1922.

Production—Motion pictures produced in New Zealand were exported to the extent of 238,408 lineal feet, valued at £6,605 in 1929, compared with 502,670 lineal feet and £7,591 in 1928. These were mostly Government publicity films.

Taxes—Prior to July 7, 1930, renters of American pictures in New Zealand paid duty at the rate of one penny per linear foot per print. In
addition they paid those taxes which applied to business firms in general.

In September 1930 the Finance Bill was passed retroactive to July 1, 1930. This bill did away with the amusement tax. To make up for the resulting loss in revenue, the film hire tax of 25% was introduced.

The film hire tax is based on gross receipts from sound films, after deducting from those receipts the following:

1. A proportion of local expenses (including custom duty).
2. An amount equal to $1213% of such receipts representing the assumed "taxable income" for purposes of the Cinematograph Films Act 1928.

Theaters—443. The four large cities Auckland, Wellington, Christchurch and Dunedin account for only 71, the balance is divided among small towns.

Sound—189 theaters are reported as being wired for sound.

Exports from U. S. A.—
1929—6,041,189 feet; value $134,140.
1930—Sound, 3,828,773 feet; value $92,801.
Silent, 566,166 feet; value $12,929.

Exports to U. S. A.—
1929—33,000 feet; value $3,020.
1930—1,700 feet; value $170.

NORWAY

Agitation—None.
Censorship—Censorship of films by judges to be appointed by the Ministry of the Interior.
Competition—Nearly all films are American.
Copyright Relations—Inter-American Copyright Conventions, Mexico City and Buenos Aires, Jan. 27, 1902, and Aug. 11, 1890. Ratified July 13, 1914.
Production—None.
Taxes—Very light.
Theaters—Twenty-four in Western Norway. Ten in Trondheim, seven in Bergen, four in Stavanger, and one in Stavern. The balance are located in outlying districts. Admission prices range from 25 to 30 cents for adults and from 15 to 20 cents for children.

Sound—Two theaters wired for sound.

Exports from U. S. A.—
1929—4,500 feet; value $158.
1930—Sound, 6,600 feet; value $132.
Silent, 600 feet; value $26.

Exports to U. S. A.—
1929—None
1930—None

PALESTINE

Agitation—None. (Some piracy.)
Censorship—Central Censorship Board appointed by His Excellency, the High Commissioner, includes representatives of the District Governor, Department of Police and Prisons, Department of Education, a woman member, and a representative of the Chamber of Commerce. Very rigid.
Competition—Italian, British, American 70%.
Copyright Relations—None.
Production—None.
Taxes—Moderate.
Exports from U. S. A.—
1929—12,000 feet; value $136.
1930—Sound, 82,199 feet; value $2,254.
Silent, 13,352 feet; value $328.

Exports to U. S. A.—
1929—4,160 feet; value $96.
1930—5,650 feet; value $394.

PANAMA

Agitation—None.
Competition—All American films shown.
Copyright Relations—Inter-American Copyright Convention, Buenos Aires, Aug. 11, 1910. Ratified July 13, 1914.
Production—None.
Taxes—Reasonable.
Theaters—18.
Sound—Two theaters wired for sound.

Exports from U. S. A.—
1929—2,374,838 feet; value $46,422.
1930—Sound, 2,393,986 feet; value $35,796.
Silent, 2,106,125 feet; value $35,695.

Exports to U. S. A.—
1929—6,000 feet; value $100.
1930—27,700 feet; value $4,381.
Polish Film Almanac

1931

(KALENDARZ WIADOMOSCI FILMOWYCH)

red. by regg. I. R. Miastecki

The only Film Year Book in Poland contains valuable information concerning the Polish Cinematography.

Price: $ 3.00

Publishers:
Film - Bureau
"WYTWÓRNIA DOŚWIADCZALNA"
Plac Dabrowskiego 2

WARSAW

Import and Export of Films

Cable Address: Wydosfilm, Warsaw
PARAGUAY

Agitation—None.
Censorship—None.
Competition—95% American.
Copyright Relations—None.
Production—None.
Taxes—Moderate.
Theaters—Nine. Asuncion 6. Average admission prices range from 22 to 66c.
Imports from U. S. A.—1929—27,300 feet; value $2,447. 1930—None.
Exports to U. S. A.—None.

PERSIA

Agitation—None.
Censorship—There is no active censorship board in Persia, but police supervision is exercised over certain classes of films.
Competition—An estimate of the principal films imported into the Teheran area during the calendar years 1927, 1928 and 1929, together with their countries of origin, is as follows: France, 71; Soviet Russia, 69; Germany, 62; United States, 58; Great Britain, 4.
Copyright Relations—There is no provision under Persian law for granting the exclusive right to exhibit a motion picture film, and in some instances two copies of the same picture have been imported followed by a vain appeal to the police for protection.
Production—None.
Taxes—There is a customs tax of 15 per cent ad valorem on the importation of motion picture films. In most cities there is a municipal tax of 10 per cent on theater tickets, which is included in the price of admission.
Theaters—26, ten of which are located in Teheran. Estimated total seating capacity 13,600 seats.

PERU

Agitation—None.
Censorship—Controlled by the Department of Education under the Ministry of Instruction; Supreme Decree of 6/11/26. Original board of seven members abolished and later Decree No. 1092 vesting full authority in one paid censor from whose decision an appeal may be made to the Director General of Education.
Competition—90 per cent American.
Copyright Relations—Inter-American Copyright Convention at Buenos Aires, Aug. 11, 1910. Ratified July 13, 1914.
Production—Very little. One equipped studio. Two productions in 1930.
Taxes—Very high.
Theaters—70, Lima 35. Combined seating capacity 40,000. Average admissions first class theaters 25 and 40 cents; second class theaters 20 and 26 cents.
Sound—Eight theaters wired for sound. Sound pictures well received.
Imports from U. S. A.—1929—4,782,896 feet; value $121,789. 1930—Sound, 567,341 feet; value $14,953. Silent, 973,678 feet; value $57,354.
Exports to U. S. A.—1929—4,782,896 feet; value $121,789. 1930—Sound, 567,341 feet; value $14,953.

DISTRIBUTORS AND IMPORTERS

LIMA

Corporacion Peruana de Películas, Edificio Olcese, Calle Píleta de la Merced No. 148.
Empresa de Cinemas y Teatros, Teatro Colon Plaza San Martín.
Max Gluecksmann, Edificio Olcese Calle Píleta de la Merced No. 148, 3rd Piso.
Teófilo Fiege Calle Mineria, Edificio Mineria No. 5te Piso.
Programa Americana Calle Mineria No. 106.
Universal Pictures Corp., Edificio Olcese, Calle Píleta de la Merced No. 148.

PHILIPPINE ISLANDS

Agitation—None.
Censorship—Imports from the United States do not require to be censored, as they have previously been passed by the National Board of Review in the United States. Foreign films are censored at a private showing by a board appointed by the Governor General.
Competition—95% American films shown. Chinese, French, Italian next in the order named.
Copyright Relations—U. S. Copyright relations apply.
Production—There is one producing company, which is located in Manila, and owns the only studio on the island.
Taxes—American films are imported free of duty. Films from other countries pay 35% ad valorem. If cost of royalty is included on the invoice, duty is assessed both on the film cost and on the amount of the royalty.
Theaters—282.
Sound—55 theaters have been wired for sound, 25 of which are in Manila.

DISTRIBUTORS AND IMPORTERS

MANILLA

Acme Film Exchange, Inc., 2215 Axcarraga.
Caton Film Exchange, 327 Raon.
Fox Film Exchange, Reina Regente, Binondo.
Lyric Film Exchange, 670 Dasmariñas.
Majestic Film Exchange, 334 Miferorda.
Palace Film Exchange, 951 Ongpin.
Universal Pictures Corp. of the Far East, 2262 Axcarraga.

STUDIOS

Malayan Movies, Calle Mabini, San Juan Heights Addition, Rizal.

POLAND

Agitation—None.
Censorship—Films that are offensive to law and public morals are forbidden. "Free Judgment" of presiding authorities. Soviet Russian pictures have very little opportunity.
Competition—75 per cent American.
Production—12 feature films produced during 1929, Syrena studio, Warsaw, equipped for sound.
Taxes—Very high.
Theaters—861.
Sound—70 theaters wired for sound.
Imports from U. S. A.—1929—3,810,643 feet; value $77,360. 1930—Sound, 1,589,641 feet; value $32,803. Silent, 626,679 feet; value $14,835.
Exports to U. S. A.—1929—44,763 feet; value $3,667. 1930—40,950 feet; value $890.
DISTRIBUTORS AND IMPORTERS

WARSAW

Age-Film, Zlota 25.
Arte-Film, Wlodz 20.
As-Film, Al. Jerozolimsk 21.
Cebi-Film, Marszalkowska 147.
Celtic-Cinema, Prozna 14.
Centro-Film, Al. Jerozolimsk 43.
Depkin, Mokotowska 14.
Doswietdzalna Wytownia, Ordynecka 5.
Durstafilm, Marszalkowska 125.
Esterfilm, Marszalkowska 112.
Fenix, Wielka 5.
Fiema, Marszalkowska 81-a.
Fortuna, Marszakowska 95.
Fox-Film, Wiewiórka 7.
Francopoli-Film, Al. Jerozolimsk 43.
Gloria, Marszalkowska 119.
Jarrfilm, Nowy Swiat 19.
Julfilm, Al. Jerozolimsk 41.
Kolos, Marszalkowska 152.
Lechfilm, Ossolinskich 1.
Leofil, Nowy Swiat 39.
Metro-Goldwyn-Mayer, Marszalkowska 96.
Muz-Film, Wlodz 23.
Olazak, Skowroski 4.
Paramount Films, Sienna 4.
Petif-Film, Wlodz 10.
Polonia-Film, Sienna 14.
Progress, Al. Jerozolimsk 29.
Sfinks, S-to Krzyszta 35.
Standard-Film, Wspolna 35.
Starfilm, Marszalkowska 125.
Triumf-Film, Leszno 47.
United-Film, Marszalkowska 111.
Union-Film, Marszalkowska 123.
Universal Pictures Corporation, Al. Jerozolimsk 35.
Wir-Film, Sienkiewicza 12.
Warszawska Spozka Kinematograficzna, Chmiecza 9.
Warszchfilm, Zielna 6.

STUDIOS

As-Film, Al. Jerozolimsk 21.
Kineton-Sfinks, Sto-Krzyszta 35.
Leofil, Nowy Swiat 39.
P. A. Drakowskie Przedmiescie 50.
Polskime Towarzystwo Przemyslu Filmowego, Wolkska 42.
Wytownia, Dozwietdzalna, Pl. Dabrowskiego 2.

PORTO RICO

Agitation—None.
Censorship—During 1927 session of legislature efforts were made to enact a law providing censorship but this failed.
Competition—95% American films shown.
Copyright—None.
Taxes—Moderate.
Theaters—125.
Sound—18 theaters wired, located in principal cities.
Imports from U. S. A.—Direct, an American territory.
Exports to U. S. A.—Direct, an American territory.

DISTRIBUTORS AND IMPORTERS

SAN JUAN

Del Valle, Ojeda & Soltero, P. O. Box 173.
Fox Film Corp., Allen 20.
Gelabert, Pedro, Salvador Brau 62.
Marti, Rafael, Cristo 20.
Medal Film Exchange, Luna St. No. 94.
Metro-Goldwyn-Mayer of P. R., Allen 8.
Mundial Film Exchange, Allen 12.
Paramount Films of Porto Rico, Tanca 10½.

West Indies Film Co., Luna 68.
Talking Pictures, Cristo 16.
Warner Bros., Allen 82.

STUDIOS

Pan American Players, P. O. Box 1278, San Juan.

PORTUGAL

Agitation—Ten-to-one contingent still being agitated in papers. Portuguese government demands a minimum of 100 meters of one Portuguese production in all exhibitions.

Competition—According to Decree No. 13564 of May 6, 1927, all titles must be in Portuguese, and no film is permitted to be exhibited without written authorization from the commissioner of police. June 1929, films censored during 1929 of which 545 were American, 150 French, 90 German, 239 Portuguese and 35 others.

Competition—80% American films shown.

Copyright Relations—Established by Presidential Proclamation July 20, 1893, extended April 9, 1910.

Production—Three feature films produced during 1929, and about 235 one-reel films showing Portuguese scenes and events.

Taxes—High.
Theaters—939.
Sound—13 theaters wired.
Imports from U. S. A.—
1929—1,171,657 feet; value $18,737.
1930—Sound, 398,592 feet; value $11,378.
Silent, 127,283 feet; value $3,682.
Exports to U. S. A.—
1929—10,285 feet; value $388.

DISTRIBUTORS AND IMPORTERS

LISBON

Castello Lopes, Limitada, Ave da Liberdade, 141.
Companhia Cinematografica de Portugal, Rua Eu-

genio dos Santos, 110.

Freire, Raul Lopes, Praca dos Restauradores, 35.
Metro-Goldwyn-Mayer Films, Ltda., Rua Braam-
camp 10 R/C.D.
Paramount Films S. A., Rua Braamcamp 10.
Salm Levy Jor. & Cia., Rua dos Retroseiros, 107.

RUMANIA

Agitation—None.
Censorship—Very strict.
Competition—50 per cent American.
Copyright Relations—Member International Union.

By President Coolidge issued a proclamation cover-
ing copyright reciprocity between this country and Rumania.

Production—Practically none.

Taxes—Very high.
Theaters—279.
Sound—50 theaters equipped for sound.

DISTRIBUTORS AND IMPORTERS

BUCHAREST

Arta-Film, Warner Bros., Bd. Elisabeta No. 21.
Artistic-Film, str Doamnei 10.
Astra Cinegrafica, Bd. Elisabeta 12.
Dorian-Film, Bd. Elisabeta 12.

Gaumont Leon, Bd. Elisabeta 34.
Lux-Film, str Sarindar 16.
Metro-Goldwyn, Bd. Domnitori 3.
Regal-Film, str Academiei 2.
Ricoli-Film, Bd. Domnitori 21.
Soremar-Film, calle Victoriei 89.

Universal-Film, dr Gabor, Bd. Elisabeta 8.
Filmcentrala, Dr. Des. GABOR, str Gorove 7.
RUSSIA

The following information covering Soviet Russia has been received in the Department of Commerce from sources believed to be reliable. The Department of Commerce, however, in no way assumes responsibility for any of the statements made herein, inasmuch as diplomatic relations between the United States and Soviet Russia are not maintained.

Agitation—State monopoly of the industry.
Censorship—Stringent. Russian films are forbidden to be shown on Mondays.
Competition—American importations have to compete with European product, particularly German-made.
Copyright Relations—None.
Production—There are about 15 producing companies in the U.S.S.R. The largest producer is the Sovkino, which also does the distributing for most of the country.
Taxes—High.
Theaters—1,800 commercial theaters. 7,000 non-commercial theaters.

SOUTH AFRICA

Agitation—A proposal was brought before the legislature to establish a Quota Law in Rhodesia similar to that now existing in England. The proposal was allowed to lapse after representations were made.
Competition—80 per cent American. Great Britain, Germany and France follow in the order named.
Production—Very little, confined mostly to news items, location shots and propaganda subjects.
Taxes—An increase in film import duties was announced in the Cape-Town House of Assembly recently when the Minister of Finance presented the budget to the House.
Theaters—480. Cape Town 29, Durban 7, Johannesburg and suburbs 31. Balance in outlying districts. An analysis of the time consumed in the exhibition of motion pictures in theaters in the Union of South Africa is as follows:

<table>
<thead>
<tr>
<th>Duration</th>
<th>Theaters</th>
</tr>
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<tbody>
<tr>
<td>Open six nights per week</td>
<td>144</td>
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<tr>
<td>Open four nights per week</td>
<td>11</td>
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<tr>
<td>Open three nights per week</td>
<td>15</td>
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<tr>
<td>Open two nights per week</td>
<td>57</td>
</tr>
<tr>
<td>Open one night per week approximately</td>
<td>171</td>
</tr>
<tr>
<td>Total</td>
<td>480</td>
</tr>
</tbody>
</table>

The African Theaters, Ltd., are the leading film exhibiting company on the sub-continent, owning and operating 83 houses open six days a week, as well as a number of smaller theaters.

Sound—56 theaters wired for sound.
Imports from U. S. A. —
1929—3,343,073 feet; value $130,394.
1930—Sound, 1,560,634 feet; value $39,833.
Silent, 1,247,645 feet; value $30,972.
Exports to U. S. A. —
1929—10,650 feet; value $404.
1930—3,586 feet; value $179.

DISTRIBUTORS AND IMPORTERS

JOHANNESBURG

African Film Prod., Ltd., Box 2787.
African Films, Ltd., Box 4552.
Kinemas, Ltd., P. O. Box 6461.
Kinemas Film, Ltd., Box 6461.

SPAIN

Agitation—Royal Order No. 705 of June 27, 1930, published in the “Gaceta” of Madrid, July 2, 1930, gives official character to the first Hispano-American Motion Picture Congress, of which the preliminary session was held on October 12, 1930, a holiday known in Spain and Spanish-American countries as “La Fiesta de la Raza” the Festival of the Race. The Congress itself will be held in 1931 at a date to be determined later.

Censorship—Up to now each of the important Spanish cities, such as Barcelona has had its own film censorship bureau. This system has been changed by a recent royal decree, No. 393, of April 12, 1930, according to which a central censors bureau was instituted in Madrid. All the films distributed in Spain, including Barcelona, will henceforth be submitted to this central bureau with the only exception of short comedies and weekly reviews, which can be censored in Barcelona.

Competition—85 per cent American.
Copyright Relations—Established by Presidential Proclamation July 10, 1895; extended Dec. 10, 1898, and Nov. 26, 1902.
Production—20 to 25 films produced during 1929 three of which were sound. A like number scheduled for 1930. One studio equipped for sound.
Taxes—Very high.
Theaters—2,600.
Sound—150 theaters wired.
Imports from U. S. A. —
1929—7,925,950 feet; value $174,302.
1930—Sound, 3,468,769 feet; value $71,097.
Silent, 1,693,822 feet; value $41,197.
Exports to U. S. A. —
1929—82,188 feet; value $89,628.
1930—200 feet; value $90.

DISTRIBUTORS AND IMPORTERS

BARCELONA

Alfonso, J., Rambla Canaletas 2.
Aragol, Rosellon 370.
Artistas Asociados, Rambla de Cataluña 62.
Bosch, Jose Maria, Plaza del Buensuceso 3.
Cailhau, J., Aragon 225.
Cabot, Puig, Provenza 324.
Campa, A., Mallorca 233.
Casanova Prats, J., Aribau 146 bis.
Cianes, Consejo de Ciento 290.
Choimet, H., Diputacion 295.
Cinematograpfica Astrea, Rambla de Canaletas 6.
Cinematografica Nacional Espanola S. A., Layetana 53.
Cinnamon Films, Aduana 3.
Costa, Jaime, Consejo de Ciento 357.
Exclusivas Diana, Rosellon 210.
Exclusive Fenix, Rambla de Cataluña 45.
Federacion Cinematograpfica Latina, Valencia 208.
Filus, Eduardo, Rambla de Cataluña 44.
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Hispano Fox-Film, S. A. E., Valencia 280.
Selecciones Capitolio, Provenza 292.
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Metro Goldwyn Mayer, Iberica S. A., Mallorca 220.
M. de Miguel, Consejo de Ciento 294.
Mundial Films, Mallorca 209.
Paramount Films, S. A., Paseo de Gracia 91.
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Principe Films, Valencia 228.
Super Film, Rambla de Cataluña 66.
POPULAR FILM

Magazine

The guide
of the Spanish people
in Motion Pictures

EDITED BY

ESTABLECIMIENTOS DALMAU OLIVERES S. A.

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Gaumont, L., Arenal 27.
Gonzalez, Ernesto, Plaza del Progreso 2.
Hispano Fox-Film, S. A. E., Los Madrazo 23.
Hispano American Films, S. A., Mayor 4.
Mendez de la Serna, A., Tetuan 29.
Metro Goldwyn Corp., Barquillo 22.
Paramount Films, S. A., Ave. de Pi y Margall 22.
U. C., Apodaca 9.
Selecciones Capitolio, Avenida Pi y Margall 12.
U. F. A., Universal Film, Antonio Maura 16.
Velayos, Manuel, Hartzenbusch 15.

LISBON
Castello Lopes, Limitada, Ave de Liberdade 141.
Companhia Cinematografica de Portugal, Rua Eu-
genio dos Santos 110.
Freire, Raul Lopes, Praca dos Restauradores 35.
Metro-Goldwyn-Mayer Films, Lda., Rua Braam-
camp 10 R/C.D.
Paramount Films, S. A., Rua Braamcamp 10.
Salm Levy Jor. & Ca, Rua dos Retroeirios. 107.

SWEDEN
Agitation—None.
Censorship—350 feature films censored during 1929. All films are examined by a board which is located at Stockholm, and consists of four members appointed by the king, who also issues instructions regarding its activities. For a film of about 2,000 meters, a fee of $21.44 is required. Films of different lengths are charged a fee in proportion to the above rate. Suicides, terrifying scenes, or other crimes, contrary to general law and morals, and acting having a bad influence are forbidden.
Competition—American, 75 per cent.
Copyright Relations—Established by Presidential Proclamation May 26, 1911, extended Feb. 27, 1920.
Production—12 features of which 8 were silent and 4 were sound produced during 1929; an equal amount contemplated during 1930.
Taxes—Moderate.
Theaters—1,190.
Sound—91 wired theaters.
Imports from U. S. A.—
1929—3,841,092 feet; value $85,682.
1930—2,085,915 feet; value $46,063.
Silent, 858,923 feet; value $22,093.
Exports to U. S. A.—
1929—20,196 feet; value $ 986.
1930—17,614 feet; value $ 492.

DISTRIBUTORS AND IMPORTERS
STOCKHOLM
Biografenras Filmdepot, Kungsagan 29. Tel. Noor. 305 80.
Europa Film, Drottningagan. 10, Tel. N. 169.
EWE-Film, Sveavagen 21-23. Tel. 154 89.
Filmbyran S. B. D., Kungsagan 29. Tel. Noor 5 77, 147 78.
Fox Film, Kungsagan 12-14. Tel. Noor 320 75.
Filmbyran Tre Kronor, Kungsagan 33. Tel. Noor 178 89.
Friberg Filmbyra, Mastersamuelsgatan 71. Tel. 46 80, 45 86.
Le Mat-Metro-Goldwyn, Kungsagan 65. Tel. Noor 321 05.
Nationalfilm, David Bagares gata 7. Tel. 85 13, 85 14.
P. D. C., Kungsgatan 28. Tel. Noor 177.
Oscar Rosenbergs Filmbyra, Kungsgatan 29. Tel. 152 95.
Svensafilm, Malmo. Tel. 50 87, 50 88.
Svensk-Engelska Film A.-B., Drottningagan 10.
Tel. Noor 1 69.
Svensk Filmindustri, Kungsgatan 19. Tel. Nam-
nanrop; Svensk Filmindustri.
Ufafilm, Kungsgatan 29. Tel. Noor. 57 35.
United Artists, Birgerjarsgatan 15. Tel. 145 52,
Noor 123 92.
Universal Film, Kungsgatan 7. Tel. 21 20, 21 30.
Warner Bros.-First National-Vitaphone, Kungs-
Victorafilm, Birgerjarsgatan 12. Tel. 750 36, 750 37.

STUDIOS
A. B. Svenska Filmindustri, Centrum, Stockholm.

SWITZERLAND
Agitation—None.
Censorship—Censorship is in the hands of the cantonal authorities who exercise their rights in a very unobtrusive way.
Competition—50 per cent American.
Copyright Relations—Established by Presidential Proclamation July 1, 1891, extended April 9, 1910, and Nov. 20, 1924.
Production—Mostly industrial and educational.
Praesens Film Co. of Zurich, Switzerland’s largest advertising motion picture producers, making three sound films in Germany.
Theaters—310.
Sound—91 wired theaters.
Imports from U. S. A.—
1929—512,954 feet; value $12,121.
1930—Sound, 404,304 feet; value $ 7,437.
Silent, 147,649 feet; value $ 5,829.
Exports to U. S. A.—
1929—32,420 feet; value $ 880.
1930—10,663 feet; value $ 984.

DISTRIBUTORS AND IMPORTERS
Alba-Film, 7, Rue de la Fontaine.
Artiste-Film, 4, Rue St. Ours.
Bourquin-Films, 19, Rue du Mont-Blanc.
Burstein-Elite-Film S. A., 9, Rue du Commerce.
Monopole-Pathe-Films, S. A., 4, Rue de la Rotis-
serie.
P.D.C., 6, Passage des Lions.
W. Schultz, 9, Rue du Rhone.
Unartisco, 3, Rue de la Confederation.
First-National & Warner Bros., 15, Rue Levrier.

SYRIA
Agitation—None.
Censorship—Operating under Decree No. 2684 of the French High Commissioner. All films must be censored and passed before exhibition before being entered through customs. Beirut is the only port of entry for motion picture films. The censorship fee is from 23 to 25 cents per meter.
Competition—75 per cent American, with France and Germany furnishing 15% and 10% respectively.
Copyright Relations—See France. France acc-
ed to the International Copyright Union on behalf of Syria and Liban on August 1, 1924.
Production—None.
Taxes—High.
Theaters—20. Beirut 7, Damascas 4, Aleppo 3, Tripoli 2, balance in outlying districts. Com-

1049
bined seating capacity 7,740. Estimated annual receipts 1929 $148,000.

Sound—One theater has been wired for sound.

Import from U. S. A.—

1929—30,000 feet; value $1,009.
1930—Sound, 18,000 feet; value $ 350.
Silent, 136,932 feet; value $1,390.

Exports to U. S. A.—

1929—5,250 feet; value $ 146.

NOTE—(*) Refers to all territory of the Levant under French Mandate comprising the Lebanese Republic, the State of Syria, the State of Alawites, the Independent State of the Djebel-Druse and the autonomous Sanjak of Alexandretta.

**TURKEY**

Agitation—None.

Censorship—No regular system. The Government only interferes to prevent showing of pictures which have immoral tendencies, or which are regarded as a menace to patriotism or public sentiment.

Competition—80 per cent American. 10 per cent French.

Copyright Relations—Through the Peace Treaty of Lausanne, Turkey adhered to the Convention of Berne

**UNITED KINGDOM**

**EXHIBITORS’ QUOTA**

<table>
<thead>
<tr>
<th>Year Ending</th>
<th>September 1931</th>
<th>September 1932</th>
<th>September 1933</th>
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Production—A Turkish-Hungarian company was organized recently in Constantiople. First production to be educational, propaganda film.

**Taxes**—High.

Theaters—105.

Sound—10 theaters wired for sound.

Imports from U. S. A.—

1929—475,828 feet; value $11,579.
1930—Sound, 342,556 feet; value $ 6,572.
Silent, 88,818 feet; value $ 1,891.

**DISTRIBUTORS AND IMPORTERS**

Constantiople

Bao M. Galata, Nomico Han 20-21.
Cine Societe Disque, Galata, Adalet Han 14-15.
Dinbargi (C.C.), Buyuk Kinadjian Han 41.
Djemil & Tewfik Freres, Galata, Adalet Han 1 2-9.
Grzadowsky, G., Grande Rue de Pera 3.
Habib, S., Galata, Esaki Posta Han 12-13.
Halil Kamil Films, Voivoada.
Hubsch, A. de, Buyuk Tunnel Han Galata.
Ipekci Ereses, Grande Rue de la Pera 320.
Kemal Film, Sirkedji Palace.
Metro-Goldwyn-Mayer Filmli, 303 Grand Rue de Pera Misir Han 2.
Nisto Film, Afion Han, Sirkedji.
Nomico, Galata, Nomico Han 10.
Schoham, O. Tunnel Han, Rue Caranfil, Pera.
Sychnanos, G. Galata, Mounih, Yildiz Han 19.
Torrieri, F. Galata, Hourriet Han 18.
Zenieri, T. Galata, Bereket Han 9-10.
Producers

LONDON

Albion Films, 70 Avenue Chambers, Southampton Row, W. C. 1.

Associated Sound Film Industries, Raglan Gardens, Embankment Park, Middlesex.

Astra-National Prod., Ltd., 101 Wardour St., W. I.

Audible Filmcraft, Ltd., 155 Oxford St., W. I.

Benstead, Godfrey, 149 Wardour St., W. I.

Blattner Film Corp., 35 Little Newport St., W. C. 2.


British & Dominion Film Corp., Empire House 117-119 Regent St., W. I.

British & Foreign Films, Ltd., 53A Shaftesbury Ave., W. I.

British Instructional Films, Ltd., Regent Studios, Welwyn Garden City, Herts.

British International Pictures, Ltd., Film House, Wardour St., W. I.

British Lion Film Prod., Ltd., 8 New Compton St., W. C. 2.

British Screen Prod., Ltd., 155 Oxford St., W. I.

Burlington Films, Imperial House, 80 Regent St., W. I.

Explorers Films, Ltd., 175 Piccadilly, W. I.

Film Booking Offices, Ltd., 22 Soho Square, W. I.

Gainsborough Pictures, Ltd., Film House, Wardour St., W. I.

Gaumont Co., Ltd., Film House, Wardour St., W. I.

Heale Productions, Patrick K., 12 Lower Regent St., W. I.

Ideal Films, Ltd., Film House, Wardour St., W. I.


New Era Films, 26 D’Arlby St., W. I.

Parkinson, H., 12 Little Denmark St., W. C. 2.

Pathe Freres Cinema, Ltd., 84 Wardour St., W. I.

Piccadilly Pictures, 70 Avenue Chambers, Southampton Row, W. C. I.

Samuelson Films, Ltd., 125 Shaftesbury Ave., W. I.

Sterling Pictures, 191 Wardour St., W. I.

Stoll Film Co., Cricklewood Studios, Cricklewood, Middlesex.

Twickenham Film Studios, Ltd., Alliance Studio, St. Margaret’s-on-Thames.

Welsh, Pearson, Elder Films, Ltd., West End House, 3-6 Rupert St., W. I.

W. P. Films, 92 Wardour St., W. I.

Distributors

LONDON

United Artists Corp., Ltd., Film House, Wardour St., W. I.

Alpha Film Corp., 93 Wardour St.

Anima Film Co., 8 New Compton St., W. C. 2.

Argosy Film Co., 155 Oxford St., W. I.

Astra-National Prod., Ltd., 101 Wardour St., W. I.

Audible Filmcraft, Ltd., 155 Oxford St., W. I.

Tiffany Productions, Ltd., 167 Wardour St., W. I.

British Screen Productions, 155 Oxford St., W. I.

Butchers Film Service, Ltd., 175 Wardour St., W. I.

Equity British Films, Ltd., 167 Wardour St., W. I.

Universal Picture Corp., Ltd., 167 Wardour St., W. I.

G. & L. Films, Ltd., 179 Wardour St., W. I.

Paramount Film Service, Ltd., 166-170 Wardour St., W. I.

Film Booking Offices, Ltd., 22 Soho Square, W. I.

Film Distributors, Ltd., 99a Charing Cross Rd., W. C. 2.

First National Pathe Co., Ltd., Film House, Wardour St., W. I.

Fox Film Corp., 13 Berners St., W. I.

Gaumont Co., Ltd., Film House, Wardour St., W. I.

Ideal Films, Ltd., Film House, Wardour St., W. I.

International Cinematograph Corp., Ltd., 101 Wardour St., W. I.


New Era Films, Ltd., 26-27 D’Arlby St., Wardour St., W. I.

Pioneer Film Agency, Ltd., 23-27 Cecil Court, Charing Cross Road, W. 1.

Pro Pathe Films, Inc., 46 Brewer St., W. I.

Producers Dist. Co., Ltd., 12 Great Newport St., W. C. 2.

Radio Pictures, Ltd., 214 Dean St., W. I.

Sherwood Exchange Film Agency, 191 Wardour St., W. I.

Showman Films, 167 Wardour St., W. I.

Standard Film Agency, 26 St. Anne’s Court, Wardour St., W. I.

Sterling Pictures, 191 Wardour St., W. I.

Topical Film Co., Ltd., 76 Wardour St., W. I.

W & F. Film Service, Ltd., Film House, Wardour St., W. I.

Sterling Films, Ltd., 92 Wardour St., W. I.

Wardour Films, Ltd., Film House, Wardour St., W. I.

Western Import Co., Ltd., 86-88 Wardour St., W. I.

Importers and Exporters

LONDON

Alfred, F., 29A Charing Cross Road, W. C. 2.

Australasian Films, Ltd., Beacon House, 12 D’Arlby St., Wardour St., W. I.

Baer, M., 176 Wardour St., W. I.

Beard & Co., Ltd., Jeffrey, 191 Wardour St., W. I.

Cattermole, Cecil, Ltd., 143A Wardour St., W. I.

Film Distributors, Ltd., 99a Charing Cross Rd., W. C. 2.

Fried, A., 125A Wardour St., W. I.

Garrett, Sidney, 12 D’Arlby St., Wardour St., W. I.

Inter-Globe Export Co. (See Sidney Garrett).

International Variety & Theatrical Agency, Ltd., Daly’s Theater Offices, 311 Liise St., W. I.

Jamily, D., 12 D’Arlby St., W. I.


M. P. Sales Agency, Ltd., 1 Soho Square, W. I.

Nordisk Film Co., Ltd., 24 Denmark St., W. C. 2.

Reginal Reuben, J Macleesfield St., Shaftesbury Ave., W. I.

Salzac Film Co., Ltd., 8 But Lane, Cannon St., E. C. 4.

Smith, S. W., 8 New Compton St., W.

Standard Film Agency, 26 St. Anne’s Court, Wardour St., W. I.

Tiffany Prod., Ltd., 167 Wardour St., W. I.

Unique Film Sales, Ltd., 26 Litchfield St., W. C. 2.

Wainwright, J. G. & R. B., Ltd., 6-7 Piccadilly Mansions, W. I.

STUDIOS

Associated Sound Film Industries, Ltd., Raglan Gardens, Wembley, Middlesex.

Audible Filmcraft, Ltd., 245 Wood St., Walthamstow, London, E. 17;

Worton Hall Studios, Islington, Middlesex; Elstree Studios, Elstree, Herts.

Blattner Picture Corp., Ltd., Elstree; Studios, Boreham Wood, Elstree, Herts.

British & D.Junquinnon Film Corp., Ltd., Imperial Studios, Boreham Wood, Elstree, Herts.


British Lion Film Corp., Ltd., Lion Studios, Beaconsfield, Bucks.

British Instructional Films, Ltd., Welwyn Garden City, Herts.

Cinematography Pictures, Ltd., Poole St., New North Road, Islington, London, N. I.


Archibald Nettlesfield Productions, Ltd., Hurst Grove, Walton-on-Thames, Surrey.

Stoll Picture Productions, Ltd., Temple Road, Twickenham, Middlesex.

Twickenham Film Studios, Ltd., Alliance Studios, St. Margaret’s-on-Thames, Middlesex.
Agitation—None.
Competition—95% American films shown.
Copyright Relations—Inter-American Copyright Convention Buenos Aires, Aug. 11, 1910. Ratified July 13, 1914.
Production—None.
Taxes—Moderate.
Theaters—125. Montevideo 54, balance in the interior.
Sound—Twenty houses have been wired for sound.

FOREIGN BRANCH OFFICES OF U. S. COMPANIES

AMERICAN GENERAL FILM CO.
General Manager, Foreign Distribution: Edward Ringler. 1440 Broadway, New York City. Cable: GENEFILMS, N. Y.
CZECHOSLOVAKIA
Prague—Ringler Films, Smeky 12.
FRANCE
Paris—Edward Ringler, 44 Rue de Liabonne.

BIG PRODUCTIONS FILM CORP.
Foreign Distributor: Film Exchange, Inc., 729 Seventh Ave., N. Y. C. Cable: MANFILM.

CHESTERFIELD MOTION PICTURE CORP.

COLUMBIA PICTURES
Manager Foreign Distribution: H. Kass, 729 Seventh Ave., N. Y. C. Cable: COLUMFILM, N. Y.

AUSTRALIA

ENGLAND
London—Columbia Pictures S. A. R. L. Paris (Branch) 87 Regiment St.

FRANCE

GERMANY
Berlin—Capitol Film A. G., 225 Friedrichstrasse.

NEW ZEALAND
Wellington—Greater Australasian Films, Gibbons Bldg., Dixon St.

EDUCATIONAL FILM EXCHANGES
Foreign Manager: L. J. Wooldridge, Far East Film Corp., 630 Ninth Ave., N. Y. C. Cable: EDFILMCO.

FIRST NATIONAL—See WARNER BROS.

VENEZUELA

Agitation—None.
Censorship—No regulations to subject matter have been placed on record. The judgment of the censor appointed by the Federal Executive is final.
Competition—85% American pictures shown.
Copyright Relations—Venezuelan Congress enacted during 1927 a trade-mark law whereby American pictures are given ample protection.
Production—None.
Theaters—123; Caracas 15, Maracaibo 12, Bulan same as last year.
Sound—8 houses wired.

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METRO-GOLDWYN-MAYER
Managing Director, Foreign Dept.: Arthur M. Loew. 1540 Broadway, New York City. Cable: METROFILMS.

ALGERIA

ARGENTINA

AUSTRALIA

BELGIUM

BRAZIL

CHILE

CHINA

COLOMBIA
Medellin—Metro-Goldwyn-Mayer de Colombia.

COSTA RICA
San Jose—Culver Export Corp., Apartado No. 1529, San Jose de C. R.
CUBA

FINLAND

PALESTINE

GREECE

POLAND

PORTO RICO
San Juan—Metro-Goldwyn-Mayer de Puerto Rico, Allen St., No. 8.

PORTUGAL

PHILIPPINE ISLANDS

POLAND

DUTCH EAST INDIES

ITALY

SWEDEN
Stockholm—Le Mat Metro-Goldwyn, 65 Kungs- gatan.

SWITZERLAND

TURKEY
Constantinople—Metro-Goldwyn-Mayer, S. A. F., 303 Grand Rue de Pera, Messir Han No. 2.

PARAMOUNT-PUBLIX

CZECHOSLOVAKIA

PALESTINE

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Barcelona
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Cristobal—

Guatemala
Casablanca
Kovno
Seoul
Riga

Calcutta
Amsterdam
Java

Java—Famous Lasky Film Service, Inc., Gang Pool 7, Weltevreden (Batavia.)

EGYPT

Cairo—S. A. F. Des Film Paramount, 23 Rue Tewfik.

ESTONIA

Reval/Tallin—Suur Karja, 18 (Shipping Station.)

FINLAND


FRANCE


GERMANY


GREAT BRITAIN

London—Paramount Film Service, Ltd., 166 Wardour St. Branches: Leeds, Liverpool, Birmingham, Manchester, Newcastle-on-Tyne, Dublin-Ireland, Cardiff-Wales, Glasgow-Scottland.

GUATEMALA

Guatemala City—Paramount Films, S. A., Argencia Para La America Central, Apartado 253.

HOLLAND

Amsterdam—N. V. Paramount Films Holland, 399 Keizersgracht.

HUNGARY

Budapest VIII—Paramount Filmforgalmi, R. T., Rakoczi-ut 59.

INDIA

Calcutta—Paramount Famous Lasky Corp., P. O. Box 2048.

ITALY


JAPAN


JUGOSLOVIA

Zagreb—Paramount Filmova, Illica 90.

KOREA

Seoul—Kishin Yoko.

LATVIA


LITHUANIA


MEXICO

Mexico City — Paramount Films, S. A., Calle Ayuntamiento No. 46, Apartado Postal 108 bis.

MOROCCO

Casablanca—S. A. F. Des Films Paramount, 126 Boulevard de la Gare.

NEW ZEALAND


PANAMA CANAL ZONE

Cristobal—Paramount Films, S. A., P. O. Box 1323.

POLAND


PORTO RICO

San Juan—Paramount Films of Porto Rico, Apartada 653, Tamanea 1052.

PORTUGAL

Lisbon—Paramount Films, S. A., Rua Bram- camp 10.

ROUMANIA


SPAIN


NORWAY

Oslo—Film-Aktieselskapet Paramount, Torvgaten 9.

PERU

Lima—Paramount Films, S. A., Apartado 582.

Straits Settlements

Singapore—Famous Lasky Film Service, Ltd., 51 Robinson Road.

SWEDEN

Stockholm — Filmatiekbolaget Paramount, 13, Kungsgatan.

SWITZERLAND


URUGUAY

Montevideo—Paramount Films, S. A., Calle Y1 1385.

PATHE INTERNATIONAL CORPORATION

Genl. European Representative: E. E. J. Spear- man, 35 W. 45th St., N. Y. C.

ARGENTINA

Sociedad General Cinematografica, 1482 Broad- way, New York City.

AUSTRALIA

Sydney—Celebrity Films, Ltd., 305 Pitt St.

CHILE

Sociedad General Cinematografica, 1482 Broad- way, New York City.

CHINA

Shanghai—Hertzberg Peacock Enterprises, 21 Museum Road.

COLOMBIA

Bogota—Cine Colombia.

COSTA RICO

San Jose—Mario Urbini.

CUBA

Havana—Medal Films Co., Estrada Palma 92A.

CZECHOSLOVAKIA

Prague II—P. D. C. Filmverleih-Gesselschaft, Hav- lickovo Nam 24.

DUTCH GUIANA

Paramaribo—Emile de La Fuente, P. O. Box 100.

EGYPT

Cairo—Thomas Shafto, 8 Church Borsah.

ENGLAND


FRANCE

Paris—Societe Francaise des Film, P. D. C. 12 Rue Trenchet.

GERMANY


GUATEMALA

Guatemala City—Anker Brothers.

HOLLAND

Amsterdam—Ufa Film Maatschappij, Herren- gracht 592 and Ralph Minden, Haarlemmerdy 82.

INDIA


JAPAN

Tokyo—U. Ono, Chiyoda Shintaku Bldg., 18 Kita- maki-cho Kyobashi.

JAVA


MEXICO

Mexico City—Pathe Films, S. A., Avenida Uruga- ny 39-A.

NEW ZEALAND

Wellington—Celebrity Pictures, Ltd., National Bank Bldg., Courtenay Place.

PARAGUAY

Sociedad General Cinematografica, 1482 Broad- way, New York City.
PHILIPPINE ISLANDS
Manila—Acme Film Co., P. O. Box 1034.

PORTO RICO
San Juan—Medal Film Exchange, P. O. Box 422.

RUMANIA
Bucharest—Victor Telescu, Str. Opopa Tatu No. 11.

SOUTH AFRICA
I. V. T. A., 218 W. 42nd St., New York City.

STRATEGIC SETTLEMENTS
Singapore—Fathe Malaya, 72 Orchard St.

SWEDEN

SWITZERLAND
Geneva—Societe Suisse des Films, 6 Passage des Lions.

URUGUAY
Branches:
AUSTRALIA
SWEDEN
NEW SPAIN
GERMANY

AUSTRALIA

BELGIUM

BRAZIL
Rio de Janeiro—United Artists Corporation, Praca Marchal Floriano 51.

CHILE

CHINA
Shanghai—United Artists Corp. of Far East, 21 Museum Road.

CUBA
Havana—United Artists Corp. of Cuba, S. A., 39 Rafael Maria de Labra (Aguilas) St.

CZECHOSLOVAKIA

DENMARK
Copenhagen—United Artists Corp., 14 Hammerlihage.

FINLAND
Helsingfors—A/B United Artists, O. Y., 39 Esplanadagatan.

FRANCE

GERMANY
Berlin—Terra-United Artists, Kochstrasse 73.

GREAT BRITAIN
London—United Artists Corporation, Ltd., Film House, Wardour St. Branches: Birmingham, Leeds, Liverpool, Newcastle-on-Tyne, Manchester, Cardiff, Wales; Dublin, Ireland; Glasgow, Scotland.

HOLLAND

INDIA
Calcutta—J. F. Madan & Co., 5 Dharamatala St.

ITALY
Rome—Unit-d Artisti Corp., Via del Querinal 42.

JAPAN
Tokyo—United Artists Corp. of Far East, No. 31 Chome, Yuraku cho Koijimachi-Ku.

MEXICO
Mexico City—Artistas Unidos, S. A., Capuchinas No. 67.

NEW ZEALAND
Wellington—United Artists (Australasia) Ltd., 55 Courtenay Place.

NORWAY

PANAMA CANAL ZONE
Cristobal—United Artists Corp., P. O. Box 5044.

PHILIPPINE ISLANDS
Manila—Lyric Film Exchange, 670 Dasmavina, P. O. Box 579.

PORTO RICO
San Juan—Metro-Goldwyn-Mayer, San Jose No. 6.

SPAIN
Barcelona—United Artists Corp., Rambla de Cataluna 62.

SWEDEN

SWITZERLAND

UNIVERSAL PICTURES CORP.
Export Manager—N. L. Manheim, 730 Fifth Ave., New York City. Cable: UNFILMAN, N. Y.

ARGENTINA
AUSTRIA
Vienna VI—Universal Film G. m. b. H., Mariehilfer, Str. 7.

AUSTRALIA

BELGIUM
Brussels—Universal Film Societe Anonyme, 20 l' Place des Martyrs.

BRAZIL

CHILE
Santiago—Universal Pictures Corp. of Chile, Calle 1331, Nueva York 17. Branches: Valparaiso, Concepcion.

CHINA
Shanghai—Universal Pictures Corp. of Singapore, 287 Orchard Road. Branches: Tientsin, Harbin.

CUBA
Havana—Universal Pictures of Cuba, Galle Industria 112.

CZECHOSLOVAKIA
Prague 11—Universal Film, G. m. b. H., Vodickova 20.

EGYPT
Alexandria—Universal Pictures Corp. of Egypt, 42 Nabi Daniel St.

FRANCE
PARIS—Universal Film Societe Anonyme, 2 Square Trudaine, Paris 9e, 52 Rue des Martyrs. Branches: Lille, Lyons, Marseilles, Bordeaux, Strasbourg.

GERMANY
Berlin—Deutsche Universal Film Verleih, Mauerstrasse 83/84 IV Etg. Branches: Frankfurt, Dusseldorf.

GREAT BRITAIN

HOLLAND
Amsterdam—N. V. Universal Film Booking Offices, Nieuwe Doelenstraat, 8.

ITALY
Turin—Stefano Pittaluga, Via Luisa Del Carretto.

INDIA
Bombay—Universal Pictures Corp. of India, Film House, New West End Cinema Compound, Lamington Road. Branches: Colombo, Lahore, Madras, Calcutta.

JAPAN

JAVA

JUGOSLAVIA

MEXICO
Mexico City—Universal Pictures Corp. of Mexico, Avenida Uruguay 43, Apartdo do Postal 70.

NEW ZEALAND
Wellington—Universal Film Mfg. Co. (A/Sia) Ltd., 45 Courtney Place.

PANAMA
Cristobal—Universal Pictures Corp. of Central America, P. O. Box 135.

PERU

PHILIPPINE ISLANDS
Manila—Universal Pictures Corp. of Far East, 2262 Azcarraga. Branches: Cebu, Iloilo.

PORTO RICO
San Juan—Messrs. Del Valle, Ojeda & Soltero, P. O. Box 173.

ROUMANIA
Timisoara—Dr. Des Gabor, Filmcentral, Strada Gorove 7.

SPAIN

STRAITS SETTLEMENTS
Singapore—Universal Pictures Corp. of Singapore, 287 Orchard Road.

SWEDEN
Stockholm—Universal Film Aktiebolag, Kungsgatan 7.

SWITZERLAND

VENEZUELA
Caracas—Ernst Aue, Apartado 244, Conde A. Carmelitas No. 2.

HUNGARY
Budapest—Universal Film, R. T., VIII Zsebzhaz Utra, 21.

WARNER BROS.
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Foreign Manager: H. A. Randy, 321 W. 44th St., N. Y. C. Cable: FINNATEX.


AUSTRALIA

ARGENTINA
Buenos Aires—c/o Max Glucksman, Florida 336/44.

BRAZIL

CUBA

DENMARK

ENGLAND—See: UNITED KINGDOM
FRANCE, BELGIUM, SWITZERLAND

GERMANY

HUNGARY

JAPAN

MEXICO
Mexico City—Warner Bros. First National Pictures, S. A., Apartado bis 75.

NORWAY

PORTO RICO
San Juan—Warner Bros. First National Pictures, 82 Allen Street.

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