Gannett Chain Takes Stand Against State Censorship

THE NEW YORK STATE EXHIBITOR

COVERING THREE FILM ZONES

AN EMANUEL-GOODWIN PUBLICATION

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NEW YORK, JANUARY 10, 1932
PRICE, 15 CENTS

Answering the Industry's Prayer for SILENT PICTURE ACTION!

"LAW OF THE SEA"

An I. E. CHADWICK Production

A First-Rate Cast:
SALLY BLANE
RALPH INCE
WILLIAM FARNUM
REX BELL
PRISCILLA DEAN
EVE SOTHERN

A MIGHTY MONOGRAM MELODRAMA!

Released in Greater New York and New Jersey by
FIRST DIVISION EXCHANGES, INC.

HARRY H. THOMAS, President
630 NINTH AVENUE, NEW YORK CITY

PHILADELPHIA • WASHINGTON • BUFFALO • ALBANY
FIRST DIVISION is First in 1932!

Distributed in New Jersey and Greater N. Y. by:
FIRST DIVISION EXCHANGES INCORPORATED
HARRY H. THOMAS, President
630 Ninth Avenue New York City

Now being released and tremendous successes wherever played

SHERLOCK HOLMES' Thriller
"The Speckled Band"
One of the truly great pictures of the year... Held over in its first runs... Now playing PUB-LIX, LOEW, FOX, WARNER and RKO

"Forgotten Women"
With
Beryl Mercer, Marion Schilling, Rex Bell, Virginia Lee Corbin, Edna Murphy and Carmalita Geraghty
A Story of Women Who Pass in the Night!

"Pleasure"
A Society Drama produced on a lavish scale... Featuring a cast of favorites headed by Frances Dade, Paul Page and Conway Tearle

"Law of the Sea"
With
Sally Blane, Wm. Farnum, Ralph Ince, Priscilla Dean, Rex Bell and Eve Sothern
Monogram's Pacemaker for 1932!

COMING:
"Hound of the Baskervilles"
A Sherlock Holmes Gripper
By Sir Arthur Conan Doyle
Backed by the biggest radio tie-up ever effected—Selling your patrons the highlights of the story twice weekly over the complete N. B. C. hook-up

"Police Court"
With
H. B. WALTHALL
LEON JANNEY
HOBART BOSWORTH
HELEN FREEMAN
AL ST. JOHN
You saw father and son love in "THE CHAMP," "FATHER'S SON," "THE JAZZ SINGER" and "SORREL AND SON"—watch this one top 'em all
THE 3

Biggest users of radio advertising time -
General Motors
Coca Cola and
Fleischman Yeast

USE

GRAHAM McNAMTEE

to announce their nation-wide air programs!

Other radio advertisers would like to have him, but he saves the rest of his time for you.

AS THE TALKING REPORTER OF UNIVERSAL’S NEWSREEL, HE ENTERTAINS MILLIONS WEEKLY

Don’t be satisfied to advertise just a newsreel. Tell your fans that you've got the Universal Newsreel with Graham McNamee as the talking reporter.

McNamee on the air makes 'em tune in
McNamee on your screen makes 'em come in!

Produced under the supervision of Sam B. Jacobson.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE’S 26th ANNIVERSARY JUBILEE!
Don’t Cut Advertising

Going to church, on the part of some folk, might easily be compared with the idea of advertising as practiced by many individuals in this motion picture business. Personal reasons, apparently, count strongest in both cases. Advertisers in this business are peculiar, realize its value, but do so only when they have a pet idea. The producers, particularly, may be held on this count.

One company, for example, has failed to get behind a leading male star since his first talkie proved a failure at the box office. Since that time the star has made at least four pictures. How can the producer expect the exhibitor to sell the star’s shows with any sort of confidence? How can he think that an exhibitor would willingly give preferred playing time to those pictures, if the producer himself does not feel in the same vein?

Another advertiser places the advertising of his company in mediums which he constantly berates. Yet let a story belittling himself or his company appear and hell’s bells break loose.

Other personalities might be included, but generally it comes down to this. Too many advertisers are non-believers. They cannot see that advertising is an essential part of this business, as necessary as the pictures themselves.

Advertising should not be something to be cut at will. It should be constant, not to be slashed, but, perhaps, to be raised or lowered as the picture demands.

The benefit gained when business is good should not be lost by cutting when business is bad. If it is necessary to eliminate, cut out the tinsel, the color, the flash, but keep the purpose untouched. Let the enthusiasm of the exhibitor be kept hot. The key cities have their own advertising units under the bankers’ direction. Yet let those arguing remember that some of the other merchandising units under the bankers’ direction are the biggest users of advertising in the country, and successfully.

Still Time to Help

The industry has done its bit. Most of the theatres in the country have lent their efforts towards alleviating the distress of the needy. Nearly every house has given some contribution, either in the form of a benefit or individual donation.

Unfortunately, some of the theatres in the country did not join in. A few short-sighted exhibitors failed to contribute. That these will eventually feel the resultant ill-will is inevitable.

It is not too late, however. While the industry’s concerted drive has ended, there remain plenty of opportunities to help out. Perhaps the stragglers may still change their minds and do their bit for charity.

Unless the industry’s roll call records a 100 per cent total for charity, the motion picture business cannot consider its job completed.
Kaplan Re-elected as Many Officers Are Indicted

Defeats Opposition, But Court Cases Still Hold

Sam Kaplan will head Local 306, Moving Picture Machine Operators' Union, for another year, following his re-election as president of that body. Indictments of himself and 21 other union officials and members on charges of coercion, and conspiracy were handed up to Judge Rosalsky in General Sessions Court recently as an outcome of internal dissension in the union, which is affiliated with the national officials and members on charges of coercion.

Pleas of not guilty were filed later by attorney for Kaplan and his co-defendants. Judge Rosalsky released the defendants in $300 bail, pending trial. Kaplan and the attorney for Kaplan and his co-defendants.

As an outcome of internal dissension in the union, which is affiliated with the national officials and members on charges of coercion, and conspiracy were handed up to Judge Rosalsky in General Sessions Court recently as an outcome of internal dissension in the union, which is affiliated with the national officials and members on charges of coercion.

Cases Still Hold

The nine, Alexander Polin, Carl Schneider, Sam Rubin, Anthony Lazette, Cecil Wood, Jr., Arthur Smith, Harry Allen, Charles Spicker and John Thiede, asserted that they have been the subject of threats, violence and injury in an attempt to cause them to drop a suit which they have pending in the Supreme Court. In their suit, the nine expelled members ask for an accounting of the union's funds.

Hummel Up

Announcement comes from the home office of Warner Brothers-First National that Joe Hummel has been given a new post and hereafter will be assistant to Andy Smith, eastern sales manager, and Gradwell Sears, western sales manager.

Palace Reopened

Haring and Blumenthal are the proprietors.

The nine, Alexander Polin, Carl Schneider, Sam Rubin, Anthony Lazette, Cecil Wood, Jr., Arthur Smith, Harry Allen, Charles Spicker and John Thiede, asserted that they have been the subject of threats, violence and injury in an attempt to cause them to drop a suit which they have pending in the Supreme Court. In their suit, the nine expelled members ask for an accounting of the union's funds.

The conspiracy indictments, signed by Polin, Wood, Smith, Lazette and Rubin, alleges that the union expelled these members, caused them to lose their jobs and refused to reinstate them in defiance of the Supreme Court. In their suit, the nine expelled members ask for an accounting of the union's funds.

Four thousand two hundred and seventy-nine claims were filed against exhibitors by exchanges, involving a total of $669,769.46. Three thousand one hundred and forty-five were collected, to tune of $477,173.59. Pending are 420 cases, with total of $63,408.61. Suspended as uncollectible are 668 cases, to total of $129,187.61.

Eighty-one per cent of the claims filed were collected.

Since the institution of the summons and legal service bureau there has been seen, also, a noticeable tendency on the part of exhibitors to refrain from jumping contracts or violating them. The value of the system in this alone is self-evident.

Theatre for Sea Cliff

Sea Cliff village's 'blue law' against Sunday movies and sports, a local ordinance since Sea Cliff was incorporated 50 years ago, has been nullified since residents, at a special referendum, voted 518 for repeal and 135 against it.

The present move had been opposed by religious interests, but it was supported by merchants, who, with the widening of the village's main street, saw an advantage to the community in a motion picture theatre. A builder who had proposed the erection of a theatre made the proposal contingent upon the repeal of the 'blue law.'

Warner Appointments

Joseph Bernhard has announced the appointment of Edward Peskay, Moe Silver, David E. Weshner, Jack Cohen and Clayton Bond as his executive assistants in Warner theatres.

Peskay and Silver will assume supervisory operation duties in the eastern and western territories respectively. Weshner takes on additional executive duties while continuing his supervision of the circuit advertising and publicity. Jack Cohen will supervise metropolitan New York City theatres in addition to his general executive duties at the home office, while Clayton Bond, in charge of all film buying and booking, completes the staff of Bernhard's assistants.

Ludweigh Resigns

Elek John Ludweigh, one of the original founders of Paramount, and long general counsel for the organization, has resigned to enter legal practice for himself. Austin Keough has taken over his duties.
Gannett Chain Taking Stand Against State Censorship of Motion Pictures

Claims Present Method Amounts to Distortion — Says System Must Begin at Source — Group Originally Fought Ads in Films

Gannett group of newspapers in New York State, which took the lead in crusading against advertising in films, is now definitely working for the repeal of the motion picture censorship in the state.

In an editorial appearing in the group—which includes newspapers in Brooklyn, Albany, Utica, Rochester, Ithaca, Elmira, Ogdensburg, Malone, Salan, Newburgh and Beacon—it is asserted that "there is little more excuse for censorship of films than for censorship of press or speech. The censorship must begin in the studio, as it must begin in the newspaper office or the private study of the public speaker. "Censorship imposed on a finished product becomes nothing more than more distortion."

26th Anniversary Jubilee Begins Laemmle Celebration

Universal Outlines Product for Rest of Season

In announcing the U line-up for 1932, Carl Laemmle has been mindful of two important factors.

First, this program will mark his 26th Anniversary Jubilee, the celebration of which started January 4; second, the remarkable standard which Carl Laemmle, Jr., established for production in 1931 must be maintained, and bettered, if possible. The pictures announced for the first part of the year, therefore, include several substitutions. These substitutions were made in order to replace subjects which were not considered to be of sufficient merit of adaptability to maintain the high standard which last year's productions have already set.

The productions which have been discarded include "A Lady of Resource," by Arthur Somers Roche, which will be replaced by Dale Collins' story, "The Adventure Lady"; "Buliet Proof," by W. R. Burnett, will be replaced, and so will "Gallows," by Roland Brown, and "Barbary Coast." They have been replaced by the British-made picture, "Michael and Mary," universally conceded to be the greatest English picture since the advent of sound; "Brown of Culver" and "Ambition," by Emil Gavreux.

The Carl Laemmle 26th Anniversary Jubilee will be celebrated during January and February.

First, during these two months that most of the important milestones and triumphs have occurred in Laemmle's life. In the first place, he was born on January 17. Next month he will be 65. It was on January 1 that he decided definitely to enter the moving picture business and gave up his situation as manager of the Continental Clothing Store in Oshkosh and came to Chicago. On February 14, St. Valentine's Day, 1884, Carl Laemmle landed in Chicago, Carl Laemmle's first moving picture enterprise. Thousands of exhibitors of moving pictures will join Carl Laemmle in the 26th anniversary jubilee celebration.

The Jubilee productions on the feature schedule are to be released during the first two months of the year. January releases will be "Strictly Dishonorable," by Preston Sturges, with Paul Lukas, Sidney Fox and Lewis Stone; "The Unexpected Father," by Dale Van Every, starring Slim Summerville and Madge Evans; "Dancing Nurse," starring Una Merkel, Harry Carey, Ralph Graves and Thomas Meighan; "Brown of Culver," directed by James Whale; "Back Street," by Fannie Hurst, directed by John M. Stahl; "Marriage Infernal," by Edna Best and Herbert Marshall.


Skouras in Albany

An independent chain of theatres in Albany is said to be under consideration by the Skouras interests, if suitable terms can be arranged. The latter, though this is officially denied.

"Will Retain Present Personnel," Says Skouras

Fox executives in the up-state chain of Fox theatres acquired by the Skouras-organized Central New York Theatres, Inc., will not be turned out in the cold, according to the statement of George Skouras.

Assurance that the present personnel of the 34 houses in 19 up-state cities which have passed from control of the Fox Metropolitan Playhouses, Inc., will be retained, sounds like a nice New Year's present.

Of the 34 houses included in the deal, 28 are open and six are dark. The latter embrace the Liberty, Watertown; the State, Corning; the Majestic, Utica; the Maxime, Buffalo; the Temple, Ilion, and the Newark, Newark.

Exhibitors Sue On Bad Print Charge

T. K. Amusement Corporation has brought suit against First National and Warner Brothers for failure to deliver film prints suitable for exhibition, which constituted a breach of the implied warranty that the goods purchased would be reasonably fit and suitable for the purpose designated, according to the corporation's complaint. Two complaints have been filed in the Seventh Municipal Court of New York City—each having as its subject a different picture where the print delivered and paid for was claimed to be bad. T. K. is suing for $1,000 in each complaint, which covers loss of profits, rental fee and damages for loss of patronage and reputation caused by exhibition of these films.
No Publix Vaude

Publix theatres in the Hudson Valley, which made a try of vaudeville a year ago to meet competition from independents and dropped it last spring, have shown no disposition to take it on again.

Watching

ROSSTOWN

A1 Selig Looks for House—Paramount Goes Two-a-Day

MARTIN BECK is now handling the Palace, with Elmer Rogers still manager. . . . Death of Theodore C. Young, Paramount real estate executive, was mourned by all. . . . Warners'-First National held a district meeting in town this week. . . . Ed Finney is back from Cuba. . . . And the AMPA group, now in Sardi's, had Kenneth Collins up to get their talk. Harvey Day has a grandchild. . . . Mr. and Mrs. U Abrams, U exchange head, had a nice time on that honeymoon-Havana trip. . . . They returned this week. . . . Miss is Phil Myers and Columbia's Laugh Month. . . . And Dave Levy and Jack Bowen's playdate drive, ending March 26. . . . And Bob Wolff and Radio-Path's clean-up drive period.

THE PATRIOTIC INFLUENCE is again seen in the announcement that the Lindenhurst Theatre, Lindenhurst, L. I., is now the Lindy. . . . Louis De Somma is now operating the Brooklyn Alhambra. . . . While the Rex, Manhattan, is Warren-operated. . . . Fred Unger has reopened the Fort Lee Theatre, Fort Lee, N. J., recently closed for a spell. . . . While Ida Rosen is handling the Cannon Movies. . . . Anthony Lucca and partner are operating the Paragon Theatre, Brooklyn. . . . Joseph Hochstein has taken the Strand, Bayonne, N. J. . . . Closed for a while, the Minerva Hall, Hampton, N. J., has reopened. . . . D. W. Griffling is the new lessee of the Lyceum Theatre, Red Hook, N. J. . . . Green and Stewart have taken unto themselves another house. . . . While the Bobby, Brooklyn, is now under a new corporation's supervision. . . . Hana is the new title of the old Van Buren, which has gone foreign.

RAMSEY THEATRE, Ramsey, N. J., has reopened. . . . So has the Strand, Hasbrouck Heights, N. J., closed for quite a spell. . . . C. Michenfelder is the new operator of the Palace, Brooklyn. . . . That was also closed a while. . . . James Poro has taken the Assembly Hall, Smithtown, L. I., closed for many days.

JOE RIVKIN is now handling publicity and advertising for the B. S. Moss Broadway. . . . Charlie O'Reilly and the T. O. C. C. have taken over. . . . Now that the legislature has begun again. . . . Al Sherman is preparing to take a trip in the spring. . . . Unofficial returns would seem to indicate that Henry Randel repeated in the Paramount sales drive. . . . He won the last half last year. . . . And the first half this year.

ALBANY EXHIBITORS Ask for Functioning Organization to Take Care of Problems

Abe Stone Declares Theatremen Want Some Body to Assist Them in Their Worries, But Local Enmities Prevent Co-operation

Stirrings from exhibitors in the Albany district indicate that a desire for the moribund exhibitors’ association get into action.

“I have heard from several exhibitors in the district, asking why the association is doing nothing, as they feel that it could take care of many of their problems,” says Abe Stone, Albany exhibitor, who is secretary of the non-active association.

“I assured these men of my desire to co-operate with them in getting the association going,” Stone said, “but do not feel that anything can be done with the present organization, as it has never functioned since it was elected. I would like to see some exhibitor who has not been in on the organization start something, for we surely need such an association.”

Watching

Hudson County

Whyte Has Visitors While W. H. Meeker Returns

DAVE WHYTE took Conrad Nagel and Joan Marsh to visit Governor-elect A. Harry Moore, of New Jersey, when the film play- ers were at Loew’s Jersey City. . . . W. H. Meeker, who managed Strand under Fox, returns as manager of Skouras Rialto, succeeding George Elmore. . . . News note: The writer lost four pounds as a result of exploring wild and wet Hoboken one night recently.

SEVENTY-ONE THOUSAND paid admissions were run up in the box offices of the three Journal Square de luxe houses Christmas Day and the ensuing Saturday and Sunday. . . . A. Gumbrecht, manager of the Orient, Jersey City, for the past two years, has been transferred to the Plaza, Bayonne. . . . Gus Nellie succeeded Gumbrecht at the Orient. . . . State, Stanley and Loew’s held midnight shows New Year’s Eve. . . . Christmas Day for Burt Hoffman was just another work day. . . . Allan Glenn’s brother visited him for the Yule holidays. . . . Rivara Realty Co. has sold the Lyric, Hoboken, to Henry P. Soulier, of Rumson. . . . Sale price not disclosed. . . . Property appraised for taxation at $14,000.

Taft Opens

Taft Theatre, formerly the Flushing, Flushing, has reopened.

New operator is the Kesena Amusement Corporation.

Talkies for Institutions

Appropriations for the purchase of motion picture apparatus and equipment will be included in the budgets for penal institutions of the state this year, following a conference of wardens and superintendents with Dr. Walter N. Thayer, State Commissioner of Corrections.
Beat "Bad Girl" business

...who flamed to fame in "Bad Girl"—now an established team endeared to millions in a picture...... packed to the sound track with laughs, romance and tears—the human kind that come from the heart!

James Dunn
Sally Eilers

will start you on a Happy New Year with

DANCE

with Minna Gombell (also of "Bad Girl") Nora Lane, Edward Crandall, Ralph Morgan, Harry Beresford.

Screen play by EDWIN BURKE (dialogue writer of "Bad Girl") From Sarah Addington's novel. Directed by SIDNEY LANFIELD.

Above all in 1932... You've go
with "Bad Girl's" Stars...

Selling Angles?
DOZENS OF THEM!

- JAMES DUNN & SALLY EILERS, "Bad Girl" stars.
- MINNA GOMBELL, also of "Bad Girl."
- EDWIN BURKE who wrote this and "Bad Girl's" brilliant dialogue.
- THE STORY: Happy, peppy, human, tender, clean.
- Plenty more in the Fox press book for showmen.

TEAM

FOX PICTURE

Jan 10'32 pg. 9
and from the Studios come Greetings!

MAX RÉE
SUPERVISING ART-DIRECTOR
(SETS AND COSTUMES)
FOR
RKO-RADIO PICTURES
RKO-PATHE PICTURES

AWARDED
THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
1931 ANNUAL TROPHY FOR THE BEST ART DIRECTION IN THE YEAR'S OUTSTANDING PICTURE
"CIMARRON"

ALFRED L. WERKER
DIRECTOR
UNDER CONTRACT TO FOX

"ANNABELLE'S AFFAIRS"
"HEARTBREAK"
RALPH HAMMERAS
EXECUTIVE TECHNICAL EXPERT
FOX FILM CORPORATION
HOLLYWOOD, CAL.
GREETINGS!

GEORGE O'BRIEN

CURRENT RELEASES

(ZANE GREY STORY) (FROM THE NOVEL BY TOM GILL)

Jan10'32 pg. 12
Taxes Taxes Taxes
By Charles C. Pettijohn

IN TIMES OF PROSPERITY when business is booming and dividends are being paid, not much attention is given to the subject of taxes. Individuals, partnerships and corporations pay what the United States Government and the various states ask without much comment, and without much thought. The result of such disinterestedness on the part of taxpayers has largely contributed to the fact that taxes have increased 325 per cent in 16 years. And the tax experts are still looking for new sources of revenue which they can tax to meet existing deficits of the federal and various state governments.

BUSINESS IS NOT BOOMING, yet both federal and state waste is at its height. The leading industries throughout the country are greatly concerned, and well they may be. So should every individual taxpayer in the land. Every worker in this country is now donating an average of one day's pay for every six working days, in the form of taxation. Sufficient thought is not being given to CUTTING DOWN THE COST OF GOVERNMENT. True, the tax demands in some other countries are greater than in this country, but is that an argument in favor of waiting until we equal them before we start to cut the cost of government?

It is high time, says C. C. Pettijohn,
For all legislative bodies and tax experts to begin to give some thought to the reduction of governmental expense, which, of course, means a reduction of taxes;
For the taxpayers and common people to be aroused.

The proposed budget for the city of New York for 1932 almost equals the budget of the federal government in the years immediately preceding the world war. Our present federal deficit compares most favorably with the entire federal budget in those same years, and the end of this wild squandering of taxpayers' money is not yet in sight. The same condition prevails in practically every state in the union irrespective of the political complexion of that state government.

B. More than half a million individuals are members of boards, bureaus and commissions—federal and state—on those payrolls for the purpose of "regulating business and safeguarding the taxpayers." What a ridiculous farce! As a matter of fact, most of these boards, bureaus and commissions, when they do function, do no more or less than push the average business and average business man's head one more time under the water. They neither help, encourage or lead business. They are obstacles, pure and simple. The sum total of their salaries is a staggering amount, and the taxpayers, whose interest they are supposed to guard, pay the bill. In some states from one-half dozen to ten of these boards and commissions could be consolidated in one board and still the members of that board would not be busy more than a few hours per day. That would at least help some.

(Continued on page "G"
It Isn’t Economy

By

Joe Brandt
President, Columbia Pictures

DURING THE LAST YEAR I have had the opportunity of talking to many exhibitors—showmen located in the smaller communities as well as in the larger ones. While they told me many things, the most important reaction I got was their exaggerated sense of economy.

“I can’t afford it,” was the answer frequently made when suggestions tending to improve their business were offered. And the same expression has been relayed to me countless times by our salesmen and the members of our Exploitation Department following their visits to exhibitors.

While the practice of economy is a highly commendable one, there are times when economy becomes the most shortsighted of policies. Yet, it is all too frequently practiced by showmen when it comes to putting pictures over in their theatres.

THE TROUBLE with too many business men, both in this industry and out, is that they regard advertising as a necessary evil instead of looking upon it as a form of business insurance. For that matter, it goes beyond that—it’s a form of salesmanship which frequently is far more effective than the personal contacts which can be made by one or two individuals, because advertising intelligently planned and properly executed does what an army of salesmen could not do. It places the exhibitor’s message before the individuals he wants to reach. It takes his story into the homes of his prospective customers, reaching them at a time when their minds are most frequently in a receptive state. At such a time, if his story is properly told, he can get the business.

Buying pictures and throwing them on the screen “cold” is much like buying an automobile and then locking it up in the garage without using it. Neither of them gets a man anywhere.

TO A MAN whose finances are limited and who must work close to the margin, “The trouble with too many business men,” says Brandt, “is that they regard advertising as a necessary evil instead of looking upon it as a form of business insurance”.

the problem of advertising looms up as a serious one—but there are so many forms of advertising that when this problem is tackled with determination it is surprising how much publicity can be obtained for a minimum of expenditure.

Here are some of the things I would do if I found myself in a small community with a theatre on my hands:

FIRST, I would total up the amount of money my entire year’s program of pictures is costing me. Then I would determine on the amount of money to be spent in putting these pictures over. Ten per cent of the film cost is considered a normal expenditure, but if my theatre were in a “sick” condition I would double this figure. Information obtained from the advertising manager of my local newspaper would tell me how much space I could afford to use. However, not all of the amount would be devoted to newspaper advertising alone, because such other items as lobby displays, window cards, heralds, etc., must also be used.

ONCE I DECIDED to use the local newspaper, it would be up to me to see that I received an adequate space in the form of “readers,” so that, in addition to my paid advertising, the regular publicity stories would be made to do their share to bring business. These stories would be culled in from the press books and would be the best they contain.

If my theatre is located in a farming community, I would go back to first principles and “peddle hand-bills” among those people who live on the farms. Peddling hand-bills is nothing more or less than distributing heralds, and this is effective because it brings the showman into personal contact with many people who ordinarily may not attend shows. A few words about a coming attraction works wonders not only in getting the business of each person so met, but also that of the entire family which would be influenced by the story relayed to its members.

IN PREPARING MY BUDGET it would be inadvisable to figure on using the same amount of money for advertising each week of the year. My books would reveal the periods wherein people are less inclined to go to the movies. These weeks would be given more advertising attention than those which normally see business at its peak.

If the pre-Christmas season is represented on my books as being a bad time of the year for me, I would spend more money on advertising than during the weeks in September and October, and it would be used to tell why the Christmas season is one of the best times of the year in which to see pictures.

SIMILAR SLOW BUSINESS periods would find me most energetically contacting local dealers on tie-ups and contests, since these mean a lot of advertising for little or no expenditure. Druggists, clothiers, haberdashers, hardware concerns, and other merchants have been educated to the value of these tie-ups by manufacturers of every variety of product, and in the majority of cases these merchants are eager to give the showman the cooperation he requests.

Window displays in connection with an exhibitor’s attraction helps the merchants because it draws attention to their windows, while, at the same time, advertising the picture and the theatre.

Lack of space compels me to omit the details of contest tie-ups that can be arranged with these storekeepers, but, speaking for Columbia, our press books are filled with such information.

Incidentally, these tie-ups make possible the permanent planting of net frames in store windows. These frames contain announcements of current and coming attractions.

I WOULD INVEST HEAVILY IN CLEANLINESS, particularly as regards my lobby, since the entrance to a theatre tells a person a lot about how the theatre itself is run. Soap costs little and water less. Both can be put to work so that the lobby, representing my show window, would give an immediate impression of the kind of a house I operate.

My lobby walls would contain striking displays of the scenes from the current and the coming attractions so arranged that the patrons, tempted to enter my theatre, would be sold on the current attraction, while (Continued on page “G”)

A New Message

About a year ago Joe Brandt contributed an excellent article for YOUR THEATRE. Exhibitors will be interested in his new message, which hits home close to all theatremen.

Brandt knows exploitation and advertising. Follow his advice.

A Man Who Knows Destroys the “I Can’t Afford It” Bugaboo

President, Columbia Pictures

(Continued on page “G”)
New Super Vocalite Sound Screen
CRYSTAL BEADED

Thousands of Them!

In use all over the World.
Perfect Light — Better Sound
Third Dimension—High Intensity at low Intensity Cost.
Most brilliant of them all.
Scientifically designed, reinforced sound pores.

Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 24th Street

Chromolite Sound Screen
Non-Glare • Diffusive

94.6 Percent-New-Amazing

Entirely new and revolutionary Sound Screen. Permanent non-yellowing whiteness. High reflection value (94.6%).

Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 24th Street

Silverlite Sound Screen
MORE LIGHT — LESS CURRENT

The New

More Light-Less Current


Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 24th Street

Superlite Sound Screen
Perforated-White-Diffusive

Sturdy - Strong - Durable

Standard white perforated screen. Good for light—Good for Sound. Completely diffusive—Same light at every seat.
The superior of all perforated screens in material and workmanship. For use with Hi-Lo and High Intensity light.

Write for Sample
Convenient Time Payments.
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 24th Street
Enter 1932
By
M. A. Lightman

The President of the M. P. T. O. A. Presents
His Views on the Coming Year

THE YEAR 1931 closes a chapter in the annals of motion picture industry that will probably go down in history as the most disturbing year of them all.

Its effect will be felt for a long time. In fact, the end has not yet been reached.

FOR ONE TO ATTEMPT to predict the immediate outcome would only be a guess, at best, however there are certain pertinent facts that one must recognize. It has been proven beyond a doubt that wholesale operation of theatres is impractical. This, at least, assures the independent operator that overseating will more or less discontinue. It further warrants that at best, there are certain pertinent

overseating will more or less discontinue. It has virtually ceased. It further warrants that at least, assures the independent operator that overseating will more or less discontinue.

THE COMING YEAR will bring about many changes in the exhibition field. The larger circuits will be broken down by numerous affiliations with individual operators. This is as it should be. It is much healthier for our industry. Our business is of such a nature that if we successfully ward off censorship, unfair taxation and other similar menaces we must have capable personal contacts scattered all over the country. The theatres must be represented by men of vision and ability who have the power to think and speak for themselves without the necessity of writing to New York every time they want to breathe. We were headed the wrong way. However, this very unprofitable year has done much to help restore normal operating conditions.

ANOTHER THING has been brought home to the producer with such force that certainly he should profit by the terrible loss that has resulted. It has been demonstrated that it is not how many pictures a company turns out, but how good they are. There is no further place in our business for “cluck” pictures. Sound pictures must be reasonably good. Rotten “talkies” spell box-office disaster. The coming year positively must discourage the making of poor pictures. Better make half as many, but make them good and play them longer. This is most essential.

VIEWING THE SITUATION from a practical, efficient angle, it is imperative that many adjustments be made in all departments of this industry, and at once. After all, we take in a certain sum of money at the box office. That sum must pay the freight. The entire industry depends upon this intake. We must all be game enough to demand that every one be willing to help meet the situation. This is the big problem that can and must be solved in 1932, and its correct solution will soon rescue the business from its present plight.

THE INDUSTRY will be driven by necessity to many improvements and reforms that will redound to the benefit of all. For one thing, the studios must turn out better pictures. The falling off in theatre attendance has been due more to bad pictures than to decrease in spending power. There still is enough money in circulation to enable the average family to attend the movies when entertainment is to be derived therefrom. But the public has neither the money nor the time to waste on stupid, tiresome pictures.

THEREFORE, the industry must make the kind of pictures the public will support; this is the big problem that can and will be solved in 1932, and its correct solution will soon rescue the business from its present plight.

NO ONE who has studied the industry during the past ten years can doubt that many of its ills are the result of overexpansion by the producers in the field of exhibition. Chain operation has received a

includes organized labor, performers, executives, landlords and every one and everything depending upon the receipts. And the quicker this is done the better it will be for all of us.

WE CAN HARDLY LOOK for much increase in receipts except from two sources, namely, outstanding pictures and the unusual. Big pictures with good stories and strong casts continue to draw well. Unusual things will always draw. Get the public curious or excited and you can get them.

Says Lightman

1932 will see circuits broken down by numerous affiliations with individual operators.

The coming year must discourage the making of poor pictures.

The new productions must be outstanding and unusual.

Says Myers

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Abram F. Myers

President, Allied States Association of Motion Picture Exhibitors

THE MOTION PICTURE INDUSTRY enters on 1932 with much less money and a lot more sense than it had a year ago. The easy money bubble has burst and the fat and pursy times are gone — perhaps forever. The producer, the distributor and the exhibitor each has been made to realize that from now on he will receive what he earns. While not so pleasant for the time being, this is a much healthier condition than has obtained for the past several years.

EVERY ONE ENGAGED in the industry will have to work a little harder, put a little more thought into their work, and do a better job. This is not merely the road to achievement, but to contentment; and I fully expect that those who are driven to increased effort will derive greater satisfaction from their work than ever before.

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Says Myers

The industry will be driven by necessity to many improvements and reforms.

We may fairly expect the producers to withdraw from the chain operation field.

I look for deflation in organization and practice.

The studios must turn out better pictures.

(Continued on "G")
A COUPLE OF PEN SKETCHES

A SAD, DRAMATIC FACE that breaks into an incredibly bright smile. A dark haired, large head, with distinctive features. Thin, highly tensioned body. Lightning fast brain that pours out torrents of ideas. Storms the illogical ramparts of his adversaries with inexhaustible energies. Quick, dash- ing-tantivy of temperament. Volatile. Moves and speaks with flashing intensity which betokens a proficient type of nervousness devoid of confusion and irritability. Does everything with an earnest vehemence made more compelling because of an innate kindliness.

BORN IN INDIANA 52 years ago—in a town appropriately named Sullivan,—in view of his fighting qualities. Early and lasting ambition to be great lawyer. At age of 6 had desk with inscription "Willie Hays—Judge." Father was leading lawyer in Indiana and head of 60-year-old firm of Hays & Hays.

When he was 22 his father offered a written contract to him for one-third partnership in the law firm on condition that he work as many hours in the office as his father. This began 15-hour-a-day habit which has been only slightly reduced since. Dictates to stenographers while eating, shaving or motoring. Incessant user of telephone. Called "Telephone Bill," but remembers that "Telephone not tariff made the trust."

Father was source of his inspirations, which are perpetuated by himself and his brother in the same law firm. Crystallizes beliefs in homely sayings: "Things don't happen—they are brought about." "It is a great thing to finish a job." "The real need of the country is more men in politics for what they can give and not what they can get." "If you cannot speak good of a person, you can at least be silent." "Do the best you can—where you're at." "Service is the supreme commitment of life."

HIS ABILITY TO ORGANIZE is turned into genius by inspiring others to work. Sensational results as State Chairman of Republican Party in Indiana resulted in his choice as chairman of National Republican Committee. Marshalled a man of Republican Party in Indiana resulted in his choice as chairman of National Republican Committee. Marshalled a

BEGAN MOTION PICTURE CAREER in Forest City, Pa., in 1907. Made motion picture theatre out of back of saloon by hanging bed sheets. Borrowed chairs from undertaker. When there was a funeral,—no show. Later developed orchestra of twelve and was told this dangerous experiment. Twenty years later opened own theatre receiving orders for 72,000 tickets at $1.12 price. Learned to detest words "We can't do that." This is the only statement which drives him into temper.

In 1903 as manager of Regent Theatre, invented prologue and divertissement,—now copied in United States and Europe. As manager of Strand Theatre, injected "courtesy-to-patron" ideal, and developed new standards of theatre management. At Rialto, Rivoli, Capitol and Roxy Theatres, his exhausting vision created unprecedented vision on stage.

WAS FIRST to see radio as adjunct rather than opposition to theatre. During first broadcast ever given from theatre in 1924, forgot closing address and in humility substituted. "Good night, pleasant dreams, God bless you." This was final touch to intimate and personal warmth not theretofore known to radio. Has been High Priest of radio ever since. Received six million letters.

FINE GOLFER and handball player. Balances idealistic nature with unemotional choice of foods. Loves frankfurters and hamburger steaks.

Superstitious in one respect. Begins all ventures on Friday. Can't read a note of music, but nevertheless conducts orchestras, skillfully interpreting the masters. Depends on instinctive musical feeling rather than on technical equipment.

HAS TREMENDOUS OFFICE touched with luxury. His forte is artistic, pianist-pro furnishings. Sits under dim lights. Wears conservative clothes. His favorite expression is "applause" because he finds frequent application for it. Performed weekly miracles at the Cathedral of the (Continued on page "H")
Don’t Kill The Golden Goose
By Ed Kuykendahl

FROM A MORAL STANDPOINT, it would appear as if motion pictures become worse with each season’s product. Like a little boy, if permitted to get away with one little breach of discipline, it gets worse.

Naturally, this cannot result in a general condemnation of the industry with which we are connected and have tender regard for. There are lots of men and women who are fighting and will continue to fight for those things that represent the right and wrong way of doing things in this business, but in spite of all this there seems to be a growing tendency on the part of directors to inject those low, common vulgarities and indecencies into what would otherwise be good, clean wholesome entertainment.

THE PITIFUL PART OF IT is that those injections from a distorted mind, in most instances, have no place in the picture, have no bearing on the continuity, and only serve to breed further distrust for the industry on the part of parents and those who still believe in the common fundamentals of decency. There are millions in this class, and this industry is losing their support as well as patronage.

IT IS APPARENT that in the stress of present, stagnant business conditions we are all floundering around in a frantic effort to increase the take at the old box office. In so doing we might try to excuse ourselves for some of the things we do, but now is the time for men to be real men. There never was a time when we as an industry should watch our step more closely, and use a little common sense in defining what we should and should not do in the conduct of our business. Let us not lose sight of the tomorrow in our panicky scramble to get results today. We have millions invested in theatres. We cannot pick up our tent as in days of old and move on.

WE ARE NOW an integral part of our community. We are called upon and expected to be a part of everything that stands for community progress and moral welfare. We, as exhibitors, cannot afford to remain dormant and allow a few misguided directors out in Hollywood to destroy our investment for the sake of what they are pleased to call background and color.

I am not posing as a moralist. I do not believe the theatre should try to function as a church. I do believe that if we are to survive as an industry we must depict life, real life on the screens, but discretion must be used in doing so. Common vulgar little scenes must not be injected into a picture that would otherwise be acceptable as entertainment.

FOR INSTANCE, in a picture by one of our largest producers, with an outstanding star, this star was shown taking a bath, practically nude, and making such gestures as would shock the finer sensibilities of any man, not to mention a mixed audience, where good clean boys and girls are together.

This not only applies in the smaller towns. It is the same in the larger cities.

In Which An Exhibitor Points Out That This Business Is Getting Back to First Principles

Kuykendahl, prominent Columbus, Miss., theatreman, now declares that

... It appears as if motion pictures become worse with each season’s product.

... Generally, any indiscretions have little relation to the picture in question.

... Because of these moral slips many are staying away from shows.

... And we can’t afford to lose them.

The writer visited five theatres that were showing pictures, on a recent visit to New York. I did not stay through the entire performance in any one of them. I was just observing and trying to learn something from my brother exhibitors in the large city. The reaction there was the same. I listened to two very ordinary looking ladies register disgust in no uncertain terms to a nasty little scene that had been injected into that picture.

(Continued on page “H”)

Amalgamated Vaudeville Agency, Inc.
Mecca Building, 1600 Broadway, New York City
Telephone: Pennsylvania 3580-81-82-83-84

Honest—Reliable—Satisfactory Service to All Theatres Playing Vaudeville and Presentations

M. E. COMERFORD
President
BUD IRWIN
Booking Manager
TAXES
(Continued from page "A")

C. The Communist inroads into government that have been brought about largely by the ranting of irresponsibles who love to see their name in print is becoming too apparent for taxpayers to ignore. Just three hundred million dollars of the taxpayers money has been lost by government operation of the Federal Merchant Marine. Their yearly deficit is now fifty millions of dollars. The Farm Board is spending five hundred million dollars while wheat and cotton prices suffer collapse. Contractors complain that the government took five hundred million dollars of public work from them in one year. A concrete example of such waste can be found in the cases of sister ships, one built by the government and one by a private concern. The government job cost $1,734,693 more than the sister ship turned out by the private company. In ten years the Erie Barge Canal, owned and operated by New York State, has lost one hundred thirty-five millions of dollars. During this same period the railroads operating in the state of New York paid the state in taxes two hundred million dollars, to support this competition.

IT IS HIGH TIME for all legislative bodies and tax experts to begin to give some thought to the reduction of governmental expense, which, of course, means a reduction of taxes. They are still talking about the creation of new bureaus, more boards and commissions, and new sources of revenue, instead of a reduction of the staggering cost and waste in government. It is time for the taxpayers and the common people to be aroused. When the rank and file of the American people are aroused on any subject, they do things, and they tell lawmakers what to do. The backbone of American citizenship is strong. So is our country, our integrity and our patriotism. Our courage may be a little "down in the doober" for the time being, but it still exists, and the best way to bring it back is for our lawmakers to begin to do something to show them worthy of the leadership that they have asked for and have assumed at the expense of and through the sufferage of the citizens and taxpayers.

IT ISN'T ECONOMY
(Continued from page "B")

upon leaving after the show, they would be confronted by the display showing the scenes of my next attraction.

"I CAN'T AFFORD IT" is too often the excuse of a man who lacks initiative. In most cases it is a lazy man's excuse. After all, pictures that will draw capacity business of their own account and without any advertising are far and few between. The exhibitor who depends upon them for an annual profit will presently find himself working for someone else. All pictures, regardless of their quality, must be regarded as possible profit producers, with the amount of revenue they yield depending directly upon the amount of advertising put behind every one of them.

ENTER 1932
(Continued from page "D")
in. Mediocre pictures will not help us. The producers have a big job ahead of them. Time has passed when hastily made photoplays will be acceptable. Clear, intelligent thinking of mass psychology is absolutely necessary. To the producers who really make what the public wants in 1932 we will all owe a great debt of gratitude and obligation because upon them and upon them alone dependa how quickly we can again assume a normal operation.
PEN SKETCHES
(Continued from page “E”)  

ROXY

Motion Picture. Now preparing new and breathless magic at Radio City, the most pretentious theatre undertaking in the history of the world.

In 1909 married Rosa Freedman. He has since learned to share his affections also with his son Arthur, 21 years old, and his daughter, Beta, 18 years old.


A PRACTICAL MAN who depends on his dreams. The supreme artist of a new art.

HAYS

unely tolerant HUMAN being. Recently married Mrs. Jessie Herron Stutesman, of distinguished Indiana family.

Wears dark clothes, contrasting ties, and until last year high collars with parallel fronts. Eats very little, as if shunning outer fuel in favor of inner warmth. Buttermilk and cracker lunch usually eaten in office.

Fond of horseback riding. Has horse at Sleepy Hollow Country Club. Travels to Hollywood, capitol of his domain, four times yearly. Always catches train at last minute. Sees plays and pictures several times when they please him.

RESERVOIR of affection overflows upon his 15-year-old son and pal, Will H. Hays, Jr. Spends vacations with him on ranch in Cody, Wyoming. They ride horses every Saturday.

A GENERALISSIMO of the most influential army in the history of the world. A leader equal to the task, because where there is Will there is a way.

DON'T KILL GOLDEN GOOSE
(Continued from page “F”)  

IT PROVES that we are all humans, and think more or less alike when we think about the ones we love, and are trying to bring up with the proper perspective in life, whether we live in Columbus, Miss., or New York City.

I refuse to believe that the great mass of theatre patrons are not in accord with me in this.

Whether we want to believe it or not, we are fast being driven back to the old-time family trade, the patronage that made us the big industry we are today.

I THINK THE LARGER de luxe operators are going to find it increasingly harder to show a profit, even in the larger cities. We are coming back to personal supervision, such as we cannot hire, the personal contact of owner with the patrons, and we are being called upon as never before to build patronage on good will and personal contact.

IT BEHOOVES US to not become unmindful of that great mass of Americans who still appreciate good, clean, wholesome entertainment, the kind the entire family can come to.

WHAT I HAVE SAID has been discussed for years. It will be discussed for many more years, but as sure as the sun rises and sets, we are killing the goose that lays the golden egg, with our own nearsightedness and indifference.

LESS MONEY AND MORE SENSE
(Continued from page “D”)  

severe set-back, and if the lesson has been well learned, we may fairly expect the producers gradually to withdraw from that field. This will have the result to bring the public into closer relationship with the industry, through the exhibitors, thus re-establishing contact between the industry and the public that has been sorely missed in the past few years. Such relinquishment of theatre holdings also will tend to ease the pressure on zoning and protection, allocation of product, and double featuring—all consummations devoutly to be wished.

NOT ONLY DO I look for deflation in organization and practice, but also in ego, making for a more enjoyable time all around. Salesmen are a little less inclined to dictate, a little more disposed to sell. Industry practices are a little more human and there is a little more regard for the little fellow. The big fellows are beginning to realize that by their mad course they have been destroying the market for their product and sacrificing good-will.

SELFISHNESS is a little less predominant. The exhibitors have been sobered by experience, and, while more than ever determined to protect their rights, have learned to respect the other fellow’s rights. There is an insistent demand for sincerity in the relations between the different branches of the industry.

THIS MAY PROVE to be a bad thing for the politicians, but it will be a great thing for the business.

Today’s Dollar Has Two Sides!  

When dollars are plentiful and you’re doing “capacity,” a loss at your Box-Office may be overlooked . . . but that loss today may spell the difference between Success and Failure . . .

Protect your incoming dollars with

AUTOMATIC GOLD SEAL & SIMPLEX TICKET REGISTERS

NEW 1932 MODELS of the matchless AUTOMATIC Gold Seal and SIMPLEX Ticket Registers, combining many improvements and designed to give better and longer service, are now ready for delivery. Catalogue on request.

GENERAL REGISTER CORPORATION

General Sales Offices:  
PARAMOUNT BLDG.  
Times Square  
NEW YORK CITY

SALES AND SERVICE OFFICES IN THE PRINCIPAL CITIES OF THE WORLD
Roosevelt Calls For Increase of Four Taxes

**Movies Not Mentioned in Governor's Message**

In his annual message to the legislature, Governor Roosevelt asks increase of four taxes.

This would include those on heavy motor trucks and buses, personal incomes, gasoline and stock sales.

No mention is made of any additional taxes on theatres in the governor's message.

The Chief Executive declared that "more than two years of depression have gone by and the leaders in government and business have shown us few plans for the construction of a better ordered civilization in which economic freedom of the individual would be assured."

Details of his tax program were to be outlined in his budget message shortly to be presented, he said.

Theatremen await the governor's message with interest, in order to learn whether or not his plan for additional revenue would affect them.

In addition, the eyes of the country were on the governor and his message, because of his increasing importance as a probable candidate for the nomination for president on the Democratic ticket.

**Three Close**

Following theatres have closed: Roxie, East Syracuse; Lyceum, Ithaca, out of business. Beckman's Theatre, Dundee, closed.

**Watching**

**UNION COUNTY**

All Not Well, But Hope for the Best

**With Ed**

ALL IS NOT well in the theatrical world around these parts currently. . . Warner Brothers' Regent has been hit hard. . . . This house, which in better times, asked 50, 65 and 75 cents for a chair, has been more recently downed to the lowly level of a double-feature second-run house. . . . Warner Brothers' Ritz is faring well despite the gloom at the Regent. . . . District manager George T. Kelly is responsible for the pre-depression business at the Ritz. . . . James Cagney was the first luminary who drew to the fund and plenty of publicity for both houses and managers.

SKOURAS' LIBERTY, noticing Kelly's successful idea, started booking in the same manner. . . Cocalis' Park Theatre, Roselle Park, is closed pro tem for alterations. . . . Ritz and Liberty got together recently and staged a midnight show for Mayor Kenah's Unemployment Fund. . . . $2,000 turned over to the fund and plenty of publicity for both houses and managers.

COCALIS' ELMORA, Elizabeth, was host to the two rival high school football teams of this city the evening after the game. . . Chris Zusi, demon sports editor of the Elizabeth "Daily Journal," interviewed Georges Carpentier and Earle Sande when they played local engagements. . . . Cocalis' Elmora Theatre now running serials for the kids on Saturday afternoons. . . . New Year's Eve was greeted by all first-run houses.

PETE ROEGIERS, former feature and movie editor of the old "Elizabeth Times," is now operating his own weekly rag over in the wilds of Ridgefield, N. J. . . . Your blundering correspondent acting in the capacity of real estate, obituary, financial, feature, exchange editors (also office boy).
Organized Checking—Has It Proved Its Worth?

No organization connected with the motion picture industry has found it more difficult to gain the confidence of both distributor and exhibitor than the Ross Federal Service, Inc., checking system used by the majority of the major distributors.

That exhibitors would be antagonistic was evident, but opposition from exchanges was unlooked for. A survey by THE NEW YORK STATE EXHIBITOR, taken after the Ross Federal Service, Inc., has been given every chance to make good, would tend to indicate that it is not altogether successful, that its imperfections greatly exceed its advantages.

The checkers are now being paid $4 per day salary. In the metropolitan area, an average of three days' work a week is received by most of the men. With usually about three heavy checking days a week, most of the men, then, have little opportunity to gain a livelihood, averaging, as they do, $12 a week salary.

That a type of exhibitor who objected to checking on the grounds that it might reveal unethical or illegal practices would attempt to bribe the checker was expected. Curb stories of this are many, and when one figures that the regular salary paid the checkers is small, acceptance of gratuities by checkers would not prove startling to anyone. THE NEW YORK STATE EXHIBITOR does not say that the checkers of the Ross Federal Service, Inc., are not dependable, but it points to the defects in a system which might encourage evil practices.

Exhibitors who play percentage resent the intrusion of checkers. Honest exhibitors feel it is a reflection upon them. Some exchanges, too, do not think that the checker will reveal discrepancies in their box-office statements. In the case of dishonest exhibitors, even with checking, these theatremen would use every means to thwart the system for their own ends.

There have even been stories told of checkers originally put on for a three-day checking engagement who have been pulled off the third day because the returns from the first two days did not even approximate the checker expense, which, incidentally, is an item which weighs heavily on the exchange during the year.

Would it not be a better method to sell the exhibitor on a flat rental, which would dispense with the checking system, give the exchange maximum return, relieve the exhibitor of this burden and make for a better deal all around?

Would it not be better for the entire industry to drop a service which has not gained the confidence of anyone concerned, and which apparently has not abolished any evils?

Would it not be better to place this industry on a higher plane, apart from the idea which places all exhibitors in the ranks of those marked "under suspicion"?

Would it not be better to put the honest exhibitor on a level by himself rather than class all theatremen as persons who are always trying to get away with something?

THE NEW YORK STATE EXHIBITOR is of the opinion that the Ross Federal Service, Inc., has not proved a success. It opens its columns to anyone who may have an opinion on the subject. All messages will be held in strict confidence, if so desired. If the system is successful, let the exhibitor or exchangeman say so.

And to Ross Federal Service, Inc., it also gives this opportunity of expression.

THE NEW YORK STATE EXHIBITOR feels that the time has come for a showdown on this matter. If Ross Federal Service, Inc., has proved its worth, let it stay. If it has not, then it should not survive.

—Herbert M. Miller.

Warner Vaude

Elaborate stage presentations and vaudeville have been booked over the Warner Theatre Circuit covering a wide territory in the eastern states.

In New Jersey, houses which will have stage shows include the Fabian, Hoboken; De Witt, Bayonne; Montclair, Montclair; Stanley, Jersey City, and the Branford and Mosque, Newark.

In New York state vaudeville has been booked in the Stanley Palace, Jamestown, and Keeneys, Elmira, and on Long Island in the Alden, Jamaica.

“Police Court” Soon

“Police Court,” from Monogram and First Division, will be along soon.

Harry B. Walthall, Hobart Bosworth and others are included in the cast, which deals with a story of a vital problem.

December 29 the 32 employees of the Regent Theatre enjoyed a delightful New Year’s "get-together" party as guests of Joseph Lefkowitz, manager of the theatre. Under supervision of the evening, members of the staff of workers presented their manager with a handsome chromium cigarette case and lighter. . . . After the evening concluded, the guests enjoyed the entertainment and the special program of music arranged for the occasion. . . . Short talks were made by Meyer Phillips, assistant manager; Sall Sadur, orchestra conductor; Walter J. Penney, projectionist, and many others.

PRESENT WERE: Joseph Lefkowitz, manager; Meyer Phillips, assistant manager; Karl Benjamin, William Rhodes; Howard Fritzsche, Raymond Fritzsche; Wm. McCann, George Brickman; Harry Phillips; Clarence Christie; Donald Milson; John Barret; Mrs. S. Whitney, Miss Ella Birchenough; Miss A. Whitney, all of the service staff. . . . Orchestra: Saal Sadur, conductor; Maurice Lefkowitz; John Dosso; Ernest Zanetti; Michael Celio, Michael Polcer, Joseph Durgetlou, Lour Zacher, Samuel Dunckel, Peter Van Room and Charles Bianchi. . . . Projectionists: Walter J. Penny, Samuel Krakower, Harry Curtis, Joseph Labash, Robert Meeck and Joseph Porter.

HAPPY NEW YEAR to all! . . . Not too late for that wish, is it? . . . Hope all our readers write masterpieces this year. . . . Marie Masure Liner, wife of Irving Liner, manager of United States Theatre, Peter Adams, prop., is to sing the leading role in "Carmen" at Eastside High School, January 12. . . . The Y. M. H. A., Paterson, has been giving moving picture performances. . . . Walter J. Penney was re-elected president of the Motion Picture Machine Operators' Union. Local No. 352, at the annual election of officers which was held close of the year. The members voted to donate 2 percent of their salaries for the next ten weeks to the municipal unemployment funds of Paterson and Passaic. . . . Howard Hoffner was chosen vice-president; Leonard Hagedorn, financial secretary; Frank Constanzo, treasurer; Ernest Borsdorf, Passaic delegate; Edward McGrath, Paterson delegate; Samuel Krockower, recording secretary, and Walter Nolan, sergeant-at-arms.

Tiffany Case Settled

Tiffany, Syracuse, first runs go to the Noveltv Theatre for the remainder of a five-year contract which expires in 1934, according to agreement just completed between the theatre and its across-the-street rival, the Rivoli. Argument was settled without an injunction although George E. Smith, owner of the Novelty, had entered into a new contract with the Tiffany Company, Inc., lessee of the Rivoli.

Trouble over the bookings of westerns, staple product of both houses, led to the argument. Smith claiming that the Tiffany had entered into a new contract with the Fitzner Company last August in violation of his five-year agreement with them.
THE NEW YORK STATE EXHIBITOR

Jan 10'32

LEAVING AN ESTIMATED fortune of between $500,000 and $1,000,000, William Rafferty, local theatre promoter, died suddenly of pneumonia. . . . Under terms of the will, Mrs. Minnie E. Rafferty receives the estate. . . . Rafferty's theatrical interests included holdings in New York, New Jersey and Pennsylvania. . . . Final check-up reveals unemployment relief shows netted $5,700 and expects to return February 1, visiting his friends. . . . Carlton Winckler went to N. Y. . . . Fred has gone to Niagara Falls to handle the publicity for Shea's Bellevue.
**Rochester Business Men Want Eastman Kept Open**

Co-operate With Publix in Order to Help Nabe

Importance of film theatres to other business enterprises in their territories was openly admitted in Rochester with offer of East Main Business Men's Association to co-operate in move to keep the Eastman Theatre open.

Offer came in the form of a letter from John L. Keenan, president of the association, to Harry L. Royster, district manager for Publix. This action followed the reopening of the Eastman for the holiday season after being dark for seven months. Closing of the Eastman had affected business in the vicinity plenty, as other downtown film houses are at least half a mile away. Film, with Thurston stage show, brought crowds into that part of the town and the merchants were not slow to recognize the difference.

Just what form the co-operation will take, if any, is still in the air, as the first letter was merely a feeler. Manager Royster answered pronto in effort to get together in time to keep the house open, but merchants indicated they would have to have more time to study the proposition as they considered it too big for snap judgment.

With highest prices in city for its big show, the Eastman did good business on its reopening.

**Ben Loewenthal Dies**

Benjamin Loewenthal, pioneer in America in scoring music for motion pictures before the talkies, died at his Rochester home after a short illness, aged 62. He had been a pianist, accompanist and orchestra director.

**Family, Utica, Schedule**

Family Theatre, Utica, has once more slashed its price schedule. Six to 7 P. M., 10 cents to all; Saturday, 1 to 6 P. M., 10 cents to all; children with coupon, 1 to 6 P. M., Saturday, 5 cents; Sunday, 1 to 2 P. M., 10 cents to all; 2 P. M. to closing, 20 cents.

**Murray Marries**

James M. Murray, assistant to Manager Harold Gabrilove, Broadway, Newburgh, is receiving congratulations on his marriage to Helen Kingsley, Firthcliffe girl.

**Ads Help**

Business in Kingston has perked up remarkably as a result of the most campaign of newspaper advertising the houses have ever engaged in.

**“Hound” Soon**

“Hound of the Baskervilles,” from First Division, third of the Sherlock Holmes stories, will be along soon. After the success of “Speckled Band” and “Fatal Hour,” exhibitors are eagerly awaiting the third of the series. The story is perhaps the most popular of the Holmes yarns.

**Ginsbergs Say Beacon House Will Be Completed**

Announcement is made by Benjamin Ginsberg, treasurer of the B. J. M. Amusement Corporation, that plans are being made to complete its new theatre building in Beacon in the spring.

Company is now operating the Paragon and finds business so good as to warrant operation of a second house.

Structure it is intended to finish is located on Main Street and was started three years ago. Work has been going on intermittently, and the building is now fully enclosed and roofed. Some exterior work remains to be done.

**Another House**

Close on the heels of an announcement by the Ginsbergs, comes word of the leasing of the auditorium of the St. Rocco Society’s building for film purposes. The lease has been taken by Egidio Baracca, a Beacon grocer, for a term of five years. Baracca’s son Louis is to conduct the new house, in which sound is to be installed.

**Kornblite in Limelight**

Plans are being made at Binghamton by mayor’s unemployment relief committee to handle unemployed relief with assistance of local theatres, in tie-up with all advertising agencies in launching campaign for funds. Not only that, but receipts from benefit shows will be handled by Ned Kornblite, as treasurer for such committee funds.

**Academy, Wappingers Falls, Opens**

New Academy, Wappingers Falls, between Beacon and Poughkeepsie, will reopen January 16 under the management of Philip Eisenberg. House takes the place of the old Academy, destroyed by fire some months ago. Interior has been finished in old English. Wappingers, with Hughsonville nearby, is regarded a good show town.

**Amsterdam Change**

Amsterdam theatres have adopted a new policy, showing features at the Rialto Theatre at slightly advanced prices, instead of at the Strand, where they hitherto have been shown. Strand will now have a chance of program three times a week instead of twice.

**Broadway Reopens**

Moss’ Broadway has reopened again. Straight picture policy, with stage show out.

**Product Shortage Due To Embarrass Exibitors**

Paramount Only Making 60, Others Cutting Down

That many exhibitors will be embarrassed for product in a few months is indicated, unless theatre men take unto themselves some more pictures. Paramount, it has been announced, will make only 60 pictures. Some companies have given indication of their intention to complete everything they promised, but all of these promises may or may not be fulfilled. It is believed that at the coast conference of producers verbal agreements were made regarding the completion of product, with the result being that with less product more companies could get into more spots.

Less product would result in a higher class of material, more opportunities for the disfrunt and more chance for the indies.

If exhibitors had known this when the buying season started, all would be well, but coming at this late date, the situation is liable to prove embarrassing.

**William Kelly Passes**

Missing for nearly a week, the body of William Kelly, former part owner of the Victoria Theatre, Rochester, was found in the Barge Canal, short distance outside the city. His automobile was nearby. Coroner David L. Atwater gave a verdict of suicide while temporarily insane. His brother, Bert Kelly, identified the body.

**Pomeroy’s Patents**

Roy J. Pomeroy, film director, technical wizard and sound engineer, has many new devices for the mechanical improvement of talking pictures which he expects to patent in early part of the new year. During the past few months, Pomeroy has been granted three additional patents on sound recording and reproduction devices.

**Incorporations**

Quadruple Film Corporation, Ltd., of Manhattan. To deal in motion pictures, etc. Capital stock, 100 shares, no par value.

Lincoln Pictures, Inc., of Manhattan. To deal in motion picture films, machinery, etc. Capital stock, 1,000 shares preferred at $25 and 200 common, no par value.

**New Vaude Angle**

Vaudeville continues to make gains in the Hudson River district. The latest house to put on stage shows is the Broadway, Kingston. Management calls attention to the fact that “this move will bring 25 to 30 additional persons to Kingston each week, thereby aiding hotels, restaurants and stores.”

“It will also give employment to musicians and additional stage hands.”
Saranac House Helps  
Two hundred and fifty cans of vegetables were secured at a special matinee held in the Fox Pontiac Theatre, Saranac Lake, by Manager A. B. Anderson as a means of aiding unemployed residents of the community. Admission was made upon the presentation of canned foods.  
Same theatre gave a benefit performance for the Saranac Lake high school band.  
House was also packed for a benefit show given under the auspices of the Saranac Lake Women’s Club, with the percentage proceeds going to the Saranac Lake Free Library.  
Benefit performances are all the rage in the Hudson River towns north of Yonkers. Several have been staged in theatres in Hastings, Dobbs Ferry and Tarrytown in the past few months.

Fiddling  
Old-time fiddlers’ contest was held at Capitol Theatre, Binghamton, as feature of “Way Back Home.” Under direction of promotion manager Fred Perry, event was staged before a large crowd.

Fox, Utica, Aids  
Staffs at the Avon and Utica (Fox) Theatres, Utica, filled eight baskets with food and other good things to eat for that number of needy and hungry families. Fifty children numbered among the eight families were given toys.

Lincoln Day Nifty  
“Two Fisted Justice,” latest Tom Tyler from Monogram and First Division, is an ideal attraction for Lincoln’s Birthday, what with sequences depicting Tyler and the martyred President. The picture was made with an eye toward the holiday trade; with this in mind, First Division cautions exhibs to get dates in early so that there may be prints for all.

Presidents’ Club  
Nearly 5,000 children are enrolled in the Rochester RKO-Palace Presidents’ Club, which boosts the Saturday morning shows for children. The “Times-Union” co-operates in the project by printing drawings of a president each week. Children cut out the drawings, bind them into a book and write an essay on their favorite in competition for $100 in prizes as the end of the contest. Buttons of the president of the week are given out each Saturday morning.

Nifty  
Fox-Eckel tied with Syracuse “Herald” for the production of a local talkie. Gag had the femme lead as “Miss Better Times,” supposedly on assignment for the paper’s city desk, interview local business men on prospects for continued improvement in conditions through winter and spring months. The interviewed paid for the privilege of seeing and hearing themselves on the theatre’s screen for a week, simultaneously their advertising appeared in the paper.

Nearli Tibbett  
Reported presence of Lawrence Tibbett, Met. and movie star, in Syracuse under an assumed name for possible surgical attention gave Harry Shaw, Loew’s State managing director, a busy 43 hours. Shaw’s interest lay in the fact that his house was playing “The Cuban Love Song,” and he saw an opportunity to crash page one if Tibbett could be located here. Shaw spent the greater part of the day checking. And the patient’s supposedly assumed name was actually his own.

Children Happy  
Twenty-six hundred from the city institutions attending the first of the morning matinees at the Strand had a wonderful time.

Talks to ALL Theatre Folks  
In the Pacific Division of M. P. distribution, California, Oregon, Washington, Montana, Idaho, Nevada, Utah, Colorado, New Mexico and Arizona.

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“Two Fisted Justice” Is Okay for Lincoln’s Birthday  

Tom Tyler, Barbara Weeks and Kit Guard are featured in “Two Fisted Justice,” from Monogram and First Division. It would be a timely booking for Lincoln’s Birthday.
Cards for "Parade"

Preceding the opening of the new Warner picture, "Manhattan Parade," at the Winter Garden, the management instituted a three-day mailing campaign over their entire mailing list.

The postcards contain an individual message of a humorous nature, featuring the former Avon Comedy Four Comedians, Smith and Dale, and they are linked together by their contents and copy.

Manager William Thoms, Sol Bloom's Strand and Ritz Theatres, Port Jervis, has arranged to give each woman patron a piece of dress穿戴.

Vogt Entertains

New Ritz, Kingston; Floyd Vogt manager, entertained the Elks Lodge's annual Christmas party for children.

Manager Larry Conley, of the Stanley, had 16 orphans from the Home for the Homeless, Jersey City, as his guests at a matinee of "Sooky."

Brooklyn Strand Contest

Ed Savin, business manager of the Brooklyn Vitaphone studio, chaperoned a filming crew at the Brooklyn Strand Theatre, where screen tests were given seven girls who had qualified as the seven prettiest Brooklyn girls in a beauty contest sponsored by the Strand, a large Brooklyn department store and the Brooklyn section of a New York newspaper.

Utica Spirit

All the Utica theatres co-operated with local committees in receiving Christmas gifts for the needy of that territory. At the Stanley a large box was placed in the lobby, into which clothing, shoes and other garments were dropped by patrons.

Hudson River Whooppee

An unusually large number of Hudson River houses held midnight shows on New Year's Eve, and these were largely attended. The Park, Newburgh, remained consistent to its policy of 25 cents top, and distributed favors.

CONSIDER
REPUTATION

When you purchase a piece of equipment so vitally important to the success of your theatre as the projection lamp, consider its popularity with other users. Peerless Reflector Arc Lamps have a reputation for satisfactory performance that you cannot afford to disregard, when you contemplate making a change for better projection. Why gamble with uncertainty?

Peerless LAMPS

Low Amperage or High Intensity, cover the entire range of requirements or conditions to be found in any theatre. Don’t be misled by “sales talk”. Insist on proof, and consider REPUTATION. Demonstrations gladly arranged.

IT PAYS TO TRADE REGULARLY AT NATIONAL

NATIONAL THEATRE SUPPLY COMPANY

376 PEARL STREET
BUFFALO, N.Y.

1560 BROADWAY
NEW YORK CITY, N.Y.
Welcoming Fanchon-Marco

One of the biggest exploitation stunts ever attempted in Newark, N. J., was arranged by all of the Warner Brothers' theatres in the zone as a Christmas week business-getter and to inaugurate the elaborate opening of the Fanchon & Marco units at the Branford Theatre.

The stunt was in the nature of a gigantic parade, participated in by every one of the Warner theatres in the zone, and each unit had a float of its own. The parade was led by the Branford Boys' Band of 45 pieces.

Strand, Newburgh, has revived amateurs' night as a Saturday feature.

“Frankenstein” Sensation

For the first time in the history of Yonkers, police reserves were called to handle a crowd seeking admittance to a theatre.

For the showing of “Frankenstein,” Yonkers RKO Proctor Theatre, a crowd more than four blocks long stood in line waiting for the box office to open.

Loew's Theatre, Yonkers, is staging an "amateur night" for boys.

Waldrons Aid

Waldron Brothers, Broadway Theatre, Haverstraw, not only donated use of the house and loaned the films for a special benefit show, admission to which was food-stuffs, but added a large amount of meat to the collection for distribution among the needy.

Gifts

Liberty, Poughkeepsie, is holding what it calls "electric clock matinees" on Tuesdays and Fridays, when four prizes are awarded. State, same city, is holding gift nights.

New State, Newburgh, put on as a stage attraction, some numbers by 50 children of a local dancing school.

“Frankenstein”

Manager Fred Perry, Capitol Theatre, pulled a number of plugs for showing of "Frankenstein," at Capitol, among them being insertion of small readers in daily papers: "Nurses Wanted—Apply for emergency during showing of ‘Frankenstein,' Fred Perry, Capitol Theatre."

Peekskill Theatre, Peekskill (independent), is putting on stage shows for the week-ends.

Rogers Aids

Through the Mayor's Emergency Relief Committee, Manager Dave J. Rogers, New State, Newburgh, had a few hundred children from orphanages and needy homes as his guests at a matinee. The entire mezzanine balcony was reserved for them.

Christian Spirit

Newburgh Young Men's Christian Association, which is undertaking to entertain jobless men and their families during the unemployment emergency, is staging film shows on Saturday evening, the first at 6 for boys and the final one at 8 for families. Films are loaned free by managers of local theatres.

Lightman’s Call to Arms

Following statement on the proposed 10 per cent tax has been sent to all of the affiliated state and regional organizations by national president, M. A. Lightman, Motion Picture Theatre Owners of America:

"This is a call to arms! A challenge has been hurled at the power of the screen, and an immediate response on our part can defeat this challenge. Secretary Mellon has seen fit to propose a most unfair tax on theatregoers. This is a discriminatory tax. Why should we be singled out when we already have more responsibilities now than we can carry? The theatre is no longer considered a luxury. It is a place of education, of culture, of advancement of civilization. It affords the working people one place where they can enjoy all of the fine things in life at a very nominal cost.

"Each and every exhibitor of the United States should resent this proposed tax with all the force that he can muster.

"We have always yelled about the power of the screen. If ever an occasion presented itself to test this power out, that occasion is right now. We should start running slides, trailers and other propaganda on the screen. We should employ four-minute speakers to get upon the stage and point out just how unjust this tax is to our patrons. We should have stamped stationery addressed to our congressmen in our districts available at our box office, and appeal to our patrons to sign a letter or postal card of protest as they go out of the theatre. We should storm the capitol with thousands of such letters from all over the United States. You can believe me, if anything will impress these fellows, it is a tremendous mass of correspondence from their home folks.

"So I am writing this letter appealing to you to write a strong letter to every exhibitor in your organization urging them to start this mail campaign to the capitol. This is a serious business. Taxation on admissions right now would spell disaster. A pitiful spectacle would result if such a law is passed.

"If ever an exhibitor organization could do a job, it can do one right now, and the slightest bit of delay may mean defeat.

"There is no question in my mind that if enough of the right kind of propaganda is presented to motion picture audiences, that hundreds of them in each vicinity would be more than glad to register protest in the manner indicated. The manager of the theatre should make it his personal business to stand in the lobby and solicit such aid from his patrons, because in the last analysis, his patrons must carry the burden.

"As leader of your exhibitor organization, you are charged with this responsibility. The effectiveness with which this work can be done will depend a great deal upon the manner in which you go at it. If you have a better plan, please wire me at once, as certainly I want to help in this work in the most effective manner. At least at the present moment this is the very strongest plan that suggests itself to me.

"Don't delay. Start this work immediately! Time is our most important consideration right now."

"X Marks the Spot" Ballyhoo

An army of newsboys shouted the news that Tiffany's "X Marks the Spot" was playing at the B. S. Moss Broadway Theatre. They distributed the flashy tabloid heralds thrown out in conjunction with this smashing newspaper story.
CHRISTMAS and New Year’s put a big dent in one kind of activities at the exchanges along Fifth Avenue, RKO-Palace, and elsewhere. Plenty of exhibitors sent in gifts to the boys and girls just to show that they were good sports. . . . Metro-Goldwyn-Mayer gave a private showing of “Emma” at C. H. Buckley’s Harmanus Bleeker Hall, December 30, and drew out a lot of the trade. . . . Mike Kallet, Oneida, came to town to get a look at the picture. . . . Ollie Stacey, formerly manager of the Empire (vaudeville and pictures), is now joint manager with Steve O’Hagen, of the Ambassador night club, between Albany and Troy.

WARNER first-run and one second-run house and the RKO-Palace gave midnight shows New Year’s Eve, but the Buckley houses closed with the last regular show, getting going again at 10 o’clock New Year’s day. . . . RKO-Palace extended its regular four-act bill to six acts for this performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night of “Manhattan Parade,” the closing feature, and “Frankenstein” performance, and Warner’s Strand offered a bargain at its first evening show that night.

CUTS IN PRICES are coming all along the line. . . . In Albany since the RKO-Palace gave them a 25-cent admission for picture shows, including all 1 o’clock and 35 cents until 6. Leland dropped from 35 to 25 cents for night top and 20 cents for matinees. . . . State, next door, went from 25 cents to 20 cents top and Harmanus Bleeker Hall went from a 35-cent matinee to a 25-cent one. . . . Warners followed suit with the Strand 25 cents until 1 o’clock and the Albany, second-run house, to a 15-cent top. . . . Miss Carr, secretary to Ralph Pielow, MGM exploitation man, has returned from a vacation in Bermuda, bringing back a tan that looks like a good time.

Paramount Flesh Gives Town Stage-Lovers Break

Result of Syracuse Paramount’s experiment with flesh is expected to definitely commit that theatre to a stage-film policy.

The first stage attraction to play the Paramount since the old Temple was acquired by a Publix subsidiary about two years ago, Thorston gave the house something akin to boom times business.

Ladies of the Big House was first announced to tie with Thorston, but was set back and “This Reckless Age” substituted.

A curious booking policy also played its part in making Paramount patrons uncertain as to just what the house was playing. Along with the other downtown theatres, the Paramount announced a New Year’s Eve show, and, to get a jump on opposition, scheduled the opening at 6 P.M.

But instead of bringing in the film regularly slated to open on Friday, the attraction was “Ladies of the Big House,” which opens for a week on January 8. Thus the house was advertising “Sooky” up to 6 P.M. Thursday, “Ladies of the Big House” from 6 P.M. until midnight Thursday and “This Reckless Age” plus Thorston for Friday.

If the Paramount goes “flesh,” as seems assured, Syracuse will have no less than four downtown theatres with stage shows. Keith’s, Loew’s and the De Witt being the other three.

Bogus Bogey

Passers of bogus money have a yen for patronizing Yonkers Loew’s Theatre. For the second time in five weeks a counterfeit bill was tendered to the cashier. The first attempt resulted in the arrest of two men.

“Law of the Sea” Gets Premiere Newark Booking

“Law of the Sea,” Monogram and First Division’s action tale, with William Farnum, Sally Blane, Rex Bell, Eve Sothern, Ralph Ince and Priscilla Dean, received its first Jersey engagement at the Adams-Newark Theatre, Newark, and was received with acclaim. It is one of the hits of the Monogram season.

Badges for Chief

As recognition of his efficient work in lining up Syracuse support for the Republican ticket in the recent elections, Charles W. Wilkes, inspector of public assemblies, was advanced to the post of chief inspector by action of the Common Council. As a little courtesy from Santa Claus the chief inspector was presented with a diamond-set gold badge by theatremen of the city.

Manager Truman Brizee, Capit- tol, screened “Alice in Wonderland” each morning of the holiday season to special draw for children. . . . Manager John Fen- verry opened the remodeled West End with much fanfare. . . . Manager Dave Nolan, Loew’s Rochester, took plenty of kidding from his friends after he sent 500 Christmas cards each 2 cents short on postage. . . . Dave Kessler, critic for the “Rochester Journal,” offered to take Cities Service stock to make good the mistake. . . . Cards sent out by Hav Nash, publicity director of the RKO-Palace, were not in good taste from an appetizing point of view, but then Hav is like that. . . . More vaudeville in the city hinges on action of the Eastman Theatre. . . . Both the Capitol and Century are contemplating flesh on the stage, but awaiting developments. . . . Musicians’ union to have benefit show at the Palace and Rochester, January 16 . . . Russell Carew, former manager of the RKO-Temple, now running the Central, a New York burlesque manager.

EAST MAN, ROCHESTER. Palace, Regent, Century and Capitol gave New Year’s midnite shows, Capitol only one holding to regular prices. . . . Regent and Century kept open nights all week to merrymakers who wanted to take in two shows or more. . . . William B. MacCallum, old-time showman and former manager of Cooke’s Opera House, now the Family Theatre, was seen acting as cashier in the Ellis Candy Shop during the holidays. . . . Friend of Ted Ellis, former treasurer of the Lyceum. . . . Tom Grierson, owner of the RKO-Palace, is back after his Mexican trip. . . . 22,000 of 144,000 unemployed in Rochester, according to survey.

Broadway, Nyack, Opens

After having been closed for over two years, Broadway Theatre, Nyack, reopened Christmas Day and gave shows daily through the holidays, but has since relapsed to the policy of opening only on Saturday and Sunday.

Broadway is the property of Skouras Brothers, who sometime ago acquired the de luxé Rockland from Fox.

Plays are in the nature of a benefit to a church, and a report was circulated that the Village Board would not allow it to operate on Sunday.

However, the village ordinance allows Sunday operation by the Broadway Manager Lowry, Rockland, is also in charge of the second house.

Melva Now Arlington

Arlington Amusement Co. has acquired the Melva, Syracuse, and site in Eastwood sector and will modernize the property as the Arlington. House has been dark for months; it becomes opposition to the reconstructed Palace, recently reopened. Policy will be straight films. As revamped, theatre will seat about 750 on the main floor and 250 additional in a balcony lounge.
"Two Kinds of Women"—Para
Miriam Hopkins, Phillips Holmes, Wynne Gibson, Stuart Erwin, Irving Pichel, Janice Crane, Stanley Fields, Vivienne Osborne, Josephine Dunn.
Rated as a programmer, it should top that category and slip nearly into the special class. Apparently Paramount has finally gotten around to where it belongs in the film cycle, and if this is an indication the long turn has finally been accomplished. Although this show should not prove a sensation, it is significant that it should herald a new Paramount era.

Estimate: Can this be true?

"Charlie Chan's Chance"—Fox
Not up to the standard of the other two Chan stories, this one should not find much complaint, however. Oland is up to par, but the need for attention to detail has tendency to slacken the pace of the tale. The detective atmosphere is carefully preserved. Those going for this sort of yarn will be pleased.

Estimate: Program fare only.

"The Pocatello Kid"—Tiffany
Ken Maynard, Marcelline Day, Richard Cramer.
A western which doesn't hit much of a mark. Maynard and his horse are handicapped and the story isn't one that is going to cause any handsprings from kids or grownups. But Maynard's pictures have been of such neat order recently that perhaps this one won't find complaints.

Estimate: Not up to the usual Tiffany-Maynard standard.

"Night Beat"—Action
Patsy Ruth Miller, Jack Mulhall, Walter McGrail.
Again the gang element, but no sympathy is shown for the lawless group in this inde production. It's Mulhall's first for an independent in many months and his name should help sell the show. Again Action has contributed something which won't find many complaints.

Estimate: Fair program.

"Hon. Mr. Wong"—FN
The film is lavish, the cast good, the attempt better than average, but "Honorable Mr. Wong" won't hit the grosses of other Robinson films. Sentimental and bordering on the tragic, the picture is a far cry from Robinson's usual order. Robinson, as a Chinese avenger gives an interesting performance, up to his usual style. The story seems familiar.

Estimate: Robinson's name is strongest. Sell him above the picture.

"William and Mary"—Metro
Robert Montgomery, Midge Evans, Roland Young, Frederick Kerr, Reginald Owen, Beryl Mercer, Evelyn Hall, Jackie Searl, Alan Mowbray.
Something different for Montgomery and not altogether evident what the box office possibilities may be. The cast is sure fire, with the supporting folks especially able, but it is a question whether or not Montgomery's female following will take to him. However, the direction is good even through the title conveys little. Montgomery is capable.

Estimate: Should equal Montgomery's usual grosses even if it possibly will not top them.

"Guilty Generation"—Columbia
Polly Karloff, Leo Carrillo, Constance Cummings, Leslie Fenton, Emma Dunn.
A gang yarn, but with some new slants. Carrillo gives his usual excellent performance, and Karloff's work in "Frankenstein" may be of aid to horses which have not yet played the picture. While the gangster theme has been outdone, the picture has other angles which may attract playgoers.

Estimate: Just a programmer, handicapped by theme.

"Dragnet Patrol"—Action
Vera Reynolds, Marjorie Beebe, Glenn Tryon, Verna Dent, Walter Lang.
A fast inde production which ought to appeal to its own particular class of audience. These Action Pictures have proved satisfactory, in their class, and this one is no exception. The background always has interest, anyway.

Estimate: Fair program of its kind.

"High Pressure"— Warners
William Powell, Evelyn Brent, Evelyn Knapp, George Sidney, John Tray, Guy Kibbee, Frank McHugh, Polly Walters.
This time Powell has a story that gives him a definite break. This time Powell's Warner picture will probably be liked. It's a step away from the stereotyped yaruns that have been handed him, and with a supporting cast of intelligent and able folk, he should get away for good grosses. Mervyn LeRoy's direction helps a lot.

Estimate: It's a new Powell, and better box office, too.

"Oklahoma Jim"—Monogram
Andy Shuford, Bill Cody, Franklin Farana, William Desmond, Marion Burns.
The kids will go for this aply, with the Shuford-Cody combination up to its usual standard. While the Indian atmosphere, the usual breath-taking escapes, and lots of action, "Oklahoma Jim" ought to prove pleasing to action lovers.

Estimate: Higher rater in its own category.

"Woman Commands"—RKO-Pathe
As Pola's first in many, many moons, it should draw attention, but the star doesn't exude the same fire as in "Passion" days. However, with a good cast, rather interesting story, and restrained direction, she manages to make something out of the show. Naturally, her return is more important than the vehicle.

Estimate: Play Pola to the limit.

"The Struggle"—U-A
Hal Skelly, Zita Johann, Charles Richman.
When first presented in New York this picture proved to be the bust of the year. Audiences walked out on this modern version of the "Ten Nights" classic. Griffith apparently hasn't kept up with present trends. Later advises indicate portions of it are being remade. But the remodeling would have to be wonderful to make anything out of the show.

Estimate: See above.

"3 From Gas Station"—UFA
Willy Fritsch, Lilian Harvey, Oscar Karlweis.
A UFA importation that is of the best of the German crop. German audiences should take to it, and interested intelligentsia might find appeal in it.

Estimate: A high rating foreign.

"Panama Flo"—RKO-Pathe
Helen Twelvetrees, Robert Armstrong, Charles Bickford, Margorie Peterson, Mandie Euburn, Paul Hurst.
Of the type of "Her Man," "Panama Flo" won't approximate success of that picture. It tries hard, but indications are that the show can't get by the just program rating.

Estimate: Fair, only.

"Sunshine Susie"—Gainsborough
Renate Muller, Jack Hulbert, Morris Harvey.
Too long to retain any sort of pace, but an improvement over the usual English fare, "Sunshine Susie" might slip by where audiences are none too particular. The score is excellent while the sets are of high order.

Estimate: An average importation.
Saranac Folk Aided

Guests at the Adirondack lodge of the National Variety Artists near Saranaca Lake, spent a pleasant Christmas and New Year's day, having traditional dinners with out-of-town guests on both days and an entertainment on New Year's eve. Vaudeville actors provided a show, while the decorated lodge, festooned with evergreens and streamers, lent to the holiday air.

Boris Karloff's amazing performance in the silent role of the man-made monster in James Whale's production of "Frankenstein" has won him a long-term contract with Universal, Carl Laemmle, Jr., announced. In "Frankenstein," Karloff's own features are almost wholly obliterated by the weirdest make-up worn by a screen actor, and credit for this unusual make-up creation goes to none other than Jack Pierce, head of the Universal make-up department.

John M. Stahl has made a wonderful success as a director for Universal. With "Liberation," "Strictly Dishonorable" is now making records. Director Stahl's next picture "Back Street," a Fannie Hurst story, will enter production soon and upon completion Stahl will make "Left Bank," a current Broadway stage-hit.

Louis A. Sarecky has departed from the executive ranks of the RKO-Radio Studio. Too bad! Sarecky turned out more winners for Radio than any other associate producer on the lot. New regimes require new faces; hence, old faces with good records count for naught! Such is the great game of motion pictures.

William Bakewell was borrowed from MGM by Fox for the featured juvenile role in "First Cabin." This is the second successive production for this organization for Bakewell, one of the most promising youngsters of Hollywood.

Stan Laurel and Oliver Hardy completed and previewed "The Up and Up," their latest Hal Roach comedy hit. This one should tickle the most conservative. They go through thrills, crashes, bumps and whatnot as express messengers delivering a piano up a huge flight of stairs to a palatial home. As the director, James Parrott deserves a bouquet.

Frank Fay is cutting his eye teeth as a producer. He is making "A Fool's Advice" at the Columbia studio for Columbia release and is financing the picture himself. Fay, enacting one of the featured roles of the picture, is the husband of Barbara Stanwyck, who finally came to terms with Columbia.

Irene Dunne received two nice presents just before Christmas. Soon after being signed to a long-term contract, Miss Dunne was given the starring role of "Symphony of Six Million," a Fannie Hurst story, which Gregory La Cava has been assigned to direct.

Stephen Roberts has been given the assignment of directing Richard Arlen in "Sky Bride," Paramount's latest story of aviation. Roberts was a former teammate of Norman Taurog, who made "Skippy" and "Soapy." They were educational comedy directors a few years ago.

BOOK REVIEWS

A HISTORY OF THE MOVIES, by Benjamin B. Hampton, Cowles, $1.75.

Here it is, exhibitors, the first intelligent treatise on the movies in a long while, since Terry Ramsaye turned out his volume on the development of the cinema. And Benjamin B. Hampton, a name familiar to the trade, has created a volume which deserves the attention of all those who have lived through those memorable years which mark the history of this business.

Hampton has included snatches of everything. No volume can give the detail of this business, but Hampton has touched upon all changes, developments, trends of the motion picture industry. He takes the reader from the peep show down to the cathedral of the present day. He reviews the General Film patent war, the entrance of the present-day leaders into the business, the development of the industry, the exhibitor conflicts, especially that memorable one in 1921, the rise of the chain theatre, the decline of the independent, and, finally, to the present day, when he predicts that chain operation on a large scale cannot be successful, that the independent is best fitted to run theatres.

It is all a nice bit of reading. Oldtimers might well brush up their memory, might devote, to their own betterment, some hours to the Hampton work. Newcomers can easily realize what a business this is by brushing up on some of the things they won't know before they read the yarn.

"A History of the Movies" is heartily recommended to all those who like interesting, romantic reading for all in the business.

—H. M. M.

Washington Film Ready

Eastman Teaching Films, Inc. Rochester, is issuing "Film of General Washington—His Life and Times," this month for schoolroom use. Idea is to make history live for the younger generation. Prominent historians and dramatists have co-operated in the production, which has taken over a year. About 25 reels have been made, but this will be cut plenty for school showings.

Vaude at Mosque

Mosque Theatre, Newark, reopened Christmas Day with new policy of Vitaphone shorts and eight vaudeville acts.

Joe Blair

Joe Blair, who wrote the screen play for "Montana Rides," RKO-Pathe's new western picture, starring Tom Keene, acquired his knowledge of the range from actual experience on an Idaho cattle ranch. Drake makes his "western" stories ring true and never forgets to insert the so-called box-office ingredients.
AND

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You saw father and son love in "THE CHAMP," "FATHER'S SON," "THE JAZZ SINGER" and "SORRELL AND SON" — watch this one top 'em all

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X MARKS THE SPOT BUSINESS OVER THE WEEKEND FOX HERE FAR EXCEEDED EXPECTATIONS FOR THE WEEK BEFORE CHRISTMAS STOP ANY OTHER WEEK WOULD HAVE DONE 50 PERCENT BETTER STOP AS IT IS IT IS BEATING THE LAST THREE WEEKS BUSINESS STOP WE ARE DOING THE ONLY BUSINESS IN THE DOWNTOWN SECTOR DESPITE STRONG OPPOSITION AT OPPOSITION HOUSES

W H RAYNOR MANAGER FOX DETROIT

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Publix Theatres of Minnesota
Publix Theatres of New England
Publix Theatres of Louisiana
Publix Theatres of New York State
Publix Theatres of Pennsylvania
Loew Theatres of New York City
Consolidated Theatres of Jacksonville, Fla.
Great Lakes' Circuit, Chicago
Warner Bros., of Connecticut
Fox-West Coast Theatres, Los Angeles
Publix-Dubinsky Bros., Joplin, Mo.
B & K Circuit, Chicago, Illinois
Crescent Amuse Co., Nashville, Tenn.
Warner Bros., Circuit of Wisconsin
Fox Midwest Circuit, Kansas City, Mo.
Midland Circuit, Kansas City, Mo.
R.K.O. Theatre, Springfield, Ill.
Rialto Theatre, Louisville, Ky.
Blue Mouse Theatre, Portland, Ore.
Capitol Theatre, Atlanta, Ga.
Rialto Theatre, Denver, Colo.
Keith's 105th St., Cleveland, Ohio
Garden Theatre, Milwaukee, Wis.
Capitol Theatre, Dallas, Texas
Tudor Theatre, New Orleans, La.
Miller Theatre, Wichita, Kans.
Jay Hawk Theatre, Topeka, Kans.
Lyric Theatre, Indianapolis, Ind.
Broadway Theatre, New York City
Fox Theatre, Detroit, Mich.
Roosevelt Theatre, Chicago, Ill.
Fox Theatre, Washington, D. C.
Loew's Theatre, Los Angeles, Cal.
Warfield Theatre, San Francisco, Cal.
Liberty Theatre, Seattle, Wash.
Lyric Theatre, Minneapolis, Minn.
Albee Theatre, Providence, R. I.
Hippodrome, Baltimore, Md.
Imperial Theatre, Asheville, N. C.
Royal Theatre, Charlotte, N. C.
New Lafayette Theatre, Buffalo, N. Y.
Grand Theatre, Albany, N. Y.
Olympic Theatre, Utica, N. Y.
Temple Theatre, Toledo, Ohio
Victory Theatre, Denver, Colo.
Tompkin Theatre, Colorado Springs, Colo.
Rialto, Pueblo, Colo.

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Jan25'32 pg. 3
No Time to Tax

It will be quite a struggle, this campaign to convince legislators and lawmakers that the tale of Hollywood salaries and gala grosses they hear and read about are exceptional. Yet, if all hands get together it may still be possible to ward off this threat of additional taxes on movie theatres.

Months ago, when exhibitor organizations requested that the trade stop publishing exceptional and inflated grosses of key city houses, nothing happened. No one paid heed. Now, these same published grosses are being used as arguments by those who wish to add additional national taxes on movie theatres.

It is up to the exhibitors to lead the way. Let them, through their representatives, convince these lawmakers that conditions in the industry are at low ebb; that the values of shares on the Stock Exchange are the real keys to the state of affairs in this business, not Constance Bennett’s salary or the gross of “Mata Hari” at the Capitol, New York City. Let them tell the congressmen, representatives and state legislators that if additional taxes are placed on houses, many will be forced to close, imperilling business in many towns and providing the last nail in the coffin, turning many small cities into citadels of depression.

Let legislators realize that the movies now present the sole outlet for giving amusement to a public which grasps at a chance to forget its worries for a couple of hours. Let these lawmakers understand that an additional tax invariably leads to the tariff being added to the admission prices, and that the public, itself, will have to pay.

In short, let the exhibitors tell their representatives that the load under which the industry is staggering is heavy enough without adding a greater burden.

Perhaps then the capital folk will realize that the solution to the financial dilemma in which they find themselves rests in an era of economy rather than a period of rising taxes.

Every theatre would be affected if additional taxes are passed. Therefore, it is up to every exhibitor to do his part. A deluge of protests from every branch of the industry would be emphatic, so strong that it would be almost certain to turn the tide.

The exhibitor who shirks, who thinks that the next fellow will do the job, will wake up one of these fine mornings and discover that the government has passed a tax. No exhibitor deserves to remain in this business if he has not strength enough to combat this ogre which faces every division of the business.

The distributors are already at work. The exhibitors must write to their representatives, must protest. The trade should abolish this system of publishing grosses. Instead, let there be a substitute system, without figures.

And the public, too, can be enrolled. Every screen must drive home the message, that additional taxes will lead to higher admission prices. The screen can be made a vital medium, and must be used. Do it now before it is too late.

The time to act is immediate. Everywhere exhibitor organizations are formulating plans. When the co-operation of exhibitors is requested there can be only one answer: I WILL HELP.

3,500 Years Ago

History never has to go far to find parallels. Human beings are little different today than 3,500 years ago. Millions of our ancestors crossed the seas to these shores to escape persecution, seeking freedom and justice. Today, descendants of those same people seek to create laws barring others who want the same opportunities their forefathers sought.

So rigid are the restrictions that those desiring admission are finger-printed, like criminals.

What, one might ask, has this to do with our industry?

The parallel is an exact one. The very people who made this business what it is are being pushed around, like checkers on a board. Exhibitors, distributors, employees and others are being shunted around as if they are manikins.

The small independent, through hard work, built this business. Today he is being forgotten. Score charges and other annoyances and adversities are being placed in his path.

If the independent exhibitor goes, then the foundations of this industry is weakened, undermined.

Again That Product Problem

Regardless of the silence of many of the producing organizations, and the assurances of others, exhibitors may resign themselves to the fact that they probably will not get all the product their contract calls for. Paramount, with 60 features in place of the amount specified in the contract, is the first company to come forth definitely with information the exhibitor could have used some months ago.

No one can deny that there will not be some sort of a benefit from this intention, on the part of the companies, to cut down their 1931-1932 totals. The distributors, themselves, will benefit, with exchanges being able to get into more spots, now that exhibitors who thought they had sufficient pictures find themselves forced to go into the market for pictures. The independent producers, too, will get some sort of a break, enough to encourage them to put a little more money into their '32-'33 production programs.

And when the new season rolls around the exhibitor will not be caught short. He will have learned by experience.
Indeendents Still Control Majority of Seats in District, Theatre Survey Shows

Annual Report Indicates Depression and Bad Business Caused Passing of Many Houses — Plenty of Silents Left in Territory, List Proves

Independent theatre operation in the metropolitan area overshadows those of the affiliated houses to a large degree, annual survey of the district by the New York Board of Trade reveals.

There were 1,175 houses open and closed in the territory at time of the survey, with the list including only those houses considered still likely for theatre operation included. Theatres which have given way to other lines of endeavor have been scratched off the list.

Furthermore, comparison with a rough survey of last year indicates that there are less theatres in operation, a fact attributed to the depression and general business conditions.

Here is the summary of theatres as recently completed by the Film Board:

Theatres in territory (this includes Westchester County and New York state as far as Poughkeepsie, Long Island, and Northern New Jersey as far as Territor-)

- 1,175
- Theatres in New York 830
- Theatres in New Jersey 345
- Seats in New York 907,029
- Seats in New Jersey 337,552
- Affiliated New York theatres 129
- Affiliated New Jersey theatres 89
- Seats of affiliated N. Y. Theatres 274,539
- Seats of affiliated N. J. theatres 141,608
- Independent New York theatres 701
- Independent New Jersey theatres 256
- Seats independent N. Y. theatres 632,490
- Seats independent N. J. theatres 195,944
- Sound houses 1,041
- Disc only 64
- Film only 429
- Disc and film 548
- Silent houses 134
- Closed sound houses 63
- Closed silent houses 132

New Life for Bridge

Washington Bridge Amusement Corporation, E. Friedberger, now has the Bridge Theatre, former Haring and Blumenthal house.

House is near the Heights end of the George Washington Memorial Bridge.

Sloane in St. Cloud

S. Sloane, operating in Camden, N. J., now has the St. Cloud, formerly the Opera House, Washington, N. J. Theatre was closed for awhile.

195 Closed

There are 195 closed houses in the district, the Film Board survey indicates.

This includes 63 wired theatres, and 132 silent.
Industry Hopeful After Leaders Present Pleas Before Ways and Means Group

Pettijohn, Lightman, Myers and Kuykendahl Head Trade's Spokesmen—Allied Follows Own Line of Reasoning—Many Attend Hearing

With representatives of the Industry having presented their plea before the House Ways and Means Committee, the trade is hoping that if Federal tax on admissions is necessary it will be held to the higher admissions.

Representatives of the Hays organization—M. P. T. O. A. and the Allied—followed their own line of procedure, with the Allied spokesmen getting in a word edgewise on block booking and matters aside from the tax. Despite this lack of accord, the industry's side was well represented and is thought to have made an impression.


Pettijohn told the committee that the motion picture theatre owners cannot absorb the tax; that it must be paid by the pennies and nickels taken from the purses of the millions of men, women and children who attend the movies every week, the very people who have been hardest hit by the depression and unemployment.

If the theatres attempted to absorb the tax, thousands of them, he said, would be forced to close their doors. He revealed that economic conditions have forced nearly 5,000 movie houses to close in the past two years, and more would be driven out of business by an amusement tax, even with the pursuit of a smaller business.

Imposition of an admission tax, he said, inevitably would cause a loss of attendance and the indirect tax on theatre owners involved in its collection for the Government would impose additional hardships, which many of them in the smaller cities and towns of the country would be unable to survive, causing further unemployment and suffering.

Citing the tremendous influence of the motion picture and the low-priced entertainment it affords in stimulating and maintaining public morale in times of national stress, Pettijohn said:

"An admission tax strikes, at a critical time, at the very existence of an institution which the nation requires today more than ever before—a focal center in every city and town where people may go in orderly fashion and find relief through recreation and entertainment from the strains imposed by depression and unemployment.

The motion picture theatre is a victory for the forces of discontent and disorder in the United States. Every time you destroy a place of decent, cheap amusement for the masses as a place of relaxation, you remove a vital necessity—entertainment—and you leave taut nerves, strained loyalties, and no escape except the contemplation of destructive processes that bitterness breeds.

"A Federal admission tax would be far more than a nuisance tax. It would be a threat against the maintenance of public morale in the United States at a time when depression and unemployment are fertile sources of discontent and disorder.

"This is no time," he warned, "to slap in the face 'the worker or the farmer attending a movie once a week, fifty-two times a year, with penny and nickel taxes.'"

Pettijohn decried the proposed tax as "aimed at a popular entertainment which must serve the millions most seriously affected by a protracted period of unemployment and depressed business condition," and the "vast American consuming public, whose wages have been lowered and whose earning power has been reduced."

He continued:

"When additional sources of revenue are discussed, some minds run toward taxing everything that brings some pleasure or recreation to the masses of the people. Of all times in the history of our country, surely, this is not the time to place additional taxes or restrictions upon any cheap form of wholesome amusement or recreation or anything else that provides some pleasure or some contentment.

"Surely we have not reached the point where it is necessary to take from our high school boys and girls and our common school children penny and nickel taxes on their basketball contests, their movies, their privileges to see the elephant at the circus once in a while, or their vacation opportunities to ride a roller coaster or merry-go-round in our amusement parks. When we reach the point where it is necessary to tax these little pleasures and recreation of our children, we have reached a plight that equals the condition of the starving children of Europe at the end of the war."

Pettijohn summed up the objections to the proposed tax as follows: First, because it strikes at the essential recreation of millions of workers and farmers; second, because it treats the necessities of the poor as if they were the luxuries of the rich, discriminating against families of limited income; and third, because of the terrific burden it would impose on the theatre owner. Further, it would cost the Government, he said, one-third of the revenues from the tax to collect it, and the exhibitor as much to handle it. Recalling the fact that motion picture entertainment was classed as a vital necessity to high public morale during the World War and treated as an essential occupation, Pettijohn declared that the proposed tax makes "impossible the difference between essential entertainment and luxury entertainment."

He added:

"It lumps a child's 20-cent movie admission with a $20 ringside seat at a prize fight or a $200 opera box."

Describing the manifold taxes that are now being levied upon the exhibitor in one form and another and the difficulties springing from the depression that they are encountering, Pettijohn stated that the proposed tax "would only add to the plight of thousands who are now desperately seeking to keep their heads above water," seriously retarding the processes of business recovery. Urging governmental economy as the first step in its efforts to balance the budget, Pettijohn said:

"In view of the very sincere efforts being made by all governmental agencies, irrespective of politics, to reduce the cost of Federal, state and municipal governments, I cannot see the necessity for the collection from the masses of penny and nickel taxes. I modestly suggest the undesirability, under normal conditions and certainly during the present economical uncertainty, of the imposition of any form of so-called nuisance amusement tax, collectible from millions of our men, women and children."

"When we stop to consider that we are now collecting in taxes to operate the Federal, state and municipal governments a staggering sum in excess of thirteen billions of dollars per year, I remind us that thirteen billions of dollars is more than the actual cash in circulation in this country and that thirteen billions of dollars is more than the annual value of all of our crops. Surely, even under normal conditions, that situation cannot continue."

Alperson Resigns

Eddie Alperson has resigned as sales manager for Warners-First National. He has held the post since October 24.

His successor has not yet been appointed.

Cohen, Schaefer Up

Emanuel Cohen becomes a vice-president and member of the board of directors of Paramount, and George Schaefer is sales manager, succeeding Sidney R. Kenyon, in a series of changes in the Paramount executive horizon.

J. J. Unger, formerly New York state chief, and Stanley Waite, short subjects sales head, will divide Schaefer's eastern duties.
New Political Developments Expected
At Washington Meeting of M. P. T. O. A.

President Lightman Likely to Be Re-elected — Plans for March 14-16 Convention Include Bicentennial Celebration — Country’s Leaders Will Be Present

Some big surprises, that will strengthen the ranks of the M. P. T. O. A., to a degree yet unheralded, are indicated for the floor of the convention when it meets at the Mayflower Hotel, Washington, D. C., March 14-16.

With President M. A. Lightman, slated for re-election, now on a tour of the country for organization purposes, the convention looks as a decided contrast from those of other years when spirit was missing.

This time, with President Lightman optimistic over the prospects of growth of the M. P. T. O. A., a real convention is likely to ensue.

The George Washington Bicentennial Celebration will be officially under way during the convention period and everyone attending will be able to witness and take part.

The convention has the approval of the Congressional Committee having this big matter in charge.

Leaders in every division of the motion picture industry will be present.

Every exhibitor in the United States is cordially invited to attend the sessions of the convention and participate in the various activities.

Senators from every state and congressmen from every home district will be there.

Special rates are available on all railroads, bus lines and other forms of transportation.

The convention dinner, evening of March 15, at the Mayflower Hotel, will be a real out-standing affair.

Monroe, Rochester, Better Films

Monroe, Rochester neighborhood, is cooperating with the Rochester Better Films Council by offering Family Nights, Friday and Saturday. Films are given the approval of the Council and special endorsement in the press.

Basil Brady Resigns

Basil Brady, Buffalo city salesman for Educational, has resigned from that organization.

Indes Producers Band

M. H. Hoffman heads the association of independent producers who have banded together for common good on the coast. Morris R. Schlank is vice-president as is Al Mannon. Nat Levine is secretary, with Larry D’Armour treasurer.

Board of directors includes Hoffman, C. C. Burr, Ralph Lite, D’Armour, Schlank, Phil Goldstone, Levine, Mannon and Burton King.

Buffalo Exhbits Meet

First regular monthly meeting for 1932, of the Buffalo M. P. T. O., was held at the Hotel Statler recently.

Guests of honor included Rabbi Fink and Reverend Mooney, who addressed the enthusiastic audience of exhibitors and distributors.

Chairman Jules Michael conducted the regular business meeting.

Next meeting and luncheon will be held in the Terrace Room, Statler Hotel, February 1, at 12.30, and a cordial invitation is extended to all exhibitors and distributors.

Syracuse More Hopeful as Two Dark Houses Reopen

Indes Nabies See Light With New Wave of Prosperity

With the reopening of two of the larger neighborhood houses, new deals for two of the downtown theatres now dark reported in the making, and record weeks at two other show windows, Syracuse rialto in late January bears a more cheerful aspect.

Phil Smith, head of Phil Smith Enterprises, Inc., of Boston, returning to the city a more cheerful aspect.

Frank Sardino, one of the city’s pioneer showmen, in association with H. M. Brown, has taken over the Roxie, East Syracuse.

Both the Harvard and Roxie were included in the ambitious Wallace circuit plans announced about a year ago.

Smith, who directs a large New England circuit, and Sardino both operated the Crescent, although at different times.

Former maintained a road show film policy there. Sardino’s last venture was the Syracuse, now dark, but said to be under consideration for Columbia Wheel shows.

Dewitt is the second house to figure in deal talk. If reports circulated are reliable, two different interests, both out-of-town, want the theatre.

Newsreels, features, stock, vaudefilm, straight vaude and tab. musical comedy were all attempted without success at the Dewitt by Brown, whose lack of knowledge of show business was an unsurmountable barrier.

Record weeks to gladden the hearts of Syracuse showmen were rolled up first by the Fox-Eckel with “Frankenstein,” and, secondly, by Loew’s State with “Emma.”

Pick up of business at the Paramount and at Keith’s is another reason why Syracuse exhibitors are encouraged.

Albany Sunday Movies Not Gold Mine Thacher Thought

Mayor Forestalls Objections From Local Clergy

Albany’s first experience with Sunday movies, January 10, did not raise the $4,000 anticipated.

Bulk of the business went to the RKO-Palace Theatre, where pictures and vaudeville held forth.

Regular picture theatres did an average to fair business, paying the mayor’s fund 25 per cent of the gross on the day.

In order to forestall an attack on Sunday movies by the Rev. O. R. Miller, of the Civic League, Mayor Thacher asked the Common Council to authorize the movies by ordinance for four weeks, including the opening Sunday.

Movie men all agree that, by giving 25 per cent of their Sunday receipts to the mayor’s fund, they will hardly break even and may lose money. The projectionists demanded time and one-half for the Sunday work, while stage hands agreed to work for regular time pay because of the unemployed. Mayor Thacher could not budge the projectionists from their stand, but they are to contribute the amount of their Sunday pay to the fund.

Both Schenectady and Troy, which have Sunday movies and draw a considerable crowd of Albanians, report that their business fell off sharply because Albanians could stay in town and see the pictures.

Two Fires Investigated

Officials are investigating fires in two theatres in the Rochester territory. Star Theatre, Oakfield, owned by Samuel Baglio, Batavia, was damaged $15,000 following an unexplained explosion. Officials said they found evidence of incendiarism. Baglio leased the theatre to Louis Wackett, of Niagara Falls, about six months ago, but Wackett recently vacated the property, owing two months rent. Baglio established an all-bills when questioned by officials.

Opera House, previously on this site, was destroyed in 1902 by a fire believed incendiar.

Soon after the Oakfield fire, a $20,000 blaze destroyed the 85-year-old Ward Opera House in Brockport. The building was owned by former Mayor Lewis Gordon.

Monroe, Rochester, Better Films

Monroe, Rochester neighborhood, is cooperating with the Rochester Better Films Council by offering Family Nights, Friday and Saturday. Films are given the approval of the Council and special endorsement in the press.
HARRY Berman, who joined the Shea publicity forces, taking care of exploitation, made several swell tie-ups with department stores for "Tonight or Never."... Eddie Miller, manager, Shea's Roosevelt, is soon to start giving away small statues of the members of "Our Gang" at the Saturday matinées. ... Children get one of these members each week.

ALFRED DiBELLO, owner of Palace Theatre, Syracuse, visited the Buffalo exchange for changes for the first time recently. ... Frank Sardino, former member of the Syracuse theatre, is now operating the Roxie, East Syracuse, and rumor has it that he is taking over Kerman's three houses, Capitol, Liberty and Kent. ... Eddie Gilbert, 19-year-old daughter of Harry Gilbert, manager, Riviera Theatre, Syracuse, who attends University of Syracuse, has just become engaged to Lewis Pearlman, medical student at that college. ... Wish you luck, Mollie. ... Harry's youngest daughter, Naomi, has just had her 12th birthday party. ... His son, Albert Irving, has just become a Master Mason.

WARNER BROTHERS' preview screening of "Union Depot" delighted a select audience at the Great Lakes Theatre. ... Harry Seed, branch manager, and his sales group were warmly congratulated. ... A comedy and the album of "never forgotten stars of yesteryear" completed a delightful affair.

THROUGH AN ERROR, several important lines were omitted in the last issue, referring to the Shea theatres. Shea's newest theatre, is now operating the Roxie, East Syracuse, and rumor has it that he is taking over Kerman's three houses, Capitol, Liberty and Kent. ... Eddie Gilbert, 19-year-old daughter of Harry Gilbert, manager, Riviera Theatre, Syracuse, who attends University of Syracuse, has just become engaged to Lewis Pearlman, medical student at that college. ... Wish you luck, Mollie. ... Harry's youngest daughter, Naomi, has just had her 12th birthday party. ... His son, Albert Irving, has just become a Master Mason.

With ALBANY having some previews and free unemployed shows:

**Free Unemployed Shows**

Ritz, Kingston, is the first house along the Hudson to announce free movies for unemployed persons. It is presenting its regular program every Wednesday and Saturday, at 10:15. "For every man and woman who is unemployed and unable to afford the regular admission." ... "Everyone must have some entertainment and diversion," says the Ritz management. "There is being provided, for those who are a little less fortunate at this time, the opportunity of occasionally enjoying a good show.

**Oakfield Fire**

Old man fire set to work at Oakfield and completely demolished the Star Theatre recently. Theatre closed about a month ago, and at that time was leased and operated by Louis Wachett, Niagara Falls.

**With Bill...**

J. E. FLYNN, divisional manager, MGM, visited exchange manager Ralph Powne at the Albany exchange and found everything running ship shape. ... He also saw some of the exhibitors in the territory. ... Edward H. Sidwicz, manager of Warner Brothers, was a visitor at the Albany Warner exchange and also at the Warner theatres in Albany and Troy. ... With A. E. Patterson, of the New York office, he conferred with Lou Lazar, zone manager of New York state. ... Ray Smith, exchange manager for Warners, sent out invitations for a private showing of "Union Depot" at Warners' Strand, January 14. ... Trade was largely represented at the showing.

**ABE STONE**, manager, Eagle and Hudson, neighborhood houses, is in the market for foreign pictures. ... He also presented a Hebrew picture, "The Voice of Israel," at this theatre, January 24 to 26, as a benefit for a local synagogue. ... Andy Smith, eastern sales manager for Warners, was in conference with Ray Smith (no relation) at the Warner Albany exchange, in January. ... Harold Sacks, booking supervisor, has been married and took a honeymoon with her to Havana. ... He was in Albany after the honeymoon, going over local Fox bookings.

**Bill SHIRLEY, Farash Theatres, Schenectady, is up and around after a trip to the hospital.** ... George Dwoire, Schenectady exhibitor, recently died from poisoning in a New York hospital. ... Palms, a dine-anddance place near Film Row, is now the popular eating place with Albany film men. ... C. H. Buckley's Leland and Warner's Ritz, only a block apart, are varying their programs between week's runs and split-week bookings, and Buckley's State (next door to the Leland) on a tri-weekly basis, with two-day runs for second runs, except during the Sunday picture period for unemployment benefit, when he runs one picture three days.

**Double Features** have hit most of the subsequent-run houses in Albany, the Warner Madison being the only one that stays single-run all the time. ... Warner and Bernstein Colonial are single-feature most days, but the Stone Eagle and Bellman Paramount and Royal are double-feature nearly every day. ... Harry Lazarus' Pine Hills is giving away tableware and other household goods as premiums every week. ... J. A. Flynn, MGM divisional manager, is keeping busy. One of his exploitation men, in Albany for several weeks to take care of MGM bookings in Albany, Troy, Schenectady and smaller places. ... Bennie Darrow, publicity man with the RKO houses in Cleveland, O.

**Wallace in Auburn**

H. P. Wallace, who formerly operated the Harvard Theatre, Auburn, has turned that house back to Phil Smith, Boston. He is now operating the Capitol Theatre, Auburn. Seymour Morris, former manager of the Capitol, has resigned that position.
ROCHESTER

Harold Raives, manager of the Regent, tried double-feature program to test drawing power. House doing poorly and not helped by price drop to 25 cents. Nicola, the magician, got some extra publicity for Loew's Rochester by staging an outdoor escape act in conjunction with the "Lightning" benefit. Manager Jay Golden, across the Genesee River opens whole new facilities for Loew's Rochester by staging an invasion of the "Jury". A sudden recall of her having written a letter to the mayor of Rochester established her creditability for Loew's Rochester by staging an invasion of the "Jury".

New Kingston Policy

In the spirited competition for business in Kingston, Reade's Broadway, Bert Gildebrand, manager, announced revised prices. It is unusual to have a good crowd for the legitimate crowds by the House during the period of the Third Winter Olympic Games in that section, February 3 to 14. An influx of visitors upstate territory. Without change in policy or personnel, Skouras has purchased the Foster Theatre, Fulton. Mr. and Mrs. Arthur Stratton, of Syracuse, have purchased the Foster Theatre, Fulton. ... House will be remodeled. ... $300 was taken from the safe of the Cameo when the cracksmen knocked the combination off the safe. ... Jacob Carp, owner, was in Buffalo at the time. ... Fox has begun releasing its product directly to second runs without Eckel showing.

Bingo Vaude In

But in the meantime, vaudeville and pictures will be continued, with amateur performers on the stage every Friday night. The house when reconstructed will seat 1,800.

In connection with the announcement that Kornblite will start work on Cortland Theatre, it was announced that he has also taken over the Temple Theatre, which seats 1,600, also in Cortland.

Utica Burlesk Unsettled

I. M. Herk, owner of Columbus burlesque wheel, has been in conference with Bob Wagner, Colonial Theatre, Utica, in the hope of signing a contract. The matter was put over to March 1, without any decision being reached. In the meantime, vaudeville and pictures will be continued, with amateur performers on the stage every Friday night.

Three in Utica Pass

Without change in policy or personnel, three Fox theatres in Utica—Avon, Utica and Majestic—passed into control of Skouras brothers the other day. Change was announced at division headquarters in Syracuse by E. Marshall Taylor, central division manager, attended by all the managers of the Fox houses in the upstate territory.

Three Bingos Dark

Peoples, Empire and Cameo Theatres, Binghamton, are still dark. Beverly Gardens, night club, now occupies the building that formerly housed Cityline Theatre, Binghamton.

Comerford Buys FD Product

The Comerford circuit joined the list of those taking First Division product when the Capitol, Rochester, booked in one of the features distributed by that company.

Exhibitor Wins First Round in Local Case

Judge Genung, in Municipal Court, recently dismissed the motion of Warner Brothers in the case of that exchange and T. and K. Amusement Corporation. After the exhibitor had brought suit for damages because of an alleged poor print, Warners sought to dismiss the plaintiff's complaint on the ground that he refused to allege in his complaint that he had performed all the conditions in the written contract. Plaintiff contended his action was a breach of warranty, and not a breach of contract, and therefore he did not have to allege that he had performed his part of the contract.

This establishes an important legal point, and indicates that the right to secure films may be independent of the contract.
Rochester Theatremen Requested to Give Tickets

Committee Wants Houses to Donate Free Ducats

Rochester theatremen, who recently helped raise $12,000 for unemployment relief, by donating theatres and films for special performances, now are asked by the Civic Committee on Unemployment to contribute 400 tickets a day.

Committee asks 400 from the 25 neighborhoods and 60 from the six downtown houses.

The important part that recreation plays in keeping up the morale of the unemployed is emphasized in the communication from the committee.

Sectional Chairman David J. Nolan, manager of Loew's Rochester, has forwarded the request to the national committee, headed by Will Hays, and it was probable that theatremen would abide by the attitude taken by that body. Some Rochester managers are against the idea, as they feel that they already have contributed freely of their facilities and it is now the turn of some other organizations.

“Merchants are not asked to donate food or fuel, why should we be asked to donate entertainment, admittedly about as important?” asked one theatremen.

Eugene Hall Passes

Eugene Hall, well known in theatrical circles in the eastern end of the country, died the other day in Hollywood, Calif., and thousands of persons, young and old, with whom he came in contact, professionally or personally, will bow their heads in sorrow at his passing.

Gene Hall had a vision. He was one of the first to see that the movies would supplant the spoken drama and conceive the idea that persons in the smaller places would like to witness some of the great stage successes before their manuscripts were tucked away in some pigeon hole to gather dust and memory. He formed the Harder-Hall Company, secured the rights to produce these stage highlights, banded together a clever staff of men and women, and made money with these stock productions in New York and Pennsylvania. For 10 or 15 years he “cashed in” on his vision.

Pomeroy Help

Roy J. Pomeroy is proving a help to independent film producers. Several times during the past few months, Pomeroy has given freely of advice, equipment and facilities to individuals whose pictures never reach the big-time theatres.

$21,854.77 for Charity

Check-up of theatres in Buffalo territory (exclusive of Buffalo theatres), reveals that shows for unemployment have netted $21,854.77.

Allied International

Second allied convention of Allied States Association, to be held in Detroit, March 8 and 9, 1932, is rapidly taking on the aspect of an international affair. President Steffes has issued an invitation to the newly organized Allied Exhibitors of Canada to join in the affair, and it is expected that the Canadian brethren will attend in goodly numbers, possibly establishing headquarters in Windsor, “just across the river.”

Harry Thomas Announces New Upstate F-D Line-up

The following changes in First Division’s upstate line-up have been announced by Harry H. Thomas, president.

Bob Bertzch, district manager, has complete supervision of Buffalo and Albany offices. Elmer Lux, formerly RKO Pathé, is manager of the Buffalo branch; Minna Gold is office manager and booker, with Belle Sodlman, assistant.

Bert Fries, who has been with Tiffany eleven years in New York, is now First Division in charge of the Albany exchange.

First Division appreciates the spirit of co-operation as expressed by the exhibitors and is confident that this new organization will enable it to maintain its high standards of efficiency in service.

Cooper Active

Albert Cooper now has the Granada Theatre, Pearl River. Alco Theatre Company, Inc., is the operator. Cooper is president.

He also takes over the St. George, Linden, N. J., closed for two years.

Eisenberg Opens Up

New Academy, Wappingers Falls, taking the place of house burned some months ago, opened January 16 under management of Philip Eisenberg. Theatre is one of most attractive small houses in the Hudson valley.

RCA Leaves City

RCA has moved to Camden, abandoning its Fifth Avenue offices. A local branch will take care of servicing RCA machines.

Economy

Lyric, Rosebank, Changes

Lyric Theatre, Rosebank, S. L., has changed hands, with Rosenfeld and Terry now operating. RCA has been installed, Rosenfeld being the operating the Lyric Theatre.

“Road to Hell” Run

“Road to Hell” is hitting long runs in the Pennsylvania territory, getting many weeks at the Little, Philly, and plenty of time on the Comerford Publicx time, upstate.

Fate of Albany Sunday Movies Hangs in Balance

Albany’s second week of Sunday movies and stage shows, under permission of Mayor Thacher, with 25 per cent of the receipts given to the mayor’s unemployment fund, did not do as well as the first week.

If these two weeks are any indication, Albany does not want Sunday movies.

Business was off in the straight picture houses. Greta Garbo, Buckley’s Hamann Bleecker Hall had broken records on Friday and Saturday, but she was unable to draw them in Sunday.

Mayor Thacher had estimated a weekly contribution to his fund of $4,000 from the theatres, and the exhibitors had estimated that as near a probable figure. The first Sunday gross was under $2,000 and the second less than that.

The mayor, dissatisfied with the returns, called a meeting of Albany theatremen for late in the week of January 18 when, he said, “some other arrangement would have to be made.”

A report that all save union employees in the theatres were being asked to work for nothing was denied by Harry Black, house manager of RKO-Palace, and Charles Smakowitz, Warner district manager. While these employees are not paid, they are given a day off each week, thus working on a six-day basis. C. H. Buckley, of Harmanus Blecker Hall, the Leland and State Theatres, said his theatres are contributing 25 per cent each Sunday to the mayor’s fund and employees are being paid extra sums for working Sundays and also given their day off each week.

Union employees of Warner houses have not yet received time and one-half for Sunday work, but are working at the regular rate.

Glens Falls Opening

Publicx has opened its Glens Falls house, Milton Schossberg is managing. Last in Poughkeepsie.

Thalia Opening

Thalia Theatre, upper Broadway, a Springer and Hamburger house, is opening soon. Seats 300 people and is said to be a new note in theatre design.

Rumor Operator Cut

There is a rumor current in Westchester County that the motion picture operators will be asked to take a cut in wages when the present contract between the owners and the operators expires. It has yet some time to run.
Post Again Seeks to Have Censor Body Ended

Sponsors Bill in New York State Legislature

Langdon W. Post, Democrat, has introduced a bill in the New York Legislature abolishing censorship.

He also sponsors a bill which would require public report on any deletions made in the state. At present, all deletions are kept secret from the public.

Skouras Likely to Get Rest of Fox Theatre Chain

Deal for New England and West Coast Groups in Making

The Skouras boys, Spyros, Charles and George, will probably take over the rest of the Fox chain.

With the metropolitan and upstate strings under their belt, it is reliably reported that the Fox West Coast and New England-Poli chains will pass to their possession, with St. Pultin coming into the picture as operator of the N. E. circuit.

If the deals go through, Skouras will have one of the strongest circuits in the country.

U. of Chicago Film Ready

Vitagraph Corporation of Chicago has just completed production of a three-reel talking picture, "Life on the Quadrangles," for the University of Chicago. The university has been seeking for some years the most effective means of satisfying requests for its alumni and of high schools for information concerning its activities, and adopted the sound picture medium as providing the most vivid and satisfactory method.

Touching on all phases of college activities, the picture presents realistically the student life of the University of Chicago.

New Apollo, Beacon

Louis Barraca, who is opening a theatre in St. Rocco Hall, Beacon, in opposition to Ginsberg's Paragon, has named his house the Apollo. Opening will take place early in February.

Acme Shifts

Acme Theatre, former 14th Street Keith house, and lately a Rhonheimer and Rudin possession, has been taken over by the Colburn Amusement Corporation, Charles Gollub, president. Matty Radin will manage the house.

Latter recently had the Mecca. Policy will be foreign exclusively.

Queensboro Shifts

Queensboro Theatre, Queensboro, formerly an O'Reilly, Kaisenstein and Mohlich possession, is now being operated by Charlie O'Reilly and Hamid, of the former combination of Wirth and Hamid.

"Liberty" Presents a Timely Editorial on Taxes

THE NEW YORK STATE EXHIBITOR reprints from a recent issue of Liberty a timely editorial on taxes. It is entitled, "MASS MEETING TO SAVE US FROM THROTTLING TAXES."

We are all aware Federal Government officials have been running wild in their expenditures. They have been spending money like a horde of drunken sailors. During and following the world conflict they handed out millions of dollars with the reckless abandon with which we would pass out five-cent pieces.

And now the day of reckoning has come.

The debt must be paid!

And the average legislator knows only one way of raising more money, and that is to increase the taxes as recorded on the present schedule.

"If the deals go through, Skoftras will have one of the strongest circuits in the country."

Whether or not there is any truth in these sensational charges, something should be done with substantial waste that still continues in our Federal Government, and to place the tax that must be levied where it will not restrict and hamper legitimate business.

"The present situation calls for drastic action. The people of this country should rise as a unit and demand definite reforms, the levying of taxes upon the liquor interests."

"Whether or not the prohibition law is annulled, if the bootleggers' profits are taxed or confiscated, increased taxes may not be required."

"If there is one atom of the old-time American spirit left in this country, this situation ought to stir us into action."

"Call a mass meeting in your town. Arouse the Chamber of Commerce, the Rotarians, and the Kiwanis Club. Make them help to rouse the people into making a demand for Congressional action."

"Pass a resolution at every one of these meetings, and send it to your senator and congressman. Make a demand for a procedure of some sort that will squeeze the money for extra taxation out of the liquor industry. How it is done is not so important."

"But it must be done!"

"If we stand by and watch this robbery of the people, this wholesale increase in taxes, merely because the country has to support a lot of racketeering whisky dealers, we have lost all of our old-time American spirit."

"We are just a lot of dumb brutes—saying nothing, doing nothing, while our pockets are being picked."

"Our hard-earned wealth is being slowly dissipated, wrung from us, because of our unwillingness to make a spirited and determined demand for a tax adjustment where it properly belongs—to the bootlegging industry, either with or without the annulment of the Volstead Act."

What Are Exhibitors Doing On This Proposed Measure?

Jules Michael, president of the M. P. T. O., Buffalo zone, forwards to THE NEW YORK STATE EXHIBITOR this section 502 of the bill by Congressman La Guardia, No. 4605.

It reads as follows:

Section 502: Any person engaged in the business of leasing or licensing for private gain, film designed for use in connection with the reproduction of sound, or positive films which combine the features of such sound films and motion picture films, shall pay quarterly an excise tax in respect of carrying on such business equal to 10 per centum of the total rentals earned from such lease or license during each preceding quarter. If a person owning any such film exhibits it for private gain, he will pay a tax equivalent to 10 per centum of the fair rental or license value of such film at the time and place where and for the period during which exhibited.

He asks: What are exhibitors doing on this proposed measure?
MOVIE BENEFIT was given recently at the Lafayette Theatre, Suffern, for the benefit of the unemployed. Vincent Tranor, manager of the theatre, arranged a special program which included a special arrangement of Frank J. Hall, manager, Fabian Theatre, Rose Giurdanella, 26, a victim of infantile paralysis in her early days, saw life in private homes, photographs of the high school student body and business men. Daniel B. Dorn, director of the company, declares that this will be the 37th release of its kind that he had handled.

SIDNEY FOX is a Paterson girl. Under auspices of the educational committee of the Men's Club of Temple Emanuel, the first of a series of moving pictures was presented recently. It was entitled "The Making of a Great Newspaper."".

ONE OF THE LARGEST of recent real estate transactions here of late was the sale of the property, 62 feet wide and 170 feet deep. Nothing definite can be learned, but the rumor is that it is destined to be the site of an independent moving picture... Location is just across the street from Warner Brothers' Garden Theatre. The Board of Education of Glen Rock, a suburb of Paterson, has granted permission to the Richard E. Byrd School Parent-Teachers' Association to use the school auditorium for moving pictures every Friday night.

AN ORIGINAL angle has developed at the quarantine farm maintained by the National Board of Agriculture, Clifton, N. J. Board is carrying on a series of cross-breeding experiments which includes a shipment of Africander bulls and cows imported from South Africa for that purpose. Later they will be shipped to Texas. Patersonites have become all "het" about the new house, it will withdraw from the Academy, which is an old legit theatre with three floors.

RCA in School
First step in the recently announced program to test the potentialities of the sound motion picture as an aid in teaching in the New York public schools was taken when contracts were signed for the installation of RCA-Photophone sound reproducing equipment in the new Samuel Gompers Industrial High School for Boys, Bronx, which is now under construction and which will be open in September. The equipment, one of the recently introduced all AC-operated types, will be installed in the assembly room, which will have a seating capacity of 724 persons.

LINEN SALES BUSY
Linen Sales Company, premium distributors, is decidedly busy with plenty of chains and indee tying up for the products of this organization.

ART MACKIE, "Jersey Journal" movie editor, deserted his desk, January 18, to enter Fairmount Private Hospital, Jersey City. The buyer gave back to the Bronx. Dave White looks like a movie actor himself. Dick Libert recently composed a new song, "Dis appointed." George Diamond is a prizefight enthusiast. George Freeman, assistant manager at Loew's, has no use for elephants since a circus played the house. Jack George, resident manager at the Stanley, is now in vaudeville.

S. M. P. E. in Washington
Society of Motion Picture Engineers will hold its spring meeting in Washington, D. C., May 9-12, according to an announcement made by the Board of Governors of the society. Washington was selected by the Board of Governors following a majority vote for this city by the membership. W. C. Kunzmann, chairman of the Convention Committee, and O. M. Glunt, chairman of the Papers Committee, will prepare the program of arrangements for the meeting, which will be held during the height of the Washington Centennial activities.

FD Hopes High
First Division is looking with interest for three features expected in shortly. "Police Court," from Monogram; "Without Honor," from Weiss, and "The Monster Walks," which has been in the editing stage for many weeks, is now ready from First Division. The RKO Cameo will get the show early next month.

"Women" at Cameo
"Wild Women of Borneo," which has been in the editing stage for many weeks, is now ready from First Division. The RKO Cameo will get the show early next month.
Mr. Graves Protests and Thurston Comes to Court

Business Rivalry Leads to Legal Action in Schenectady

Business rivalry between the Farash Theatres and RKO, Schenectady, going on for years, resulted in the arrest of Howard Thurston, magician, on the complaint of Guy A. Graves, Farash corporation.

Graves, representing the Farash Theatres, had Thurston haled into Police Justice Fryer's court on a charge of violating a Sunday ordinance against stage shows. Thurston was appearing at RKO-Proctor's Theatre in connection with the picture program.

Conrad ("Coney") Holmes, manager of the theatre, was also arrested, as were members of Thurston's company.

Move was part of the rivalry between the theatres that has been carried on ever since Bill Shirley, of Farash, and Ackerman J. Gill, former RKO Schenectady manager and now in charge of the RKO Troy theatres, first crossed legal and publicity swords about five years ago.

Graves, Frank Hutton and Charles Fineberg, of the Farash company, all appeared against Thurston in court. But Judge Fryer did not think they had made out a case against Thurston, since a part of the receipts of the performances were being given to Schenectady's unemployment fund, and he dismissed the case.

At the time of the opening of RKO-Palace Theatre last fall, Farash had a float in a ballyhoo parade before the opening, with "Welcome to RKO," followed by advice that the best pictures were to be seen at the Farash theatres.

The National Line includes practically every known essential to all branches of modern theatre operation. You can always find out what's new in the way of equipment or improvements at National, where you may discuss your problems openly and frankly with men who have your best interests at heart. The Cutawl, a clever machine for making poster cutouts and clever advertising displays, is an example of the many such worthwhile devices, now available. Ask us for an explanation of the advantages of the Cutawl.

Trade regularly where you're always treated RIGHT!

NATIONAL THEATRE SUPPLY COMPANY

376 PEARL STREET
BUFFALO, N.Y.

1560 BROADWAY
NEW YORK CITY, N.Y.
Talkie Test

Massachusetts high schools are testing the talkies, via the educational route. Eight films are being used in the schools, having been produced by the University Film Foundation. Tests were devised by the Harvard Graduate School of Education, working with the Carnegie Foundation.

The purpose of these experiments is to discover whether there is any difference, and if so, how much, to be obtained by the use of talking films as a supplementary aid to teaching science over the average educational procedures in public schools at the present time.

Consolidated Suit Settled

James E. McPherson, Jr., and fifteen others, all of Scranton, owners of 21,000 shares of Consolidated Film Industries, Inc., of New York and Hollywood, have settled their suit against the company, which has been pending in the Court of Chancery in Wilmington since last July, out of court.

Announcement to this effect has just been made by A. J. Stockley, Wilmington, counsel for the Pennsylvanians, who discontinued the mandamus suit that had been filed. The stockholders in their petition for a writ were out to get the names of the other stockholders so they might communicate with them and determine if a change in management should not be sought.

Warners District Meet

First session of the Warner-First National district meeting opened recently at the home office. Meeting was opened and presided over by the general sales manager.

Brief talks were made by H. M. Warner, Andy Smith, eastern sales manager; Grad Sears, western sales manager, and S. Charles Einfield, director of advertising and publicity. Among the WB-FN district managers in attendance were N. H. Brower, from the west coast territory, Fred Jack, south; Carl Lesserman, in charge of mid-west territory; Ray Haines, covering the mid-east; Robert Smeltzer, cast, and H. O. Paynter, Canada.

Greenblatt Heads Salesmen

Arthur Greenblatt, Educational chief, was installed as the new president of the M. P. Salesmen last week-end at a luncheon, with Louis Nizer in charge.

Other officers are:


The new line-up includes many of the territory's choicest salesmen.

Triple Damages in Exhibitor Suit

Decision of the Kings County Court gives John Chesnius triple damages in a suit involving himself and Rosen Brothers, both exhibitors. Attorney Louis Nizer, for Chesnius, asked that lease be cancelled and triple damages for malicious destruction. Court allowed it, in form of a personal judgment against the Rosens.

"Film Daily" Announces Best Ten of Year


No, These Aren't the Folks You Think They Are

They're just exhibitors from Metro's "Freaks" and "Tarzan" with Wally, Polly and Marie "Emma" Dresser putting together a cake for the exhibitors of this territory.

"Range Law" Is a Tale of Red-Blooded Men

And Frances Dade and Ken Maynard are prominent in Tiffany's latest horse opera.

"Police Court" Has Lots of Human Interest

And First Division and Monogram have Leon Janney, Edmund Breese, Henry B. Walshall, Aileen Pringle, King Bagott and Al St. John in the cast.
THE NEW YORK STATE EXHIBITOR
Jan25'32

FILM NEWS NOTES
From HOLLYWOOD
By JOE BLAIR
Western Correspondent
1044 N. Martel Ave. HEmstead 5902

WELL, HERE is one victory for our side. In a previous issue, this columnist criticized certain studio heads here because they intended making several of their pictures under the direction of a former film cutter, an assistant director, an actor and an ex-stage director—none of whom had had previous directorial experience. We pointed out that this was no time to experiment; that the industry needed good pictures, not badly to take chances with these new men. I understand the New York office wired the local studio: “This is no time to experiment,” and demanded the announced pictures be made by “experienced” directors.

THE INVISIBLE powers in charge of the Metro-Goldwyn-Mayer studio publicity office here, who do not take kindly to my presence on their lot, are sending out considerable publicity bragging up Marcel De Sano, assigned to direct “The Red-Headed Woman.” They point with evident pride to De Sano’s direction of “Peacock Alley.” This picture, which you may recall, was a colossal flop. De Sano has had more opportunities and delivered fewer successes than anyone I know.

WARNER BAXTER has started work on “Scotch Valley” for Fox Films. The story is quite colorful and concerns a “western” character who assumes the role of guardian to a family of poor children on a lonely ranch. Baxter, who can always be depended upon for a good performance, is right up to the top as a money maker.

PAUL PEREZ, co-author of Tiffany’s “Hotel Continental,” which has just been completed, is now with Universal and working on several untitled stories. Perez is a scenario writer of brilliant capabilities and experience. One of these days when the right opportunity rolls along, this industry will hail him as a genius.

CHARLES E. SULLIVAN, until lately an executive of the Caddo Corporation and formerly teamed with E. B. Derr (now with MGM) during Pathe’s remarkable resurrection of hits, has joined the executive staff of the RKO Studio. His duties will be of an executive nature, according to David O. Selznick, vice-president in charge of production.

GEORGE O’BRIEN has terminated his long association with Fox Films. “The Gay Bandit,” thanks to Director Alfred L. Werker, has topped all of O’Brien’s previous efforts. The versatile star is to enjoy another trip to the Orient before he resumes his screen career. In the meantime, let’s hope Fox executives reward Director Werker with a choice assignment for his unselfishness in taking over “The Gay Bandit” after it was started under inexperienced direction.

MAX REE is no longer art director for RKO-Radio, having severed the connection the first week in the new year. Ree won this year’s Academy Award on “Cimarron.” Personally, I think he is the finest art director in the motion picture business.

DIRECTOR LOUIS KING turned in a winner in “Police Court,” just completed here this week, according to my information. Aileen Pringle, Henry B. Walthall, Al St. John and Leon Janney are the more prominent members of the cast of the pictures which J. E. Chadwick produced for Monogram release.

GEORGE SIDNEY joins his old teammate Charles Murray in “The Cohens and Kellys in Hollywood,” which Universal is now making under the direction of John Francis Dillon. Howard J. Green is author of the screen play of this new Jewish-Irish comedy riot and no doubt exhibitors will book Sidney and Murray as a sure box-office tonic.

HARRY JOE BROWN remains with RKO-Radio. I’m glad of that. Here is one associate producer of the industry who knows this business from its infant days. Brown will supervise “Hold ‘Em Jail,” a super-comedy, with Norman Taurog directing, and “Westward Passage,” a powerful heart drama, starring Ann Harding, with Robert Milton directing.

HAROLD LLOYD is expected to utilize space at the United Artists Studio for his next feature. The bespectacled comedian has built his comedy on a lavish mounting and evidently needed the facilities at the huge U. A. plant to put across his ideas.

TEXAS GOES RCA-PHOTOPHONE
RCA-Photophone, Inc., has been awarded a contract for the installation of sound reproducing equipment in twelve state institutions in Texas, according to announcement made by E. O. Heyl, vice-president and general sales manager.

The award was made by the Board of Control of the State of Texas at its office in Austin, which rendered its decision following the opening and consideration of sealed proposals that had been submitted by RCA-Photophone and other leading manufacturers of sound reproducing apparatus.

Depinet Distribution Head
New set-up finds Ned Depinet, vice-president of Radio and Pathe, in charge of distribution.

Charles Rosenzweig will be general sales manager.

SA HAS ROCKNE FILM
Sono Art-World Wide announces the closing of a deal with Harry Beaumont, Sam Wood and Si Masters, producers of a film made of the classic game between University of Southern California and Notre Dame, played November 21 at South Bend, Ind.

DOLORES DEL RIO will have the handsome and popular Joel McCrea as her leading man in “Bird of Paradise,” which King Vidor directs for RKO-Radio.

LESLIE A. PEARCE has been signed by Mack Sennett to direct eight of his forthcoming comedies. Pearce has a splendid record both as a director of comedies and of features.

“THE HOUND OF THE BASKERVILLES” LOOKS SPooky

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“THE HOUND OF THE BASKERVILLES” LOOKS SPooky

And here is “Hound of the Baskervilles,” from First Division, to be released shortly in the local territory.
Rochester Giving

Gift Nights are back in Rochester theatres. Manager Truman Brizee, Capitol, is giving away a set of ten books and book ends on successive Thursday nights to woman patrons. The books are cheap but good-looking editions of the classics like "Treasure Island," "Murders in the Rue Morgue," etc. Idea seemed to click, with more than 1,000 copies given out the first night.

Riviera, largest neighborhood, is giving away a vanity set to woman customers, also on Thursday nights.

Liberty, Poughkeepsie, is awarding electric clocks to Tuesday and Friday matinee patrons.

For Hysterical

An emergency first-aid booth was recently established in the lobby of the Stanley Theatre, Utica, to care for "patients" who might have been overcome by the blood-curdling scenes in "Dr. Jekyll and Mr. Hyde."

Playhouse, Hudson, gives notice in its advertisements that "children unaccompanied by parents or guardians are not admitted."

"Hound" Radio Tie-Up

"Hound of the Baskervilles" will be released by First Division coincident with its broadcast, for a six weeks period, over the NBC chain via the George Washington Coffee tie-up, with about two dozen stations coming in for the hour. It will be broadcast twice weekly.

Dialogue is by Edgar Wallace, with the film the third of the series First Division is distributing. With "Fatal Hour" and "Speckled Band" money-makers, "Hound of the Baskervilles" is expected to hit a new high mark.

Sales Argument

Hundreds of essays on "Whether a Girl Should Sell Herself" were sent to the Stanley, Utica, in a recent contest for $35 in cash prizes—$15, $10 and $5—and 47 guest tickets. Both sides of the question were answered. The contest was conducted in connection with the showing of "Under Eighteen."

Rogers' Midnites

With apparently no hope of Sunday shows in Newburgh, Manager Dave J. Rogers, of the New State, has inaugurated Sunday midnight shows, starting at 12:01 Mondays. Regular program is presented. Other Hudson River cities and villages have Sunday afternoon or evening shows, and Rogers is seeking to keep Newburgh people home.

"Police Court" Soon

First Division expects a print of "Police Court" in any day now. Leon Janney, Henry B. Walthall, Edmund Breese, Aileen Pringle and Al St. John head the cast. It's from Monogram and looks strong.
Artie Block Helps Out All Warner B'way Houses

Artie Block, who manages the Warner Theatre, and who will be treasurer of the new Hollywood Theatre when it reopens with a vaudeville policy soon, has been acting as publicite aid de camp for all Warner houses.

His Jewish window card on "Taxi" was a dilly, and should help get a lot of business. Likewise, the Semitic plea on "Manhattan Parade" ought to have aided business.

On "Woman From Monte Carlo," he turned to the German element, and sold the picture with foreign language appeal.

Under his direction, Warners have seen some excellent runs, primarily "The Dreyfus Case" and "The Speckled Band." Both went over because of the way they were sold.

Every picture is an exploitation possibility for Block, and he has built up a mailing list that any neighborhood house would be glad to have.

In selling the house, Block is trying to forget he is on Broadway, and gets a lot of trade around mid-Manhattan, but he doesn't overlook the fact that the Broadway ballyhoo helps swell the crowd.

Saranac Benefit

"The Mad Genius" will be the basis of a February benefit for the Altar and Rosary Society of St. Bernhard Catholic Church at the Fox Pontiac Theatre, Saranac Lake.

Another benefit February 27 is planned by Manager A. B. Anderson and has already aroused interest in the town. The benefit will be for the Olympic committee of the sister town of Lake Placid and will be given to help meet the funds necessary to bring the Olympics to Lake Placid.

Bingo Organs

Weekly broadcasts from WNBW, radio station at Binghamton, from Capitol Theatre, where Dick Betts performs every Sunday afternoon on the Capitol Theatre pipe organ, have proven their worth as advertising for Comerford's Binghamton theatres.

Capitol's "Seth"

Probably the greatest attraction promotion manager Fred Perry, Comerford Theatres, has arranged for the patrons at Binghamton was old-time fiddlers' contest. Contest attracted expert fiddlers from all over New York state. Marked opening of "Seth Parker" at Capitol.

Not Bragging

Olympic, independent, Utica, has just blazed forth with this announcement in all its newspaper advertising: "Owing to tremendous business caused by booking all the outstanding pictures, from Monday on, excepting Sundays and holidays, the show will start at 11 A. M. and run continuous."

Columbia Holds Buffalo Prosperity Party

Columbia's 1932 "Prosperity Party" was staged January 14 at the Hotel Statler, Buffalo. It was attended and enjoyed by over 100.

Pre-screening of Columbia's "Forbidden" was followed by a luncheon in the Terrace Room. Don Gunderman, organist, Lafayette, delighted the gathering. Speeches followed, and Jos. A. McConville, district manager, Columbia; Jules Michael, president of the M. P. T. O., and Joe Miller, Columbia's Buffalo manager, coincided in expressing the belief that motion pictures held the keynote toward convincing the American public that prosperity was just around the corner for 1932.

Group photograph included exhibitors from Western New York, Syracuse, Binghamton, Rochester, Batavia, and Frank Collins, vice-president, Marine Trust Company; Michael Cohen, prominent attorney; John O'Connell, manager, Warner theatres; Harry Thompson, booker, Fox circuit; Chas. Johnson, Columbia Albany branch manager, and Tim Donohue, Columbia Buffalo office manager and booker.
LOOKING AHEAD AT THE PRODUCT
A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

"Impatient Maiden"—Universal
Leo Ayres, Mac Clarke, Judy Devine, Una Merkel, John Halliday, Oscar Apfel, Helen Jerome Eddy, Bert Roach.
Thanks to fine treatment and intelligent direction a story that looked like clap-trap in book form has turned into an interesting and well performed movie. Universal has thrown out a lot of the sex with which anyone could find fault and instead has substituted more human angles, with lots of sentiment and emotion.
Estimate: A nice programmer, with some fine performances.

"Freaks"—Metro
Metro has attempted something different, which may result in something a bit trying. "Freaks" is apart from the general run of films, but there will likely be thrill-seekers who seek to attack the movies. The story is one that only adults will go for. It is a question whether or not good taste is always used. With views of physically deformed folk, handicapped by nature, mentally, too, and a lot of wisecracks of poor taste, "Freaks" has much that is objectionable.
Estimate: Exhibitors should see this before playing.

"Silent Witness"—Fox
Lionel Atwill, Branswell Fletcher, Greta Nissen, Helen Mack.
With no screen names of any importance, "Silent Witness" presents a problem for exhibitors. True, Atwill is up to standard, but the theme, adult and dealing with a murder and trial, is not entirely new. The direction is not up to snuff, but some audiences might find it entertaining.
Estimate: Just a program picture that might prove a difficult piece of property.

"Without Honor"—Supreme
Harry Carey, Mac Burch, Mary Jane Irving, Gibson Goward.
Harry Carey has returned to westerns, and "Without Honor" is a pretty piece of open-air property. Most westerns are generally the same in theme and whatnot, but Carey's sympathetic performance gives his current show a head start.
Estimate: Splendid western.

"Tex Takes a Holiday"—Argosy
Wallace MacDonald, Virginia Brown Faire, Sheldon Lewis.
The fault can't be blamed on the actors, but "Tex" just doesn't come up to any standard at all. In Multicolor, it is pretty low stuff.
Estimate: Doesn't make the grade.

"Murders in Rue Morgue"—U
Bela Lugosi, Sidney Fox, Bert Roach, Brandon Hurst, Noble Johnson.
U. S. give directors "Dracula" and "Frankenstein," both big moneymakers, "Murders in the Rue Morgue" shapes up as an strong entry as the first two, provided that the horror craze hasn't been washed up at all. There are thrills aplenty, a slight love tale, and an ace for the gruesome effect of it, along with Bela Lugosi. Unless folks have become used to all kinds of thrillers, "Murders in the Rue Morgue" is strong box office.
Estimate: To be sold for better returns.

"Carmen"—B. I. P.
Marguerite Nance, Thomas Burke, Lancy Fairfield.
Here's opera in talkie form that can be enjoyed immensely by movie patrons, with a splendid score and excellent voices to back up a production that doesn't hesitate to move around once in a while. Opera-goers will like it, and those who have been compelled to get their operas through the radio ought to flock to see it. B. I. P. deserves a lot of credit for attempting something new.
Estimate: Something different in the talkie line and probably a neat grosser.

"Prestige"—RKO-Pathé
Ann Harding, Adolph Menjou, Melvyn Douglas, Jan McInerney, Guy Bates Post, Clarence Muse, George Hopley, Rolfe Lloyd.
Unfortunately for everyone concerned, "Prestige" can't get the grosses of Ann Harding's other features. True, the performance she gives is decidedly sympathetic, but the theme of story, Indo China, is definitely familiar, and the whole thing doesn't click. It is a snack.
Estimate: Should have been better than it is.

"Passionate Plumber"—Metro
Ruster Keaton, Jimmy Durante, Polly Moran, Irene Purcell, Mona Maris, Gilbert Roland, Maude Eburne, Henry Armetta, Paul Porcasi.
With Keaton and Jimmy Durante heading what little is left of the original "Cardboard Lover," punctuated with lots of good gags, "Passionate Plumber" looks like heavy laugh box office. The gags are somewhat familiar, but the fun is sure fire.
Estimate: A laugh picture that should get its share of shekels.

"Man Who Played God"—Warner
George Arliss, Violet Heming, Bebe Daniels, Louise Chauver Hale, Donald Cook, Oscar Apfel, Paul Porcasi.
The production is clean, the picture tasteful, the material is a bit different, but the box-office possibilities will depend upon how Arliss pulls. The latest Arliss opus will have little help through word of mouth, but Arliss audiences should go for it.
Estimate: Where Arliss clicks so will the show.

"Man I Killed"—Para
Even the fine hand of Ernst Lubitsch has found it difficult to fashion giant box-office material from "Man I Killed." Barrymore, Carroll and Holmes have a heavy story on their hands, the theme of which may prove too unhappy for some audiences. There are many sequences which will draw tears. The laughs are not very frequent. An after-the-war tale of a conscience-stricken French boy who goes to the family of the boy he has killed it is psychological to a degree.
Estimate: The elements of strong box office are present. Showmanship will undoubtedly be necessary.

"Arsene Lupin"—M-G-M
John Barrymore, Lionel Barrymore, Karen Morley, John Miljan, George Davis, John Davidson, Mary Jane Irving.
With this Barrymore combination, with Jack Conway's direction, with a sprightly and entertaining script, with a comedy and detective angle that is chuck full of interest, with love scenes that are just grand, how can "Arsene Lupin" miss? It looks as if Leo has just made another great grosser, and again the Lion deserves a vote of thanks.
Exhibitors: Get set for real dough.

"Tomorrow and Tomorrow"—Para
Ruth Chatterton, Paul Lukas, Robert Ames.
An adult story of the sort that Chatterton fans always find so inviting. "Tomorrow and Tomorrow" is no great shakes as box office, but it will appeal to class audiences. This washes up Ruth with Paramount, and her last bid is a bit better than some of the recent Paramount releases starring her. Philip Barry's story is fine, not for children. Chatterton is still the same.
Estimate: Okay for the classes, not the masses.

"No One Man"—Para
Carole Lombard, Paul Lukas, George Arliss, Arthur Freund.
Lots of talk, little action, deluge of class—that's "No One Man." It's adult drama, of alleged high society, similar to a lot of stuff Paramount has been handling over recently. Ricardo Cortez is a heavy, and Paul Lukas does good work.
Estimate: Just a picture. Some of the names can be sold.

"Local Bad Man"—Allied
Hoot Gibson, Sally Blane, Hooper Atchley, Edward Harron.
Skimpy, even for a western, and just another of the Gibson series. The story is thin, but Hoot will probably make it up. There is some attempt at comedy.
Estimate: Another western.
The Town Tattler of New York City, Buffalo, Albany film zones and Northern New Jersey... News-spreading the gossip and gossiping the news... The baby of the trade journal field, but a full grown youngster in appeal.

Read eagerly by every showman in the territory
EVERY ONE PACKED WITH ACTION AND ROMANCE AND THRILLS... AND THAT'S WHAT PACKS THEATRES NOW!

"THE CANNONBALL EXPRESS"
WITH TOM MOORE, REX LEASE
LUCILLE BROWNE
Directed by WALLACE W. FOX
A FANCHON ROYER production
The "Black Sheep" Comes Back and Wins Love and Glory at the Throttle.

"DEVIL ON DECK"
Racing Action and Tall Adventure on Ships of Shanghaied Men.
WITH REED HOWES
MOLLY O'DAY
WHEELER OAKMAN
Directed by WALLACE W. FOX
FANCHON ROYER production

"MOUNTED FURY"
WITH JOHN BOWERS, BLANCHE MEHAFFEY
ROBERT ELLIS
LINA BASQUETTE
Directed by STUART PATON
A Powerful Drama of Danger and Daring set in the Heart of the Canadian Wilds.

Jan25'32 b.c.
JACK DEMPSEY RETURNS!
in "The Lure of the Ring"
Packing all the old box office wallop of the "Manassa Mauler"
Now packing 'em in on
RKO, WARNER and SKOURAS CIRCUITS

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"HOUND of the BASKERVILLES"
released simultaneously with the...

GREAT RADIO TIE-UP
A NATIONAL COAST-TO-COAST BROADCAST ON THIS THRILLING TALE IN SERIALIZED FORM OVER THE N.B.C. NETWORK FOR SIX CONSECUTIVE WEEKS - STARTING FEB. 1st
Never has a picture received such tremendous publicity!

"CROSS EXAMINATION"
with
William V. Mong
Sally Blane
H. B. Warner
Natalie Moorhead
Edmund Breese
Wilfred Lucas
Niles Welsh
Directed by
RICHARD THORPE

"COUNTY FAIR"
with
Hobart Bosworth
Wm. Collier, Jr.
Ralph Ince
Kit Guard
Marion Shilling
Directed by
HOWARD BREHTHERTON

Where no man dares penetrate — — —
"WILD WOMEN of BORNEO"
SHOWING THE WORLD'S MOST UTTERLY SAVAGE WOMEN

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EXECUTIVE OFFICES:
1600 BROADWAY, NEW YORK, N. Y.
A claim that has cost the industry millions

"As good as Western Electric"

2232 Theatres have replaced unsatisfactory sound equipment with the Western Electric SOUNDB SYSTEM

Electrical Research Products Inc.
250 West 57th Street, New York, N. Y.
There is no denying the fact that the importance of the independent producing market is growing, and that even the major producers are shaping their courses so that the independents must certainly supplement the market. Examination of some of the product distributed by the independents this season confirms the thought that the calibre of many of these pictures has grown higher, and that there is a new quality to be found here.

The new season will present a glowing picture for the independents. 1932-1933 should give them their big chance. Success of the present product should encourage them to invest more money, attempt new ideas which have been held in check by lack of capital, of market.

Now there is a larger market, and the purse strings should unloosen for these independent studios which have given evidence of their abilities. Economy programs of the larger studios have been responsible for the release of more capable men, more prominent players, more experienced writers and technicians. There are few non-contract players who cannot be secured by the independents.

And now this new association, a body which will probably establish its own distribution channels if shoestring state righters persist in shoestring and petty methods.

It is to be hoped that this faith which independent exhibitors are placing in independent production will be held inviolate.

Save the 5-5-5

The temporary retirement of one of the industry's leaders from a company he has helped to build should not, in any event, affect the work completed by the 5-5-5.

The motion picture industry, until the resignation of Sidney R. Kent from Paramount-Publix, had been hoping that the standard contract formulated by the 5-5-5 committee would be made a part of this business, optional at the beginning of the 1932 sales season.

With Kent retiring for the present, friends of the 5-5-5 agreement fear that the work he helped achieve may also pass into the background.

But there were others who worked with him, helped formulate the new contract. If their interests were sincere, it remains for them to further the work which had been done.

And there are those, too, who are asking why an industry, which heralds all its branches to defend itself against further taxes, cannot, of its own accord, settle its internal problems and clean its own house as efficiently as it seeks to work for its own interests in tax matters.

Day by Day

UNIT by unit, group by group, bits of producer-owned chains are passing back into the hands of independents.

What has been predicted has come to pass. Each week some independent takes back a few houses. Every month the list of affiliated theatres grow smaller.

And the end is not yet in sight. When that era of independent operation present before the rise of the chains comes to pass again, then the industry will be getting closer to its logical and healthier state.

Independent Production—New Era

Organization of independent producers into an association for protection in problems in regard to labor and distribution is a healthy sign, probably the most gratifying independent production development of the decade.
Eyes of Industry Turned on Skouras as Independent Chain Covers Country

War Still Continues

The war between Springer-Cocalis and Local 306 continues. Latest angles include reports that Empire State of Brooklyn is now manning the booths of the houses; that the tiff is costing both sides plenty, and that it will be settled sooner or later.

Who cares—except Springer-Cocalis and 306?

Pettijohn Points to Record on Tax Hearing

Text Available for Exhibs Who Want to Know

Charles C. Pettijohn, counsel for the M. P. P. D. A., points to the “Congressional Record” as the significant indication of what took place at the Washington hearing before the Ways and Means Committee.

"Why make statements," he asked, "when interviewed? The record shows everything. This is the time when we want a united front. We want to win the battle, and are not concerned with statements. Let's win the fight. Printed copies of the 'Congressional Record' will tell who said what and when."

THE NEW YORK STATE EXHIBITOR has some copies which it will be glad to distribute to readers of this magazine.

Leff Adds Another

This time it is M. Leff who has taken unto himself a house. Having acquired the East End in association with M. Tendler. Latter operated the Woebegone, Newark, while Leff was interested in the Sunshine, Brooklyn.

Three for Brandts

The Brandt boys have taken over three mid-sector houses.

Both the Central Park and the George M. Cohan have passed into the possession of former inde operators.

Brandt Theatrical Enterprises announce that the former will have a popular price policy.

The same operators took the Jolson Theatre a week later for a picture policy.

Beacon Passes

Beacon Theatre, formerly a Warner possession, has passed back to the Central Amusement Corporation.

House, seating 3,600, will play a film policy.

Installs Percentage System in Metropolitan Houses

—Drops Assistant Managers—Buying Power Potent

Wesco Deal Completed

The eyes of the industry are on one of the greatest tests of showmanship—business in many moons.

Can Spyros Skouras and his associates make a success of their operation of several hundred theatres where affiliated chains have failed?

Wesco Agreement

Announcement that Wesco Corporation and Skouras brothers have entered into an agreement to operate all houses in the Wesco group, effective as of February 15, reveals that Skouras has a chain only second to Publix. The arrangement provides an operating agreement and does not involve the sale or leasing of the properties. For a period of years, Skouras brothers will operate all theatres in that group, about 50. Included are the Fox West Coast Theatres, operating out of Los Angeles; Midwest and Midland divisions, operating out of Kansas City, and the Fox Midwesto Theatres, out of Milwaukee.

Favor Skouras

Showmen are betting that the Skouras brothers will be able to pull the theatres they have taken over out of the red, where many have been entrenched for many, many days.

Skouras operates his theatre with a firm, shrewd hand, as many exchanges will testify. One of his initial moves is to drop assistant managers, an innovation which has already taken place in his upscale New York houses.

Percentage

As an incentive to greater effort, Skouras has installed a percentage system in his metropolitan houses, through which managers will be given a cut of 10 per cent over their expectancy, a sum stipulated by the home office. If the house has been in the red, the manager will be given a cut of 10 per cent of the increase after expectancy has been stated.

Buying Plenty

This makes the Skouras brothers the greatest buyers of film in the country, next to Publix, and marks the climax of a rise which has seen them come from the Midwest to their present roles as national operators.

It is generally agreed that if the Skourases can't pull the houses over, no one can—as one big chain.

Expect Gala Occasion at Motion Picture Club Ball

Plans are all set for the annual Motion Picture Club Ball, to be held in the Grand Ball Room of the Waldorf-Astoria, February 20. Arthur Schubin, head of the entertainment committee, announces that three radio bands, Abe Lyman, Harold Stair and Claude Hopkins, will provide music. Invitations have been dispatched to prominent state and city officials to attend.

Co-operation of All Exhibitors Urged For Washington Bicentennial Program

Theatre Owners Expected to Work With Local Bodies in Observing 1932 Celebration — M. P. T. O. A. Ready to Aid Members in Giving Help

Officials of the Motion Picture Theatre Owners of America and members of their Washington convention committee are making a special appeal to all exhibitors to co-operate in every way with the United States George Washington Bicentennial Commission in making that big celebration, which officially starts February 22, a nation-wide success.

President Hoover has just issued a general proclamation along that line. Theatre owners national organization is asking exhibitors to put on special shows where possible in developing the patriotic elements of this celebration.

Exhibitors desiring special information along that line can communicate with Congressman Bloom's Washington headquarters of New York, to Erpi Pictures, Incorporated.

Washington celebration the most important civic event of the year.

Peekskill Sunday Vaude
Peekskill Theatre, Peekskill, is presenting vaudeville with its feature pictures.

Sunday shows are permitted.

Bingo Flesh Slipping
Flesh has been hitting it off fair at Binghamton Theatre, Binghamton. For some reason patronage at Binghamton has not been 100 per cent through the week, but on Friday and Saturday nights house usually is jammed.

Seek Movie Okay
A bill introduced in the Assembly by Kenneth Fiske, Schoharie County, authorizes villages to provide for motion picture shows at public expense not exceeding $1,200 a year. One of the villages in this county has held free outdoor movies for several years.

Theatre Owners Guild Seeks to Settle Problems

Combination of Inde Circuit Chiefs Aims at Peace

Theatre Owners Guild of New York, a new inde unit, has made its appearance in town.

Familiar faces, the Skouras brothers, Leo Brecher, H. Schwartz, Lee Ochs, Laurence Balegnino, loom as the executive leaders.

It is expected that labor problems and those affecting theatre operation will be considered.

The body does not appear as opposition to T. O. C. C., but appears to seek more specific attention for inde circuit organizations.

306 Dances
Local 306 will hold its 18th annual dinner and dance at the Commodore, February 27. There is a show, besides.

Hollywood Opens
Warner Brothers finally are getting their Hollywood vaudeville program under way, with an all-star show.

Lou Holtz is handling everything.

Suffern Relents
Suffern village trustees have voted permission for a Sunday movie show in the Lafayette in aid of the needy.

Lyric, Oyster Bay, Reopens
Lyric Theatre, Oyster Bay, has reopened. Fire closed it for a while.

Monogram Meets

Ray Johnston will preside. A program of 40 pictures for the new season is expected to be announced.
Proposed Increase in Binghamton Tax Bringing New Worries For Exhibitors

City Must Raise Additional Revenue — Suggestion Church Property Be Under Scrutiny Leads to Added Glances Toward Theatres

It has been learned that the matter may go to the Common Council for settlement. Those who would wring the houses dry of any sort of profit, have harped on increased pleasure tax here since intensive effort has been made by Binghamton Automobile Club to battle state increase on gas tax. Strange to say, there have been a number of motorists opposed to the auto club's stand against increased gas tax. It is from this group that the proposed increase in theatre taxation is being heard.

There are about 16 theatres in Binghamton. The Council has just adopted an ordinance establishing theatre tax at same rate paid in 1931, and managers hope the rate cannot be raised for another year at least.

Theatre revenue returns to the City of Binghamton about $300 from each house open on week days and $400 a year from those open on Sunday, in addition to the regular fee, which averages approximately $300 for the larger houses and drops to as low as $275 for the smaller ones.

While the faction in question offers no reason for such a tax on Bingo houses, they nevertheless advocate imposition of one. Two commisioners have been approached on the matter, to date. One told his questions that he believes the current rate to be sufficient.

Bingo Sunday Issue

Question of Sunday pictures and the new Plan C Council's attitude on them has aroused the ire of several Bingo managers, who have approached the new group on matter. For the most part they decline to discuss the subject, but in the opinion of the Council's liberal element, or minority group, the subject will be an issue when the new administration gets settled down.

Buffalo Ties Own Celebration With Washington's

Buffalo is doubly fortunate in that the year 1932 brings its Centennial, with the Bicentennial of Washington's birth.

Jerome B. Chase has been named chairman of the Buffalo Washington Bicentennial Committee and Fred D. Corey is general chairman of the Buffalo Centennial Committee. Theatres, schools, churches, service clubs, and business associations are concentrating their efforts toward educating the rising generations in a better appreciation of Washington.

Chase, who has approached the new administration gets settled down.

HARRY BASSETT, Paramount booker, is critically ill in an Albany hospital. . . . Harry Aranove, in charge of advertising at the Warner exchange, is another hospital patient. . . . Jimmy La Belle is replacing Aranove during the latter's illness. . . .
A MOVIE has been taken of the village of Haverstraw, showing the business section, social and industrial features. It was shown three times in four days at Warner Brothers' Broadway Theatre. . . . Progress on the new theatre at Ridgewood, N. J., is being made at a highly satisfactory rate. In line for the third floor, the weather permitting constant work. . . . At present two of the huge roof trusses and a large part of the steel connecting beams are in place. . . . Looks as if it would be finished on the scheduled time, April 1. . . . In carrying out its plan of presenting movies to the entire village of Ridgewood, the Rotary Club was "shot" while in action at their last dinner at the Elks Club.

IN HACKENSACK, counsel for Mrs. Olga Ziegler, on trial for the alleged murder of her husband, asked for the discharge of his client on the ground that the jury witheld a verdict for the defense. . . . A mistrial was ordered by Judge Seuffert. . . . Counsel believe the court erred in declaring a mistrial and discharging the jury.

"A JEW AT WAR," the first movie of Jewish life, was shown for one day at the Paramount Theatre in Suffern, N. Y., village board was called at which Henry Von L. Meyer, manager of the Lafayette Theatre and chairman of the relief board, asked permission of the trustees to hold a Sunday movie show for the benefit of the unemployed in the near future. . . . Looks as if it would be held in conjunction with the Ridgewood theatre. . . . The village will not be forgotten, however, when the funds are being expended.

In PASSAIC, Garry Vrooey, local manager of the Warner Brothers' theatre, has been publicly thanked by Mayor John R. Johnson for the loan of the theatre for the benefit performance for the unemployed. . . . Patriotic pictures are being shown by the Paterson Board of Education at evening schools as part of the Americanization work now being persistently pushed. . . . The films were the Yale historical group and "The Beautiful Country". The films were donated to the Board of Education by Mr. and Mrs. D. Pomeroy, who have an outer handle on his office door—you have to knock if you want to get in.

MOTION PICTURES showing various industries and how they function are being shown weekly at Pompton Plains school, under the direction of the principal. . . . Talks showing every phase of U. S. navy activities were shown before the National Association of Power Engineers at their meeting in Passaic, recently. . . . Pompton Lakes Community Relief Association will present "Flying High" for their fund February 10, 11. . . . In Plainfield, N. J., a fight in regard to Sunday closing goes merely on. . . . Frederic F. Kislingbury, manager, has declared that he intends to see this thing through if it takes all the police Chief Charles A. Flynn possesses. . . . He insists that the Paramount, Oxford and Strand will keep the colors flying. . . . Lewis Carroll's "Alice in Wonderland" was shown at the Y. M. H. A. Junior Lyceum, recently.

Rabbi's Open View
Rabbi Maurice J. Bloom, Temple Beth-Jacob, Newburgh, in a sermon denounced blue laws and advised that the people demand their right to amusements on Sunday. Newburgh is virtually the only city along the Hudson which still maintains a ban on Sunday shows. The Jewish divine said: "Certainly the churches do not gain by these prohibitory laws. A recent study proves that, in spite of our complete shut-in-ness on Sunday, the churches favoring these laws are attended by less than 2,000 people all over the city. Railroads, ferries, gasoline dealers and neighboring towns are the only gainers."

Paterson Tightens Up On Operator Regulations
Bill Now Being Considered By Council
Paterson, N. J., motion picture operators will be hit if a measure that has already passed its first reading passes in that town. It is to strengthen, modernize and regulate motion picture operators and their duties, under consideration by the fire and police commission.

It raises the license fee from $5 per year to $25, and in addition the operator will be directly responsible for fires which may occur in the projection room. The new ordinance also fixes the penalty for violation of its regulations, and in this respect both operator and owner of the theatre may be fined from $25 to $100.

Finally, the ordinance stipulates that the fire and police board shall have complete authority in the granting of licenses and the supervision of operators.

Farrell Speaks
Daniel Farrell, Oakland, N. J., who spent several years in the Navy, and who is now connected with that branch of the service which is studying the use of motion pictures as a means of analyzing action and reporting information, was the guest of honour at the meeting of Oakland Chamber of Commerce. He showed several reels of sound pictures.

Orpheum, Newark, Shifts
Orpheum, Newark, much shifted house, is now under Fineberg direction. Jewish movies.

Non-Theatrical
Hopewell Junction Episcopal Church has begun presenting motion pictures once a week in its parish hall.

All Industry Problems To Be Discussed at Meet
Annual M. P. T. O. A. Convention Full of Highlights
In keeping with the original plan to make the coming Washington convention of the Motion Picture Theatre Owners of America reflect all of the needs of the industry, the program now nearing completion comprehends every possible subject associated with the betterment of the business.

President M. A. Lightman has associated with him in the work of preparing the program Chairman Fred Wehrenberg, Board of Directors; Director M. E. Comerford, Walter Vincent, Secretary M. J. O'Toole and others.

The business sessions will be held at the Mayflower Hotel in Washington, March 14, 15 and 16, and aside from the extensive phases in conjunction with the George Washington Bicentennial the following outstanding subjects will be among those discussed:


Leaders in every division of the business will discuss those questions and others of equal importance.

Pomeroy's Library
Roy J. Pomeroy has a unique album of photographs. This collection contains a picture of every miniature set of any importance used in motion pictures during the past ten years. Train wrecks, snow slides, hurricanes, battleships, air raids and numerous other tiny set scenes are minutely reproduced; all of which have played a part in many prominent pictures of the past.

Sokolich in Cold Spring
Playhouse, Cold Spring, has changed hands. John Sokolich has taken the theatre.

Lindenhurst Buyer Sought
New Theatre in Lindenhurst, L. I., is being peddled about by the builder, who wants an operator.

House will seat 650. Seider house is in opposition.
The Great Event of 1932!

THE MOTION PICTURE CLUB

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  in Person with his Torrid Troubadors from Harlem

- H A R O L D S T E R N
  in Person with his Hotel St. Moritz Orchestra

- A B E L Y M A N
  in person with his noted orchestra

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BUFFALO

Kaufman Is Back and Preview of "Arrowsmith"

With Mary Ann

BUFFALO THEATRE presents an additional treat in the person of the great Tetzanzini. . . . SYRACUSE Theatre, Syracuse, is closed. . . . Former owners, Frank Sardino and William Brown, have just returned from the Kettle Theatre, East Syracuse. . . . The DeWitt, Syracuse, is dark, having closed its doors after New Year's. . . . JIMMIE ROE, manager, Turnhall, Syracuse, has been home—ill—with a very severe cold. . . . Seville Theatre, Manlius, having been remodeled, is opened under new management and operates seven days a week. . . . N. L. Googin, exhibitor of Cazenovia, is also mayor of that town and censor's own picture. . . . Whole sales force of Columbia is concentrating on features and shorts and is pushing a "Laugh Month," which has resulted in plenty of dates. . . . Wm. Healey, formerly of Columbia publicity department, is in the territory for several weeks, handling special exploitation of "Alice in Wonderland."

HARRY ROSENQUEST, assistant general sales manager of Vitaphone shorts, visited Buffalo and made trips to surrounding towns setting dates for their George Washington Bicentennial reel. . . . Harry Dixon, former manager, RKO, had Nick Basil, his brother, Bill, and Spence Balser over at his cottage at Crystal Beach. . . . Exhibitors all agree that Harry has the ideal spot for entertaining.

LEO MURPHY, Gene Markens and Charles Boasberg, RKO salesmen, are doing a very good job in the clean-up drive which ends this month. . . . Harry Dixon tells us that the RKO office is running along smoothly since the merger eight weeks ago. . . . McPherson and Maxwell are doing a fine job in their respective booking positions and it looks as though RKO is headed for a good year. . . . E. A. Horn, manager RKO print department, was in Buffalo this past week. . . . United Theatre midnight preview of "Arrowsmith" delighted a select audience at Shea's Buffalo Theatre. . . . The screening was attended by a number of prominent Buffalo professionals and with his wife, arts . . . Manager J. Kaplan and his sales group were warmly congratulated. . . . Roger Mathew, non-theatrical department Western Electric, was in town on special work covering churches and schools. . . . He renewed old acquaintances with George Ferguson and Tim Donohue, Columbia.

BUFFALO FILM BOARD SURVEY INDICATES 147 SILENT HOUSES REMAIN

Of the 501 theatres served by Buffalo exchanges, but 62 are affiliated, while 439 are in the hands of the independents. Three hundred and fifty-four houses are wired, 73 with disc only, 93 with film only, 188 with disc and film. One hundred and forty-seven theatres still run silent pictures, 29 silents are closed, and 188 sound houses are closed. Of the 252,716 seats in the territory, 157,377 are in the ranks of the independent theatres.

ANOTHER FOR SARDINO

Frank Sardino, one-time operator of the Syracuse, Brighton and Empire Theatres, there, who recently reopened the Roxie, East Syracuse, adds a second house when he takes over the Capitol from James Kernan. Sardino will install his brother, Jack, as house manager. Reinquiting the Capitol, 700-seat opposition to Jacob Karp's Camco, is seen as Kernan's first move for retirement. Kernan at present also has the Liberty, Burnet, Park and Kernan Theatres.

WITH HOLLYWOOD

Harry E. Lutz, formerly division manager for United Artists, has opened the Buffalo Picture Harry. Buffalo will be in charge of sales for western New York as well as the central and northern parts of the state. All Harry's friends extend their best wishes for his success. Al. Teschemacher is office manager and city salesman.

KAUFMAN BACK IN ROCHESTER

Albert Kaufman, former manager of Binghamton Theatre, Binghamton, has been transferred by M. E. Comerford from his Bingo house to Rochester-Capitol. Dave Cohen is Bingo manager of Comerford string and Fred Perry promotion manager.

INVENTOR

Roy J. Pomeroy spent the first three years of his ten years in the film industry performing "miracles" with trick photography. Prior to this, Pomeroy had already achieved a name as a technical advisor on photography and cameras. During the World War, he invented an Aero camera which was used throughout the conflict.

DIME APPEARS IN UTICA

Lincoln, Utica, has gone and done it. The house announced the other day that it had gone to "10 cents admission," Monday to Friday, from opening to closing, and Saturdays and Sundays up to 6 P. M. The price these two days after 6 P. M. is 15 cents. Children will be admitted at all times for a dime.

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John Alden Dies

John O. Alden, 34, president, Utica Local 357, Motion Picture Projectionists, and operator at the Stanley, was killed, and William J. Kelly, another projectionist, was injured when an automobile, in which they were riding, skidded and left the highway east of Utica.
I Am Still An Exhibitor

By
Carl Laemmle
President
Universal Pictures Corp.

THIS YEAR I will celebrate my 26th anniversary in the moving picture business. The editor of YOUR THEATRE asked me for some observations which would be particularly interesting to the readers of this department. Presumably the readers of YOUR THEATRE are exhibitors. It was as an exhibitor that I started in the moving picture business. I am still an exhibitor. When I re-entered the exhibition field it was not because I wanted to, but because I was forced into it. It seemed to me at the time that every producing company was going into the exhibition end of the business on such a tremendous scale that Universal Pictures would be left out in the cold without having a group of theatres to use for booking trades. This thing of great chains of producer-owned theatres was not a good idea: it was not right in principle. I didn't think it ever would work out in practice, but at the time it seemed to be working, and without theatres of my own, it was working against me and not for me.

This year Carl Laemmle celebrates his 26th anniversary in the motion picture business. In this article, written expressly for YOUR THEATRE, he has a definite thought for all exhibitors.

NOTHING has been more gratifying to me during the last two years than to see theatres and theatre management reverting to bona fide exhibitors, whether in chains or singly. That is where they belong. To me, it simply proves again an old adage which I have never seen fail: "You can't serve two masters." There isn't any man in the moving picture business who is big enough to devote his attention equally to producing pictures and to exhibiting pictures, and to make a success of both. Each field has its own requirements and they are manifold and mighty. Each requires a certain type of ability. Certainly in times like this, each requires the full amount of energy of the person who would make a success at it.

WHEN I OPENED my first moving picture theatre, back in 1906, in Chicago, I devoted 18 hours a day, roughly, to making it a success. No other consideration weighed with me. I had a wife and a young family. I loved them dearly. But that White Front Theatre took nearly all of my time and thought. My family didn't suffer, and I

(Continued on "F")
Motion Pictures in the Washington Bicentennial Celebration

By Honorable Sol Bloom
Congressman from New York City, and Associate Director of the United States George Washington Bicentennial Commission.

WHEN CONGRESS provided in 1924 for the celebration this year of the two hundredth anniversary of the birth of George Washington, it stipulated that the celebration shall be of a character such that the general public shall participate. The purpose of the celebration is to provide instruction so attractive that it will be readily carried out, and an inspiration to the people, not only in 1932 but every year thereafter. They should be given a permanent place in every American city and town—a course facilitated by the fact that prints of the films will occupy a position of unique importance. Presently we can see that these films will occupy a prominent place in the schools, and the fact that they are presented in the public screen will add much to the educational value of the films.

The George Washington films are being produced in accordance with the same general plan that has been adopted for the schools of 50 countries. They will give millions of Americans a living impression of Washington, and the conditions and spirit of his times.

Prominent historians, among them recognized authorities on Washington's life, have aided in the preparation of the scenarios. Leading dramatists have assisted in the production. For the sake of authenticity, a great number of the sequences have been filmed in localities where the original action took place. Among them are Fredricksburg, Va., and Philadelphia.

"BY SPECIAL AUTHORITY of the Bicentennial Commission, essential sequences have been filmed at Mount Vernon—the first time in history that this national shrine has been opened to the motion picture camera man. The accuracy of costumes, sites, settings and properties has been assured by extensive research conducted by the commission, the producers and other organizations.

The part of Washington as the general and the president is strikingly portrayed by Ellsworth Woods, an experienced actor and a descendant of a Colonial officer. Miss Fanny Washington, a direct descendant of the Washington family, plays the part of Washington's mother. Other competent principals complete the main cast, which is augmented by units of the United States Army, Indians from the Pamunkey Reservation and Virginia backwoodsmen.

"Experienced directors have welded the wealth of material and the great cast into a compact whole—into a motion picture that will dramatically and realistically present the leading events in Washington's life. It will stress features which reveal the many phases of the character of this great American, and will introduce a number of incidents never before presented on the screen. The films will be intended especially for classroom instruction. It is an assured fact, however, that they will interest and hold the attention of adult as well as juvenile audiences. They will supply, in abundance, the type of information essential to an adequate understanding of Washington's life and times. Vivid, authentic, impartial, they will be an inspiration to young and old, and will give the American people a true appreciation of Washington, and of his services to his country.

"FROM THE FOREGOING it will readily be seen that these films will occupy a position of unique importance. Presenting them to the first time a complete picture of Washington's life and character, they will be of vital interest to the whole country, not only in 1932 but every year thereafter. Their importance will grow with the years. They should be given a permanent place in every American city and town—a course facilitated by the fact that prints in both 35-millimeter and 16-millimeter widths will be sold outright.

"It is suggested that chambers of commerce, city governments, bicentennial committees, boards of education and patriotic societies co-operate in the purchase of the 35-millimeter reels, for general public meetings and for the special exercises conducted by various groups.

"In addition, it is recommended that chambers of commerce, city governments, bicentennial committees, boards of education and patriotic societies co-operate in the purchase of the 35-millimeter reels, for general public meetings and for the special exercises conducted by various groups.

In this, the month of presidents, tribute to the father of our country, is especially inspiring. The Bicentennial is America's great tribute to his place in history.
Plotting the next movement of his troops. This scene from the Vitaphone picture, "Washington—The Man and the Capital," produced in co-operation with the Washington Bicentennial Celebration and sponsored by the Washington Chamber of Commerce, is a highlight of that film.

splendid nucleus for, or an outstanding addition to, any film library."

Pathe has also made at Mount Vernon a sound picture of about 300 or 400 feet, the subject being "Nellie Custis' Birthday Party." This is being widely exhibited at this time.

THE COMMISSION began its publicity through the newspapers. Having assembled a staff of experienced writers, we have been sending out a total of one million pieces of mail per month to a total of 13,000 newspapers, dailies and weeklies.

Every well-known magazine in the country either has published or will publish an article, or a series of articles, about the Bicentennial celebration.

While we have already made good use of the radio, this means of propaganda will be utilized more and more during the actual celebration.

Since our design was to impress the life and personality of George Washington upon the national consciousness in a permanent manner, we decided that, instead of confining the Bicentennial celebration to one date or one place, we would have it nation-wide and continued through nine months, from the birthday, February 22, until next Thanksgiving Day.

THAT IS TO SAY, during the nine months period, every American city, town and village will set aside a number of patriotic dates on which it will stage appropriate festivities and ceremonies. In this way George Washington's personality and achievements will become a part of the people's thinking and conversation. It will be distinctly the fashion to know about George Washington, and nobody will have the faintest excuse for not knowing about him.

In the actual celebrations there will be such features as parades, band music, orations on the life of Washington, presentation of plays and pageants, each one dealing with some dramatic incident in the great man's career—in fact, every sort of festivity and ceremony by which a grateful people can express its reverent thankfulness and its delighted appreciation of the fact that their country has produced such a man as the hero of this Bicentennial.

The Bicentennial is to be observed literally all over the world, states Sol Bloom, Congressman from New York, who is especially active in the celebration.

ON FEBRUARY 22 President Hoover will broadcast an address on Washington. This will be followed on the air by the singing of the "Star-Spangled Banner" by a mammoth chorus, accompanied by the United States Marine Band, an organization which was in existence in Washington's day as a fife and drum corps on the battlefield. Americans, wherever they may be, at home

(Continued on "F")
The Gentleman Was Right

Five Years Ago He Said Chain Operation Could Hardly Be Successful

By Stanley Joseloff

SIDNEY R. KENT IS SPEAKING:

"Chain operation will rise or fall according to the quality of the man power in the individual theatre. If an organization can handle a group of theatres as well as an individual operator handles one theatre, the operation of a great number of theatres will be successful. OTHERWISE IT WILL FAIL. IN MY OPINION, THE PENDULUM WILL SWING BACK TO A POINT WHERE IN THE BIG CITIES WE SHALL HAVE THE SHOW CASES, AND THE REST OF THE THEATRES WILL REVERT BACK TO INDIVIDUALS."

KEENLY PROPHETIC, as Paramount's dynamic distribution chief, he made this statement almost five years ago in an address before the students of the Harvard Business School. He was one of many film executives who spoke in Cambridge in connection with the inauguration of a moving picture course, sponsored by erstwhile cinema potentate, Joseph P. Kennedy. Maybe it would not be exactly politic for Mr. Kent to speak his mind thusly today, but be that as it may, he predicted sagely and can now, if he wishes, indulge in a little "I told you so" with the printed word before the students of the Harvard Business School.

MR. KENT WAS RIGHT.

It requires no Philadelphia lawyer to prove the soundness of his assertion that wholesale theatre operation was doomed. It is too obvious now to be gainsaid.

ALMOST DAILY NOW, reports circulate throughout the apprehensive film frontier that a creative man that has been handed back to independent operators. The chains can no longer strut their gargantuan stuff. They are trying to unload as quickly and efficiently as possible. The smaller cities and towns have got them guessing and it seems that the problem is all too complex.

"THE PENDULUM WILL SWING BACK," SPAKE THE ORACLE.

Why?

Mr. Kent answers: "I think the pendulum in time will swing back, because A NATION-WIDE EXHIBITING ORGANIZATION WILL SUCCEED ONLY IN PROPORTION TO ITS INDIVIDUAL MAN POWER PER THEATRE. SELLING MOTION PICTURES TO A COMMUNITY IS NOT LIKE SELLING SHOES."

ECONOMISTS AND EFFICIENCY MEN scratch their heads. They are seeing red. Why should such a resourceful industry as that of moving pictures fall down on a job that has been handled so well by entrepreneurs in the snopper merchant lines, such as groceries, dry goods and the like?

Why?

Because moving pictures are not sold by the pound or by the yard. A size seven shoe will fit a man with a size seven foot equally well, be he in Augusta or Spokane. If he doesn't buy today, it will keep. He can buy tomorrow. For every size of foot there is an according size of shoe and there are many styles of each to suit motley tastes.

BUT MOVIES are not made to order that way. Extremely perishable, one size, one style, must fit all types. If a customer does not buy today, tomorrow will be too late. And, added to all that, the purchaser buys an unknown quantity. He can sample his shoes or yard goods or apples, before the sale is made. He sees the whole thing before him and then makes up his mind. But not so with the cinema.

THE CONSUMER BUYS, if at all, on the say-so of selling arguments. He has no yardstick by which he can gauge the merit of the product. Shoes-to revert to a bromide analogy—are catalogued in various ways for purposes of identification. The quality of leather, of craftsmanship—always reasonably certain—are indicative. Price generally is conclusive. But the ingredients of a photoplay are at best fortuitous. The price of admission to the particular theatre is uniform. It tells nothing. The value of several tons of lead is less than a corresponding number of ounces of gold. Quantity is equally unrevealing.

THE BURDEN thus falls to the man at the point of sale. He must be on hand to sell competently and efficiently, his in-the-slot commodities, but it was all too inadequate to serve the colossal task of entertaining a nation.

THEATRE CHAINS became obsessed with uniformity and system and forgot what they were selling. Ushers were instructed to conduct themselves after a rigid pattern; janitors learned from manual how to wield a broom; ticket sellers were shown how to smile the same way from Maine to California. It was all a huge commercial enterprise devoid of sentiment.

"In my opinion," spoke Sidney Kent, in 1927, "the pendulum will swing back to a point where in the big cities we shall have the show cases, and the rest of the theatres will revert back to individuals."

More or less of a puppet, puffed with pep talks, rewarded with fancy-sounding titles, deluded with false notions of loyalty for God, country and for company, harangued with the pokes of fault-finding junior executives, the mortal who set out enthusiastically to give his heart and soul to his Hyperion or Tivoli or Bijou soon got to the point where he asked himself: "What the hell?"

FOR THE MOST PART, thoroughly ignorant local men turned out to be no open sesames for rural box-office chores. The fanciest cachet in headquarters could not be used interchangeably in Scranton and Newport. Local imaginations had to be stimulated. To do that well, the manager had to know them, to know where they live and where and when they want to laugh and to cry. That is where the local independent, a fellow townsman of his patrons, emerges among them for a large part of his life, can sell. The outsider is groping in the dark.

Wholesale standardization might have fitted well many mercantile, in-the-slot commodities, but it was all too inadequate to serve the colossal task of entertaining a nation.

"Selling motion pictures to a community," said Sidney Kent, five years ago, "is not like selling shoes."
BUILDING PATRONAGE

NATIONAL SCREEN SERVICE sent to our desk last week an attractive brochure or manual titled “Building Patronage.” It treats most intelligently on that problem exclusively in terms of screen exploitation.

This book brings to our mind conversations we had not so long ago with a prominent exhibitor who put the question to him: “What has been the most valuable and convincing method of public appeal in building your entertainment?” He hesitatingly replied, “My screen.” In the same breath he was complaining of depressed times and depressed theatre attendance.

Soon thereafter we had occasion one evening to step into his theatre. It was just at the moment his announcement of forthcoming attractions was flashed on the screen.

In face of what he had so shortly before told us of his belief in screen advertising, we were rather surprised to note the brevity and time-worn character given to attraction announcement. We regret to state that it savored of the very cheapest trailer service possible to buy.

Here was a man who frankly stated that what he had in his own house, free to use to the limit, was what he considered the best medium of putting over a sale talk to his patrons. And lamentably he failed to do it.

The Friday, Saturday and Sunday attractions were announced. Two holidays followed the next week, not a word or reference to the holiday period was put over. No special appeal to the multitude who were to enjoy a four-day vacation. No pertinent word of the time. No special inducement to get some of the money that horde of vacationists had to spend.

Nothing out of the rut. Just the cold name picture and star name announcement, and then a short piece of sure scene trailer and on with the next show. This apparent lost opportunity was all but pathetic. Even with our rather accepted indifference on those scores since getting out of theatre management, breathed a sigh of mental distress.

This condition reminded us of Charlie Ringling’s reply to a question once put to him at an advertisers’ convention. We’ve told this once previously, but its apropos and will bear repeating. During the course of his remarks he was asked by a merchant advertiser, who said, “Mr. Ringling, we see practically the same type of publicity you show folks do—newspapers, billboards, circulars, special letters, etc. What is the same type of publicity.” Ringling, with a twinkle in his eye, replied, “Ah, well, we’re running for the man who can give us the most convincing type of NEW and novel advertising. Add a couple more bands and call the show the parade, and a clown at the end of it for the people to follow to the show grounds, and go on our merry way.”

Showmanship is no different today than it was then, and that was nearly thirty years ago, soon after the birth of motion pictures. If there was ever a time when showmanship was needed as a dominant factor in this business it’s right NOW! Every motion picture has a definite and different angle of public appeal. The secret is to discover that and then shout it in vision to the eager throng in your theatre, who MUST and WILL read it.

This National Screen Service manual that we’ve mentioned is an encyclopedia for the theatre man to use on his own discovery and show it in vision to the eager throng in your theatre, who MUST and WILL read it.

Take my tip, it’s worth the trouble, and it will help you improve your advertising batting average.

THOMAS D. VAN OOSTEN.
am glad to say that my theatre was a success. That is a treatment which I can conscientiously recommend to any theatre owner, whether he is at the present time making a big success, a mediocre success or a failure. Eighteen hours a day of undivided attention on the part of any man who is adapted to this business will produce results.

THAT WAS ONE THING I found out—one very important thing, too, but there was another. I found that the greatest thing in the world for a moving picture theatre was a constant change of scene. Of course, in those days I changed my picture every day, but I tried to make the appearance of the theatre front as different for each show as I possibly could. I didn't want any patron to go by that theatre and say, "Oh, I've seen that show." I wanted every display to stop 'em dead and make 'em say, "Look at that." As a matter of fact, that is the whole art of moving picture exhibition. But there is much more to it than that. I had outlined many plans for my patrons who had to shape themselves that I left the exhibition field for the production field. I never forgot those plans, however, if they seem to be pertinent after all these years—here they are.

IT ALWAYS SEEMED TO ME that every theatre should be a thoroughly personal thing with the manager. It always seemed to me that the man in charge of it should make himself as much a figure of the life of the town or city as possible. He should become acquainted with as many people as possible. Patrons like to have the manager greet them by name when they come in. You can't know every person who comes to your theatre, but it is surprising how many you can know and how far even the remotest recognition will go in producing regular and steady patronage.

THEN, TOO, if you are like me, you will want to utilize this acquaintance to find out exactly what your patrons thought of the show and what kind of pictures your patrons are anxious to see and will pay money for.

ONE OF THE MOST IMPORTANT factors in whatever success I have enjoyed either as an exhibitor, a distributor or a producer, has been founded on what someone has called the "enquiring mind" habit. Early in life I found its value. As the years crowd on, I have been more and more convinced of it. No one man, no one woman, no one child, knew what your audience would like to see. If you ask enough individual members of the audience what they like and what they don't like, you certainly should be able to arrive at a logical method of foretelling in advance what your box-office statement is going to look like, provided you knew your pictures yourself. Then, too, there may be something the matter with your theatre which you could find out by a little careful and unobtrusive questioning.

POSSIBLY YOUR LOBBY isn't as inviting as it should be. Maybe there is something cold and unfriendly about its general atmosphere or the attitude of your employees toward patrons. In all probability the patrons wouldn't tell you unless you asked them. So that is the way to find out. A thousand and one things of importance in their totality can be put to profitable use by an exhibitor who has the enquiring mind habit.

HERE IS ANOTHER THING which I feel is of real importance to an exhibitor. His programs should be better balanced than they are at present time. I mean by that, it isn't sufficient to have a feature and a newsreel. Most exhibitors seem to feel that all the balance they need is a newreel. They need more. You are selling entertainment—a two-hours' entertainment. My idea of the kind of entertainment we should strive for is that our moving picture exhibitors is the old-time vaudeville or variety show. These shows were put together by men who carefully estimated the various elements of drama, comedy, nonsense, music, spectacle and sensation which would complete a cycle of entertainment and send an audience away satisfied that it had been splendidly entertained and had received its money's worth.

I NOTICE a very decided lack of variety and no effort whatsoever to produce it in moving picture shows today. There is a tremendous amount of short product produced—probably too much. Out of this super-abundance certainly an exhibitor who gave proper balance to the show could be able to select features which would produce a perfect balance of entertainment. They don't do it. Most of the time the selection of the short features is left to someone else or achieved in such hit-or-miss fashion that it defeats the entire object. An exhibitor buys so many newreels, so many art reels, so many newsreels, so many travelogues or whatever a salesman suggests to him, and he puts these on without any relation whatsoever to the feature that he is showing or the people to whom he is catering. In the old days, we used to look at a show before the audience did, or at least we would look at the first show, and if it didn't produce the proper, well-rounded effect, we would change it around, add to it or take away from it in such a way as to produce the best results.

ANOTHER THING which is often carried to extremes is the advertisement of the show. The manager of the theatre must number among his numerous requisites a keen psychological insight. He must feel the pulse of his public and diagnose its likes and dislikes. Chains could not ship out man power from headquarters.

THE PENDULUM has already swung back. Theatres in the larger cities have at their disposal more affluent resources. They merit the best attention and the most competent supervision. Those in the smaller towns are in no position to avail themselves of it. Mohamet has withdrawn from the mountains. The provinces are back in the hands of provincials.

MR. KENT WAS RIGHT.

WASHINGTON

(Continued from "C")

or abroad, are expected to get this music through their loud speakers, and to join in the singing.

Practically every city, town and community in the United States has either completed or begun its planning of the celebration. Moreover, Americans resident in foreign countries and cities have set up their local Bicentennial Commissions and will have programs of their own.

Every theatre should be a thoroughly personal thing with the manager, states Laemmle. The man in charge should make himself a figure of the life of the town or city immediately.

THE MANAGER of a theatre must number among his numerous requisites a keen psychological insight. He must feel the pulse of his public and diagnose its likes and dislikes. Chains could not ship out man power from headquarters.

THE BICENTENNIAL is to be observed literally all over the world. Foreign diplomats situated in the national capital have informed us that their governments will take part in the celebration. Moreover, Americans resident in foreign countries and cities have set up their local Bicentennial Commissions and will have programs of their own.

Gratifying, indeed, has been the trend toward more and more independent theatre operation, says Carl Laemmle. According to this brilliant executive, it proves the old adage that one can't serve two masters, production and exhibition, and make a success of both.

(Continued from "A")

IT ALWAYS SEEMED TO ME that every theatre should be a thoroughly personal thing with the manager. It always seemed to me that the man in charge of it should make himself as much a figure of the life of the town or city as possible. He should become acquainted with as many people as possible. Patrons like to have the manager greet them by name when they come in. You can't know every person who comes to your theatre, but it is surprising how many you can know and how far even the remotest recognition will go in producing regular and steady patronage.

THEN, TOO, if you are like me, you will want to utilize this acquaintance to find out exactly what your patrons thought of the show and what kind of pictures your patrons are anxious to see and will pay money for.

ONE OF THE MOST IMPORTANT factors in whatever success I have enjoyed either as an exhibitor, a distributor or a producer, has been founded on what someone has called the "enquiring mind" habit. Early in life I found its value. As the years crowd on, I have been more and more convinced of it. No one man, no one woman, no one child, knew what your audience would like to see. If you ask enough individual members of the audience what they like and what they don't like, you certainly should be able to arrive at a logical method of foretelling in advance what your box-office statement is going to look like, provided you knew your pictures yourself. Then, too, there may be something the matter with your theatre which you could find out by a little careful and unobtrusive questioning.

POSSIBLY YOUR LOBBY isn't as inviting as it should be. Maybe there is something cold and unfriendly about its general atmosphere or the attitude of your employees toward patrons. In all probability the patrons wouldn't tell you unless you asked them. So that is the way to find out. A thousand and one things of importance in their totality can be put to profitable use by an exhibitor who has the enquiring mind habit.

HERE IS ANOTHER THING which I feel is of real importance to an exhibitor. His programs should be better balanced than they are at present time. I mean by that, it isn't sufficient to have a feature and a newsreel. Most exhibitors seem to feel that all the balance they need is a newsreel. They need more. You are selling entertainment—a two-hours' entertainment. My idea of the kind of entertainment we should strive for is that our moving picture exhibitors is the old-time vaudeville or variety show. These shows were put together by men who carefully estimated the various elements of drama, comedy, nonsense, music, spectacle and sensation which would complete a cycle of entertainment and send an audience away satisfied that it had been splendidly entertained and had received its money's worth.

I NOTICE a very decided lack of variety and no effort whatsoever to produce it in moving picture shows today. There is a tremendous amount of short product produced—probably too much. Out of this super-abundance certainly an exhibitor who gave proper balance to the show could be able to select features which would produce a perfect balance of entertainment. They don't do it. Most of the time the selection of the short features is left to someone else or achieved in such hit-or-miss fashion that it defeats the entire object. An exhibitor buys so many newreels, so many art reels, so many newsreels, so many travelogues or whatever a salesman suggests to him, and he puts these on without any relation whatsoever to the feature that he is showing or the people to whom he is catering. In the old days, we used to look at a show before the audience did, or at least we would look at the first show, and if it didn't produce the proper, well-rounded effect, we would change it around, add to it or take away from it in such a way as to produce the best results.

ANOTHER THING which is often carried to extremes is the advertisement of the show. The manager of the theatre must number among his numerous requisites a keen psychological insight. He must feel the pulse of his public and diagnose its likes and dislikes. Chains could not ship out man power from headquarters.

THE PENDULUM has already swung back. Theatres in the larger cities have at their disposal more affluent resources. They merit the best attention and the most competent supervision. Those in the smaller towns are in no position to avail themselves of it. Mohamet has withdrawn from the mountains. The provinces are back in the hands of provincials.

MR. KENT WAS RIGHT.

WASHINGTON

(Continued from "D")

But theatres sell sentiment. That is where they slipped up. The major premise was wrong.

The job has proved too great for the large operators. They have found the task overwhelming. The American provinces refused to fit into the huge scheme of things. They were too far remote to be whipped successfully into shape. Even increased facilities and improved buying conditions could not surmount the difficulty that existed.

THE MANAGER of a theatre must number among his numerous requisites a keen psychological insight. He must feel the pulse of his public and diagnose its likes and dislikes. Chains could not ship out man power from headquarters.

THE BICENTENNIAL is to be observed literally all over the world. Foreign diplomats situated in the national capital have informed us that their governments will

Practically every city, town and community in the United States has either completed or begun its planning of the celebration. Moreover, Americans resident in foreign countries and cities have set up their local Bicentennial Commissions and will have programs of their own.

Gratifying, indeed, has been the trend toward more and more independent theatre operation, says Carl Laemmle. According to this brilliant executive, it proves the old adage that one can't serve two masters, production and exhibition, and make a success of both.
Photophone Introduces a New Portable

ANNOUNCED as the culmination of four years of intensive development and heralded as the most advanced step in the field of sound reproduction since the motion picture screen became articulate, RCA Photophone, Inc., and the RCA-Victor Company introduce a new all-AC operated 16 mm. sound-on-film motion picture projector.

MANUFACTURED by the RCA-Victor Company at its plant in Camden, N. J., and referred to as the RCA Photophone Junior portable to distinguish it from the 35 mm. Senior portable, which has been on the market for more than a year, the new machine gives rather an amazing performance when its own dimensions and the dimensions of the slender thread of film used are taken into consideration.

WITH THE PROJECTOR placed about 30 feet distant from the screen and the loud speaker behind the screen, a picture about 4 feet by 6 feet in dimensions and sound of excellent quality is reproduced with remarkable fidelity. Industrial leaders, educators, ministers and others who previously had been privileged to witness the demonstration of the new apparatus, are said to be enthusiastic over its possibilities in their respective fields of endeavor.

THE RCA PHOTOPHONE JUNIOR PORTABLE equipment consists of a projector-amplifier unit and a small loudspeaker unit. The entire equipment is operated from any 110 volt, 50 or 60 cycle AC lighting circuit.

THE PROJECTOR-AMPLIFIER UNIT is 14½ inches long, 13¼ inches high, 8½ inches wide and weighs 43 pounds. The equipment is not removed from its case during operation, the interior mechanism being readily accessible for such adjustments of the projector, replacement of radiotrons, lamps and photocells as may be required. During the actual presentation of sound pictures, the case is closed to reduce to a minimum extraneous noise caused by the operation of the projector mechanism. The projector is equipped with an optical system which projects pictures varying in size from 22 inches wide to 16 inches high at a distance of from 10 feet; to 67 inches wide by 50 inches high at a distance of 30 feet. The picture size recommended for good illumination is 52 inches wide by 39 inches high. This size is obtained at a projection distance of 23 feet.

THE EXCITER LAMP is a 4-volt, .75-ampere Mazda lamp and the radiotrons used in the amplifier are one UX-868 photocell, one UY-224, one UY-227, three UX-345s and one UX-280. All power for the operation of the loudspeaker is obtained from the projector-amplifier unit.

THE LOUD SPEAKER is mounted in an individual carrying case which is 19 inches long, 16 inches high, 9½ inches wide and weighing 21 pounds exclusive of film cases, film reels and film. Space is provided in the case for the storage of eight film cans for 400-foot film reels. This loud speaker is of the flat baffle type with the dynamic speaker unit mounted behind the screened opening in the front of its carrying case. A sufficient volume of sound is available to meet the requirements of rooms having a cubic content up to 10,000 feet. The 16 mm. film employed for the reproduction of sound pictures by the Junior portable contains sprocket holes on one side only instead of both sides as are required by the 35 mm. film. When threaded into the projector, the sprocket holes are on the...
right side of the film. The sound track, barely discernible to normal sight, is at the left.

"WE BELIEVE our engineers have produced a sound-on-film motion picture projector that will be heartily welcomed in the educational, industrial and religious field," says the vice-president and general sales manager, E. O. Heyl. "Already several large manufacturers of internationally advertised products and a number of educators and others who have been privileged to inspect and witness demonstrations of the new equipment have manifested unusual interest in it and its possibilities. Leaders in these fields of endeavor, recognizing the value of the sound motion picture for the dissemination of information, have long awaited the introduction of a portable device of proportions comparable to the RCA Photophone Junior portable and for that reason we announce this development of our engineering organization with considerable pride. The combined weight of both the projector-amplifier unit and the loudspeaker unit makes the apparatus easily transportable. The mechanism of both units being easily accessible, each can be made ready for operation soon.

"AS HAS BEEN our policy in connection with the distribution of the RCA Photophone 35 mm. Senior portable, the Junior portable will be marketed through dealer distribution. The reduction of existing 35 mm. subjects to 16 mm. prints, along with the recording of sound upon 16 mm. negative will make available a tremendous library. Millions of feet of 35 mm. silent pictures will be reduced to 16 mm. subjects within the next few years. Among these are thousands of subjects of particular usefulness to schools, colleges, clubs and churches."

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**Personality**

Newspaper, magazine or trade journal, the intelligence, ability and purchasing powers of its readers are reflected in its editorial and mechanical requirements. The "Home Town" Trade Journals of the smart, able, Eastern Showmen who represent the majority of your revenue—

Emanuel-Goodwin Publications
Joe Feldman’s Pigeons Become Serious Nuisance

Joe Feldman, publicity man for Warners’ Albany district, tried out a new one in connection with the showing of “Union Depot,” at the Strand.

Joe induced a friend of his to dress in women’s clothes—an elderly, portly woman—and appear in the union station with a cage containing six pigeons. He was to tell the station employees that he was to deliver the pigeons to a man getting off a train from Syracuse. This man, when he arrived, was to provide the publicity for “Union Depot.”

The trick bottom of the cage came loose and the pigeons flew out ahead of time. They fluttered all over the station and a crowd gathered. Someone telephoned the Albany police that there was a riot in the station. Patrolmen responded with nightsticks.

Joe also planted a story for “Dr. Jekyll and Mr. Hyde,” showing the effect of seeing “The Hatchet Man,” at the Strand. In addition, Joe got a story going gratis. Blumenstock had a 40-foot dragon made up to go with the huge electric sign that extends over the entire front of the Winter Garden. He had a stream pipe connected to the mouth of the dragon giving the effect of the dragon’s breathing steam. He also had blinking lights placed in the eyes of the dragon. Besides these examples of showmanship at the theatre, 40,000 small leaflets were distributed on Broadway. These leaflets, with a red outside cover, carried a message in Chinese on the outside. The message was a translation of the English reading matter on the inside which called attention to “The Hatchet Man.”

Manager Dave Rogers, New State, Newburgh, is handing out linen sets to ladies regular in their attendance at matinees.

Vitaphone Backgammon

A most profitable theatre tie-up has been arranged by Mort Blumenstock, advertising manager, Warner Bros., metropolitan theatre. After viewing Vitaphone’s short subject, “Sport Slants,” No. 5, with Ted Husing, which shows the game of Backgammon explained by Walter L. Richards, author of the book, “Complete Backgammon,” Blumenstock got in touch with the publishers of Richards’ book. With them he worked out arrangements to go into effect with the showing of “Sport Slants,” at the Strand.

The publishers got up a special edition of 15,000 copies of “Complete Backgammon” for New York book dealers. On the jacket of these books is printed the announcement of Richards’ appearance in “Sport Slants” at the Strand. In addition, the publishers got up a de luxe window card, carrying a picture of Richards and copy regarding his appearance in “The Hatchet Man.”

Boosting Campaign

“Boost Highland Falls” campaign had its climax in the City Theatre, where prizes donated by more than twenty-five merchants of Highland Falls and Port Montgomery were awarded, as a result of the issuance of 50,000 coupons.

“Rubber Checks”

Rubber checks, which figure so much in the general scheme of things of “high pressure” promoters such as is played in “High Pressure,” were made part of the exploitation campaign when it came to the New York Strand.

Strand had printed, on sheets of rubber, the facsimile of a check made out on the “Yorkant Trusts Co.” It is signed “William Powell, as the Man Who Bounced to Fame on a Rubber Check in FREE PRESSURE at the STRAND THEATRE.”

Correct replies to “hidden” questions in the “Peekskill Star’s” classified columns win tickets to the Peekskill Theatre.

Strand Theatre, Newburgh, Harry Friedman, manager, held an amateur contest on the stage for kiddies at a Saturday matinee.

Family Night Over

Success of week-end “Family Night” program at the Monroe, Rochester, led the Riviera, largest neighbor, to follow suit. Program, which included “Sooky” and “Heaven’s Ear,” was given in co-operation with the Rochester Better Films Council. The idea was given special publicity, and let many parents who don’t usually take their children, to take them along for a family party.

Kid Shows

League of Women Voters is sponsoring a series of Saturday morning movies for children, in the Broadway Theatre (Publix), Newburgh, with story-telling an added feature.

Watch Your Lotteries

Judge J. D. Wilson in Orange County Court has appointed Morris Hoyt, Newburgh, as guardian of his son, Herbert, 13, preliminary to institution of a suit against the Publix Theatres Corporation and Harold Gabolve, as manager of the Broadway Theatre, to obtain an automobile valued at $583.

During Merchants’ Prosperity Week in the Broadway, this car was the chief prize. It is contended by the Hoyts that Herbert Hoyt was announced from the stage as the winner of the automobile, but because of his failure to produce the second half of the coupon, as required under the terms of the contest, he was refused the machine. Plaintiff contends that identification of the lad as the person named on the coupon was sufficient to compel the award.

O, Clarence!

Little Theatre, Rochester, which has not been doing too well, bids fair to put itself on the map with wave of criticism in connection with Clarence Darrow’s “Mystery of Life” film. Previously, high-class second runs and foreign makes sponsored by numerous organizations, failed to gain much public attention. But, when Federation of Churches and other organizations on the theatre’s sponsoring list roundly condemned the film, the public decided it must be worth seeing.

Business picked up at once.
U-A ANNOUNCES that it is sponsoring a bi-weekly broadcast, beginning February 16. ... Columbia chain of 68 stations. ... Band and mistress of ceremonies will be featured. ... Leon J. Bamberger has joined the Radio home office staff. ... He has been a publicity man in various phases. ... Columbia De Luxe revues have entered the field. ... With Lewis Grosner general manager. ... The unit will produce presentations for the de luxe houses at a standard scale. ... Allen K. Foster girls, etc., etc. ... The organization is financed by wealthy showmen.

LOEW has dropped the Greeley Square, the lease expiring. ... Greeley Square Amusement Corporation has taken it. ... Estill Amusement and Realty Corporation is building a new theatre in Highland Falls. ... 79th Street Theatre is in new hands. ... D. and S. Corporation has taken the Paragon Theatre, Brooklyn.

JAMES C. BOLGER is head of the Paramount Publix realty department. ... The Roxy showed a $163,571 loss. ... Mickey Mouse is shortly going U-A. ... The RCA ad department stays in the city, with Gerry Rudulph in charge. ... Marriage of Gabriel Hess to Linda Watkins was a surprise. ... Irwin Lesser, who jumped into the Paramount Brooklyn sales department after a spell as booker, has resigned. ... It's Mr. and Mrs. James (RKO-Pathe) Montana now. ... Who told the authorities about liquor at the M. P. Club? ... Milt Kusel, Paramount, New York, had a nice time on that ocean trip.

"TRAPPED IN A SUBMARINE," B. I. P. proudly points out, got a day and date engagement at three Warner metropolitan houses. ... It's a reproduction of the sinking of a British submarine and timely. ... George Bilson, the Warner ad man, has been on the road. ... Loew has booked Warners' "Union Depot" for ace metropolitan spots. ... "The Man Who Played God" gets a two-a-day billing at the local Warner, beginning February 10. ... And "Hell's House" premiered at the Strand.

AMONG THE VACATIONITES are Bob Wolff, head of RKO-Radio, here, to Havana. ... Return of Harry Buxbaum from the same place. ... George Falkner is selling for Talking Pictures in New Jersey. ... The San Jose Theatre is giving a three-hour show in Spanish. ... Fernando Luis operates.

WILLIAM MANCUSO is in charge of the sales department for New York and New Jersey in connection with Marconi's distribution of "Little Mother." ... The Skouras managers are in on a percentage arrangement. ... As predicted in this department Al Selig has turned exhibitor, with a house in Jersey.

Bonds For "Pressure"

Exploitation department of Warner Brothers' New York Strand got out a circular made up in the form of a bond for "High Pressure.

Olympic Athletes Guests

Three hundred and thirty-seven athletes, representing teams from 17 nations entered in the Third Olympic Winter Games at Lake Placid, were guests of Manager E. G. Dodds, Palace Theatre, February 3. Manager Dodds finds newscasts showing athletes practicing for the Olympic contest and about Lake Placid are a strong drawing card. Quick changes of feature pictures has been drawing in the town's visitors as well as extra features.

Books From Fred

Novel idea Promotion Manager Fred Perry, Binghamton, tried to boost "Emma" and "Hell Divers," was to broadcast about 5,000 book markers through public library and branches in ward schools, carrying ballyhoo for both pictures.

Placid Benefits

A prize of a gold wrist watch offered to the boy or girl selling most tickets to a benefit show for the Altar and Rosary Society of St. Bernhard's Church, Saranac Lake, filled the house at the Fox Pontiac Theatre, February 3.

Sponsors of a benefit show for the Third Olympic Winter Games at Lake Placid bought out the house from Manager A. B. Anderson, Fox Pontiac, January 27.

Essays With "Emma"

Promotion Manager Fred Perry in a tie-up with Binghamton merchants conducted essay contest prior to showing of "Emma" at Capitol Theatre. Idea went over big, with thousands of children and grown-ups submitting essays on articles advertised in papers and on theatre screens.

And Columbia Proved to Be a Merry, Merry Host in the Buffalo Territory
"Ladies of the Big House" was linked by fate with two unusual happenings in northern New Jersey recently.

The jury hearing the case of the State against Mrs. Olga Ziegler, of Park Ridge, for the murder of her husband was discharged, and the case declared a mistrial by the presiding judge, when the jurors were taken by a deputy sheriff to see the film, which dealt with an innocent woman who was framed by the police and sentenced to be executed for a murder.

In the Lincoln Theatre, Union City, noise of gunfire in a jailbreak in the same film caused moviegoers in the rear seats to disregard a scuffle in the lobby in which two gunmen assaulted a special policeman, forced him to open the wall safe, took the day's box-office receipts, $529, and escaped. Those who heard the scuffle thought it was part of the shooting and other excitement depicted in the film drama.

Zukor May Seek to Help Rochester Situation

Further efforts of Publix to turn back the Eastman Theatre to the University of Rochester or to get more favorable rental terms met an impasse when disability of George Eastman forced him to refuse a conference with Adolph Zukor. While officially Publix does business with university authorities, Zukor believes he could do better if he could get Eastman's ear and that Eastman's word would be law to the university because of many millions in gifts and prospects of more.

Business men would like to have the Eastman open, but apparently they are unable to help enough for Publix to reopen. The theatre has now been closed for nine months despite rental of something like $12,000 a month. It cost Publix more to keep it open, besides drawing away from its other two houses, the Regent and Century.

Best chance to get out was a cooperative scheme with RKO and Loew's, which would have meant turning back the Eastman to the university and shutting both the Regent and Century, but this fell through.

SALES MAN!

LARGE EASTERN ORGANIZATION HAS OPENINGS FOR A SALES MAN IN MANHATTAN, JERSEY, BROOKLYN, BUFFALO, ALBANY

DIRECT FACTORY REPRESENTATION

GREATEST VALUE IN THEATRE PREMIUMS

Note: We are only interested in High Class Men Who Have Sold Exhibitors. Permanent connection. Commission basis with advance on contracts.

One of our men earned $3200 commission on 9 weeks' work!

Address: BOX 27, NEW YORK STATE EXHIBITOR

WASHINGTON'S FINEST HOTEL

Headquarters for the Annual Convention of the Motion Picture Theatre Owners of America

March 14-16, inclusive
SOME OF THESE Hollywood executives are at a lot of trouble at present when their contracts are suddenly abrogated.

During the visit of eastern bankers, investigations disclosed many individuals of the film industry have given party after party at their homes; purchased life memberships in golf clubs, ted and housed their polo and riding ponies; entertained with wine, women and song.

EVERY STUDIO here seems intent on heralding some new unpronounceable foreign name as their latest "find." Without experience, qualifications or special merit, each and everyone are labeled a new star. In the good old days, an actor worked up from through the ranks to attain stardom, just as Clark Gable did to his present place with Metro-Goldwyn-Mayer.

ANITA PAGE, one of Hollywood's most beautiful and luscious blondes, has been signed to a new long-term contract by Metro-Goldwyn-Mayer. Miss Page's initial success was made in "The Broadway Melody," in the role of a chorus girl. Since then she has appeared in a long list of pictures, foremost being, "Our Blushing Brides," "Caught Short," "Sidewalks of New York" and others. She has just been cast for the role of "Sally," with William Haines, in "Are You Listening?" the J. P. McEvoy radio drama, now being filmed under the direction of Harry Beaumont.

IN "STEADY COMPANY," Universal has a winner. Credit, however, goes to the director, Edward Ludwig, who has taken a simple little story and made it into a "Bad Blood" type of picture. The remarkable part of the story is that the director completed his picture in 11½ days and for a cost of around $25,000. Of course, when overhead is tacked on, it will be a more expensive picture. When certain executives insist good screen entertainment costs a lot of money, I like to refer to this one for $25,000 and also the picture "No Way to Treat a Lady," which was made for a little under $50,000.

Some of the most novel background effects to be shown in forthcoming Fox Films are directly traceable to the genius of Ralph Hammeras, executive technical expert of the Fox Movietone City studio, and whose photographic trick department is recognized as one of the best in Hollywood. Hammeras was largely responsible for his studio gaining the Academy Award for the outstanding technical achievement during the past year.

LARRY DARMAOUR, independent producer, has completed his fourth Mickey McGuire comedy of the current series, and this one, according to Director Duffy, is a sure-fire comedy hit. Darmour alternates his schedule by making comedies in between feature pictures, so that he may keep his production staff intact.

ADVENTURE PICTURES, a new independent feature producing concern recently established at the Metropolitan Studio here, with J. G. Hawks, scenario, Charles Stallings, executive, and Reginald Barker, director, as principal organizers. Director Barker states the concern will make a series of fast-moving and carefully produced with box-office entertainment of proven stories. Perry Hulbin, former radio actor, will do the photography. While the pictures will be made independently, the releasing affiliations will be announced later.

FIVE FEATURE PICTURES completed and a sixth just going into production, is the activity record established by William A. Seiter, Director, during the past ten months. The sixth film, "Venen," has just been completed and produced in Hollywood. Producer, Charles B. Lindren, Artline Judge, Polly Walters, Cliff Edwards and Blanche Frederici. Director Seiter finished "Girl Crazy" only a few days before starting the current picture, and contributions of the past ten months were "Peach O' Reno," "Way Back Home," "Caught Plastered" and "Too Many Cooks."

NORMAN McLEOD will direct "Horseteethers" for Paramount, the Four Marx Brothers next starring picture. McLeod directed "The Big Clock," "Allan's Monkey Business," which established several box-office records, and he only recently completed "The Miracle Man," another hit picture, according to advance notices.

UNIVERSAL has a bright prospect in "The Great Air Mail Mystery," a serial now being made under Ray Taylor's direction. Miss Brown was formerly with Fox Films and lends much beauty and charm to the screen.

OWEN FRANCIS, novelist and short-story writer, has been added to the RKO Radio Pictures writing staff. He has been a regular contributor to national magazines for several years. Prior to coming to Hollywood, Francis worked for many metropolitan newspapers.

"Dailies Had Me Wrong" Says Albany Mayor Thacher

Mayor John Boyd Thacher, who asked the Albany theatres to open for a few weeks on Sunday to help his unemployed, this week informed them that 25 per cent of the gross to this fund, has announced that the theatres will continue open on Sunday "as long as the emergency lasts."

This does not sound as good to the exhibitors as it might, for they are finding it impossible to make any money and some of them go in the red by contributing 25 per cent of their receipts to the mayor's fund. It is believed that, if the theatres continue to open Sundays (they have been open since January 3), some new percentage adjustment will have to be made with the mayor.

Mayor Thacher two weeks ago stated to the Albany newspapers that he was dissatisfied with the returns made to him by the film men, as he had learned that he had been misquoted by the newspapers.

Warner and RKO chain theatres in Albany want Sunday movies, but not with a 25 per cent split with the mayor. C. H. Buckley, independent exhibitor with three theatres, does not want them even without any split. He is convinced that Sunday is not a money day for him.

C Camden Fire Averted

An alleged attempt recently to set fire to the motion picture booth in the Arcade Theatre, Camden, was frustrated by Mrs. Janie LeRicheux, independent exhibitor.

The woman, who lives in the building which houses the theatre, detected the odor of gasoline.

The building is owned by LeRicheux, and for the past two years the theatre has been leased by Eli Sobel, Rome, and during his recent absence has been conducted by Mr. and Mrs. Thomas Gaffy.

Syracuse Judgments

Unsuccessful presentation of vaude at the Empire, fall of 1930, when the house was operated by Charles Sesonske, Watertown, had an echo in Supreme Court, Syracuse, when six house employees were granted judgments against the Northern New York showmen by Justice Charles Byrne.

Harold La Vine, property man, recovered $26.01 and Daniel Dioghan, stagehand, $233.01. Others to recover and the amounts were: Arthur Laun, property man, $133.51; Charles Chamberlain, stagehand, $131.01; Frank Sahr, stagehand, $121.01, and Edward Fitzgerald, stage carpenter, $188.23. All awards carry interest from November, 1930.
Jules Greenstone Thinks
Old Days Gone Forever

Rochester Unit Head Sighs for Better Times

Jules Greenstone, former owner of the Empire Theatre and president of the Rochester Motion Picture Dealers' Association for 18 years, thinks the good old days are gone.

He blames it on loss of independence for the individual operator.


No Laughs

"One national operating company has more than a thousand theatres, but many of them are dark. You can't laugh off the overhead of the dark ones, and Rochester is in this too."" No Money

Greenstone figures he is past his money-making days, but if he were going in business, it would not be motion pictures.

Theatres Win Fight

The Public Service Commission has directed the Yonkers Electric Light and Power Company to furnish electric current to three theatres in Yonkers, under a classification which will give the theatres high tension service at a lower rate than the low tension service they now receive.

Three theatres are, Proctor's, of the RKO corporation; Strand and Loew's Yonkers. The order is the result of the proceeding initiated by the commission as a result of the refusal of the electric company to serve the theatres with high tension service for which they asked.

The commission stated that the theatres, with air-cooling systems operating in the summer during the off-peak period of the company represents a use that is better than most of the manufacturing companies, inasmuch as the theatres are open every day. This is not true of the manufacturing company, which are closed Sundays, holidays and Saturday afternoons.

Scene of the M. P. T. O. A. Convention, March 14-16

Mayflower, scene of the forthcoming M. P. T. O. convention, March 14-16, is one of the most magnificently equipped hotels in the world, representing an investment of $11,000,000. Located on Connecticut Avenue, the "Fifth Avenue" of Washington, center of smart shops, DeSales and 17th Streets, the hotel covers an area of one and one-half acres. The most fashionable hostesses of Washington's brilliant and exclusive social coterie have made it their favorite place of entertainment.

In proximity to the Mayflower are grouped the principal points that visitors to the city naturally frequent, including exclusive clubs, embassies and government buildings, wide stretches of parks, theatres and many historically noted spots.

Zoning restrictions govern the heights of buildings in the District of Columbia, and these caused the varying heights of the hotel—on Connecticut Avenue, the building is eleven stories high and on the 17th Street wings it is eight stories high. In the building are 1,059 rooms, of which 650 are hotel rooms with bath and the remainder are grouped into 112 apartments ranging in size from one to nine rooms.

The main lobby opens on Connecticut Avenue, and the entrance to the residential apartments is on De Sales Street. Furnishings in the hotel cost $1,800,000. Most of the furniture is in American walnut, and the Colonial types have been used almost exclusively in the residential apartments. Interior decorations, and selection of furniture, draperies and floor coverings were by artists of nation-wide reputation.

The hotel is a city in itself. It is complete from laundry equipment to printing press.

A Palm Court, or conservatory, with fountain, statuary, charming wicker furniture and trimmings in apple green, is the lounge of the hotel. Here concerts on Sunday evening, teas and dinner-dances find an ideal setting during the social season.

The building is heated by oil-burning furnaces, and it contains one of the largest refrigerating units ever installed in a single building, having a daily capacity of 260 tons of ice; this being used for air-cooling purposes in all the public quarters during the heated summer months. The furnaces burn 1,700 gallons of oil daily.

F-D Waits for Two

First Division is awaiting "County Fair," a Monogram, with Hobart Bosworth, Ralph Ince, William Collier, Jr., Marion Shilling and Kit Guard, directed by Howard Bretherton, and "Cross-Examination," from Weiss, with H. B. Warner, Edmund Breese, Natalie Moorhead, Donald Dillaway, Sally Blane, William V. Mong and Wilfred Lucas, a Richard Thorpe production.

Order Protects Plainfield

Under the protection of an order issued by Vice Chancellor Alonzo Church in Newark, the Paramount, Oxford and Strand Theatres, Plainfield, N. J., all owned and operated by the Public-New Jersey Theatre Company, Inc., and associated with the Paramount group, opened their doors Sunday afternoon and continued performances uninterrupted until closing time. It was the first Sunday that Plainfield cinemas have remained open without police interference.

Bigger Capitalization

Estill Amusement and Realty Corporation, of Highland Falls, announces its capitalization as $150,000, instead of only $20,000, reported in Albany dispatches. Directors are Robert L. Estill, Harrison Harding and Norma Harding, all of Highland Falls.
Nagel Tells Why

Plenty of dynamite was included in a straightforward interview granted by Conrad Nagel, at Loew's, Syracuse, for a personal appearance. . . . Nagel, Hollywood's spokesman, laid the onus for the present slump in theatrical business directly at the feet of the theatre circuits, charging over-expansion and the building of too many theatres is at the bottom of the economic crisis, rather than poor product from Hollywood.

The country, Nagel declared, is generally over-seated, prosperous times having resulted in the acquisition and construction of more houses than was warranted by either available or prospective business.

Secondly, he stated, circuits, forgetful of the fact that their prosperity was based upon a big cinema, have attempted and are attempting to fill vacant seats by various experiments with stage attractions. The dangers are two—the public may come to depend too strongly upon stage shows, and experience has taught that it is impossible to obtain 52 strong stage shows annually; flesh attractions add to the already top-heavy overhead.

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Jersey Journal Cuts Down and How About It?

TWO THEATRE SUITS have been tried recently. . . . Mrs. Ada Hallam, Jersey City, failed upon a suit for $13,000 from Fox Metropolitan Playhouses, Inc. (succeeded by Skouras) when a jury returned a verdict for the defendant. . . . Mrs. Della Turtel, 61, widow, Jersey City, received a verdict for $13,000 from the Jersey Boulevard Corporation, owner of Loew's Jersey City Theatre, for a fall in the theatre two years ago. . . . The theatre's defense was contributory negligence. . . . When Georges Carpentier played Loew's in perusal, the theatre's defense was contributory negligence.

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Rave for "Police Court"

What appears to be an unqualified rave for "Police Court," with Henry B. Walthall, Leon Janney, Ailene Pringle, Al St. John, Edmund Bruce and others, from Monogram and First Division, has appeared in "Here's How," a coast publication.


It must be.

Strengthen Executive Lines of Many Companies

The executive lines of many major companies are believed to have been finally put in order.

Columbia's new group of executives finds Harry Cohn as president, Jack Cohn as vice-president, Walter Wanger as vice-president and Charles Schwartz, of the Nathan Burkan office, as secretary. Treasurer post is open. Joe Brandt has gone on a vacation.

RKO is still attached to a rumor cloud. Sidney K. Kent is reported joining that company, but this has been denied many times over. David Selznick is head man on the coast, with Charles Rogers probably producing independently.

Paramount finds George Schaefer as sales manager, Joe Unger and Stanley Waite eastern division managers, John Clark, western division manager, and Milt Kusell rumored for the New York state division post.

Joe Bernhard is being assisted in the eastern Warner theatre division by L. J. Hoffman, who, in turn, has appointed Dave Weshner as an aide. Mort Blumenstock succeeds Weshner, under the latter's supervision. Lou Goldberg has taken charge of publicity for the Warner Broadway theatres. Eddie Alperson and Ed Peskay have taken over a division of middle west theatres, under Skouras supervision. Major Albert Warner took charge of distribution, pending return of Sam Morris from abroad.

The Fox picture still finds Winne Sheehan resting, Sol Wurtzel at the studio, and a lot of Fox efficiency men out at the lot.

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"Lure of the Ring" Has Punch-Packed Action

Scenes from some of the big fights of the last decade, in "Lure of the Ring," distributed by First Division.
"Steady Company"—U
Norman Foster, June Clyde, Zaza Pitts, Wallace Morgan, Henry Armetta, Maurice Plack.
Universal has concocted a program picture that nearly became a gem. With a cast of feature folk, and aided by character players Pitts and Armetta, Director Ludwig has completed something that shouldn't fail to find applause ready in most types of family audiences. Zaza Pitts is again excellent.
Estimate: Doesn't seem like much, but it shapes up nicely.

"Polly of the Circus"—Metro
Clark Gable, Marion Davies, C. Aubrey Smith, Raymond Hatton, David Landau, Ruth Selwyn, Maude Eburne, Little Ritty, Gwinn Williams.
With Clarke Gable romanticizing with Marion Davies this time, the box office should be able to hold its own. True, the story telegraphs its punches, but who cares, as the Lion's great he-man gets plenty of footage. Gable, as a clergyman lover, should be as satisfying as in other parts. The box office should benefit.
Estimate: Gable should be enough to make this sure fire.

"The Expert"—WB
Charley Chase, Dickie Moore, Lois Wilson, Earle Fox, Ralph Lewis, Adrienne Dore.
Here, again, Chase gives one of his characterizations, and the help of Dickie Moore should be enough to make audiences go for the show. There is a lot of human sentiment and plenty of emotional angles with which to work. Again, the young-old combination ought to appeal to all classes.
Estimate: Nice offering.

"Fireman, Save My Child"—WB-FN
Joe E. Brown, Isabelle Klapp, Guy Kibbee, Lillian Bond, George Raft, George MacFarlane, George Meeker, Richard Carle.
Joe's in a baseball piece this time, and just as funny as ever. Don't let the title fool anyone. It's about the national pastime, and heading directly for fair grosses in the smaller centers. The yarn has been fashioned so that the "virtue-will-out" angle is predominant, and "Intimate" is a sweet dish for him. With lots of laughs, a dual role, and plenty of hilarious situations, March turns to be a swell entrepreneur of comedy, with a fine cast to aid.
Estimate: Sweet title and show.

"Shanghai Express"—Paramount
Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland, Eugene Pallette, Lawrence Grant, Louise Closer Hale, Gustav von Seyffertitz.
"Shanghai Express" has everything Paramount has promised. Again the Von Sternberg direction, splendid photography, and excellent casting have triumphed over a familiar type of story. With most of the action taking place on a train, things begin to happen. Dietrich is her usual self, and exhibitors don't have to worry much about the box-office possibilities of this one.
Estimate: Believe all the Paramount salesmen told you.

"Hotel Continental"—Tiffany
Tiffany has done what a lot of folks predicted they would, making a swell piece of entertainment out of "Hotel Continental." The feature cast of players has been given a fast moving script and gorgeous backgrounds. The picture shapes up like probably good grosser material, and exhibitors can not go wrong with such a show. And direction has given the piece nifty pace.
Estimate: High rating picture.

"Behind the Mask"—Col.
Jack Holt, Constance Cummings, Boris Karloff, Claude King, Dorothy Mann, Edward Van Sloan, Walter Robertson.
Another detective story packed with entertainment. Holt is again at his best, and the action has been cut to supply enough action to fit any audience's requirements. Then, too, Karloff can be sold on his "Frankenstein" reputation. All in all, it should prove a satisfying piece of property.
Estimate: Punch action drama that deserves credit.

"Alias the Doctor"—Warner-FN
Richard Barthelmess, Marlan Marsh, Norman Foster, Lucille Lawrence, Adrienne Doré, Oscar Apfel, John St. Polis, Reginald Barlow.
Strong, dramatic, ably handled, "Alias the Doctor" represents a sort of a comeback for Barthelmess. The tale of a young medical student who took the rap for a foster brother, it has plenty of heavy angles. The love division has been neglected and a last reel punch gives a neat build-up.
Estimate: A shade better than the recent Barthelmess vehicles.

"Intimate"—Paramount
Fredric March, Kay Francis, Stuart Erwin, Juliette Compton, George Barboe, Sidney Toler, Lucien Littlefield.
After Jekyll and Hyde, March deserves to skip into something light, and "Intimate" is a sweet dish for him. With lots of laughs, a dual role, and plenty of hilarious situations, March turns to be a swell entrepreneur of comedy, with a fine cast to aid.
Estimate: Sweet title and show.

"London After Midnight"—Radio
Richard Dix, Mary Astor, Erich Von Stroheim, Joel McCrea, Dorothy Jordan, Hugh Herbert, Robert Armstrong, Arnold Govy.
"Lost Squadron" is a show that will fill the coffers, if sold correctly. Dix returns to his own action class, and he has been surrounded by a thrill story that should provide lots of "lifting up out of the seats." Then, too, the air angle ought to draw in a lot of folks. And, besides, Sally Eilers is a good draw.
Estimate: Looks like Radio has a clicker.

"Disorderly Conduct"—Fox
Sally Eilers, Spencer Tracy, Ralph Bellamy, El Brendel, Ralph Morgan, Allen Dare, Nora Lane.
Logical program that might have been of the McCallen-Lowe school, but the present under Considine direction does well enough. The gangster angle isn't strong enough to bother, while the flatfoot influence ought to interest a lot of people. And, besides, Sally Eilers is a good draw.
Estimate: Well handled story.

"The Deceiver"—Col
Ian Keith, Dorothy Sebastian, Lloyd Hughes, Murray Kinnell, Grete Gristad, Natalie Moorhead, Dickie Lyon, Richard Tucker.
Frank Fay's first picture, and heading directly for fair grosses in the smaller centers. The yarn has been fashioned so that the "virtue-will-out" angle is predominant, with the last-minute climax bringing in general applause. Fay deserves a bit of a hand for not going too Broadway.
Estimate: The smaller centers will appreciate it more than Broadway.

"The New York State Exhibitor" February 10, 1932
**Want Washington Prints**

Norman H. Moray, Vitaphone sales manager, is in receipt of an unprecedented demand for prints from the various exchanges all over the country for Vitaphone's two-reel Bicentennial special, "Washington, the Man and the Capital."

Branch managers report that virtually every exhibitor feels that there is one two-reeler he must have if for patriotic reasons alone and is most anxious to have a print for the opening of the 10-month-long Bicentennial celebration which is being sponsored by the U. S. George Washington Bicentennial Commission.

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**Herkimer Mayo Injured**

John Mayo, employee of the Liberty Theatre, Herkimer, fractured several ribs in falling from a ladder while changing lights in the electric sign in front of the house the other night.

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**Ginsbergs Watch Baracca**

Manager Baracca, Apollo, Beacon, is installing sound and will soon announce an opening date. Meanwhile, Ginsbergs, Paragon, faced by competition for the first time in years, has reduced prices to 40 cents top for adults and 25 cents top for children.

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**A.R. Boyd Enterprises**

We build, buy, lease, operate or manage motion picture theatres in Penna.—New Jersey—Delaware—Maryland—District of Columbia—Virginia and W. Virginia

**1700 Sansom Street**


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**Try One**

Hear the difference yourself! Get an earful of Superior Sound. If you are not already using them, let us demonstrate a Visitron Cell right in your own theatre, so you can critically compare Visitrons' Brilliant Performance with what you are now getting. You will get a pleasant surprise and a new idea of how easy it is to improve your sound reproduction without added expense. If further argument is then necessary, just consider, from the standpoint of economy, the One Year Guarantee (they never fail to outlast it), and the fact that they cost no more than other cells. Each, $15.00 net. When ordering, be sure to state clearly the make and model of sound equipment you are using. There's a Visitron for every make of sound-on-film equipment. Don't delay—Try One Today!

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**National Theatre Supply Company**

376 Pearl Street

Buffalo, N.Y.

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**New Vocalite Sound Screen**

**Crystal Beaded**

 Thousands of Them!

In use all over the World.
Perfect Light — Better Sound
Third Dimension—High Intensity at low Intensity Cost.

Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 34th Street

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**Chromolite Sound Screen**

Non-Glare • Diffusive

94.6 Percent-New-Amazing

Entirely new and revolutionary Sound Screen. Permanent non-yellowing whiteness. High reflection value (94.6%).

Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 34th Street

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**Silverlite Sound Screen**

More Light-Less Current


Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 34th Street

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**Superlite Sound Screen**

Perforated-White-Diffusive

Sturdy - Strong - Durable

Standard white perforated screen. Good for light—Good for Sound. Completely diffusive—Same light at every seat.

Write for Sample
Beaded Screen Corp. Roosevelt, New York.

New York Office 47 W. 34th Street
You and your folks will be tickled slightly pink with Universal's brand-new, brisk, snappy shorts featuring the baseball idol of millions

**BABE RUTH**

For heaven’s sake, don’t miss seeing every one of them. Then we won’t have to urge you to plaster the Babe’s map all over your lobby.

Other Universal Shorts To Help Save Your Shirts:

**SLIM SUMMERVILLE**
Geo. Sidney — Charlie Murray — Daphne Pollard and more big stars in Two-reel comedies

**STRANGE AS IT SEEMS**

**OSWALD The Lucky Rabbit CARTOONS**

**SHADOW DETECTIVE SERIES**

**UNIVERSAL NEWSREEL**

Baseball Stories by Lou Breslow. Directed by Ben Stoloff. Supervised by STANLEY BERGERMAN.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE’S 26th ANNIVERSARY JUBILEE!
FRONT PAGE STUFF...

from the world's greatest battlers!

JACK DEMPSEY RETURNS

AND THE BOX OFFICE CLEANS UP . . . FRANTIC FIGHT FANS BREAK DOWN THE DOORS IN CHICAGO . . . THE MANASSA MAULER STILL IS THE RING'S IDOL . . . RKO, WARNER AND SKOURAS CIRCUITS HAVE ALREADY BOOKED THIS 30-MINUTE COMPILATION OF THE WORLD'S GREATEST FIGHTS

TWO REELS OF REAL SIDELIGHTS ON THE BIGGEST WAR OF THE DECADE....

— TOLD BY NORMAN BROKENSHIRE —
TIMELY—TOPICAL—THRILLING... A SHORT WITH MORE STRENGTH THAN MANY FEATURES.....
SPECIAL ONE-SHEETS TO GET CROWDS

NOW PLAYING NEW YORK AND BROOKLYN STRAND

AND OF COURSE THEY ARE

Released by FIRST DIVISION EXCHANGES, Inc., The World's Leading Independent
The Biggest Thing in Pictures

"Hound of the Baskervilles"

Dialogue by
Edgar Wallace

Story by
Sir Arthur Conan Doyle

NATION-WIDE BROADCAST ON NBC HOOK-UP FOR 6 CONSECUTIVE WEEKS

ANOTHER SHERLOCK HOLMES SMASH!!

Feb25'32 pg. 2
THEY CAME TO BROADWAY TO HAVE THEIR "BREAKS" RE-LINED—WITH GOLD!

How the men took to them—and how they "took" the men—these three gorgeous Gold-diggers!

SAMUEL GOLDWYN

presents

The GREEKS HAD A WORD FOR THEM

with INA CLAIRE
JOAN BLONDELL · MADGE EVANS

Funnier and faster than ZOE AKINS' play that had Broadway howling for a year.

Directed by LOWELL SHERMAN

UNITED ARTISTS PICTURE
Title Changing—New Fashion

Not content with proving that the man who sits at the swivel chair cannot inject a community atmosphere into the local theatre, circuit theatre departments have adopted a new habit—expensive title changing.

Granted that many Hollywood titles are not fit or proper for our nation’s theatres; granted, too, that the men who sell the picture to the public ought to have a word about how it ought to be sold, but some recent examples of title changing do deserve comment.

The most recent example is the rather costly process of transforming “The Man I Killed” into “Fifth Commandment” and, finally, “Broken Lullaby” after all the paper had been printed, all the publicity had been implanted in the minds of movie goers. The immediate reaction toward that title change was that there was already trouble in selling the show, a bad press atmosphere into the local theatre, circuit theatre departments have adopted a new habit—expensive title changing.

A second noteworthy example of title changing caused “Old Man Minick” to become “The Expert,” merely because someone thought the importance of Chic Sale rested on his “specialist” fame.

No one can define what makes up a good or bad title. But few can argue that the two changes made will prove of much benefit to the films involved. If titles must be touched by a certain philosophy, let there be some sense about it.

Further Argument

A potent argument for the case of the industry was, unfortunately, not available for the hearing before the Ways and Means Committee. Had the annual report of the Roxy Theatre been published at that time, the gentlemen from Congress might have been even further impressed with the plight of this business.

Net loss of $163,571, after charges and taxes, was reported by the corporation. This compares with a profit of $438,318 in the preceding year. Some additional enlightening sidelights were offered recently at the meeting of that corporation. The “nut” of the Roxy runs from $55,000 to $65,000 weekly. The business of the house varies so much that the first week of an outstanding picture may take in $131,000, while $72,000 may be the total for the second week.

Perhaps the congressional representatives on the Ways and Means Committee would have been greatly impressed when it might have been shown to them that the Roxy had a good pick of product, has all the theatrical stars in the country from whom to draw, and still cannot stay on the profit side of the ledger.

And still another angle developed after the hearing. The Carolina exhibitor organization has followed the lead of the Pennsylvania group in condemning publication of exaggerated and misleading reports of box-office receipts. It will be noted that the fight is against false and misleading reports, of which there seems to be a great number.

Let the Ways and Means Committee make its decision. But in view of all the evidence, no one can say that prosperity has favored the motion picture industry in this period.

What, More Newsreels?

Reports of a new state right newsreel entering the field should bring, naturally, lifted eyebrows and similar facial reactions.

It is no secret that the newsreels of the present day, with few exceptions, are losing money. It is no secret that exhibitors are forced to take newsreels from major producers and distributors. It is no secret that the newsreel field would prove a problem for any company, even a major distributor.

Why, then, may it be asked, should any attempt be made to distribute another, in the state right field?

Common sense would tend to prove that such an enterprise would have very tough sailing from the first turn of the camera.

Stop the Sex

Distant rumblings from the haunts of women’s clubs, censor bodies and reform headquarters indicate that a new onslaught will shortly be made on the movies unless the present tendency to accentuate the sex angle in motion pictures disappears.

Students of chain advertising have noticed a decided increase in sexational advertising, to such an extent that there have already been complaints in certain sectors of our industry.

When last this occurred, successful co-operation in all parts of the industry prevented the attack on the movies from becoming damaging, largely because those who were offending ceased.

Perhaps the memories of the last incident will be sufficient to influence those now responsible for the increase in this same sex advertising. At such a time as this, when good will means such a lot to exhibitors and theatremen in general, nothing should be done to affect that same standing in communities throughout the land.

If sex advertising is proving offensive, it is up to theatres to stop that sort of practice.

It would be well to exert the same co-operative effort at this time. Otherwise the industry will have another worry on its brow, which is becoming as wrinkled as the proverbial prune.
M. P. T. O. A. Affiliation of Independent Exhibitor Units Will Be Met By Allied

Samuelson Says Organization of Rival Groups of Theatremen Certain to Result From Spread of Competitive Body

If the M. P. T. O. A. is successful in its present drive to bring many independent exhibitor units into the fold, the Allied States Association is expected to enter those territories and organize rival bodies.

Such is the prediction ventured by Sidney Samuelson, president of the Jersey Allied group, and vice-president of the national body.

It is no secret that Allied is as eager as the M. P. T. O. A. to secure the affiliation of the independent exhibitor groups of the country, particularly the Eastern Pennsylvania body, action on which is due this week. Report that Allied will also invade Buffalo, an independent territory, in addition to forming a body to compete with the T. O. C. C., is also current.

If Allied persists in its plans, it would mean that every M. P. T. O. A. district would find two competing exhibitor groups, resulting in a great deal of confusion and plenty of competition, with the result certain that little of a constructive nature would follow.

President Lightman, of the M. P. T. O. A., has been active during the past few months in bringing in exhibitor units into the fold. Already, Connecticut has gone national, the Pennsylvania body, action on which is due this week. Report that Allied will also invade Buffalo, an independent territory, in addition to forming a body to compete with the T. O. C. C., is also current.

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Meanwhile, the local Jersey Allied group is forming a buying co-operative that has received little reaction from exchanges. The get-together at the new headquarters was a certain success, with about 100 exhibitors present at the luncheon.

Publix Newburgh Vaude

Broadway (Publix), Newburgh, is presenting, for the first time, stage shows on Thursdays and Fridays, in opposition to vaudeville-picture policy of New State.

Fox Meets May 2

With the definite distinction of having already sold more accounts than that company had closed in any previous 52-week period, branch managers and others of the Fox Film Corporation will go into their 1932-33 sales convention, May 2, prepared to launch their most important season.

Convention sessions will be held in the auditorium at the company's building. Headquarters will be at the Park Central Hotel. Roger Ferri is again in charge of the convention arrangements.

Convention will open Monday, May 2, and conclude Saturday, May 7.
EARLY RESERVATIONS SUGGESTED by your HOTEL

Only a short time remains before the convention of the Motion Picture Theatre Owners Association in The Mayflower on March 14th to 16th, inclusive . . . Members of our staff, accustomed to the entertainment of America’s leading convention groups, thrilled when privileged to “pre-view” the tentative program arranged for the meeting . . . You will want to stay at the headquarters hotel during these memorable days . . . The demand for accommodations during the Bicentennial Year suggests prompt reservations.

THE Mayflower
WASHINGTON, D. C.

1000 ROOMS
1732 - 1932
1000 ROOMS ALL WITH BATH

SPECIAL M. P. T. O. A. RATES . . . $4 TO $6 SINGLE . . . $6 TO $10 DOUBLE . . . SUITES $16 AND $18
See Little Chance of Movie Measures Being Passed in Present State Session

Post Bills and Others to Meet Usual Fate — All in Committee — Annual Censor Abolition Attempt Gets No Response

The usual amount of motion picture legislation has been introduced in the New York legislature this year, but most of it will stay in committee and never get to a vote.

Watching

**ALBANY**

Smalley Vacations and "God" Gets Trade Showing

**With Bill**

BILL SMALLEY, head of the Smalley chain, with headquarters at the Smalley Theatre, Cooperstown, has started on his annual trip to Florida, expecting to remain away about six weeks.... Before he went, he called the managers of his 13 houses in various small towns in eastern New York together and conferred with them as to the running of their theatres during his absence. As usual, he announced a prize for the house that shows the best gross during that period.

Indes, Chains Join To Fight Municipal Movie Bill

Fake Measure Gets Plenty of Opposition From Trade

Exchange men in the Albany district are putting up a fight against reporting out of committee of Assemblyman Fake's bill which would permit villages to appropriate $12,000 (raised by added taxation) for the purpose of presenting free movies in the villages, either on the street or in public halls.

As a hearing before the committee on affairs of villages, the industry was represented in opposition by J. C. Carpenter, Cobleskill; Charles Smalwitz, assistant divisional manager for Warner Brothers, Albany; a representative of the Skouras interests; M. J. Kallett, Kallett chain, Oneida; a representative of William Smalley, of the Smalley chain, Cooperstown; William Benton, Benton chain, Saratoga, and a representative of the Schine chain, upper New York State.

Present prospects are that the bill will remain in committee, which means it will never come to a vote on the floor of the assembly.

**Moravia Co-Op.**

More than 100 craftsmen, including painters, carpenters, plumbers and masons have signed an agreement to give three days' free work in the erection of a theatre in the little town of Moravia to any showman who will sponsor the venture.

Moravia has been showless since the Cayuga County's only theatre was destroyed by fire last May.
KAMEO, BRONX, is now in the hands of Merv Rosenthal (Grand, Brooklyn), City Line Theatre, Brooklyn, has closed. . . . Max Rudnick is behind the Liberty opening. . . . Rialto Amusement Company, Inc., has the Rialto, Ridgewood Park, N. J. . . . And Thomas J. Shanley has become office manager at Columbia. . . . With that New York State district post still vacant, Joe Unger may handle it as well as his eastern sales Paramount duties. . . . Otherwise, Miho Kusell is in line for the post. . . . Many of the companies will save dough by having their conventions in New York City this year. . . . Economy.

MEYER-RIEGER LABORATORIES, INC., have made an assignment to Mark M. Dintenfass. . . . Paramount will have 20 specials in its new season. . . . Peggy Spargo is doing publicity for a coffee room. . . . The AMPA group feted Bruce Gallup when he returned. . . . Sam Berger, MGM, is back in town. . . . The Skouras boys, 'tis reported, have succeeded in getting a wage reduction from 306. . . . Bernard Kranz is going great runs at his RKO post. . . . Bill Raynor is now with a prominent equipment house. . . . W. H. Adler is assistant to "EMO" Orowitz. . . . Arthur Housman is in charge of national exploitation pictures. . . . Arnold Van Leer has the B'way houses. . . . Harry Mandel handled publicity for the Emde division, including Newark and Westchester. . . . John H. Hardly is taking care of publicity for the Charlie MacDonald New York and Brooklyn division.

JOHN F. BARRY, the man who started the Publix Managers Training School, has resigned. . . . Al Hamilton, one of Publix's most vital managers, is now much better in his Norwalk (Conn.) home. . . . Abe Blumstein has resigned. . . . Even "The Hatcher Man" becomes a first-run double-feature in Brooklyn, Conn. . . . Shows you what doubles do after a while. . . . Paramount turned down "Mayor Harding of New York" pictures. . . . Jack Kirkland (Nancy Carroll's husband), was in on the scenario. . . . The local operators grow festive February 27. . . . The AMPA group will fete the indie producers, March 10. . . . Paramount scooped Fox on the Shanghai reels. . . . And the Palace fire was first-page stuff. . . . Harold McMahon is handling Loew's 72nd Street.

THAT M. P. CLUB BALL was everything everyone thought it would be. . . . With the big shots and little shots of the industry in attendance. . . . There is a protection battle going on between MGM and the independent producers. . . . Bruce Gallup, formerly with RKO, becoming sales manager for that company; Bruce Gallup, recently identified with United Artists as ad chief, becoming publicity and advertising director for that body, and Hubert Voight studio publicity director.

The name of Sidney R. Kent has been identified with RKO, Fox and Warners, recently, with the announcement of the new Warner sales chief expected now that Sam Morris has arrived from abroad. . . . Only two companies, Metro and Fox, still have the same sales managers of a year ago, an impressive indication of how the wave has passed through the industry.

HARLEY SHIFFMAN is successor to Sol Brill in the Brill enterprises, as was generally expected. . . . Joe Felder is now with Capitol Film, in charge of sales. . . . Opening of the new Allied Theatre Owners of New York, Inc., headquarters was an auspicious event. . . . Herb Berg deserves a hand for the campaign on the opening of "Hell's House." . . . The tab throwaway certainly looked good.

CLIFFORD READ has the Bell, Bellport, L. I., and has wired. . . . Little, Newark, John's Shop of Art, is now under Cinema Company, Inc., direction.

FOLLOWING ITS NIFTY debut at the Strand, "Hell's House" received dates from the entire Loew circuit, with the Metro, Brooklyn, giving it a first run February 27. . . . The Liberty, and the independent producers in town have been M. H. Hoffman, Sol Lesser, Claude MacGowan, Sam Ziegler, Joe Goldberg, Bud Barsky and others. . . . Jack Bellman announces that Hollywood's "File 113" is being booked strong, with a neat set of runs following the date at the Beacon Theatre. RKO's "Captive" is doing well in the metropolitan area and will play it. . . . And Martin Schiff is the new office manager at Universal exchange.

DOROTHY SCOTT is taking care of the publicity work for the Skouras play-houses in Jersey City, while Clara Schurman is the efficient secretary of Maurice Stahl, district manager of the Skouras houses in New Jersey. . . . George Brennan, dean of the managers of Jersey City, is a sufferer of books. . . . George is managing the Orpheum, an inde. . . . George Bookstaver and Thomas O'Connor, doormen, and four other persons were arrested by Jersey City police in connection with the alleged defrauding of Loew's Jersey City Theatre of from $5,000 to $6,000 worth of tickets. . . . The raid was discovered through the vigilance of Managing Director George Dumond, who found tickets in a box one day which did not correspond in color and serial number to the tickets then being sold at the box office. . . . There were reports that another Jersey City house was the victim of a similar racket, but these had not been verified. . . . A receiver has been asked in Jersey City Chancery Court for the Consolidated Associates, Inc., a film-making concern, of Fort Lee.

JEAN HARLOW, while appearing in person at Loew's Jersey City, conducted a column of answers to fans' queries in the "Jersey Journal." Jack Keable recently won a prize in the "best attendance" contest of the Skouras theatres. . . . Jack is manager of the Fulton. . . . An award also went to Al Unger, now at the Capitol. . . . Mel Lewis, former manager of the Queen Anne in Bogota and recently publicity agent for the Jersey City Skouras houses, is now manager of Skouras Audubon, New York. . . . Irwin Zeltner, Loew's home office publicity staff, was a recent Stem visitor. . . . George Dumond never wears a derby. . . . Dave Whyte commutes his home from Forest Hills, L. I., to Jersey City and Newark.

JACK GARRISON has been ill, but has recovered. . . . Mrs. Ethel Oxley, chief of the Stanley switchboard, attended the funeral of an uncle in Horrell, N. Y. . . . Miss Jean Snyers is back in the canteen office at the Warner house. . . . Leon Van Gelder and Louis Leitn, of the Stanley, have also suffered recent illness. . . . Stewards' staff has been increased. . . . All ushers are trained by Thomas Egan and Frank Hinnan, his assistant.
New Jersey Publix Theatres, operating Oxford, Strand and Paramount, Pluckemin, are experiencing plenty of difficulty with the town chief of police over the old Sunday Blue Law prohibition. A group have recently uncovered an ancient blue law prohibiting Sunday entertainment, which was drafted back in the '80s. The particular law has no direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the ered an ancient blue law prohibiting Sunday... A group have recently uncovered an ancient blue law prohibiting Sunday entertainment, which was drafted back in the '80s. The particular law has no direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket prohibition. Excess for the theaters referred their case to Vice-Chancellor Church, of Newark. So far church has refused to intervene. Theatre execs plan direct case against moving pictures, but the objectionists are trying to render it a blanket provision...
Dempsey's Gasses

With Jack Dempsey hanging up a new indoor record for Chicago boxing, "Lure of the Ring" stands out as a nit-picky sport short type of pictures. The Manassa Mauler is still heavyweight champ at the box office. First Division, "the world's leading independent," again distributes.

SAM BISCHOFF, boss of the Tiffany Studio in Hollywood, is on the glory road. His first effort for Tiffany was that dandy little picture, "X Marks the Spot." He has that come across with another winner in "Hotel Continental," an original story by F. Hugh Herbert and Paul Perez; Christy Cabanne directing. If Bischoff continues to look not to the right or left, but straight ahead, as I believe he will, we will soon hear of many more triumphs for Tiffany.

METRO-GOLDWYN-MAYER sent out notices that Marcel De Sano was to direct "The Red-Headed Woman." In our stand for better pictures, this columnist sometime ago printed a criticism of the De Sano screen. Now comes an announcement that De Sano is being released by MGM. Someone else will direct "The Red-Headed Woman." We dislike very much to see anyone lose a film job, but the great economic, chaotic unemployment condition in Hollywood and the distressed state of exhibitors throughout the country, would never have taken place if more thought and care had been given to production assignments.

FRANK LLOYD has just been signed to a long-term contract by Fox Films, according to an announcement. Well! we called that three months ago when we predicted in this column that Director Lloyd would sign with Fox. Heaven forbid! We are becoming a Walter Winchell, pinning ourselves on the back. . . . Anyway, Director Lloyd's first picture for Fox Films will feature Elsa Landi. And that's that.

NATALIE KINGSTON, former Mack Sennett comedienne, is finding her services again in demand. The gorgeous Natalie has just completed a lead opposite George Byran in "Hobby's Last Chance," which Del Lord directed for Mack Sennett's Educational. Natalie's performance in Constance Bennett's latest, "Menace," has directed more independent features than any other individual in pictures. He is sure-fire—that is why independent producers hire him. If he were to deliver failures, no one would engage him. He is working constantly. At present, Thorpe is directing the Chesterfield production, "The Stowaways," from the pen of Norman Springer, author of "The Blood Ship."

New Knapp Screen

Apollo, Beacon's new theatre, is using a new screen developed by David E. Knapp, that city, under the recently issued Crawford patent.
IN NEW YORK
Right in the heart of the MOTION PICTURE INDUSTRY

HOTEL PLYMOUTH
49th St., Just off BROADWAY
400 LARGE OUTSIDE ROOMS
all with BATH, SHOWER
CIRCULATING ICE WATER - RADIO
FROM $2.50 DAILY

Rates
Single . . . . . $2.50, $3.00, $3.50
Double, $4.00, $4.50 Twin Beds, $5.00

S. J. MITCHELL, Manager

HUGH HERBERT
IN RKO-RADIO'S
"THE LOST SQUADRON"
Remember "Laugh and Get Rich"? "Danger Lights"?
"Hook, Line and Sinker"?

PAUL PEREZ

DANIEL B. CLARK
A.S.C. CINETOGRAHER

Now Photographing
TOM MIX
in
His Series of Super Outdoor Pictures for Universal Release

Formerly with Fox Film Corporation for a period of more than 12 years

HOTEL CONTINENTAL
MOUNTAINS in FLAME ADVENTURE LADY
[collaborator on story - continuity and dialogue]

UNIVERSAL
ALL OVER THE MAP!

WARNER - NEW YORK CITY • WESTERN - LOS ANGELES • PARAMOUNT - DETROIT • BOY
STRAND - ALBANY • PALACE - ST. PAUL • SAENGER - NEW ORLEANS • CRITERION - OH
WARNER - SAN FRANCISCO • MUSIC BOX - SEATTLE • PALACE - NORWICH • GEORGIA -
GREAT LAKES - BUFFALO • STRAND - SYRACUSE • LYRIC - CINCINNATI • COLONIAL -
REGENT - FLINT • APOLLO - INDIANAPOLIS • STRAND - LOUISVILLE • ROGER SHERMA
STANLEY - JERSEY CITY • WARNER - PITTSBURGH • MARYLAND - HAGERSTOWN • FL
ROYAL - WILMINGTON • ALADDIN - DENVER • WARNER - MEMPHIS • WARNER - MILW
• COLONIAL - HARRISBURG • WARNER - ALTOONA • RITZ - CLARKSBURG • WARNER -
BROADWAY - CHARLOTTE • STERLING - GREELEY • RIALTO - CASPER • GILLOIZ - SPR
STRAND - SHREVEPORT • PARAMOUNT - GULFPORT • SAENGER - BILOXI • PARAMOU
CAMEO - BRISTOL • MAJESTIC - PROVIDENCE • STATE - SCHENECTADY • CAPITOL - I
RICHARDSON - OSWEGO • MAJESTIC - HORNTON • BABCOCK - WELLSVILLE • STRAND -
INDIANA - MARION • GRAND - TERRE HAUTE • INDIANA - RICHMOND • MARS - LAFAY
FOX - MERIDIAN • CAMEO - BRIDGEPORT • CAPITOL - MIDDLETOWN • STATE - SOUTH
GRAND - LANCASTER • LINCOLN - TRENTON • BUTLER - BUTLER • WARNER - MORGAI
IMPERIAL - AUGUSTA • PALACE - BRADENTOWN • EDWARDS - SARASOTA • HOWELL - I
IMPERIAL - ASHEVILLE • STATE - GREENVILLE • CAROLINA - FAYETTEVILLE • PARAMO
PARAMOUNT - COLORADO SPRINGS • ENGLERT - IOWA CITY • FOX - JOPLIN • GRAND -
CAPITOL - MANITOWAC • PARK - WAUKEESA • APPLETON • APPLETON • GARRICK - F
HEILIG-EUGENE • RIVOLI - GRANT'S PASS • LIBERTY - ASTORIA • COLUMBIA - LONG
ALCAZAR - NAUGATUCK • MILANE - SANFORD • POLK - LAKELAND • SUNSET - FT. LAU

WARNER BROS.

SUPREME CONTRIBUTION TO THE
WELFARE OF THE PICTURE INDUSTRY
PHILADELPHIA • METROPOLITAN - WASHINGTON • HENNEPIN-ORPHEUM - MINNEAPOLIS •
IOWA CITY • RITZ - TULSA • MUSIC BOX - PORTLAND • PARAMOUNT - SALT LAKE CITY •
DALLAS • STANLEY - UTICA • CAPITOL - SPRINGFIELD • WARNER - WORCESTER • GREAT •
PORTLAND • LAKE - CLEVELAND • PANTECHN • TOLEDO • GLADMER - LANSING • REGENCY •
NEW HAVEN • WARNER - ATLANTIC CITY • BRANFORD - NEWARK • STANLEY - JERSEY •
DA • JACKSONVILLE • TAMPA • TAMPA • PLAZA • ST. PETERSBURG • PARAMOUNT - MIAMI •
IIE • STRAND - HARTFORD • FABIAN - PATERN • STRAND - EASTON • CAPITOL - YORK •
IE • COURT - WHEELING • NORVA • NORFOLK • PARAMOUNT - PALM BEACH • BROADWAY •
FIELD • PALACE - WICHITA • MISSION - SAN DIEGO • PULASKI - LITTLE ROCK • STRAND •
OMAHA • CAPITOL - SIOUX CITY • PARAMOUNT - PROVO • ORPHEUM - TWIN FALLS •
E • RIVIERA - BINGHAMTON • STATE - ITHACA • KEENEY • ELMIRA • RICHARDSON •
RON • CAPITOL - KALAMAZOO • FRANKLIN - SAGINAW • BIJOU - BATTLE CREEK • INDIA •
E • PALACE - DANBURY • PALACE • S. NORWALK • STATE - WATERBURY • FOX • MERID •
T • CAPITOL - WILLIMANTIC • MONTAUK - PASSAIC • GARDEN - PRINCETON • GRAND •
WN • CAMBRIC - JOHNSTOWN • FAIRMONT • FAIRMONT - STATE - WASHINGTON • IMPER •
TKA • CAROLINA - DURHAM • CAROLINA • COLUMBIA • CAROLINA • GREENSBORO •
T • GOLDSBORO • PARAMOUNT - HIGH POINT • COLONIAL • TARBORO • PARAMOUNT •
PEKA • WATSON - SALINA • FOX • HUTCHINSON • PARAMOUNT • GREENVILLE • CAPITOL •
DU-LAC • HOME • ANTIGO • EGYPTIAN • MARSHFIELD • ROSE • ROSEBURG • HEILIG •
BLUE MOUSE • TACOMA • CAPITOL • ANSONIA • WARNER • TORRINGTON • ALCAZAR •
DALE • SUNRISE • FT. PIERCE • JEFFERSON • ST. AUGUSTINE • DREKA • DELAND •

"A" TIME—EXTENDED RUNS—PREFERRED DATES!
50 BOOKINGS IN FIRST 2 WEEKS FOR—

GEORGE ARLISS •

THE MAN WHO PLAYED GOD
Paul Darling Arrives and Jules Will Go to Convention

With Mary Ann

PREVIEW of Vitaphone's "Washington The Man and the Capital" was held at Shubert's Elgin Theatre. The screening was arranged for the benefit of the Women's Clubs of Buffalo. Michael Shea, Vincent McFaul, Chairman Chase. Buffalo WashingtonBCentral Committee and newspapermen were also present. Various committee were very enthusiastic about this reel. Leo Dowling, manager, Lyric Theatre, Syracuse, drove into Buffalo to book. Everywhere Leo was received with a smile.

ROBERT SMELTZER, district manager, Warner Brothers, visited the Buffalo exchange a few days ago. Mrs. and John Sitterly, Warner Brothers, had as their guest Mrs. Archie Moses, Syracuse. A chile, before his death, was connected with Select. John Sitterly, manager, as manager, Fredde Bellinger, former popular member of Shea's Buffalo Symphony Orchestra, is featured at the opening of the new Carney Theatre, Carthage. George King, manager, Lyric Theatre, Binghamton, has changed to double features.

BEN DITTRICH, owner and manager, Lyric, Endicott, visited film row recently. George Skouras and Don Jacob, Skouras home office, have been visiting their newly acquired theatres in this territory. Ephriam Bettigole, manager, Kenmore Theatre, has been donating half the proceeds of the sale of advance tickets to welfare organizations in his community. Sid Stein, former salesman, Paramount, had been out of the film business for the past four years, but he is now manager, Circle Theatre, Buffalo, doing a good job.

The Jules Michael, chairman, Motion Picture Theatre Owners, and William Seiheimmer, state tax collector, are planning to fly to Washington to the M. P. T. O. A. convention. Jules is planning on a "roundtable" get-together with New York State Representatives and Senators as honored guests. D. W. Gilbert, manager, Alberts Theatre, Lancaster, will also plan to attend the M. P. T. O. A. convention. No doubt Bob will fly there. 1da Southall, former president, Federation of Women's Clubs, through which connection she became well known to the film colony, died recently of pneumonia. Marcus Myers, Liberty Theatre, Rochester (Schen), visited Buffalo and paid his respects to the M. P. T. O. and many film exchanges.

ANDREWS THEATRE, Salamanca, has reopened. Regent and Capitol Theatres, Rochester, have adopted the double-feature policy, former using Paramount first runs, and the latter Warner Brothers. Shea neighborhood theatres here in Buffalo are also playing double features, with the Roosevelt, Seneca, Carriage and Bailey. Announced to adopt this policy, A. C. Hayman, president, Lafayette Theatre, Buffalo, is adjoining in Florence and El Dorado. A crowd of people, usually burdened with all the responsibilities. Wm, O'Neill has resigned as manager, Strands, Utica, and has been appointed chief of the new Utica Theatre. Harry Swedlov, popular representative for the Theatrical Premium Company enjoyed many compliments on his new car for at least two weeks.

Paramount-Public-Meeting

Directors of Paramount-Public Corporation met recently, but no announcement was made regarding the common dividend, usually considered at that time. The company has been paying $2.50 annually in stock. Austin C. Keough, general counsel, was elected to the board to fill a vacancy. He was also made secretary of the company.

Under a new policy just adopted by the Avon Theatre, Utica, programs will be continued twice weekly on Saturdays and Wednesdays. Utica Theatre had added stage attractions to its policy. Latter part of the week vaudeville acts will be on the program.

MANAGERS of the Smalley chain of theatres, meeting recently at Cooperstown, heard William C. Smalley, owner of the circuit, tell about plans for the twelfth annual employees' contest. These managers attended: George A. Miller, Hamilton; Harold L. Richardson, Fort Plain; Walter A. Smith, Cooperstown; Edwin Russell, Johnstown; Phil Schortenzer, St. Johns; Harry L. Gladotale, Norwich; W. T. A. Webb, Sidney; Earl St. John, Walton; Carl Wheeler, Delhi; Wesley Teft, Stamford. New State Theatre, Carthage, formerly the Hippodrome, has just had another opening. Picture and stage attractions are included in the new policy.

ALL THE Utica neighbors have joined in adopting a uniform schedule. It includes a record six shows a week: Mondays, 2 to 6 p.m.; Tuesdays, 1 to 6 p.m.; Wednesdays, 1 to 9 p.m.; Thursdays, 1 to 9 p.m.; Fridays, 1 to 9 p.m.; Saturdays, 1 to 9 p.m.; Sundays, 1 to 6 p.m. Provision is made for playing the same shows, but at different times on different days. The management of the Utica Theatre is planning a "roundtable" get-together with New York State Senators and Representatives as honored guests. Jack Kneeland, assistant manager, has been in town for booking conferences at the Utica Theatre and has been donated a pair of tickets to attend the M. P. T. O. A. convention. Jules is planning on a "roundtable" get-together with New York State Senators and Representatives as honored guests. Jack Kneeland, assistant manager, has been in town for booking conferences at the Utica Theatre and has been donated a pair of tickets to attend the M. P. T. O. A. convention.

WITH MAYOR ROLAND B. MARVIN as guest speaker, Loew's celebrated its tenth anniversary with a big week. Affable "Roily," evidently fearful that he might be accused of partiality in his address, singled out Olsen and Johnson, heading the current bill at the Utica Theatre, for the "most ornate night club in Central New York." Then last week by Jack Kneeland and his Hollywood Scavengers, who left the Eckel to provide music for the Dewitt, Julian Brown's expensive venture, which has just come under the directorial hand of Charles Johnson, has been playing double features, with the Roosevelt, Utica, and the Strand Theatre, Niagara Falls. Harry Shaw has resigned as manager, Strand Theatre, Niagara Falls. Harry Shaw has resigned as manager, Strand Theatre, Niagara Falls. He was also made secretary of the company.

THE NEW YORK STATE EXHIBITOR

Feb 25 '32

W H I M O F F A T E , "have I love, Strand manager, a great week when the climactic moment in "The Hatchet Man" was paralleled in real life. In the film Edward G. Robinson lets fly a tomahawk. Locally a fireman, swinging an ax at a fire, sent it through a partition to surprise District Chief Henry R. Yeomans in the skies. Pagers reached the parade, O. Raymon B. Jones, Paramount manager, will remain at the helm of the local house, his pending transfer to Rochester having been cancelled. From the West Coast came Miss Betty Anderson, of Long Beach, Calif., to marry Marshall Taylor, executive director of the Central New York Theatres Corporation, Skouras' operating company here. Gus W. Lampe, Eckel manager, and Pete Ford, and M. E. Saunders, of Salt Lake City, formerly associated with Taylor on the Coast, were attendants. Joseph McConville, Columbia district manager, has just left to take over as guest speaker, Loew's celebrated its tenth anniversary with a big week. Affable "Roily," evidently fearful that he might be accused of partiality in his address, singled out Olsen and Johnson, heading the current bill at the Utica Theatre, for the "most ornate night club in Central New York." Then last week by Jack Kneeland and his Hollywood Scavengers, who left the Eckel to provide music for the Dewitt, Julian Brown's expensive venture, which has just come under the directorial hand of Charles Johnson, has been playing double features, with the Roosevelt, Utica, and the Strand Theatre, Niagara Falls. Harry Shaw has resigned as manager, Strand Theatre, Niagara Falls. He was also made secretary of the company. Julian Brown's expensive venture, which has just come under the directorial hand of Charles Johnson, has been playing double features, with the Roosevelt, Utica, and the Strand Theatre, Niagara Falls. He was also made secretary of the company.

Harry Shaw Subscribes To New Ideas for Kiddies

S Y R A C U S E

Sobel-Sternberg Suit and Lots of Price Cutting

With Harry

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Paul Darling Arrives and Jules Will Go to Convention

Theatrical Premium Company enjoyed many compliments on his new car for at least two weeks.

HARRY SHAW SUBSCRIBES TO NEW IDEAS FOR KIDDIES

POLA NEGRIS is due here soon. Also Helen Kane. Michael Shea presented a check for over $5,000 to the Mayor's Unemployment Relief Committee for the benefit of the unemployed, proceeds of the midnight show at the Shea Buffalo Theatre. Shea's Buffalo has tied up with a local bakery and is giving away a swag of Chev'y's bread, which has been cancelled. Owners of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other. Sobel and Sternberg have sued James LeRicheux, owner of the Park, of the Avon Theatre in that village, co-defendants in one action and co-plaintiffs in the other.
CITY MANAGER HARRY ROYSTER expected to go to other fields for Publix as soon as Eastern Theatre business is completed, March 1. . . . Not known yet if further shake-up intended. . . . Likelihood Manager Robert E. Hicks, Century, will be in charge in Rochester. . . . Leonard Campbell is re-elected president of the Rochester Musicians' Protective Association. . . . News editor Dick Curtiss, of the "Democrat and Chronicle," is back from Atlantic City honeymoon. . . . Darrow film ran three weeks at the Little. . . . Swanky clubs are reported letting down the bars if applicant has the dough. . . . Earl Carroll's Vanities coming to the Lyceum, March 4-5. . . . Art Kelly scheduled to return as publicity director of the Eastman. Bill S. former manager of the Lyceum, mentioned for manager of the Eastman and Bill Corris, former manager of the Empire, Syracuse, now the Dewitt, is angling for the house again has come from the Fitzter headquarters. Fitzter has the Rivoli and is interested in the Swan.

**Monogram Convention Sees Bright Future Hope**

Increase in Product, Good Financial Condition Highlights

Second annual convention of the franchise holders of Monogram Pictures Corporation, held in New Orleans this week, finds the company facing the future with optimism.

Reports of the president, W. Ray Johnson, shown that 22 out of the announced 28 Monogram Pictures for 1931-32 had been completed or in work.

President also reported that over one-half of the exchangemen had exceeded the sales quotas set at the beginning of the year. Some of the exchanges having passed the mark by 50 to 59 per cent. Nationally, the exchanges as a whole, in combined totals, have exceeded the quotas set by the parent organization by approximately $890,400 on the year to date, with three months yet to go.

Treasurer's report submitted to the meeting showed the company in excellent financial shape and the treasurer stated that a suggestion would be made to the meeting that the stock be put on a dividend paying basis for the year. The treasurer further stated that the bank loans of the corporation had been paid off in full on February 1, leaving the company in excellent shape to borrow funds to go ahead with its 1932-33 program.

Committees were appointed for the re-zoning of the different territorial divisions to conform more nearly to the lines used by the national companies and a committee appointed to handle the re-assessment of percentages to be paid by the various franchise holders to conform to the new territorial divisions.

Among those attending from the local territories were: Mencke, Syracuse, Harry H. Thomas, Otto Lederer, Morris Epstein, J. Berkowitz, Buffalo; J. H. Mills, Albany; Al Fiedler, J. V. Ritchey, George W. Harvey and A. K. Goodman.

**C. C. Burr Back**

C. C. Burr, who gave Johnny Hines his start, is back in the independent production game. Already he has begun work on "The Midnight Patrol," with a cast that includes Regis Toomey, Betty Bronson, Mary Nolan, Earl Foxe, Robert Elliott, Edwina Booth, Edmund Bruce, Mischa Auer, Franklin Pangborn, Radio Scott, Roland Polk and Mack Swain, many of whom are making their debut in independent production in this story.

Furthermore, to cap it all, James J. Jeffries and Tod Sloan will give a sporting angle to the picture.

First Division, "the world's leading independent," will distribute the picture in this territory.

**Screen Brightness Studied**

Sub-committee consisting of J. J. Hopkins, F. H. Richardson, S. Glauber and P. A. McGuire has been appointed by the Society of Motion Picture Engineers to make an elaborate study of screen brightness. The committee will conduct a series of tests in New York theatres to determine what the actual existing conditions are as regards screen brightness and to determine what values of screen brightness are conducive to good projection.

**"Wild Women" at Cameo**

"Wild Women of Borneo" gets its first local showing at the RKO Cameo.

Local observers say the women are so wild even Minsky wouldn't book them for Broadway. At any rate, it's another exploitation natural from First Division, "the world's leading independent."

**American, Yonkers, Foreign**

American Theatre, Yonkers, is going in heavily for the showing of pictures in foreign languages.

Two-day showing of a German film attracted large crowds.

Theatre recently, for the first time in Yonkers, showed a film made in Italy and with an all-Italian cast.

**Taylor Stays**

E. Marshall Taylor, in charge of up-state Fox houses, will remain at the Syracuse helm in spite of rumors that the appearance in Syracuse of the Skouras brothers indicated his removal. Don Jacox's presence in the city, taken as meaning that he would succeed Taylor, was explained as in connection with booking matters.
Syracuse Breast Bits Banned

Charles K. Wilkes, chief inspector of Syracuse public assemblies, played a role of the hard-hearted villain in the Swan, north side neighborhood house, when he received orders to clear the theatre of babes in arms. Babes not only in arms, but at breasts, had roused the ire of the Syracuse Federation of Women's Clubs, which, through its Motion Picture Committee, filed law violations charge.

Federation claimed it found children as young as eight in the house unescorted, aisles and vestibules of some houses crowded with children and lack of proper ventilation a health menace.

Vital Problems To Be Discussed by M. P. T. O. A.

Jack Miller Speaks on Score and Service Charges

Music tax and copyright law will occupy a conspicuous part in the discussion at the coming convention of the Motion Picture Theatre Owners of America, Washington, D. C.

Sessions will be held at the Mayflower, March 14, 15 and 16.

Score and service charges constitute another contentious problem. This discussion will be led by Jack Miller, Chicago, head of the Chicago Exhibitors Association and a national director of the Motion Picture Theatre Owners of America. Miller is especially adapted to handle this subject, as he has given it a great deal of attention.

A very extended program has been arranged for the three days.

Gilbert Squawks

Harry Gilbert, owner of the de luxe neighborhood, Syracuse Riviera, has obtained a show cause order to force a reduction in the assessed valuation of the South Side house from $103,750 to $59,250.

Believe It, Etc.

An authenticated story published in the Newburgh press concerned a couple whose daughter was very ill. The attending physician wrote out a prescription, but the parents said it was useless for him to leave the prescription, as they lacked money to get it filled. The kind-hearted medico handed over a dollar to help them out.

That evening he and his wife attended a motion picture theatre, and the parents of the sick girl sat in front of them. The girl did not get the medicine, because the parents used the money to go to the show; but, nevertheless, she is recovering.

MR. ADVERTISING MANAGER •
MR. GENERAL MANAGER •
MR. SALES MANAGER •
MR. EXECUTIVE •

Wouldn't you like to get the principal independent exhibitors and the executives of the leading circuits all into one room where you could demonstrate and impress your service to the industry?

That's just the opportunity you are offered if you were fortunate enough to be invited to participate in the Theatre Equipment Exhibition and Demonstration to be held at our annual conclave.

We like to be startled by the new and the unusual—So! If you have not been invited and have something you wish to show us—communicate with our Secretary at once.

All prominent firms will exhibit.
**Orange Favorites**

Syracuse University seniors in a poll conducted by the “Orange Peel,” undergraduate publication, voted “The Champ” the current season’s outstanding cinema and named “Frankenstein” as the worst. Robert Montgomery and Clark Gable were named as favorite actors and Greta Garbo and Ruth Chatterton as favored actresses. Eugene O’Neill won the vote for the playwright, and his “Strange Interlude” easily copped the play title.

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**Pettijohn Answers Attack Of Brookhart on Films**

*Says It’s “History of Every Exaggerated and Distorted Criticism”*

While Senator Brookhart was urging Federal investigation of the motion picture industry, Charles C. Pettijohn, attorney for the Motion Picture Producers and Distributors of America, Inc., characterized the Senator’s talk as a history of “every exaggerated and distorted” criticism uttered against the movies in the past ten years.

Pettijohn emphasized the influence of “disgruntled and unsuccessful members of the picture profession” who are alleged to have inspired Brookhart’s request for a Federal investigation of the film industry. Pettijohn, in his speech before the Senate, insisted that the movie industry is exploiting gangsterism and prostitution. In urging Federal investigation and regulation of the motion picture industry, Brookhart further emphasized the need of his bill, calling for such regulation, by declaring that the film industry “not only is unregulated, but has been permitted by a supine government to be successfully monopolized.”

**Seeks Investigation**

Brookhart’s resolution would direct the Senate Interstate Commerce Committee to investigate the industry on eleven points. Among these points are alleged attempts by big combines to suppress competition; activities toward monopoly through unfair conditions placed on independent distributors; the degree of diligence shown by the Justice Department and the Federal Trade Commission in prosecuting alleged anti-trust law violations; methods of financing the large film companies, and the effectiveness of the so-called Hays morality code.

Brookhart’s bill would prohibit block booking and zoning and “protection” plans, which he says discriminate in favor of first-run houses operated by the producers. The film companies would also be required to furnish distributors with synopsis of films before the latter contracted to accept them.

Pettijohn, in a sweeping condemnation of Brookhart’s bill and speech, said: “There is nothing new in Senator Brookhart’s latest attack on the motion picture industry. It was inspired by a few dis-satisfied gentlemen in the business who, in my opinion, have deceived and misled him.” His speech presented a painstaking and thorough history of every criticism true and untrue, distorted and exaggerated that has been uttered against the movies in the past ten years. What has been said in praise of the movies and the progress they have made in that time would make a much larger and more illuminating volume.

“The motion picture industry has no objection to a Senatorial inquiry. Like all other forms of American business, we have our problems, which we are making every effort to solve. “Right now the motion picture industry, in common with other great American industries, and our Government itself, is going through a serious economic transition. It must seem to even a casual observer that this is a poor time to subject our industry or any other industry to needless harassment, or to spend the taxpayers’ money to enable a few disgruntled and unsuccessful members of the picture profession vent their spleen before a Senate committee.”

“The personal charges quoted by Senator Brookhart are absolutely unfounded, and I do not believe that any member of the United States Senate would have repeated them had he not been grossly deceived as to their origin and accuracy.”

**King Helps Bingo**

Manager George W. King, Lyric Theatre, Binghamton, was one of the first Bingo theatre managers to come forward with an offer of benefit performances for the Broome County Humane Society. He presented “Pagliacci,” grand opera in sound.

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**“County Fair” Is Ready for You**

And Marion Shilling, Hobart Bosworth, Ralph Graves, William Collier, Jr., and many others are featured in Monogram and First Division’s latest.

---

**New Battle On Sunday Movie Argument Looms**

It’s all quiet along the picture front at Binghamton, but a number of merchants, especially those who do considerable business on the Seventh Day, have expressed their views on the possibility of another battle in the City Council in the matter of Sunday talks.

Proprietors of soda fountains, drug stores, candy stores and restaurant managers as well declare Sunday movies was one of the best stimulants for Sunday business Binghamton ever experienced.

Councilmen remain silent on the question, but with a Council majority of so-called “rabid reformers,” comprised mostly of church pillars from representative denominations, those in close touch with the situation look for something akin to fireworks when the new Council-manager form of government has had its shakedown cruise.

The Council minority is sitting tight, as one of its members has expressed the situation, with a view to allowing the majority to make the first move. Seventh Day pictures were obtained at Binghamton over plenty of protest on the part of church heads and resolutions from various congregations, not to mention a taxpayers’ injunction from a member of a prominent local church, which was promptly disposed of by Supreme Court justice.
Pity Poor Harry

Harry F. Shaw, manager of Loew’s State, Syracuse, has a traveling bag for sale cheap.

Managers delegated Harry to purchase a suitable bag for presentation to another local manager whose transfer was announced. Harry filled the assignment, spending $35.50 for the bag and initialing with gold letters.

Before the presentation could be made, and before Harry could collect, the transfer order was rescinded. So Harry has the bag and the store will not take it back nor will the managers kick in with their pro rata donations.

Ed. Note: Lay odds it won't go to waste.

Stage Wedding

Management of the State, Middletown, has arranged for the wedding of a local couple on its stage, February 28. An advertisement in the local paper invited couples to apply as candidates, and several did so, but the first got the honor.

Rochester Doubles Click

Capitol Theatre, Rochester, which took a nose dive after series of bad films, is making an excellent comeback since installing double features. It has been lucky in getting better flickers, so is not only bringing back regular patrons, but plenty of others, too. In addition, it put on Buck Jones as stage single in connection with his picture, thus drawing unusual publicity. A one-night-a-week book handout has brought added attention. Managing Director Albert Kaufman and Acting Manager Truman Brizee have worked hard to put the house back in the profit class.

Fire Department Aid

Members of the Beacon Fire Department, which is to entertain the Hudson Valley firemen’s convention in June, are adding to their expense fund by selling tickets to the Paragon Theatre on which Manager Ginsberg allows them a commission.

Following the vaudeville program in the Peekskill Theatre, a girls’ dance elimination contest was held one evening, with a men’s elimination the next evening.

Chain for “Hatchet”

Joseph W. Feldman, advertising and publicity director of Warner theatres in the Albany district, hit upon a new use of the “chain letter” idea for “The Hatchet Man,” when it opened at the Strand Theatres, Albany and Syracuse, and the Stanley, Utica. The letter called attention to the Robinson picture at the theatre and asks that the receiver send copies of the letter to nine friends—and here is where the punch comes in, which brought in the business. The last paragraph of the letter advised that if the nine friends come along and buy their tickets at the same time, the writer of the letter will receive his or her ticket to the show free of charge.

“Hound” Coming

“Hound of the Baskervilles,” with a six weeks’ radio broadcast now in progress, will be released simultaneously in key spots all over the country. The radio bally will plug the picture at the conclusion of the series. The dialogue is by Edgar Wallace, story by Sir Arthur Conan Doyle, and distribution is from First Division, “the world’s leading independent.”

MINUTE Precision Characterizes NATIONAL REPAIR SERVICE

Maintenance of theatre equipment requires the services of expert mechanics who have adequate tools with which to do their work efficiently. Sound picture projection now demands positive precision in the repair and adjustment of working parts. . . . National mechanics are factory trained experts, outfitted with the latest scientific tools for adjustment and testing of delicate mechanisms. They use only GENUINE REPAIR PARTS and parts are replaced only where necessary to insure perfect operation. Knowing how to do their work, they consume less time in doing it. The result is ECONOMY for you! Send your mechanical troubles to us. It will insure your satisfaction.

NATIONAL THEATRE SUPPLY COMPANY

376 PEARL STREET
BUFFALO, N. Y.

1560 BROADWAY
NEW YORK CITY, N. Y.
2,789 Plus Eight
RKO Temple, Rochester, conducted a word contest in connection with sound version of "Big Parade." Idea was to make as many words as possible from the title with $10 prize. Put over by the "Democrat and Chronicle," the contest brought 2,789 replies. Previous week a similar contest with the "Times-Union" brought 300 replies. Hav Nash, publicity director, bet 8 new hats the "D. & C." would double that number.

Boy Scouts, Highland Falls, were guests of Peter Bekeros, City Theatre, at a special film showing.

Smallcy's Prize
Bill Smalley, Smalley chain, offered prizes for the best posters drawn by students at the Fort Plain School, in which town he has a theatre. They were won by Leone Baxter and Betty Park and were on exhibition in Smalley's Fort Plain theatre lobby. The posters exploit "Manhattan Parade," and Smalley is so pleased with the result that he will make the prize an annual feature all along his chain.

Publix Cipher Ads
Publix cipher ads are now the rage in Asbury Park, where the houses tie up with the daily, giving 15 pairs of guest tickets to the theatres every day.

"Passion Play" Squawk
Considerable opposition developed to the advertised showing of the "Passion Play" at the County Center, White Plains, by a number of Jewish rabbis. Despite the opposition, the film went on as scheduled.

Air U-A Bally
Number of noted aviators were in Yonkers for the preview of an aviation film at the Yonkers Public Strand Theatre. Among those who attended were: Frank Hawkes, Clarence Chamberlain, Colonel James Fitzmaurice, Clyde Pangborn, Bernt Balchen, Bert Acosta, Eddie Rickenbacker and "Casey" Jones. Joseph Schenck, United Artists, was also present.

Cans in Hastings
More than 800 cans of food were donated to Mayor's Relief Committee, Hastings, by Sidney Lehman, manager, Hastings Theatre. Lehman gathered this store of food supplies for the poor at a benefit matinee for children, at which the admission was a can of food.

In connection with the George Washington Bicentennial celebration, the Parent-Teachers' Association, Public School 13, Yonkers, sponsored two benefit performances at the Broadway Theatre, Washington's Birthday.

Hurrah! Tubbert, Shaw
William B. Tubbert, manager, Keith's, and Harry Shaw, Loew's, promise weekly entertainment to Clarence Hastings, the Kings Ferry youngster who has been kept alive in Syracuse City Hospital since September 18 last by a "tin lung" or Drinker apparatus. The boy, suffering from infantile paralysis, can live only by aid of the apparatus. Keith's and Loew's alternate each week in supplying entertainment from their bills.

FREE!
Aluminate One-Piece Cement Well, with every order for one quart 2-in-1 FILM CEMENT (at $1.75) should be in every exchange and projection room
We also make Lustrate, Carpet Renovator, and
SCREEN NU CLEAN the only screen cleaner used today
No. 1 FOR RAVEN TYPE SCREENS
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($5.00 the Gallon)
HEWES-GOTHAM COMPANY
520 W. 47th ST., NEW YORK, N. Y. Makers of Movie Products

Thousands of Them!
In use all over the World.
Perfect Light — Better Sound
Third Dimension—High Intensity at low Intensity Cost.
Write for Sample
Beaded Screen Corp. Roosevelt, New York.
New York Office at W. 24th Street

94.6 Percent-New-Amazing
Entirely new and revolutionary
Sound Screen. Permanent non-yellowing whiteness. High reflection. High value (94.6%).
Write for Sample
Beaded Screen Corp. Roosevelt, New York.
New York Office at W. 24th Street

Non-Glare • Diffusive

New Super Vocalite Sound Screen CRYSTAL BEADED

Chromolite Sound Screen
Entirely new and revolutionary
Sound Screen. Permanent non-yellowing whiteness. High reflection. High value (94.6%).
Write for Sample
Beaded Screen Corp. Roosevelt, New York.
New York Office at W. 24th Street
Uncertainty regarding future of $3,500,000 Eastman Theatre, Rochester, finally ended by cancellation of lease to Publix. House has been closed for 10 months, with Publix paying $4,000 a week rental to the University of Rochester. Operation over 26 months had cost Publix nearly $300,000 and lease called for approximately $2,000,000.

Terms of cancellation not given out, but reported to have cost Publix around $1,000,000. University insisted on $85,000 a year for support of Civic Orchestra and a share of the rental in order to operate the house on a profitless basis in connection with musical activities of the Civic Music Association.

Publix will continue to operate the Regent and Century. These were obtained under a separate lease at something over $1,500 a week. Regent lease runs to 1935 and the Century to 1939. Neither is showing a profit.

Beacon Gets “X-Examination”

The Beacon Theatre will give its first run send-off to “Cross-Examination,” with William V. Mong, H. B. Warner, Sally Blane, Natalie Moorhead and others in the cast. RKO bookings will follow.

First Division, “the world’s leading independent,” distributes.

“Koran” Okay

Record-breaking business was reported by the RKO Proctor Theatre, Yonkers, during the week Koran played at the theatre. An elaborate publicity stunt preceded his appearance. The Yonkers "Herald" combined with the theatre in a question-and-answer stunt and published three columns of answers during his run in Yonkers.

Perry Working Hard

Manager Fred Perry, Comerford theatres, Binghamton, has a new novel idea with which to plug featured attractions. His showing of Capitol Theatre hits during the past month or so has called for a considerable gain in patronage by broadcast circulation of book markers with feature attractions for several weeks in advance.

Dave Says a Mouthful

Dave Kessler, dramatic editor of the "Rochester Journal," takes the case of the Eastman Theatre as an example of the failure of chain operation. After pointing out the numerous mistakes that drove away patronage in flocks, he says:

"Imagine an $8,000,000 theatre manned and managed by the business end of 'push buttons' on desks in the New York office. Well, that is the motivating idea of chain theatre operation. That it will not and does not work is being evidenced. The Eastman case is merely a symptom of the deflation that will eventually disintegrate most of the present theatre strings, with the exception of those who wisely make their theatres more individual and give them competent executives."

Dave Kessler

Harry Cohn

Who is now the guiding director of Columbia, having become president recently. Working with him will be brother Jack, vice-president Walter Wanger, ad chief Bruce Gallup and sales manager Charles Rosenweig, an impressive combination.

Incorporations


Motion Picture Accessory Corporation of Manhattan. To deal in advertising accessories for the motion picture industry. Capital stock, $20,000.

First Choice Pictures, Inc., of New York. To deal in motion pictures, etc.

Capitol Foreign Attractions, Inc., of Manhattan. To deal in the motion picture business. Capital stock, 2,000 shares, no par value.

Seaboard Theatres, Inc., of Dover, Del. To deal in motion pictures of all kinds. Capital stock, 7,500 shares. No par value.

Globe Investment Company of Wilkes-Barre. Operate theatre and amusement places. 7,500 shares. No par value.

National Film-Ad Service, Inc., General advertising business, $5,000.


Motion Picture Accessory Corporation of Manhattan. To deal in the motion picture industry. Capital stock, $20,000.

Bingo Tax Showdown

It looks as if there may be a showdown in Binghamton on the proposed increase of theatre taxation, which averages from $25 to $350 on weekdays and about $400 on Sundays, when the number of rumors in circulation are taken into consideration. Matter gained considerable prominence in local political and theatrical circles when the theory was advanced by local priest that churches be taxed, in view of the economic situation and resulting effort to keep the city-at-large tax rate down to the minimum.

Rosen Saved

Testimonials from leading Syracusans asking that the transfer of Leo Rosen, Strand pilot, to the post of city manager in Troy be reconsidered, resulted in the rescinding of the order.
"Cross-Examination"—Supreme

Give another big hand to independent production. "Cross-Examination" doesn't have star names plastered all over it, but it gets high rating because a capable cast of players have contributed to an excellent yarn, one that deserves a place in the best of houses. The title is punchy. H. B. Warner is at his best, and the picture rates a lot of enthusiasm.

Estimate: Excellent independent production.

"Dancers in the Dark"—Para
Jack Oakie, Miriam Hopkins, William Collier, Jr., Elyce Pallette, Laura La Plante, George Ruth, Monroe Black, De Witt Jennings.

Two pats fight for a taxi dancer, Jack Oakie comes through with some appealing dramatics, Miriam Hopkins triumphs over lines, and Paramount has delivered another program gem in "Dancers in the Dark." Lydia Roberti makes her debut, quickens the tempo, deserves applause. So does Paramount.

Estimate: It looks as if Paramount is finally hitting its stride.

"Beauty and the Boss"—FN

Apparently the script that was supposed to have won the Photoplay $2,000 prize wasn't good enough, because "Beauty and the Boss" is taken from a stage play. Even the combination of the two hasn't proved successful. In its present form "Beauty and the Boss" can't mean much.

Estimate: Try, try again.

"Discarded Lovers"—Premier
Jason Robards, Natalie Moorhead, Russell Noff, J. Farrell MacDonald, Fred Kelcey, Robert Fraser.

A famous Hollywood actress plays with men. One tires and kills her. The rest of the picture tries to confuse the audience, but hardly succeeds. Just a murder mystery that may be rated fair, according to the inde standard.

Estimate: Fair inde.

"Zane Grey's Adventures"—Lesser
A picturization of a trip taken by Zane Grey and party.

These fishing scenes and South Sea shots taken while the noted author was touring in the Pacific might be sold as an added attraction for any house. The monologue here is not up to the par set by the shots in the picture itself, but the Zane Grey popularity ought to be of value.


"One Hour With You"—Para
Monicky Chevalier, Jeanette MacDonald, Genevieve Tobin, Charles Ruggles, Roland Young, Josephine Dunn, Richard Carlson, Charles Judel.

Score a wallop in for Paramount and Chevalier! "One Hour With You" is big box office, should make all exhibitors happy, should please all audiences, and should restore a lot of confidence to the Paramount organization, what with another strong headline picture after "Shanghai Express." The Chevalier-MacDonald musical combination means plenty money.

Estimate: Whoopee and Ha-cha-cha!

"Service for Ladies"—Paramount
English cast in Paramount-British made picture.

The silent was seen here as "The Grand Duchess and the Waiter." This talkie version is so good it might even get by across the pond, in domestic houses. It is a high rating British picture.

Estimate: American houses might easily get away with it.

"The Devil Plays"—Chestenfeld
Richard Tucker, Thomas Jackson, Carmelita Geraghty, Edmund Burns, Dorothy Christy, Florence Britton, Jacques Tourneur.

An inde show that has a couple of murders to play with, and in the long run manages to keep patrons satisfied. As standard fare for houses it should be able to get by. There will be few complaints.

Estimate: Fair.

"After Tomorrow"—Fox
Charles Farrell, Marion Nixon, William Collier, Sr., Josephine Hall, Anna Gombell, Greta Grandstedt.

Borzage's direction and the "Bad Girl" theme should make for mass appeal. It is human enough to cause favorable comment. Farrell is a bit better than usual and the down-to-earth theme should make for mass favor.

Estimate: Favorable.

"Air Eagles"—All-Star
Lloyd Hughes, Nora Kemp, Shirley Grey, Matty Long, Otis Harlan.

An air stunt picture that packs a lot of thrills, carries plenty of interest and some laughs. Air-minded folk should go for it.

Estimate: A programmer, but not bad.

"Are You Listening"—MG

J. P. McEvoy's yarn turns out to be good movie, ably directed, well acted by a cast headed by William Haines. The radio background is interesting, the triangle a bit different than others we see on the screen, and "Are You Listening?" is another creditable hit for Leo.

Estimate: A nice piece for exhibits to broadcast.

"Tarzan"—Metro
Johnny Weissmuller, Neil Hamilton, C. Aubrey Smith, Marjorie O'Sullivan.

Here are the double punches of "Trader Horne" modified by a story background that is and always has been meat for the kids of the land. And action-grabbing adults will be more than pleased by the jungle thrills of "Tarzan." Then, too, the love angle hasn't been neglected, with Tarzan and the girl doing a fare-thee-well. Besides, there is a pack of dwarfs who should bring along cheers from the kids.

Estimate: A different kind of a show that should cash in.

"The Monster Walks"—Action
Roy Lewis, Vera Reynolds, Sheldon Lewis, Mocha Auer, Martha Mattox, Sidney Bracey.

The shoker cycle being pretty well washed up, "The Monster Walks" is presented as a "Action" contribution. But here we have no endeavor to make screen history, only an engaging independent production that shouldn't have any difficulty holding the attention of audiences who like the old-fashioned pre-talkie kind of movies. For a speedily made production, it should strike a fair average.

Estimate: Up to the Action standard.

"Carnival Boat"—Radio

An action yarn, with big timer background that will be found pleasing by mass audiences. Probably not tuned up to the pitch of the big de luxes, but when the majority of the theatres play it, the audiences will be satisfied.

Estimate: Neat program.

"Fral Women"—Twickenham
Mary Newcomb, Edmund Gwenn, Owen Mears.

English product of fair British standing. Adult plot situation would hit as much here as there.

Estimate: Just an English picture.

"Blue Danube"—B and D
Brigitte Helm, Joseph Schildkraut, Dorothy Buchar.

Joe Schildkraut overacts abroad as much as he did. Outside of the music, this British product hasn't much to warrant its receiving attention.

Estimate: Low rater.

"Road to Life"—Soyuzkino
An all-Russian cast.

Larger Russia's best in many a moon, and incidentally its high ratingtalker. Appeal is limited to Russian and art audiences, but use of English titles may help business. Story deals with regeneration of raga-muffins into useful citizens, with lots of propaganda.

Estimate: Nice production.
Companies Adopt Uniform Practice on Image Area

Will End Wide Variation of Projector Apertures

Major motion picture studios and theatre circuits have adopted a uniform practice governing the image area on a 35 mm. film for photography and projection which will result in an important improvement in photographic quality.

This completes one of the final equipment changes in the transition from silent to sound pictures.

Companies which are putting the Academy of Motion Picture Arts and Sciences specifications into effect are: Columbia, Educational, Metro-Goldwyn-Mayer, Paramount, RKO-Radio, United Artists, Universal and Warner Brothers-First National.

Studio camera apertures will be immediately adjusted to photograph an image .868" by .631" on the negative, with center line .7445" from the control edge, to be correlated to theatre projector apertures .600" by .825", with center line .7380" from the control edge, the difference being necessary allowances for shrinkage and mechanical tolerances.

Specifications and instructions for adapting apertures, lenses and screen masks will be distributed to the projectionists of all theatres in the United States during the next two months.

The uniform practice will apply to all types of motion pictures made for exhibition in theatres and will supplant the different image areas used for disc prints, sound track prints and silent versions.

Principal advantages of the uniform practice will be that when equipment is adjusted to the specifications, movable lens mounts, sliding aperture plates and other adaptive devices may be dispensed with in theatres, the likelihood of cutting off heads and feet of characters on the screen will be reduced, and both studios and theatres will be assured that the full height of the photographed image will be transferred to the screen.

Projection of the picture image by the new specifications will result in proportions of approximately three by four in theatres with medium projection angles. The screen will appear slightly wider when the picture is projected from a low angle and slightly taller in theatres with steep projection angles.

Fielding Travels Fast

Man giving his name as Frank Fielding arrived in Haverstraw on roller skates, claiming he had already covered 37,000 miles. He made himself conspicuous in town by his roller skating and finally made a dicker with Manager Verne Waldron to appear on the stage of the Broadway Theatre. He failed to appear for his stage turn and investigation developed, it is said, that he had left town without settling his hotel bill. Police broadcast an alarm.

Two From Monogram

"County Fair," from Monogram and First Division, is ready. Holari Bosworth, Ralph Ince, William Collier, Jr., Kit Guard and Marion Shilling head the cast, and I. E. Chadwick produced.

"Police Court," with Leon Janney, Henry B. Walthal, Aileen Pringle, Al St. John, from Monogram and First Division, "the world's leading independent," is also ready, and gets its Broadway run at the Beacon Theatre, after which it will play the RKO time.

Stage Employees Honor Four

Gold cards symbolic of honorary life membership in Local 366, Westchester County Theatrical Stage Employees, were given to four residents of the county at annual ball and benefit for the relief fund of the local, held February 20.

Recipients were: Sydney Syme, prominent lawyer; John J. Brown, stage director of the County Center; chief of detectives, Mount Vernon, Michael Silverstein, and Frank Saporito, attorney.

Schools Decide Fate

Orangeburg and Nauraushaun grammar school debating teams held a debate on, "Resolved, that motion pictures as they are now conducted are detrimental." Orangeburg took the affirmative, saying "many persons spend money for movies that should be going for food and clothes."

Nauraushaun pointed out that the motion picture industry keeps money in circulation, and the movies are a factor in maintaining the people's morale in times of stress.

Kemp Succeeds Meyers

Harold Kemp has been appointed head of Warner Brothers' Artists' Bureau by Joseph Bershard, general manager of Warner theatres, to succeed Walter Meyers, resigned.

Kemp, who previous to his coming to Warner Brothers, was with Keith as booker of vaudeville acts, had charge under Walter Meyers of booking acts into the theatres.

Wants Trick Stuff

Roy J. Pomeroy, film director, technical wizard and sound expert, points out that film producers could achieve much more of the spectacular by utilization of the latest appliances for trick photography. Several new processes as well as many added advances in technical equipment have been made recently.

Here's the Big Boy Himself

And Jack Dempsey is one of the reasons why "Lure of the Ring," distributed by First Division, "world's leading independent," is box office.
Watch • • •
WASHINGTON, D.C.
March 14-15-16

The seat of our Government and birthplace of its current legislation . . . . The meeting of the year and the most representative and most influential exhibitor body in the industry . . . . The ears of our elected representatives listening to the voice of a united theatre owner and industry front . . . . Protect your investment, it's worth fighting for . . . . On to Washington — the center of diplomacy, the architecturally perfect, the historically endowed.

We repeat . . .
Watch Washington!

All Exhibitors Welcome!

12th ANNUAL CONVENTION
M. P. T. O. A.
MAYFLOWER HOTEL

Make your reservations NOW!!!
National Headquarters: 1600 BROADWAY, NEW YORK
Yo, ho, ho! It's all hands on deck for a big laugh when you show a TERRY-TOON. There's snap in them, and pep; smartness and originality; class and comedy, and a lilting musical swing that gets any audience.

"PEG LEG PETE" for example, is a real operetta in cartoon form. But get its story from the critics. . . .

If you labor under the delusion that there are no New Slants in shorts then politely ask you to step this way— as we lead you into the workshop of Paul Terry and Frank Moser specialists in Cartoonities

and take a flash at their latest Terry-Toon . . . .

 Peg Leg Pete as far removed from the routine animated as the mugg in a swivel chair in Noisyaw trying to run theaters in the alfalfa belt . . . . and that's Some Remove.

HERE IS a tabled opera done in the cartoon manner— a gorgeous burlesque on the prima donnas, male and female done with a Gilbert & Sullivan flavor. . . .

here are the pirate crew and their cut-throat chief with peg-legs, too! you've got to see it to appreciate just how FUNNY that can be . . . . and the hero coming to the rescue . . . .

Pirate Pete makes this DIFFERENT is the clever original opera now what makes this DIFFERENT is the clever original opera . . . .

the heroine Sings a despair, terror and supplication. . . . . and makes him Sings his exaggerated struggles in a High Tenor . . . .

done to Philip A. Scheib's original musical score that would be a credit to any big musical comedy in the realm of High Comedy . . . .

--it's all Clever Absurdity done with class that puts it

produced by Frank Moser and Paul Terry

教育机构电影局

Educational Picture Exchange, Inc.

E.W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Mays, President
Twelfth Annual M.P.T.O.A. Convention Looms as Big Success

Indicating a draw when caught at the Beacon Theatre on Broadway . . . much more than the customary value is received . . . as well done as most product of major producer-distributors.

**VARIETY**
Tuesday, March 1st

**What a Cast—**
WILLIAM V. MONG
H. B. WARNER
NATALIE MOORHEAD
DON DILLAWAY
EDMUND BREESE

Directed by Christy Cabanne

"CROSS EXAMINATION"

A Rave with the Critics . . . A Hit with the Public

Of course it's released by the World’s Leading Independent

**FIRST DIVISION EXCHANGES, Inc.**
HARRY H. THOMAS, President
Executive Offices: 1600 BROADWAY, NEW YORK

ALBANY • BUFFALO • WASHINGTON • PHILADELPHIA • NEW YORK
The World's Leading Independent

SHERLOCK HOLMES THRILLER

"Hound of the Baskervilles"

From the Immortal Pen of
SIR ARTHUR CONAN DOYLE
Dialogue by
EDGAR WALLACE

PRE-SOLD!

to your patrons by

THE GREATEST RADIO TIE-UP EVER EFFECTED

- A NATIONAL COAST-TO-COAST BROADCAST OF THIS THRILLING TALE IN SERIALIZED FORM OVER THE N.B.C. NETWORK FOR SIX CONSECUTIVE WEEKS... CO-OPERATIVE TIE-UP WITH GEO. WASHINGTON COFFEE IN ALL STORES... SPECIAL BOOKSHOP EXPLOITATION.

Never has a picture received such tremendous publicity!

FIRST DIVISION EXCHANGES, INC.

HARRY H. THOMAS, Pres.
1600 BROADWAY, NEW YORK CITY

PHILADELPHIA • WASHINGTON • BUFFALO • ALBANY • NEW YORK CITY
Paste it IN YOUR HAT!

“There is nothing in this business which good pictures cannot cure.”

NICHOLAS M. SCHENCK
President, Loew's, Inc., and
Metro-Goldwyn-Mayer

The clipping on this page reprinted by courtesy of Motion Picture Daily, from its issue of January 5th, 1932.
The inquiring reporter of the Chicago Daily Times gets the real lowdown on what the paying customers think of double features. And what they think is plenty!

Here is the voice of the Public saying, five out of six want variety.
Five out of six want variety in their entertainment. And five out of six theaters show by their records that there is one sure way of giving the public variety and quality all through the show.

Play the Short Features that, through all changing fads of entertainment, have continued to be "the spice of the program."

Educational Pictures

Never have Educational Pictures offered a better variety of Short Feature entertainment... comedy, novelty, beauty, sports, thrills. Never have they brought you better entertainment... the cream of the short subject crop, from MACK SENNETT, AL CHRISTIE, E. H. ALLEN and EDUCATIONAL STUDIOS, C. C. BURR, BROWN-NAGEL, MOSER AND TERRY. And their box-office names are known everywhere—BING CROSBY... HARRY BARRIS... ANDY CLYDE...

Here is the variety that five out of six want... and the quality that everybody wants.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
March and Two Conventions

It is well that both the Allied and M. P. T. O. A. have chosen their convention dates within a week of each other. It will make it easier for the exhibitor to determine which really accomplishes something, which convenes for the sake of sociability.

From the economic angle, considering, too, the interests of the exhibitors, two conventions provide unnecessary duplication, further substantiating the belief that while there are two exhibitor bodies neither can become powerful, neither really bring constructive results for the theatremen of this country. Confusion persists.

Granted that one may blow its horn because of this or that minor accomplishment. Admitted that the annals of the trade press may show a greater proportion of headlines for one group or the other, but the value of each organization must be reckoned by the individual.

There is as much need for two organizations, continually battling each other, as there is for two Congresses, two presidents or two Mickey Mouses. One can do the job.

The I. A. T. S. E., mention of which brings qualms to the greatest of the chains, has kept its strength because it is alone in the field, because the individual local is all-powerful in its own area. Still, as illustrated in the recent Kansas City incident, when one local needs assistance, branches throughout the country go to its aid, securing results immediately. Picture such a situation when exhibitors are concerned. Try to visualize a group of theatremen in Portland, Me., grieving because their brethren in Atlanta had been wronged by some distributor.

Yet, the I. A. T. S. E. is strong, has a cash balance of over a quarter of a million dollars and can get into the sanctum of the biggest executive without having to cool heels in any outer office. Picture an exhibitor being rushed in to see any of the industry's "great men" when their name is presented.

Allied will meet in Detroit, make a lot of speeches, enjoy the pleasures of the city, broadcast their accomplishments to the trade and adjourn for another meeting next year.

M. P. T. O. A. will meet in Washington, make a lot of speeches, enjoy the pleasures of the city, broadcast their accomplishments to the trade and adjourn for another meeting next year.

Meanwhile, individually, theatremen will suffer through excessive protection, high film prices, unethical trade practices and other evils.

Perhaps, the solution—one national organization, with equal representation for affiliated and unaffiliated, with paid officers who give their full time to the needs of the body, headed by men who command the industry's respect—is too obvious a solution. Perhaps the two present groups have too much fun battling each other. Who knows?

But the time for joking is past. While the politicians continue their arguments, individuals are suffering, theatres closing, troubles increasing.

March, 1932, might go down into motion picture trade history as the beginning of a new era. On the other hand, it may just be a month of conventions.

Let the Distributor Think

A MONTH ago or more, there was peace. The dove of happiness reigned as the distribution and exhibition forces of the business, both affiliated and independent theatremen, joined hands, presented a picture for the solons in Washington to view and drew a scene of depression for the Ways and Means Committee that was not only a sight to behold, but which, in reality, was a definite fact.

Now, with purpose accomplished, the whistle blows.

The distribution and exhibition divisions separate and the chains again begin their endless tussle with the unaffiliated houses.

For the annual selling season is soon on.

With it comes again that deadly problem—more serious now than ever before—PROTECTION.

From sources which may be believed to be reliable, comes information that the chains, unwilling to admit that huge groups of theatres can not be operated on the chain grocery plan and ever ready to prevent the opposition from making profit, will demand more excessive protection than in the past. Showmanship has apparently been thrown out the window. Instead, the circuits will attempt to insure their profits by preventing the independents from making any at all.

Excessive protection cannot solve the depression, cannot guarantee adequate returns for circuits. Chains created their own problems. Let them solve them themselves, without using unfair protection methods which have caused a great deal of discord already.

In Washington the annual Brookhart bill is under consideration. Yearly, more and more support is thrown toward the measure, mainly due to selfishness, and always a headache for the distribution end of the business. If the distributor and producer play fair with the independent exhibitor, then the Brookhart measure can do little to aid the unaffiliated theatreman. But, when the selling season rolls around, if the chains demand excessive protection, then the independent must turn toward governmental regulation to secure his own protection, of his right to stay in business.

No producer, no distributor, no smart exhibitor wants the Brookhart measure to become effective. Few theatremen feel that the measure is a real cure.

But faced with an alternative, the exhibitor would have little choice. It would seem easier to let the distributors deal with the government if they so desire than fight a losing battle against excessive protection.

In the last analysis, it is for the distributor to choose. The time is now.
Washington Awaits Official Opening Session of M. P. T. O. A. Convention

Plans Completed for March 14-16 Meetings — Bloom Tableau Feature — Prominent Speakers Scheduled to Address Dinner, Highlight of Assemblage

For the first time in the history of the motion picture business, Congress will be given an inside intimate view of the theatre, screen and the leading personalities of both at the big convention banquet of the Motion Picture Theatre Owners of America in Washington.

This mammoth affair will be held at the Mayflower Hotel and practically the entire congressional body, headed by Vice-President Curtis, will be present as the guests of the theatre owners in their respective states and districts.

It is expected that about 1,500 will be at the banquet.

Conrad Nagel, president of the Motion Picture Academy of Arts and Sciences, will be one of the principal speakers at the banquet. William James, president M. P. T. O., of Ohio, will be toastmaster and President M. A. Lightman will speak for the exhibitor.

Lewis Wiley, business manager of the “New York Times,” will speak on “News and Pictures” at the banquet.

Convention program will be of a very interesting nature. Among the exhibitors who will lead in the discussions are Ed Kuykendahl, Mississipi; E. G. Levy, Connecticut; Jack Miller, Chicago; Frank C. Walker, New York; Judge Roy L. Walker, Texas; Earl Van Hyning, Kansas; Walter Vincent, New York; Jules Michaels, Buffalo; P. J. Wood, Ohio; Fred Wehrenberg, Missouri; Charles L. O'Reilly, New York, and many others.

Talks by those in other divisions will be delivered by Hal Horne, publicity and advertising manager of United Artists; George Schaeffer, general sales manager, Book Publicity; Dr. Goldsmith, Society of Motion Picture Engineers, and others.

United States Senator Dill, Washington, will discuss copyright legislation, and Senator James J. Davis, Pennsylvania, will talk on motion pictures and industry.

Congressman Sol Bloom, director of the United States Commission for the Celebration of the George Washington Bicentennial, will open the convention on March 14 with a Washington tableau and unveiling.

Distribs Win

Mr. Justice Garrow, in Toronto, Canada, found all individuals, theatre organizations and film distributors not guilty, declaring that Crown failed to prove charges that operations of accused were in violation of combination, investigation act, or criminal code. No price fixing or lessening of competition in supply of films had been proved. Protection was found to be inherent in industry and not in violation of law. Standard exhibition contract and arbitration clause were found lawful.

Other Locals Expected to Follow 306 Reduction

Metropolitan Union May Pave Way for Rest of Country

With Local 306 leading the way, other unions are expected to pass along benefit of reduction in scale to theatres in all parts of the country.

Local 306 has given a 10 per cent reduction to circuits of the producer-distributors. Five per cent of the cut goes back in 1933. If business picks up the other 5 per cent goes back later.

The slash applies only to the chains. The indecision has not been bought out yet.

Later it developed that the 306 cut appeared to be a move to get the independents in line, if they signed for another season at the present rate with cut. The present contracts expire in December, it is pointed out, and signing would have deferred all arguments for a considerable length of time.

The savings to circuits will result in about $125,000 a year, it is pointed out.

As yet, Consolidated, Manhattan, Frisch-Rinzler and Ochs houses have not been affected by a cut.
State-Lake, Chicago, Records Leap to Peak in Premiere Onslaught.

CROWDS! CROWDS! CROWDS! In a swooping stampede to box-offices! Depression scrams. Prosperity comes back with a whoop!

Wires throb . . . telephones hum . . . as gala throngs write the dramatic story of "Squad's" Sensational Performance!

TAKES OFF IN ALL THE NATION'S KEYS!

Preceded by Terrific Ad Salvo Which Presents This Attraction Exactly As It Is: THE GREATEST MELODRAMATIC NOVELTY SMASH HIT OF THE SEASON!

THE BIGGEST BILL OF SHOW GOODS
IN WHIRLWIND CHI OPENING!

Mobs Buy Tickets in Syracuse

Happy Throngs in Washington

YOU’VE HAD TO SELL IN MONTHS
Torrent of Protests and Deluge of Letters and Telegrams Flooding Lawmakers—Combination of Additional Tariffs Would Cause Wholesale Closings

In a last-minute effort to avert additional tax legislation on motion picture theatres throughout the state and country, local, state and national bodies are concentrating on every addition to defeat any new tax ideas which may be advanced.

Already, with the national tax bill before the house, the industry, aroused, is sending a deluge of protests to Congress. Cities, civic leaders and others are combining to protest against a tax on admissions of 25 cents and over. The industry was of the opinion that the tax would be higher on admissions. Announcement that the 25-cent admissions would be affected led to this emergency move.

The proposed state tax on admissions, at this writing, had not been brought up for action. Local forces, led by the Hays leaders and the T. O. C., Charlie O'Reilly and Sam Sohin particularly active, committed to Albany in the interest of theatremen, and while from all parts of the state a deluge of telegrams and letters descended upon the governor and lawmakers. At this writing, it appears as if the 10 per cent tax would be on higher admissions. Announcements that the 25-cent admissions would be affected led to this emergency move.

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Combination of a state and national tax would certainly cause a wholesale closing of houses, it is pointed out.

In New Jersey, the Allied group is preparing to fight proposed tax legislation. A 10-per-cent bill on admissions was recently introduced, and already the Allied and other groups are marshaling their forces to combat this measure.

Directly after it became apparent that a state tax of 10 per cent was being considered, hurried meetings between independent and circuit forces took place, with a definite line of action planned. Another plan of action was announced for agitation against the national 10 per cent tax on admissions of 25 cents and over.

Rochester:

Rochester exhibitors, managers, stage hands and operators joined in the fight against the 10 per cent ticket tax in Albany. More than 15,000 protests were sent to legislators.

Manager Dave Nolan, Loew's Rochester, broke into print with warning that the tax probably would mean closing of several small neighborhood houses.

Larger theatres, too, he said, would feel the effect of the tax and, with business none too good, anyway, it would mean a severe burden.

Manager Nolan emphasized the important place held by theatres in keeping people’s minds off their troubles during the depression.

Buffalo:

Motion Picture Theatre Owners of Western New York contacted all theatres in the zone, requesting that they register a protest to their local state representatives on the proposed tax on admissions.

Many of the protests cited the fact that lowering of admissions has not increased the attendance, that the tax could not be absorbed by the theatres, nor could the public pay.

Union labor organizations connected with the theatres have sent wires to the Governor as well as to individual members of the State Legislature, protesting against the tax.

Musician’s Unions, of Midddletown, and other Hudson Valley cities adopted resolutions in protest against the bill. Musicians took the position that the measure, purported to aid unemployment relief, will actually make conditions worse by causing some theatres to close and others to retrench in expenses by laying off employees, specially musicians.

Court Actions Latest Steps in 306-Inde Fight

Picketing of Cocalis-Springer Houses Continues Until Hearing

Court action on picketing is the latest phase of the Cocalis-Springer-General 306 fight.

Judge Selah E. Strong, Supreme Court, Brooklyn, refused to grant a temporary injunction asked by the Cocalis-Springer houses against Local 306 picketing. All matters in connection with picketing must wait until March 14 when the case comes up.

The picketed houses use Empire State operators.

306 Sued

Nathaniel Doragoff, who was expelled from Local 306 of the Moving Picture Machine Operators’ Union, has brought action to throw Local 306 into receivership and to secure an accounting of the dues amounting to more than $300,000.

Doragoff submitted that Sam Kaplan, president of the local, had misused the funds of the local and has ruled it with tyranny.

KINGSTON

Free Bus Fare and More Double Features

RITZ put on triple features for the weekend. Orphenum went flesh with a vengeance when it brought in a musical comedy staged by 35 persons. Freida Berkoff, seen in dancing act in the Broadway by New York booking agent, got a 20-week contract in big time. Broadway had a mind reader put a girl to sleep in window of a furniture store.

Augustus M. Geiger, 58, prominent in the theatrical business for years, is dead in Pearl River, where he formerly conducted the Community Theatre. Chamber of Commerce is sponsoring a picture to be shown in the Academy Theatre, March 15.

Audubon Aided

An interesting example of how special equipment for sound amplification and transmission can be arranged in connection with talking picture equipment was offered recently when the Audubon Theatre, New York, was confronted with the necessity of reinforcing a crooning specialty act to satisfactorily penetrate the entire auditorium.

The problem, referred to the special projects department of Electrical Research Products, was solved by the installation of a special public address attachment consisting of two microphones, a microphone control panel and two loud speakers to work in conjunction with the theatre’s sound system.
CHEVALIER'S on his way! That means big money is on the way! You know what Chevalier means at the box office—but this is Chevalier plus! All-star supporting cast; Lubitsch direction; tuneful, catchy songs that are already big hits—and the raciest, funniest story that ever sent an audience into stitches! Preview audiences predict "One Hour With You" will hang up all-time records everywhere!
Independents’ Protection Leads 1932 Sessions of Allied States Association

Evils of Industry Attacked on Convention Floor at Detroit—Hint M. P. T. O. A. Expansion Will Be Fought by Steffes Group

Protection of the independent exhibitors of this country proved the general highlight of the 1932 convention of the Allied States Association this week.

With committees appointed to deal with such matters as protection, legislature activities, double features, percentage, block booking, music tax and copyright, trailers, etc., the convention got under way with a large number present.

The New Jersey contingent was led by Sidney Samuelest, vice-president of the Allied body, with a special train carrying the Allied representatives from that state.

Pre-convention announcements indicated that the body had entered into an agreement with Peerless (Adolph Pollak) Productions, whereby Peerless would give free bookings of product to one theatre in the territory if the members would sign up for Peerless Pictures.

The delegates endorsed the Brookhart bill at the convention’s first session. “We would rather be investigated by Uncle Sam than Uncle Will Hays.”

The independent motion picture theatre owners also worked together on a plan to invoke the Sherman anti-trust law in an effort to see if action couldn’t be taken to prevent chain theatre operation by producer-exhibitors.

Recent efforts by various State legislatures and by the Federal Government to impose admission and theatre taxes got unanimous disapproval. Most of the exhibitors declared increased taxes would force them out of business.

The first day of the convention got under way rapidly at the Statler Hotel. The meeting was called to order this morning by President Steffes with most of the exhibitors present.

One of the first important matters taken up was the double-feature evil. Most of the exhibitors put the blame for the evil directly on the circuits. All of them voted against double-feature, but individual theatre owners expressed their determination to continue double-feature programs if public demand made it necessary.

and two in Long Island City, have acquired the Essex Theatre, Newark.

MAX RUDNICK has taken the Liberty Theatre, as reported previously. . . . J. Dunnodie is now operating the Cliff Theatre, Sea Cliff, L. I., formerly the Village. . . . B. M. Berman has the Plaza, High Street, Brooklyn, from the St. Pedro Amusement Company. . . . Berman also has the Gold . . . and W. Theatrical Enterprises, Inc., now operates the Orpheum, Kingston. . . . West Shore Theatres, Inc., were last operated by Exhib. . . . The American Theatre, Yonkers. . . . Miss Rose Weiss was the last operator. . . . Warners announce that their Ridgewood (N. J.) house will open in about eight months and will be open in a few months. . . . J. H. Wollen has the Arlington, Arlington, N. J.
Columbia HITS!

Barbara STANWYCK in "THE BIG LOVE"

Boxoffice—Barbara Stanwyck reaches glorious heights of emotional acting in "SHOPWORN."

Boxoffice—"BIG TIMER," a sensational story of a girl who out-smarted men in a man's game and won triumphantly in a scheming, plotting fight racket.

Boxoffice—Ursula Parrott, author of "Ex-Wife" ("The Divorcee") and "Strangers May Kiss," furnishes a brilliant, romantic background in her story, "LOVE AFFAIR."

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SHOPWORN

with

REGIS TOOMEY—ZASU PITTS
Lucien Littlefield—Robert Alden
Story by Sarah Y. Mason
Dialogue by Jo Swerling and Robert Riskin
Directed by NICHOLAS GRINDE

TIMER

with

BEN LYON
CONSTANCE CUMMINGS—THELMA TODD
Story, adaptation and dialogue by Robert Riskin
Continuity by Dorothy Howell
Directed by EDDIE BUZZELL

AFFAIR

with

DOROTHY MACKAILL
Humphrey Bogart
Adaptation and dialogue by Jo Swerling
Continuity by Dorothy Howell
Directed by THORNTON FREELAND

COLUMBIA PICTURES
SAFE OF THE STATE THEATRE, West Orange, was opened by knocking off the combination with a hammer and cash totaling $400 stolen. . . Just now George Washington movies are all the rage. . . Haworth and Lincoln Park are the last ones to show the life of the immortal George.

LAFAYETTE THEATRE, Suffern, near here, was filled to capacity on a recent Sunday, occasion being the benefit for the unemployed, held under auspices of the Suffern Women’s Club. . . Hamilton Wallis Lodge, No. 227, F. and A. M., was shown motion pictures of life in the United States Navy in seven reels. . . A benefit show will be given at the Colonial Theatre, Pompton Lakes, for the purpose of raising funds to carry out the plans of the Washington Bicentennial Anniversary Celebration Committee during the celebration.

THEATRE MANAGERS will watch with keen interest a new departure planned for the Washington Bicentennial. . . The school board has granted permission for the use of the schools for the purpose of conducting educational puppet shows depicting the life of Washington, as part of the Washington Bicentennial celebration. . . Committee has in mind giving of some 15 shows or more during the Easter Week when the children will be on vacation.

RIVOLI, J. Edward Helwig, manager, is now giving away monogrammed linen table and bedroom sets. . . From now on almost everything will appertain in some way to the immortal George. . . Managers are rather apathetic so far in regard to moves to cash in on the idea. . . Many local bodies are giving shows in some way tied up with the father of his country. . . Glen Rock has just shown a moving picture depicting events in the life of Washington. . . Irving Liner, manager, United States Theatre, has a remarkable war record. . . Joseph Lefkowitz, manager of the Regent, says “take it from him there is no depression talk about his theatre.” . . Meyer Phillips, assistant manager, declares that Joe hasn’t “seen nothin’ yet.” . . James Malone remarks in his genial way with the smile that is so seldom, absent. “Yeah, well just watch my smoke.” . . Samuel Greengrass, who guides the destinies of the Plaza, says nothing, but seldom absent. “Yeah, well just watch my smoke.” . . Samuel Greengrass, who guides the destinies of the Plaza, says nothing, but seldom absent. “Yeah, well just watch my smoke.” . .

A GROUP OF 225 BOYS, members of the junior police patrols of Passaic public and parochial schools, were guests of Manager William Weiss, Capitol (Warner Brothers) recently. . . News of the free theatre party drew first-page notices in the local papers.

A BENEFIT PERFORMANCE at the New Montauk Theatre (Warner Brothers) last week, realized $800 for the poor and unemployed of the Borough of Wallington.

POLICE COMMISSIONER ABRAM PREISKEL and Harry Hecht were hosts at a dinner at the Ritz Restaurant last week to the committee that arranged the $3,000 benefit show at the Montauk. . . Every cent of the profits were turned over to the Emergency Relief Commission. . . Fire of undetermined origin broke out at 2 o’clock in the morning in the Montauk Building.

HUNDEY COUNTY

STANLEY THEATRE has slashed its pass list sharply. . . Grace Normand and Ann O’Hara are cashiers at the Majestic. . . George Dumond never wears bow ties. . . Jack Keale’s house, Fulton, is showing profit. . . Frank Wolmns is new service chief at Stanley. . . Janice Rentschler, Warner Brothers’ Newark office, and Stockton, Fabian, Hoboken, were married recently. . . Josephine Carlow, Stanley cashier, has a secret ambition. . . Charlie Carroll is managing the Skouras Audubon, Bronx. . . Dick Liebert’s father-in-law is Congersman McClintic, Oklahoma. . . George Freeman never smokes a pipe. . . Nick FitzHenry, flyman at Loew’s, weighs 285. . . Mickey Kippel had a bad cold recently. . . “Buddy” Saymon, Maurice Stahl’s secretary, lives in Brooklyn. . . Maurice Hatoff, managing the State, is one of the youngest Skouras house managers.

First Division Prepares for Big Doings

ZIEGFELD GOES W-E

BANDITS raided the Ritz Theatre, Lyndhurst, last week, and escaped with week-end receipts amounting to $500. . . Guns in hand, they forced Milton Maxwell, youthful assistant manager, to open the office safe. . . Two operators, at work in a projection room adjoining the manager’s office, did not know of the “stick-up” until Maxwell rolled on the floor and kicked against the door. . .

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Hudson County
Two Ways To Test A Talking Serial

(1) Shut your eyes and listen to the dialogue and sounds. If there's action in the serial you'll be able to follow the story blindfolded. THAT'S A GOOD SERIAL!

(2) Shut off the sound track. Watch the story unfold. If the serial is packed with action, you'll be able to follow the story even though deaf. THAT'S A GOOD SERIAL!

THE AIR MAIL MYSTERY

Will Make The Movie World Gasp!

It responds to both the eye test and the ear test and is a shining example of how a serial must be made in order to keep the folks coming week after week!

AN ADVENTURE SERIAL
Released by UNIVERSAL

NEW YORK CITY MARCH

MOTION PICTURE INDUSTRY

MAIN STREET

FIRST CROWD ROARS PRINT JUST SHOWN FROM PROJECTION ROOM TO RUSH YOU NE ONE AND NO MISTAKE ACTION THRILLS W
NOTHING YOU CAN SAY OR DO ABOUT CRO PLANNING NOW TO GIVE IT EVERYTHING WITH CAGNEY BLONDELL AND HOWARD H
TRADE SHOWING MARCH THIRTY ONE

James Cagney and Joan Blondell in "THE CROWD ROARS" with Ann Dvorak Eric Linden Guy Kibbee

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TH 1932  1122AM

S A

IT HOME OFFICE STOP HAVE COME STRAIGHT
OF SURE MONEY HIT STOP HERES A BIG
LD DRAW CROWD ON DESERT ISLAND STOP
D ROARS WILL BE TOO MUCH START THINKING
YOUVE GOT STOP GET SET FOR CROWD ROARS
S DIRECTION STOP MAKE A DATE FOR
WARNER BROS PICTURES INC  1158AM

"VITAGRAPH, INC., DISTRIBUTORS"
SYRACUSE STRAND to Hold Over "The Man Who Played God"

SYRACUSE CRITICS no like the way former stock companies change their stock days once they begin climbing in Hollywood. ... Jean Harlow is set for Loew's State, March 11, when when will also play "Beast of the City." Both the Warner's Strand and the Paramount will show the same anniversary. ... Both the Warner's Strand and Shea's, are advertising to the limit of their capacities. ... Discontinuance of the prefix "Fox" for theatres recently taken over upstate by the Skouras boys has been ordered. ... J. F. Rose, formerly manager, Colonial, Norwich, has been named assistant to H. E. T. Thompson, booker, at Skouras headquarters of Central New York Theatres Corporation.

FRANKLIN H. CHASE, dramatic critic of the "Journal," is ill. ... Rotund Harry Shaw and the missis celebrated their eighth anniversary. ... Both the Warner's Strand and the Paramount will show the same newsreels in the future. ... A safe, stolen from the office of the Smith Film Service, Inc., in Syracuse, on July 20, 1931, was recovered from the barge canal near Greece, Monroe County. ... The phone rang in the office of Harry Show, Loew's State pilot.

"What time does Al Smith go on?" came a question over the wire. "What Smith?" asked Shaw. ... "Al Smith, you know, the Governor; he's playing your theatre this week, isn't he?" ... Then Shaw tumbled. ... "No, Madame," he explained, "we're showing 'Arrowsmith.'"

HEARD IN SYRACUSE
"Fox" Name Off and Snooty Syracuse Stock Folk

SYRACUSE FEDERATION of Women's Clubs is again on a rampage against unaccompanied minors in both major and subsequent run houses ... Discontinuance of the prefix "Fox" for theatres recently taken over upstate by the Skouras boys has been ordered. ... H. E. T. Thompson, booker, at Skouras headquarters of Central New York Theatres Corporation.

ELMIRA is against a state emergency tax on gross theatre receipts ... Getting solidly behind Harry Watts, local Warner Brothers' representative, bankers, newspapermen, city officials and members of the Association of Commerce bombarded the city's representatives in the State Legislature with telegrams asking that they oppose such a measure.

PRESENT INDICATIONS are that the new city administration will not make any move to close theatres here on Sunday. ... Two years ago a referendum election produced a good majority for Sunday performances and the City Council so voted, but there was fear in some quarters that the new so-called reform administration might change things. ... Crawford Theatre, Canton, Pa., near here, has been sold by the Muses Maud and Edith Barner, to George Bub, Williamsport, who will operate it as part of his string. ... Capitol is operating two-for-one tickets through local dairies.

"THE MAN WHO PLAYED GOD" received as much and possibly more public approval when shown at Warner Brothers' Wintergarden Theatre, than any picture ever brought to the city. ... Three local clergymen spoke from their pulpits in regard to the picture, advising their congregations to see it. ... One clergyman preached a sermon entitled "The Man Who Played God."

"Cross-Examination," from First Division and Weiss, has received trade approval. Warner New England de luxe houses and the Pelham Penway, Modern and Beacon, Boston, day and dated it. Beacon's de luxe run in the local territory was decidedly profitable, with the cast, H. B. Warner leading the group, coming in for lots of praise. "They Never Come Back," with a cast to be announced, is the next Weiss produced feature.

"Union Depot" was a decided hit at the Warner Brothers' Wintergarden Theatre. ... Manager Weinberg printed 5,000 small cardboard alarm clocks, which were hung on as many door knobs throughout the town, with lucky numbers posted on them. ... Numbers were to be torn off and presented at the theatre. ... Lucky numbers being entitled to free passes to the performance. ... Main theatres in town, Warner Brothers' Wintergarden and Palace, and Shea's, are advertising to the limit of their budgets in the local papers. ... All enjoy fair attendance at each performance. ... A billing campaign covering a radius of between 75 and 100 miles outside of Jamestown was carried on by Manager Weinberg, the advertising consisting of one sheet, two sheets, window cards, etc. ... In conjunction with the picture, "Washington—The Man and the Capital," was presented as being appropriate to Washington's Birthday. ... In connection with this picture 2,500 pictures of Washington were given away in the lobby.

WARNER BROTHERS' PALACE and Wintergarden Theatres have made wide departures from their former policies. ... Palace has discontinued the featuring of vaudeville last three days of each week. ... Wintergarden is now showing a double feature every day, each one being only for minor smash hits.

HART IN TROY Edward M. Hart, formerly manager of the Warner Stanley, Utica, has been appointed manager of the Warner Troy Theatre. Hart was formerly manager of Albany's Harmans Bleecker Hall when the Shuberts operated it as a legitimate house and later when the late F. F. Proctor purchased it.

"Cross-Examination" Clinks...
Washington—
Glance Behind the Scenes

BEHIND THE SCENES and screens of the great world of motion pictures, Uncle Sam's Federal Government is assuming a burden that is all too little appreciated by the average business men who steer the destinies of this industry in America.

But with the holding of the 1932 annual convention of the Motion Picture Theatre Owners Association in Washington, the National Capital is setting the stage for delegates to gain a new insight into the intricate workings of the machinery of government as it affects their stock and trade.

WHEN THE THEATRE OPERATORS from all sections of the country converge on the Federal City for the two-day conclave, March 14, the many government departments that keep constantly abreast of developments in the motion picture field will open wide their doors that the visitors may know what the government is contributing to the industry.

Not only does the government keep a sensitive finger on the pulse of motion picture activity, but also it takes the initiative in certain of its branches in bringing about advances in the development of the industry itself.

DEPARTMENT OF COMMERCE, whose activities are probably greater in scope than that of any other unit of the Federal service, takes the lead among the bureaus having to do directly or indirectly with the motion picture field. Research and experiments conducted at the Bureau of Standards of the Department of Commerce has done much to develop motion pictures.

In the progress of the talking picture, the Bureau of Standards has contributed the fruits of intensive studies in its Sound Investigation section, carrying on as a separate project the study of the photographic recording of sound.

INVESTIGATION of fire-resisting properties by Bureau of Standards scientists has developed new ideas and innovations regarding fire protection devices, escape methods, theatre curtains and the standardization of fire-test procedure.

MOTION PICTURE DIVISION of the Department of Commerce is one of the specialized commodity divisions operating in Washington, and it serves all branches of the motion picture industry. Since its inauguration in 1926 as a section of the Specialties Division, and its elevation to a separate division in 1929, it has been in charge of men experienced in production, distribution and exhibition and well informed on the domestic and foreign aspects of these basic industrial functions.

The chief purpose of the Motion Picture Division of the Department of Commerce is to report to the trade on all phases of film conditions abroad, including markets for educational and industrial films and for motion picture equipment. The division collects, co-ordinates and distributes all the information received from the 59 foreign offices of the Commerce Department, and from the American envoys and trade commissioners abroad.

THE DIVISION, through these various channels, has built up full and accurate files, containing special statistical data covering exports and imports and foreign production of films, as well as the reports of certain foreign censorship boards. In many instances, the division represents the only source of this type of information now functioning.

In addition, the Department of Commerce maintains a motion picture equipment section which deals with problems confronting the American equipment manufacturers in foreign markets, including price competition, credit allowances and the establishment of agents.

AN INDUSTRIAL and educational section also is maintained as a unit which specializes in informational service to exhibitors, producers and distributors of films designed for business and educational purposes. Approximately 500 concerns are actively engaged in the production and distribution of non-theatrical films for exhibition in 100,000 or more educational, (Continued on page "F")
A Couple of More Pen Sketches

By Louis Nizer

A SQUAT, stocky, bald man. Skull, pointed high in rear, in which a century's wisdom has been crowded into 50 years. His foggy voice expresses the ideas of a crystal clear brain.

Serene in manner,—dynamic in thought,—emotional in appraisal,—logical in speech,—sincere in everything. Possesses the rarest form of discriminating mental honesty.

BORN in Jassay, Roumania. Came to the United States 44 years ago. His ambition was to be a doctor. Chose law because it cost less to take the course. However, his adversaries believe to this day he is a surgeon. Studied at City College. Admitted to bar in 1900. Present list of clients is copy of "Who's Who."

Brilliance as lawyer so well established,—to retain him is greater assurance of victory than to have a good case. Animates arguments by adding burning touch of sarcasm to cold logic. Poe of injustice no matter what mighty shoulders it drapes. Would defend waif against a king. Yet combines with this idealism activity of politician. Tammany leader and member of its Executive Committee.

SMOKES, swears and drinks only on rare occasions. His favorite expression is "Bubkes." Shaves twice a day. Wears brown or gray suits. Has two pairs of glasses. Doesn't need his chair when he plays cards. This probably subconscious expression of his ambition to keep both feet firmly on ground at all times.

HIS MIND has a neat assortment of facts. His desk has a sloppy pile of papers. Miraculously lays his hand on what he needs in the early morning. Enjoys leisure only when it is hard work.

His favorite dish is hash and stew. Eats so fast the calories don't get chance to register. Also shaves and sleeps fast. Always rifles ice chest for snack before retiring. Takes 20-minute nap after every Amos 'n' Andy hour.

FAVORITE DISHES are hash and stew. Prefaces day's work by several hours' study at home in the early morning work. Enjoys leisure only when it is hard work.

HID EMOTIONAL SENTIMENTALITY until October 17, 1927, when he married Claire Spangenthal. Was once seen strumming a ukelele. Superstitious about foot on his chair when he plays cards. This probably subconscious expression of his ambition to keep both feet firmly on ground at all times.

FOND OF BRIDGE, golf, ice-skating, pool and swimming. Ping-pongs occasionally. Was once seen strumming a ukelele. Superstitious about foot on his chair when he plays cards. This probably subconscious expression of his ambition to keep both feet firmly on ground at all times.

FAVORITE DISHES are hash and stew. Eats so fast the calories don't get chance to register. Also shaves and sleeps fast. Always rifles ice chest for snack before retiring. Takes 20-minute nap after every Amos 'n' Andy hour.

Favorite expression to clear away hokum is, "Now take your beard off and we'll get down to business."

Again YOUR THEATRE is Indebted to the BULLETIN of the Motion Picture Club of New York City for these pictures of two prominent film men — one a lawyer, the other a leader in RKO.
Cinematic Things That Annoy Me

THE WORD “LAUGH” when it is spelled “laff.”
ACTORS who say “’nk yo’” for “thank you.”
TRAILERS that prophecy, “You’ll sob,” “You’ll thrill” or that attempt to anticipate any of my emotions.
CLOSE-UPS of prolonged osculations.
DIALOGUE that contains the line, “Then—then—you mean...?”
THE WORD “screw” when used as a synonym for “get out of here.”
MECHANICALLY courteous ushers.
MUSICAL OVERTURES.
FOREIGN PICTURES that advertise “You need not understand a word of Persian to enjoy this film.”
BRITISH inflections when used by American actors. And actresses.
SUPERLATIVES in motion picture advertising.
SHORTS that feature jazz orchestras.
SHORTS that feature concert orchestras.
SONG SLIDES.
SHORTS that feature crooners.
SHORTS that feature concert or grand opera artistes.
MOTION PICTURES that are advertised as being “sophisticated.”
BEING TOLD in advance advertising that a former small-time vaudevillian is a “Broadway star.”
BEING TOLD in advance advertising that the screen version of a little known book is the “Screen version of last year’s best seller.”
PICTURES featuring radio stars.
MUSICAL backgrounds for dialogue.
GANG FILMS in which the gangsters do not remove their hats when indoors.
MYSTERY FILMS in which detectives do not remove their hats when indoors.
BEDROOM SCENES in which actors retire for the night with light shining on their faces and with all windows in the room closed.
BEDROOM SCENES in which actresses, awakening in the morning after a good night’s sleep, are shown wearing brassieres under their pajamas.

By
Justin Herman

CHILD ACTORS and actresses who refer to their film-fathers as “Daddy.”
CHILD ACTORS and actresses.
PICTURES that are “Not recommended for children.”
PLATINUM BLONDES.
PICTURES in which actors cast as big business men wear peaky collars and cutaway coats.
COMEDIES in which a colored character turns white from fright.
PICTURES in which male characters wear brand-new hats.
PENT HOUSE pictures.
PICTURES in which rooms in New York apartments are shown to be only slightly smaller than the Madison Square Garden.
SHOTS of actresses in bath-tubs.
SINGING ORGANISTS.
WESTERN PICTURES in which the cowboys and bandits wear clean shirts and the star a spotless and carefully creased Stetson.
PICTURES in which the stars ride around in nothing but brand-new limousines.
Piano playing in animated cartoons.
NEWSREEL CLIPS of economists prophesying the return of prosperity.
NEWSREEL CLIPS showing Germans drinking beer.
NEWSREEL CLIPS showing Government agents rounding up or feeding deer, elk, buffalo.
NEWSREEL CLIPS showing destruction of liquor by prohibition agents.
PATRONS who use theatre lounge rooms.
EXCESSIVE TRAILERS which take up 10 minutes of two-hour performance.
PATRONS who comment on scenes sufficiently loud to drown out conversation on screen.
UNBALANCED PROGRAM—Good feature; bad shorts.
USHERS who insist on seating you where they wish you to sit, you having no option.

The decorative picture is a scene from the Warner Bros. Production “The Man Who Played God.”
OVERSEATING
Public Enemy of the Cinema No. 1
Is Placed in the Publicity Spotlight

By Chester B. Bahn
Dramatic and Motion Picture Editor
THE SYRACUSE HERALD

WHAT'S WRONG WITH THE SHOW BUSINESS?

SPECIFICALLY, what's wrong with the cinema?
Is mismanagement of the industry, first by its own and more recently by Wall Street's minions, responsible?
Or are they attributable to Hollywood's mass production policy, and the flood of mediocre pictures?
Has the creation of far-flung circuits, more or less closely allied with producing corporations, adversely affected the cinema?
And what, too, has been the effect of the erection of the so-called de luxe type of theatres with seating capacities in excess of 2,000?
Is the present depression a vital factor in the drop in box-office patronage?

ACCEPTING THE PREMISE that an affirmative answer may be given to all questions asked (and surely they cover contributory causes), it nevertheless seems to me that the cinema's gravest and underlying problem is definable as overseating.
For proof to be marshalled in support of that premise one need go no farther than Syracuse.

There the exhibition of run down and neighborhood theatres, of Syracuse are the Rivoli, Riviera, Brighton, Cameo, Harvard, Palace, Swan, Novelty, and Turn Hall.
In these, the Brighton is dark at the writing. Their respective capacities are: Brighton, 1,672; Riviera, 1,600; Cameo, 1,140; Rivoli, 1,290; Regent, 989; Swan, 906; Harvard, 742; Turn Hall, 709; Palace, 625, and Novelty, 600. On a seven-day basis, these theatres will average three shows daily; thus their maximum capacity weekly is 190,428.

SUMMARIZING, we find that 17 out of the city's 37 theatres have the combined maximum capacity of 629,664 weekly, or three times the total Syracuse population.

IT IS NOT DIFFICULT to trace the relationship of overseating and other ills from which the cinema suffers. It was the mushroom expansion of circuits and the jealous desire for "show windows" which led to unwise leasing and building of theatres. Once acquired, these houses had to be kept open. This meant that the circuit-allied studios must increase their entries for red, have so augmented their entertainment programs that the independent exhibitors have been forced to compete on a single picture basis. Partly the result when the picture is a Fordized product, rushed through so that the studio's allied circuit houses may have sufficient releases.

AS A MATTER of fact, exhibitors generally—and this goes for the circuits as well as the independent showman—have given too much for the money for years. When busines is bad, an exhibitor must confess responsibility. The circuits, I believe, are paying dearly for winning. He might be well to stress that overseating does not necessarily imply that the number of theatres has been radically increased over a short period of years. Overseating may result, frequently does, from policy changes which automatically raise total capacities in a given field.

ON THE BASIS of what is gone before, I repeat that overseating is the no. 1 public enemy of the cinema. If there was no overseating, major provincial houses would not be required to supplement a Grade A talkie with a four-reel stage show, 12-piece house band, fea
tured organist and supplementary film shorts, all for 60 cents top; if there was no overseating, neighborhood and repeat theatres would not be forced to double-feature at prices ranging from 10 to 25 cents. This suggests the thought that showmanship in the filming of these stories which, rightly or wrongly, must be so radically altered to meet the dictates of the Hayes office that the finished picture bears little relation to the original. Nor is showmanship exemplified by attempts to translate into cinema themes unsuited to the screen. Nor in the production of pictures designed primarily for metropolitan audiences, with subsequent distribution nationally. Nor in confusing attempts to make gory history palatable by resort to trite romanticism. Nor in flagrant misrepresentations of newspaper folk on the sound-screen and the covert attempts to make the sound-screen an advertising medium.

ANY SUMMARY of all-too-common practices in which showmanship is a minus quantity must include these:

A. Drastic reductions in newspaper advertising budgets, and an attempt to substitute non-cost exploitation tie-ups for the lost linage. The non-cost stunt generally is costly in the end—costly in patronage which it fails to attract, costly in the wasted time of the exhibitor or manager. B. “Home office” red tape and restrictions which reduce the individual circuit manager to office boy status or, at best, clerical level. I know one house manager who is so closely tied to his reports that he has not dropped into the newspaper offices for six months. I know others who cannot make ordinary expenditures without lengthy correspondence with the “higher ups.”

C. Distribution of press sheets filled with suggested newspaper tie-ups that not even a country weekly would countenance, exploitation ideas which, if adopted, would spell trouble for the exhibitor, and press yarns that insult editorial intelligence.

D. Production of an endless stream of inane two-reel comedies, warranting the charge by the Philadelphia “Public Ledger” (among others) that Hollywood has in the least idea of the basic principles of humor—is wholly ignorant of why folks laugh. Occasionally, of course, a two-reeler comes along with a really funny gag or two and a couple of hilarious lines. Mickey Mouse and a host of imitators carry on, but even in the two-reel cartoon field continued repetition of bits and effects is damaging.

E. Excessive dialogue in both newsreels and scenic novelties. This refers in particular to alleged witticisms voiced by the unseen commentators. A news-reel “shot” should tell its own story; explanatory remarks, if necessary, should be terse. After all, the audience is interested in the picture, not the verbose reporter.

F. Scrapping established cinema “names” for “unknowns” on the theory that studio overhead is thus materially reduced. For every James Dunn and James Cagney among the “unknowns,” there are at least 10 who fail to come through. Consider the loss in time and money as the studios fruitlessly strive to establish these substitutes.

G. Offending the Fourth Estate, upon whose friendship and good will the Fourth Industry is so dependent, through libelous representations of newspaper folk on the sound-screen and the covert attempts to make the sound-screen an advertising medium.

H. Newspaper contests which serve, not to attract box-office patronage, but to fatten press books for home-office perusal. Checking of replies to such Syracuse contests over a period of time established that the majority came from what might be called “professional contestants”—readers seeking something for nothing. Winning, they attended the picture; losing, they remained at home. And when the 500 answers (I use a top figure) daily are contrasted with 60,000 odd circulation, the worthlessness of such contests, to both theatre and paper, is established.

YOUR THEATRE

thanks Chester B. Bahn for his co-operation. It hopes to present “Public Enemies” in future issues.

THERE IS NO SUBSTITUTE

For QUALITY and SERVICE

In these days of economy buying, not enough thought is given to the fact that a certain kind of quality and service can never be measured by price. Exhibitors who desire perfection are always willing to pay.

... and Furthermore

Stanley Frame has pledged itself to a 1932 policy of sane, sensible prices, backed by the assurance to exhibitors that its high standards of quality and service will never vary.

STANLEY FRAME COMPANY

630 Ninth Avenue
New York City

FILM CENTRE BUILDING
Release Prints and Theatre Operation

PROBLEMS CONFRONTING the industry in regard to release prints and theatre operating practices will receive special consideration during the meeting of the Society of Motion Picture Engineers, to be held in Washington, D.C., May 9-12. Another session will be devoted to photographic problems.

IT IS BELIEVED by the society that the poor quality of release prints has complicated the work of the projectionist and has affected theatre attendance, and the papers committee plans to secure the best authorities in the industry to present papers on this general subject. Leaders in theatre operation will also be secured to deliver papers before the session on theatre operating practices.

A NUMBER OF CHANGES have been tentatively planned for the meeting this year. There will be no business sessions on the opening morning of the convention, this being reserved for registration and organization work.

PEN SKETCHES

(Continued from page "B")

BURKAN

historical characters are Lincoln, Disraeli and Marshall. This is a revelation of characteristics he has sought to acquire. He is the legal pioneer of the Motion Picture industry who cleared the rocks of obstruction and broke the ground of precedents. In 32 years of law practice has hurled hundreds of legal bricks at wickedness. Now surveys the structure of Motion Picture law built from his missiles.

A BLACKSTONE who has become the cornerstone of the Motion Picture edifice. Has avoided the success which is achieved by ruthlessness and results in bitterness. He has traveled to professional pre-eminence on the road of moral and mental integrity. Is therefore respected and admired by everybody.

WASHINGTON

(Continued from page "A")

religious, social, commercial and civic institutions.

To insure personal contact with the industry the men in charge of the Motion Picture Division are called upon to make numerous trips to the motion picture producing and exporting centers of the United States.

OTHER BUREAUS of the Department of Commerce, too, turn out films of an educational character, notably the Bureau of Fisheries, and in this connection the massive new headquarters of the Commerce Department incorporates in its floor plan a laboratory for the manufacture and development of educational films. Although appropriation for the furthering of this phase of the department's activity in motion pictures on a larger scale is lacking, the plan is definitely included among steps contemplated by the government.

DEPARTMENT OF AGRICULTURE and the Department of Labor have created many films instructive in character, and the subjects covered constitute a worthwhile contribution to the field of educational pictures.
Perfect Sound—
Illusion of
Reality

By
Julius Weinberger

PERFECT SOUND may be defined very simply: It is a natural reproduction of the original speaker’s or singer’s voice, or of noises, or of orchestral music. If one can shut his eyes and not know whether he is listening to a mechanical device, or to the original rendition, he has perfect sound reproduction. Otherwise not.

A GOOD MANY PERSONS regard mechanical sound reproducing equipment frankly as a mechanical device, and therefore do not expect it to simulate reality. The consequence of this point of view is that they accept it as a sound and sell it to themselves (and to their customers) on the basis of artificially created virtues. The author has a vivid recollection of some of the alibis which were used in the early days of radio to excuse poor sound reproduction. Whenever a new line of radio sets was placed on the market, a lot of folks would sit around listening to the various sets or loud-speakers and switch from one to another. None of them would be even approximately realistic, and their advertisements would begin to issue from the audience. One set was called “mellow,” another “brilliant,” a third “soft” or “bright.” It is rather amusing to remember that the sets in question were not reproducing naturally, and so listeners applied euphemisms to them that would disguise the mechanical character of the reproduction.

TODAY listeners everywhere strive to create the illusion of reality, and if the sound isn’t natural, it cannot create such an illusion. The purpose of all entertainment is to help the auditor to forget himself for the moment, and to enter mentally into another world—the world of the characters on the stage or screen. The more perfectly the feeling, the better the chance that the listener will lose himself in the story which is being played out before him, and will leave the theatre with the feeling that he has derived real enjoyment from the show. What then, are some of the elements which are necessary in order to achieve this illusion in a sound picture presentation?

FIRST, in speech reproduction, the words should be understandable, one from another, and they should sound like human beings. There are very few people whose voices sound exactly alike, and it is often the case that certain types of sound apparatus may render the speech of various characters in a talking picture quite intelligibly, yet with little difference between the voices of the various characters in a picture, and with voice quality that no human being ever possessed. This sort of reproduction is acceptable, but it is not realistic. It is also well to be critical in listening to speech reproduction, and to listen not only to the quality of the vowels sound reproductions which are the sounds that generally show up the defects of the equipment more clearly than the vowels, and affect intelligibility to a greater extent.

IN MUSIC the distinguishing feature of musical reproduction is the fact that all of the instruments in a full orchestra can be clearly distinguished one from another. In addition, there is a great width of tonal range, so that the lowest basses and drum beats can be heard as clearly and loudly as the highest tones of the violins. Further, and even more important, is uniformity and evenness of reproduction. By this is meant equal loudness of the various tones of the musical scale. Poorly designed equipments (particularly loud-speakers) are frequently marked by this fact that as the music goes up or down in pitch, certain tones will stand forth violently while others can scarcely be heard. This difficulty is due to what are called “resonance peaks” in the loudspeakers.

IN ADDITION to the general characteristics outlined above there is a characteristic which is common to both speech and musical reproductions of individual sound sounds, or musical tones. By this is meant freedom from tremolos or additional fuzzy, raspy or other types of noises, or orchestral music. If one can shut his eyes and not know whether he is listening to a mechanical device, or to the original rendition, he has perfect sound reproduction. Otherwise not.

A second important element in sound reproduction, namely, smoothness, is obtained largely by careful attention to the devices which move the film in the recorder or reproducer. If the film travels with perfectly uniform speed, there will be no gurgles, wows, fuzz or rasp in the sound reproduction. However, to attain this uniformity of speed, careful attention to details is necessary.

THE CAPABILITIES of sound reproducing equipment may be judged by these qualities:

ON SPEECH REPRODUCTION, intelligibility of the words spoken by the characters and ability to distinguish one character from another with the eyes closed.

IN MUSICAL REPRODUCTION, the following should be observed: The ability of the equipment to reproduce the various musical instruments and subtleties of tone so that they sound like the original to a trained musician. In orchestral reproduction, it should be possible to pick out individual instruments readily when the entire orchestra is playing, and there should be equal and uniform loudness of the bass as well as the higher pitched instruments.

OBVIOUSLY, the last word has not been said in the creation of sound reproduction equipment which fulfills completely the requirement of perfect illusion. There are still many elements in the situation which require research on the part of engineers and educators on the part of exhibitors, but these will be found to make perfect sound.

As long as mechanical sound is a part of the theatre no exhibitor can afford to have his machine other than close to perfection. Attention to the writer’s remarks may prove of value.

Julius Weinberger is engineer in charge of research for RCA Photophone, Inc. He has spent a great deal of time evaluating every aspects of the results he has obtained by using the newly developed ribbon microphone, carefully designed amplifiers, and recorders capable of making accurate records up to 10,000 vibrations per second.

In RCA Photophone reproducing equipment, wide frequency range is secured by carefully designed optical systems in the sound head, amplifiers which are practically the last word in amplifier design, and loud-speakers which represent several years of research effort. In connection with the last named, it may be said that they reproduce the widest and most uniform frequency range that has been obtained by a mechanical device.

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Marcus

(Continued from page "P")

Moody—particularly in morning. Gets four-day temper spell once a year. Is a film man, i.e., he swears. His sternness, dipped in inherent kindness, loses its acidity. The combination of such two inconsistencies—warm characteristics as anger and sympathy produces glow of distinctness. Marc's talk, especially when driven, is very active and pleasant, though the sight of indefatigable energies. Admired and respected by everybody.
Watch • • •
WASHINGTON, D.C.
March 14-15-16

The seat of our Government and birthplace of its current legislation .... The meeting of the year and the most representative and most influential exhibitor body in the industry .... The ears of our elected representatives listening to the voice of a united theatre owner and industry front .... Protect your investment, it's worth fighting for .... On to Washington — the center of diplomacy, the architecturally perfect, the historically endowed.

We repeat ... Watch Washington!

All Exhibitors Welcome!

12th Annual Convention
M. P. T. O. A.
MAYFLOWER HOTEL

Make your reservations NOW!!!
National Headquarters: 1600 BROADWAY, NEW YORK
 Warners-First National In Bonus Sales, Billing Drive

Lots of Dough Ready for Offices, Report Says

Warner Brothers-First National sales executives have decided to hold their annual sales drive during the six weeks' period from April 17, ending May 28.

Instead of making it a testimonial drive, as in the past, with the winners receiving cups, the prizes this year are going to be much more substantial and possessing greater incentive for winning than ever before.

The contest will be based on district and branch billing and collection efficiency during the period of the contest. Special quotas have been established for each district and branch.

Aside from the prestige that naturally goes to the winner of a sales drive of this sort, the leaders of the contest will be rewarded as follows:

1. Five hundred dollars in cash to the district manager whose district makes the best showings on billings and collections.
2. One hundred dollars in cash to each of the branch managers in the winning district, excepting those who qualify for a salary bonus.
3. A bonus of two weeks' additional salary to the manager and each employee of the branch which makes the best individual showing on billings and collections during the drive, regardless of whether or not the branch is in the winning district.
4. An additional bonus of one week's salary to the managers and employees of all other branches which reach or exceed their quotas during the period of the contest.

Orpheum, Kingston, Cuts

Development in the Kingston situation calculated to intensify the competition now going on is announcement by the Orpheum of a cut in prices to 20 cents.

Gum Selling Prophet

Importance of the candy and gum seller in front of the theatre took on new significance in Rochester when a newspaper discovered that one was changing his base of operations according to the popularity of the film attractions that week.

Reporter speculated whether the gum seller would choose the Palace, Century or Rochester, and each had a strong picture.

Managers Golden, Hicks and Nolan immediately got warmed up and declared a gum seller would be stationed in front of each of their theatres even if they had to reduce the ranks of the unemployed to bring it about.

Tiffany Offers “Hotel Continental”

With Peggy Shannon, Theodore Von Eltz, Rockliffe Fellowes and many others, “Hotel Continental” is declared to be good stuff.

Says Phil M. Daily About Columbia

A NEW SPIRIT is permeating the Columbia home offices . . . traceable in great part to the recent acquisition of several gents in key spots . . . men who have made their individual marks in the film biz with other organizations . . . specialists in their respective lines . . . men who are held in high regard because of their splendid records of worthwhile achievement . . . and because of their likeable personalities.

TOO OFTEN in this film biz are encountered men whose abilities cannot be questioned . . . but who are the possessors of unfortunate personalities . . . so their achievements are discounted in great part by their inability to inspire confidence . . . to foster goodwill . . . in those who must work under them.

AND AS SHOW BUSINESS is predicated so strongly on personalities . . . the ideal executive is one who combines native ability with proved experience, and enriched with a personality that attracts, holds and inspires those associated with him . . . such men as Walter Wanger, now picking production material for Columbia . . . Charlie Rosenzweig, general sales manager . . . Bruce Gallup, advertising and publicity chief . . . and Hubert Voight, handling publicity on the Coast.

SO IT LOOKS to us like a verry happy and fortuitous alignment . . . that augurs well for the future of Columbia . . . a company that has fought a gruelling fight up from obscurity to a place among the big line producers . . . by turning out Pictures . . . and we mean Pictures . . . for they have showed a profit for exhibitors and themselves . . . which is Something . . . in these days . . . and with Jack Cohn commanding in the East . . . and Harry Cohn turning 'em out on the Coast . . . this addition of new Young Blood . . . seasoned with their experience with big organizations . . . is all set to go . . . so watch Columbia . . . with no dead wood . . . no headaches . . . No involved red tape . . . they are rounding the turn . . . with a position on the rail . . . and it's a cinch they'll be In the Money.
HERE is a volume which has no equal. Everything pertaining to the motion picture industry can be found within its covers. This important volume, which runs well over 1,000 pages each year, contains a showman's manual of 32 pages of ideas which are practical. The ideas are not just theory, they are ideas which have been used to satisfaction. They are so grouped and arranged so that no matter what type of picture an exhibitor is playing, he can find stunts which will help him sell his picture to the public. The Year Book contains a complete list of theatres throughout the country, circuit or individually owned. A list of 12,577 features released since 1915, together with review dates and distributors' names. A complete list of all features released during the year with all data, such as players' names, directors, etc. A buying guide that is unsurpassed, giving names and addresses of all important equipment venders listed under products handled by them. Personnel of all major producing and distributing companies. Addresses and officers of important societies. A summary of arguments against censorship. Censor boards and their personnel. The ten best pictures of the year. A financial section showing the financial structure of the major companies. A foreign section which gives you a survey of the foreign field. These are only a few of the many subjects of interest found within its covers. THE FILM DAILY YEAR BOOK is given free with a year's subscription to THE FILM DAILY.
NEW TWO SUPER SPECIALS
In the Exchanges
KEN MAYNARDS
And His Human Horse TARZAN

TEXAS GUN FIGHTER

Mar10'32 pg. 32

DISTRIBUTED BY
SONO ART-WORLD WIDE

A story of the Southwest that reeks with the lore of guns and love and that delightful romance and high adventure—a thriller and the best Maynard ever produced—

WHISTLIN' DAN

A tale of strong men and a girl who lives to learn that good men can also fight—the Maynard fans will love this swift, breezy, action story—

IT'S THE SHOWMAN'S BREAD AND BUTTER

Get your exchange on the telephone NOW
THE CAST:
Peggy Shannon
(The Courtesey of Paramount)

Theodore Von Eltz
William Scott
Ethel Clayton
Alan Mowbray
Rockliff Fellows
Aileen Carlyle
Bert Roach
Henry Walthall
Farrell MacDonald

Direction - - Christy Cabanne

LENA RIVERS

With - Charlotte Henry
James Kirkwood
Beryl Mercer

Morgan Galloway
Joyce Compton
John St. Polis

Betty Blythe
John Larkin
Clarence Muse

By Mary J. Holmes - Read by Over Ten
Millions - And Still Going Strong

STRUANERS of the EVENING

Taken From Tiffany Thayer's
"THE ILLUSTRIOUS CORPSE"
The Year's Greatest Selling Novel

V Exterior Pictures

3 BIG SPECIALS
get your dates NOW

BOOKED BY THE GREATEST THEATRE CIRCUITS IN THE WORLD

We know how to make Box-Office Pictures

Tiffay

Any

Stories Owned and Produced exclusively by Quadruple Film Corp., Ltd.
TAKE ANOTHER MEDAL, Frank..

for putting into "After Tomorrow" the same greatness that made your "Seventh Heaven" and "Bad Girl" pictures that the public can never forget.

TAKE ANOTHER BOW, Charlie..

for coming through again after knocking 'em over in "Delicious." The best acting job you ever did—not excepting "Seventh Heaven."

TAKE A BIG BOUQUET, Marian..

for a swell job of acting in one of the most dramatic young-love roles ever created. It puts you right up with the top-notchers.

Mar10'32 pg. 34

Released MARCH 13

TOMO

FOX PLAY DATES ARE PAY DATES
TAKE ANOTHER HIT, Mr. Exhibitor...

from FOX—one company that's beating its great early-season product with even bigger hits! Better date it in RIGHT NOW!

WATCH N.Y. AND CHI. Papers..

for reviews on these pre-release bookings

With CHARLES FARRELL
Marian Nixon Minna Gombell William Collier, Sr.
William Pawley Nora Lane Ferdinand Munier

Based on the stage play by John Golden and Hugh S. Stange

FRANK BORZAGE'S

AFTER ROW

FOX PLAY DATES ARE PAY DATES
Gang Films Rapped

While Harry Shaw refuses to take the bow, a broadside from the Commissioner of Public Safety banning gangster films had an appropriate appearance, just before "Beast of the City" came to Loew's, Syracuse.

Commissioner William E. Rapp, in a letter to Charles F. Wilkes, chief inspector of public assemblies, issued orders prohibiting the showing of such films and reads:

"Please be advised that the showing of racketeer pictures will not be tolerated by this department. You are advised to take such steps as are necessary to stop any and all showing of films of this nature."

Inspector Wilkes said he had served notice upon the managers of the theatres advising them that any and all pictures romanticizing crime and criminals must be shown privately and approved before any attempt is made to present them to the public.

"Fireman" Front

Lou Goldberg, advertising and publicity, Warners Brothers' Broadway theatres, had a smart looking front made up for "Fireman, Save My Child" at the Strand. It was a lavish display with lots of color splashed all over the front with caricatures of Joe E. Brown in fireman's garb. But the piece de resistance that attracted a whale of a lot of resistance that attracted a whale of a lot of attention was the figure of a baby planted on the end of a flagpole supporting a large drop banner. A figure of a comely fireman crawling out on the flagpole served to top off a very attractive and original display.

Kiwani's Guests

R. W. Budd, personnel manager, Warner Brothers, played host to six visiting guests of the New York City Kiwanis Club at the Warner Theatre for "The Man Who Played God." Budd, a member of the Kiwanis Club, on behalf of Warner Brothers, extended the invitation to see the George Arliss picture to the out-of-town guests present at the regular Wednesday Kiwanis luncheon.

Syracuse Stunt-Wild

Exploitation stunts ran riot over Syracuse week-end. To plug "Impatient Maiden," Manager Gus Lampe, Eckel, offered $5 in gold and courtesy tickets to amateur sleuths who might identify a young woman appearing at regular hours on the downtown streets. William J. Tubbert, Keith's, took young Bob Rips, Danish juggler, to St. Vincent's Orphan Home, where the youngsters were entertained.

"Lost Squadron" Breaks Records After Big Plug

Whirlwind campaign put RKO's world premiere of "The Lost Squadron" over the wire for two house records, and put a broad satisfied smile on the countenance of William J. Tubbert, managing director of Keith's, Syracuse.

A record advertising barrage preceded the opening, with full pages in both the morning and afternoon papers. Other stunts and specialties included: three planes over city at noon, Saturday, timed to fly over theatre at opening, dropping heralds all over city in three-hour flight; special attention to University section to combat "Arrowsmith" current at Loew's; novelty plane heralds folded into all merchandise going out from leading department stores--Dey Bros., Edwards and the Boston Store; three beaverboard planes whirling around in formation under marquees, with motor on top to keep them in motion--. Buick sound truck on streets with banners on film; free-loss upright electric light signs reading "The Lost Squadron" attached to theatre upright; Arctic Ice trucks placarded on each side, going into every section of the city; cards in all Syracuse hotel rooms, over 1,000; theatre door men dressed in aviators' costumes; door hangars throughout city reading "closed, gone to see "Lost Squadron"!"; 900 special size window cards with stills for store windows on main street and telegraph poles; ads on menu cards in restaurants; three regular orchestra broadcasts with plug for picture and five special plugs over WSYR; special announcement offering courtesy tickets three times daily; contest in "Hearst Journal," "Would You Marry a Flyer?"; six huge floodlights playing on theatre from across city for Friday night premier and for Saturday and Sunday nights two hours each; red light torches promoted from New York Central for ballyhooning front; ballyhooned with drone of planes dubbed in and voice with mourn; special article by Dick Grace and "Sunday News" feature on "Fate Catches Up with the Movie Stunt Flyer" in 40 by 60 blow-up with copy on sidewalk; 8,000 cheap heralds folded into all "Liberty" magazines and "Liberty" boys parade with band to theatre Monday at 4:30 for special showing--Buick sound truck, heavily bannered brought up the rear; 200 newstands carrying "Liberty"; Placarded with theatre copy; 200 special invitations to city officials, newspapermen and aviators for world premier; letter to American Legion commander with request to be read at Legion meeting and posted on bulletin board; auto tire covers; fire works and bombs on top of roof.

"Hound" Comes Soon

When the last episode of the six weeks' "Hound of the Baskervilles" radio broadcast concludes, mention will be made of the First Division picture of the same name. The picture gets its release March 10. The campaign on "Hound of the Baskervilles" is probably the most intensive given any picture over the air, and the release has been timed to allow exhibitors to cash in on the air bally.

"The Midnight Patrol" Has a Wow of a Cast

"The Midnight Patrol," C. C. Burr Production, directed by Christy Cabanne, is said to have one of the biggest casts assembled for an independent picture. This includes Regis Toomey, Edwin Booth, Earle Fox, Mary Nolan, Betty Bronson, Joe Jeffries, Tod Sloan, Mack Swain, Snub Pollard, Jack Mower, Robert Elliott, Edward Kane, William North Bailey, Maclu Ackerman, Roy Cook, Harold Hecht and Barry Oliver. First Division and Monogram release.
Shirley's Splurge

Bill Shirley, State Theatre, Schenectady, has found that by advertising not only his current show in the daily press, but also the next three pictures booked for the theatre, he has been building up a house prestige that has resulted in greatly increased business. For one thing, the ad which runs three columns wide and the entire length of the paper, forcefully serves to call the attention of the readers to his theatre. By splitting the space, one-half to the current picture and the lower half to the coming attractions, he gets a most effective reader reaction.

Both the Strand and Ritz in Port Jervis are distributing dresserware to woman patrons on two nights of the week.

Goldberg's Challenge

Lou Goldberg, advertising and publicity manager for Warner Brothers' Broadway theatres, devised a novel campaign for the New York showing of "The Heart of New York." He wrote to every New York newspaper columnist, challenging them to see the picture if they think they know New York.

Stage, motion picture and radio stars will feature the St. Patrick's Eve entertainment, Dobbs Ferry, March 16.

"Lure" Plug

In connection with "Lure of the Ring," Manager Harold Raives contacted with the sports department of the "Democrat" and "Chronicle" to run a contest for essays on "Whether Dempsey Can Come Back."

Yonkers Locals

RKO Proctor Theatre, Yonkers, expects to play to capacity houses with a stunt which is now taking shape. This theatre will stage a revue entitled "Yonkers Follies," made up of a local cast.

Circus for "Sky Devils"

In keeping with the spectacular stunt flying in "Sky Devils" at the Rivoli, New York witnessed a sensational air circus over Broadway participated in by several of the most prominent flyers of the country. The circus was put on simultaneously with the opening of the picture, the planes being of several makes, including auto-gyro.

On the stage of the State Theatre, Middletown, Mayor C. C. Van Fleet officiated at the wedding of Florence Olivia Brown and Clarence Campbell Horton.

Pump For "Joe"

In connection with the showing of "Fireman, Save My Child," at the Stanley, Utica, an old-time handpump, once the boast of a volunteer fire company, was displayed in the lobby. The pump was first used in 1731. Ballyhooing the picture on the street, a team of horses drew an old-time fire engine.

Olsen and Johnson drew plenty of publicity during their stay at the RKO Palace, Rochester. Hav Nash conducted a "nut contest," with patrons asked to name as many kinds of nuts as possible, including Olsen and Johnson. Results totaled 300.

"Sino-Jap" School Tie-Up

The "Sino-Jap" short from First Division has been getting the benefit of school tie-ups, with the timely angle figuring prominently.

Likewise, the "Lure of the Ring," from First Division, has proved a natural for short page tie-ups.

DUOVAC TUBES—a Definite Requirement for Better Sound

Perfect Sound Reproduction is a cumulative result of perfect working Sound Accessories. Tubes for power and amplification are vital units in every sound equipment. They must be reliable, otherwise trouble is inevitable; expense considerable... National offers you the Duovac Talking Picture Tube, a precision product that is now recognized as meeting every exacting requirement for Better Sound. Longer service guaranteed; lower cost for operation and maintenance is assured.
HEARD IN

BUFFALO
Pola Is Welcomed and Girl Seeks "Good Man"

By Mary Ann

POLA NEGRÍ at Shea's Buffalo, received a wonderful reception at the station. . . .

Pola Negrí, former Polish actress, has returned to Buffalo with a new film, "Hotel Continental," which was screened at the Fox Studio. . . . George MacKenna, manager, Shea's Great Lakes Terminal, renewed old-time Court Street acquaintances when Pola Negrí visited Shea's Hippodrome recently. . . . Ken Murray and Mary Brian open at the Hippodrome next week. . . .

RUTH SCOTT is the cute new "biller" added to the Educational office staff. . . . Jim Savage and Charles Goodwin, Educational's sales force, have NOT disappointed in bringing in their quota of contracts. . . . Minnie Finesinger, Metro, took a day off to attend her sister's wedding at the Temple Beth El. . . . One of Educational's pretty girls wanted an ad put in this column for a "Brand-New Man." . . . Metro's play date and sales drive started January 9, and ends March 26. . . . Mary Ryan, office manager, says "Sign 'em up, and send in dates."

ABE HARRIS, Rochester salesman for Metro, has been quite ill at the Rochester Hotel. . . . S. J. Graff has taken over the Family Theatre, Attica, and has assumed all existing contracts. . . . House was operated by George Rodgerson and E. Countryman. . . . Buffalo, until S. J. Graff took charge. . . . J. E. Flynn, district manager for Metro, spent the past week well pleased. . . . William Levy has certainly progressed during the past year. . . . He was former student at Metro exchange, Buffalo, then booker, and now MGM manager at Peru. . . Hal Roach, producer of MGM comedies, and Arthur Loew, MGM foreign manager, stopped off to visit William on their trip.

Universal has completed a Carl Laemmle 26th Jubilee Drive, which lasted eight weeks, starting January 3 and finishing February 27. . . . Buffalo exchange came in second highest in the country. . . . Prize is one-half week's salary for all employees, including managers, salesmen, entire office force, inspection and poster departments. . . . Marie Roessel, Universal's bookkeeper, spent the week-end in Syracuse visiting her sister Catherine, formerly connected with First Graphic. . . . Jerry Spanow, Universal's sales force, won the Gold Star campaign which Universal had on unsold situations. . . . Mell Edwards is now connected with the Hollywood as salesman in the Albany territory. . . . Harry Lotz, manager for Hollywood Pictures, reports business very good. . . . An unfortunate accident occurred when Stanley, freight elevator operator at the Film Building, was knocked down by a film truck that was being backed out of the runway. . . . His leg was badly broken and he is now in the Emergency Hospital. Minnie Gold is fast becoming one of Buffalo's popular bookers, under the tutelage of Elmer Lux, who has been in this territory for twelve years. . . . "The Monster Walks" is one of the outstanding First Division attractions and is to play the Lafayette Theatre first run, April 7.

BOB BERTCHY, division manager, First Division, spent three or four days in the Buffalo office recently. . . . Al. Kaufman, manager, Capitol Theatre, Rochester, reports business practically double with the double-feature policy. . . . Ann Murphy has been added to the local office staff of First Division, in keeping with the increase of business. . . . Alcazar Theatre, Brocton, closed. . . . Marvin Atlas, manager, Falls Theatre, Niagara Falls, recently broke his ankle. . . . Reports are that he is getting along nicely. . . . Park Theatre, Attica, closed, is now being reopened by a Polish stock company, that formerly occupied the Fillmore Theatre, Buffalo.

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MOTION PICTURE INDUSTRY

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400 LARGE OUTSIDE ROOMS
all with BATH, SHOWER
CIRCULATING ICE WATER - RADIO
FROM $2.50 DAILY

Rates

| Single | $2.50, $3.00, $3.50  
| Double | $4.00, $4.50 Twin Beds | $5.00  

S. J. MITCHELL, Manager
Buffalo Exhibitor Unit Holds Monthly Assembly

Important Matters Discussed by Upstate Theatremen

Regular monthly meeting and luncheon of the Buffalo Motion Picture Theatre Owners group was held in the Terrace Room, Hotel Statler, March 7, at 12:30.

Jules H. Michael, presided. Guest speaker was Colonel Charles H. Morrow, commander of Port Niagara.

Colonel Morrow depicted a real story of Allied intervention in Russia during the great World War. Colonel speaks from experiences, having commanded the 27th U. S. Infantry in Siberia during the World War. He also served in the Spanish-American War, the Philippines and China.

Colonel Morrow has been decorated by the United States, France and Japan, and wears the cross of Vladimir bestowed for service to Russia.

Preceding the Colonel's address, Murray Whitman, Song Shop, acted as master of ceremonies for several pep songs.

Agfa Biz Holds

Despite economic conditions, business is holding up fairly well at Agfa-Anseco Photo-products Corporation, Binghamton, makers of motion picture film, according to President Horace W. Davis.

Bingo Cameo Dark

Cameo, Binghamton, recently taken over by Comerford Theatres, is still dark, while the Empire and Peoples also are having door trouble. Lyric, neighborhood house, is doing fine, considering everything.

Bingo Outlook Brighter

Outlook on the question of increased theatre tax for Binghamton houses is brighter, as far as the Parlor City theatre managers are concerned. It had been suggested that tax on Bingo houses be increased, in view of suggestion from local ministerial circles that churches, which never have been taxed here, be placed on eligible list. But the suggestion evidently has been shunted aside for the present, to make way for councilmanic discussion on Councilman John B. Delavan's proposed pay-cut bill for municipal employees.

Increased taxation for Bingo houses caused plenty of speculation and no small amount of support from Bingo merchants, taxpayers and others, despite the fact theatres seem to be taxed to the breaking point. For six days of the week the houses pay from $275 to $400 for the privilege of operating, and on the seventh day the fee runs as high as $400, according to seating.

Gloversville House Robbed

Burglars got away with nearly $1,000 when they blew the safe in the Hippodrome Theatre, Gloversville, the other night. They gained entrance through a side window and drilled the vault in the office, on the second floor. The house was recently taken over from Fox by Skouras Brothers.

Buffalo Unit Economies Available to Members

Group Seeks Information on Members' Buying

The Buffalo M. P. T. O. is seeking to save its members money.

If electrical energy is furnished by the Buffalo General Electric Company or any of its subsidiary companies, then it might be possible to effect economies. A committee of the M. P. T. O. is working on that plan now.

Then, too, if the members buy carbons collectively, they may be able to save themselves money. A questionnaire has been sent to members seeking this data.

Skouras Books "Reckoning"

"The Reckoning," released in New York territory by Hollywood Pictures Corporation, has been booked by Skouras for all the Class A theatres in the metropolitan area. It is a Peerless Production.

Charters

De Lure Trailers, Inc., of Manhattan. To deal in the motion picture business.

Continuous Daylight Projector Corporation, of New York. To deal in motion picture, photographic, projecting machines.

Italian Star Film Productions Co., Inc., of Manhattan. To deal in talking pictures, photographs, appliances, etc.

Monogram Film Exchanges, Inc., of Buffalo. To deal in motion pictures, accessories, etc.

Monarch Pictures Corporation, of Manhattan. To deal in the motion picture business.

Lincoln and Douglas Motion Picture Corporation, of New York. To deal in motion picture apparatus, theatrical enterprises, etc.

Audio Publix Projection Room, Inc., of Manhattan. To deal in moving pictures of all kinds.

Phonovision Company, Inc., of Manhattan. To deal in motion pictures, radio, etc.

Fear Eastman Competish Hurts Rochester Houses

Cheap Entertainment Program Doesn't Get Applause

A series of free entertainments at the Eastman Theatre is planned by the management in order to attract the public to build up good will. The financial backing of the house is such now that free and low-priced entertainment will be the regular policy.

Other theatremen are burning up, fearing that it will mean killing competition.

They point out that free shows tend to spoil the public for regular entertainment fare, as it expects more and more for its money. However, the theatremen will get no sympathy from Eastman officials, because it was the building of the Rochester and Palace that oversold the area and helped put the Eastman movie policy in the fritz.

Arthur M. See, secretary of the Civic Music Association and member of the staff of the Eastman School of Music, will be manager of the Eastman, with the aid of Frank Smith in the box office.

Jumpy Lighting

Considerable trouble was experienced in Binghamton theatres when worst storm experienced in that section in years swept over the countryside and fell many light and service wires. Lighting was "jumpy" for two or three days, and the storm cut down considerably on attendance.

Perry Busy

Manager Fred Perry, Comerford Theatres, Binghamton, pulled a novel plug for Joe E. Brown's "Save My Child," with a squad of amateur firemen and a hose cart which toured center city streets for three days, building up publicity. Outfit attracted plenty of attention.

Publix Employee Blows

Manager Stowell, Paramount (Publix), Middletown, reported to the police the disappearance of an employee with some of the house's receipts.

Buckley Closes State

C. H. Buckley has closed his State Theatre, Albany, which has for some months been playing double features, one first and one second run.

Monogram and Mayfair Announce New Year's Programs

With the sales convention season already official, both Monogram and Mayfair (formerly Action) have enjoyed their annual get-togethers.

Monogram plans to spend $2,400,000 for pictures, consisting of 32 features and 8 specials. "Arm of the Law" is the latest to get into production, with six, three westerns and three dramas, still to be made. "Country Fair," with an attractive cast, is now being booked into key spots. "The Midnight Patrol" will be trade-reviewed shortly, with a cast of featured players that one doesn't hit often.

Mayfair, having changed its name from Action, has a schedule of 24 pictures ready for next year, with George W. Weeks and Claude MacGowan in the saddle.

First Division distributes the Monogram product in the metropolitan area and the Mayfair pictures in the Buffalo and Albany districts.
VAUDEVILLE no go in Geneva. . . . Schine's Geneva had RKO here last fall, but it was finally taken out. . . . Rumors about town were to the effect that it was to be rebuilt into a night club. . . . Schine's Regent continues running on straight picture policy with three changes a week. . . . Regent was used by Admiral Richard E. Byrd for an afternoon and evening lecture recently. . . . Manager C. C. Young, of Schine's Geneva, incidentally celebrated his birthday in February. . . . Suit brought by Morrell-Vrooman, Inc., Gloversville, against Schine's alleging non-fulfillment of contract which was being tried in courts brought by Schine's alleging non-fulfillment of contract which was being tried in courts. . . . Tied up the showing of young operators have tried to intimidate his patrons, unfair to union labor.

HARRY ROYSTER, district manager for Publix in charge of Rochester, Syracuse and Fulton, has moved his offices from the Eastman to the third floor of the Century. . . . Sign painting outfit for Publix is now operated by Skouras Brothers after completion of the recent deal with the Fox Corporation, will become a part of the Warn-ner chain, which owns and operates Utica's best theatre, the Stanley. . . . With this report came the definite announcement that the Stanley hereafter would run vaudeville on Thursday, Friday and Saturday, only, instead of the full week, as at present.

KINGSLEY T. RYAN, assistant manager and treasurer of the Colonial, Utica, has been promoted to the managership of the Playhous., Ticonderoga. . . . Fred G. Alwais, former employee of the Schine Corporation, Fremont and Lockport, is the new manager of the Rialto Theatre, Little Falls. . . . He succeeds Tom Hall, who expects to locate in Los Angeles. . . . Rumor has it that the Avon, Utica and Majestic Theatres, Utica, now operated by Skouras Brothers after completion of the recent deal with the Fox Corporation, will become a part of the Warner chain, which owns and operates Utica's best theatre, the Stanley. . . . With this report came the definite announcement that the Stanley hereafter would run vaudeville on Thursday, Friday and Saturday, only, instead of the full week, as at present.

MRS. EDNA K. GORDON, Westfield, N. J., said to be a majority bondholder, purchased the Olympic Theatre Building at Utica at mortgage foreclosure the other day. . . . House, an independent, will continue its present motion picture policy under the management of Morrie J. Shulman. . . . Ben Stern, former manager of the Stanley, Utica, has assumed his new duties as manager of the Avon (Skouras). . . . Stern left Utica about a year ago to manage a Warner house at Troy. . . . B. W. Albright, who has been directing activities at the Avon, has been transferred to the Avon Theatre, Watertown.

Annoying Yonkers Folk

Yonkers theatres are suffering from an epidemic of woman annoyers. Five such cases have been reported in the past month. At the Proctor Theatre recently a man who was being escorted from the theatre by Special Officer Ronan broke loose and punched the officer, knocking him to the ground.

Utica Burlesk Back

After an absence of more than two years, burlesque, via the Columbia wheel, has returned to the Colonial Theatre, Utica. There will be six days of it, with changes of programs Monday and Thursday.

"Border Devils" Is Latest From Harry Carey

And Harry Carey again comes through in his third production of the season, from Weiss and First Division.
A. F. ERICKSON, former director for Fox Films, is working as an associate director with Irving Pichel on "State's Attorney." John Barrymore's current RKO-Radio picture, Erickson is a very capable megaphonist. While with Fox he directed several money-makers, including one of George O'Brien's most successful, "The Lone Star Ranger," a picture which re-popularized "westerns" for the current movement.

MARTIN MOONEY, New York dramatist and former newspaper man, is fast winning a niche on Universal's dialogue and scenario staff. Mooney wrote the dialogue for "Radio Car," which Edward Cahn directed, and is now busily engaged in writing "City Hall," a story built around novel twists. The cast of "Vivienne Ware" is imposing and includes Joan Bennett, Helen Twelvetrees. Miss Duncan is an actress and the possessor of a charming screen personality. During her former stay in Hollywood, Miss Duncan was a featured role in John Barrymore's current picture, "State's Attorney," and shares feminine honors with heretofore, has been cast mostly as a comic wisecracker, but his latest performances score high as dramatic artistry.

MACK SENNETT'S proposed 13-reel road show with the two Black Crows and a large cast of major stars, has been titled "Hypnotized." The producer of "Tillie's Punctured Romance," "Mickey," "Molly-O" and other erstwhile hits, has spent several months preparing the story and on which he expects to start initial camera work soon.

BUSY TIMES ahead for Universal Richard Schayer, scenario editor-in-chief, and Dale Van Every, his first aide, have seven originals and twelve adaptations of novels and plays in preparation for Universal's 1932-33 feature program.

Leighton in Utica

Bert Leighton is the new manager of the Stanley Theatre, Utica, succeeding Edward M. Hart, transferred to Troy.

Leighton comes from Newark, N. J., where he was district manager for Warner in directing nine theatres in the Hudson County territory. Hart's new duties will include direction of three Warner theatres, the Troy, Lincoln and American, Troy.

Jack Oakie seems to have sprung a big surprise on Hollywood. He is receiving swell praise for his work in "Dancers in the Dark," a Paramount picture. Oakie, heretofore, has been cast mostly as a comic wisecracker, but his latest performances score high as dramatic artistry.

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MARY DUNCAN has been signed by RKO-Radio for one of the featured roles in John Barrymore's current picture, "State's Attorney," and shares feminine honors with Helen Twelvetrees. Miss Duncan is an exceptionally clever actress and the possessor of a charming screen personality.

During her former stay in Hollywood, Miss Duncan's work before the cameras brought her close to a starright contract, but instead of agreeing to the terms offered, she returned to the New York stage.

Paul Perez, gifted scenarist who recently completed the screen play of "Mountains in Flame" for Universal, is, along with Edwin H. Knopf, writing the adaptation and dialogue of "Adventure Lady," which Ernst L. Frank is scheduled to direct for Universal. Perez is the co-author of the Tiffany winner, "Hotel Continental."

Many compliments are already being bestowed upon Albert Demond for his splendid work on Universal's new short subjects program. Demond has taken old news reels, travelogues and silent features made several years ago, and with highly humorous patter, wisecrackers and what-not, re-cut and synchronized these old timers into rip-roaring featurettes. "The Unshod Maiden" is a classic.

Harry Barris, song and dance man, is on his way to stardom in the comedy field through his work in three Christie comedies already completed for Educational released by Fox. Crosby, who made two crackjack comedies for Mack Sennett, divides his time between national broadcasting and jazz-band leading.

Watch Hugh Herbert's work in RKO-Radio's "The Lost Squadron." If you see Hugh in three or four totally different facial expressions in this picture, it is because of being called back many times to the studio from his ocean-side home where he was acquiring a sun tan. When studio executives observed enthusiastic audience reaction to Hugh's work at the first preview, they gave him several days of added scenes and much more footage than the original story called for.

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Looking Ahead at the Product

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

By Our Hollywood Correspondent

"So Big"—WB
Barbara Stanwyck, George Brent, Dickey Moore, Gwy Kibbe, Betty Patrick, Donald Cook, Arthur Stone, Robert Warwick, Earle Fox, Mae Madison, Allan Hale, Blanche Frederici, Harry Holman.
It's all Stanwyck and an interesting characterization of Edna Ferber's heroine. Truly, the pace isn't rapid, but William Wellman's handling is intelligent, the picture well done. Then, too, the surrounding cast contains name material.
Estimate: The Stanwyck-Ferber combination ought to click.

"Destry Rides Again"—U
Tom Mix, Claudia Dell, Zazu Pitts, Andy Devine, Earl Fox, Stanwyck.
Tom Mix is back and exhibitors don't have to worry about his pictures. Mix should be a bigger and better star back in the Universal regime, and the kids and adults will go for his action pictures.
Estimate: Old-time Mix western and box office.

"Mister and Mistress"—MGM
Robert Montgomery, Eleanore Gregory, Nils Asther, Edward Everett Horton, Heather Thatcher, C. Aubrey Smith, Frederick Kerr, Eva Moore, Davis Lloyd.
Here's another of those smart dialogue Robert Montgomery pictures which will probably delight the hearts of the females as much as any of the others. Admit fare only, it should please sophisticated playgoers and those who delight in clever repartee, etc.
Estimate: Definitely for a certain class, but Montgomery's name will help.

"Stowaway"—U
Fay Wray, Betty Francis, Leon Wyngold, Roscoe Karns, Lee Marlowe, Lloyd Metzgar, Maurice Black.
Just a movie, with the old-fashioned type of stowaway meller popping up after a long absence. After a lot of things happen, the Secret Service steps in and the day is saved. Fay Wray looks nice, but the show can't draw much praise.
Estimate: Old-fashioned movie.

"The Reckoning"—Olympic
Sally Blane, Edmund Breese, James Murray, Thomas Jackson, Bryant Washburn, Pat O'Malley.
Just another independent production, of the better class now coming from the faster working studios. The cast has a few names that bear weight.
Estimate: Attractive program.

"The Careless Lady"—Fox
Juan Bennett, John Roche, Mirna Gombell, Weldon Heyburn, Lettie Lake, Robert Rodan, J. M. Kerrigan, John Arledge.
Entertaining in its own category. In other words, a mild little programmer that won't cause many headaches and won't let the box-office humble. The names in the cast should prove some sort of insurance.
Estimate: Just one of the many.

"Scareface"—UA
Here's the best and probably the last gangster picture. Hughes got the idea late, was held up by the censors, and now releases the picture in its original form. "Scareface" has to be solved. It's lacking in dramatic force, but that matter out as far as the audience is concerned.
Estimate: A great gang story, but what have you?

"The Crowd Roars"—WB
James Cagney, Anna Sten, E. B. Van, Jean Blondell, Frank McHugh.
The strength of the picture rests in the racing shots and added thrills. Cagney is up to his usual standard, and as long as he has come to mean money at the box office, this one shouldn't find complaints. The Blondell-Cagney combination is generally a draw. Then, again, if punch is needed, audiences will find plenty in "The Crowd Roars."
Estimate: Pleasing programmer.

"Vanity Fair"—Allied
"Vanity Fair" has gone modern. The result is an intriguing and high rating independent production, with one of those feature casts that have been plentiful in indie productions these days. Myrna Loy is quite adequate, and the rest of the cast have individual draws of their own. Hoffman apparently hasn't stinted. The result should be satisfactory.
Estimate: An inde show that deserves a high place.

"Ambition"—Universal
Charles Bickford, Roscoe Arbuckle, Pat O'Brien, Bert Lytell, Robert Barrat, Claudia Dell, J. Farrell MacDonald.
Another programmer with a newspaper background, and no better or worse than most of them. The sensational daily angles should be a harvest for the exploiter's activity, but after it's all over, it's still a newspaper yarn. Bickford is okay as the managing editor.
Estimate: Another newspaper picture.

"Murder at Dawn"—Big 4
Jack Mulhall, Josephine Dunn, William Haines, Edith Bolling, Marjorie Riester, Marion Marlowe, Edith Allen, Martha Meehan, Mary Ogle.
An indescribable mystery of the type especially plentiful this season, and no better nor worse than the majority of such pictures. A spongy mansion, a villainous gang, a caretaker and housekeeper and there you have most of it.
Estimate: Independent murder mystery of average grade.

"C and K in Hollywood"—U
George Sidney, Sidney Mason, Andy Clyde, Norman Foster, Leona D. co, Esther Hayden, Luis Alberni, Robert Greig.
As usual, there is little new in the Cohens and Kellys annual feature, but it shouldn't stop exploiteers from cashing in. With the general popularity of the C and K team, the Hollywood background and the sort of humor that a lot of audiences go for, "Cohens and Kellys in Hollywood" should find applause in the houses which like that sort of picture.
Estimate: The annual C and K feature is about on an average with the others.

"Tough to Be Famous"—WB
Dorothy Fairbanks, Jr., Mary Brian, Walter Catlett, Lilian Bond, Terence Ray, David Landau, Oscar Apfel.
Young Doug does a Lindbergh here with enough appeal to guarantee the picture averaging fair grosses. As a submarine commander who is thrown into the publicity spotlight and who worries who is going to cash in. Fairbanks manages to gain an interesting characterization. There are enough laughs to make the audience feel it is being satisfied.
Estimate: Program offering of fair standard.

"Heart of New York"—WB
George Sidney, Smith and Dale, Ruth Hall, Donald Cook, Anna Juel.
East side comedy with a Semitic background that might do for certain types of audiences. Appeal would seem to be restricted, however. As long as Smith and Dale are present, the gags may achieve success, but the pace lags when they disappear from view.
Estimate: Best for the type of audiences found in larger cities.

"Broken Wing"—Para
Lupe Velez, Leo Carrillo, Nelly Dwyer, George Barrows, Willard Robertson, Claire Todd.
Paramount made it once before. This time the sound version isn't much more than an average program picture, attractive to folks who like their wide-open spaces features with a Spanish or Mexican tint. The cast does as well as it can.

"Devil's Lottery"—Fox
Elissa Landi, Victor MacLaglen, Alexander Kirkland, Halldore Beddel, Eryk Merz.
A program gem that has a neat story to back it up. Landi ought to be able to draw some attention to herself with this, and the pace, with a crook and blackmailing motif, is swift and certain. Landi is an adventuress here, and shapes up nicely. MacLaglen, who doesn't seem to be around as much as he used to, is a name to play with.
Estimate: Nice program.
The Pay-Off

"SAY, that looks great. I'm coming here next week to see that picture."

The place was the Capitol, the comment-provoker, a trailer, the subject matter, "The Squaw Man" and the spokesman, your average picturegoer. It spoke a lot for the seat-selling value of the properly prepared trailer and emphasized to us again the definite place in any theater's program that the trailer should enjoy.

Evidence of the interest-arousing value of trailers is available on all sides. The de luxe houses on Broadway slip one in at the break of every show and, as they should, have been doing this for months.

If the big houses do it, the smaller ones might well follow suit. Long since, it would have been ash-canned else.

From MP Daily

Mr. J. J. McCabe,
Charlotte Hotel,
Charlotte, N.C.

Dear Mr. McCabe:

The National Screen Talking Trailers are certainly great business stabilizers for us. Our patrons admit they just can't come once without the trailers making them want to see the next attraction.

We find them well-worth their money here. They can sell coming attractions like nothing else I know of.

Yours very truly,

[Signature]

KAN

Statesville Theatre Corporation
Operating Playhouse Theatre
Statesville, North Carolina
April 10th, 1931

Sell from the screen! That's the way to fill those empty seats! Big circuits and small houses alike know that the final punch that fills the empty seats are NATIONAL SCREEN TRAILERS Economical and Productive — more than 8000 Theatres served.
WHAT ARE MIX’S FIRST 2 WORDS?

Tom Mix dashes into the first scene of his first talking picture astride his famous pony, Tony! Tony rears up on his hind legs!

Tom sweeps off his sombrero with a characteristic flourish and says:


You’ll never guess.

But you’ll be tickled to death when you hear ‘em.

And then the best picture Tom Mix ever made is off to a start that will pound your pulse and hammerell out of your depression.

‘DESTRY RIDES AGAIN’

from the book by Max Brand, is the first of Six Mix Pix to bring back the good old days!

JOIN THE REST OF THE TRADE IN CELEBRATING
CARL LAEMMLE’S 26th ANNIVERSARY JUBILEE!
Wild Women of Borneo

The World's Most Utterly Savage Women

More wild than the beasts of the jungle they inhabit... Cruel Rites... The Warrior Women of the Sacred Forests... Featuring the Fire Ordeal of Singapore.

Booked for an indefinite run at RKO Cameo Theatre, Beginning March 25 (Easter Week)

The film of thrills supreme • • • It's Box Office Magic!

MAY is HARRY THOMAS MONTH

FIRST DIVISION EXCHANGES

HARRY H. THOMAS, President

Executive Offices:
1600 BROADWAY, NEW YORK

THE WORLD'S LEADING INDEPENDENT

Presold to 20,000,000!

“Hound of the Baskervilles”

From the immortal pen of

SIR ARTHUR CONAN DOYLE

Dialogue by

EDGAR WALLACE

Booked by the Entire WARNER CIRCUIT and by LOEW’S in the following:

- Inwood
- Woodside
- Melba
- Warwick
- New York
- 86th Street
- 116th Street
- Rio
- Victoria
- 7th Avenue
- Lincoln
- Circle
- 12th Street
- Astoria
- Willard
- Hillside
- Alpine
- Boro Park
- Coney Island
- Broadway
- Bedford
- Brevoort
- Palace
- Premier
- National
- Victory
- New Rochelle
- Mt. Vernon

FIRST DIVISION EXCHANGES INCORPORATED

HARRY H. THOMAS, President

Executive Offices:
1600 BROADWAY, NEW YORK

Exchanges in

ALBANY • BUFFALO • PHILADELPHIA
WASHINGTON • NEW YORK

MAY is HARRY THOMAS MONTH!
What your ERPI SERVICE dollar buys . . . . .

These facts show how each ERPI Service dollar protects the exhibitor

I 54.1% for the inspection service that prevents trouble—rendered by 600 men traveling 5,720,000 miles a year—to maintain highest standard of tonal quality.

II 13% for emergency and appointment calls which would be greater except for the preventive inspection service.

III 13% for maintenance of 35 branch offices, 173 other service points and $750,000 stock of spare parts which make possible immediate emergency repairs, quick replacements.

IV 4.6% for replacements, repairs and improvements made at ERPI cost and for maintenance of Bureau which reduced repair costs 46% in 1931—saving exhibitors over $750,000!

V 4.3% for general administration and engineering which make possible efficient nation-wide service and uniform quality operation.

VI 11% for protection against fire loss—assuring complete replacement immediately without cost to exhibitor.

5 years of ERPI SERVICE experience made this economic dollar division possible

Experience with more than 8000 theatres proved to us that further reducing the number of preventive calls means increased emergency and appointment calls! To reduce branch points and stocks would endanger maintenance of service—which would prove costly to the exhibitor. ERPI’s protection against fire loss by immediate replacement without loss of time is an economy of ERPI service. All economies made possible by five years of developing the present efficiency of ERPI Service have been reflected in repeated and voluntary adjustments of the service charge.

Western Electric

SOUND SYSTEM

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York

Rate of ERPI Service charge reduction

1928 1929 1930 1931

These ERPI economies have resulted in savings of more than $7,000,000 yearly to exhibitors—without impairing quality and performance.
Another Convention Ends

The M. P. T. O. A. convention is over.

It is still too early to determine whether or not the end of the annual meeting of that exhibitor body indicates a beginning of a new era, or whether or not the conclave must be recorded as just a gathering of thea men from all parts of the country.

Resolutions have been passed. Arguments have been heard. Talks may be remembered. What is to come must be of a constructive nature.

Only one definite force rests in the hands of those who seek to reform or bring about new eras—publicity.

Referring back, Senator Dill's talk before the body indicates there may be a good possibility of eliminating the music tax. Senator James J. Davis, Pennsylvania, asserted that growth ends when the government begins to regulate, a clue to what might happen if the Brookhart bill gains support. The majority of exhibitors present at the sessions gave indication that they desire to meet within the industry, at round-table conferences to settle their problems rather than seek an outside unit to give assistance. This seems to be a step in the right direction.

Again an evidence of desire for constructive action came from the realization that the attitude of the independent locals towards joining the M. P. T. O. A. depends upon further evidence of constructive effort.

Perhaps the only solution rests in pitiless publicity if the offending parties in this industry persist in their tactics. Unfairness, from circuit or unaffiliated, can't be tolerated and won't be.

True, everything at the convention did not have that air of perfection about it, but the meeting that runs too smoothly should not run at all. It is better to have a group of men who can speak frankly, calling a spade a spade, than a long list of polished, oratorical gentlemen who leave little after effect, and who are easily forgotten.

Thought behind action really counts.

When Jack Miller, Chicago, calls attention to glaring evils in the industry, in a few minutes he accomplishes more than an experienced spellbinder.

Fearlessness is important, but, above all, right is all-powerful. Regardless of odds, right usually wins, if the campaign for it is handled in the proper manner.

Consistent plugging at the evils in this business should accomplish results. Broadsides usually don't get the same results as a rapid-fire machine gun campaign.

The distributor knows that arrogance on his part does not help pay dividends to his stockholders. He understands that good will is an essential from customer to patron.

Specifically, the deliberate breaking down of that principle to which all exhibitors would like to see distributors adhere—namely, tieing in of short subjects, is something that all exhibitors should continue to war upon.

With this concrete example of a distributor breaking promise before the entire convention, this should provide a constructive lesson for every thea man in the land. Not only did delegates to the convention, but the trade press, too, reported that the tieing in of shorts with features had become a country-wide practice on the part of practically all distributors. Pitiless publicity and a concentration on forcing the distributor to keep his word might bring about a remedy.

Regarding the Hays organization, much mentioned at the convention, no one can deny that the body has helped the industry, but to say that the producer body is perfect is to state something that is untrue.

Legislation, too, can hardly be expected to take care of the evils in this business.

Where, then, does the weapon lie?

Again, to repeat, in pitiless publicity.

The trade press is open to fair argument, not mud-slinging. There isn't a publication in the business that doesn't lend its columns to constructive criticism, that is not tarnished with prejudices.

There isn't a distributor in the business who welcomes criticism in the trade press. They shun it as much as they do law suits, illegality court cases.

And, above all, let those who direct these campaigns be fair.

Both the Allied and M. P. T. O. A. have now had their say. It is too early, to repeat, to say which has really accomplished something. Whatever the Allied has done has been because members of that body felt redress might rest along the lines outlined by that unit. Whatever the M. P. T. O. A. has accomplished has been along its own particular pathway.

Truly, it will be interesting to see, this race for recognition by the exhibitors of the country.

Who accomplishes something for the independent thea men deserves support. The race is on. Let it be fair.
T. O. C. C. and Buffalo Units Still Undecided on Affiliation to National Body

Sales Conventions Set

Fox will hold its sales convention in town, week of May 2. RKO will meet in Chicago, May 10-16.

Paramount has determined to hold its sessions on the coast some time in May. The Atlantic City idea will be dropped this year.

National Poster Body Follows Fox Interpretation

Local Exhibitors Up in Arms Over Edict of Distributor

A national organization of all the prominent poster companies in the business, some time next month, is expected to be formed at a meeting to be held in Chicago, it has been learned.

Steps to aid exhibitors in their fight against the Fox edict which would seek to bar use of Fox paper by the rental companies will be taken.

Locally, exhibitors are up in arms over the attitude of Fox. They believe that if the Fox ultimatum holds true, other distributors would be only too willing to follow.

Already there has been talk that many of the companies may place restraining clauses in their contracts.

The Fox clause bans leasing or resale of posters.

Several meetings have been held locally to fight the move on the part of Fox. Exhibitors point out that any additional burden placed on them at this time would do plenty of harm.

M. P. Club Board Elected

Board of the Motion Picture Club includes Leo Klebanow, Charles O'Reilly, James L. Ryan, Joe Brandt, Louis Nizer and Sam Stern as new directors.

Officers will be elected shortly. Lee Ochs may repeat.

The club is in good financial condition.

Organize Booking Combine

A booking group, tying up Lee Ochs, Frisch, Kinzler, Consolidated, Manhattan Playhouses, Springer-Cocalis and Century, all local inde circuits, has been announced.

Independent distributors, with whom the deal is made, will be guaranteed playdates with the understanding that the features will not be released to the larger theatres in the district.

An attractive daily ad campaign is planned.

And there it is.

Washington Convention Sees Strength of Independent Faction on Upgrade — New Executive Set-up Allows More Say for Unaffiliated Houses

The T. O. C. C., Charlie O'Reilly metropolitan exhibitor faction, and the Buffalo M. P. T. O., headed by Jules Michael, are still undecided upon the matter of joining the M. P. T. O. A., following the Washington convention.

It is expected that decision will be made within a few weeks.

Other independent units are expected to line up with the M. A. Lightman faction, although indications are that the Eastern Pennsylvania Lewen Pizor-headed body may stay independent.

M. A. Lightman, as generally expected, was re-elected president of the body. Other officers include M. J. O'Toole, secretary; Jay Emanuel, treasurer; M. E. Comerford, Walter Vincent, Joseph Denniston, Love B. Harrell and A. Julian Brylawski, vice-presidents.

The directors selected, with their affiliations, are:


(Continued on page 9)

Give Him a Big Hand

Charlie O'Reilly

Ought to be given a vote of thanks by all exhibitors in the state for the good work he did in advertising the 10 per cent State tax that wasn't introduced in the Assembly. After the Hays organization had practically given up the ghost, O'Reilly, with other independent exhibitors, reorganized the theatemen's forces and began a bombast at the state legislators to withdraw. This isn't the first time O'Reilly has done a lot of favors for exhibitors, and it's about time that someone started a fund to build a monument to him or something.

New RKOites In

Three new faces joined RKO this week. Phil Reisman is now the theatre department booking chief. Bob Sisk is a complete charge of all the advertising and publicity departments, and E. L. McEvoy is the new short subjects sales manager.

Sisk has already appointed Richard Maney to handle publicity for the Palace.

The changes are in line with the policy of Radio in cleaning out from the ground up.

306 Uses Buses, Free Shows in Springer-Cocalis Fight

Local 306, Kaplan union projectionists outfit, is continuing its fight on Springer-Cocalis houses, with an onslaught that threatens to eclipse the Lee Ochs battle.

The sixteen houses are faced with free bus ride to other theatres opposition, free shows in lots near the houses (hit by the tough weather now), and any other line of fire that the Kaplan outfit can think of.

Meanwhile, the houses concerned are using Empire State operators, and although slightly affected, are determined to hold the fort.
And 1,400 Diners Voted the M. P. T. O. A. Convention a Huge Success

The banquet of the M. P. T. O. A. held at the Hotel Mayflower, Washington, March 15th, was attended by 1400 people of all departments of American official and industrial life.

Heard In—

CROSSTOWN

McConnel Resigns and Educational Has a Jap Reel

SOL KRAVITZ has been succeeded by Sam Lefkowitz as office manager for Warner-First National here. . . . Moe Silver and bride are back. . . . Adolph Pollak threw a party for Dita Parlo at the Warwick this week. . . . And Walter Chrysler, Jr., threw one for Ernest Lubitsch. . . . Lincoln Pictures will shortly show its “Harlem Is Heaven” somewhere in the territory. . . . Bill Robinson is starred. . . . Milt Silver has joined the Van Beuren Corporation as director of advertising and publicity. . . . “Bring ‘Em Back Alive” is the first feature. . . . Fred E. Waters, with Donahue and Coe, Inc., is handling the Metro and Loew accounts at that agency.

MAJOR THEATRE, muchly handled downtown house, is closed again. . . . When Joe Hochstein finishes remodeling, decorating and resounding the Strand, Bayonne, N. J., the house will open, if he can get a tenant. . . . Valley Amusement Company, Inc., now has the State Theatre, West Orange, N. J. . . . Who is the prominent local union exec whom a lot of folk refer to as the Black Pope?

CRYSTAL, BROOKLYN, is now in the possession of Morris Bloch. . . . Morris Kutinsky recently had it. . . . Tompkins, Brooklyn, closed for many years, is being reopened by a chap named Sontag. . . . Faye Greenberg is now chief booker at Capitol. . . . Miss Silverman is there in an executive capacity, too.

LOU NIZER, who will probably get to be a judge some day, recently had an interesting evening of it at a meeting of the Masonic lodge of which Harold (Continental) Rodner is master. . . . It was one of those extemporaneous evenings, with Master Nizer called upon to speak upon anything and everything the audience desired. . . . And we don’t believe there is a fellow who can do just that thing better than Lou Nizer. . . . And First Division’s “Missing Rembrandt” opened at the Strand.

MORE FOREIGNS are being added to the list. . . . President is going Hindenberg with a German policy. . . . Sam H. Harris Theatre houses an Italian film. . . . Formerly legit. . . . Many of the local theatres have been dropping vaudeville. . . . When the picture is bad, business goes off anyway. . . . Laurel, Long Beach, opens in a couple of months. . . . Al Sherman, the mad secretary of the AMPA, is busy these days.

Kent With Fox

As was generally rumored, Sidney Kent has joined Fox.
In a high executive capacity, with no other execs affected.

Warner Chieftains Meet

Warner zone managers and bookers attended a regional conference early this week in town for the purpose of getting together on operating problems, policies and product.
Joseph Bernhard was in charge.

Mrs. Charnas Inducted

Mrs. Harry M. Charnas, wife of the general manager of Warner Brothers’ Broadway theatres, was inducted into office recently as chairwoman of the Milk and Aid League, organization formed to take care of tubercular cases in New York.

New York State Movie Bills Dead

With the Legislature having closed its session, all movie bills affecting the industry are now deemed dead.

With the bombardment of legislators, the governor and all the high officials through the telegram and letter route, the tax bill was effectually wiped out, which the exhibitors of this state deemed a good job.
Chains Going Ahead with Exchange of Theatres; Utica Deal First in State

Observers Point Out Government May Not Like Swap Idea — Skouras Handing Over Houses to Warners — Syracuse Rumored Next

Apparently the circuits are now going ahead with their plan of swapping houses, with observers declaring that trustification is pretty close to what is being done.

A prelude to general pooling of circuit houses in up-state New York to end dog-eat-dog competition that has made profits impossible in many cities and towns, Central New York Theatres Corporation, with headquarters in this city, has turned over its two Utica theatres to the Warner subsidiary, Stanley Company of America.

Shifts in Syracuse and elsewhere are expected to follow the ice-breaking move by Skouras-Stanley. In Syracuse, RKO is admittedly bidding for the Strand, under lease to Warners, following the collapse of negotiations with Publix for the Paramount.

A quick but thorough check-up of the Central New York situation by the Skouras boys and their associates convinced them that the “war” in Utica as well as in other points where the chains battled must be ended.

Benjamin Stern, Warner organization, assumed charge of the Utica houses for Skouras before the deal was closed. This in itself was a departure sufficiently radical to set the Rialto tongues wagging up-state.

Meanwhile, the Skouras corporation is making drastic personnel changes in the old Fox organization in Syracuse. M. M. Shenkman, formerly at the Eckel, but more recently at the Avon, Watertown, is out, replaced there by H. A. Albright, transferred from the Avon, Utica.

Harry Hurst assumes managership of the Olympic, Watertown, with C. F. Oliver, formerly there, transferred to the Palace, Corning. Morris Rosenthal moves in at the Jefferson, Auburn, replacing C. J. Rose, assigned to the Colonial, Norwich. R. E. Corcoran takes over the Palace, Auburn, succeeding A. C. Krumm, resigned. Palace has gone to second run. Dan Sommerford, house manager of the Strand, Niagara Falls, and formerly at the Eckel, Syracuse, has resigned.

Warner Asks for Money Back on Inde Adjustments

Aftermath in Shaffer Case Sees New Angle

A new angle has sprung up in the case of the American Movies vs. Warner Brothers’ exchange.

It will be remembered that Warners were sued because of allegation that prints serviced by the exchange were bad and exhibitors sought damages.

Now, it develops, Warners have brought a suit against American Movies. The answer and counter-claim indicates that Warners want some of the money the exchange had given to the theatre through adjustments.

Total is $1,000.

Thus far, the court has denied any attempt to throw the exchange’s suit out, so it looks like it may be a merry battle.

Phillips and Nizer are handling the case for Warners. It should be up shortly.

Incidentally, this brings up a point which usually escapes exhibitors. If an exchange manager gives an adjustment, without any consideration passing, the exhibitor can be made to fork up the difference later, as in this case.

Usually, a superseding contract would take care of later developments, but apparently the success of the Warner case thus far indicates that exhibitors have another angle to look into closely.

Authors Win

Lou Nizer scored a signal victory when award handed to authors Ralph Murphy and Lora Baxter, of “Black Tower,” was affirmed by a supreme arbitration tribunal. Case, heard at arbitration, came up because the authors claimed the producer had changed the third act of the show without permission.

Victory gives the authors full rights, resulted in the closing of the show and was deemed a landmark in relations between producers and authors.

Rice Sues Van Beuren

Granland Rice, through Philips and Nizer, attorneys, has brought suit as Granland Rice and Granland Rice Sportlighters, Inc., against Van Beuren Corporation and Amedee J. Van Beuren. Rice claims that the latter improperly transferred $4,345.63 from one corporation to the other, as an officer of both. Claim is for the money and an accounting.

Eldredge Drops Trio as Business Gets Worse

After dropping a wad of dough in the operation of the houses, Harold Eldredge has stepped out of the management of the Avon, Garfield and 16th Street, Brooklyn.

Pear Brothers, owners of the buildings, have taken back the theatres.

Eldredge, who has a premium business, also, recently gave his interests in a Jersey house to his partners, and assumed operation of the Brooklyn trio. But business was bad, didn’t pick up, and the usual answer, stepping out, was the next step. Eldredge is supposed to have taken it on the chin for plenty.

Kusell Appointed

Milton Kusell has been appointed New York state divisional manager for Paramount-Publix, succeeding Joe Unger, who stepped up in the ranks a few months ago.
A message to the
Motion Picture
Theatre Owners
of America

A most important announcement was delivered at the Allied States Convention in Detroit, and the M. P. T. O. A Convention in Washington by the Photophone Division of the RCA Victor Company.

It was at the same time the most important announcement exhibitors have heard since sound became the screen's most dominating factor.

Cut to the bone and right down to the solid facts, it is herewith transmitted to motion picture theatre owners of America, large and small, from the largest circuit to the individual exhibitor.

Before one or the other contemplates the installation or replacement of sound reproducing equipment, investigation of the following information is respectfully suggested:

The Photophone Division
of the RCA Victor Company announces

The introduction of two new all AC operated sound reproducing equipments, the Standard Super, designed for theatres from 2,500 to 4,000 seating capacity at $5,000 and Standard Large, for theatres between 1,400 and 2,500 seating capacity at $3,750.

Reduction in the price of the Special Size equipment from $1,600 to $1,450.

Other material reductions including contract service charges, all made possible by the recent merger of the RCA Photophone Co. with RCA Victor Co., Inc. Increases in capacity limitations of all AC operated Special Size equipment from 500 to 600 seats and all AC operated Standard Small Size equipment from 1,200 to 1,400 seats.

For further information communicate with

Photophone Division
RCA Victor Co., Inc.
Camden, N. J.—branch offices in principal cities
Resolutions Passed by the M. P. T. O. A.

Many resolutions featured the sessions of the M. P. T. O. A. in the Mayflower Hotel, March 14-16. The most important ones were as follows:

DRAFTING OF A NEW STANDARD EXHIBITION CONTRACT. A committee of seven exhibitors to be appointed to meet with representatives of other phases of the industry in an effort to agree on a contract. Edward Levy, of Connecticut, introduced the resolution, which was unanimously adopted.

To take steps toward working out a national rezoning and protection system with permanent features. Boards of arbitration would function in each territory in event of disputes. The independent theatre would name an arbiter and the affiliated house involved the other. In case of a deadlock they would agree on a third member of the board.

Protection of the industry’s interests in the music tax situation, and authorizing the board of directors to act to that end. After some discussion it was decided to ask members for voluntary contributions to aid in battles against adverse legislations.

Calling upon producers to “make a greater volume of family pictures,” which the resolution termed as builders of good will for theatres. Fred Wehrenberg pointed out that such programs are a powerful force in combating censorship. Resolution was presented by George Aarons in behalf of the resolutions committee.

That Electrical Research Products reduce its service charge. This subject afforded plenty of warm discussion. Debate centered around wording of the resolution, which points out that Erpi, by virtue of its bulk of equipments, can well afford to readjust its scale. President M. A. Lightman urged exhibitors to write to C. W. Bunn, general sales manager of the company, presenting their case.

Asking reproducing equipment companies to give a theatre 10 days’ notice when an equipment is to be pulled out owing to delinquency in payments. The recommendation was based on statements to the effect that frequently reproducers are taken out just before start of a show. President Lightman, in discussing the matter, said that Erpi is considering basing its service charges on the number of hours a theatre operates. He said he believes operators can service their own equipment as well as they can projectors.

Asking Fox to cease its campaign against poster and advertising accessory companies, owing to their value to independent theatres. The distributing company has warned various poster firms to discontinue reselling its advertising supplies.

Deploiring the reported practice of forcing of reissues on theatres along with current feature product. The executive committee was instructed to communicate with offending distributors in regard to the matter.

Recommending that producer-controlled circuits prohibit their employees from engaging in exhibition on the side in opposition to independent theatres. An instance in Chicago was cited. Col. E. A. Schiller, Loew’s, declared his company enforces this policy and he believes other circuits have issued similar orders. Jack Miller came back with a statement that the case he had in mind involves a M-G-M distribution department man.

Recommendation by Jack Miller that exhibitors engage Sidney R. Kent to represent them. He characterized Kent as “the finest and smartest man in the industry.”

Expressing regret at the death of George Eastman.

Thanking the banquet and convention committees.

Thanking the trade press.

Expressing appreciation of RKO’s aid for making pictures of the convention and in other ways.

CONVENTION

(Continued from page 5)

Sixteen units are with the M. P. T. O. A., six are considering future action, and there are ten more that are being approached, it developed at the convention.

Following a 30-day period, an executive committee of seven members, six unaffiliated, is to be elected. M. A. Lightman, Fred Wehrenberg and M. J. O’Toole are members of the group which is dividing the country into six parts. Each part will elect an executive committeeman to be selected by the directors of the various theatre groups in each district.

Directors will elect all officers.

The independents, therefore, are receiving a definitely greater strength than in the past.

Among those present at the convention from this territory were J. M. Schine, Arthur Eddy, Harry Hilleman (Albany); George Browning, B. Sherman, E. O. Heyl, Harry Buksham, Harry Schildt, Dave Palfyman, J. C. Bolte, B. Sampier, Ned Kornblit (Binghamton); D. R. Hochreich, M. A. Schlesinger, Harry Kirchgeasser, Mrs. L. King, Lester King, Hyman Rachmil, Louis Fisch, Sam Rinzerl, E. Hesser, H. C. Morse (Penn Yan); Ray Johnston, Mrs. Ray Johnston, Al Goodman, Mrs. Goodman, C. E. Miliken, Joseph Bernhard, M. B. Comerford (Binghamton); M. J. O’Toole, M. E. Comerford, John S. Harrington, Harold Flavin, Bud Irwin, F. C. Walker, J. T. Corrigan, Nicholas Basil (Buffalo); David Cohen (Binghamton); Claude MacGowan, S. R. Kent, Ned Depinet, Charles C. Pettijohn.

MONDAY

CONGRESSMAN SOL BLOOM warned the exhibitors to look toward organization to prevent adverse legislation. He is opposed to censorship, he says, and declared that the tax on amusement should begin at a dollar, so that the public would not be affected.

JACK MILLER accused the distributors of instituting the double-feature evil. The Chicago exhibitor leader declared that Gabriel Hess originated the plan because he got the okay of the exchanges to service a house in which a woman was one of the owners. When 80 per cent of the independent houses wanted to drop the plan, Publix wouldn’t play ball.

JACOB CONN, Providence, declared that the short-length feature also helped the growth of double features.

ANNUAL REPORTS were given by M. J. O’Toole, national secretary, and Jay Emanuel, national treasurer.

FRED WEHRENBERG, chairman of the board, renewed the year’s work, and stated that the board was happy about the new arrangement regarding elections.
SIDNEY LUST gave a welcome address, with M. A. Lightman then giving his presidential speech.

LIGHTMAN called upon the organization to follow a constructive plan, and not let politics become dominant. He placed the blame on adults for allowing their children to see pictures that would not appeal to them.

JUDGE ROY L. WALKER spoke on "Federal Control of the Film Industry." He is head of the Texas Theatre Owners Protective Association. He predicted bad effects when the government meddled in private business.

E. O. HEYL addressed the convention on the new RCA equipment and cheaper charges. His address was well received. He gave credit to the organization for bringing about cheaper sound charges.

ANNOUNCEMENT of the death of George Eastman was received with regret by many at the convention who knew him personally and felt keenly the passing of a great man who had helped the progress of the industry.

MORRIS FINE, Cleveland, active at the convention, was authority for the statement that Cleveland was discontinuing double features April 15 and that premiums will be dropped soon, too.

INDEPENDENT UNITS, such as Pennsylvania, Ohio and Buffalo will make decisions about joining later.

JULES MICHAEL, Buffalo, condemned price cuts, and declared that a fair zoning plan was necessary immediately. He called for a fair standard contract as well, with arbitration up to the individual theatre owner.

JOHN LORD O'BRIEN stated that the government is not opposed to a standard contract if fair and reasonable.

VARIOUS COMMITTEES to shape the course of the meeting were appointed the first day.

TUESDAY

THE M. P. T. O. A. went on record as advocating a national arbitration plan, the highlight of the Tuesday session. Edward G. Levy submitted the idea. President Lightman, it is understood, will name the committee that will work on the idea.

IN THE TALK BY SIDNEY KENT, it was recommended by him that a committee of exhibitors be sent to the coast to see what production really is, and what the problems are. "Quality can't be legislated," Kent said. Kent's talk was directed toward the "Eight Points" brought up by Allied at its convention. Less than 15 per cent of the thinkers in the industry want block booking done away with. In regard to double features,

Independents May Get Cut From 306; Some Very Cagey

Exhists Don't Want to Tie Themselves Up to Kaplan Body

The Kaplan-headed Local 306, projectionists union, will go halfway with independent exhibitors and make deals for slashes in scales, it has been learned.

One of the exhibitors is cagy and refuses to tie themselves up with Local 306 in long-term contracts.

Many of the local inde contracts will expire soon. Cuts, it is generally admitted, would probably be used as concessions on the part of the local to get new contracts.

Meanwhile, the inde is watching the Springer-Cocalis tiff. If the boys hold out, some will probably try the same move. But if Kaplan wins, then the strength of Local 306 will be self-evident.

Kent said he had no idea when the doubles would end.

ED KUYKENDAHL stated that the exhibitor must make himself an important part of his community.

DAVE BARRIST, Philadelphia, led the onslaught against Metro. He informed the convention that, although Felix Feist, after the Metro protest meeting, had stated that the Metro policy would be uniform, different deals were made throughout the country.

Although some thought that the Philadelphia independent delegation was trying to steal the convention, it developed that the Barrist talk led to some constructive action regarding the Metro situation.

Barrist asked that score charges be eliminated or reduced. The Philadelphia body, he said, disapproved of the Brookhart bill. Tying of shorts with features was to be discouraged, he said.

COLONEL E. A. SCHILLER, Loew, was on the floor a great part of the day, refuting arguments by the Providence and Cleveland contingent. Various statements were made regarding protection and other matters, with the Loew and independent interests making conflicting arguments.

WALTER VINCENT urged that the round table be used to settle industry disputes.

M. A. SCHLEISINGER charged that producers should have conferred with exhibitors regarding sound. Distributors should give equipment with pictures, he said.

JACOB CONN criticized distribs for giving affiliated houses product before the indes.

SENATOR JAMES J. DAVIS spoke on educational films.

CARL E. MILLIKEN, Hays office, discussed "Family Nights."

OTHER TALKS included one by Fred Ehrenberg on "Family Pictures"; another by Ed Finney, United Artists, on "Advertising"; another on "Protection and Zoning," by Earl Van Huying.

SIDELIGHTS included Fred Meyer's saying that the convention ought to go on record for a uniform zoning and protection system, and an exchange of words between Miller and Lightman.

William Orr, Metro, spoke on censorship.

APPROXIMATELY 1,000 persons attended the banquet in the grand ballroom of the Mayflower, honoring movie stars, congressmen and notables from various fields of business.

Vice-President Charles Curtis was among the guests, as were Louis Wiley, business manager of the "New York Times"; Rev. Norman McLeod, North Carolina; Conrad Nagel, Jacqueline Logan, Claudette Colbert, Stuart Erwin, June Collyer, Ben Lyon, Bebe Daniels, Senator Joseph T. Robinson and other public figures.

Entertainers from stage shows presented a varied program. Eddie Dowling was master of ceremonies. A Myer Davis orchestra played before and during the dinner.

The visiting movie stars were introduced at the conclusion of the speaking program. Among others who spoke were Senator Dill, of Washington, who discussed his bill proposing changes in the copyright law to benefit more owners; Carl E. Millikan, former Governor of Maine, and now secretary of Will Hays' Motion Picture Producers and Distributors of America, and Sidney E. Kent, vice-president of the Fox organization.

Of 23 individuals out of 25,000 motion picture actors and actresses in Hollywood draw "headline" salaries, Conrad Nagel, vice-president of the Academy of Motion Picture Arts and Sciences, told the twelfth annual convention of the Motion Picture Theatre Owners of America at their banquet.

VERBAL FIREWORKS of all sorts marked the final session of the M. P. T. O. A. convention, March 16, when the resolutions committee reported and the members were called upon to vote on the subjects of short-feature booking, zoning, Metro price ranges, ERPI prices and Fox activities concerning advertising.

Probably the most stormy debate occurred when a resolution on exhibitors being forced to buy shorts to obtain features was introduced. The original resolution was twice amended before it was finally adopted in a form which would empower the executive board to meet with representatives of the distributors and seek an equitable arrangement on the booking of shorts and features, with the proviso being included that in case the executive board is unable to obtain action from the distributors that recourse he had to legal aid.

There were among the members many who sought to have the problem submitted (Continued on page 11)
Warners, Skouras Make New Deal in Utica Zone

Control of the Avon, Utica and Majestic Theatres, Utica, is now in the hands of Warner Brothers.

These houses, years ago a part of the Robbins chain, then under Schine management, and then Fox, were taken over only a few weeks ago by the Skouras Brothers.

Announcement of the Warner control was made by Maj. Louis Lazar, manager of Warner theatres in New York State.

With the Stanley, Utica's leading theatre, and the three recently acquired, under one directorship, Major Lazar said present policies would remain unchanged, except the Stanley would discontinue vaudeville, which members need not buy shorts to obtain "go to court" on the matter. Fred Wehrenberg, advertising manager, to deal with the distributors rather than ask Stanley would discontinue vaudeville, which members need not buy shorts to obtain "go to court" on the matter.

Fred Wehrenberg, advertising manager, urged members to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he his stand and urged members to vote for the resolution, urging them to vote for the resolution, declaring that he.

Joseph Bernhard, general manager; I. J. Hoffman, manager for the eastern division, and O. E. Weshner, advertising manager, were in Utica with Major Lazar.

CONVENTION

(Continued from page 10)

at once to the Federal Trade Commission by a formal complaint against alleged violators of the agreement made at Atlantic City in 1929, while others felt that conditions within the industry had changed sufficiently in recent months to warrant taking one more chance at reaching an agreement with the distributors.

Lined up on the side of those who wanted to deal with the distributors rather than ask major Lazar said present policies would remain unchanged, except the Stanley would discontinue vaudeville, which members need not buy shorts to obtain "go to court" on the matter. Fred Wehrenberg, advertising manager, urged members to vote for the resolution, declaring that he.

H. Hellman, Albany, was a leader among those who opposed the removal of the "teeth" of the resolution, declaring that he had done without certain pictures for two years because he would not buy shorts to obtain features and that he was ready to "go to court" on the matter. Fred Wehrenberg, St. Louis, told the convention that its members need not buy shorts to obtain pictures features because theatres in his territory were ignoring such demands from distributors and were able to get plenty of product for their houses.

May Is Harry Thomas Month

May has been ordained Harry Thomas Month at First Division exchanges in Albany, Buffalo and New York City.

The slogan is Get Ready for the Merry Month of May—Harry Thomas Month. Five exchanges of First Division, in Philly, New York, Washington, Buffalo and Albany will then be in full swing and ready to serve.

Mt. Vernon Better Films

As a means of bettering motion picture standards in the city of Mount Vernon, particularly with respect to children, a meeting will be held April 5 in the City Hall.

The session is sponsored by the Mount Vernon Better Films Committee.

First Division Looking for More Inde Productions

Quinet of Exchanges Ready to Handle Plenty of Pictures

First Division Exchanges, Inc., Harry H. Thomas, president, is looking for more independent productions to distribute.

Despite the fact that the exchange is believed to have corralled the independent producers tie up that the company delivers what it promises. With five exchanges and plenty of units at work, the organization is able to take care of a lot of shows and can give the exhibitor all kinds and types of pictures.

Again the sensational advertising campaigns of First Division will be used, and it is expected that next year will be the greatest for the independent. Furthermore, it is rumored that the exchange system will be expanded to other spots in the new season.

The general sentiment of the meeting, however, seemed to be that, in view of the fact that the organization had gone on record to $65 for two calls monthly on the Standard Small Size equipment and a reduction from $130 for four contract calls on the Super Size equipment had been $6,000. The new price of the Standard Super all AC operated apparatus is $5,000. The former price of the Large Size equipment was $6,000. The new price of the Standard Large Size equipment is $3,750.

H. Hellman also announced that the seating capacity limitations of the new all AC operated Special Size equipment had increased to 600 seats; the Standard Small Size to 1,400 seats and the Standard Large Size to 2,500 seats. Service charge reductions from $32.50 to $25 a month on the Special Size equipment; from $65 to $32.50 on the Standard Small Size equipment and a reduction from $130 for four contract calls to $65 for two calls monthly on the Standard Super Size equipment and a reduction in the freight, insurance and collection charges also was announced.

Popularity

In connection with showing of fireman picture, Peckskill Theatre, Peckskill, held a voting contest to determine the most popular fireman in the village.

RCA Photophone Cuts Service Charges Prices

Introduces New AC Operated Equipment in Sensational Move

With an announcement covering the introduction of two new all AC operated equipments which have been designed for theatres up to 4,000 seating capacity, a substantial reduction in the prices of three types of apparatus, a further reduction in service charges and an entirely new merchandizing policy, E. O. Heyl, manager, Photophone division, RCA Victor Company, has created something of a sensation.

In making his unexpected announcement, Heyl says he is transmitting the first fruits of the economies resulting from the recent consolidation of RCA Photophone with the RCA Victor Company and that he hoped that exhibitors all over the country would recognize its importance.

The two new all AC operated sound reproducing units, which Heyl refers to as the Standard Large, for theatres having from 1,400 to 2,500 seating capacity, and the Standard Super, for theatres having from 2,500 to 4,000 seating capacity are the only standard equipments operated by AC power supply that have been designed for theatres of the capacities mentioned.

In addition to the convenience provided by the elimination of batteries and motor generators and the resultant saving in upkeep and installation cost, the prices of these two equipments have been materially reduced. Heretofore the so-called Super Size equipment's lease price has been $8,000. The new price of the Standard Super all AC operated apparatus is $5,000. The former price of the Large Size equipment was $6,000. The new price of the Standard Large Size equipment is $3,750.

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Incorporations

Tiffany Motion Pictures, Ltd., of Manhattan. To deal in motion pictures of all kinds.

Capitol Motion Picture Supply Company of New York. To deal in the motion picture business.

Foreign-American Film and Trading Corporation of New York. To deal in the motion picture business.

Newburgh Wedding

New State, Newburgh, had a wedding on its stage. Couple were Orange County residents. Manager Dave J. Powers said in a newspaper announcement that it "was not a publicity stunt," but a "bona fide marriage."
In a construction camp taught Kitty all she needed to know about men—at least, that’s what she thought it—

a college town, with a name on the lips of every student, she met who gained her confidence, and Love

When Fate’s nimble fingers tied her heart strings into knots, and finally, cold, embittered, and with the stigma of a prison sentence upon her, she avenged herself upon ill men and climbed on their backs to success

But Love’s bright glare, coming out of the past, melted the tinselled carcass of an adventuress and revealed the woman!

BARBARA STANWYCK
in "SHOPWORN"

SMASH TWIN OPENING
at the
NEW YORK PARAMOUNT
and
BROOKLYN PARAMOUNT
Theatres
FRIDAY - APRIL 1st

with
REGIS TOOMEY
ZASU PITTS
Lucien Littlefield — Robert Alden
Story by Sarah Y. Mason
Dialogue by Jo Swerling and Robert Riskin
Directed by NICHOLAS GRINDE

Mar25'32 pg. 12
A GREAT STAR'S EMOTIONAL MASTERPIECE!

The Star becomes the ARTISTE! Here is a Stanwyck you’ve never seen before—a NEW Stanwyck—transcending every triumph of the past; reaching a new peak in emotional grandeur; turning a talent into masterly genius until her mere shadow on the screen takes on the quality of Life itself. Living through one of those rare stories wherein every range of human emotion is measured and every sensation plumbed. Such a happy combination of star and story can mean only one thing—a SUPERB picture! It’s the formula for BOXOFFICE!

Here, Showmen, is Columbia’s answer to what the public wants!

“EVERYWOMAN’S INNER SELF”

THE LINK BETWEEN SHOWMEN AND PROFITS—

Mar25'32 pg. 13
Independent Protection at Convention

**Allied, More Militant Than Ever, Pledges Independents’ Protection at Convention**

Producers, Hays Rapped in Detroit Assembly — Brookhart Bill Secures Support of Body — New Exhibition Contract May Be Formulated

Pledging itself to the utmost toward the protection of the independent exhibitor, the annual Allied convention, at Detroit, recently goes down into history as one of the most militant sessions of that body.

Practically, the body accomplished little except in the form of gestures and resolutions, but if many of the ideas bear fruit, this should be a busy year for the organization.

Unanimous endorsement of the Brookhart measures before Congress was a highlight of the meeting.

Allied is also going into the premium business, what with the creation of a National Better Business Bureau to end the present exchanges to continue under the present plan without prosecuting for copyright infringement. Colonel Cole suggested that exhibitors be allowed to pass on pictures. He suggested legislative regulation.

The convention condemned the policies of certain distributors in tying in their short runs in the exhibitor organization. Agents will represent the company in each territory. Allied will audit films.

The new Brookhart bill differs from the old one in that under the old bill the distributor would have to show pictures to exhibitors before they are bought. Now producers must submit a synopsis on films of 4,000 feet or more. Federal Trade Commission is given additional power in protection matters and other controversies. Price discrimination would be prohibited.

The convention condemned the policies of certain distributors in tying in their short runs in the exhibitor organization. Agents will represent the company in each territory. Allied will audit films.

The double feature epidemic was blamed upon the producer. It was charged Will Hays would not co-operate in this problem.

Resolution recommending that producers quit the exhibition field, introduced by Sidney Samuelson, was adopted. It was urged that the public be educated to see that this would be restricting the freedom of the press, but the resolution went through anyway.

A new exhibition contract will be formulated by a committee chosen for that purpose, if it is deemed advisable.

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Buck Passing Evident as Oneonta Asks Sunday Shows

Question of Sunday pictures is a big issue at Oneonta.

In fact, the issue is expected to go to the voters, despite that the people elected Mayor Francis H. Marx and the new Common Council to decide the long-fought battle once and for all.

Much to the disgust of taxpayers, Marx and his Councilmen failed to take any definite action on the matter at the last meeting of Council.

The solons want to pass the buck back to the people, taxpayers charge. Mayor Marx holds the opinion that the decision should be by referendum. As a reminder of this, he pointed out his pre-election promise of a referendum.

Aldermer Lewis Atwell is against a vote by the people. It would be a waste of money, he claims. And, furthermore, many taxpayers agree with him.

At the last Council session, the penal law which would permit Council to enact an ordinance legalizing Sunday movies, was read by City Attorney Julian Jackson.

Empire Victory Upheld

Victory of the Empire State Motion Picture Operators was upheld in a decision handed down this week. Here it is:

117 E. Stillwell Theatre, Inc., respondent, v. Sam Kaplan as president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators Union of the United States and Canada, Local 306, an unincorporated organization of seven or more members, appellant.

118 E. Windsor Circuit Corporation, respondent, v. Sam Kaplan as president, etc., appellant.

Judgments unanimously affirmed, with costs. The evidence amply justified the finding that the Empire State Motion Picture Operators Union is a bona fide labor organization, the acts were valid, binding and subsisting contracts of employment for definite period of time between the plaintiffs and that union at the time the defendant conducted its picketing of the theatres of the plaintiffs, and that such picketing was conducted with knowledge on the part of the defendant of the existence of such contracts.

Such orderly picketing with truthful placards was wrongly, although the means employed were otherwise lawful, because such acts were indulged in to attain a wrongful and therefore an unlawful purpose, to wit, the breach of contracts of employment for fixed and definite periods of time.

Kornblite Incorporates

With filing of corporate papers at the offices of the Broome County clerk, Ned Kornblite, Binghamton picture promoter, has entered the field in southern and central New York, with purchase of two Cortland houses. Kornblite had announced retirement from the theatre game following purchase of Kornblite-Cohen string of Bingo houses by Comerford interests.

Kornblite is supervising reconstruction and alteration of two Cortland houses.

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At the last Council session, the penal law which would permit Council to enact an ordinance legalizing Sunday movies, was read by City Attorney Julian Jackson.
Premiums that sell Seats!

Your lady patrons will rave about it!

And here's our newest offering:

Beautiful Hand-Painted

Japanese Luncheon Set

Beautifully Hand-Painted!

Unapproachable Quality!
Distinctive Design!

Also Willow Ware
Chinaware and Glassware
And the New Topaz Glassware
At prices that appeal

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
630 Ninth Ave., N. Y. C.

Gentlemen:
Please send me further information.

Name............................................. Japanese Luncheon Set
Theatre....................................... Willow Ware
Address...................................... Chinaware
City.............................................. Topaz Glassware
State........................................... Check item for information

630 Ninth Ave., New York City

Phone Lackawanna
4-5045
4-5111
BUFFALO

SHEA CHANGES AND SNOW HITS THE TERRITORY

By Mary Ann

JOHN C. SMITH, Paramount, has been in Buffalo for a few days mapping out plans for the change in policy, through which RKO vaudeville moves from Shea's Hippodrome to the Century. . . Hip goes straight pictures. . . Conrad Nagel is appearing at Shea's Buffalo. . . Michael Shea is now in New York. . . Vincent Lopez will be at the Nyma, St. Nicholas Orchestra. . . Harry Berman, Shea publicity forces, home for the past few days, is back on the job. . . John Carr, former manager, Hippodrome, will move to the Century with the change of policy. . . George Mason will return to his old post as manager, Hippodrome, March 26.

EXTENSIVE ALTERATIONS are being made at the Century to inaugurate the new vaudeville-picture policy. . . Eds. met for a conference in New York, and decided to make some changes to the whole Orchestra. . . Roosevelt Theatre, of which he is manager, is in the heart of Buffalo's big Polish district, just across the street from Holy Name Church. . . John C. Smith, Paramount, is making these many trips to Buffalo. . . He "fears" he needs some female local talent. . . The line forms to the right. . . Gag! (Attention Winchell's column). . . Carl Rindscen, manager, Shea's Kensington, is recovering from an attack of the flu. . . Herbert Straub, director, stage orchestra, Hip, and his gang will move to the Century with the shift to that theatre. . . Stage crew, Hip, moves also. . . Carl Rindscen, Shea's ambitious publicity director, was too busy to take time off when he was confined to his bed with grippe. . . Epidemic also confined Vince Rucinski, Shea's manager, to his local interests. . . Harry Slick, assistant conductor of Shea's Buffalo stage orchestra, is the only healthy man left in the Buffalo.

LILYAN TASHMAN appeared on the air over WBEN broadcast. . . John Pawel, Buffalo concert master, was missing for a few days. . . Harry Slick broke the note that Shea's Buffalo Theatre has the only unmarcelled orchestra in Buffalo. . . Norman Brimsky, who expects to open the Moravia Theatre, Moravia, soon. . . Closed for some time due to a fire. . . Town money is rebuilding the theatre and Norman will manage. . . Columbia Pictures have made many changes in their "pay date drive." March 12, and will continue until May 6. . . Tom Donohue, booker, wants dates. . . Joe Miller, manager, Columbia, was at the National Screen Service conference in New York, conducted by the new general sales manager, Charles Rosenzweig. . . George Roberts, Fox special representative, arrived in town from Buffalo, also. . . Ted Lise, Buffalo office. . . Sid Samson, Fox Buffalo manager, is on jury duty. . . L. E. Blumenfeld, Fox theatre manager for Fox, is back at his desk after getting over the grippe.

JOE WEINSTEIN, Paramount booker, was looking just as dapper as ever when he sauntered along film row with Joe Miller's young secretary. . . Joe was prominent at the M. P. T. O. conference in New York, conducted by the new president, William "Bill" Tubbett, Keith's, opened up a new service to patrons during the engagement of "The Office Girl." . . Miss Alice Davis posed in the lobby before a writer for the "Buffalo Evening News" type and mail any letters patrons might submit. . . Efficiency of a house orchestra leader was demonstrated when Ken Sparownik, baton wielder at Keith's, Montour Heights, made an eleventh hour switch in his overture. . . Ken opened his Saturday show with a rehearsed and prepared selection. . . Comes a wire from New York directing switch of film for coming week from "The Final Edition" to "Sunshine Susie," with a request that selections from the film be played as a plug. . . With 15 minutes to arrange, write continuity and rehearse his men, Ken went into the pit on the next show and not only played the selections, but presented two solo parts as well.

SYRACUSE

TISHKOFF WANTS M. P. T. O. A. CONVENTION NEXT YEAR

By Earache

WILLIAM TISHKOFF, president, Rochester Motion Picture Exhibitors' Association, is trying to bring the convention of the Motion Picture Theatre Association of America to Rochester. . . Former assistant manager, Capitol, becomes manager of the Rialto, East Rochester. . . Rowland G. Edwards, manager, Auditorium, has opened a box office to take the place of the showman who died of the grippe. . . Following death of George Eastman, Loew's Rochester obtained a pieced up film of some incidents in his life to run as local feature.

E. A. LAKE, former manager, RKO Palace, now has a house in Houston, Texas. . . Western representatives of "Snow-Clogged Streets" were in Buffalo. . . Loew's, is training Esposito, an amateur boxer. . . Village of Warsaw has banned Sunday dances. . . George M. Dana, former manager, Rialto, East Rochester, manager, who operates the house only Saturday and Sundays. . . Eastman Theatre is being extensively renovated, with house crew doing most of the work. . . Loew's Rochester first house here to show Lindbergh baby films.

SNOW-CLOGGED streets and a snowbound countryside cut grosses deeply not only in Syracuse but throughout Central and Western New York. . . A. G. Hamel, former Strand Theatre usher and doorman, who posed as heir to a mythical $1,750,000 estate in New York City, was arrested at the Onondaga County Penitentiary, as he completed a sentence of 10 months for the theft of a purse at the Cathedral of the Immaculate Conception. . . Howard Brink, manager, Capitol, becomes manager of the Savoy, Rochester. . . A. G. Hamel, former assistant manager, Batavia Theatre, charged with theft, was missing for a time due to a fire. . . Town money is being extensively renovated, with house orchestra in Buffalo. . . Nor¬mandy orchestra in Buffalo. . . Can¬celled orchestra in Buffalo. . . No¬rmandy orchestra in Buffalo.

Rochester first house here to show Lind¬bergh baby films.

Albany RKO Shifts

Several managerial changes have been made in the RKO houses in the Albany district.

JOHN Appleton, manager, RKO Plaza, Schenectady, has been transferred to the RKO Albee, Brooklyn. He is succeeded by Robert Ungerfeldt, formerly of Racine, Wis.

Coney Holmes, manager, RKO Proctor's, Schenectady, has been succeeded by Her¬bert Morgan, formerly manager of RKO Temple, Rochester.

WILLIAM "BILL" TUBBETT, Keith's, opened up a new service to patrons during the engagement of "The Office Girl." . . Miss Alice Davis posed in the lobby before a writer for the "Buffalo Evening News" type and mail any letters patrons might submit. . . Efficiency of a house orchestra leader was demonstrated when Ken Sparownik, baton wielder at Keith's, Montour Heights, made an eleventh hour switch in his overture. . . Ken opened his Saturday show with a rehearsed and prepared selection. . . Comes a wire from New York directing switch of film for coming week from "The Final Edition" to "Sunshine Susie," with a request that selections from the film be played as a plug. . . With 15 minutes to arrange, write continuity and rehearse his men, Ken went into the pit on the next show and not only played the selections, but presented two solo parts as well.

MRS. LEO ROSEN, wife of Warner's Strand manager, is recovering from an attack of grippe. . . Edwin H. Earley, A. G. Hamel, former Strand Theatre usher and doorman, who posed as heir to a mythical $1,750,000 estate in New York City, was arrested at the Onondaga County Penitentiary, as he completed a sentence of 10 months for the theft of a purse at the Cathedral of the Immaculate Conception. . . Howard Brink, manager, Capitol, becomes manager of the Savoy, Rochester. . . A. G. Hamel, former assistant manager, Batavia Theatre, charged with theft, was missing for a time due to a fire. . . Town money is being extensively renovated, with house orchestra in Buffalo. . . No¬rmandy orchestra in Buffalo. . . Can¬celled orchestra in Buffalo. . . No¬rmandy orchestra in Buffalo.

Rochester first house here to show Lind¬bergh baby films.
Rochester Hit

Rochester theatre operators took it on the chin the early part of the month despite good pictures and adequate exploitation. Weather man has to take the blame for the worst storm in 32 years.

Theatres were practically empty throughout the city. Secondary storms and continued cold didn't help matters any. Neighborhood houses may reap some benefit when they get highly touted second runs that folks were unable to see at the earlier showings.

**Heard In**

**NEWARK**

**White Elephant Mosque—Economical Warner Chain**

By Bob

MOSQUE, Warner “white elephant,” after five weeks of vandelle closed again. . . . Dark for three weeks and reopened. . . . Local managers are fretting about the proposed state amusement tax. . . . The Orpheum, erstwhile race house, has swung open its doors as a Yiddish flicker palace. . . . Project for three weeks and died. . . . Opened again with “Streets of Sorrow.”

**TOWN FULL OF NEWSREEL MEN**

For more than a week in connection with Lindbergh case. . . . Newark has had more than its share of cinema celebrities lately. . . . George Deber, former assistant to H. R. Enke, RKO, is still handling promotion for Hahne & Company. . . . Mayfair, Hillside and Palace, Orange, are beginning to shame downtown theatres with the size of their newspaper advertising. . . . Loew’s and Paramount splurge occasionally with quarter-page spreads, but Warner’s has reached a new low. . . . After a stormy career as outlet for UFA productions, Carlton, sure-seater, gave way to utter discouragement.

**LITTLE THEATRE**

Other sure-seaters, went into receivership. . . . Now controlled by Cinema Company, Inc. . . . Morris Feldman, operator of Grand, grind house in Gringo neighborhood, is back from Florida with a heavy coat of tan. . . . Announcement that “Five-Year Plan” would show at Little brought score of letters to “Sunday Call” film page. . . . “Call’s” movie editor started the rumpus by declaring himself against showing of political or commercial propaganda in any showhouse. . . . Essex, semi-neighborhood, reopens after renovation.

**Camels on Percentage**

Edmund R. “Curly” Vadeboncoeur, editor, “American,” Syracuse, turning impersario, reopened the Dewitt Theatre, dark since the surrender of Julian S. Brown’s lease, for a four-day engagement of the Camel Quarter Hour combination, Tony Wons, Morton Downey and the Renard band for the Easter week-end. Vic Frank, formerly of Loew’s, was house manager. CBS also furnished a talkie, “Three Wise Girls,” and ran a continuous scale.

**Paterson**

**Liner Smiles and Pickpockets Make Merry**

By Jim

A LOCAL THEATRE has been hearing many complaints of pocket-picking by patrons. . . . Recently Towns Gentle, 36, of this city, was arrested and held on an open complaint by police pending further investigation. When searched at headquarters, the latter was found to have a $100 bill in one pocket and other bills in another pocket. . . . Well-known story of Daniel Boone and the early trials of the frontiersmen was one of the photoplays presented in the auditorium of School No. 12, March 16. . . . Photoplays were produced under the direction of the members of the departments of history and education of Yale University.

**MEN’S CLUB, Eastside Presbyterian Church, presented an unusual program at a recent meeting. . . . This was the presentation of the recent $15,000 talking picture, The World of New Jersey. . . . An additional feature that attracted great interest was the presence of several young men who had helped by the commission back into the normal pursuits of life, in the rear of the auditorium to display work done by this notable commission.

**MEN’S CLUB of St. Clement’s Episcopal Church entertained in the parish hall with several reels of motion pictures, depicting many interesting and beautiful scenes in and around the Cathedral of St. John the Divine, New York City. . . .**

**“Hound” Dated In**

“Hound of the Baskervilles” is now playing the Loew time throughout the city, as well as Publix, Skouras and Warner spots. Edgar Wallace wrote the dialogue for the Conan Doyle story, with the radio broadcast bringing the picture specifically to the attention of millions of listeners.

**Ginsbergs Determined**

Ginsbergs, Beacon, owners of the Paragon, announce definitely that construction of their second theatre will start in the spring.

**Colgate Town Liberal**

Hamilton voted the other day 431 to 369 to permit the showing of motion pictures on the Sabbath from 2 to 4 P. M. and after 8.30 P. M. Hamilton’s other distinction is that it is the home of Colgate University.

**Albany “Roars” Showing**

Nine situations have already been set for the trade showings of “The Crowd Roars.” Among them is the Strand, Albany.

**Just Around the Corner from the Center of the Motion Picture Industry**

**HOTEL PRESIDENT**

48th St., West of Broadway
NEW YORK

400 ROOMS—All with Bath, Shower and Radio

FROM $2.50 DAILY

RATES

Single . . . $2.50, $3.00, $3.50
Double . . . $3.50, $4.00, $4.50, $5.00

SPECIAL WEEKLY RATES

Five Minutes’ Walk to Fifty Theatres

J. S. SUITS, Mgr

**Talks to ALL Theatre Folks**

In the Pacific Division of M. P. distribu-
tion. California, Oregon, Washington,
Montana, Idaho, Nevada, Utah, Colorado,
New Mexico and Arizona.

Twice a Month—1st and 15th

PUBLISHER

25 Taylor Street
San Francisco
"Wild Women" Opens

RKO Cameo gets world premiere of "Wild Women of Borneo," holiday week. First Division distributes, and the show has received attention from trade reviewers. It's an authentic tale of the wild women of that territory.

WARREN DOANE, formerly director and general manager of the Hal Roach studios, will produce a series of 26 comedies for Universal release. Doane achieved considerable success as a director of several Roach comedies. He has been identified with the producing end of the business for several years and his experience covers most all branches of production.

KEEP AN EYE ON "PRECIOUS," the James Forbes stage play which Alfred L. Werker is directing for Fox Films. The story concerns an old man who marries a young woman in the face of youth. Werker is particularly adapted to this type of a story and we predict something unusual in "Precious."

MAL ST. CLAIR is scheduled to direct "Hollywood Speaks" for Columbia. St. Clair, who has been idle for several months, has a safe bet for a good picture.

HOWARD HUGHES previewed his "Scarf" picture to a press gathering recently. Although adverse surrounding attendant to the preview showing, Hughes was highly complimented and credited with being the finest gangster picture so far shown.

JOHN M. STAHL has selected Irene Dunne and John Boles for the two romantic leads for Fannie Hurst's "Back Street," the production of which is finally under way at Universal studios. Director Stahl's consecutive successes for Universal is the talk of Hollywood. If "Back Street" turns out a winner, and everyone feels it will, Director Stahl will be able to fill in his salary figure with no questions asked.

IRVING CUMMINGS is directing Columbia's "Garden Court" which is authorized by Jo Swerling. Edmund Lowe enacts one of the featured roles. Cummings, formerly under contract to Fox Films, directed. In Old Arizona" and, recently, "The Gicy." Both of which greatly enhanced Warner Baxter's popularity in his colloquial romantic Mexican characterization.

DANIEL B. CLARK, ace cinematographer, now photographing Tom Mix in his series of Universal pictures, is branching out in other fields. Clark heads Hollywood Movie Scenarios, a newly created organization which proposes to furnish scenario service, amateur photographers throughout the world. Edward Mull, William Stull and William Null are associated with Clark in the new enterprise.

GEORGE O'BRIEN will remain with Fox Films. Didn't we predict this some time ago in this column—that this popular actor would resign with Fox. He is now vacationing in Havana and on his return next month, O'Brien will star in "The Killer," which is writing the screen play of "The Killer."
Looking Ahead at the Product
A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

"Girl Crazy"—Radio
Bert Wheeler, Robert Woolsey, Eddie Quillen, Mattie Green, Kitty Kelly, Arline Judge, Dorothy Lee, Stan Fields, Brooks Benedict.

Another uproarious Wheeler-Woolsey achievement, and probably as successful as their other comedies. This time a hand-picked cast supports, which makes audience-attention all the more certain. A comedy with music, "Girl Crazy" should boost Radio's stock several points above the low hit not so many months ago. Under the Selznick regime things look promising.

Estimate: Certain program success.

"Famous Ferguson Case"—WB

Another newspaper picture, but it really is a bit better than the general run, and even might be compared favorably to "Five-Star Final." Joan Blondell and a newcomer named Tom Brown do good work, with Brown apparently a welcome juvenile. The usual newspaper background has typed reporter, a murderer and Blondell as a solis- sister.

Estimate: High rating newspaper drama.

"Young Bride"—Radio
Helena Trott, Erich Linden, Arline Judge, Roscoe Arbuckle, Polly Walters, Cliff Edwards, Blanche Frederici, Allen Fox.

Just another picture that seeks to prove that the little wife back home will always forgive and forget. Trott's character is the type this time and Arline Judge makes a strong play for the hand of Linden. In the long run, just a programmer that may get going and that again, may not.

Estimate: Just another picture.

"Miracle Man"—Paramount
Sylvia Sidney, Chester Morris, Robert Crague, John Wayne, Ned Sparks, Robert Beenworth, Lloyd Hughes, Virginia Bronner, Berta Karloff, Eddie Fochel, Florence McKee.

Paramount has again produced something of importance. "The Miracle Man" is set for big grosses, lots of attention, and plenty of praise. With an all-star cast, a sweet title and plenty of good memories concerning the original version, this talkie "Miracle Man" should be worth plenty to exhibitors.

Estimate: Important and worthwhile grosser.

"Probation"—Chesterfield
Sally Blane, John Darrow, J. Farrell MacDonald, Clara Kimball Young, Betty Grable, David Rollo, Matty Pres.

This will fill the bill in any theatre where they don't demand star names, but a pleasant little picture. With one of those juvenile love stories as a background, "Probation" has lots of angles that might prove attractive.

Estimate: Nice indie production.

"Grand Hotel"—Metro
Gea Gaba, Lionel Barrymore, Wallace Beery, Jean chromium, John Barrymore, Lewis Stone, Jean Hersholt.

Smash hit, terrific box office, and all that. Metro and exhibitors ever hoped it might be. "Grand Hotel" is a smash, can be nothing else but. Metro plans to give this a momentous send-off and from the looks of things even the biggest advertisers won't begin to do the show justice. The cast is all-star, the direction superb, the box-office appeal in the bag from the first turn of the camera.

Estimate: A smash of smashes.

"The Blonde Captive"—Pizor
A travel film of an Australian expedition with dia-

Estimate: For exploiteers should get good returns from this.

"Bachelor Affairs"—Fox

Those who like Warner Baxter, those who like clean stories, those who could go for the type of bachelor who inherits some children will like "Bachelor Affairs." True, many sophisticated folk won't take it, but even a clean picture is a novelty these days.

Estimate: Clean, but does not help?

"Hell's Headquarters"—Mayfair
Jack Mulhall, Barbara Weeks, Frank Mayo, Phillips Holmes, Fred Parker.

Up to the Mayfair (Action) standard, and bound to provide enough entertainment for those who like that type of yarn. Time, a jungle background provides reason for plenty of flights and whatnot.

Estimate: Suitable independent production.

"Night Court"—Metro

Here is a programmer that deserves more hurrah's than a lot of big productions. Thanks to Van Dyke's direction, Walter Huston's work and an interesting yarn, "Night Court" is really interesting. Phillips Holmes, too, rings the bell aplenty.

Estimate: High rating programmer and certainly satisfactory.

"Wild Women of Borneo"—FD
A travel picture depicting the natives of the Borneo country.

With a title that may mean money at the box office and plenty of sensational angles, "Wild Women of Borneo" shapes up a bit better than the usual travel film. The film, itself, is interesting, but exploitation is the main factor.

Estimate: To be sold.

"Wet Parade"—MGM

Metro's much publicized version of a much discussed novel looms up nothing more than fair program, which is a lot even in these days. True, the story has some sensational and timely angles with which to attract attention, but the picture, itself, hasn't the stuff that will pull the women folk. However, "The Wet Parade" has enough to keep any intelligent showman plenty busy.

Estimate: Timely.

"The Mouthpiece"—WB
Warren William, Sidney Fox, Mac McGree, John W. Nixon, Frank MacMahan, Paul Warre, Ralph Ince.

"The Mouthpiece" might have been quite good. In its present state, it doesn't get close to the possibilities such a story offers. Warren William is the criminal attorney who sweeps all before him, and while there is a love theme, most of the show is concerned with the legal end of things. There are a lot of exploitation angles.

Estimate: Fair programmer that might have achieved higher rank.

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Estimate: Fair programmer that might have achieved higher rank.

"The Big Timer"—Columbia
Ben Lyon, Constance Cummings, Thelma Todd, Charles Delaney, Tommy Duggan, Charles Grapewin.

An attractive little programmer which speaks well for the talents of Eddie Buzell as a director. True, the picture isn't bound to break records, but if a lot of big features had the audience appeal of this it would be satisfactory. Ben Lyon's growing popularity is an essential selling point.

Estimate: Nice program fare.
Loew's Sells "Union Depot" with Big Drive

A fine example of what could be done with a picture when real showmen get behind it may be had from the business done with "Union Depot" by all Loew's metropolitan theatres.

Credit for the results goes to Oscar Doob, in charge of advertising and publicity for Loew. Doob, realizing that because of the Lenten season, "Union Depot" would require real showmanship to put over the picture as it should be, drew up a complete campaign in which he was assisted by First National's advertising and publicity department, as follows:
1. They got up a special four-page tabloid with each theatre's imprint for distribution by each theatre;
2. They got up three special 50-foot teaser trailers which were run in all the theatres for two weeks prior to the date of the picture;
3. They used the regular trailer that First National supplied for a week prior to the opening;
4. They got up 100 special 40 x 60 sheets, which were used in lobbies as advance lobby displays;
5. They got up elaborate lobby displays similar to the one used at the Winter Garden for the picture, in addition to several added touches of their own;
6. They conducted a heavy advertising campaign in all the metropolitan newspapers;
7. They took additional advertising space in all the sectional papers;
8. They printed special type window cards and distributed them in the store windows of the important streets;
9. They printed special type one sheets, which also went into the shops of merchants and were also posted;
10. They made up a special envelope cut which was imprinted on the envelope in which they mail the "Loew News" to a large weekly mailing list;
11. They used teaser ads in the "Loew News" for two weeks before the opening of the picture;
12. They used various novelties which were distributed by each house for one week before the opening.

A series of previews at the Yonkers Puck Strand during the past few weeks has boosted receipts. Strand pioneered in the preview idea in Yonkers.

McMahon Air-Minded

Rochester has a theatre manager who plans to do his own air stunts to ballyhoo "Hell Divers." He is Kenneth McMahon, new manager, State Theatre, a Schine house. Manager McMahon has a limited pilot's license with 200 flying hours to his credit. He will take up a ship with plenty of advertising and do stunts over his own theatre. McMahon moved in from East Rochester, where he was manager of the Rialto. He formerly was assistant manager of the RKO Palace.

Insiders at "Crowd Roars"

Delegation of members of The Insiders, an association of high-speed automobile racing drivers, attended the world premiere of "The Crowd Roars," at the Winter Garden. Cagney, who plays the part of a speed champion in the film, has been elected an honorary member of The Insiders, of which Harry Hartz, famous scorcher, is president.

Local Follies

"Yonkers Follies," recruited from a cast of Yonkers residents, played for three days at the RKO Proctor's Theatre, Yonkers. Idea originated with George Roberts, manager.

"Doc" Peyton and his orchestra, a band that has been popular at an Albany hotel for a year, opened as an added attraction at Warner's Strand, March 11.

Limericks

Limerick contest, sponsored by the "Yonkers Statesman" is hooked up with Loew's Theatre, Yonkers. Free tickets are given away daily to those gaining the designation "honorable mention."

"The Boat From Shanghai" Is Timely

"The Boat From Shanghai," from First Division, has Jane Welch and a competent cast. It's a timely feature, in view of the China-Jap war.
HEARD IN

Hudson County

Mackie First-Run Idea Goes
Up in Smoke

By Ike

CHARLIE CARROLL is driving a new
Franklin. . . . Last year a Studebaker. . . .
Engene Knoxville, 61-year-old special policeman
who has guarded the Warner Brothers' Lincoln Theatre, Union City, for 10 years,
died of a stroke. . . . Bert Hoffman, Mal
Stephenson and the writer spent an enjoyable
two hours chiming on movie biz
recently. . . . Charging unjust expulsion from
the Motion Picture Projectionists Union, Ira
Dulberger, John E. Wood and Harry C.
Kelly, Bayonne, and Theodore Cancalosi,
Jersey City, have appealed to the Jersey City
Chancery Court to determine their rights
and compel the union to reinstate them.

ARTHUR MACKIE, movie editor of the
"Jersey Journal," started a campaign to have
new films released in Jersey City day and
date with Broadway, but quit for the time
being, at least, when informed Jersey City
theatres would be unable to pay the price
demanded for first-run celluloid here at the
present and still show a profit. . . . Burt
Hoffman recently had a severe cold, which
kept him in bed several days. . . . Stanley
celebrated its fourth birthday late in March.
. . . Shorty Irving is the chief electrician at
that house. . . . He's assisted by George
Phillips, Freddy Pineo and Charles Kerigan.
. . . Lou Falk has lost about 20 pounds

Score Feature Radio Bits

Albany exhibitors complain that the
radio is its greatest enemy in the
eye hours of the evening. They say
they see a dropping off in supper
show attendance since the popularity
of such radio programs as are on the
air from 6 to 8. People rush home
from work to follow these acts, some
of which are like serials and require
steady hearing, and it is a toss up if
they leave the house for the theatre
after that.

Bliss Arrested

Chief of Police Bennett, of Middletown,
announces the arrest in San Francisco of
Windsor Bliss, 23, formerly assistant man-
ger of the Paramount, that city, on a charge
of having left with $700 belonging to the
theatre.

PROPOSAL TO CONVERT the Majes-
tic, Warner Brothers, into a bus terminal
has been abandoned. . . . All houses are
using more space in daily newspapers. . . .
Harry M. Watts, local representative of
Warner houses, has been made a member
of the Elmira Rotary Club and placed on
its entertainment committee. . . . Elmira will
not adopt daylight saving this year.

SEVERAL MINISTERS, guests of Man-
ger Harry Watts at a private showing of
"The Man Who Played God," referred to
it in sermons and urged attendance. . . .
Church movies have little effect on attend-
ance at theatres Sunday nights. . . . Mid-
night shows Friday and Saturday nights
at Keeney, Strand and Capitol are increas-
ing in popularity. . . . National Glider meet
will be held here last two weeks in June.
. . . All theatres make bid for children by
lowering prices to them. . . . Children of
Orphans' Home and Rotary Reconstruction
Home are entertained regularly at Warner
houses here. . . . Some criticism against
trailers to advertise future bills, but fair-
minded patrons accept them as they do
advertisements in a newspaper. . . . Vaude-
ville continues to draw capacity at Keeney
last half.

DAY OR NIGHT
YOU CAN DEPEND ON
National Service!

Performance you can always rely on when you're in a hurry or in
trouble. "The Show Must Go On" is a traditional slogan deeply
instilled in the mind of every National employee. Interrupted slumbers
in the wee small hours are secondary when the call for help comes and
quick action is required. Whether it is a fire, a breakdown or a sud-
denly discovered shortage of necessary supplies, hurry-up performance
is a standing rule at National — Day or Night, in any kind of weather.
National Service is available to all exhibitors — both regular and one-
in-a-while customers alike.
JAKE KROHN, MGM Albany salesman, knows what it is to be snowbound. ... Was making rounds near Utica when he ran into a blizzard. ... Snow came up over his car wheels and he had to stop and seek shelter at a farmhouse at Paris Hill. ... Three days later he headed for Albany. ... Car was left behind until it could be dug out. ... Mrs. Dorothy Leavitts Finkelstein, assistant booking agent at MGM and employee for the past six years, has resigned to join her husband in Boston. ... Saturday, March 12, MGM office force and employees from several other exchanges gave her a farewell luncheon.

J. M. CUMMINGS, traveling auditor of MGM has been in the Albany exchange. ... Bill Sherry, salesman, has been confined to his home with grip. ... Albert Comeaux, auditor of Paramount, has been overseeing Manager Kenneth Robinson's Albany exchange. ... Clayton Eastman, Paramount salesman, has a second addition to his family, a boy. ... Albert Howell of Utica, who has been striping town, headed for Albany three days later. ... His regular fare is MGM, Fox and United Artists. ... The Warner Strand, Utica, is doing a good business. ... Harry Zimmerman, known picture ball at one of Albany's large hotels ... He has been using a Masonic Hall in the past. ... Miss Edith Ford, New York State chairman for Better Films, speaking before the Newburgh Branch of Daughters of the American Revolution, outlined the new policy which the state organization is to pursue with respect to motion pictures. It has been found that children do not “take” to special performances arranged for them. Consequently, it is proposed to have “family” nights in the theatres, when managers will present features of interest to the entire family and omit any features that might be regarded objectionable to young children.

DUKAT AND WEISS, Utica, will open the Clinton Theatre, Clinton, and one at Oriskany Falls for two nights a week. ... Mrs. Van Buren is building a new theatre in Cairo in the Catskills and expects to open it on June 15. ... She has been using Masonic Hall in the past.

THE BLIZZARD that raged in northern New York early in March is still affecting business. ... Bill Benton, Saratoga, and Mike Kallett, Kallett chain, Oneida, attended the M. P. T. O. A. convention in Washington. ... Mack Edwards has been appointed organist at RKO Palace Theatre, Albany. ... Harry Zimmerman, known professionally as “Zimm,” was let out recently when difficulties arose between the theatre and the Albany musicians' union. ... For the first time since he opened the de luxe Harmanus Bleecker Hall three years ago, Christopher H. Buckley presented a state rights picture, “Police Court,” on its screen. ... His regular fare is MGM, Fox and United Artists. ... The Warner Strand, ten years old, which has always had a side wall lobby box office, has closed it and erected a booth box office on the street.

BILL SMALLEY, Smalley chain, gladdened the hearts and stomachs of every exchange manager along Film Row recently with a crate of Florida oranges as a souvenir of Bill's present vacation in the land of sunshine and real estate booms. ... First Division exchange opened March 21, with Bert Frees, manager, and an office strikingly decorated and furnished in modernistic manner. ... This exchange will prove a boon to exhibitors in the Albany district who have, in past, found it necessary to have deliveries of film from New York and Buffalo. ... Ted Prober and Wilbur Grant, MGM and Warner booker, respectively, are trying to promote a motion picture ball at one of Albany's large hotels in the near future, the profits to go to an unemployment fund.

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City Line Shifts

City Line, Brooklyn, now is in the possession of Louis Schiffman and Sam Seelenfreund, operators of the nearby Sheridan. ... The duo will remodel the City Line and make it the peer of the two theatres.

The Albany exchange of First Division, recently opened, is located at 1046 Broadway. Phone is 3-8589.

“The Bargain matinee” and other inducements offered by Utica movie houses are a thing of the past, according to a gentlemen’s agreement signed by managers representing downtown and neighbor theatres.

Called together on common ground that the houses were losing money by putting on 10 and 15 cent matinees for shows that cost 40 and 50 cents admission at night, it was decided to discontinue the practice after March 24. Under the new arrangement, neighborhood houses will admit children for 10 cents and 20 cents. Downtown matinee prices will be 25 cents, the scale before the bargain system was inaugurated.
ANDY CLYDE
IN THE FIRST OF TWO THREE-REEL COMEDY SPECIALS
PRODUCED BY
MACK SENNETT

"HEAVENS!
MY HUSBAND!"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Mar 25, 1932 b.c.
Here’s a picture with a SOCK ... that’ll put money in your SOCK!

"THEY NEVER COME BACK"

With a walloping cast:
REGIS TOOMEY
DOROTHY SEBASTIAN
GERTRUDE ASTOR
GRETA GRANSTEDT
EDWARD WOODS

Directed by
FRED NEWMEYER
former director for Harold Lloyd

You couldn’t save your dates for a better guy!

MAY is
HARRY THOMAS MONTH

FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
Executive Offices: 1600 Broadway, New York City
NOW PLAYING • • • Second Big Week
Fifth Avenue Playhouse, N.Y.

"Avalanche"

CRASHING LIKE, HELL'S FURIES!

directed by
DR. ARNOLD PANCK
producer of
THE WHITE HELL
PITZ PALU
FIRST DIVISION
AANGLO CORP.
AN AAPA FILM

a "FIRST DIVISION" 
RELEA S E

with the Best Reviews of the Month!!!

NEW YORK TIMES . . . A picture of the colossal type.
N. Y. DAILY NEWS . . . * * * Sensational, breathtaking, "Avalanche" thrills.
N. Y. EVENING POST . . . Utilizing the splendor and awe of the elements for his dramatic effects, a romantic plot is woven against a magnificent pictorial setting of Alpine cliffs and billowy snowdrifts.

N. Y. SUN . . . Seldom does one have the privilege of seeing a picture as distinguished as "Avalanche."

You couldn’t save your dates for a better guy!

MAY is HARRY THOMAS MONTH

The World’s Leading Independent!

FIRST DIVISION EXCHANGES, INC.

HARRY H. THOMAS, Pres.
Executive Offices: 1600 BROADWAY, NEW YORK
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BUFFALO • ALBANY • NEW YORK • PHILADELPHIA • WASHINGTON
The New York State
EXHIBITOR

The Question of Cash

TWO of the more obvious conclusions drawn from the Washington convention of the Motion Picture Theatre Owners of America were that the independent members of the organization are tolerating the chains in the body because of the dues which the circuit theatres pay annually, and also that they believe round-table conferences are more constructive. Referring to the first, if the unit could get along without affiliated cash, then, to be sure, the circuit theatres would either be a very minor part of the M. P. T. O. A. or altogether out.

The Cleveland organization, one of the more militant units, suggested one organization for independents, another for affiliated, working together on problems of the industry, but separate in function. Question of dues effectively killed any chance of that suggestion being worked out.

It hardly seems possible—this picture of independent theatremen failing to support their organization with money which must keep any efficient body alive. Yet, these same non-payers are the first to cry aloud if the organization fails to give 24-hour service on every grievance that would be brought before the body.

Sincerity of the leaders of the M. P. T. O. A. is unquestioned. They have laid their cards on the table and have frankly indicated that the financial support of the circuits is something to be considered as very important. The Washington convention found no charges of steam-roller methods. There were, in fact, no such processes employed. If the members of the organization were not satisfied with the conduct of the officers, they had plenty of opportunity to call for a new deal. But any protests in Washington were not directed toward the leaders. They were placed squarely on the shoulders of the distributors or the affiliated houses.

It presented a picture, too, with one part of the organization trying to complain about methods of the other division of the same body.

Attention has been directed toward the Allied policy of looking for convenient outlets and methods whereby the organization and its leaders may get financial return. Some will argue that there is little difference between this system and the one employed by the M. P. T. O. A. whereby the affiliated bodies support the group. One could hardly call the Allied chieftains racket-chiefs because of their desire to secure revenue. It is difficult to see where the M. P. T. O. A. method is any much more to be applauded merely because the M. P. T. O. A. leaders frankly admit that the affiliated financial payments are precious.

Any fault to be found with such a process must be placed squarely on the shoulders of every member of the exhibiting fraternity who does not give financial support to the body.

Criticism from the outside never helps. Adopting a "let-George-do-it" policy never has succeeded in this business. Exhibitor problems are vital, similar, the same, generally, throughout the country.

Every exhibitor who does not support the organization financially and work for it should hide his face in shame.

No exhibitor is entitled to receive any more from an organization than what he puts in. Differences of opinion on block booking, zoning and other problems must be worked out at round-table conferences. Passing of resolutions merely blows off steam.

Unless the exhibitor impresses the producers as being strong, it is certain that the organization and its members will have its hands full trying to change the ideas of the distributors.

Already there are indications that producers will seek more money for less pictures from less accounts on the basis that the exhibitor will do more business. In theory, there may be some sense, but the idea never has worked out in practice.

If the exhibitors of this country were organized, then, certainly, the distributors would never attempt to institute such a policy.

A strong organization is always in a position to make deals. Through threats of censorship, chain sales tax, publicity, public co-operation, etc., the distributor might be given plenty to worry about. The independent has more weapons with which to work than the distributor or affiliated theatre.

Slackers in any organization are never needed. It would be better to throw some of the laggards out. A handful of influential, fighting exhibitors can accomplish more than a large assembly of handshakers.

Perhaps the day will be at hand when the M. P. T. O. A. will truly be organized 100 per cent without affiliated financial support. Until that time it will be useless to think that the distributors will give the body recognition to which it is entitled.

But the leaders of the M. P. T. O. A. cannot be held liable. The members of the body can hold themselves to blame.

Less Pictures: More Days

WHAT about the exhibitor? Who considers him when producing companies announce they intend to cut down their production schedules? Must the theatremen increase his playing time, knowing that this will result in losses, or must he decide to enter upon a shorter week? Or will the independent producers present the pictures that will help keep houses open and still allow for profit?

If any sage can answer these questions he will be doing a great favor for the exhibitor. No theatreman wants to close his house even one day a week. This would only result in increased unemployment or decreased earning power.
Battle Against Fox Poster Ultimatum Destined to Become National in Scope

T. O. C. C. Mass Meeting Sees Exhibitors Protesting Because of Exchange’s Attitude — Speakers Declare Only Enemy Could Seek Increased Overhead Now

That the local fight, sponsored by the T. O. C. C., against the Fox poster ultimatum, is destined to become national in character, is indicated by moves following the mass meeting held April 1 at the Hotel Astor.

At the session at the Hotel Astor, New York City, Theatre Owners Chamber of Commerce denounced the policy of Fox Film Corporation in the poster controversy, calling such a policy discriminatory and detrimental to the interests of the independent exhibitors.

Though strong language was absent from the entire meeting, one could discern that the exhibitor sentiment was decided against the Fox, which it described as unjust and unfair as coming at this time when the exhibitors must save every dollar they can in order for them to get by.

The general feeling was that any producer who at this time causes an increase in the exhibitor’s cost of operation is an enemy to the entire industry, and that it behooves the exhibitors to think seriously about fighting such producer by a play-date strike.

During the meeting, the arbitrary attitude of the Fox organization was brought out when one of the exhibitors present called the attention of all that Fox charges for photographs $1 a set when the other distributors charge only 75 cents.

Sam Behrend, owner of a poster exchange, told the exhibitors that Fox sent letters to the exhibitors asking them to sign a rider to the contract itself, to which neither party was bound.

This practice was declared in violation of the summons system and additional duties, led to the change.

Queens Village Changes
Community Theatre, Queens Village, is in new hands.
Messrs. Kutinsky and Schon have taken the theatre from Ben Grobe, formerly Grobe and Knobel.

25 for Mr. and Mrs. Kronacher
Mr. and Mrs. Milton Kronacher will celebrate their 25th anniversary April 14.
They will observe the event in Atlantic City.

O’Reilly assured the exhibitors that the organization will do all there is in its power to protect their interests even if they have to go on a play-date strike. He advised every exhibitor to write a letter to the Fox Film Corporation protesting against its policy on posters, but to send the letter to him so that he may present all the letters in bulk to Sidney R. Kent. He reminded them how effective they had been during the New York State tax fight by working together and advised them to do likewise in this matter.

He informed the exhibitors also that the organization will send a representative to the meeting of the poster men, which will be held in Chicago, April 11-12.

Union Shake-Up Looms
When the I. A. T. S. E. and M. P. M. O. of the U. S. and Canada meet in Columbus, Ohio, June 6, it looks as if the Chicago faction will be in command of the new administration.
Pre-convention indications are that the Mid-West will come into power.

Tax on Admissions Over 45c Looms in Washington

With the Senate considering the new tax set-up, it appears that the motion picture industry has gained a few points in its fight against admission taxes, although an admission tax still remained in the substitute list submitted by the House Ways and Means Committee after the revolt of a few days previously.

Under the substitute plan, which leaders felt confident had a good chance of adoption, a tax of 1 cent for every 10 cents or fraction thereof on admissions over 45 cents would be collected. This would net the Federal Government some $40,000,000.

The gain for the industry in the substitute plan was in that the new limit before a tax is charged is 45 cents, whereas under the original bill a tax was to be assessed on all admissions more than 25 cents. This would have brought a revenue of $90,000,000 for the government, it was estimated.

First-run houses will be largely affected by the admission tax if the substitute plan is adopted and a majority of the smaller and second-run houses will escape the tax. Under the original plan, almost all the theatres in the country would have felt the pinch.

Sisk Gets Going
Bob Sisk is now in full command of the advertising and publicity departments at RKO Radio.
With Barrett McCormick as chief aide, and Terry Turner in charge of the theatre publicity, Sisk is getting set for big campaigns on the forthcoming Radio specials.

Other Companies Watching Fox Progress

If Fox is successful in the poster matter, it will merely be a question of time before all companies join the parade to stop the poster companies from using their material. Not one major distributor is making money in its accessory sales, and the red ink is used aplenty. While there have been tales around which might cast reflection on the methods of the poster companies in getting the paper, there is no proof given.
But you should hear some of the stories.
Court of Appeals Holds Block Booking Legal; Reverses Commission’s Ruling

Metro Protest Continues

The Continuation Committee, meeting with Felix Feist, Metro sales manager, following the Metro protest, will continue to meet with him in the near future.

At the last session much progress was reported, but no official statement came from the committee.

Kusell to be Feted at Hotel Astor Testimonial

Newly Appointed Paramount District Chief Honored

Milt Kusell, recently elevated to the post of district manager for New York State for Paramount-Publix, will be tendered a luncheon at the Hotel Astor, April 19, at 1 P. M.

It is expected that several hundred exhibitors and film men will turn out for the testimonial.

Kusell was New York city Paramount branch manager for many years and moved up into Joe Unger’s shoes when the latter became one of Paramount’s eastern sales chiefs.

Leon Rosenblatt is chairman and Henry Randel treasurer of the committee. Others include Charlie O’Reilly, Leo Brecher, Rudy Sanders, Earle Schweiger, Louis Nizer, Moe Sanders, Sidney Samuelson, Arthur Greenblatt, Joe Seider, Louis Frisch, Charles Moses, Joe Schoen and Jack Springer.

The committee is already formulating definite plans, and it is expected that the luncheon will be one of the biggest in years.

Hearns Succeeds Roberts

John Hearns has succeeded George A. Roberts as manager of the RKO Proctor Theatre, Yonkers. Hearns was formerly manager of the Proctor Theatre, Mount Vernon.

Utica Agreement Helps

Gentlemen’s agreement between the managers of the Utica downtown and neighboring theatres, whereby admission prices were put back to normal, has not decreased attendance.

Children and grown-ups have gone here and there, just as they did before the houses offered ridiculously low figures to lure them in. Most of the houses, however, especially those in the outskirts, have added to their programs.

Decision Hailed by Distributors — Case Had Been Hanging Fire Since 1927 — Judges Unanimous in Okaying Attitude of Producers

Block booking is legalized in a decision handed down this week by Judges Manton, Hand and Chase of the United States Circuit Court of Appeals for the Second District of New York.

Through their decision, the order of the Federal Trade Commission is reversed.

In a 17-page decision, the judges declared that “the respondent (Paramount-Famous-Lasky Corporation) has lawfully exercised its rights to sell its product to the best advantage and in such quantities and to such persons as it chooses. It neither has a monopoly and, apparently, not the ability to acquire one.

“The means and methods employed in marketing its leases of films to prospective customers are matters within the business judgment of a private producer of films and carries with it the legal right to bargain and negotiate as the respondent did. The method of negotiations which has been condemned by the commission does not disclose a dangerous tendency unlawfully to hinder competition nor does it create a monopoly.”

In a comprehensive and lucid decision upholding the legality of block booking, the United States Circuit Court of Appeals for the Second Circuit denied the order of the Federal Trade Commission against Famous Players-Lasky Corporation (Paramount), Adolph Zukor and Jesse L. Lasky, which ordered them to cease and desist from practices found by the commission to constitute unfair methods of competition in violation of Section 5 of the Federal Trade Commission Act. The decision, written by Circuit Judge Manton, who heard the case with Circuit Judges Augustus W. Hand and Chase, reverses the order of the Federal Trade Commission dating back to 1927.

Gabrilove—Shapiro

Harold Gabrilove, one of the youngest managers in the Publix organization, who was given charge of the Broadway, Newburgh, some months ago, is receiving congratulations on his engagement to Blanche Shapiro, a Newburgh girl.

Bluebird, Brooklyn, Shifts

Bluebird Theatre, Brooklyn, is being handled by the same corporation, but control has shifted.

Bader, Gottlieb and Dollinger replace Harold Eldredge as the operator.

Fellerman Honored by Friends at Luncheon

About 150 film men turned out to honor Max Fellerman, recently elevated into RKO Theatres booking department, at a luncheon held recently. Louis Nizer was toastmaster, and speeches were made by Dr. Greenberger, Arthur Greenblatt, Joe Lee, Bob Wolff, William Hollander, Leon Rosenblatt, Rudy Sanders and others. Fellerman was with Publix salesmen for 17 years. He was presented with an onyx desk set inscribed by his friends.
Albany District Exhibs

Prepare for Ryan Drive

Annual Fox Big Push Sees Theatemen Lining Up in Support

The William T. Ryan billing drive, dedicated to "Tony" Ryan, Fox exchange manager in Albany, is getting up steam in preparation for the opening of the drive May 29, when the Ryan forces and Albany district exhibitors will unite to put the William T. Ryan drive way over the top.

Last September, Ryan won a silver cup in a billing drive, and he and his force are all peppe up to beat the old record. Especially since Mrs. Ryan presented the manager with a ten-pound boy on February 18, and the short subjects billed during this drive will be dedicated to Thomas J. Ryan, aged three months; the feature length pictures going to the credit of the infant's dad.

Incidentally, Ryan asked five men in his district which trade paper they would favor in exploiting the drive and all five said THE NEW YORK STATE EXHIBITOR.

Fox exchange is in the midst of elaborate alterations and the office force is working under upset conditions. But these will result in the finest exchange along Film Row, Ryan says. A new screening room is being constructed, with brand new sound equipment; a larger screen and greater seating capacity that than the old one. During the alterations, pictures are being screened for the trade at Harmanus Bleecker Hall and the Leland Theatres, owned by C. H. Buckley.

Hoffman in Utica

K. L. Hoffman, Newark, N. J., is the new house manager at the Avon, Utica. His appointment was announced soon after Bert Leighton, new manager for Warner, came there after the agreement with Skouras.

Hoffman was former publicity man for the Stanley Theatre at Newark. Louis Lazar, director for Warner Brothers' New York State Theatres has been a frequent visitor to Utica since the transfer.

Garvey Remembers

Twenty years ago Len Garvey, RKO salesman, Albany, was a vaude orchestra leader and knew an actor named Jim Harkins. Recently, in tuning in on a radio broadcast of the dance marathon at Mid-City Park, Albany, Garvey heard a voice announcing the marathon that sounded familiar. He telephoned Mid-City Park and found it was the actor he had not seen in twenty years.

W. B. Whitnall Passes

Associated with the Syracuse Rialto for years as advertising and publicity director and house manager, Willis B. Whitnall died March 29 from a heart attack. Whitnall, 59, was originally associated with the Eckel as press representative and later served for eight years as manager of the Empire.

Rental Dispute Affects Loew's Rochester Theatre

Chain Can't Stand High Overhead — Break Apparent

Loew's Rochester Theatre is all set to close on account of rental dispute. Loew's, Inc., which has operated the house since July, 1929, asked a reduction from the present rental of $13,750 a month, claiming it had taken a loss long enough and had found it impossible to make any profit under present condition. House seats 4,000.

Greater Rochester Properties, Inc., of Buffalo, replied Loew's could pay or get out. The owners of the building also started suit for rental from March 1, which had not been paid, and served a dispossess notice.

Loew's promptly posted two weeks' notice to employees. While there was a possibility of a last-minute compromise, it was believed that the Buffalo company would allow Loew's to pull out and then install a policy of films and vaudeville similar to that in the Lafayette, Buffalo.

First Division Has Big List of Hits for Campaign

Strong Numbers Included in Thomas Month

First Division, boosting Harry Thomas month, May, offers a superb list of features to be dated in.


May has been billed as Harry Thomas month, and the latest list of features backs up the exchange's plea for more dates.

Position Wanted

Assistant manager, 27, with many years of experience, highest references, desires position. Very moderate salary.

Address: Confred Zeidler, Narberth Theatre, Narberth, Pa.

Syracuse

15 Co-Ed Models and Show Entertainers and Kiddie Revue

By I. S.

FIFTEEN SYRACUSE UNIVERSITY CO-EDS will function as models for a spring style show, going in to the Paramount for the week of April 15. Paramount will also play a second week of "flish," April 29, when the Four Mills Brothers are set... Leo F. Rosen, Warner's Strand, staged a kiddie revue to mark the Easter season... Harry F. Shaw, Loew's State, entertained his mother, Mrs. Ida Shaw; his sister, Mrs. Harry Rose, and his nephew, Sheldon Rose, all of Wilmington, Del., over the Easter vacation... Mrs. Rose is the wife of Warner's manager at Wilmington... Police are endeavoring to determine origin of gas which caused fire, destroying the Smalley Theatre, Norwich, and the adjoining Distefano block, with $150,000 loss.

STRICKEN ILL upon her arrival in Syracuse with her husband, Morton Downey, of the Union Quarterly, was Miss Barbara Bennett Downey who was ordered to bed... Film houses face some summer competition with announcement that the Syracuse University summer school players will open their third season in mid-July and continue through August... Turning his years of trouping with a vaudeville outfit to account, Chelsea Furner has opened Syracuse's first musical barber shop.

Elmira

Glen Theatre Burns and a New Mind Reader

By Jay

ROIRICK'S GLEN THEATRE, considered one of the most famous summer playhouses in America, burned to the ground here, March 22... Loss approximates $100,000... Harry Watts, Warner Brothers representative, sponsored the annual egg hunt of Elmira children, April 2... Hundreds of prizes were awarded, and more than 2,000 children participated.

A LOCAL MOTION PICTURE COUNCIL has been organized to recommend publicly pictures that meet its approval... Harry Watts attended a conference of Warner Brothers' executives in Albany, March 28 and 29... The St. Louis Cardinals-owned Elmira Colonels of the New York and Pennsylvania Baseball League will not play night game this season, much to the relief of theatre managers... Strand added a mind reader to its picture bill, with satisfactory results... Keeney entertained 200 at a special showing of "Broken Lullaby."

Latta Paroled

Garland B. Latta, Syracuse stock promoter and theatre magnate, was quietly paroled from Auburn Prison and is in seclusion in Syracuse, with future plans unannounced. Latta was convicted on a charge of grand larceny in June, 1930, and sentenced to two years in Auburn.
At the Philadelphia Dinner to Jules Levy


CROSSTOWN
Randel Awaits Call to the Pacific Coast

HENRY RANDEL is getting ready to go to the May Paramount coast conference. He will get his prize money there. . . . RKO changes saw L. I. Kutinsky and Phil Hodes returning to the exchange. . . . Kutinsky sells in Jersey, while Hodes becomes New York and New Jersey sales manager under Bob Wolf, the exchange chief. . . . E. L. McEvoy is eastern division manager, while Al Mertz is short subjects manager. It is expected that the T O C C will see Sidney Kent on the Fox poster matter. . . . Fancho and Marco are taking over the Warner booking bureau. . . . Universal Club held a spring entertainment last week-end. . . . Don't forget that THE NATIONAL EXHIBITOR golf tournament at Baltimore, Md., will have a neat list of prizes to shoot for. . . . A lot of local golfers are scheduled to attend.

NEW IDEAL, BROOKLYN, is now being handled by Anthony Frassini. . . . Latter used to handle some Italian silents. . . . Formerly a distributor. . . . President, now the Hindenberg, is showing Germans and vaudeville. . . . Sussex, Sussex, N. J., is being handled by the Essaness Realty Company, Inc. . . . J. Sarris is the operator. . . . Ramsey Theatre Company, Inc., is operating the Ramsey Theatre, Ramsey, N. J. . . . Louis Rubin is president of the Philip Amusement Company, handling the Bobby. . . . Estates Operators, Inc., is in the former title of the company (Pear Brothers) handling the trio in Brooklyn. . . . Unger and Van Epps are new operators of the Fort Lee, Fort Lee, N. J.

RKO PUBLICITY OFFICES are now on the 8th floor. . . . A prominent inde¬pendent's change is considering expansion. . . . Sensational opening of "Symphony of Six Million" should prove a bombastic . . . . A. P. Waxman went out to the coast again. . . . His AMPA work keeps him busy. . . . Beginning. . . . And lots of work for the AMPAite and "Morning Telegraph." . . . Alexander Herman Sher is a neat list of prizes to shoot for. . . . A lot of golfers are scheduled to attend. . . . Sensational opening of "Symphony of Six Million." . . . A. P. Waxman went out to the coast again. . . . His AMPA work keeps him busy. . . . Beginning. . . . And lots of work for the AMPAite and "Morning Telegraph."

"THE NEW YORK STATE EXHIBITOR"

HEARD IN

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"Avalanche" Over

"Avalanche," from First Division, drew daily raves at its Fifth Avenue Playhouse showing. The production was called one of the scenic treats of the year, and its casting and novelty also came in for praise.

In a different sort of yarn that any house can play.

Hudson County

Leon Van Gelder, resident conductor of the Stanley orchestra during the four years since the theatre was opened, took charge of the Stanley in Jersey City. Larry Conley travels to New Haven each week to catch the new Fanchon and Marco stage shows.

Don Albert goes to Loew's New York office daily. Big Jim Lundy is the new Loew's publicity man for Hudson.

George Freeman is a cat fancier. Projectionist William Myers, a notary public, helped the boys with their income tax returns.

Maurice Stahl is thinking of buying a new car. Dan Weinberg is spending his newly-wed honeymoon at a New York hotel.

Jack Keale back on the job.

Carl Meeker's wife, at Saranac, is better.

Jimmie Bell visits Brooklyn frequently.

Why, James?

Olive Blute has replaced Jean Snyders in the Stanley cashier booth.

Bob Deitch, another theatre man, laid low with a cold.

Tom Moran loves (is the word) peach shortcake.

Thanks, Art Mackie and Burt Hoffman.

Maurice Stahl plaged from St. Louis to Newark.

Maurice Hatoff held a party for his friends.

Skouras Cameo, Greenville, which has tried about everything, now tenanted by a stock company.

Burt Hoffman, who succeeded Charlie Carroll in the Stanley publicity post last summer, has been assigned to manage a theatre for Warner Brothers in Utica.

Allan Glenn is handling the Stanley exploitation office.

Among recent grippe sufferers on the Stanley staff were house manager Mickey Kippel, chief of service Frank Wohntis, assistant chief of service Himan and cashier Josephine Monte Carlo.

Buddy Saymon, State, and Mrs. Kathleen Abbott, of Loew's, were also knocked by the recent cold spell.

And as for yours truly, he fought it, but kept on his feet, for six weeks.

Jim Lundy, new Loew's p. a. in Jersey City, divides his time between New York, Jersey City and Newark.

Jim, a big and goodlooking Southerner with a soft drawl, has taken an apartment in Jersey City.

Perry Charles dropped into the "Journal" city room the other day.

MAURICE HATOFF spent a few days at Asbury.

Sol Schwartz has special features almost every night at the Majestic, along with a call from Ben Levy, a recent visitor at Loew's.

Robert Kilgore assistant manager of Loew's Embassy, North Bergen.

Mildred Faller and George Freeman is a cat fancier.

PROCTOR'S, TROJAN, STALY and other theatres.

Jack Keale back on the job.

SUPERVISOR George Freeman is a cat fancier.

HEAR IN

THE NEW YORK STATE EXHIBITOR Apr10'32

PATRICK

SECOND ATTEMPT to permit Sunday motion picture shows in Butler, N. J., has been defeated by the Butler Common Council by a vote of four to two.

The motion was introduced by the Reverend William V. Callahan, pastor of the local Church of the Brethren, and the Reverend M. W. Irwin, pastor of the local Methodist church.

The motion was referred to the Common Council for further study.

The Butler Common Council voted to grant the special election, which would extend the Sunday movie law.

The Butler Common Council has been opposed to the Sunday movie law since it was first introduced in 1929.

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"The Sign of the Declaring of Independence," a motion picture, was shown to the pupils of Washington school and Franklin school in Saddle River township.

A new picture screen and shades for the windows were presented by the Saddle River Parent-Teachers' Association to the Franklin school.

In Maywood the rehabilitation program carried on nationally by the American Legion, was graphically demonstrated in the moving picture, "Opportunities." Jacob Fabian, head of the Warner-Fabian interests here, has presented the colors to Reuben Kaufman Post, No. 36, Jewish War Veterans.

He is doing this in honor of his son, Abraham, who was a member of the army during the war.

INA NEW YORK

Right in the heart of the MOVIE PICTURE INDUSTRY

HOTEL PLYMOUTH

49th ST., Just off BROADWAY

400 LARGE OUTSIDE ROOMS all with BATH, SHOWER

CIRCULATING ICE WATER - RADIO FROM $2.50 DAILY

Rates

Single . . . . $2.50, $3.00, $3.50

Double, $4.00, $4.50 Twin Beds, $5.00

S. J. MITCHELL, Manager
$300 Lousy Charge

Union musicians make it tough even for their own members who win dislike. Ken Whitmer, conductor of Loew's Rochester orchestra, has been fined $300 for calling the orchestra lousy. He was brought in from outside by Manager Dave Nolan in an effort to get some music. This action, however, peeved the musicians and they proceeded to take it out on Whitmer. Unable to get him fired, they took the cash nick.

Quality Makes Ace Deal for Premium Distribution

Philly Concern Hints Plans to Expand Nationally

Largest single contract for premiums ever signed by any distributing company has been entered into by the Quality Premium Distributors, Inc., with the Edwin M. Knowles China Co., whereby the former contracts to take 6,000,000 pieces of the new Roselace pattern of dinner service.

Interest being displayed by exhibitors in Roselace is exceeding even that shown in Alice Anglow china.

Negotiations have virtually been completed whereby Roselace will be distributed in New York, New England and Michigan by one of the largest premium distributors in that territory. This district, in addition to Quality’s offices in Philadelphia, Baltimore and Pittsburgh, will place Roselace within the reach of 45 per cent of the exhibitors in the United States. In addition, it is Quality’s intention to shortly open offices in Cleveland and Chicago.

In the short space of one year, Quality Premium Distributors, Inc., has become recognized as the foremost distributor of quality premiums in the country. Smart showmen know that the novelty of “just any premium” has worn off and that the women today are shopping for the best premiums, just as they shop for the best values in pictures. The fine quality of the Edwin M. Knowles brand of china, which is obtainable only in the best shops, has proved popular with lady patrons of theatres. The popularity of these two brands is proved by the large number of exhibitors who are now fortifying themselves against the inevitable summer depression by signing up for one or both of these ace premium deals.

Eastman Theatre Unaffected

Death of George Eastman is not expected to affect the production of motion picture film or the conduct of the Eastman Theatre, Rochester, under its new policy. Several years ago he practically retired from the Eastman Kodak Company, which makes 90 per cent of raw film in this country, and direction of the Eastman Theatre had been placed in the hands of the University of Rochester.

And this is the type of exchange that First Division plans to have in all of its centres in the territory. This is the Philadelphia home of First Division, recently opened, and the first modernistic exchange in the country. The Albany exchange of First Division has been recently opened, and it is expected that the Buffalo branch will look like this after remodeling.
Motion Pictures for Children

TEN YEARS PROGRESS in the development of educational motion pictures was surveyed, and recommendations for the future, addressed both to educators and picture producers, are set forth in a report made public in Washington after ten months' study by F. Dean McClusky, Ph.D., president of the National Academy of Visual Instruction.

The report is the result of a request by Will H. Hays, president of the Motion Picture Producers and Distributors of America, for a scientific summing up of progress and needs in the light of what has happened since Hays, as one of his first acts as head of the organized motion picture industry, pledged, to the National Education Association in 1922 the interest, resources and facilities of the producers to serve education along such lines as might be desired and approved by pedagogical authorities.

REPORT, ENTITLED "VISUAL INSTRUCTION, ITS VALUE AND ITS NEEDS," comprises 120 pages of analysis and condensation of findings by scores of educational authorities. Also included are corollary surveys of the effectiveness of transmitting ideas and instruction through pictures, as evidenced by modern advertising practice, rotogravure sections of the newspapers and increasing illustration of text-books.

"Motion makes it possible to relate one idea to another," Dr. McClusky finds. "In our normal thinking process, one never has an isolated idea, the counterpart of the still picture. The 'stream of thought' is continually on the move. It may be that the motion picture secures its educative power from the fact that it is a counterpart of thought."

THIRTY-FOUR PUBLISHED RESEARCH REPORTS and Dr. McClusky's independent investigations agree as to the "superior learning of children taught with well-constructed pictures as an adjunct to oral and written instructions" and there is further unanimity of opinion that "the greater acquisition of facts is no more important as an educational factor than the stimulus to the interest and initiative of the children."

AFTER HAVING REVIEWED the various surveys and studies initiated at various times by Hays and others, Dr. McClusky reported as follows the present status of pedagogical film production among the major companies engaged in the field:

Eastman Teaching Films, Inc.: Program of 325 pictures, 200 of which have been produced and are in use; 75 in production and 50 more planned for the near future.

RCA Photophone, Inc.: Concentrating on experimentation in the realm of higher education, such as "Action of Forces in Space," "Constitution and Transformation of the Elements," "Arrangement of Atoms and Molecules in Crystals" and "Oil Film on Water."

Fox Film Corporation: Has produced 52 pedagogical pictures; 15 additional are virtually complete; 200 more are programmed, of which scenarios or continuities for 67 have been prepared.

Electrical Research Products, Inc.: Sixty already produced; a total of 360 planned, 20 of which are currently entering production.

(Continued on page "F")
What's Wrong With This Business?

By A. H. Edwards
Orpheum Theatre
Orwigsburg, Penna.

THE GREATEST UNIVERSITY in the world today is the University of Experience! The knowledge gained from this institution depends upon the knocks, the set-backs, the heart-rending disappointments, and failures that block our different paths. If we can overcome these obstacles, climb over the obstacles, push aside fear, and come through not broken, even though badly bent, we are worthy of our diploma from this great university.

THE PAST FEW YEARS have been the darkest in my 20 years as an exhibitor. Usually, after giving this much time faithfully, honestly to almost anything in life, there should be some remuneration, some tangible asset as a reward for work well done, faithfully carried on. All of us who are on our last legs can apply the words of a brainy man, "To those who think, this life is a comedy; to those who feel, it is a tragedy."

BACK IN THE DAYS when prohibition was but a baby, Paramount offered a prize of $25 for the best article on "Showmanship." Text of the article was the best idea to get the bar-flies and chair-warriors into the theatres after the saloons were a thing of the past. I do not want to boast that yours truly won that prize, but I want to tell you that $25 given by Paramount showed how the industry was in favor of prohibition and considered the saloon formidable competitor, not only as far as the head of the family was concerned, but the whole family was kept from having enjoyment, entertainment; no picture show for the wife; no picture show for the children. Yet, there are scores of exhibitors who blow halfnosis in your face while they shout for the return of the saloon; even displaying their ignorance by blaming prohibition for the depression over the whole world, as if the whole world was waiting for America to legalize rum! The saloon is gone, now keep it away even if it is for the selfish reason of benefiting the theatre.

WHAT'S WRONG WITH THIS BUSINESS? Lack of decent, wholesome, family pictures! True, we are in the midst of a terrible depression; but is that the sole cause of the mass movement, as it were, of staying away from the theatres? My answer is decidedly no! I don't need ask you whether you did business with "Check Double Check," "Daddy Long Legs," "Delicious," "Reducing," "Tom Sawyer," etc. It is amusing to hear a so-called modern showman call productions like these "small town pictures." Judging by the reports I read, this type of pictures increases business in all theatres everywhere.

THE PRODUCTIONS that have been wrecked on the rocks of failure have been the highly sophisticated selections by executives whose minds are subnormal as far as screen fare is concerned. The repetition of costly errors along this line disgust us with the corporations that give subnormal minds this most responsible position, let alone the payment of exorbitant salaries. Would Ford, Morgan, Sloan, Schwaab and all other big business men allow any one who was a hindrance to growth on the payroll?

WELL CAN WE REMEMBER the time when producers were sincere in their efforts to make good pictures. Take "Ben Hur" as an example. This picture, made years ago, and now brought back with sound, stands out as a shining tribute of high-grade productions that were responsible for drawing the best class of people to the moving picture theatres. Perhaps it does come under the head of costume pictures, but if it does the story entirely buries the costume angle and we view an awe-inspiring, wonderful epic, a masterpiece of which the screen can be truly proud. Did the churches condemn it? Did parents forbid their children to see it? Did pictures of this type and calibre give the picture unreal, untrue—an insult to intelligence.

PICTURES BEGAN TO GET WORSE and the business had developed into a full-fledged racket. I could not cut the objectionable part from the film because had I done this, there would have been none to show; so I put them on the way they came. I never had any respect for the censor board; I am not saying why, but they can't hang a man for what he thinks. Business began to fall off at an alarming rate; regular patrons lost interest because of the inanity, the untruth. They are the ones who will not go to the theatre and that is good business and money well spent.

PICTURES Began TO GET WORSE and the business had developed into a full-fledged racket. I could not cut the objectionable part from the film because had I done this, there would have been none to show; so I put them on the way they came. I never had any respect for the censor board; I am not saying why, but they can't hang a man for what he thinks. Business began to fall off at an alarming rate; regular patrons lost interest because of the filth that was purposely injected into the

Egotism runs rampant in Hollywood, and the rest of the world is willing to sit back and have a good laugh at it, but they are not going to pay for this display of egotism and arrogance. The selection of playboy or book, the painful exaggeration, the disgusting situations brought to bear, the painful exaggeration, the thing the others will follow. It worked out as I had hoped it would and within several years I was able to build a new theatre. I still continued the practice of being the censor for all film shown in my theatre and to show nothing but the wholesome, the clean-minded, the respectable people, the best people! Get the best people in the community, coming to your theatre AND THE REST WILL FOLLOW as surely as the night follows the day!

WELL DO I REMEMBER THE YEAR 1912 when I took over the theatre from Will Woodin. It was a dirty, smelly store-room place. Cost for a week's program of six changes was $17.50. Receipts of five nights paid all expenses and the Saturday night receipts were all velvet. Daily I censored the films, cutting out those scenes that might disgust the patrons to whom I catered, much to the dissatisfaction of the rabble, yet, as I stated in a former paper, I have nice people come to your theatre AND THE REST WILL FOLLOW as surely as the night follows the day!

The LEWD, LICENTIOUS, RISQUE SCREEN ENTERTAINMENT that is forced down our throats day after day is the greatest enemy of this business. It is directly responsible for gradually driving the best people, the decent people from the moving picture theatre in city, town and hamlet. True, there are some who cannot get a surfeit of filth, but their number is not large enough to keep this great industry moving. We must have screen entertainment that welcomes the clean-minded, the respectable people, the best people! Get the best people in the community, coming to your theatre AND THE REST WILL FOLLOW as surely as the night follows the day!

ANOTHER ANGLE of what's wrong with this business is the producer's under-estimating the intelligence of the people outside of Hollywood and New York. To these well-meaning moguls, the pulse of these two cities beats in accord with the balance of this great country. This is the most erroneous idea that was ever hatched within the cranium of man or beast!
pictures, and the result was that my film rental had to come down to $5 and $7.50, which means no business.

THEN THE ADVENT OF SOUND!

Naturally, the small-town exhibitor could not get equipment—that is first-class equipment. I had to wait until March 1, 1930, before I could get my installation. By that time the novelty was passing; and instead of giving me a big show for the opening with sound, I was compelled to take the first show on the release chart; and in connection with this statement, let me say that the wound that RKO and Fox gave me will never heal. Perhaps that statement is a little out of order, but what I could not get in pictures, I did get in sound. The walls were padded, I had a gold fibre perforated screen, and, forgetting the picture, I came out with, "The Best Sound for Miles Around." I did not hurt myself by advertising anything that was not true. The sound was marvelous. Business trips to the tunnel of sound, and I hoped and prayed it would hold up; but within six months it began to sag: the same old cry—pictures are no good, they are lewd, risque, not clean. How could I argue against the truth? I gave a meek answer that the Pennsylvania Census Board had ceased them, but what I like to do is use the threat of full of water into a tank of burning gasoline. Business continued to fall off until it is now below that done in the silent days.

TRUE, WE ARE IN THE MIDST OF A TERRIBLE DEPRESSION, but is that the real cause of the mass movement. Certainly not; and the proof is that the real cause of the mass movement, as far as I see it, is the same as ever: the business! I was talking with a physician who is far advanced in his profession. Did he tell me that his family attended the picture shows in his city? No! he condemned the silly sex material that is injected into a promising smile, and I hoped and prayed it would hold up; but within six months it began to sag: the same old cry—pictures are no good, they are lewd, risque, not clean. How could I argue against the truth? I gave a meek answer that the Pennsylvania Census Board had ceased them, but what I like to do is use the threat of full of water into a tank of burning gasoline. Business continued to fall off until it is now below that done in the silent days.

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Here's what's wrong, says Edwards:

Lack of decent, wholesome family pictures.

Too many highly sophisticated selections by executives whose minds are subnormal as far as screen fare is concerned.

Underestimation, by the producers, of the intelligence of the people outside of Hollywood and New York.

Too much lowl, licentious, risque screen entertainment.

Too much jealousy between exhibitors.

Failure of the exhibitor to understand that the picture is always the main attraction.

Institution of a senseless policy which allows price cutting.

Immediately others have sprung into their places and likewise have thinned to the bottom of the abyss from whence they leave only echoes resounding from cavern to cavern. Who shall predict that from this chaos a corporation shall rise which shall have vision to give the best that is in it and will withstand the united efforts of the political destruction. Men will be men with ideals high, higher, higher than the dehumanized mind of the present-day so-called showman can understand. They will use the brains God gave them, and their product will be "clean as a hound's tooth," that will be the salvation of this great industry which can do so much good and have the respect of the great army of decent people, which is now blind to everything that is clean and wholesome.

NEXT IN IMPORTANCE of "what's wrong with the business" is the exhibitor. Turn your back and there is Brutus. Far away pastures look green, so stop poaching, and instead of eying the other fellow's pasture, get busy and put time and effort on your own.

Go carefully on premium nights and all other such catch-penny schemes. As an example, let the exhibitor retain attention because as compared with all other fandangles, the picture remains the basis of your business. Do not advertise dishonestly; let the picture appeal to you, plug it; but do not take the opinion of the press sheet or you will lose the confidence of your patrons.

REDUCTIONS IN ADMISSION PRICES is positively no help to the exhibitor. I have tried it to my sorrow. A dime will not stand in the way of any person who is desirous of seeing a picture that is popular. On the other hand, a 5-cent admission will be no bait if the picture is a flop. I know many parents who would not allow their children to see certain pictures, nor would they attend themselves even if the admission was free, so why kid yourself into believing that reduced admissions is the cure for dull business? A sure cure would be the privilege of selecting the best pictures from every company. As it is now, is over 50 per cent of pictures that we could profitably show must be turned down because we are shackled to the block-booking system. In no other business is it compulsory to buy that which is ruinous or detrimental to the firm. Lucky, indeed, is the man who is financially able to buy all the product and then scrap 75 per cent of it!
Do Kids Like Kid Pictures?

Juvenile Movie Fans Speak for Themselves in the Following Article

By Justin Herman

SOME MONTHS AGO, if you recall, Hollywood became child-conscious and determined to "Bring the Kiddies Back Into the Theatre." No longer, asserted the cinema owners, would youngsters be forced to spend Saturday afternoon on an empty lot because Greta Garbo and John Gilbert were burning up the screen at the neighborhood movie palace. Instead, these cute little urchins with their potential nickels and dimes were to be lured into the theatres to see pictures particularly designed to appeal to their young and impressionable minds. Thus came about "Tom Sawyer," "Huckleberry Finn," "Skippy" and other similar productions.

IT WAS WHILE THIS CYCLE of films was playing the neighborhood houses of Philadelphia that it occurred to me to make a bit of an effort to discover whether the diminutive rascals really enjoyed this type of entertainment, or whether the phrase "Bringing the Children Back" was being employed literally by parents who felt it should be incumbent upon a child to view pictures in which child actors were featured. I also was of the opinion that being employed literally by parents who grade, pupils in four local public schools.

WHETHER THE FACTS and figures brought to light as a result of this rather superficial survey are of any broad significance is problematical. Yet I feel that they are worth studying if only for the reason that the children chosen for the test, while few in number, are as typical of the average child as a preliminary study could determine. The schools selected for the conducting of the survey were located in middle-class neighborhoods in four different sections of the city. One hundred and seventy children, ranging in age from 9 to 12 years, participated.

TWO QUESTIONS WERE ASKED EACH CHILD: "WHAT TYPE OF PICTURES DO YOU LIKE BEST?" AND "WHO IS YOUR FAVORITE MOVIE ACTOR?"

Not every pupil wrote a direct answer. Numbers of them neglected to reply to the first query; others overlooked the second. Some named several types of pictures; others mentioned three and four favorite players. In such instances, cognizance was taken of each type and player mentioned, thus accounting, in case the reader wishes to check up, for apparent discrepancies in the tables of figures that follow.

The Herman survey brings out the following facts:

No single type of picture appealed equally to boys and girls.
Children favored action picture.
Kids have a mind of their own when it comes to criticism.
Mostly little girls liked "Skippy."
Hardly any boys were scared by "Frankenstein."
Little girls incline toward romantic films.
Westerns are still holding their own.
Janet Gaynor and Rin Tin Tin are still reigning the lists.
And even Jean Harlow must have something by which the little children remember her.

Several important facts were brought out by the survey. First, that no single type of picture appealed equally to both boys and girls. Second, that in the aggregate the children favored action pictures, which classification includes westerns, mystery dramas, war dramas, serials, air and dog pictures. Third, that the kids have minds of their own when it comes to criticism, as witness the little girl who liked Farrell and Gaynor because "they fit so well in a love story."
"Skippy"—and aha there! Mr. Producer, you were right—led the list of best liked films, closely followed by "Tom Sawyer"—and "Frankenstein."

THE GREAT NUMBER of young males who admitted a positive passion for cowboy and bloodshed, such as the one who wrote, "I like the Big Taril it was a good picture and it was shooting in it. I saw a man git shoot," materially helped boost the action pictures to the head of its list, which follows:

<table>
<thead>
<tr>
<th>Type of Picture</th>
<th>Boys</th>
<th>Girls</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action</td>
<td>76</td>
<td>18</td>
<td>94</td>
</tr>
<tr>
<td>Comedies</td>
<td>7</td>
<td>23</td>
<td>30</td>
</tr>
<tr>
<td>Juvenile</td>
<td>2</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>Adult</td>
<td>9</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>88</strong></td>
<td><strong>59</strong></td>
<td><strong>147</strong></td>
</tr>
</tbody>
</table>

Breaking up the "Action Picture" classification into its component parts we find that 30 boys and 7 girls expressed strong preferences for western or cowboy films; 21 boys and 7 girls liked "exciting pictures," which category includes "spooky pictures," mysteries and murders; 5 boys and 1 girl who wants to be a nurse were fond of war pictures; 3 boys and 1 girl liked Rin Tin Tin's productions above all others, and 3 boys and 1 girl craved serials.

THE MALES, it seemed, were not interested in adult film fare, which classification includes love stories. One lad stated in no uncertain terms, "I like cowboy, Cops, bergas, Polis. . . . I do not like love picture." On the other hand, there was the girl who wrote, "I like pictures grown up like. The Comon Law is one. Office Wife is another. The reason I like these kind of pictures is they have sense."
ANNOUNCING

ROSE LACE

WHAT EVERY WOMAN WANTS

- Beautiful as a rose
- Dainty as Duchess lace
- Warm peach glow body
- Decorated by Draney
- Standard popular shape
- Hit of the 1932 China Show
- Pride of the pottery

1932-33 PREMIER DINNERS SET

ADVANCE SHOWING NOW!

BY

QUALITY PREMIUM DISTRIBUTORS, INC.

C. H. GOODWIN  DAVID BARRIST

1305 VINE STREET, PHILADELPHIA

PITTSBURGH  NEW YORK  BALTIMORE

76 VAN BRAAN STREET  354 W. 44th STREET  1307 N. CALVERT STREET
February 12, 1932

Snowist & Goodwin,  
Quality Premium Distributors,  
#1305 Vine Street,  

Gentlemen:

We are herewith enclosing your approved contract for 100,000 - Service Eight - sets of Roselace dinnerware.

We understand the arrangement you made with our eastern sales representative, Mr. Kinnan in New York, is that we are to receive orders for these 100,000 sets between March 15th, 1932 and March 15th, 1933. The deliveries to be made weekly to theatres in the eastern part of the United States as you may designate.

You have an exclusive and wonderful deal in this high grade dinnerware. It is of the same quality as the very successful Alice Anglow set, with the improved embossed border, which is the newest thing at this time. We further wish to state that your Roselace Set will not be sold to syndicate five and ten cent stores. We hope to get you sample sets by the end of the month and will be ready to make shipments to your theatres in March.

In closing, let us say that this is a very close deal and the price you are getting is only because of your volume order.

Yours very truly,

THE EDWIN M. KNOWLES CHINA COMPANY

John B. McDonald, Secretary

We Are Direct Factory Representatives
FREE! TO THE LADIES

THIS IS A COPY OF THE HERALD ON "ROSELACE."
IT GIVES YOU BUT A FAINT IDEA OF ITS COMPPELLING BEAUTY.
"ROSELACE" IS SOLD ONLY AT THE BEST SHOPS and DEPARTMENT STORES.
IT IS THE NEWEST THING IN FINE DINNER SETS.

IT WILL—POSITIVELY WILL—ADD A WEEKLY HOLIDAY TO YOUR BOX OFFICE!

ROSELACE DINNER SET

MADE BY THE FAMOUS KNOWLES CHINA CO. & SOLD ONLY IN LEADING DEPARTMENT STORES

A BEAUTIFUL AND COSTLY

QUALITY PREMIUM DISTRIBUTORS, Inc.

PHILA., NEW YORK BALTIMORE PITTSBURGH

Attend Regularly and Receive the Complete Set Free

SEE COMPLETE SET DISPLAYED IN LOBBY

Apr10'32 Page 17
Quality Premiums Cost More

But So Do—

STETSONS
STEINWAYS
CADILLACS
METRO PICTURES

AND THE REASON IS...

"INCORRECT our standing order from 1000 to 1500 each week."
"INCORRECT my order from 1000 to 1200 each week."
"INCORRECT order from 450 to 650 every week."
"INCORRECT our order from 700 to 1000 regularly."
"INCORRECT our weekly order from 400 to 800."
"INCORRECT our order each week from 200 to 500."
"INCORRECT our order weekly from 400 to 600."
"INCORRECT our standing order from 200 to 350."
"INCORRECT our regular shipment weekly from 300 to 360."

AND SO ON, AND SO FORTH

I know from experience that anything Dave Barrist and Charles Goodwin promise they will deliver. That is why I bought all my premiums for the Windsor and Tioga Theaters from the Quality Premium Distributors.

Very truly yours,
C. STAMPER.

We are now starting one of your china deals we feel a distinct sense of security in buying premiums from an organization as reliable as the Quality Premium Distributors.

Ridge Ave. Theatre.
JOHN McCaulley, Mgr.

You are placing the premium business on a legitimate plane instead of the "fly by night" methods that formerly marked it.

M. H. SPIELMAN,
Spielmont Theatre,
Marcus Hook, Pa.

The benefit derived from distribution of your premiums together with your assistance in connection therewith, prompts me to this note of appreciation.

Please keep in touch with me on any new deals for my theatre up here.

P. R. HOFFMAN,
Nineteenth Street Theatre,
Allentown, Pa.

It is very reassuring in buying premiums through your Company to know that behind every promise made to us is the reputation of David Barrist and Charles Goodwin. No exhibitor will ask any more.

LEWEN PIZOR,

You deserve the thanks of every premium user for bringing down the cost of premiums to a "live and let live" basis.

MICHAEL LESSY,
Diamond Theatre.

Fill in And Mail Today
QUALITY PREMIUM DISTRIBUTORS, Inc.

Send me details on your new sensational premium "ROSELACE" at the world's lowest price, for a Quality Premium.

NAME ___________________________ THEATRE ___________________________

STREET NO. _______________________ CITY _____________________________

NO. SEATS ________________________ ADMISSION PRICE __________________

How many pieces do you average on give-away nights? _______________________

WE ALSO OFFER—
MANY OTHER INTERESTING PREMIUMS INCLUDING THE FAMOUS

ALICE ANNGLOW CHINA
WRITE US YOUR WANTS
QUALITY PREMIUM DISTRIBUTORS, Inc.
1305 VINE ST. PHILA., PA.
DAVID BARRIST C. H. GOODWIN
Branch Offices: BALTIMORE, PITTSBURGH, NEW YORK
For the first time, someone has taken the trouble to ask the younger children what they might enjoy. The results, collected by Justin Herman, are not particularly startling, but decidedly amusing and merely indicate that perhaps most of the tempest about making special pictures for the little tots is a waste of time.

A girl—one of the few of her sex who preferred westerns—commented of this type, "They are exciting. There is always someone kidnapped or cattle stolen." And under the heading, "The Movie Pictures I Like Best," a young patriot declared, "I like to see about War. I like it. I want to be a soldier so. I want to go to war and fight for our country and be a hero of America. That is why I like war pictures.

Lastly, and those who do not believe in the value of screen advertising would do well to take note.

A young chap stated, "The picture I like best is Chinatown After Dark. Tho I haven't seen it, I wish it could play now. I have sas a triater of it.

AS HAS BEEN stated before, Rin Tin Tin (selig) and Janet Gaynor were the most popular performers. The girls put Gaynor at the top. The boys divided their votes among Tom Mix, Richard Dix, Jack Holt, George O'Brien, Ken Maynard and other heroes. The canine star appealed equally to both sexes, drawing 7 male and 7 female votes. Five little girls and no little boys liked Mitzi Green, while Jackie Cooper needed but one boy for the seven votes that he received. Wistful-looking Bobbie Coogan tugged at the heartstrings of four girls. The boys ignored him as did the girls. Buck Jones, Holt, O'Brien and Maynard. Charlie Chaplin polled six votes; but from boys. Mary Pickford got one—from a girl. Douglas Fairbanks, Sr.'s name was conspicuous by its absence, but Junior Fairbanks drew four votes—two from girls and two from boys. A list containing the names of those players receiving six or more votes follows. Sixty-eight names in all were mentioned.

With the continuous attempt to present either special pictures for children or special performances, the analysis presented here takes on additional weight. There have been instances where special pictures made for children have annoyed the young folk. To be on the safe side, however, it might be said, without much chance of protest, that action pictures never fail to find favor.

<table>
<thead>
<tr>
<th>Picture</th>
<th>Boys</th>
<th>Girls</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skippy</td>
<td>10</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Tom Sawyer</td>
<td>6</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>Frankenstein</td>
<td>8</td>
<td>9</td>
<td>17</td>
</tr>
<tr>
<td>Delicious</td>
<td>2</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Our Gang Comedies</td>
<td>2</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Sooky</td>
<td>5</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>The Rainbow Trail</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Huckleberry Finn</td>
<td>4</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Local Boy Makes Good</td>
<td>4</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>The Secret Witness</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>The Spirit of Notre Dame</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Daddy Long Legs</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Fair Warning</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Top Speed</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Hell Divers</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
</tbody>
</table>

AMONG THE OTHER "FAVORITES" were All Quiet, "Rue Morgue," "Phantom of the Opera," "Hell's Angels," "Possessed," "Just a Gigolo," "Jekyll and Hyde," "Cimarron," "Trader Horn," "Dawn Patrol" and "Behind Office Doors." Nothing particularly juvenile about the bulk of those. Mickey Mouse, surprisingly enough, was mentioned only twice.

Most all the children seem to be conscious of the fact that they are little girls who philosophically explained, "The moving pictures I like to see is "Skippy. Everybody said that skippy was a good picture. I am sorry that I have not enough money to pay my way to see it. There ar other pictures I like to see. But not all the time allowd to see them. So that the way it is."

IT WAS IMPOSSIBLE to make use of a number of letters for the reason that they entirely ignored the questions that were added to several of these, however, were amusing.

One boy said, "I was very glad when my mother told me I could take my sister to see Huckleberry Fin. I liked to see them on the raft. That was all I saw because I fell asleep."

And a girl wrote, "One night mother told me she wished to take me to see "Skippy. It was so nice. I went to see skippy. It was so nice. I went to bed thinking of it.

A youth whose vote was cast for "mystery pictures" added, "Frankenstein is my type of actor. I like him because he is spooky. Mother does not like me to see those type of pictures. But I walk (Author's note: always) says they is funny and, the let me go.

A girl—obviously of the post-silent era—commented that most movies "are very interesting to listen to."

A 9-year-old girl whom one would normally expect to know very little about pictures stated that Lew Ayres and Joan Crawford were her favorites. "I am going to see every war picture that I can," asserted a boy, "I go because I can learn things." And another who is interested in movies I go to the best are war pictures where a man or a woman are murdered. I also like Winnie Lightner."
Hays Predicts Class Entertainment
A statement by Will H. Hays
President M. P. P. D. A.

CLASS ENTERTAINMENT, as well as mass entertainment, will feature the production program of the motion picture industry in 1932.

In stepping up its entertainment a few years ago are now being received with enthusiastic approval by the regular motion picture patron as well as tapping new strata of attendance for motion picture theatres. Experimentation in mechanics, lighting, photography, sound effects, has been succeeded by equal boldness of approach in the field of story experimentation.

TEN YEARS of self-regulation and study of the public's wishes, together with unselfish co-operation by thousands of volunteer enthusiasts in the task of raising the standard of demand, have encouraged us to produce those pictures which have already in the new year so forcefully challenged our attention.

IN THIS TIME of stress and strain the screen has made most impressive artistic progress. The quality of our world entertainment is at a higher level than at any time in history—and that level constantly rises. The motion picture industry will meet its purely industrial problems with no less courage.

THE EXPRESSION of public taste reflected to the motion picture industry through the widespread organization of group leadership has helped greatly. Such leadership is aiding in shaping community taste toward higher levels of entertainment. It would be conservative to say that a volunteer army of more than 30,000 serving on various co-operating committees is working with the industry toward the same objective of developing the widest possible acceptance of these high entertainment standards.

WE HAVE STILL far to travel to reach the ultimate goal, but all must applaud the definite milestones of progress evident in the great pictures of 1932.

Educators must assume a more active role in the development of the new technique, says Dr. McClusky in his article.

MOTION PICTURES FOR CHILDREN
(Continued from page "AT")

"EDUCATORS must assume a more active role in the development of the new technique and the acquisition of facilities for its use," Dr. McClusky finds, and recommends any type of activity:
1. Educators must inform the laymen and those on whom they depend for financial support as to the necessity of supplying the equipment for effective visual instruction.
2. The schools must increasingly use the product available—and the amount of visual material is greater than is generally appreciated—in order to encourage further production on an elaborately scale.
3. "Natural but mistaken" resistance must be broken down. "Properly used, visual material will repay its cost in the conservation of the teacher's time and energy alone. It can never supplant the teacher."
4. Willing co-operation of educators with those preparing plans for the production of pedagogical pictures.

To the producers Dr. McClusky makes the following recommendations:
1. Working out of a "comprehensive philosophy of education" with "cognizance of the respective parts to be played by the teachers, texts and visual aids in the classroom."
2. Creation of a systematically organized library of visual material.
3. A current events educational weekly, selected from the most educational sequences in the existing news weeklies.
4. A clearing-house for distribution of visual educational aids exclusively.
5. Specialization in particular fields by the various companies interested in the educational film supply, with sub-divisions for primary, secondary, college and technical subjects.
6. Consideration of a possible independent, permanent organization to restrict its production entirely to pedagogical films.

"MODERN EDUCATION has become very complex," Dr. McClusky concludes. "It is the fashion to criticize its methods and practices. Terrific pressure is being brought to bear on educators to train children in all phases of modern life. Present methods will not suffice for that accomplishment. Only through the greater efficiency of visual aids can the curriculum be expanded to accomplish the desired goal. The vital need will be integration of the varied subject matter presented, and that will increasingly become the function of the teacher."

THE EDUCATIONAL VALUE of many current entertainment pictures is stressed by Dr. McClusky. "The vaults of the theatrical producers," the report says, "are filled with treasures for the schoolroom in which many great episodes of history have been reincarnated."

"Of all the source material to be drawn on, none appeals more to the imagination than those actual recordings of human activity of the newsreel companies. They have been gathering from the four corners of the world over a period of 30 years."

IN A FOREWORD OUTLINING the historical background of the progress that has been made, McClusky recalls the first co-operation of educators and commercial motion picture companies, in 1922.

"Hays, in his characteristic forward looking way," he says, "discussed with the educators at that meeting the great possibilities in educational motion pictures and pledged the support of the industry to aid in this great undertaking of supplying schools with excellent courses. He also pointed out the need for research. Hays' address in Boston resulted in the immediate arousal of interest among educational leaders. The National Education Association, then under the presidency of Dr. Will Owen, decided to act on Hays' suggestion and appointed a committee of the National Education Association to co-operate with the Motion Picture Producers and Distributors of America. The chairman of this committee was Dr. Charles H. Judd, director of the School of Education of the University of Chicago."

THE AUTHOR of the present report served as chairman of the Research Committee of that early study, and has since been active in the work of investigating the possibilities of increased use of visual aids to education.

Hitherto unpublished results of an elaborate study, conducted over a period of years, under the auspices of the National Education Association, is included in the McClusky report. This study reduced 59 differently worded aims of pedagogical film development in the field of social science, as stated by the world's leading educators, to five general headings:
1. The nature and needs of human society.
2. A knowledge of social institutions.
3. The development of individual social and civic responsibilities.
4. Interpreting the past in the present.
5. Study habits and skills in the use of social data.

A PARTICULAR SURVEY, by the same organization of social science instruction in the Junior High School field, again with the aid of practical educators, has arrived at nine subjects of pedagogical film treatment as particularly desirable to assist the high school teacher:
1. Transportation.
2. Communication.
3. The Natural Resources of the United States.
4. Interdependence of Modern Life.
5. Development of Agriculture.
6. Industrial Development.
7. Governmental Problems and Relations.
8. Educational Opportunities.

AN AMUSING SIDELIGHT on the difficulties of producing pedagogical films is contained in the following, which the report quotes from a letter by Dr. W. R. Whitney, noted practical expert of RCA Photophone, Inc.: "It is probably easier for Jackie Coogan to learn to break a window perfectly and for Charlie Chan to fix it one hundred per cent, than for a scientist to appear excited over telling an old story to a cold gadget in a white-hot room. The fact that these films show the defects of imperfectness heightens my respect for the motion picture art."
The Simplex 35mm. Projector

NATIONAL THEATRE SUPPLY COMPANY reports that the Simplex-Acme 35mm. sound on film projector distributed by that company is proving a sensation. Many schools, theatres, and institutions are purchasing this handy, practical, portable sound machine for their use.

SELLING FOR $2275, with RCA sound amplification, and Simplex unit, it represents an ideal machine for any type of school or institution which needs it.

A STATEMENT from the company says:

Overnight the new Simplex - Acme Projector has lifted the portable projector into the professional class of theatre equipment. It has a complete professional optical system capable of producing a picture size of 12 x 16 feet—guaranteed to be comparable in every respect to the reproduction in first-class theatres. For this large size picture the projector would be used with either the T-20, 1000 watt, 110 volt lamp or the T-20, 900 watt, 30 ampere monoplane filament lamp. This latter requires a transformer which may be supplied at slightly additional cost. However, there is being released for this unit a carbon arc assembly which will assure every user a maximum of illumination.

THIS NEW EQUIPMENT consists of a portable motion picture projector and sound reproducing equipment of fundamentally new design, which in motion picture projection and sound reproduction will produce results even superior to those obtained with the best theatre equipment. It is the first apparatus of its kind which has been designed to fulfill these two requirements and

in no sense is it to be confused with that type of equipment consisting of make-shift apparatus assembled from silent equipment with sound attachments added.

Excellent projection and first-class sound reproduction, of course, must be the major considerations nowadays when designing new equipment, and with this in mind the optical system for motion picture projection has been selected with a view to producing results heretofore unobtainable in this class of equipment.

None but the finest materials and highest grade workmanship are employed in the construction of this equipment.
Exhibitors only!

The Quigley publication group

- MOTION PICTURE HERALD
- MOTION PICTURE DAILY
- MOTION PICTURE ALMANAC

are offered to exhibitors only for one year for $8, combining more than 350 issues of these business papers at a cost of less than 2 1/3 cents apiece. One idea in any one issue may be worth $50.00.

Offer expires June 1, 1932.

This Special Offer

INDIVIDUALLY

MOTION PICTURE HERALD $2
MOTION PICTURE DAILY $5
MOTION PICTURE ALMANAC $3

Send check or money order TODAY to

QUIGLEY PUBLICATIONS, NEW YORK
1790 BROADWAY
When "Fireman, Save My Child" played at the Montauk (Warner Brothers), unexpected sound effects were furnished by real fire engines rushing to a $100,000 blaze in a furniture store a few doors away from the theatre. Playhouse Theatre (Warner Brothers), which featured vaudeville and movies for many years and which was closed down last year, has been reopened for Italian stage shows every Sunday. "Hakeware Night" is held at the Palace Theatre every Tuesday night and, according to Manager Harry Doneger, is proving quite popular.

Manager William Weiss, Capitol Theatre, was well pleased with the Merchants' Exposition he put on for 10 days. Radios, refrigerators and other merchandise valued at over $1,000 was given away. Weiss gave away 100 bags of candy to kiddies at an Easter matinee and, in addition, presented six live rabbits to holders of lucky coupons.

Spring and summer styles were displayed at a fashion show at the Montauk for three days. Manager Garret Voorman had another gang of newsboys as his guests when Joe Brown played in "Fireman, Save My Child." He never forgets the youngsters.

A lone gunman held up the cashier of the Capitol Theatre during the supper hour. A couple of nights ago, he was outwitted by Miss Fannie Rappaport, the girl at the box office, and got away with only $7. Miss Rappaport was warmly congratulated by Manager Weiss and other employees of the theatre for her heroism and presence of mind. Sam Braverman, manager, Ritz Theatre, Lyndhurst, received a threatening letter in the mails. The show had been held up by gunmen recently and Braverman had been conducting a thorough personal investigation. It was thought at first the letter was to frighten Braverman into dropping his probe, but police learned it had been sent by a former woman employee.

Rathbun in Woodstock

William J. Rathbun, New York, has leased the Maverick Theatre, Woodstock, for five years from Hervey White, the owner. He formerly conducted the Playhouse in that village, which was destroyed by fire.

"Puss in Boots" packed in the kids at the Little Theatre. Tom Grierson, pianist with Renard's band at Palace, died at home here.

World's best.

You Can Always Buy Better at NATIONAL

Low price in itself seldom makes a Bargain! But the lowest possible prices coupled with dependable quality, quick delivery, reliable guarantees, courteous treatment and fair dealing, year in and year out, have gone a long ways toward satisfying exhibitors that National is the place to trade regularly. Trading at National is a Profitable Habit.

Rochester

Bill McCallum in Town and Dave Nolan Passes


Manager William Weiss, Montclair Theatre, Montclair, N. J., has started a stock company, which is being directed by William Faversham. Both he and his wife, Edith Campbell, are not only playing in most of the plays, but are directing a school for dramatic art in Montclair, N. J., which will be a clearing house for screen material for Warner Brothers' Burbank studios. To this school will be sent by the studio such of its players as the studio may want to receive intensive dramatic stock training under Faversham.

Rathbun in Woodstock

William J. Rathbun, New York, has leased the Maverick Theatre, Woodstock, for five years from Hervey White, the owner. He formerly conducted the Playhouse in that village, which was destroyed by fire.

"Puss in Boots" packed in the kids at the Little Theatre. Tom Grierson, pianist with Renard's band at Palace, died at home here.
Arthur Takes String

Fox Theatres Corporation has leased to the Arthur Theatres Corporation the 18 houses constituting the Fox New England circuit. Harry Arthur, president and managing director of Fox Theatres Corporation and managing director of the Roxy to organize the new corporation of which he is president.

Herschel Stuart, formerly general manager of Fox New England theatres, has resigned to become managing director of the Roxy.

FRANK WHITBECK, for the past year exploitation and advertising counsel at Universal Studios, has resigned this post and accepted a similar position with the Walt Disney Productions. Mr. Whitbeck, was recently elected president of The Wampas, Hollywood's famous organization of advertising and publicity men.

FANCHON AND MARCO, the famed team of producers of stage entertainment, have launched the second edition of the "Fanchon & Marco 'Mickey Mouse' Idea." The first edition, produced with the cooperation of Walt Disney, Mickey's creator, scored a tremendous hit in a 40-week tour of the country, breaking house records in Brooklyn and other large populated centers.

FRANK WHITBECK has been awarded another excellent role at Universal Studios. Whitney Hughes, who collaborated with Mr. Whitbeck on the production of "Fanchon & Marco 'Mickey Mouse' Idea," has resigned to become president of The Wampas, Hollywood's famous organization of advertising and publicity men.

HOLLYWOOD

By

JOE BLAIR

Western Correspondent

1044 N. Martel Ave. HEmstead 5982

MASS PRODUCTION in the studios of Hollywood is admittedly a failure. Granting of many major releases to worthy independent producers is an acknowledgment of this. However, New York bankers and executives should keep their eyes open to intercept any unscrupulous plans they may discover.

It is a foregone conclusion that a few studio executives will do everything within their power to make the independent producers look bad. If the independent producers are economically made and a success at the box office, it spells finis for a few high executives.

KATHRYN CRAWFORD, whose success in "Flying High" was so pronounced, has been awarded another excellent role at Metro-Goldwyn-Mayer. She is to play the part of a vivacious art student in "After All," an "A" picture, which Charles Brabin is directing. Others in the cast include Robert Young, Margaret Perry, Lewis Stone, Laura Hope Crews.

BOB STEELE has just completed another Trem Carr western, "Rider of the Desert," which Robert N. Bradbury directed. The picture looked exceptionally good when shown in the rough cutting at the studio projection room.

By

JOE BLAIR

Western Correspondent

1044 N. Martel Ave. HEmstead 5982

JOE BLAIR, who has held on in spite of continuous poor product.

EWARD ADAMSON, scenarist and dialogue writer, has been added to RKO-Radio's writing staff and will prepare the screen play and dialogue of an Alaskan dog story for Merian C. Cooper's supervision. Adamson formerly worked for RKO in the old FBO days and has many successes to his credit.

KEN MAYNARD'S first picture under his newly signed contract with Tiffany will be "King of the Range," and, of course, Ken will share screen honors with his wonder horse, Tarzan.

GEORGE O'BRIEN has arrived home, hale and hearty from his eastern pleasure jaunt. During his three weeks' absence, he visited with delight New Orleans, Havana, and, of course, New York City. His first assignment under the new Fox contract is the direction of Stewart Edward White's sensational story, "The Killer."

ARLINE JUDGE (Mrs. Wesley Ruggles to you) enacts the feminine lead in Ben Markson-Alvin Rivkin's original, "Is My Face Red." Lowell Sherman is directing. Gedy Robinson, who collaborated with Ben Markson in writing the screen play, will work with Director Sherman on the set during the filming of the story.

Rochester operators have voluntarily agreed to a 10 per cent wage cut from April 1 to September 1. All theatres in city are affected. Reduction is expected to help several small houses to keep going through the summer months.

John A. Hutcheson, for many years in charge of the theatre enterprises in Amsterdam and later of Glens Falls, is now manager of the Warner Theatre, Butler, Pa.

Hutcheson in Butler

Hutcheson in Butler

Hutcheson in Butler

Incorporations

American Roumanian Film Corporation of New York. Granted a certificate in 1925 to operate as a stock corporation.


Vide-Vox Corporation of Americas of Kings County. To deal in motion picture business.

Notice has been filed with the Secretary of State of a change of name of Action Pictures, Inc., to Mayfair Pictures Corporation.

National Theatre Not Affected by Receivership

National Theatre Supply Company is untouched by the receivership of General Theatres Equipment, Inc.

In an interview with a representative, M. V. Carroll, treasurer, speaking for National Theatre, said:

"In order to eliminate misunderstanding, we should like to point out that the financial condition of the National Theatre Supply Company is not affected in any way by the receivership of General Theatres Equipment, Inc."

"General Theatres Equipment, Inc., has an interest in the National Theatre Supply Company through the ownership of stock only. Since the financial condition of a stockholder does not in any way affect the financial condition of the company in which he owns stock, it naturally follows that the receivership of General Theatres as a stockholder does not in any way affect the financial condition of National."

Holding Unit

"General Theatres Equipment, Inc., was organized as a holding and a non-operating company and it has always limited its activities to that. When it obtained an interest in National through the purchase of stock, it did not in any way change in either the management or the operation of the National after General Theatres obtained control, in exactly the same manner as it did in the several years previous when it was organized as a separate and independent corporation."

"The National Theatre Supply Company will continue to supply and service exhibitors as it has done for the past six years."

Rochester Operators Cut

Rochester stage hands and motion picture operators have voluntarily agreed to a 10 per cent wage cut from April 1 to September 1. All theatres in city are affected. Reduction is expected to help several small houses to keep going through the summer months.

Incorporations

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Overflow Break

Opening to a slim house, with slight increase in business Sunday, Camel Quarter Hour combination, featuring Morton Downey, Tony Wons and Jacques Rickard startled Syracuse Tuesday by lining 'em up two solid blocks and necessitating a call for police squads to handle the crowds.

Vic Frank, formerly of Loew's, pinch-hitting in the managerial berth for the four-day engagement, won the thanks of the other main stem managers for sending them full houses. Vic, alarmed at the sudden flow toward his box-office, informed the waiting throng there would be no more admissions for two hours. Like magic Paramount and Keith's filled instantly.

Newsboy Plug

Manager E. J. Cline, Academy (Publix), Newburgh, has faith in the typical American newsboy as a motion picture critic. Announcing he would have newsboys of Newburgh and vicinity as his guests at a pre-showing of a feature production, Cline says: "There is no quicker or more reliable way of testing the pulse of an audience than through the newsboy."

Larry Rich, whose rotund figure and orchestra are not exactly strangers in the short subjects field, made his American Legion membership pay publicity dividends during his Syracuse engagement at RKO-Keith's. Rich and his troupe of 36 helped Syracuse Post 41 make merry at the post-Lenten ball.

Friendly

With the showing of "Sooky" at the Yonkers Strand, Manager Fred Schaefer had teachers distribute 10,000 heralds and make selling class announcements. Apparently it pays to be friendly with the school officials.

They've certainly been giving away things at the Paramount, Middletown. Manager Harry C. Stowell was busy on ice cream and tire tie-ups while also arranging high school and college nights.

For "Dance Team," Manager J. A. Hartung, Stratford, Poughkeepsie, used a puzzle contest of picture cut-outs distributed in shopping guide ads.

Kingston Ad War

Theatre war in Kingston grows hotter, with record advertising being carried by newspapers. Maximum of a full page was recently reached. Poughkeepsie, on other hand, remains silent, with only one house splashing.

Williams Merchandising

A. Williams, manager, Warner Dewitt, Bayside, pulled a sweet merchandising and exploitation stunt recently.

He made a tie-up with a dealer in radios and electrical goods whereby the dealer contributed merchandise to the value of $1,000. All the items, or prizes, were handsomely displayed in the lobby of the theatre. Stunt was on hand to explain the operation of each item. Exposition opened Palm Sunday and ran through April 5. Coupons were distributed with each theatre admission ticket, with drawing made on two consecutive Tuesdays. Even the coupons were supplied by the contributors of the prizes. The drawings and the awarding of the prizes were made from the stage of the theatre. One of the conditions printed on the coupon in large type was that the holder of a winning coupon must be in the theatre at the time of the drawings.

Burns Host

Charles Burns, manager, Loew's Theatre, Yonkers, was host to the Three Score and Ten Club of Yonkers at the last performance at his theatre. All members of the club are over 70 years of age.

Chimp for "Tarzan"

On the night before the opening of "Tarzan" at C. H. Buckley's Harmanus-Bleecker Hall, Manager Ralph Pielow, MGM Albany exchange, and Bennie Darrow, MGM exploitation man, brought "Young Tarzan," the chimpanzee used in the picture, to Albany.

The chimp was housed in the "Lindbergh suite at the DeWitt Clinton Hotel (the suite used by Colonel Lindbergh on his first visit to Albany), and MGM gave a press breakfast for the boys, when they met the chimp and heard him make funny noises in a microphone in a broadcast over WGY.

To encourage attendance by children, Strand, Port Jervis, announced the distribution of 20 scooter skates at a Saturday matinee.

Harry F. Shaw, Loew's State manager, played m. c. for the Washington Bicentennial party of Philo Lodge, F. and A. M., at the Cafe Dewitt, April 5, at Syracuse.

Having his car phone people to tell them if they wanted the best housekeeper available she could be found at the Academy, was one of E. J. Cline's "Emma" stunts in Newburgh.

"They Never Come Back" Is Filled With Action

And Regis Toomey, Dorothy Sebastian, Edward Woods (of "Public Enemy" fame), Greta Grandstedt, Gertrude Astor, Jim Jeffries, Earle Foxe and others are in the cast of this First Division feature now available.
Leo Rosen Wild
Digging up an old-time fire steamer, horse driven and spouting steam from its blackened funnels, Leo Rosen, until recently Warner's Strand, Syracuse, pilot, inaugurated one of the biggest campaigns of the month for "Fireman, Save My Child."
The old-time engine, driven by a man in regulation fire uniform, with another shoveling coal in back, paraded the main streets in advance and parked in front of the theatre for the duration of the picture. Incidentally, Leo ran across a good double for Joe E. Brown for his driver, resulting in questions from the mob as to whether the comedian was actually in town.

Tubbert Grins
"Big Bill" Tubbert, Syracuse, Keith's, is wearing a broad grin as the result of the spring line-up of stage and screen attractions just in from RKO headquarters. Some extensive exploitation plans are budding for a "Spring Drive," in which banners are to be strung across all city line intersections, special arches built for the marquee, broad-casting periods arranged and a mammoth bill-posting and street-stenciling campaign.

Local Exhibitors Will Back Harry Buxbaum Drive

Annual Fox Warfare Sees Theatremen Supporting Chief

The Harry H. Buxbaum drive, the local Fox branch's contribution to the national big push, opening May 29, will see exhibitors in heavy support.
In each territory, exhibitors are swarming to help their Fox exchange chief and this district is no exception.
Harry Buxbaum's popularity will be one of the reasons why the local exchange will probably be way up in front.
From Philly comes word of Edgar Moss' preparations, but this year it is beginning to look as if the Buxbaum standard will come in first.

"Play Girl" Offers a Couple of Stars

Loretta Young, Norman Foster, Winnie Lightner, are featured in the Warner hit, "Play Girl."

Columbia Has New Life Under New Management

And Mae Clarke, Boris "Frankenstein" Karloff and Constance Cummings will be in the forefront when the new product is released.

Sherlock Holmes Series Adds Worthy Fourth

"The Missing Rembrandt," fourth of the Sherlock Holmes series from First Division, is now available for dating. It got its Broadway run at the Strand Theatre, and received a nice hand. Arthur Wontner heads the cast. "Fatal Hour," "Speckled Band" and "Hound of the Baskervilles" comprise the other Sherlock features.
Local Contingent Attends Jules Levy Affairs

New York was well represented at the dinners tendered to Jules Levy, RKO-Radio-Pathé sales manager, held in Philadelphia and Baltimore, recently. More than 40 attended the Philadelphia session, making the trip in special cars. Louis Nizer, Fred McConnell, Rudy Sanders, Harry Thomas and others spoke, while wires came from many who were unable to attend, including Joe Lee, the Jersey Chinaman; Harry Buxbaum and others. Look at the photos on another page to get a glimpse of the metropolitanites.

Flesh at Century, Rochester

Century Theatre, Rochester, is inaugurating a new policy which includes a single stage act intermittently in addition to the feature film policy now in vogue, with Robert E. Hicks, manager. If these go over in a big way, it is likely that a regular vaudeville policy will be put in.

Curtain Trouble

Broadway (Publicx), Newburgh, which put on stage shows two nights a week in competition with New State, ran into a bit of trouble from city authorities because of absence of fireproof curtain.

ADVANCE REVIEWS

“One Night of Love”

Starring Sari Maritza, featuring Hans Albers.

Here it is, a continental cocktail of a mythical empire, expensive, sexy, enticing and filled with plenty of sentimental angles. In short, "One night of Love" is box office, deserving of high pressure selling, because the box office should back up everything the billing calls for. Sari Maritza, latest continental find, is continental enough to be sexy and American enough to carry appeal for all corners of this country of ours.

Absence their son, "Lefty" Milligan, has barely affected the activity of the Milligan exhibitors, who have returned from a month in Florida. During their absence their son, "Lefty" Milligan, has recently harvested his late crop to talk in. 

Supervised by Erich Pommer, "One Night of Love" will make a bid for the women's trade, and the men will go for it, too.

In short, First Division has a show that will call for a lot of adjectives, and, what's more, with Sari Maritza as a name to sell, "One Night in Love" should make the walls bulge.

Airminded

Not many theatre managers would care to perform their own publicity stunts when those stunts are in the air, but Manager Kenneth McMahon, Shine's State, Rochester, not only can fly a plane but does. He took this Waco plane up over his theatre to advertise "Hell Divers."

HOTEL PRESIDENT

48th St., West of Broadway
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400 ROOMS—All with Bath, Shower and Radio

SPECIAL WEEKLY RATES

Five Minutes' Walk to Fifty Theatres

J. S. SUITS, Mgr
HEARD IN

BUFFALO

All Hands Out to Help Sid Samson

By Mary Ann

LEW BLUMENFELD, assistant manager, Fox, Buffalo, has organized all the employees of the theatre into a committee for the success of "Sid Samson Month." On this committee are Buffalo city salesman, Emmie Dickman, and Bill Rovell, for Buffaloes, and Syracuse; Ray Harden, booking department, and Margie McBride for publicity. Purpose of this drive is to obtain placing themselves to use as many Fox pictures as they possibly can during the drive period. Following exhibitors have agreed to serve as a committee to further the success of the above campaign. . . . J. H. Michael, president, M. P. T. O.; Harry Bernstein, Ithaca theatres; M. L. Comfere, Buffalo; Binghamton Theatre; H. B. M. Ross, Elmwood Theatre, Penn Yan; D. Cohen, Binghamton Theatre; Bill Tishkoff, Murray Theatre, Rochester; James Roe, Palace and Turnhall Theatre, Syracuse; Marshall Taylor, Central New York theatres, and have already signed their intention to actively serve on this committee.

EXHIBITOR MEMBERS of the M. P. T. O. have offered to sponsor the Sid Samson Month campaign by pledging themselves to use as many Fox pictures as they possibly can during the drive period. Following exhibitors have agreed to serve as a committee to further the success of the above campaign. . . . J. H. Michael, president, M. P. T. O.; Harry Bernstein, Ithaca theatres; M. L. Comfere, Buffalo; Binghamton Theatre; H. B. M. Ross, Elmwood Theatre, Penn Yan; D. Cohen, Binghamton Theatre; Bill Tishkoff, Murray Theatre, Rochester; James Roe, Palace and Turnhall Theatre, Syracuse; Marshall Taylor, Central New York theatres, and have already signed their intention to actively serve on this committee.

ALWIN THE BUFFALO FRIENDS of Dave Nolan, manager, Loew's Theatre, Rochester, were shocked to hear of the fatal accident in which Dave lost his life. E. K. O'Shea, manager, Metro, was one of the active pall-bearers at the funeral, Sid Sanson, Fox; Harry Seed, Warner Brothers; Jack Kaplan, United Artists; Otto Siegel, Universal; Abe Harris, Metro; Jim Spear, Paramount, and Joe Weinstein, Publix, were among the Buffalo film men who attended Nolan's funeral. A floral tribute was sent to express the sympathy of the Buffalo film colony. Kenneth Robinson, Albany branch manager, for Paramount, has assumed charge of the Buffalo office, and Marvin Kemper, . . . Members of the Film Board of Trade have invited all members of the film industry, including exhibitors and distributors and their friends to join them in a testimonial dinner, given to honor their friend and associate, Marvin Kemper, next Monday at 6:15. Mr. Kemper is leaving by motor from the Pathe and Fox exchanges for a rendezvous in Canada. Charles S. Haywood, president, Lafayette Theatre Corporation, arrived in Buffalo with a deep coat of tan from Coral Gables, Miami, where he spent the winter, and was greeted by a typical Buffalo snowstorm.

SCREENING of "Amateur Daddy" was held at the Fox projection room recently, showing was attended by a number of leading exhibitors of the Buffalo territory. . . . Bry Stoner, MGM Cleveland booker, spent the week-end in Buffalo. . . . Phil Biamonte took over the Falls Theatre, Niagara Falls; Jack Whitney, Great Meadows State Prison at Comstock, and Harry Gilbert, Riviera, Syracuse, also the Martina. . . . Members of the Film Board of Trade were shocked to hear of the fatal accident in which Dave lost his life. E. K. O'Shea, manager, Metro, was one of the active pall-bearers at the funeral, Sid Sanson, Fox; Harry Seed, Warner Brothers; Jack Kaplan, United Artists; Otto Siegel, Universal; Abe Harris, Metro; Jim Spear, Paramount, and Joe Weinstein, Publix, were among the Buffalo film men who attended Nolan's funeral. A floral tribute was sent to express the sympathy of the Buffalo film colony. Kenneth Robinson, Albany branch manager, for Paramount, has assumed charge of the Buffalo office, and Marvin Kemper, . . . Members of the Film Board of Trade have invited all members of the film industry, including exhibitors and distributors and their friends to join them in a testimonial dinner, given to honor their friend and associate, Marvin Kemper, next Monday at 6:15. Mr. Kemper is leaving by motor from the Pathe and Fox exchanges for a rendezvous in Canada. Charles S. Haywood, president, Lafayette Theatre Corporation, arrived in Buffalo with a deep coat of tan from Coral Gables, Miami, where he spent the winter, and was greeted by a typical Buffalo snowstorm.

An explosion in a restaurant next door to William Smiley's Norich Theatre took the lives of two men working in both buildings. The explosion occurred when nobody was in the theatre. Smiley was lessee of the house and is now without representation in Norwich. This leaves Skouras alone with the Colonial Theatre.

Skouras Alone in Norwich

A screening in a restaurant next door to William Smiley's Norwich Theatre took the lives of two men working in both buildings. The explosion occurred when nobody was in the theatre. Smiley was lessee of the house and is now without representation in Norwich. This leaves Skouras alone with the Colonial Theatre.

WARMER BROTHERS' preview of "Crowd Roars" was held before a select group of film colony at the Great Lakes Theatre, Buffalo, for a special date drive. F. D. 's ultimate aim is to open a flock of new branches. First Division just opened another office in Albany, with Bert Fries, manager.

MR. AND MRS. A. C. BEHLING closed their Fox Theatre in Lockport for a month's Holy week, but re-opened Easter Sunday. Wim—Wigor—Witallity! Emmie Dickman, city salesman for Fox, just recently joined the Buffalo Athletic Club. . . . Frank McCarthy, branch manager, Universal, Boston, gave his many exhibitor and distributor friends a real treat when he appeared unexpectedly at the theatre as a tribute to Michael Shea.

CHARLES MARTINA, Family Theatre, Mt. Morris, announces that his other theatre, called Martin's Hall, is now a bowling alley. . . . Charlie also stated that all the Martina theatres will be open during the summer, giving his many exhibitor and distributor friends a real treat when he appeared unexpectedly at the theatre as a tribute to Michael Shea.

STAGE HANDS AND OPERATORS of Buffalo held their annual ball Easter Monday night at the Elmwood Music Hall. . . . Marie Ball, secretary to V. R. McFaul, is back at desk after spending several days at home doctoring la grippe.

Convicts Wonder

RALPH PIELOW, MGM manager in Albany, frequently loans film to the Great Meadows State Prison at Comstock, where there is a fine auditorium equipped with sound. Recently, Ralph, Mrs. Pielow and Ted Prober, MGM booker, motored to Great Meadows with a print of "Hell Divers" for the prison show. After the screening, Warden Joseph Wilson took the stage and told the men that Pielow and MGM had loaned them the picture and that Pielow would come to the stage to receive their thanks. Mrs. Pielow and Ted Prober were in the audience, and in his speech Pielow referred to the fact that his wife was present and glanced in her direction. He also said "And I have a fine young son." He did not mean that Ted Prober was his fine young son, who is at military school, but the prisoners looked around at the youthful and attractive young fellow and wondered how Ted Prober could be her son.
Buffalo Exhibitor Unit Holds Its Monthly Meeting

District Attorney Newcomb Talks on Law Enforcement

Regular monthly meeting and luncheon of Buffalo Motion Picture Theatre Owners was held in the Hotel Statler, April 4, at 12:30.

Jules H. Michael, M. P. T. O. chairman, called the meeting to order.

Guest speaker was District Attorney Walter C. Newcomb, who spoke on "Prevention of Crime, Theory of Punishment, Gangster and Racketeers," and his own particular problems. Following District Attorney Newcomb’s talk, Kenneth Robinson, former Albany branch manager for Paramount, who assumed charge of the Buffalo branch, succeeding Marvin Kemper, was introduced. Marvin Kemper testimonial dinner was discussed and final arrangements made.

E. K. O'Shea, Metro, in his talk, very emphatically impressed on those present the fact that one of the main reasons the theatre admission tax was defeated in Albany was due to the fact that the Buffalo branch of the M. P. T. O. made arrangements with the Western Union to flash every Western Union station throughout the country to get in touch with local exhibitors in their particular towns and have the exhibitors wire their respective representatives in Albany and Washington to oppose the admission tax. This, among other things, was accomplished through the efforts of the Buffalo office of the M. P. T. O. and a rising vote of thanks was given to Jules H. Michael, chairman.

Discussion on daylight saving was next in order. J. H. Michael suggested that one way to combat this evil in the theatre would be to open the neighborhood theatres one-half hour later in the evening, believing that this would increase the patronage. This would increase the patronage.

Motion was made and seconded that the recommendation of fireproof curtains, if stage shows are continued, came from the city inspector, who have backed up Tweed's inspection to be seen on Broadway soon. Sari Maritza, the latest continental sensation, will make her bow in the picture. She is on the Coast, now, in a Paramount production. "One Night of Love" should prove a hit of the season.

And Sari Maritza and Hans Albers are starred in "One Night of Love," sensational UFA-First Division production to be seen on Broadway soon. Sari Maritza, the latest continental sensation, will make her bow in the picture. She is on the Coast, now, in a Paramount production. "One Night of Love" should prove a bit of the season.

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Motion was made and seconded that the secretary of the M. P. T. O. send a letter to every exhibitor in the city getting their reaction on this subject. Jules Michael explained the reduction rider on service charge on RCA equipment.

The subject of reduction in electric rate was further discussed. A summary of the Western Union was distributed in printed form, and a report of the committee attending the conference was made.

Mother’s Day Short

National Screen Service has available for booking immediately a timely short subject devoted to Mother’s Day, next month. The subject, which is extremely touching and filled with sentiment, would be of value in any house, as it pays homage to Mother. Get in touch with your local National Screen Service office for bookings.

Charming Couple

Newburgh Ex-Mayor Denies He Played Politics

Orange County Grand Jury is investigating a complaint by former Mayor James D. Tweed, Newburgh.

He claims he has been libeled by the Washingtonville "Courier" in connection with a charge that as agent for stage hands he was instrumental in closing stage shows in the Broadway (Public) Theatre, Newburgh, because of the absence of asbestos curtains. These shows were given weekly on Thursday and Friday nights in competition with the New State, which runs vaudeville regularly.

The former mayor takes particular exception to an alleged statement by the "Courier," that he has a financial interest in other theatres.

Among witnesses before the Grand Jury have been Harold Gabrilove, manager, Broadway, and William Mabe, city building inspector, who have backed up Tweed's assertion that the demand for the installation of fireproof curtains, if stage shows were continued, came from the city authorities.

Sobel Under Arrest

Eli Sobel, Rome, former lessee of the Park Theatre, Camden, is under arrest, charged with arson, first degree. He is charged with having attempted to burn the Camden Theatre night of January 24 last.

State troopers were called at the time of the blaze by Mrs. James LeRicheux, owner of the building, when she claimed she detected the odor of gasoline.

Women’s Groups Lead Attack on Bill Repeal

Theatre Owners Want Billboard Measure Banned

Jersey civic societies and women’s organizations are strenuously opposing the Rafferty measures for repeal of the billboard law and enactment of a new bill to lower license fees.

Three measures passed in the House of Assembly, but still opposition is encountered in the senate, many Republican members being opposed. Miscellaneous Business Committee of the senate has not reported the bills for a vote. E. Donald Sterner, Belmar; David Young, Towaco, and Edward P. Stout, Jersey City, comprise the committee.

Billboard companies, outdoor advertisers and theatre and motion picture exhibitors are advocating enactment of the measures.

Sidney Samuelson, president, Allied Theatre Owners of New Jersey, is active in support of the measures.

SECOND SIGHT

"Scarface"

Whether it fails to glorify the criminal or not, "Scarface" will go down into movie history as the strongest, the best gangster story of all time.

As such it deserves fair consideration by the censors, strong support by exhibitors, and will certainly get plenty of attention at the box office.

"Scarface," providing it isn’t clipped by the censors, remains a great preachment against gangdom. It places the question of gangdom to the public, and asks the public to answer it. "Scarface" remains an indictment of the lawless element of this country, stronger than the most powerful editorial, more potent than myriad of protests.

Howard Hughes may well be proud of his effort. Players, Paul Muni, Osgood Perkins, Ann Dvorak, Karan Morley, Boris Karloff are perfect in their characterization.

Backed by municipal authorities, advocated by state officials and endorsed by the leaders in every branch of law-abiding society, "Scarface" might well become a gospel of its own kind. Allowed to be preserved as shown at preview, "Scarface" might help check the growth of gangster government.

Clipped, cut, edited, it loses its punch and message.

― J. E.

"Amateur Daddy"

Fox has produced one of those program gems that come up unexpectedly. "Amateur Daddy," with an acknowledged "Daddy Long Legs" motif, should make audiences plenty well satisfied.

Warner Baxter’s following will be pleased and the box office should be likewise. True, there’s nothing big about the production, but when a clean, wholesome, entertaining picture comes through these days, that’s something any company can boast of.

― J. E.
“Doomed Battalion”—U
Tata Birelli, Luis Trenker, Victor Varconi.
Here is something different from Universal, with a scenic background especially thrilling, a war story that few can compare with for interest, and a punch that action audiences will go for. “Doomed Battalion” is a showman’s picture, deserves exploitation aploity. There are no names to sell, but the appeal of the show rests in its story and direction.
Estimate: Different and undoubtedly box office.

“Night World”—U
Leo Ayres, Mae Clarke, Boris Karloff, Russell Hopton, Dorothy Revier, Bert Roach, Dorothy Peterson, Nolda Hopper, Clarence Share, Florence Lake, Gene Morgan, Huntley Gordon, George Raft.
After a phase when that type of story was absent, Universal hands us “Night World,” with a night club background, a group of favorites and an adult story. With the names that can be sold, a type of yarn that rarely fails to hold interest, and competent direction, “Night World” should not be a headache for the exhibitor. True, the story may seem familiar, but most pictures can be accused of that, anyway.
Estimate: Adult picture of nice appeal.

“County Fair”—Monogram
Holbert Bosworth, Marion Schilling, William Collier, Jr., Ralph Luxe, Kit Guard.
Race track yarn handled in a professional manner. “County Fair” is an independent production of merit. What it lacks in plot development it makes up in speed. Result is an interesting programmer.
Estimate: Nice indie show.

“Explorers of the World”—Inde.
A compilation of six distinct expeditions, retaining the best portions of each. A bit better than the usual travel picture, “Explorers of the World” will hold up wherever the audience understands and appreciates that kind of entertainment. Virtually, it carries the punch of six different travel pictures, with enough variety to keep the proceedings from getting monotonous.
Estimate: Satisfactory travel material for certain types of houses.

“Cossacks of the Don”—Amkino
Foreign importation with foreign cast.
Some of the Amkinos might find a place on some domestic programs, but “Cossacks of the Don” is one of the inferior importations. Why this was ever produced by Universal hands us “Night World,” with a night club background, a group of favorites and an adult story. With the names that can be sold, a type of yarn that rarely fails to hold interest, and competent direction, “Night World” should not be a headache for the exhibitor. True, the story may seem familiar, but most pictures can be accused of that, anyway.
Estimate: Adult picture of nice appeal.

“Symphony of 6,000,000”—RKO
Ricardo Cortez, Irene Dunne, Anna Appel, Gregory Ratoff, Lesla Clever, Noel Madison, Helen Freeman, John St. Polis.
Producers have been aiming for a picture that could duplicate the appeal, sentimental and box office, of “Homesweety.” “Symphony of 6,000,000” may do it if the marquee is long enough to get the title on. With a Gestet background, the Fanni Hurst touches and shovels and shovels of emotional angles, “Symphony” should prove a box-office success. Radio, it appears, is hitting its stride.
Estimate: Looks like big money.

“Midnight Patrol”—Monogram
Hats off to an independent producer that has manufactured a piece of real value. “Midnight Patrol,” with a diamond-studded cast, is swell entertainment and deserves a big band. If more independents were like Monogram and invested in names then maybe the whole business would benefit.
Estimate: Excellent.

“One Night of Love”—FD
Sari Maritza, Hans Albers.
Excellent continental production that has a domestic appeal, especially for the women. With a title that is intriguing, a Monte Carlo background that looks and is expensive, and a star in Sari Maritza, “One Night of Love” is headed for big box office. Maritza, latest import flash, will mean bigger and better grosses. She has loads of what it takes.
Estimate: Excellent.

“Limpy”—MG
Jackie Cooper, Chic Sale, Dorothy Peterson, Ralph Graves, Helen Parrish, Andy Shuford, Oscar Apfel.
Thanks to Jackie Cooper and Chic Sale, the story has lots of human interest and emotional appeal, but it is questionable whether or not the star characterization can triumph over a weak yarn. Jackie Cooper is immense, while Sale was never better. At any rate, it will be liked by those enjoying clean entertainment.
Estimate: It has possibilities.

“Avalanche”—FD
With a foreign cast.
Sensically it is a treat, and with an action-filled tale to back it up, “Avalanche” provides a different sort of yarn. There have been few domestic products that can compare with it for novelty.
Estimate: Different and high rating.
Fore!

The Social Event of the Industry!

THE 1932 MOTION PICTURE HANDICAP
GOLF TOURNAMENT
and DINNER-DANCE
Under the Auspices of THE NATIONAL EXHIBITOR

FRIDAY
APRIL 22nd

At Maryland Country Club, Baltimore, Md.

GOLF! PRIZES! DINNER! DANCE! ENTERTAINMENT!

LIMITED NUMBER OF
RESERVATIONS ONLY!

Clip this entrance blank and forward to any member of the following committee AT ONCE.

ACTIVE COMMITTEE
Washington:
RALPH BINNS, Chairman
J. B. FITZGERALD
HARRY HUNTER
RUDOLPH BERGER
HOWARD BEAVER
SAM GALANTY

Baltimore:
LEWIS ROME
FRED SCHANBERGER, Sr.
WM. HENDERSON

Philadelphia:
JIM CLARK
JACK GREENBERG
PAUL GREENHALGH

Make checks payable to
J. B. FITZGERALD, Treasurer

$10.00 Covers Everything!

DON'T DELAY... Entrance Fee on the Tournament Day, $12

ENTRANCE BLANK

GOLF TOURNAMENT COMMITTEE

Gentlemen:

Enclosed find check for TEN DOLLARS which I understand entitles me to entrance in the 1932 Motion Picture Handicap Golf Tournament and myself and lady to the Dinner-Dance following it.

To aid the Committee my FIVE BEST SCORES are

Name: ____________________________
Business: ____________________________
Address: ____________________________
THE ONLY REGIONALS IN THE METROPOLITAN AREA ... THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

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Publishing Office:
219 N. Broad Street, Philadelphia

ALBANY - BUFFALO - WASHINGTON - PHILADELPHIA - NEW YORK

Apr10'32 b.c.
### Calendar for May 1932

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In case you still have room for . . .

HARRY THOMAS MONTH

Set your dates on these:-

"AVALANCHE" WHICH MERITED THE MONTH'S BEST REVIEWS DURING ITS ENGAGEMENT AT THE 5th AVE. PLAYHOUSE

NEW YORK TIMES . . . A picture of the colossal type.
N. Y. DAILY NEWS . . . *** Sensational, breathtaking, "Avalanche" thrills.
N. Y. EVENING POST . . . Utilizing the splendor and awe of the elements for his dramatic effects, a romantic plot is woven against a magnificent pictorial setting of Alpine cliffs and billowy snowdrifts.

Breaking Records at Warners' Ace Metropolitan Theatres . . . and at All Loew Theatres. Presold to 20,000,000 Readers!

"HOUND of the BASKERVILLES"

By SIR ARTHUR CONAN DOYLE

"WILD WOMEN OF BORNEO"

Women so wild their own natives shun and fear them!

"CROSS EXAMINATION"

Here's what VARIETY said about it:

Indicating a draw when caught at the Beacon Theatre on Broadway . . . . much more than the customary value is received . . . . as well done as most product of major producer-distributors.

"THEY NEVER COME BACK"

Directed by FRED NEWMEYER
former director for Harold Lloyd

Sizzling Mystery of Oriental Fanaticism!

"THE BOAT FROM SHANGHAI"

With an ALL STAR CAST

The World's Leading Independent

FIRST DIVISION EXCHANGES, Inc.

HARRY H. THOMAS, President

Executive Offices: 1600 Broadway, New York


Apr25'32 pg. 2
SOCKING DEPRESSION FOR LOOP ALL OVER THE COUNTRY!

NEW YORK—Paramount—“Shopworn”, house trotting toward $60,000. —Variety

BROOKLYN—Paramount—“Shopworn” will finish to a fine $55,000. —Variety

CHICAGO—Chicago Theatre—Heavy business at $45,900 despite Holy Week. Previous picture $30,800. —Variety

INDIANAPOLIS—“Shopworn” tops Indianapolis with $25,000 at Indiana Theatre. —Variety

BALTIMORE—Keith’s—Big Money, $20,000. Previous picture $12,000.—Variety

BUFFALO—Lafayette Theatre—Record Sunday draw and approached an all-time draw, more than doubling par. Gross $19,400—(Average, $8,500.) —M. P. Daily

PITTSBURGH—Warner—“Shopworn” Barbara Stanwyck coming along as B. O. figure. Should muster better than $9,000; above recent average; previous picture $7,000. —Variety

DES MOINES—Paramount—“Shopworn” took $1,000 over average for four days with $7,000. —M. P. Daily

BARBARA STANWYCK

Here, Showmen, is Columbia’s answer to what the public wants!

THE LINK BETWEEN SHOWMEN AND PROFITS

EVERYBODY’S PICTURE!

with
REGIS TOOMEY
ZASU PITTS
Lucien Littlefield — Robert Alden

Story by Sarah Y. Mason
Dialogue by Jo Swerling and Robert Riskin
Directed by...
A Plain Statement of FACT

Ruth Chatterton

"The Rich Are Always With Us"

Ruth Chatterton’s newest picture, “The Rich Are Always With Us,” is ready for release. It is her first picture for Warner Bros.

That means a lot to us, and here are some facts that should mean a lot to YOU:

Miss Chatterton became a Warner Bros. star at the height of her career. She has come to us with an understanding whose terms assure her of full scope for the display of the talents and the personality that have made her so great a star, especially in her appeal to women.

It is the first time she has had such scope.

She has found, in her alliance with Warner Bros., understanding, business acuteness and whole-hearted co-operation. For these reasons she has found happiness and contentment in her
work at the Warner Bros. studios, and the first result, “The Rich Are Always With Us,” we honestly believe presents her in the greatest role that she has ever portrayed on the screen.

**IT IS GREAT ACTING FROM A CONTENTED ACTRESS.**

You owe it to your patrons to play “The Rich Are Always With Us” at your theatre, and you owe it to your theatre to obtain for it the distinction and prestige that the star and the picture will bring.

Drama, romance, humor, pathos—“The Rich Are Always With Us” has them all. Above all, it has Ruth Chatterton in a role that is at last worthy of her ability, beauty and charm.

Think it over—but don’t think too long!
A Problem Solves Itself

GIVEN enough time to prove its merits or demerits, any problem in this industry will either solve itself or become a minor aggravation, ultimately disappearing from view.

Percentage, it would seem, is about to be placed on the distributor's operating table, to be treated for a bad case of depression, or to be allowed to die peaceably and unmourned by the exhibiting or distributing fraternity of this business.

This season has been a profitable one for the distributor from the standpoint of experience. True, his grosses have not approximated those of the boom years, but the sellers of film must have learned a lesson. Where the house cannot make money, invariably neither can the distributor. And the depression of 1931-32 proved this point.

The same note is sounded on the West Coast, where, if trade gossip is again correct, the brothers Skouras have set their foot down on percentage agreements in operation of the Fox West Coast circuit. The brothers, it appears, must show a profit after a year of operation, or set their foot down on percentage agreements in operation.

Aside from the usual Skouras system of cutting overhead, getting a better deal from the unions, and raising salaries. This does not stop them from withdrawing at any time. As the recognized doctors of sick theatres by the trade, they should make good.

Percentage, it would seem, is about to be placed on the distributor's operating table, to be treated for a bad case of depression, or to be allowed to die peaceably and unmourned by the exhibiting or distributing fraternity of this business.

The Skourases, glancing at their overhead, opening one eye toward business conditions and noting the demands, via the percentage route, of the distributor, have apparently come to the conclusion that percentage is an impossibility as far as they are concerned. Whether they will be successful in their stand is undetermined, but there are reasons why they should be.

Signs point to the fact that generally the distributor would be far more satisfied to make outright deals than work on percentage.

Because business has been off, because only a few pictures have been profitable grossers, the distributor has not benefited to any great extent in all percentage engagements. In many cases, his return would have been greater under an outright buy. Then he would not have to worry about checkers, have to wonder whether or not the box office total he receives is the actual truth or come to the ultimate conclusion that he would have been better off in the long run if he had made an outright deal.

Granted that the distributor's return on a few pictures has been overwhelming, but how many branch managers will like to make topic of conversation out of some of the pitiful returns from other engagements on weak sisters?

Plenty of exhibitors have successfully barred attempts to make them play percentage. Some exchanges seem satisfied with their returns under the outright buy. These same distributors retain the customer's good will, because there can be no suspicion of dishonesty on the part of the exchange. By not feeling, on the exhibitor's side, that he is being placed in the category of someone suspected.

The brothers Skouras, as independents, deserve a vote of thanks if they can block this percentage ogre. With a new selling season about to begin, the distributor and exhibitor on as even a plane as this industry has been in the last decade, a growth of independent production to foster competition, a rebirth of independent organization, and a determination on the part of the independent exhibitor that the major exchanges need him more than he needs them, perhaps there is reason to believe that percentage, a problem of this business since its inception, will solve itself.

Clear Picture

AFTER the legal department of the producers and the M. P. P. D. A. interprets the decision legalizing block booking and after the attorneys for the exhibitor group point out the rainbow as they see it, the trade will still want to know what this has to do with tying in of shorts with features.

A myriad of promises descended upon this business when first the protests over tying in of shorts resulted, but, apparently, they meant little. Any exhibitor knows what the actual condition is.

Perhaps that is one of the reasons why Educational, under the guidance of Earle Hammons, has come along as successfully as it has.

After all, the good will it receives must be of some value.
Hollywood Conference Finds Branches of Industry Discussing Trade Problems

Kent President

Sidney Kent has been elected president of Fox Films.

E. R. Tinker becomes chairman of the board, succeeding Harley Clarke, who remains a director.

Harry Thomas Dinner Expected to Set New Mark

Record List of Exhibitors and Film Men on Committee

Testimonial dinner to be tendered to Harry H. Thomas, president, First Division Exchanges, Inc., at the Hotel Astor, May 9, at 7.30 P.M., is expected to set a new record for such affairs.

Already the list of those attending includes the bluebloods of the local and eastern film world.

The committee men are as follows: Rudy Saunders, chairman; Max Cohen, chairman, entertainment committee; Louis Nizer, toastmaster; Otto Lederer, treasurer; Moe Sanders, secretary; Leo Brecher, Leon Rosenblatt, Charles O'Reilly, Sam Rinzler, Lawrence Bolognino, Lee Ochs, A. H. Schwartz, Charles Moses, Ben Sherman, Sidney Samuelsen, Joe Schoen, Julius Chernow, W. Ray Johnston, Arthur Lee, Moe Streamer, Joe Lee, Jay Emanuel, Izzy Rapaport, Red Kann, Marvin Kirsch and Arthur Greenblatt, associate chairman.

Delegations from Baltimore, Washington, Philadelphia, Albany and Buffalo, as well as the Middle West, are expected to attend the affair.

The entertainment committee has already secured acts from the leading Broadway musicals and vaudeville shows. A banner group of attractions has been promised.

The dinner was arranged as a testimonial to a man, who is probably the foremost independent exchangeman in the country, as a token of the film world's esteem of him.

Powers Appoints

George Dillon, who has been appointed manager of the New York Powers Pictures exchange, has had a varied career in the industry. For many years eastern division manager for Pathe and later general manager for the Springer-Cocalis circuit and latterly in the laboratory field, he brings ripe experience and knowledge to his new connection.

F. Ray Powers and Fred A. Rice will operate Powers Pictures exchanges in the Albany and Buffalo territories. F. Ray Powers is a pioneer in exchange operation and distribution and was for two years secretary and treasurer of Powers Telephone Equipment.

Lightman for Independents, Kent Representing Distribution, Main Speakers at Coast Parley — First Meeting of Various Divisions Ever Held

Important questions affecting the future of the motion picture industry will be discussed by both east and west leaders at an industry conference of Hollywood's actors, directors, producers, technicians and writers, sponsored by the Academy of Motion Picture Arts and Sciences, April 27. Sidney Kent, newly elected operating head of Fox Films, and M. A. Lightman, president of the Motion Picture Theatre Owners' Association, will be the principal speakers.

Kent arrived in Hollywood with Conrad Nagel, Academy vice-president, who is returning from a three months' tour of the country, during which he explained Academy aims and activities before civic organizations in over 50 cities. Lightman traveled from his home in Memphis, Tennessee.

Invitation by the Academy to leaders in other branches of the industry to come to Hollywood to discuss the problems in the exhibitor and distributor field marks a new departure in the organization's policy, which has heretofore been concentrated upon the closer relations existing between the five branches of the production end of the industry.

Important points which are facing the industry today, and which are to be discussed at the Academy conference from a distribution and exhibition viewpoint, include:

Are there too many theatres in the United States? Should the number of pictures made each year be increased or decreased? Is the so-called "double-feature evil" really an evil and how long may it be expected to continue? When does economy cease to be good business? What will be the new trends in public entertainment demands?

In addition to discussing present conditions affecting the continued vitality of the motion picture as an industry and as an art, Kent is expected to announce the policy of the Fox Corporation under his regime.

M. A. Lightman comes to the conference representing the viewpoint of the independent theatre owner.

He is thoroughly familiar with the problems of the motion-picture exhibitor. Lightman's attitude is expected to be based upon his recently expressed statement that "it is a well-known fact that we gain more with bricks by laying them than throwing them."

Brown at Columbia

George Brown, well-known motion picture executive, has been appointed director of advertising and publicity of Columbia Pictures, succeeding Bruce Gallup, who has resigned to become associated with Donahue & Co. Brown assumed his new duties on April 18.

Prior to entering pictures, Brown was a newspaperman. Since entering the film industry he has been identified as advertising manager of Universal and Warner Brothers and was also associated with RKO theatres.
Largest Film Turnout in Years Present at Testimonial to Paramount District Chief

Luncheon Honoring Milton S. Kusell, New York State Division Leader, Proves Signal for Record Attendance — Industry’s Leaders Present

Nearly 500 exhibitors, exchangemen and film men turned out, April 19, for the testimonial to Milton S. Kusell, New York state Paramount-Publix division chief, at the Hotel Astor.

No better evidence of the popularity of this distribution executive was needed than the record luncheon, sponsored by local film men.

The executive committee was composed of Leon Rosenblatt, chairman; Henry Randel, treasurer; Earl Sweeney; Joseph Schoen, secretary; Lewis Sanders, chairman of arrangements, and Lewis Schneider, Louis Frisch, Arthur Greenblatt, Charles Moses, Louis Nizer, Jack Springer, Louis Nizer proved an excellent toastmaster.

Meeting of the New Jersey Allied group was called off that the members might attend the function in a body.

Sidney Samuelson, Leon Rosenblatt, Al Lichtman, Milt Kusell, Louis Nizer, George Schaefer, Phil Reisman, Charles Pettijohn, Gabriel Hess and Rudy Sanders were at the speakers table.

Kaplan Unit Local 306 Suffers Setback in Fight

Local 306, Sam Kaplan headed union operators body, has received a severe setback in its fight to make the town 100 per cent union.

The defeat came in Brooklyn, holding that the use of misleading signs in picketing may be more than physical violence. Supreme Court Justice Steinbrink in Brooklyn has permanently enjoined Local 306 from interfering with theatres owned by the Esco Operating Company which, with its affiliates, controls 33 theatres in Manhattan, the Bronx and in Brooklyn.

Injunction was granted on the application of the Esco Company against Local 306, which has been campaigning for several months against the Springer-Cocalis theatres.

The court sustained the plaintiff's charges that the union had engaged in a variety of unlawful activities to destroy the good-will and curtail the patronage of the theatres.

The court found that the root of the trouble was a conflict between the Esco Company and the Empire State Motion Picture Operators' Union, described as a rival of the defendant union. Under this contract the Esco Company employed members of the Empire State organization, according to the court, but the defendant union carried on its campaign under the guise of a strike for better working conditions, when actually no strike existed.

The City Amusement Corporation, a co-defendant with the union, and the Women's Union Label Club of the Bronx, had co-operated with Local 306 in holding meetings to enforce the public service law, the Esco theatres, the court found. Among the list of grievances submitted by the theatre company, which the court substantiated, were picketing with signs designed to mislead the public, operating buses to give free transportation from the plaintiff's theatres to those employing members of Local 306, and the use of loud-speaking devices outside of the theatres.

"I do not subscribe to the oft-repeated contention and argument that the use of the word 'violence' in so-called labor disputes is limited always to physical contact or injury," Justice Steinbrink said. "A black-jack applied to a worker's skull may in the long run be less serious than picketing conducted with misleading signs.

"There may be less pain in the former, but there may be more suffering in the latter." Justice Steinbrink added.

The court sustained the plaintiff's contention that the use of misleading signs, false statements and publicity, veiled threats by words and acts, and insidious propaganda. The scalp wound may be healed through the surgeon's art, but at a time of economic suffering, when credit and good name are more precious than money, so would the producer.

To meet new problems of exhibition, and that if the看一看er made money, so would the producer.

GEORGE SCHAEFER, Paramount sales chief, gave his first public address in this city since he stepped into Sidney Kent's shoes. He paid tribute to Sidney Kent, touched on the problems he had faced, declared that the business was getting back to where it started, said the surface hadn't even been scratched, said oversaturating the public with pictures was responsible for the economic difficulties, but that for all that it was a great business to be in. He commended Kusell.

LOUIS NIZER, on behalf of the committee, presented Kusell with a beautiful watch.

Kusell, in replying, spoke briefly. He thanked the committee for its work, and also extended his thanks to the assembled film men. The three-hour session then broke up.
To:

MILTON KUSELL

LOYAL... to his company!

FAIR... to exhibitors!

HONEST... with himself!

Apr25'32 pg. 9
Make it a point to speak to your FOX Exchange Manager about the sensational FREE radio build-up on The TRIAL of VIVIENNE WARE

It's got the whole trade buzzing!
Utica Houses Threaten to Close Unless Town Co-operates on Daylight Time

Smallie, 0; Colgate, 0

Bill Smalley, Smalley chain, with headquarters in Cooperstown, found a boycott on his hands at his Smalley Theatre, Hamilton. Bill was getting 40 cents a ticket as the students at Colgate University thought that was too much. They asked Bill to drop to 25 cents and Bill refused. So the boys started a boycott on his house, even picketing it. Finally Bill compromised on a 35-cent top and the boys gave in, too.

224 Employees Would Be Thrown Into Unemployment Ranks and Loss of $12,000 Weekly Payroll Likely — Exhibitors Seek Defeat for Longer Day

With the summer schedule of advanced time in Utica expected to remain unchanged, the Utica Theatre Owners Association, Inc., has served an ultimatum upon city officials that if the advanced period is not shortened, fourteen houses will close during the summer months.

The ultimatum carries with it the announcement that closing of these houses means the addition of some 224 persons to the unemployment ranks and a consequent loss of more than $12,000 in weekly payrolls.

The house stand was agreed upon at a meeting of owners and lessees of Utica theatres at which it was pronounced that box-office records showed the adverse effect of advanced time on their business in the past and that they would need all possible revenue this year in view of present economic conditions.

Utica is all "set up" over the proposal to cut the period of advanced time from five to three months. Hundreds want the present schedule continued, while seemingly an equal number favor the shorter period. Petitions for and against the change are as numerous as pretty poppy saleswomen on the city streets.

A poll of the aldermen, conducted by a Utica newspaper, shows a majority of that body does not desire a change. They claim they are powerless to act, as the five-month period was adopted several years ago by a city referendum, and that if there is any change the people should make it in a similar manner.

A poll conducted by the Chamber of Commerce of mills and other establishments employing help resulted in six to one vote in favor of the long period. This brought forth a protest from Bert Leighton, resident manager for Fox, who claimed the tally was unfair and inaccurate. He claimed he, as a member of the Chamber, was not permitted to vote, and that the privilege was granted only those favoring daylight time.

Rittenberg Back in Albany

Shake-up at RKO-Palace Theatre, Albany, resulted in letting out Alton Cook, publicity man, and Tony Morelli, orchestra leader. A week before Mack Edwards, organist, was let go.

Arnold Rittenberg, formerly divisional manager at St. Louis (and before that publicity man and divisional manager in Albany), succeeds Cook in Albany, the divisional managership in St. Louis having been abolished. Francis Murphy succeeds Morelli as leader.

Union Aids Newburgh

Theatrical employees' union in Newburgh in an advertisement urges patronage of theatres employing union labor and specifies the Academy, Broadway, Cameo, Park and State.
You'll go nuts over Tom Mix in his first talking picture « « «

Even the fans who own dress suits will go slightly dotty. If you thought that because Mix had been in a hospital he would have to do his stunts in a wheel chair or his galloping on a pair of crutches, you'll think again when you see him do stuff that would make a college athlete dizzy. And "Destry Rides Again" is only the first of

SIX MIX PIX

His first two words as a Talkie Star are addressed TO YOU

STEP OUT WITH UNIVERSAL
EXHIBITORS AND MEMBERS of Buffalo Film Board of Trade gave a testimonial dinner to Marvin Kempner, for past years Paramount’s Buffalo branch manager. Party was held in Canada and voted a huge success. Sidney Samson, Fox manager, and Harry Dixon, RKO manager, were in charge of the arrangements. Exhibitors from Syracuse, Rochester, Buffalo and other parts of the state, as well as the entire exchange colony of Buffalo, were in attendance. Sidney Pfeiffer delivered a short talk and presented Marvin, on behalf of his friends, a mahogany secretary desk, chair and lamp.

Heard In

Ring Host and One Warner House Out of Red

By Bob

DAVID E. WESHLER, Warner’s national advertising chief, who still lives in Newark, made a major on Governor Moore’s military staff. But he’ll remain “Skip” to his many local newspaper friends. Dave Whyte, space grabber for Loew’s State, transferred to New York. Succeeded by James Landy, Washington. “Five-Year Plan.” Soviet propaganda, first film in months to take the Little Theatre out of the “red.” Master Russell, youthful “mind-reader,” clicking in RKO neighborhood houses. Russell picked up by A. Johnnie Mack, former Miner’s Empire manager, who found the youngster working his gag in front of factories at noon time. The kid was giving free readings and selling horoscope charts and such. Mark Block’s grind house, Lyric, operating at a dime top and open from 8 A.M. to 11 P.M., is the town’s consistent money maker. Lou Gold, Treas., Brighton Beach, L. I.

CAPITOL, least pretentious of Warner’s downtown houses, is the dough-maker. It presents “first runs” thought unfit for Brandyford and Mosque. Lou Gold, Treat, neighborhood, has solved the riddle by having four special nights when he gives something away. Rex, RKO, Irvington, has two sets of amateurs on Saturday. Matinee reserved for kids with foot-light yen. At night adults with thespian hopes are given an opportunity. George Jordan, who formerly checked films at the Little, Newark, and the Palace, Orange, is now manager, Europa, New York. George’s Newark friends are happy to see this veteran showman get a much deserved “break.” Zemel Brothers have given up one house and are centering their attention on the Garden, near the Penn Railroad, where blood-and-thunder operas make a hit with the Espanols. Sidney Franklin, Little, and Bob Ring, “Sunday Call’s” movie-goer, played host to Charles King when he was in town. King was also guest of honor at one of those “meetings,” sponsored by Franklin and “Smiling Billy” Phillips, Loew’s State.

YEGGS THREW Weeghaclic Theatre for a $500 loss. Gang charged with walking away with a safe from the Regent Theatre some months ago beat the rap the other day. Mosque folds for the third time. Stage units out at Branford. Shubert, erstwhile legit house, tries “Fifty Million Frenchmen.” tab, and first-run film on grind policy. Essex, remodeled, serious menace to Warner’s Savoy. Stagehands took a shave on the pay check, but operators squawked with success. Chevalier’s “One Hour With You” remained two weeks at Paramount, Newark, holds overs being unusual at that house. Having made dough with “Five-Year Plan,” Little Theatre tried “Road to Life,” another Russian opus. Second film not so hot at the box office. Sidney Franklin, manager of the sure-seater, rapidly becoming sylph-like in appearance as the result of a diet and plenty of exercise at the local Y. M. C. A. Ben Rocke’s idea. Empire, town’s only burlesque house, has called it a season, being a few weeks ahead of schedule. New York outfit wanted to rent darkened Rialto for stock burlesque, but Warner said no. Lease with Shubert forbids using the house for stage shows. . . . Frank L. Smith, Newark’s most popular showman, given testimonial night at Shubert. Almost all of the town turns out in evening clothes for what is truly a gala social event. Charlie Blum, Lyric, needs no horn when driving his car. . . . He “says’” “out of the way” and even the rice pickers in China move over.

Little Miss Hill Here

Cards announce the arrival of little Jean Marie into the home of Mr. and Mrs. Richard W. Hill, Newark, N. J. Hill is assistant to Harry Kalmine, New Jersey zone manager for Warner Brothers. Mrs. Hill was formerly attached to the Warner office staff.

Sunshine, Brooklyn, Passes

Control of the Sunshine Theatre, Brooklyn, is now in the possession of H. Weinberg. Leter also has the St. Marks and Lakeside, Brighton Beach, L. I.
Here are Premiums that’ll bring ’em back and keep ’em coming!

A BEAUTIFUL HAND PAINTED IMPORTED PORCELAIN DINNER SET

—a set equal in every way to the one in your home, and one that your wife would be proud to own.

Dainty! Fragile! Beautiful!

Your Lady Patrons will Rave about these!

JAPANESE LUNCHEON SET

Beautifully Hand Painted! Unapproachable Quality! Distinctive Design!

ALSO WILLOW WARE
CHINAWARE AND GLASSWARE
AND THE NEW TOPAZ GLASSWARE

PREMIUMS OF QUALITY . . . AT PRICES THAT APPEAL

STREIMER AD-SERVICE
FILM CENTER BUILDING
630 NINTH AVE. NEW YORK CITY
Phone LAckawanna 4-5645 4-5111

Chas. H. Streimer, Sales Mgr.
STREIMER AD-SERVICE
630 Ninth Ave., N. Y. C.

GENTLEMEN:
Please send me further information.

( ) Porcelain Dinner Set
( ) Japanese Luncheon Set
( ) Willow Ware
( ) Chinaware
( ) Topaz Glassware

STATE ____________________________
*Check item for information
Ed Golden joins Monogram and Trade Enthuses

Edward Golden is now sales manager for Monogram, pursuant to the recent merger of the National Screen Service and Monogram. That Phil Abrahams-Bertie Cooper wedding was preceded by a breakout for the groom, may have been the reason Mr. Babcock did not make the "Grand Hotel" opening. That "Grand Hotel" opening was certainly swell. So was the Warner Club dedication. The Roxy, believe it or not, is now independent. Once again a title changed, when "Young Bride," it or not, is now independent. Once again the "M. P. Daily" even copyrighting its own "scoop." Charlie Griswold is general manager of the Roxy. The trade was sorry to learn of the death of the mother of Jack Steinman, Manhattan Playhouses, Inc.

ELECTION of Merlin Aylesworth as president of RKO was preceded by scoops in practically every trade paper. With the "M. P. Daily" even copyrighting its own "scoop." Charlie Griswold is general manager of the Roxy. The trade was sorry to learn of the death of the mother of Jack Steinman, Manhattan Playhouses, Inc.

They are still cutting. The Paramount dividend meeting had to be postponed a week when not enough proxies showed up. The Northport Theatre, Northport, L. I., burned down recently. And now that a court has so ruled, newscast companies won't be able to include shots of fights for which rights have been sold.

John Secca has given up the Opera House, New Brunswick, N. J. Miss Jelin reported new proprietor. C. C. Colin, who had the Pershing, is the new owner of the Madison Theatre. While Al Harsten, trading as the Kay Theatre Company, Inc., has taken the Kameo, Bronx.

Myron Sattler is a local member of the First Division's announcement of the handling of the Chesterfields in this territory drew attention. Fred Owen is handling Louis H. Crawford at the 175th Street Theatre. W. Ackerman is at the Orphen. Charlie Raymond is in Rochester and A. Robertson is at the Valencia. It's ten years for the N. Y. Strand. Lou Simon is at the Halsey. Hal Horne is out on the coast. Expected back soon.

Wallack Theatre has changed owners again. Chanins still have it under lease. The sign posters war keeps on going and a couple of fellows are doing 30 days because of the malicious mischief angle. Exhibitors hailed the Springer-Cocalis victory over 306, even if the picket-line continues. Allied Jersey meet set

It is expected that Sidney Samuelson will soon make an announcement of the annual meeting of the Allied Jersey unit. Probably Atlantic City. The body has been extremely busy lobbying in Trenton.

Alleged Bribery Episode Ends

Finis has been written to the famous Sunday movie scandal in Nyack with dismissal of bribery indictments against Harry A. Williams, former village trustee. Action was taken by Judge Sherwood in court in New City, Rockland County, on the request of Irving G. Kennedy, Williams' counsel, who declared no conclusive evidence against the former official had been developed at the futile trial of former Mayor Oscar Kosel on a similar charge.

Petitions were presented to the court signed by over 550 residents of the town of Orangeburg asking that the indictments against Williams be quashed. District Attorney Stebbins protested against the petitions, saying cases should be decided on their merits, "not on the whim of public opinion."

RKO Realigned District

N. J. Blumberg is the RKO theatre chieftain for this district.

Lou Golding controls Albany: J. Brannan, New Jersey: Russell Emde and Joe Lee, New York, under the new set-up in this territory, with Emde overseeing.

Tabs on Utica

Stock burlesque at the Colonial Theatre, Utica, has given way to the Princess Musical Comedy Company, booked for an indefinite stay.

With the change in policy comes a drop in "top" evening prices from 60 cents to half a dollar.

Beacon Kiwanis Opposes

Beacon Kiwanis Club has secured permission from the Board of Education to show educational movies for children in the high school auditorium one night a week. Asked for Saturday but was accorded Friday, much to the gratification of the management of the Paragon and Apollo Theatres.

The opening guns in a theatrical battle in Poughkeepsie have been fired with a complaint of George Cohen, veteran theatre magnate, that the Public Theatre, formerly under his management, is violating the state laws by staging vaudeville when the original permit contemplated only motion pictures.

Columbia Meets May 23

Columbia Pictures will hold its annual sales convention this year at two separate meetings, first to take place at Atlantic City, May 23. This will be followed by a convention on the west coast, beginning in Los Angeles, May 31.
LABOR TROUBLE caused a bit of unpleasantness at the Rex Theatre in East Ruthton. A recent Saturday matinee, a non-union stage-hand was attacked by a tough-lookin' gentleman while getting something to eat at the bakery next to the theatre. Another non-union employee was stopped on his way home and threatened with bodily harm. Bette Bennett, a cousin of the three charming sisters, Constance, Joan and Barbara, was the guest of Harold Blumenthal, former manager of the Capitol Theatre. During her stay here, she dined with Richard Ettelson, manager of the Ritz Theatre, Garfield, and Mrs. Ettelson at their Passaic home.

ROSS ROBOT, the mechanical man, drew attention to the Rialto Theatre for two days. Manager Max Hecht loaned him to half a dozen merchants for advertising purposes during the week. Pictures and stories in the local papers heralded its coming. Rutherford Better Films Committee sent a delegation to the National Board of Review tea conference in New York. Mrs. Harry G. Grover, Mrs. Howard Calendar and Mrs. Irving Elmer attended. Manager Ettelson, Ritz, Garfield, is distributing Metro-Gaanga comedy toys to attract kiddies to his theatre.

WORD WAS RECEIVED here of the marriage in New York of Monty McLevy, who now manages a theatre in Malverne, L. I., to Miss Irene Cooper, of the St. Moritz Hotel. McLevy lived in Passaic before going to New York and all his friends here wish him well.

MANAGER WILLIAM WEISS, Capitol Theatre, had as his guests recently 100 Passaic policemen, to witness "Disorderly Conduct," with Sally Eillers, Spencer Tracy and Ralph Graves. They enjoyed it a lot and seemed to get a kick out of seeing how cops on the screen handle people who need handling. N. V. A. Week went over big with theatre-goers in Passaic.

Mohawk Open Soon

Changing its name from the Bates to the Mohawk Theatre, Roberts & Senicinski have just leased that house at Mohawk, installed talking devices, made alterations and repairs and are preparing for its reopening the latter part of this month.

First Run Last

Reversing the usual method of procedure by which films start at the top and travel down through the neighborhood route, "Tabu" showed at the Paramount, Syracuse, after having played most of the subsequent runs in the city, including those with dime admission. Refused a first run at the Publix house, the picture went into the second class, played to such unusual strength that the original decision has been reversed.

"Avalanche" Praised

"Avalanche," from First Division, has received fine press notices. The show was given extreme critical favor, which helped in its Fifth Avenue Playhouse run.

Mrs. Cohen Files Trust Action in Poughkeepsie

Asks $100,000 Damages, Charging Trade Restrains

Mrs. Mollie H. Cohen, wife of George Cohen, former theatre magnate of Poughkeepsie and Newburgh, has filed proceedings against Paramount and various subsidiaries charging restraint of trade and asking for $100,000 damages.

Mrs. Cohen is operating the Rialto, Poughkeepsie, the last house retained by the Cohens of the several they had some years ago in the two Hudson River cities. She claims in her 21-page complaint that she had a contract giving the Rialto the exclusive right to first-run films from Universal, Warner, Pathé and RKO. Mrs. Cohen alleges that, "for the purpose of eliminating the Rialto from competition with three Publix houses in Poughkeepsie," the defendants caused the Rialto to be denied certain first-run films, and she asserts that certain of these films, which she names, were shown first-run in the Publix houses in Poughkeepsie.

In one instance, Mrs. Cohen says, a picture contracted for $75 could not be obtained until she signed a new agreement, with the price increased to $125. Plaintiff requests the court to order the defendants to account for and pay over to her all profits earned by the Bardavon, Stratford, State and Liberty Theatres, Poughkeepsie, from about April 1, when the alleged embargo against the Rialto is claimed to have started.

Auction is brought under the Donnelly anti-trust act of New York State, which is similar to the Sherman act in the nation, Henry Hirschberg, of Newburgh, attorney for Mrs. Cohen, names as defendants Paramount, the New England Theatres, Inc., Netco Benjay Enterprises, Lisco, Fox Films, Metro-Goldwyn, Columbia, Radio-Keith-Orpheum, Pathé, United Artists, Universal, First National, Warner Brothers, J. J. Unger and Benjamin Knobel. Austin C. Keough, of New York, represents some of the defendants.

Trial is sought in Supreme Court in Dutchess County.

The husband of the plaintiff met with financial reverses some years ago, simultaneously with breakdown in health, and since then Mrs. Cohen and her son have carried on on a limited scale.

This is the second anti-trust action against Paramount-Publix in the Hudson River district, the first having been brought more than a year ago in United States Court in behalf of Quittritt Middletown houses.

Hudson County

Stillman Still at Ritz and Tornow Labors

By Ike

BILLY STILLMAN is managing the Ritz. Frank Wohlmus has been doing some announcing at the Stanley. Doorman Williamson hopes to manage a big theatre some day. Leon and Rudy Van Gelder gave Allan Glenn a pen and pencil set. Dick Liebert has fixed up a den backstage at Loew's. It's a bad cold at houses in Buffalo, he told one employee. Dave Sidman has succeeded Manager Lindenmann at the Cameo. Sidman comes from New York. Usher Tornow, Loew's, attends X. Y. U. and evening school in addition to his theatre work. A. Petch, Loew service chief, says his present staff is best ever. Manager Zee, assistant to Louis K. Sidney, catches each stage show twice, at opening and during week. Bill Cimler is a bean brummel. Al LaPerult calls this writer "Duke." Now why?

ENGINEERS WILLIAM KAY and Robert Cross are busy preparing Loew's refrigeration plant. Maurice Hatoff was 24 April 19. And the State manager is single. Gus Nestle is managing the Orient, an inde. Ann Nestle in the box office. Al Unger's daughter was a year old, April 9.

Loew Gets Cut in Rental of Rochester Playhouse

Loew's, Inc., successful in demand for lower rental of Rochester Theatre, will continue operations on present vaude-film policy.

Greater Rochester Properties, Inc. of Buffalo, battled for three weeks with dispossess orders and court actions. Finally gave in after Loew's was all packed up ready to quit the house.

With a 25-year lease at $165,000 a year, Loew's had operated in the red almost since take-over. Both straight films and films plus vaudeville were tried, but only the latter approached success in the 4,000-seater. Little hope for early improvement in sight, Loew's demanded lower rental or else. Owners of building replied "Pay or get out." Union closing notices were posted, but operation continued until compromise was reached. Said to be $500 a week cut in rental instead of $1,000 asked.

Dewitt, Syracuse, Stock

With Julian S. Brown's tangled financial and heart affairs in the hands of the courts, Syracuse welcomed another theatrical battle to Syracuse Rialto last week in the players of Sanford, Skinner, retired millionaire. Skinner is financing a Frank Wilcox venture at the Dewitt.

Pollock Resigns

Adolph Pollock, president, Peerless Productions, Inc., has resigned, effective at once. Board of Directors elected Lou Geller as the new head of the company.
IT’S HERBERT T. SILVERBERG this time who’s passing out the cigars, for he’s the “daddy” of an 8½-pound baby boy, who will be called George. Sethlock, cashier for MGM, gave birth to a baby boy, April 4, both doing nicely. . . . Numerous Buffalo friends of Charlie Raymond are pleased that he has been appointed manager, Loew’s, Rochester. . . . Educational. Buffalo exchange is working very hard to put over their May drive in a big way. . . . Bookers Jauch and Ross are on their shoes every minute to secure every date possible. . . . "Hotel Continental" played the Lafayette Theatre, Buffalo, from April 7 to 14. . . . Mary J. Holmes’ immortal romance, "Amoser Rivers," was screened the other day by Educational. . . . Local exchange predicts big things. . . . Howard F. Brink, of Educational, reports that they are short-sight stars. Crosby and Harris, are going over big all over the country.

BENNETT SMITH, Syracuse Standard representative, spent Monday in conference with the Buffalo office. . . . After a week of conferences with the most important producers in the independent field, Jack Berko, First Division representative, has just returned from a month’s stay in Albany. . . . Charles Hayman, president, Lafayette Theatre, bought "Cross-Examination," a First Division feature, and will put it June 9. . . . "President’s Month" is stirring up tremendous activity throughout the entire First Division force. . . . Dave Miller, Universal’s Buffalo branch manager, is in town for Marvin Kempner’s testimonial dinner.

BIG EXPLOITATION CAMPAIGN was put over by the Shea publicity staff on "Tarzan, the Ape Man," at the Great Lakes Theater. . . . An unusually timely stunt was put over on Conrad Nagel’s personal appearance in the Buffalo, through which the first Ford V-8 sedan on the streets of the city was used to meet this screen celebrity at the station. . . . "Thre’s a Crowd," which has recently been put out in the form of a musical comedy tab, is coming to Shea’s Buffalo soon. . . . Byron Claire, screen and stage star, headed the stage show at the Century the past week.

JOE WEINSTEIN, booker, Shea theatres, liked New York so well that he over-stayed his leave several days. . . . North Park Theatre held a big midnight benefit show last Saturday evening for the Mayor’s Unemployment Fund. . . . Party was sponsored by the Hertel Avenue Business Men’s Association and was a huge success. . . . A Buffalo theatre enjoyed good business most of Easter week. . . . Mike Shea was in New York last week. . . . This 72-year-old juvenile was out night-clubbing two nights in succession until 4 A. M. . . . Vincent Lopez and members of his orchestra were guests of the new Buffalo Press Club at their first spring get-together party at the Hotel Touraine. . . . Arthur Allen, who was heading the RKO bill at the Century, was also on the job.

MORTON DOWNEY was host at a cocktail party, given in the Hotel Statler on the occasion of the opening of his show at the Buffalo. . . . Downey, by the way, opened to the biggest business in weeks at the Buffalo. . . . His appearance here was given a lot of publicity by station WGR, through which he broadcasts every night. . . . It is rumored that Bing Crosby is coming to the Buffalo soon. . . . Harry Slick, assistant conductor in Buffalo Symphony Orches- tra, is still driving the first Studebaker car to be imported into these parts. . . . George E. Stone is appearing at the Century in person . . . Arthur Lake, Harold Teen fame, was one of the added attractions at the Buffalo, week of April 15.

THERE was a meeting of the Shea community managers at headquarters this past week, where plans were made for a business drive during the spring and summer months. . . . All the managers expect this to be a much better summer season and are going out to get every kind of cooperation from the community merchants. . . . Ed. Frank, superintendent of building, Shea Operating Company, is a busy man these days fixing up the new Shea Sign. Shea’s quarters at the Court Street Theatre. . . . Bill Dorbeck, who works on ad lay-outs, will move into the Shea Buffalo office building. . . . Leo Hoffman, Columbia auditor, is busy on the books at the local office. . . . This is his first auditing trip.

Incorporations
Movietone Music Corporation of Manhattan, To deal in music, musical productions, plays, moving pictures, etc. . . . Apex Films, Inc., of New York. To deal in the motion picture business.

Logical . Simple . Low Priced . As Good as the Best. IT’S HERE TO STAY!

ICEDAIRE SYSTEM OF REFRIGERATING AND AIR CONDITIONING
Use Ice From Your Neighborhood Dealer!

TYPHOON AIR CONDITIONING CO., INC.
233 W. 42nd Street, New York
1339 Vine Street, Philadelphia
Jones Fashion Plans Nearly Go Hay-wire

After several weeks of intensive drill in the "debutante slouch" and the first principles of modeling, Syracuse University girls were almost cheated out of $20 each and a chance to perform on a regular stage at the Paramount Theatre when Manager Raymond B. Jones plans for a spring fashion show nearly went hay-wire.

The show, tied in with a department store, which supplied the gowns modeled, was conceived several weeks ago and opportunity to play the models held out to members of Kappa Kappa Gamma and Alpha Phi, ace sororities of the Syracuse campus, with the prestige the girls' names would carry figured into the deal.

The girls turned out in goodly numbers, the rehearsals went off as per schedule, but an eleventh-hour intervention of the University officials stirred things up.

First the girls were forbidden to take part in the show. Later this ruling was modified, but use of names of either sororities or individual girls was denied the theatre, either in advertising copy or exploitation. Such pictures as got past were used without identification.

Tea For "Rich"

In connection with the national trade showing of "The Rich Are Always With Us," which First National will hold May 6, Ruth Chatterton is going to give a celebration tea, which will be solely for the wives of exhibitors. Tea will be held the afternoon of May 6, at all Warner exchanges in all key spots, and will be in honor of Ruth Chatterton's first production for First National. At the tea, the wives of the Warner staff will act as hostesses. In addition to inviting the wives of exhibitors, the wives of local celebrities and feminine social leaders will be asked. Following the tea, the guests will attend a screening of "The Rich Are Always With Us."

"Syracuse Herald" Edits

Moral tone of the copy and the fact that it exploited hundreds of jobless in the city led to the "Syracuse Herald's" deliberate turning down of a Warner's Strand teaser ad in conjunction with the picture "Man Wanted," starring Kay Francis.

The copy which the evening daily refused to run in its classified columns, got over in both the morning "Post Standard" and evening "Journal" for a single insertion.

Discovery Night

RKO-Proctor Theatre, Yonkers, is playing to capacity houses every Tuesday night in the week. The night has been designated "Discovery Night," and local talent flocks to the theatre in an effort to be one of the "finds."

Loew's, Yonkers, is all dressed up for spring. For the Spring Carnival show the exterior of the house has taken on the appearance of a garden.

O WHAT SEX, and Sari Maritza, in "One Night of Love," with Hans Albers, is the real reason for that exclamation. First Division expects to release the show on Broadway soon. It looks sexy, and is.
Kiddie Cars For “Crowd”

As a ballyhoo for “The Crowd Roars” at the Warner Strand, Albany, Joe Feldman, publicity man, devised a stunt of a race of kiddie cars and other juvenile vehicles through several blocks of Albany to the Strand. The police permitted the closing of all traffic for a few moments and, led by two real racing cars, the youngsters went to it. The one who reached the Strand first was presented with the car he was oper¬
ting. The stunt packed Pearl Street all along the line of the race. It was called the Junior Automobile Sweepstakes. Universal newsreel took shots of the race.

Strand Celebrates

Strand celebrated the tenth anniversary of its opening by inauguration of a “Gala Month of Hits,” which will run from April 14 to May 14. Lou Goldberg, in charge of Warner Broadway Theatre advertising and exploitation, arranged a most unusual pro¬gram of ceremonies for the gala night. Old-time motion picture stars were greeted by present-day leaders of the screen. A huge birthday cake was set up in the lobby and cut by one of the most popular screen stars in America.

Paramount, Middletown, featured a special matinee at 4 o’clock, at which admission was restricted to children of 12 years and under.

Vogt’s Air Bally

In connection with the showing of a pic¬ture with an aviation angle, Manager Vogt, Ritz, Kingston, engaged a parachute jumper to land on the roof of the house. The stunt was accomplished with no little risk before a big crowd.

Heard In

PATerson

Butler Petition Comes Up for Scrutiny and Cahill Dad

By Jim

BUTLER is still in the throes of Sunday movie agitation. . . . Petition of Butler citi¬zens for a special referendum on the ques¬tion whether this place is to permit Sunday movies was returned to Charles Michaelson, resident manager of the Butler Theatre, sponsor of the petition, and the chairman of the Council’s committee which investig¬ated the legal status of those who signed the petition, said that more than 400 illegal signatures had been discovered. . . . Michaelson declared that the names had been secured by workers who probably were overzealous. . . . He promised to present the petition in better form by the next meet¬ing of the Council.

FRANK F. CAHILL, Jr., is the proud father of a son born in a Long Island hos¬pital. . . . Cahill is director of sound and projection for a theatre chain. . . . Presen¬tation of testimony in the dispute between the stockholders of the Hawthorne com¬munity theatre was completed before a special master in chancery. . . . Last witness to testify, former Freeholder Charles E. Knoble, declared himself to be a stock¬holder. . . . He said he purchased ten shares. . . . He promised to present the petition in better form by the next meet¬ing of the Council.

New Kind of Double

Manager Harold Raives, Regent Theatre, Rochester, is trying a new idea in the double-feature racket. He uses one new film and one subsequent run. Customers pick the return film. Request blanks are given out and patrons put their choice in a box in the lobby.

Incorporation

 prototype Pictures Corporation of Manhattan. To deal in motion pictures of all kinds. Capital stock, 200 shares.

ORDERED TODAY—
Delivered Today!
That’s NATIONAL’S Way

“I like to trade at National,” said an Indiana exhibitor, “because, when you order from them you get action instead of alibis” . . . . . . . . . . .

There’s a worthy compliment to National Service. Your show is your source of profit. Our profit lies in helping you to keep your house in operation. We consider it our job to supply you promptly when you need our services. No unfilled promises; no excuses. Orders are shipped or delivery started early the day they are received. We guarantee that. It’s National’s way of doing business.

NATIONAL THEATRE SUPPLY COMPANY

500 PEARL STREET
BUFFALO, N.Y.

1560 BROADWAY
NEW YORK CITY, N.Y.
ONE OF THE QUICK METHODS of bringing prosperity back to exhibitors is BETTER MOTION PICTURES

Theatre managers and owners can do a great deal towards improving the product in the following manner: i.e., every picture that fails to click at the box office and which brings in an onslaught of complaints, write to the producer or the studio executive, and ask why the picture was made, and let him know exactly what the public want and the loss you took. I don't think there is one single Hollywood producer who would care to treat such a criticism with anything but respect.

This much I do know—few studio executives follow through to see what their pictures do after they leave the studios. Many would welcome this information, which would enable them to correct faults that otherwise would escape their notice, and they could try to improve their product.

WILLIAM A. SEITER, RKO's ace director, has started work on "Is My Face Red?" a newspaper yarn prepared for the screen by Casey Robinson and Ben Markson. Ricardo Cortez enacts the featured role and has a strong supporting cast. Director Seiter has made an enviable record with Paramount, Buck Jones and Tim McCoy with Columbia, Tom Keene with RKO-Radio, Ken Maynard with Tiffany, Johnny Mack Brown with Paramount, Jack Hoxie, Rex Bell, Hoot Gibson, Tom Tyler, Bob Steele with independents.

RICHARD WALLACE is scheduled to direct "The Crooners," Paramount's breezy radio yarn. With "Radio Patrol," by Universal, and "The Crooners" now at Paramount, exhibitors can look forward to an era of dual titles to follow.

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TWO DEATHS OF MEN formerly active in Film Row saddened the movie folk in New York, April 4. Walking, and died next day in Walter Reed Hospital, in Washington, D. C., exchange manager and now out of the industry, after having been ill for several months, died at his home in New York, April 4.

CHARLES STOMBAUGH, former Pathe manager and now out of the industry, stopped off at Film Row to say hello to his former associates, ... Don Jaycox, former head, central New York Theatres, goes to the coast to scour for business. ... Marshall Taylor is now managing that post in the Washington, D. C., exchange manager and now out of the industry. He made some strong racket after the window of his apartment in Washington, April 3, while sleeping, and died next day in Walter Reed Hospital. ... Russell Sully, formerly Warner Brothers, has been ill for several months, died at his home in New York, April 4.

MANAGERS along Film Row chipped in and bought a big bag for Kenneth Robinson when he was transferred as Paramount manager from Albany to Buffalo. "Robbie" has been in his new job and come back for a brief stay to help Clayton Eastman, his successor, get started on his job. ... Ernie Wolf, American Legion commander in Lowville, was compelled to resign to give more time to his theatre, the Avalon. ... E. A. Pierson, Clayton exhibitor, is getting fixed up for summer business. ... Jack Keegan, former Paramount booker, "Robbie" has been to his new job and come back for a brief stay to help Clayton Eastman, his successor, get started on his job. ... Russell Sully, formerly Warner Brothers, has been ill for several months, died at his home in New York, April 4.

HIPPODROME, Ogdensburg, which burned down five months ago, is being rebuilt and will reopen. ... Three or four possible lessees are after it now. ... Roy Pugh, who, with his brother, will conduct the Fonda Theatre, Fonda, has given it up, leaving his brother to run it. ... Roy also has a theatre in Altamont. There is scarcely a house in this district left with sound on disc. ... Photoplay Theatre, Keesville, and theatres in Adams, West Winfield, Greenwich and Granville have all recently gone sound on film. ... A sound-on-disc-house is as hard to find as a silent house. ... Bob Simmons, Sherburne Theatre, Sherburne, is ill. ... J. C. Carpenter, Cobleskill exhibitor, opened the Sharon Theatre, Sharon Springs, in May. ... The Skouras circuit in New York reports the best business in months. ... Mike Kallett, Cobleskill chain, also found business good after Easter.

JAMES R. GRAINGER, vice-president, Fox Films, came to Albany for the world premiere of "The Trial of Vivienne Ware" and, with Mrs. Grainger, was the house guest of C. H. Buckley, owner of the theatre where the Fox picture played. ... Grainger told Albany newspapermen that, despite hard times, a good picture will always make money. ... Film Row is extending sympathy to Leon Frye, Lowville Opera House, whose fiancee died recently. ... Ernie Wolf, American Legion commander in Lowville, was compelled to resign to give more time to his theatre, the Avalon. ... E. A. Pierson, Clayton exhibitor, is getting fixed up for summer business. ... The good fishing grounds around Clayton bring a great crowd to that town.

The motion picture industry is being rebuilt. ... February 3, is bringing film from one town to another to assure delivery in time for showing.

TONY" RAY FOX FILMS billing drive, scheduled for business from May 29 to July 2, is rushing along in great shape. Ray reports, ... Lou Lazar, divisional manager for Warner Brothers, reported a 100 per cent booking of Fox product for the first week of the drive by Bill Benton, Saratoga; Mike Kallett, Oneida; Mort Shein, Amsterdam, and C. H. Buckley, Albany, have all signed up for 100 per cent Fox during the period. They have also agreed to take any features, not now included for release in that time, which might be available. ... Eighteen independent houses have also booked heavily. Fox salesmen will become film carriers during that period, taking film from one town to another to assure delivery in time for showing.
"Two Seconds"—Warner Bros.
Edward G. Robinson, Vivien Osborne, Preston Foster, J. Carroll Naish, Guy Kibbee, Adrienne Dare.

Here is Edward G. Robinson in what practically amounts to a one-man show. It's open to question whether or not the novelty will appeal. As a man sentenced to death, and whose life is reviewed in a series of flashbacks, "Two Seconds" is realistic. From initial glances, it does not seem likely that the Robinson popularity will increase as the result of this show.

Estimate: There is a lot of Robinson, maybe too much.

"World and the Flesh"—Para
George Bancroft, Miriam Hopkins, Alan Mowbray, George E. Stone, Mitchell Linds, Harry Corbett.

The story is unusual, at least that might be said for it. With a Russian revolution background, a neat performance by Miriam Hopkins, and an atmosphere of war, shootings, hangings, etc., "World and the Flesh" has enough action to appeal to men. How the women will take it is another question.

Estimate: Unusual, but the boxoffice prowess is open to question.

"Molly Louvain"—Warner Bros.
Lee Tracy, Ann Doran, Leslie Fenton, Richard Cromwell, Guy Kibbee.

First National's contribution to the campaign for longer box-office titles doesn't shape up as anything too extraordinary, but it should get by easily because of the work of Lee Tracy. Tracey proves a godsend, seems to make the production pick up in snap and pace, and assures audiences of entertainment. Tale of a girl who goes wrong and then finds happiness with her young love has been told before.

Estimate: Thank Tracy for its worth.

"Love in High Gear"—Mayfair
Harrison Ford, Alberta Vaughn, Tyrell Davis, Arthur Hoyt.

This doesn't hit it off, and the attempts at comedy generally fall flat. Mayfair, which has been hitting a neat pace with its action dramas, turns to comedy, and the experienced hand is missing.

Estimate: Not so strong.

"Information Kid"—Universal
Tom Brown, James Gleason, Marjorie O'Sullivan, Andy Devine, Mickey Rooney.

Engaging little programmer, with a racing background, a crooked jockey who makes good, and love conquers all. But the familiar story has been handled with an eye to entertainment value, and the result is mighty nice. The cast is adequate.

Estimate: Attractive program of its kind.

"Miss Pinkerton"—WB
Joan Blondell, George Brent, Norman Foster, C. Henry Gordon, John Craven, Ruth Hall, Blanche Fredericks, Mary Doran, Holmes Herbert.

This is a walkaway for Blondell, and the girl comes through with plenty of speed and register. A mystery takes from the pen of Mary Roberts Rinehart, it ranks with the better half of the crop. Because Joan Blondell is present, however, interest and entertainment are guaranteed. Audiences will be immensely satisfied.

Estimate: High rating programmer because of the Blondell influence.

"Sky Bride"—Para
Richard Arlen, Jack Oakie, Robert Coogan, Virginia Bruce, Tom Douglas, Louise Closser Hale, Charles Starrett.

Looks like something that was unadvertised, but might land good dough. Story is human, real. Oakie is again coming up fast, and here he is close to the stardom he deserves. True, air stories are common, but there are enough of the other necessary ingredients to guarantee entertainment and good returns.

Estimate: Good programmer.

"Woman in Room 13"—Fox

Another mystery murder drama that telegraphs most of its punches, and which will probably seem a bit too familiar to audiences. Again, Elissa Landi, child star, suffers from story, a common occurrence where she is concerned. The way it looks now, "Woman in Room 13" can't mean too much at the box office.

Estimate: Just fair or under.

"Clara Deane"—Paramount
Wynne Gibson, Pat O'Brien, Dudley Digges, Frances Dee, George Barter, Russell Gleason, Lee Kohlmar, Cara Sue Callais.

Quite similar to the "Madelon Claudet" theme from Metro, "Strange Case of Clara Deane" will be remembered because of that reason. Cara Sue Callais, child star, contributes a neat performance. But, generally, "Clara Deane" doesn't approach greatness or too much goodness. Wynne Gibson is good, in spots, but the similarity will probably defeat some of "Clara Deane's" right to prominence.

Estimate: Tear jerker.

"Redeemed"—Metro
Joan Crawford, Robert Montgomery, Niles Astor, Louis Calhern, John Loder, Joan Blondell, Louise Stone, Emma Dunn, Sidney Bracy.

Here is "Letty Lynton" with a better title, a splendid Crawford, an engaging Montgomery and a box-office picture. Add Clarence Brown's direction, and the exhibitors may as well realize that here is a saleable, money-making production. The necessary dash of sex is present, the backgrounds are expensive, and the women will go for it aplenty. In short, Metro has contributed another hot feature.

Estimate: Okay box office.

"Road to Happiness"—Fox
Alexandra Coe, Dickie Moore, Betty Jane Graham, Richard Bennett, Alec Francis, Russel Mercer, Martha Matson.

Human, worthy of a place on any program, "Road to Happiness" shapes up as likely box-office material. The show, incidentally, is triumph of direction over story.

Estimate: It will bring in the shekels.

"Trial of Vivienne Ware"—Para
Joan Bennett, Donald Cook, Skerte Gallagher, Zena Potts, Lilian Bond, Alan Dinehart, Herbert Mundin, Howard Phillips, Noel Madison.

Thank William Howard for significant direction. "The Trial of Vivienne Ware" may be difficult for the sign changers, but it will prove no trouble at the box office. With a courtroom background, a radio angle, and swift pace, "Vivienne Ware" shapes up as likely box-office material. The show, in short, is a triumph of direction over story.

Estimate: It will bring in the shekels.

"The Misleading Lady"—Para
Claudette Colbert, Edmund Lowe, Stuart Erwin, Edith Atwater, Ted Healy, John Roche.

Thanks to the good work of Stuart Erwin, "The Misleading Lady" has bright spots. Colbert is up to the usual standard, and Edmund Lowe engaging, but the story doesn't seem to fit the present-day requirements of theatre-goers. However, it is an average programmer.

Estimate: Just so-so.

"Sin's Pay Day"—Mayfair
Dorothy Revier, Forrest Stanley, Mickey McGuire, Harry Smalley.

Independent programmer that should prove satisfactory. As one of the many Mayfair productions which attain a certain standard, it should not disappoint. None too particular audiences will be satisfied.

Estimate: Average inde.
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LANDSLIDE FOR VARIETY SHOWS

Public Gives Tremendous Majority Against Double Feature Practice

Readers of the Chicago Times voted 5 to 1 against double features and in favor of diversified entertainment.

Hays Public Preference voting shows that entire public, highbrows and lowbrows alike, want action comedy.

And now, a direct vote of theatre patrons shows that the paying public wants short subjects and variety entertainment. Customers of the Heights Theatre, a representative suburban first run house in Cleveland, voted 76 per cent in favor of a single feature and a program of short subjects.

Your public has demanded variety shows. Millions of fans will be reading about Educational Pictures in these magazine ads in April and May.

Book more Educational Pictures now and give your public what it wants

EXCHANGES, Inc.
When the news got back to Borneo!

FIRST WILD WOMAN:-
“They thought we was Klucks, but did you hear about the business we did at the RKO CAMEO in New York the last two weeks?”

SECOND WILD WOMAN:-
“Vell! Didn’t I told you!”


"WILD WOMEN of BORNEO"

The Picture that Sold Itself!

- TWO STAND-UP WEEKS AT THE RKO CAMEO ON BROADWAY
- OPENED ICE-COLD AND BROKE A 15-YEAR RECORD AT THE GRAND, IN BALTIMORE, MD.
- HARDBOILED CRITICS STOOD AND RAVED
- IT'S IN THE MONEY, BOYS!

Make your reservations for June and July . . . NOW
IT'S IN THE MONEY, BOYS!

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May 10'32 pg. 3
NOW READY FOR ALL AMERICA

FANNIE HURST'S
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with
IRENE DUNNE
RICARDO CORTEZ
GREGORY RATOFF
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TWO SMASHES! ... JUST
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BOX-OFFICE WRITTEN INTO EVERY FRAME . . . AND A ROLE THAT FLAMES WITH BARRYMORE'S ACTING GENIUS . . .

JOHN
BARRYMORE

in

STATE'S ATTORNEY

with

HELEN TWELVETREES

JILL ESMOND WM. (Stage) BOYD
RALPH INCE MARY DUNCAN

Directed by George Archainbaud
Adapted by Gene Fowler, Rowland Brown

AMERICA'S GREATEST ACTOR IN HIS GREATEST SCREEN ROLE

May10'32 pg. 5

WHEN YOU NEED BIG ONES
The New York State EXHIBITOR

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More on Dues

It seems rather illogical that the men who work for the exhibitors are members of stronger organizations than the theatremen themselves. In American industry, this situation happens to be one of the few examples where the employee has more strength than the man who pays his salary.

Picture business being what it is, however, this is no great surprise.

As long as exhibitors think they can attain proper leadership, significant protection and results without contributing much into the coffers which any functioning body needs, then so long will exhibitor organization be weak, powerless, a mere shadow of what it ought to represent.

Projectionists, again taken as an example, have confidence in their leaders, are satisfied that they are well represented, do not try to make deals out of the organizations, are glad to contribute their share into the treasury, at least $50 each every year, and retain more of the prosperity hangover than other industries.

Exhibitors, however, cry in chorus, chastise their leaders because material results are not secured, and then back out the side door when someone tries to secure dues from them.

To repeat this sort of thing is to say again what has long been known, that exhibitor organizations are not respected by the producers and distributors because of their own weaknesses. Even though the producers and distributors know that a strong organization might prove inconvenient for themselves, they realize that in the long run strong bodies benefit the industry. This, in turn, must help all companies.

And until the exhibitor realizes that no organization can exist without financial support, there will be no theatremen’s body of any real value.

Pooling and the Indes

It is well for the industry, if it understands what such a situation may lead to, to applaud the pooling arrangement of theatres by Loew, RKO and Warners in Memphis, Tennessee. As has already been capably argued in the trade, such a step, first put into effect in Utica, New York, where Warners and Skouras made a similar deal, may easily prove a great financial saving to the circuits which have been losing heavily in oversea situations.
Film Companies Sound Bigger and Better Prices as Selling Slogan for New Season

Trade Hears Distributors Will Drop All Depression Talk and Try to Top High Antes of This Year — Conventions Begin

If the reports the trade hears are correct, the season 1932-1933 will see film companies going out for the biggest rentals in film history. As far as the distributor is concerned, rumor says, the depression is over.

Universal's regional meet got under way here last week-end after a Chicago meeting. There will be 26 programmers, 14 of the action brand, with five serials and one reeler and two reeler to fill.

Paramount
Paramount's convention got under way on the coast this week with the local contingent, and Buffalo Kenneth Robinson and Albanyite Clayton Eastman present.

About 63 features will be made by Paramount. Two and more stars in one picture will be used in several instances.

There will be 241 short subjects including (one reeler) 18 Screen Songs, 18 Betty Boops, 13 Paramount Pictorials, 13 plugging Radio favorites, 13 Souvenirs, 12 Grantland Rice Sportsviews, 13 Hollywood on Parades, 13 Paramount Headliners, 104 News (two reeler), 12 Mack Sennett star comedies, and another feature group of Sennetts.

Schedule
RKO meets in Chicago May 16-18.
Fox will have its sessions here, May 16-20.
Columbia convenes in Atlantic City, May 22-25.
Others are not definitely set yet.

Three for Hattam
Ritz, Berkshire and Park Theatres, Brook-lyn, are now under Jack Hattam's direction.
Henry Siegel, now New York Paramount exchange manager, recently had the theatres.

Freeport Vaude Goes Over
Since the Freeport Chamber of Commerce suggested vaudeville to Schwartz's Grove Theatre, Freeport, Long Island, new policy has been operating for the past two weeks, and the folks are going for it.

O'Reilly Case Leads to Breakup

Lord's Day Alliance of the State of New York has voted to withdraw as an auxiliary from the Lord's Day Alliance of the United States, following disapproval of the national body's tactics in licensing special investigators. It is believed that the action resulted from the disapproval of actions of the national secretary in connection with the arrest of Cornelius D. McNerney on a charge of extortion. McNerny, representing himself as an agent of the Lord's Day Alliance, was trapped by police while receiving five $20 bills in the offices of the Theatre Owners' Chamber of Commerce, from which, according to the police, he had demanded $1,000 a month, in lieu of his enforcement of the Sunday 2 P. M. opening law. Charlie O'Reilly, president of the T. O. C. C., was instrumental.

The state unit will be known as the Lord's Day League of New York.
SIDELIGHTS ON THE HOTEL ASTOR HARRY H. THOMAS TESTIMONIAL

MAY 9, 1932

APPROXIMATELY 750 film men, exhibitors, distributors and friends attended the testimonial to Harry H. Thomas at the Astor, May 9, the largest gathering of its kind in many seasons being recorded. It will probably mark a record for depressing times. Even for a prosperity era, it would stand as a new peak in testimonials.

THE UPSTATE CONTINGENT included L. Jascow, Buffalo; Leo J. Rosen, Buffalo; Elmer Lux, Buffalo First Division manager; Mitchell Fitzer, Syracuse; Ted Rosen, Tonawanda; Jack Lyons, Buffalo; Burt Freee, Albany; Nat Worth, William Shirley, Farash Theatres Corporation; Bob Berstein, New York; and others. A goodly representation appeared from Philadelphia, Washington and other points.

A DUMMY COVER of THE NEW YORK STATE EXHIBITOR, containing the menu and some ribbing, was presented to each diner as he appeared at his table. It caused a lot of comment, and a novelty.


SANDERS opened the speach-making after the dinner was completed. The feed pleased everyone, placing them in good humor for speech-listening-to.

LOUIS NIZER, who is developing into the toastmaster of the tobacco, Mississippi, and probably west of it, again presided. Lou is coming along fast, he grew up, which indicated that he would be an exchangean. Skorras, for example, cried, which indicated that he would be an exhibitor.

Nizer proved a hit.

SIDNEY SAMUELSON, as usual, opened the show, and took in a lot of ground by saying that he represented the independent exhibitors east and west of the Mississippi, and probably west of it, as well as its affiliates, were present and ever busy. They wanted to be certain everyone had a good time.

HE REVIEWED the life of Harry H. Thomas, burlesquing it and getting in enough ribs to make the testimonial-receiver happy and unhappy. He referred to the fact that cut major company execs expect to be receiving the fourth in July. Thomas, said Nizer, had a hard look on his face when he grew up, which indicated that he would be an exchangean. Skorras, for example, cried, which indicated that he would be an exhibitor.

Nizer proved a hit.

MAX COHEN, operator of the Beacon, drew a laugh when he stated that this idea of being independent would apply better to Metro and "Grand Hotel." As for Thomas, no one was fairer or more willing to lend a hand.

NIZER came back and said that he had heard that many major company execs expect to drop their salary and live on a percentage of losses. This introduced Harry Kosch, the new guiding hand of the Roxy.

KOSCH came out with a strong plug for independence, stated that the independents need organization and that when one of the larger companies got through with the Roxy there wasn't much left. He burned plenty. He told of an incident that revealed Harry H. Thomas has a lot of the milk of human kindness left. He referred to THE NEW YORK STATE EXHIBITOR when he asked for help for the independent exhibitor and exchangean.

TOUCHING ON the Kosch talk, Nizer claimed he had thrown himself, more exhibs into bankruptcy than anyone in the room. (He's secretary of the N. Y. Film Board of Trade.)

NED DEPINET, although not knowing Thomas as long as many, boosted him strongly. He gave Al Lichtman a ride by saying that instead of new plans the industry needed more showmanship. Let Al keep his plan, he asserted.

NIZER pointed out that this indicated the regard the higher execs had for one another.

TELEGRAMS (advertising Monogram films) were read from Rex Bell, Monte Blue, Dorothy Burgess, Noah Beery and others.

M. J. O'Toole, one of the few of his kind left in the industry, delivered a few well-chosen words. As secretary of the M. P. T. O. A., he represented the national body.

AL LICHTMAN then took the floor and proved the first real hit of the dinner. He presented his usual monologue, with well-chosen additions. The testimonial, it appeared, was getting to be a racket, because Nizer always headed the list of speakers. Samuelson opened the show, and the same line-up was followed. O'Toole was substituted for O'Reilly, he stated. This testimonial, he said, should be one to end all testimonials, just like "The Struggle" (U-A) did the same thing for the industry.

In answering Depinet, he stated that apparently Depinet doesn't know the present plan, so how could he comment on a new one. He gave himself a strong ad for his talk at the Metro Club the following day. He admitted he was just doing his usual act.

RUDY SANDERS then said something.
Symposium to Feature Atlantic City Meeting of Eastern Allied Exhibitors

Program Arranged by Sidney Samuelsion Scheduled As Constructive and Educational — Statement Indicates Sales Policies Will Be Discussed

Recognizing that trying times are ahead and that the buying of pictures this year will present great difficulties to the independent theatre owners, it is the purpose of Allied States Association at the forthcoming conference of eastern exhibitors at Atlantic City to conduct a symposium on theatre operation with a view to evolving plans for meeting the future, a statement from Allied States Association says.

Phil Hodes, Bernard Kranze, Max Westbeek, Frank Drum, Lon Kutinsky, Edward Carroll and other RKO exchange folk were guests at a dinner given by the executive staff recently. The local office won a collection drive.

CHARLIE O'REILLY didn't wait long to have an alleged fixer arrested because he tried to get $100 to "fix" something for local theatres. It seems as if it all of the houses open up before the ordinance stipulates. Namely, before 2. And when the investigator made a proposition, they say, O'Reilly turned the case over to the police. Nice work... Columbia meets in Atlantic City, May 23. Theatre trailers... Long Island is now being handled by Bob Wolff, John Dacey, Frank Drumm and John O'Reilly.

THEY SAY that the triple picture practice in Brooklyn is aggravating. As long as they allow two features, why worry about a third? How the double-feature idea seems to be tolerated, that's where the evil rests.

ATTENDING THE PARAMOUNT CONVENTION from this exchange district were: Mel Flimon, Tom F. O'Reilly, H. M. Godfrey, Harry Yezier, George Craft and Max Gross. The New York City Court of Appeals was received with special interest. Van Arnum's "The Road to Happiness" was now being handled by Van Arnum's and Frisch and Rinzler.

 Holly and Warners may both stay dark unless vaude goes into the two-a-day theatre. Eddy Eedle, the man who nearly put over "Here's How" on the coast is now handling "Voice of RKO," house organ. Bob Sisk is out on the coast. The New York Sign Writers are now being handled by Bob Sisk, out on the coast. One year contract. Amounting to a 10 per cent cut. But it seems as if the cloth banner idea has taken hold here. The Mayfair has cut its prices. A lot of other Main Stem houses might well follow. Columbia's "No Greater Love" was the Foxy-Golder "Road to Happiness" when it was produced. At the Roxy, soon.

ED HELOUIS is now office manager of New York Columbia Exchange. He was 16 years with Pathé and RKO. Jack Cohen, Philadelphia, is out of the WB legal department. Harry Goldberg is managing the Abbe. Fred Cruise is handling the Mayfair. There have been a lot of changes recently in Main Stem theatres. They are bringing up that independent first-run day and date proposition. Namely to hit Loew's. If it would work well, independent product for independent theatres, it indicates.

HARRY MANDEL is handling all RKO theatre trailers. He also will have charge of publicity for several of the circuit's theatres. Bob Wolf, John Dacey,

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A greater boxoffice draw than the record breaking "Africa Speaks"; this sensational picture is going to do a land-office business for wise showmen! The authenticity of this unparalleled adventure and the tremendous exploitation opportunities make this one a "natural" which will run up your gross to a new high! Get it—for Gold's sake!

The Blonde Captive Who Chose to Remain With Her Primitive Mate!

Thrilling narrative description by the popular Lowell Thomas, radio "Voice of the Literary Digest."

Once in a Blue Moon a Freak Picture comes along and becomes a Boxoffice Sensation Overnight! That's "THE BLONDE CAPTIVE"
WE HAVE TALKED and thought "depression" to the point where the thing threatens to become ingrained in us. Even the prosperity of past boom years never got the publicity this depression has had. In the words of Eddie Cantor, "Let's stop advertising the depression—it's been a success."

The coming summer, apprehensively looked forward to by many as the worst season of a bad year, presents, in my opinion, no problems that cannot be solved by the exhibitor who is sufficiently certain of the entertainment value of the product he has booked, or contemplates booking, to advertise it to the fullest extent.

WE WON'T BE FATUOUS ENOUGH to intimate that bad business has been a state of mind. It has been an actuality. We have, however, devoted altogether too much time and too much thought to it. Statistics that are easily available to anyone who wants to study them prove that even during the darkest part of the past two or three years there are theatres that have made money and there are pictures that have paid profits. All the pictures that have paid satisfactory returns at the box office, to the distributor and to the producer, won't be found among the "ten best" for any year involved in the slump.

Unfortunately, and possibly, quite naturally, we hear far more of the failures than we do of the successes. We are like the weather forecaster who predicts that tomorrow will be "partly cloudy"—not a word to the effect that, therefore, it must also be "partly fair."

IT HAS BECOME almost a routine matter in the picture business for distributors to hold back their best product during the summer months on the theory that any old pictures will do for a season that naturally shows a falling off. This, of course, has handicapped the theatremen, who, feeling that they had nothing in particular to cheer about, cut down on their advertising. Such a procedure admittedly has kept the summer slump idea on top, even in good years, but it will not answer now.

REALIZING this situation and all the economic loss it entails, Columbia this year will reverse the procedure. The coming summer will witness the release of the greatest pictures on our 1931-32 program. These pictures are now in work at our West Coast studios. On each of these productions we have increased our budget, not to spend money merely for the purpose of spending it, but solely to express our confidence in the future by giving Columbia exhibitors the highest quality product we have ever released so that they, in turn, may have something to shout about through advertising. This is the best way we can conceive to make the summer of 1932 an outstanding season in the picture business.

COLUMBIA is proceeding on the assumption that the exhibitors of the country are willing and anxious to present a united front to the depression bugaboo this coming summer, with a view to giving it a thoroughgoing trouncing. This can be done in only one way—not by retrenching in operating expense, not by cutting down on advertising appropriations—but by going out after business through the means always at hand, backing up every picture played by an adequate advertising campaign.

How important this is, none of us need be told. Summer is a traditionally slow season. The summer of a year that thus far has shown no sharp uptrend in general business conditions might be expected to be pretty bad. How bad or how good it may turn out to be depends upon the individual exhibitor, and I say this without any thought of attempting to shift responsibility from the shoulders of producers and distributors to the shoulders of the theatremen.

WE HAVE TALKED and thought bad times until the subject has been worn (Continued on page "G")
PEN SKETCHES
FIVE AND SIX...

A LONG, OVAL, ARTISTIC HEAD. Soft, kind, blue eyes. Deep auburn hair turning mellow. Coily shaped, good natured lips which rest upon a fiercely aggressive chin. Bird-like expression adds to the reflective wisdom of his features.

Gentle in speech and manner. Soft voiced. His equanimity comes not from meekness, but from an inner reserve of strength. His quiet poise is the outer manifestation of his culture—the delicate purveyor of his refinement and good taste. Never loses his temper or raises his voice. Combine these qualities with a restless, adventurous, courageous spirit and you understand the complexities and versatilities of his amazing career.

BORN IN GERMANY, in the city of Laupheim, which now has a street named after him. Came to America at the age of 17. Worked in drug store, on farm, became bookkeeper and manager of clothing store. Early struggles conditioned him with mental fortitude and persistence which later routed his enemies.

In 1906 opened first theatre in Chicago. Installed 299 seats from undertaker's parlor. Painted outside and called it the "White Front." Became distributor and producer by necessity. Defied motion picture patents company fighting this gigantic trust single handed with feeble weapons made dangerous by his resourcefulness.

When cut off from supply of photoplays produced them himself despite infinite obstacles deliberately placed in his path. His ultimate triumph against monopoly constitutes most thrilling romanticism in the history of American industry.

A TRIP TO EUROPE for talent gave him the idea of cabaret entertainment—then unknown in America. Produced Folies Bergere at present Fulton Theatre—tables in orchestra, seats in balcony. This "More Parisian than Paris" revue ballet—a tremendous artistic success. Also tremendous financial failure. Penniless, his irresistible vitality and self-confidence pushed him forward to new triumphs.

Went to Mrs. De Mille conducting dramatic agency. Met her son, Cecil, and together they wrote and produced several partnership with him—producing musical acts. In two years he amassed $150,000 and a handsome income.

IN 1909 MARRIED BESSIE GAINS, an accomplished portrait painter. Billy (11) and Betty (9) now share his amorous devotion. His infant son has already published his second volume of verse. His father favors English authors—Galsworthy, Wells, (Continued on page "F")

A SHORT, STOCKY, STUBBY tyro still spinning with intoxicating vigor at the age of 65. Paradoxical face. One sees shrewd, piercing eyes and then is surprised by elongated dimples and a ubiquitous grin. Large teeth separated from one another add boyish mischievousness to his smile. A little lower is the grim, firmly set jaw. These features reveal the contrasting qualities of the man. Amiable, kindly Uncle Carl,—resourceful, demoniacal fighter. Five feet, two inches of innate goodness or concentrated fury depending on the provocation.

THE MOTION PICTURE industry had just been born, a picture company offered Lasky $10,000 for his name, which had value for vaudeville audiences. He refused. "Let's go into the motion picture business!" he suggested to De Mille. "Let's," was the laconic and always ready answer. "The Squaw Man," with Dustin Farnum, was the result. There followed many successes—artistically and financially, requiring structural growth, too. Famous Players Corporation produced and Lasky Corporation, Lasky becoming first vice-president. He yearned to take director's megaphone, but artistic leanings had to be expressed as impresario, maestro, editor.

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Community Singing
In Your Theatre

By Josef Zimanich

(THE EDITOR’S NOTE: Josef Zimanich, for more than three years the head of Paramount-Publix Music Novelties Department, in charge of all organ music, etc., devoted a great deal of time to study the matter discussed in this article. Aside from his general knowledge of music, both from its commercial and professional aspects, his extensive experience with the specific subject of musical novelties, short subjects, and his close contact with theatre operations and program building, make his observations the following article a matter of authoritative worth and importance.)

THIS ARTICLE is based on an exhaustive study of audiences’ reactions to different types of entertainment and particularly to community-singing screen-novelties. Different audiences in different parts of the country have been closely studied to determine their reactions to different types of entertainment and particularly to community-singing screen-novelties, which, if properly exploited and presented, will build up and subsequently maintain the audiences’ interest, and, as a result, will definitely sell tickets.

SUGGESTIONS FOR EXPLOITATION AND PRESENTATION OF ORGAN NOVELTIES-ON-FILM

SINGING USHERS

Spot your ushers in different parts of the theatre, and have them start singing.

LOCAL TALENT

Have local talent lead in singing. You will always find a number of local singers who will be glad to lead the audience. A little publicity for them will be their inducement.

TIE-UPS WITH MUSIC DEALERS

Tie-in with your local music dealers—they will supply singers, to plug the song hits.

SINGING CLUBS FOR GROWN-UPS AND CHILDREN

Organize a singing club for grown-ups and a Saturday morning singing club for children. Children singing clubs offer unusual possibilities and we call your particular attention to them. Give prizes to the best singing club and to the best singer in each class.

TIE-UP WITH SCHOOLS, ETC.

Tie-up with public schools, fraternities, glee clubs, music schools, colleges, etc. All these institutions are well equipped with singers and will gladly cooperate with you.

SINGING CLASSES

Organize singing classes—have them attend special performances of these community singing Organlogues.

SUNDAY TIE-UPS

Some of the songs in the Organlogues lend themselves to tie-ups with groceries, clothing stores, florists, apparel, restaurants, etc. For example: “Potatoes Are Cheaper,” “Tomatoes Are Cheaper,” “Button Up Your Overcoat,” “Moonlight and Roses,” “Jazz Cigar,” “Cut of Coffee,” “Soup and Sandwich,” etc. The showman-manager will always find in each Organlogue suggestions for local tie-up and special exploitation.

ADVERTISING CATCH-LINES


SOUND VOLUME

The sound volume of the organ-films is to be kept at the maximum. There is no danger of too much volume, because organ music rarely, if ever, can be too high.
Film Editing

By Maurice Pivar
Supervising Film Editor
Universal Studios

Perhaps the least heralded of all occupations in the motion picture industry is that of the film editor, commonly known as the "cutter." Unlike most of the technical branches of the business, film editing does not follow any set routine, but each picture presents a different problem to the editor. This is especially true today when situations are tied up and involved with the sound element.

The film editor must not only know how to "cut" and assemble a picture, but he must apply intelligence and ingenuity to his work. He must not only know the routine of editing, but he must thoroughly understand and know screen values—dramatic, comic, and photographic, and take full advantage of the film he has in hand so that it will appear to the audience to be the best advantage—utilizing such angles and positions as are of great help to both the picture and the editor. The director, having made the picture, naturally may have his own ideas with regard to the way certain angles should be used to portray certain scenes. In shooting the sequence, he may have been striving for a certain dramatic or comic value in the situation. Then oftentimes, the editor may cut it from his own point of view. This, naturally, brings about discussion and—without an intelligent editor—the director at times may find that the editor has already gotten the most out of the situation with the film in hand.

The best results are generally obtained when both the director and the editor work hand in hand. The editor and director are aware that the average feature film may have his own ideas with regard to the handling. The use of the laboratory records likewise, certain situations which apparently were not worked up to perfection of what is called the "optical printer," these effects—such as lap dissolves, etc.—which ordinarily were made on the sets by the director and which proved very costly because of the loss of time involved, are made on these optical printers after the picture has been completed.

In this address before the Technicians Branch of the Academy of Motion Picture Arts and Sciences, Maurice Pivar goes into the difficulties of sound film editing. Those who read his paper on the subject will immediately sense the difficulties the talkies brought with them.
department concentrates on the making of the effects desired and also in the handling of the necessary music. There is also a close co-operation between our sound department and the library. When the director is in need of certain sound effects or music for his picture, this particular track cannot be made inside the sound department. This department first refers to their files in the sound library and if the track is not already in the library, one is made. Furthermore, if there is a desire to call for desirable music or some special type of music, the sound department, of course, places this in the hands of a specially assigned musical director.

After both sound effects and music have been supplied the editor, he supervises the lining up and recording of these particular sequences and tracks and both the effect tracks and the dialogue tracks go through the process of what is called "dubbing"—which is also handled through the sound department by special operators for this purpose.

THE WORK OF DUBBING presents quite an interesting phase of motion picture production today. Dubbing has simplified to a great extent the making of sound pictures. Where originally sound effects were recorded at the time the scenes were taken, today all sound effects are placed in the picture after the scenes are taken—in fact, after the picture has been otherwise completely edited.

THE DISADVANTAGE of trying to shoot a scene which carries a decided musical background is that the cutting of this particular sequence is confined to the continuity of the musical score and eliminations cannot be made without causing a noticeable break in the music. The disadvantage of recording sound effects at the same time dialogue is being recorded is twofold; it interferes at times with the coherence of the dialogue and results in a changing volume of the various effects when the dialogue is placed together. In fact, each cut is noticeable by the change in volume of this background noise. Once a scene has been recorded with sound effects in the background there is nothing which can be done mechanically to change the balance of sound effects. This should make the dialogue be crowded out by the effect.

When dialogue and sound effects are recorded on separate tracks the prominence of the effects is greatly reduced, as well as the emphasis of any angle desired in the dubbing. The balance between the two may be varied at will, making the sound absolutely flexible in the hands of the editor. This, of course, would be had from an editorial standpoint and could not be allowed.

THE PRACTICAL DIRECTOR today is one who appreciates thoroughly the limitations of cutting. Directors, however, differ as to where they place their picture of shooting. Some directors safeguard themselves by overshotting their picture. That is: They will shoot a scene from many different angles for protective purposes. Other directors, being perhaps more familiar with the cutting of pictures, cut most of the scenes—perhaps in their own particular standpoints and underlining a picture involves untold grief.

A GREAT MANY OBSTACLES arise as a result of a director trying to cut his picture in the camera. In his effort to economize, the editor finds himself in the position of trying to get the maximum work from the minimum cutting of the picture to the manner in which the scenes were actually shot by the director and unless the director is absolutely certain in his timing, he finds that in trying to connect certain scenes either the action or the sound does not match. It is always a very good expedient for an economical cutting of his scenes—to overlap at least part of his dialogue and action when progressing his scene from one angle to another, and particularly watch that the dialogue is timed perfectly with the action in each angle that he shoots.

The usual mechanical features involved in the editing of sound pictures are relatively simple. They include the use of the synchronizing machine, the moviola, the splicer and the rewinder. All of these devices are easy to operate and require only a minimum amount of experience to attain more or less perfection in their handling.

THE SYNCHRONIZING OF FILM by edge numbers has been explained previously. In addition, each editor is supplied with a synchronizing machine, the purpose of which is to enable him to keep his film in synchronization as he handles it. This device can best be described as a machine which carries anywhere from two to four sets of sprockets. The editor, while handling his film, places both the sound track and the picture film over these sprockets—keeping the film in synchronization at all times while he is passing it from one reel to another during its handling. Should the film by any chance slip over the sprockets, the editor has the edge numbers by which to guide himself, thus avoiding the necessity of going back to the original start mark in order to check the sound track and picture film. Most editors, however, do not use the synchronizing machine much, but prefer the moviola (film viewing and checking device). The practice is to place the sound track underneath the picture, both passing over the same sprocket wheel. As inasmuch as the greater part of the sound film is clear, the light passes through and the cutter is able to handle both films without interfering with his observation of the picture.

EXPERIENCED EDITORS require the synchronizing machine mostly for lining up sound effect and musical tracks after the editor has been given them to run the action on one set of sprockets; the dialogue on the second, the sound effects on the third, and musical or other background noises on the fourth. With this machine he is able to run all of his film through the synchronizing machine at one time, matching in everything in the one operation.

THERE ARE TWO DIFFERENT TYPES OF PATCHES used in the cutting room—one which covers the full sprocket and the other covering only the half sprocket. At Universal we find the half sprocket most satisfactory, because that type seems to pass much more smoothly and is not torn apart after repeated use as the full sprocket patch. Each editor, of course, assigned one or the other, according to the machine or machines he has and how readily, not tearing apart after repeated use as does the full sprocket patch.

Each editor is, of course, assigned one or the other, according to the machine or machines he has and whichever of whom should have speed, care and system in the handling of his film. System in the cutting room naturally results in cleanliness. Film at all times should be kept on file in cans and in fire protection cabinets. Fire is a hazard in any part of an organization where film is being handled and of whom should have speed, care and system in the handling of his film.
THE FOLLOWING MECHANICAL DEVICES really comprise the fittings of a cutting room: Metal re-winding tables, each table with one set of re-winders and racks for the filing of small rolls of film—either artificial or natural light in the background, facing the rack. Steel cabinets for the filing of excess film; combination sound and silent moviolas; film bins and clips for the clipping together of film preliminary to splicing and also the necessary reels required in the handling of the film.

I again want to add that editing involves a great deal of careful and intelligent work. Give an efficient editor the above mentioned equipment—plus one pair of scissors—and no picture is too great a task for him.

I have found it a great advantage to surround myself with men who have a number of years' experience in back of them. In general, the longer the experience, the greater the proficiency. An editor with the handling of each picture, learns and experiences situations which perhaps have not confronted him before and in time becomes thoroughly familiar with dramatic, comic and fast tempo situations. Often he is able to create situations in the picture which, from all appearances, the film would not permit.

SUMMING UP, I might suggest that a thorough knowledge of film editing is perhaps the best requisite for success in almost any branch of the production end of this business. You will find that directors who have risen from the ranks of editors are the ace directors of the business, the knowledge which they gained as cutters being of untold value to them in their

LASKY
(Continued from page "B")

Drinkwater and especially Arnold Bennett. Fond of biographies. Favorite character Jesse James, probably because of swashbuckling accomplishments combined with quiet mien.

LIVES in atmosphere of art—decorations in period style. Sits in sombre office like bishop's sanctuary, filled with objects d'arts.


WALKS from 72nd Street to office each day. Leaves office promptly at 6.45. Is slave to heavy massages. Big appetite. Passionate about shad roe.

INVETARE FIRST NIGHTER. Travels with male secretary and works on trains. Favorite expression is "Well! Well!" shaded in tone to fit any occasion. A curious anomaly—a film man who doesn't swear. In a business of ballyhoo and garish posters, maintains the dignity and restraint of gentility.

CROSSES knees when sitting and then winds one foot around the other. First instruction to subordinates is injunction against "yessing." First to instruct director not to do picture if he didn't like it.

IMPRESSIONISTIC. Forms likes and dislikes quickly and intensely. As executive believes in cogency, not compulsion. Tolerant philosophy prepares him for ingratitude in dealing with stars. Cynicism doesn't touch him.

A PIONEER who possessed more than ruggedness and persistence. Emotionally and artistically equipped to fashion his dreams into realities.
WHO SAID BAD BUSINESS?
(Continued from page "A")

threadbare. We have attempted to prac-
tice economy that has proved exceedingly
expensive by reason for its blocking certain
avenues of revenue that might now be open
to us if it were not for timidity. But have
we been thrifty?

Theodore Roosevelt once said, "Thrift is
common sense applied to spending." Have
we exercised common sense in booking pic-
tures and then limiting our possible returns
from them by cutting down on advertising
appropriations? Have we exercised com-
mon sense in withholding our best produc-
tions during the summer season when the
best we've got and then some are none too
powerful at that period?

IN OTHER WORDS, should we do our
best to rise against a failing market, or flop
with it?

IT MAY MEAN the setting of a prece-
dent, it may be an experiment, but,
whatever it is, Columbia this year is going
to do its share to break down the time-hon-
ored barriers that have been built up around
good summer business. We are going
to give the exhibitors of the country the finest
pictures we have ever produced as the
balance of our 1931-32 program. Produc-
tion values will be greatly increased, and
every penny spent will show on the screen.
Stars, stories and directors will represent
pictures we have ever produced as the
summer.

IT IS EASY to prolong a depression by
talking and thinking about it. That sort
of thing needs little to start and less to
keep going. Now the industry at large is
face to face with its greatest opportunity
to play a star part in a rather heavy drama
that is to have a happy ending. By kick-
ning over tradition and establishing a new
order of things that better fits present-day
conditions, we can lead the way back to
sanity and safety.

LAEMMLE
(Continued from page "B")

RELIGIOUS. Democratic. So eager
for new ideas he willingly risks being the
victim of chicanery rather than exclude the
possibility of a new thought. Possesses
healthy common-sense without which driving
force has amazed such inexplicable
force. Has collection of beautifully bound
photographs of every famous man in the world.
His photographs of himself with every President in the last
20 years.

WEARS PLAIN immaculate clothes. Always
wears a dazzling carnation—and,
of course, his grin. Has traveled more than
a half million miles, equivalent to 21 trips
around the world. His insatiable curiosity
is matched only by his inexhaustible ener-
gies to satisfy them.

IS PROUD of the slogan he originated
and has drilled all subordinates in,—"It
Can Be Done." This slogan saved his life.
When desperately ill with appendicitis in
England, subordinate in America sent cable
"It Can Be Done." Unaccountable recovery
immediately followed.

MARRIED RECHA in 1898. Her attach-
ment, love and faith for 21 years is one
of the hidden sources of his triumphant
perseverance which stamped his triumphs
with greatness. Worships her spirit
reincarnated in Rosabelle and Carl, Jr.
Idealization of children tempered by old-
fashioned simplicity of home. Vested
dazzling opinion of son with confidence
when he appointed him general manager
of the studios at the age of 21. Accom-
plishments of son add crowning touch of
ecstasy to a happy life because of assurance
that the Laemmle tradition will carry on.

TO HAVE ACHIEVED success despite
all obstacles is great business triumph. To
have emerged with the love and affection
of all who came in contact with him is
to add the touch of genius to the triumph.
The history of the motion picture industry
will record that Uncle Carl is also entitled
to add the touch of genius to the triumph.

In his article, the
writer has brought home
forcibly the fact that cer-
tain types of economies
have only accentuated the
poor condition of business.
Theodore Roosevelt once said, "Thrift is
common sense applied to spending." Have
we exercised common sense in booking pic-
tures and then limiting our possible returns
from them by cutting down on advertising
appropriations? Have we exercised com-
mon sense in withholding our best produc-
tions during the summer season when the
best we've got and then some are none too
powerful at that period?

IN OTHER WORDS, should we do our
best to rise against a failing market, or flop
with it?

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In his article, the
writer has brought home
forcibly the fact that cer-
tain types of economies
have only accentuated the
poor condition of business.

Columbia promises to
give exhibitors the bene-
fits of big pictures in the
summer.

This should interest
every theatreman.

At present writing, it
appears as if the exhibi-
tion end of this business,
for one, will need all the
help it can get.
PROOF
that
TRAILERS
DO SELL
SEATS!

Held Over!

2nd Week!

VARIETY

A FEW OF MANY THINGS
TO DO FOR 'TARZAN'!

1. The "Tarzan" trailer is a wow! Run it by all means, and fat in advance.
2. Use up your lobby and house front with jungle still photos with catch phrases and facts.
3. Use extra newspaper
   read the thrill and love angles.
4. Newspaper contest:
   (a) Where Tarzan would trip appers, an newspaper to
   (b) winners will be spoken.
   (c) A few lines to be priced.
   (d) Put in the ad that says:
   "TARZAN THE APE MAN"!
5. Lobby cut-out of Tarzan carrying girl.
6. Ape cut-out of Tarzan carrying girl.
7. Book store tie-up with Tarzan books.
8. Use special Tarzan circus herald and Tarzan
10. Arrange early-bird new boy showing.
11. Circulate schools and libraries.
12. Use miniature moving pictures of lion fight in
   a feature.

M-G-M puts trailers FIRST!

NATIONAL SCREEN SERVICE
AD-ANCE TRAILERS

NEW YORK  DALLAS  CHICAGO  LOS ANGELES

Nobody can write an ad that carries the same punch and
selling wallop of a trailer! You

May 10'32 Page 18
Hudson County

Visitors — Doorman Wants To Be a Cop

By Ike

BERT LEIGHTON, new city manager for Warner Brothers in Utica, was for several years manager of the Warner Fabian in Hohoken. Burt Hoffman, who Leighton transferred from the Avon, Utica, to Troy, is now manager, broke in for Warner a year ago at the Stanley, Jersey City. Maurice Stahl driving around in his new gas buggy. George Dumond and Don Albert are shining up their golf sticks. Ethel Oxley and Josephine Monte Carlo are good pals. Bo Deitch is an admirer of Connie Bennett.

JIM LUNDY will take a summer cottage. George Dumond, Sr., came from Los Angeles to see his son. They had not met in nine years. Leon-a Newfield, Allan Zee's secretary, takes down every word of the stage shows in shorthand and describes all the best of it. She makes the trip across the river weekly with Zee. Zee is assistant to Louis K. Sidney. Doorman John Commerford wants to be a cop. Can't blame him when the job pays $3,000 a year. Robert Rawlins, page, is nephew of Police Inspector Harry Walsh.

Skouras Playhouses held a newspaper press show. George Hohman, who brought in all copies of "Jersey Journal" received a three months' pass. Dick Libert has become a flying addict. Don Albert, son of F. A. Albert, S. Harris, roommate of Maurice Hatoff, State manager, is wedding a Greensboro, N. C., belle. Mrs. Hollis Holland has rejoined her spouse after a southern stay. Pat Tushy has been made a full-fledged Knight of Columbus. Ethel Oxley and Marge Kay have brought a number of plants into the Stanley switchboard room. Mickey Kippel has a fine singing voice. Larry Conley and Kippel are conducting amateur night at the Warner house.

Union County

Blue Laws Overruled and Cohen Tries Hard

By Ed

UNION COUNTY JUDGE ALFRED A. STEIN, before a sitting of the regular Common Pleas Court, overruled conviction of F. F. Kishlingbury by Plainfield Police Court Judge William G. DeMaza for alleged unlawfully operating a show house on the Sabbath. Kishlingbury, manager of the Paramount, Plainfield, was fined $25 by Judge DeMaza and was given a summons for the May Grand Jury. Judge Stein ruled that the particular city ordinance which at present is being ballyhooed by blue law fanatics is discriminatory and, unconstitutional; nevertheless, the exhibitors shall have to be present at the May Grand Jury.

Exhibitors, before making this higher appeal, were fighting a losing battle; city fathers and the police department managing the opposition guns. Exhibitors under the leadership of Kishlingbury are expected to be victorious when the Grand Jury sits. Meanwhile, the trouble starters, those against Sunday movies, have appealed to the police department again to arrest the exhibitors for operating disorderly houses.

M. S. COHEN, formerly manager of Warners' National, Jersey City, a house showing George films and managing Warners' Regent, Elizabeth. Regent was once the leading house in Elizabeth. Came the depression, and the house was forced into the oblivion of second-run routine. Manager Cohen is reincarnating the house's spirit and business with his improved offerings. The first three days of each week first-run films are shown and the remainder of the week the best previously run films used.

Paterson

Penty of Gossip and Liner Has a Scare

By Jim

MEL ACKERMAN, Garden Theatre, says that young men's fancy may lightly turn on the Mausoleum of Love, but it keeps him busy piloting fennecs along the aisles. George Dumond, Jim Lundy and Mr. and Mrs. Jim Lundy went to Washington to visit Mrs. Liebert's parents, Congressman and Mrs. McClintock, Oklahoma. Jim and Dick went by plane. Peter Finnerty, Loew stage doorman, received a fractured shank in a fall. Usner Malcolm Burke went to the marathon.

First Division in Pittsburgh

First Division Exchanges, Inc., announce the opening of a Pittsburgh exchange in association with A. H. Schnitzer, formerly short-subject manager of RKO-Pathe and for ten years predecessor of the manager of the RKO Pittsburgh exchange.

Schnitzer is highly elated over his new association with the world's leading independent. The company will be known as the First Division Exchanges, Inc.

Seventy-five pictures will be released for the coming season of 1932-33.
EDDIE McAVOY, eastern division sales manager for RKO-Pathe, paid "Daisy" Halligan a visit recently at the Albany exchange and made a flying trip to Gloversville to talk films with the Schines. . . . Back in the days when "Daisy" Halligan was Universal booker, McAvoy was district manager for FBO and he is familiar with the exchange and made a flying trip to Gloversville—which is always a strong rival of the exhibitors. . . .

"Tony" Ryan, Fox exchange manager, gives Silverman domination of the theatre, which is always a strong rival of the exhibitors. . . . Morris Silverman, Schenectady exhibitor, has taken over the Mt. Pleasant Theatre as opposition to the Pearl. . . . This is in appreciation of the donation of the dome, films for showing in the new prison auditorium. . . . Charles Wilson, who now operates the Bijou, Troy, is going ahead with plans for the new theatre he is building, hoping to open it early in October. . . . Night baseball has been resumed in Albany, which is always a strong rival of the exhibitors. . . .

EDDIE McAVOY Visits and Convention Time Near Albany

By Bill

Eddie McAvoy, eastern division sales manager for RKO-Pathe, paid "Daisy" Halligan a visit recently at the Albany exchange and made a flying trip to Gloversville to talk films with the Schines. . . . Back in the days when "Daisy" Halligan was Universal booker, McAvoy was district manager for FBO and he is familiar with the Albany territory. . . . New Derry Theatre, manager for FBO and he is familiar with the exchange and made a flying trip to Gloversville—which is always a strong rival of the exhibitors. . . .

F. H. KELLS has leased the Community Theatre, Schroon Lake, for three years from the Catholic church, which owns the property, and opened it when no lessee could be found. . . . Kells also operates the Ritz Theatre, Scotia. . . . Louis Kean, Phoenixia exhibitor, died April 18. . . . He had operated the only theatre in this town for several years. . . . Kruger and Weismantel have leased the McLaughlin Theatre, Oriskany Falls. . . . Formerly a silent house. . . . The new lessees wired and opened May 1.

Kent Calls for Economy

Sidney Kent, in his address recently before the Academy of Arts and Sciences, called for greater co-operation between New York and the coast. He stated that the years to come would test the stamina of the industry. The trade, he said, should recognize that in economy lay the future of the business.

M. A. Lightman, speaking for the M. P. T. O. A. and exhibitors, gave the exhibitor's version of what Hollywood ought to contribute.

who used to operate the King Theatre, Troy, has taken over the old Bates Theatre, Mohawk, with a partner, a Mr. Roberts. . . . Sue Weller Lewis, Alexandria Bay exhibitor, may lease the Hippodrome, Ogdensburg, when it is completed.

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Just Around the Corner from the Center of the Motion Picture Industry

HOTEL PRESIDENT

48th St., West of Broadway
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400 ROOMS—All with Bath, Shower and Radio

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J. S. SUITS, Mgr.

IN NEW YORK

Right in the heart of the
MOTION PICTURE INDUSTRY

HOTEL
PLYMOUTH

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400 LARGE OUTSIDE ROOMS

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BATH, SHOWER

CIRCULATING ICE WATER - RADIO

FROM $2.50 DAILY

Rates

Single . . . . . . . $2.50, $3.00, $3.50
Double . . . . . . . $4.00, $4.50 Twin Beds, $5.00

S. J. MITCHELL, Manager

Empire, Glens Falls, Changes

Empire Theatre, Glens Falls, has discontinued its full week run of vaudeville policy. There will be two feature pictures each week, with vaudeville last half.

P. T. DANA, former Universal salesman, has taken over the Empire, Glens Falls, and will run pictures four days each week and vaudeville two days. McKenna will soon open the Strand, Millbrook, which has been closed for five months. . . . Henry Grossman, Frieder and Grossman, Hudson, and other cities, has gone to Atlantic City for a short rest. . . . Moe Streamer, United Artists salesman, was in Albany recently. . . . Charles Symansky,
**Better Management**

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

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**Hot Spot**

Ritz, Kingston, maintains what it terms a "Hot Spot" in its daily advertisement in the newspapers, and this is what it said in the space in a late issue: "We will do anything within reason to open our balcony. We need additional seats and we have them. We need six inches additional fire escape area and we're going to get it."

**Schosberg's Clubs**

Milton Shosberg, manager, Paramount, Glens Falls, has completed all the necessary details for the inauguration of a Kiddie Booster Klub. It will be modeled along the lines of the successful organization carried out at the Saenger Theatre, New Orleans.

Paramount, Middletown, enjoyed a big turnout for a two-night fashion show, staged by 40 models, with the co-operation of a local department store.

**Utica Theatre Beauties**

Utica theatres staged a "theatre beauty contest" at one of the hotels. Mary Lourdes Smith, James Theatre, won first prize.

Other winners: Miss Victoria Toomey, Stanley, second; Miss Patsy Smith, Lincoln, third. Armin Hart represented the Olympic.

**Middletown Amateurs**

Harry Stowell, manager, Paramount, Middletown, successfully built up Thursday night by tie-in with a dancing academy. Ten talented juvenile performers furnished a program.

**Utica Guests**

City officials and members of the service clubs saw a preview of "Arrowsmith," as guests of Garey Lassman, manager, Avon, Utica. More than 125 carriers and newsboys of the "Utica Press" were Avon guests during a showing of "Girl Crazy."

**Leo's Competition**

Abe Stone, Eagle Theatre, Albany, has a ballyhoo that always attracts attention on Albany's streets. In these motor days a horse is always a novelty, but Stone has the only white hide and brown-spotted horse in Albany today, and it draws a wagon on which is erected billing for Eagle Theatre pictures.

Stone says he does not use the horse all the time. "Just when I have an extra-good picture," he explains, "it is as sure a sign to Albanians of a good show as the growl of the Metro lion is of a good MGM picture."

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**For Music Week**

Sponsored by the Stanley and Avon, Utica, Warner houses, and the Music Forum, music memory contest was held in Utica in connection with the observance of Music Week. Thousands of answers were turned in.

Two theatres, as part of their regular programs, showed scenes depicting events in the lives of old music masters, accompanied by musical themes from their compositions. As excerpts from the selections were played, contestants wrote the names of the piece and deposited the written slips at the box office. The persons having correct or the nearest to correct lists of compositions were awarded tickets.

**Cline on "Squadron"**

Ed Cline, manager, Academy Theatre, Newburgh, still goes in for hallyhoo. For "Lost Squadron" a man dressed as an aviator covered the entire city. One hundred newsboys attended a preview (followed by stories and pictures in the local paper.) Several thousand novelties were distributed to the school children.

**Troy Cuts**

In order to combat daylight saving, RKO has extended the time of its matinee prices in Troy to 7 o'clock, instead of 6 o'clock. RKO on May 6 added one act to its vaudeville bill at the Albany Palace, making five acts and a picture the rule.

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**Tony Ryan to Be Given Testimonial**

Albany zone exhibitors are planning to show Tony Ryan, Fox exchange manager in Albany, that he is a popular fellow when, on May 12, a short time before the Tony Ryan Billing Drive starts, a testimonial dinner will be given at the New Kenmore Hotel, Albany, to give the drive a good start and Tony Ryan a few compliments.

Henry Frieder, Frieder and Grossman, Hudson, is chairman of the dinner committee, and other members are: Major Louis Lazar, Warner zone manager; Christopher H. Buckley, Albany independent exhibitor; William Benten, Benton chain, Saratoga; William Smalley, Smalley chain, Cooperstown; M. J. Kallett, Kallett chain, Oneida; William Shirley, Farah Theatres, Schenectady; Meyer Schine, Schine circuit, Gloversville; Abe Stone, Albany exhibitor, Eagle and Hudson Theatres; Harry Himmel, Albany Paramount and Royal Theatres, and Lou Golding, zone manager, of RKO, in Albany. All will play Fox pictures during the drive. More than 150 guests are expected to attend the dinner.

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**The Famous Ferguson Case" Is a Sobbie**

Joan Blondell, Tom Brown, Adrienne Dore, Kenneth Thomson and Vivienne Osborne are present in the Warner offering.
Any great improvement until the screen of a picture. The heroine broke into the tinestily on the screen, we will either have as a general formula, one must admit this there isn't one in a dozen who fully under¬

stories improve. Executives are the ones who select and okay stories and I will wager as a prosecutor (quits) to take up his life of the story and then separate. In the last reel they are drawn together in a court¬

incidence of several stories, which were recently, you cannot fail to notice the excellent effects created by Ralph Ham-meras, executive technical expert, in charge of trick photographic effects for this studio. Hammeras ranks as one of the foremost technical experts and is greatly responsible for the development and perfection of the ground glass projection screen now used by all studios in filming background effects.

Warren Doane has entered production of the second of his feature comedies being produced for Universal release. "Who! Me?" is the title of the current featurette, and the cast includes Sally Blane, Billy Gilbert and Marion Sherry. George Stevens is directing.

George O'Brien, the international traveler of filmmaker, returned from Arizona with his Fox unit, where the out-of-door sequences of "The Killer" were filmed. This will be O'Brien's first production under his new Fox contract, and promises even more than his usual quota of hard riding, fast shooting and dizzy action. Dave Howard is the director of the O'Brien picture.

William Wyler is scheduled to direct "Laughing Boy" for Universal, following the completion of "Tom Brown at Culver," now being filmed. "Laughing Boy," a powerful picture, has been adapted to the screen by Earl Haley and John Huston and it will present Lew Ayres in the role of a virile, compassionate young Indian who, with his will sub¬servient to tradition.

Several Months Back, we told you in this column that Sam Bischoff, production executive in charge of the Tiffany Studios, was on the glory road owing to his phenomenal success in making outstanding program pictures for around $50,000. At that time, Bischoff had produced "X Marks the Spot" and "The Red Continental." Since then, he has come through with "Lena Rivers" and "Strangers of the Evening"—the latter, just previewed, is a knockout of a mystery comedy. Now critics are hailing the genius of Bischoff. They should have caught on much earlier. After one has scored four winners in a row, a blind man could tell the fellow had production ability.

Neil Hamilton, Constance Bennett's leading man in "The Truth About Hollywood," which George cukor is directing for RKO-Radio, Lowell Sherman, Gregor Hildebrand, Adolphe Menjou enacted the featured roles. Hamilton, who has been described as the featured players of the cast. The picture will show replicas of many famous Hollywood Cales, studios and scenes from behind the cameras.

Syracuse is plenty hot up over the recent "Mouthpiece" incident. Legal action took place last week-end.

Formerer of a systematic campaign to bar "The Mouthpiece" from the screen, Perry Spencer, managing director, Warners' Strand, Syracuse, was arrested on a charge of criminal libel against the late William J. Fallon, New York criminal lawyer.

Ruth Fallon, 18, daughter of Fallon and stepdaughter of Attorney Dennis P. Nash, of Syracuse, who married Fallon's widow two years ago, was the complainant.

Showing "The Mouthpiece" at the Strand and a letter sent by Spencer to Nash inviting him to witness the picture and describing it as a good motion picture and formed the basis for the criminal libel action.

The formal complaint charged Spencer "libelously published a motion picture" and also "published a malicious and libelous letter" against the father of Miss Fallon, who, with her sister, is a student in the con¬

sent school conducted in connection with St. Anthony's Convent, Syracuse.

The letter, which figured in the arrest of Spencer, was sent to Nash for a special preview showing of the picture. Spencer, a newcomer in Syracuse, was unaware of the fact that Mrs. Nash was the former Mrs. Fallon. Nash retained the letter and guest tickets and paid at the box office to see the film before starting action as guardian of Ruth Fallon. Spencer's letter urged Nash "to be a good sport and accept these tickets and come over and see some¬
thing real."

Nash's affidavit asserts: "That a certain letter and motion picture maliciously and libelously depict, portray, characterize and illustrate the said William J. Fallon, deceased, as a notorious criminal lawyer, who, with her sister, is a student in the con¬

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vent school conducted in connection with St. Anthony's Convent, Syracuse.
Syracuse

Mayor Marvin Receives An Invitation — How Are You?

By I. S.

His Municipal Edict barring gangster films from the Syracuse movie houses has won Major Rolland B. Marvin some publicity which may prove slightly discordant. . . . Published as a verbal flourish here, the ban won an invitation from Charles R. Victory, manager of the Empire Theatre district, to the Syracuse mayor to appear in New Haven in the interests of a similar anti-gang film movement there . . . . Vickers suggested an open meeting, with Marvin as the star speaker. . . . A military board of inquiry is investigating case of flames which destroyed Dodge Hall, Madison Barracks, during showing of a motion picture to 300 soldiers. . . . Tying with a Syracuse beauty parlor, Ray Jones, Paramount, gave his female patrons a double treat last week. . . . For 35 cents admission, women fans received a card to be exchanged for a make-up facial or shampoo. . . . Edward F. Breaddy, Regent, is investigating cause of flames which destroyed the theatre. . . . Establishment of Charley Raymond Liked by Rochesterites

By Eeatch

Charles Raymond, new manager of Loew's Rochester, likes the city and is making many new friends. . . . Paramount bought option on "Wound Stripes," a play by Rowland G. Edwards, manager of the Auditorium. . . . City is getting a look at several prominent screen stars via stage appearances. . . . Four girl ushers at Loew's Rochester were given a week as show girls. . . . Work was mostly sitting around a table. . . . Jewish talkie, "Sacrifice of Isaac," was shown at the Little Theatre. . . . Work was mostly sitting around a table. . . . Jewish talkie, "Sacrifice of Isaac," was shown at the Little Theatre. . . . Work was mostly sitting around a table. . . . Jewish talkie, "Sacrifice of Isaac," was shown at the Little Theatre. . . . Work was mostly sitting around a table. . . . Jewish talkie, "Sacrifice of Isaac," was shown at the Little Theatre.
Utica Colonial Tiffs with Union and Then Shuts Doors

**Daylight-Saving Passage Finds Houses Still Open**

Utica will have five months of daylight-saving this summer, and its theatres, with one exception, will continue to operate in spite of the threats of owners and lessees to close if the usual advanced time period was not shortened.

Common Council committee, to which the proposed ordinance was referred, failed to report it out and clocks were moved ahead one hour at the usual time.

Colonial, playing "tab" musical comedy and pictures, was the only house to close and this action came suddenly.

**Colonial's Reason**

Five months of advanced time was given as the reason for closing the Colonial, but Bob Wagner, manager, explained that economic conditions, resulting in a loss of $10,000 a week in six months, prompted the decision in the face of heavy overhead and less anticipated business under the new time schedule.

**Words**

Colonial closing brought an exchange of words between Wagner and his union employing Wagner cites figures that out of every dollar taken in at the box office, 40 cents went for union help, exclusive of the performers and any other expenses. He charged that two sets of projection operators are required at all times under the union rules. Two men report for work at 1 P.M. and are through at 5 P.M. Another set of two operators goes to work at 7 and remain until 11 P.M. Each man receives $75 a week. In addition, he stated, he had to hire six men for the stage, paying them $58 and $62 a week, and that a crew of six was required even when the same setting is used.

**The Answer**

Projectionists and stage hands were quick to reply to Wagner's claims.

"Projectionists at the Colonial did not get $75 a week, declared Glenn H. Humphrey, business agent, Utica Local 337, Motion Picture and Sound Projectionists. "The weekly wage averages $40.25 per man for a seven-day week. The state law does not permit the men to work more than six days a week, so the men pay the relief operators, leaving their weekly wage approximately $41."

Humphrey added that "this is the time of the year when the Colonial usually closes for the summer."

Officers of Utica Local 128, International Alliance of Theatrical Stage Employees, in their statement, "explained the Colonial employed five instead of six men. The secretary of the union said he had been giving the theatre a weekly rebate of 10 per cent on all salaries.

The members of both unions assert they were only given one week's notice of dismissal, while the contract calls for two.

**Rochester Highbats "Hotel"**

Indications that Rochester is not so hot for films at road-show prices. "Grand Hotel" went into the Regent for two weeks on percentage at $1.50 top and had hopes of lasting three weeks or more, but played to slim crowds.

Manager Charles Raymond, of Loew's Rochester, directed the Rochester showing for MGM, and Frank Smith, Eastman, was in the box office.

**No Price Cutting in Albany, Warner Folk Say**

**Buckley Cuts While Other Chains Hold the Fort**

There will be no price-cutting war in Albany theatres, according to Warner officials.

This, despite the fact that C. H. Buckley, independent exhibitor, has cut his night price from 40 cents at Harmanus Bleecker Hall (the first change in price since it opened as a Bleecker house four years ago), and his matinee price to 25 cents all afternoon instead of until 1 o'clock, with a 35-cent matinee after that.

Warner's Strand is now getting 50 cents at night. Officials base their decision to retain this price on the fact that they are confident that the bookings they have for the late spring and summer will justify the price.

With Harmann's Bleecker Hall at 40 cents top, the difference between this first-run house and Warner's Madison (second and subsequent run) will be only 5 cents, the latter getting a 35-cent top.

Some time ago both Buckley's Leland and Warner's Ritz, competing houses within a block of each other, dropped from 35 cents to 25 cents top. Leland is playing both full block of each other, dropped from 35 cents to 25 cents top, the difference between this first-run house and Warner's Madison (second and subsequent run) will be only 5 cents, the latter getting a 35-cent top.

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**Ginsbergs to Build**

Ginsbergs, Beacon, owners, Paragon, have formed the B. J. M. Amusement Corporation for the erection of a new house, which will be operated in addition to the present theatre. Seats for 1,500 will be provided. The building is to make provision for four stores and 12 offices.

**Risley Replaces Morgan**

Walter W. Risley replaces Herbert Morgan as manager of the RKO Temple Theatre, Rochester. He comes from Oakland, Calif., by way of Springfield, Ill. Morgan was transferred to Schenectady after 18 months at the Temple.

**Glens Falls Doubles**

State Theatre, Glens Falls, has reduced prices and gone to double features. Matinees will be 10 and 15 cents, evenings, 10 and 20 cents.

**Albany Exhibitors Not Too Keen About Sunday Shows**

Common Council of Albany on May 2 voted 18 to 1 in favor of Sunday movies in Albany.

Meeting of the Council was attended by hundreds of people representing the opposition of the Catholic Bishop and priests of Albany; Albany Ministerial Association and other organizations. Major Lewis Lazar, Albany zone manager for Warner Brothers, spoke in favor of Sunday movies, as did representatives of the Central Federation of Labor, Albany Building Trades, Carpenters' Union, Theatre and Stage Employees, Brotherhood of Railway Clerks and Machinists' Union.

The opposition accused Mayor Thacher of having double-crossed it when, in granting movies last winter, when a percentage of the gross went to his unemployment fund, he stated that this opening was not to be an entering wedge for Sunday movies. The mayor will hold one more hearing on the bill and is then expected to sign it. This will make Sunday movies legal at once, and, while exhibitors are said not to welcome them during the dull summer months, they will have to take them when they can get them. Warner and RKO officials have been working hard for Sunday movies, while C. H. Buckley, independent exhibitor, has been opposed to them. However, Buckley voiced no opposition at the hearing.

**John Clancy Dies**

Pioneer in the manufacture of theatrical hardware, John R. Clancy, 73, former representative in Congress from Onondaga-Cortland district, died in Syracuse recently. Clancy, during his years in the theatrical game, served as assistant treasurer to E. J. Matson, manager of the Grand Opera House, Syracuse, and the Academy of Music, Auburn.

**“Lena Rivers” Premiere**

Fifteen important first-run theatres in the RKO circuit will play "Lena Rivers" during the month of May, according to Sol Edwards.

"Lena Rivers" will have its New York premiere at the Beacon Theatre, starting May 20.

**Jamestown Changes**

The two Jamestown Warner Brothers' theatres, Wintergarden and the Palace, have had a complete change of management. Leo Rosen, former manager of the Strand Theatre, Syracuse, takes over the management. Fred Weinberg, former manager, Wintergarden, for a year, has been transferred to the Babcock Theatre, Wellsville. Peter Grafades, manager, Palace, for several years, is enjoying an extended vacation at present.
New Universal Program Will Cost $18,000,000

With $18,000,000 budgeted for 1932-1933 productions, according to Carl Laemmle, president of Universal Pictures Corporation, the full line-up of product for the coming season was announced at the company's annual convention in the Park Central.

L. G. Schlaifer, general sales manager, opened the convention, followed by a talk by Laemmle. Schlaifer, in announcing the product, stated that, in addition to 26 features and 12 westerns, Universal has two road show films scheduled.

The short subjects program will be the same as the past season—104 issues of the Universal Newsreel and 86 shorts.

From the local territory the following were present:


changed the name of the Palace Theatre to the Mayfair. . . Jack Withers, formerly connected with Universal in Cleveland, now is in the Syracuse territory covering Syracuse and Binghamton for the same exchange. . . Harry Young, old Buffalo Universal man, is now covering the Akron territory out of Cleveland for Dave Miller.

SIG WITTMAN, new district manager for Universal, spent the past few days in Buffalo with Al. Barnett. . . Tom Mix pictures are going over big in this territory, reports Al. Barnett. . . "Destry Rides Again" opens at the Century, May 28. . . Joe Weinstein, Paramount Publicity booker, lost 10 pounds. . . He shaved off his mustache. Dr. J. M. Ruhlowski opened the Fillmore Theatre, Buffalo. . . Orpheum also has been reopened under the management of C. Snyder and E. Graham.

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changed the name of the Palace Theatre to the Mayfair. . . Jack Withers, formerly connected with Universal in Cleveland, now is in the Syracuse territory covering Syracuse and Binghamton for the same exchange. . . Harry Young, old Buffalo Universal man, is now covering the Akron territory out of Cleveland for Dave Miller.

SIG WITTMAN, new district manager for Universal, spent the past few days in Buffalo with Al. Barnett. . . Tom Mix pictures are going over big in this territory, reports Al. Barnett. . . "Destry Rides Again" opens at the Century, May 28. . . Joe Weinstein, Paramount Publicity booker, lost 10 pounds. . . He shaved off his mustache. Dr. J. M. Ruhlowski opened the Fillmore Theatre, Buffalo. . . Orpheum also has been reopened under the management of C. Snyder and E. Graham.

Alden Theatre, Alden, formerly known as the Liberal, has been reopened under the management of Eugene Pfiehl, Buffalo. . . Gene has completely renovated and redecorated. . . It is expected that the Star Theatre, Buffalo, will reopen in two weeks under the management of B. Inderbitzen, who also operates the Roxie Theatre. . . Park Theatre, Buffalo, which has been dark for some time, has been reopened by Mrs. Rhoback and Alex Checkers. . . Venus, Buffalo, has been renamed the State and is being managed by L. Bongiovanni. . . Kenneth McMahon, former manager, Schine's State, Rochester, has been transferred to the Rialto, East Rochester, as manager. . . Sid Samson, Fox manager, and his sales staff are getting ready to attend the Fox annual convention.

Female Highbrow

It's the female of the species, not the male, who responds, in the main, to so-called "highbrow" entertainment, according to results in the national movie poll. Women, not men, apparently are the real intellectuals insofar as movie preferences are concerned. This was revealed in the returns published by the Motion Picture Producers and Distributors of America.

Linet Opens New Office

Henry A. (Hank) Linet, formerly Columbia advertising director, has moved his office. He is practicing law with David T. Sutton, as Sutton and Linet. New offices at 1450 Broadway.

Bekeros Improves

With renovation, new lighting and ventilation, improved curtain effects and other improvements, Peter Bekeros, City Theatre, Highland Falls, has made his house one of the most attractive for a village along the Hudson.

Sterheimer Moves

Sterheimer Ad Service moved from its old quarters in the Film Center Building to beautiful, ornately decorated showrooms at 532 West 44th Street, May 3.

Flowers were showered. Sterheimer invited all his friends to inspect his new establishment.

Incorporations

Southland Pictures Corporation, Inc. To deal in the motion picture business. Capital stock, $10,000. One dollar per share.

Foreign Talking Picture Corporation, of New York, has notified the Secretary of State that it has changed its capitalization from 300 shares, no par value, to a capital stock of $10,000 at $33.33 per share.

Larry Kent Productions, Inc., of Manhattan. To deal in motion pictures, etc.


10-Cent Tax Back

The 10-cent admission tax is up again.

Senate Finance Committee has okayed dropping the admission exemption back to 10 cents against 44 cents okayed by the House. This would continue until 1934.

The M. P. T. O. A. is fighting the move.

Newark Star Eagle Plugs the Independents

Recent editorial on the movie page of the "Newark Star Eagle" gives Monogram and First Division, incidentally, a big plug.

The editorial goes on to hail the new era and the new-eraias. For, the editorial goes on to say, they are the white hopes of the screen public. They represent progressive determination to give the show-loving public more and better amusement for their hard-won dollars.

It goes on to say that Chadiwick, who is going to build up Astrid Allwyn as a new personality, and, in short, gives the index a big hand. It indicates the manner in which the fan public appreciates the index attempts.

Burke Goldfish to Herbert T. Silverberg's first... Jack Berkowitz, Standard Films, was lovers of opera who motored to Rochester. . . Standard reports that "Courity Fair"... Ben Rochester representative, is back in action. . . Standard with his family from a week's vacation in Buffalo, has been re-elected vice-president of Sheehan was slated for the gate by the Fox symphony orchestra, Fox Theatre, Washington, D. C. . . . City Court Judges George Fox Theatre in Detroit. . . . Phil Lampkin, Buffalo for a brief visit with his folks, has . . . Burd, Clifford McLaughlin and Herbert L. Rhoback and Alex Checkers. . . . Venus, Buffalo, has been reopened under the management of B. Inderbitzen, who also operates the Roxie Theatre. . . Park Theatre, Buffalo, which has been dark for some time, has been reopened by Mrs. Rhoback and Alex Checkers. . . Venus, Buffalo, has been renamed the State and is being managed by L. Bongiovanni. . . Kenneth McMahon, former manager, Schine's State, Rochester, has been transferred to the Rialto, East Rochester, as manager. . . Sid Samson, Fox manager, and his sales staff are getting ready to attend the Fox annual convention.

-, the Samuelson outfit did not work together, undoubtedly this shows what that co-operation might accomplish.)
“State’s Attorney”—RKO
John Barrymore, Helen Twelvetrees, Jill Esmond, William Boyd, Mary Duncan, Oscar Apfel, Paul Roeburn, Ralph Ince.

Nice bit of writing, capable piece of acting, splendid direction, and it’s two in a row for Radio, after “Symphony of Six Million.” John Barrymore steals show, is ably assisted by Helen Twelvetrees. Unless the lawyer cycle of movies washes up too soon, it appears as if this will be an immense box-office winner. Certainly all the ingredients are there.

Estimate: Mark down another box-office asset for RKO.

“Street of Women”—WB
Kay Francis, Roland Young, Alan Dischart, Marjorie Gateson.

Once again it looks as if Warners haven’t done right by our Kay. After “Man Wanted,” “Street of Women” should have helped Kay. It isn’t. Outside of being one of those affairs in which the woman responsible for the success of the big man has to stand by suffering, etc., it’s not entirely new, and not especially interesting. However, Kay is her usual competent self and the cast isn’t bad.

Estimate: Should have been better.

“Sinners in the Sun”—Para

Few people will probably whistle. In all, the story might seem a bit too much. “The Millionaire” flavor and box office. Perhaps it won’t get the high endorsement of “The Man Who Played God,” but it will please more people, and make more money.

Estimate: George Arliss in a box-office picture.

“Attorney for Defense”—Col.
Edmund Lowe, Evelyn Brent, Constance Cummings, Billy Clark, Donald Gallaher, Dorothy Peterson, Nat Pendleton, Clarence Muse, Ralph Lewis.

Another member of the lawyer cycle, and quite as engaging as any which might have gone before. Evidently the new Columbia era has put new life into Edmund Lowe. The story moves, the pace is swift, and the action rapid. As a Columbia production it rates higher than many of the features before it from the same studios.

Estimate: Box-office punch, well produced.

“Strangers of the Evening”—Tiff.

Looks as if Tiffany has again contributed a neat program gem. “Strangers of the Evening” may not have big names to sell, but the entertainment angle has been well taken care of. As a Columbia production it rate higher than many of the features before it from the same studios. 

Estimate: High rating programmer.

“Rider of Death Valley”—U

An improvement over the first Mix, with the Death Valley aspect a strong exploitation angle. The thirst scenes in the desert are exceptionally well done. Here is a Western which might be accepted by those who don’t care so much for horse operas.

Estimate: Okay, TOM!

“Love Never Come Back”—Weiss
Regis Toomey, Dorothy Sebastian, Earle Fox, Gertrude Astor, Edward Woods, Greta Granadine.

Attractive little programmer with a prize-light background, but still retaining enough of the romantic elements to attract women. Regis Toomey, in his first indie show in quite a while, comes through as a fighter who stages a comeback. The cast has many featured names.

Estimate: Nice rater of its type.
Vacation Climate for Stay-at-Homes

Summer is here again! Time to prepare your house for hot weather. You can make "steady payers" out of the "stay-at-homes" by the simple, inexpensive process of putting a pleasure resort climate right in your theatre.

Dad and Mother, Jimmie and Sis — the whole family will turn out in force more regularly on the hot days and nights if your theatre is Seasoned by Sirocco. Here is an air-conditioning system that doesn't cost a fortune, yet it does the work better than a majority of the more expensive and elaborate cooling plants. An investment of a few hundred dollars, spread over a period of many months, will help your theatre make more money this summer and the whole year round. With a National-Sirocco Air-Washing System you will have pure, fresh air in your theatre, free from dust, disagreeable odors and blower noises, every day in the year. Get our special proposition—Now!

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The finest cooling-ventilating equipment ever produced. Engineered and built by American Blower Corporation. Not merely put together to sell at such a low price. We're ready to help you plan for perfect ventilation at low cost. Get the facts from any National salesman, or write today.

Lower in Cost — Higher in Efficiency
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May 10, 1932 pg. 27
HAROLD B. FRANKLIN
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PHIL REISMAN
Real Showmen And Box-Office Purveyors

Have Bought

May 10, 1932

MARY J. HOLMES Immortal Romance
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READ BY OVER THIRTY MILLIONS OF YOUR PATRONS

for THE ENTIRE

R.K.O. CIRCUIT

Owned and Produced by QUADRUPLE FILM CORP., LTD.

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Allied Makes Good State Invasion Threat

THE NEW YORK STATE
EXHIBITOR
COVERING THREE FILM ZONES
AN EMANUEL-GOODWIN PUBLICATION

Vol. 4—No. 18
NEW YORK, MAY 25, 1932
PRICE, 15 CENTS

WILD WOMEN
OF BORNEO

A "FIRST DIVISION" Picture

1000 Days!
SOLD OUT
'til June 15th

NEXT!
HERE’S WHAT A THERMOMETER THINKS ABOUT!

Now Playing!
“WILD WOMEN of BORNEO”
Dated solid into 33 RKO theatres, including 2 weeks at the Cameo, N.Y., and the Albee, Brooklyn.
WARNER CIRCUIT
CENTURY CIRCUIT

Coming Soon!
“THEY NEVER COME BACK”
with REGIS TOOMEY
DOROTHY SEBASTIAN
Greta Granstedt Eddie Woods
Gertrude Astor Earle Fox
James J. Jeffries
A Picture with a Powerful Sock!

Now Playing!
“MIDNIGHT PATROL”
with Regis Toomey
Betty Bronson
Edwina Booth
Mary Nolan and
Earle Fox
Beacon Theatre, N.Y., and Loew, Warner and Skouras Circuits

Now Playing!
“The Missing Rembrandt”
The Fourth
SHERLOCK HOLMES Thriller
by Sir Arthur Conan Doyle
First Run: Warner’s Strand, N.Y., followed by the entire RKO Circuit

Now Ready!
“AVALANCHE”
with an All Star Cast
A DRAMA OF LOVE, THRILLS AND ACTION STAGED IN ALL OF THE MAJESTIC SPLENDOR OF THE SWISS ALPS

Coming Soon!
“THE ARM OF THE LAW”
with Rex Bell MarceLINE day
Bryant Washburn Dorothy Revier
Lina Basquette Robert Frazier
A Picture that’s a Sure Bet!

Now Ready!
“The Boat from SHANGHAI”
with an All Star Cast
Here’s a natural for the exploiteer—Shanghai, the city of all nations, all sins—and the scene of the last war.
It captures your patron’s imagination!

Coming Soon!
“FLAMES”
with Noel Francis Richard Tucker
Marjorie Beebe Russell Simpson
A Monogram Special
WITH A NATION-WIDE TIE-UP WITH TEXACO FIRE-CHIEF GASOLINE IN NEWSPAPERS AND OVER THE RADIO.

FIRST DIVISION EXCHANGES, INC.
HARRY H. THOMAS, President
EXECUTIVE OFFICES: 1600 BROADWAY
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There is no low price substitute for the best QUALITY sound equipment

. . . . trying to find such a substitute has cost theatres more than $8,000,000

These exhibitors purchased equipment on the basis of price instead of Western Electric quality. They accepted inefficient service or improper go-as-you-please service instead of regular ERPI service. Result: they lost over $8,000,000.

These more than 2300 exhibitors changed to Western Electric to regain their lost patronage and so secure for all time the highest standard of quality. 8600 Western Electric exhibitors are being fully protected by ERPI's refusal to meet price competition by lowering quality...or by reducing standards of preventive service. They know their capital investment in Western Electric sound is safe...that it will continue to pay dividends in satisfied patrons. They'll tell you Western Electric costs less in the long run!

Western Electric SYSTEM

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Electrical Research Products Inc.

250 West 57th Street, New York
A, B, and Even C

R EVELATION that Al Lichtman harbored in his bosom a plan which would find all theatres classified into A and B categories, with pictures eventually to be produced for two types of houses did not come unexpectedly to the trade. Genial friend Lichtman had given notice of the idea at a recent luncheon.

But when Sidney Kent stated that first runs should have 90 days' protection, and the brothers Skouras are classified into A and B categories, with pictures eventually to be produced for two types of houses did not come unexpectedly to the trade. Genial friend Lichtman had given notice of the idea at a recent luncheon.

Friend Lichtman has advanced an idea which United Artists seems to have put into practice this past season. Examination of U-A reveals that apparently the production department has already been making pictures for the so-called A and B classes. The trouble is that U-A didn't make enough for the A group. There appears to be plenty for the B category, and unknown to friend Lichtman it looks as if the studio has been concentrating on a C, and even a D, group without his knowledge.

Heavens!

A Hint to Producers

W HETHER or not coast production overseers know it or not, Pete Harrison is the recognized Moses of the independent exhibitors, champion of the little fellow, advisor in spirit and through the printed word to many of the theatremen in this industry.

The coast generalissimos may not know, also, of the Harrison Forecaster, in which, through reviews of the books, original, story or play, Harrison gauges production values of pictures before they are made. Last season, when the Harrison Forecaster made its appearance, it was ridiculed by some of the leading folk in the home offices. Now, since the analysis of Harrison's endeavors last season has appeared, showing that in nearly 90 per cent of the cases his forecast is correct, home offices are well impressed.

It would seem that if this Forecaster gauges production and gross chances so closely it would be an ideal aid for the producers. Certainly, through this contact, the angle of the exhibitor might be protected in production.

Unless a new era has really appeared, however, the coast producers will probably not care about the Harrison Forecaster. This, in return, will result in the usual quota of gangster pictures, English society dramas and sex stories that keep away patrons. Even if Pete were only half right in his analysis, it would still be a good service.

Mr. Levee Sells an Idea

T HE trade now knows all about the idea offered by M. C. Levee, founder of the Screen Guild. Artists, stars, in fact, everyone connected with a Screen Guild production would get 20 per cent of the agreed price of their services in cash, the remainder in script. The first $100,000 returned goes into the hands of the Guild while the next $80,000 will be split with the artists. The balance will be split according to the amount of script held.

The east has heard the idea. A few executives have approved. The Hays organization is said to have given its godly smile of approval on the plan.

All of this is interesting to the exhibitor, for it always seems to be a practice of this business that, regardless of what the production formula is, the exhibitor never feels the benefit. He pays a high price for a picture. Sometimes he is lucky enough to get an adjustment. These are usually grudgingly handed out by exchangemen even though, because promises of quality are not kept, the exhibitor is entitled to them. The distributor has even accused exhibitors of spreading adjustment information amongst themselves. But the fact that many exchangemen discuss buying information among themselves is hardly ever mentioned. Generally, and especially in connection with productions that place art on a higher plane than everything else, the exhibitor pays more than he should.

Friend Levee failed to state whether or not, after a reasonable return, say 6 per cent on the investment, has been received by everyone concerned in the Guild, the exhibitor will be given rebates. Thus, if the gross is tremendous, the exhibitor would get pictures at cheaper price.

The plan seems to concern everyone except the exhibitor. Of course, rebate for the exhibitor would be approaching a millennium, but it might be wagered that such a procedure would mark a real new step in exhibitor-distributor contact.

Let Mr. Levee go ahead with his plan, but unless the exhibitor gets a special benefit from it, it matters little to the theatreman whether or not the label of art is placed on it or how the production profits are split.
**Allied Invasion Becomes Reality; Unit Prepares to Secure Independent Support**

**Election Soon**

Election in connection with the organization of the state Allied unit is expected to be made public this week. The unit is using the headquarters of the Jersey unit, 303 West 42nd Street, for the present.

It is expected that Vincent M. Trainor will be its first president.

**Jersey Allied Meets in July, Announces Samuelson**

**Boat Trip Out; Selling Plans to Be Discussed**

Sidney Samuelson's Jersey Allied contingent will meet sometime in July in Atlantic City, the Bermuda trip having been vetoed.

As usual, the new product will be analyzed. Whether or not this will take place at the same time as the conference of eastern Allied units is unknown, but it is thought likely.

Recently, Allied protests on the poor prints have reached the ears of the trade. Furthermore, as long as circuits have been receiving operator cuts, the Allied wants them, too.

**Laurel to Open**

Long Beach's 1700 seat Laurel Theatre (Becker-Fink-Rugoff) will open next weekend.

Trio has the Lido, Castle there. May play stage shows.

**Gaudreau Moves Up**

Lou Gaudreau is now in charge of the RKO purchasing department. He replaced Henry Eckstein.

**Two World Wide on B'way**

"Strangers of the Evening," Tiffany, starts a week's engagement at the Paramount June 3.

"Bachelors' Folly," Gainsborough, goes into the Roxy Theatre soon.

**Convention Spirit Fades**

From all reports, at least three companies will not have national sales meetings.

United Artists may not have any meetings at all, Metro may go in for regional gatherings and Warners will stick to regional groups.

Tendency to discontinue expensive national get-togethers is becoming stronger.

**Suffern Exhibitor Active in Formulating Plans for Theatremen's Body—Proposed State Association Still at Organization Stage**

Allied had made good its threat to invade the metropolitan and New York State territory, despite the reports that there would not be enough interest to warrant formulating a new body.

First official indication of the formation of an Allied unit came when announcement, sent by Vincent M. Trainor, widely-known independent exhibitor of Suffern (Lafayette Theatre), as chairman of the Allied Theatre Owners of New York, Inc., announced that a certificate of incorporation of the Allied Theatre Owners of New York, Inc., had been approved May 16 by Judge Phoenix Ingraham, Supreme Court of the State of New York.

The announcement states that "our organization is for independent exhibitors located in the State of New York, and our chief purpose is the best interests of those theatre owners."

Independent exhibitors are invited to associate themselves with the organization, which contemplates an application for a charter from the national Allied States body.

The proposed state-wide organization, combining the TOCC, an Albany unit and the Jules Michael Buffalo branch, had never gotten past the "organization stage." Various reasons, tax matters, political campaigns, etc., have been attributed as alibis for the failure of a state-wide body, but it believed that the centre of the trouble might be found in the Albany situation, where warring independents cannot be brought together.

The New Jersey Allied unit, led by Sidney Samuelson, has a New York City office. It is believed that Samuelson has been an active factor in the growth of a state Allied body, as vice-president of the national organization.

and filmmen at the Astor, this evening, May 25, will shape up as something big. More than 500 are expected. Lots of that next issue. News that Ted Schlanger has resigned from Universal surprised.

**Charlie O'Reilly** has been doing plenty of commuting to Washington in regard to tax matters. And when that is cleared up, leave it to him to take care of this "Allied invasion." Bob Greathouse is managing the Gaiety in its present First Division era. That Falion libel case has dropped here before it got started.

With Harry Kosc in the box for the Roxy, the house will go inde in a great measure. Which means that maybe Fox won't show up its pictures there as much as it used to. There will have to be a shift, anyway, because Radio City will need pictures when the theatre there opens. And the Mayfair never got too much of a break on product, it seems.

Some have suggested that if the Roxy dropped everything pictures and cut its price to about a 50-cent top, there would be so many yelling murder that the house will get a break on product. Maybe so. Maybe so.
AND THE HARRY H. THOMAS TESTIMONIAL WAS VOTED A SUCCESS

Top, left: A group including W. H. Gallaway, Jack Donna, J. D. Williams, W. C. Schwartz, Harry Dunow, D. L. Faralla, H. L. Berman, Al Ruben, Dr. J. H. Friedman, Bruno Evers, Charles F. Catlin; Max Cohen and Bob Wolff explain how it was done; a group including F. V. Luporini, Arthur Lee, H. William Friedman, Robert C. Richter, Will V. Goldie, John Crichton, Will Barrett, Charles Leech, Clinton White, Will Landis.


Below, left: Including the First Divisioners; Upstaters L. Jascow, Leo J. Rosen, Elmer Lux, Mitchell Fitz, Ted Rosen, Jack Lyons, Bert Freese, Nat Worth, Bill Shirley, Bob Bertsche, Al Friedlander.

AND THESE, TOO, WERE INCLUDED IN THE 750 PRESENT


Below, left: Including Bob Harris, Bert Sandford, George Trilling, Sam Ceron, Ed Mantell, J. Rosenblum, Sam Scioi, John Wernisch, Charles Kenneth, George Dillon, Joe Becher, Ed Schnitzer; center: including Frieh and Rinzler folk, George Davis, Erwin Gold, L. Frieh, Sam Rinsler, George Langhart, Jack Biehnson, Monte Mac Levy, Irving Kapran, Charles Steiner, J. P. Levine, Irving Goldstein, Lou Preston, Johnny Lyons; right: Frieh and Rinzler, Moe Streamer, Charles Caballero, Charles Steinman, Joe Verpasch.


INNOVATION is being introduced by Manager Daniel J. Schnieder, Rivoli Theatre, Rutherford. Dancing school for patrons of the theatre. Classes will be conducted every Friday afternoon. New ventilation system is being installed at the Ritz Theatre, Garfield. Owner-Manager Richard Ettelson feels the improvement will meet with hearty approval. Manager Ettelson is distributing miniature women's pool tables, etc., every Saturday afternoon. "Tarzan of the Apes" went over big. Manager William Weiss, Capitol (Warner Brothers), held the picture over two days. Ira Schoen leaves for Florida the first week in June to be married. He's going to become "hitched" to Miss Connie Perlman, Canton. They're going to make the 1,500-mile trip back by boat as their honeymoon and will reside in Clifton.

MANAGER BILL WEISS, Capitol, has declared war on mashers. At least eight times a week women complain about pests, but refuse to make formal charges because they don't want publicity. City editor of the "Herald-News" promises Weiss cooperation in keeping complaining women's names out of the news columns. Result: First pest got 10 days. They'll stop now, says Weiss.

"SOUTH SEA ADVENTURES" went over big at the New Montauk Theatre (Warner Brothers). Manager Max Hecht, Rialto, in addition to providing a double-feature bill last week, distributed vellum-wage to the ladies. Manager D. W. Waldron, Rex, East Rutherford, presents vaudeville in addition to a double-feature bill. Harry Doneger, manager, Palace, Passaic, uses double features and special gifts of bake-ware for the women.


Milton Opens Elverhoj Theatre, Milton, is announced to open for the summer season the first of July.
SELL THEM WHILE YOU’VE GOT THEM!

TRAILERS
BRING THEM BACK

NATIONAL SCREEN SERVICE
AD-VANCE TRAILERS
126 WEST 46th STREET, NEW YORK

Chicago, Ill. 1307 So. Wabash Avenue
Dallas, Texas 300½ So. Harwood Street
Los Angeles, Cal. 1922 So. Vermont Avenue
**Heard In Paterson**

**Ramsey Will Open Sundays if Okey**

SUNDAY OPENING to fore in Ramsey, N. J. . . . Ramsey Theatre has practically changed ownership, nearly all details having been settled. . . . Albert Cooper negotiating for the purchase of the theatre, wrote Council asking permission to hold Sunday performances beginning after 2 P. M. . . . Council decided it would take no stand on the matter.

IT LOOKS as though Sunday opening at Butler was settled for some time to come— and in the negative. . . . Measure was defeated in the City Council by two votes.

JOSEPH LEFKOWITZ, Regent, is about to install a huge machine which will spray perfume over the audience. . . . They take their movies seriously in Paterson. . . . Margaret Mazzo is in a local hospital recovering from the effects of swallowing a quantity of iodine. . . . She quarreled with her father because he objected to her going to a moving picture show. . . . Warner Brothers are featuring a novel feature in putting across publicity for their new playhouse in Ridgewood. . . . Most popular girl in Ridgewood will preside as hostess the opening night of the new theatre as Miss Warner. . . . Not only will she receive the guests who attend the premier of the new theatre, but she will be mistress of ceremonies the opening week and will receive many handsome gifts from local merchants, a salary of $50 for her one week's appearance and a season pass good for two at the same theatre.

A. J. BOOSE, organist, United States Theatre, has a cat of which he is very proud.

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**Heard In Utica**

Wagner Feeds Cats and Foreign Arrive

H. C. WALLACE has gone to Altoona, Pa. . . . Charles Keller, Jr., Philadelphia, has been named as his successor. . . . Colonial Theatre was reopened three days recently for the showing of "The Miracle of St. Anthony." . . . SS. Peter and Paul's Society leased the Majestic, long dark, in sponsoring a Washington bicentennial concert and ballet.

**Heard In Binghamton**

**Comford Visits and Perry Hits**

DISCONTINUING FLESH at Binghamton Theatre apparently leaves way open for a stab at first runs. . . . "Grand Hotel" in for indefinitely run. . . . Binghamton went wild over Ethel Barrymore's "School for Scandal." . . . Promotion Manager Fred Perry, Comford's Binghamton theatres, has scored a direct hit. . . . Procured services of Walt King, trombone soloist. . . . With the aid of John Burke, obtained 35 home-talent hams. . . . Once a week King and his company present a regular sewing circle presentation of songs and music, not to forget the hooping, at Capitol.

NOT TO FORGET Bob Rice and his lobby work for Comford's theatres. . . . M. E. Comford, guest in Binghamton recently. . . . More than 200 Rotarians traveled to Scranton to attend opening performance in Coal City of Barbara Weeks. . . . Don Tower, head of curriculum construction for Bingo grade and high schools, says that the screen, talkies, radio or television never will replace the stage. . . . Comford theatres are providing a raft of free tickets for visiting Lions of state. . . . The big laugh is on the agent who attempted to clean up on "Crazy Quilt" in Bingo. . . . Both papers panned show, which proved to be far below par.

**Heard In Elmira**

**De Comos Here and Glen Not to Be Rebuilt**

JERRY DE COMOS, formerly assistant manager, Capital, Albany, has been appointed manager of Str... succeeding N. J. Banks. . . . Theatre owners and operators, stage hands and musicians are in a jam over wage cuts, with others threatening to close all houses unless agreement is reached on reduction.

RORICK'S GLEN THEATRE, burned recently, will not be rebuilt.

NEW Norwich House

William C. Smalley is building a new theatre in Norwich. It will be erected on the site of the old Smalley Theatre, destroyed by fire. House will seat 900, and will be equipped to play stage shows.

Victor Rigamont is the architect. He has designed houses in Cortland, Ithaca, Corning, Glowville, Geneva, Jamestown, Utica and other spots.

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**One Kind of Headline**

Under the heading, "NEW YORK CENSORS PASS 'SCARFACE TO AVOID LAW SUIT," Caddo Company sends out a release on the picture. This ought to make the state censors awfully happy.
Announces New Move

Earle Hammons
President, Educational Pictures, Inc., who recently announced the affiliation of Joe Brandt with the organization in an executive capacity.

It will mean much.

First Division Takes Gaiety as Broadway Outlet

Street’s Largest Sign to Boost Exchanges’ Show

First Division will show-window its product at the Gaiety, Broadway’s most prominent theatre, through possession of a 176-foot sign.

Millions passing the house will have the First Division name thrown before them daily, throughout the new season, with “Escapade” the first of the 1932-1933 crop to be presented.

Having delivered all it promised last season, First Division intends to give its clients the benefit of Broadway exploitation for the shows, and thus pre-sell patrons on the First Division product.

“Escapade” features Sally Blane and Anthony Bushell in its cast. It is an Invincible Picture, released through Chesterfield and distributed by First Division.

Grierson Resigns

Tom Grierson has quit as RKO Palace organist, Rochester, on account of ill health. Theatre is getting along without an organist and many patrons consider that a break in their favor. Grierson was out for six weeks to recuperate and Helen Ankner, WHAM radio staff, subbed.

Perkins Runs Speculator

Isaiah Perkins, Adirondack Theatre, Speculator, leased it last year to William Feathery, Rensselaer, but will run it himself this summer.

Brandt, Goldberg Lead New World Wide Forces

Former Columbia President in Arrangement with Educational

Official announcement has been made of the election of Joe Brandt as vice-president of Educational Pictures, Inc., and president of World Wide Pictures, Inc.

Former president of Columbia Pictures has already taken up his new duties at the Educational-World Wide headquarters.

In making this announcement, E. W. Hammons, president, Educational, and chairman of the executive committee of World Wide Pictures, also announced the appointment of Joe Goldberg as general sales manager of World Wide Pictures.

Brandt and Goldberg have arrived in New York from Los Angeles where, for several weeks, they had been in conference with Hammons and production executives regarding plans for Educational’s short subject program and World Wide’s feature program for 1932-33.

Hammons, Brandt and Goldberg all emphasize the fact that there would be no disrupting of the personnel of the Educational-World Wide organization.

“All our plans,” said Hammons, “have been directed toward making the Educational-World Wide organization one of the strongest in the entire motion picture industry.”

MPTOA Adds Indes

Jack Miller, J. B. Fishman, M. E. Comerford, David Barrist, Earle Van Hyning, O. C. Lam, are the independent executive committee on the new MPTOA roster.

After an affiliated appointment, the board will have its first meeting.

Heads World Wide

Joe Brandt
Whose return to active participation in the business as head of World Wide Pictures, Inc., and vice-president of Educational has been greeted by the trade. He is respected by exhibitors everywhere.

Incorporations

- Producers Service Corporation of Manhattan. To deal in the motion picture business.
- Royalty Distributing Corporation of New York. To deal in the motion picture business.
- King Motion Pictures, Inc., of Manhattan. To deal in motion pictures of all kinds.
- Majestic Film Distributing Corporation of New York. To deal in the motion picture business.

Warners Slash in Albany

Summer price cutting, which was started by C. H. Buckley, Albany, when he reduced his top at Harmanus Bleecker Hall from 50 to 40 cents and his matinees to 25 cents, has been followed by similar action by Warner Brothers Strand Theatre.

Joe E. Brown Comes to Town

And Joe E. Brown and Ginger Rogers are present in Warners’ “The Tenderfoot.”
Better Management

Newburgh Free Shows

Unemployed persons in Newburgh are being well taken care of in the entertainment line. For some months the Young Men's Christian Association has been giving two free motion picture shows on Saturday nights, the first for children and the second for family groups. Now David J. Rogers, manager, New State, the largest house in town, announces a plan by which a considerable number of free tickets to combined vaudeville and picture shows on Wednesday nights will be distributed to the unemployed through the City Work Relief Bureau.

Distribution will be made by former Mayor James D. Tweed, chairman of the Bureau, who has long been identified with the theatrical interests.

Rinzler-Frisch Houses Plugging 6-Week Drive

Rinzler and Frisch Theatres, Brooklyn, are conducting a special business drive to last six weeks.

The following supervisors for Randforce are leading the big push:
- Erwin Gold, Bensonhurst division; Sydney P. Levine, East New York; George Davis, Brownsville; Lew Preston, Ridgewood and Queens; Charles Steimman, Williamsburg; George Langbart, Boro Park; Monty MacLevy, director of publicity.

Special benefit drive and exploitation campaign is being stressed.

Rinzler and Frisch policy that each manager operate his theatre as though it were his own is the main issue in the contest.

Albany Rangers

Fred A. Marshall, Columbia exploitation man, has been in Albany organizing a Buck Jones Rangers of America, a club similar to the Boy Scouts and endorsed by that organization. Boys who join it are to be taught rope spinning, roughing it and the same high ideals that are characteristic of the Boy Scouts.

Marshall has organized clubs of Rangers at the Paramount and Royal Theatres, operated by Harry Hellman; Eagle, operated by Abe Stone, and Madison, operated by Warners. He also has five theatre in Schenectady and three in Troy.

Columbia gains in this tie-up by booking Buck Jones pictures in these theatres for Saturdays and the assurance of the patronage of all the Rangers in town.

Rogers Builds Show

In hard times, plug harder than ever. This is the slogan of Dave J. Rogers, New State, Newburgh, who, instead of taking vaudeville off, is increasing acts, and also showing two feature pictures instead of one as formerly. Incidentally, Dave is increasing his advertising.

“Divers” in Riverhead

Manager Whyte, Riverhead Theatre, Riverhead, reserved a section of his theatre for members of the Suffolk Air Legion, who attended the theatre in a body following a meeting at the hangar at the airport in Westhampton to witness the showing of “Hell Divers.”

For “Hell Divers”

Ted Horowitz, manager, Paramount Theatre, Peekskill, completely oozed the town with aviation atmosphere for “Hell Divers.”

For Peekskill “Tarzan”

Realizing the possibilities of “Tarzan,” Manager Ted Horowitz, Paramount, Peekskill, worked out an excellent campaign.

A week in advance the entire outside lobby was built up for a tropical display. A stage wing was employed, painted in sky colors, in front of which was placed a tree, with vines and vines from the woods nearby.

On a compo platform, a live monkey perched itself on a swing between the two aquariums and kept the folks looking for hours at a time. Two beautifully marked parrots, of the South African type, chatted and amused themselves at each end of the compo.

Sound motion pictures of Peekskill schools, Military Academy and some of the village’s business activities were a good drawing card for a week in the Peekskill Theatre.

Cline Given

Ed. Cline, manager, Academy Theatre, Newburgh, distributed 1,000 numbered speedway tickets around town. Holders of certain lucky numbers were given a guest ticket for “Crowd Roars.”

Harry Stowell, manager, Paramount, Midletown, distributed over 2,500 samples of Life Savers in envelopes selling his attraction.

The Ringer Will Soon Appear at the Cameo

First Division again hits Broadway when “The Ringer,” the most successful novel from the pen of Edgar Wallace, bows in at the Cameo. It has been previewed and rated highly.
Columbia Begins a New Season

And Edmund Lowe, Evelyn Brent and a newcomer may be seen to advantage.

Cherries in Rochester

Edmund Howard, publicity director, Loew's Rochester, tied in with Sodus Cherry Festival for some special publicity. Took group of girl dancers to inspect cherry orchards and picked cherry queen with pictures in the dailies. It clicked.

Just Around the Corner from the Center of the Motion Picture Industry

HOTEL PRESIDENT

48th St., West of Broadway
NEW YORK

400 ROOMS—All with Bath, Shower and Radio
FROM $2.50 DAILY

RATES
Single  -  -  $2.50, $3.00, $3.50
Double  $3.50, $4.00, $4.50, $5.00
SPECIAL WEEKLY RATES
Five Minutes' Walk to Fifty Theatres
J. S. SUITS, Mgr

IN NEW YORK
Right in the heart of the MOTION PICTURE INDUSTRY

HOTEL PLYMOUTH
49th St., Just off BROADWAY

400 LARGE OUTSIDE ROOMS
all with
BATH, SHOWER
CIRCULATING ICE WATER - RADIO
FROM $2.50 DAILY

Rates
Single  .  .  .  .  .  .  $2.50, $3.00, $3.50
Double  $4.00, $4.50  Twin Beds, $5.00
S. J. MITCHELL, Manager

Rochester Helps

Rochester theatre men, always ready to aid union labor, are co-operating in a benefit performance at the Rochester Theatre, June 15. Charles Raymond, Rochester, and Jay Golden, RKO Palace, are working with labor officials in preparing the program which will include vaudeville from both theatres.

Incorporations

Notice has been filed with the Secretary of State of a change in capital of Delancey-Clinton Theatres Operating Corporation, of New York, from 200 shares, no par value, to 11,300 shares, no par value.

Notice has been filed with the Secretary of State of a change in capital of Fox Film Corporation of Manhattan from $90,780,000 of 5,000,000 shares, no par value, to $12,628,300, shares unchanged. Also of the change of name of the K-A-O Service Corporation of New York to RKO Service Corporation.

Arliss Revivals

Warner's are planning an Arliss season at their Madison Theatre, Albany. If they can find sufficiently good prints of old Arliss pictures, they will run "Disraeli," "The Green Goddess," "The Millionaire," "Alexander Hamilton," "Old English" and "The Man Who Played God," as part of a double feature two days a week.

Rochester Burglary Foiled

Cracksmen found the safe in Grand Theatre, Rochester, too tough to open and abandoned the job.

“Believe” In Albany

Joe Feldman, Warner Bros. theatres publicity manager in Albany, tied up with a daily for a special kiddie matinee at the Madison Theatre, in conjunction with the nation-wide contest on Robert L. Ripley's "Believe It or Not." Madison's matinee attracted 1,500 kiddies and a large number of adults, filling the house to more than capacity. Daily devoted several special illustrated stories to the matinee in conjunction with the regular announcement of the contest and ran special notices on Vitaphone "Believe It or Not" screenings under Ripley's newspaper cartoons.

Talks to ALL Theatre Folks


Twice a Month—1st and 15th
Read and Reread Religiously

PUBLISHER

25 Taylor Street San Francisco

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**ALBANY**

Sidelights On the Tony Ryan Dinner

By Bill

AL FELTMAN, Casino, Watervliet, was recently married to a Watervliet girl. . . . They went to Canada on their honeymoon.

. . . . Greenwich is one town that has never felt the depression. . . . It has a shirt factory and paper mill which have kept open and busy all the time, which has meant good business at the movie theatres. . . . Pete Dana, who quit Universal, has returned to his old job at Universal, keeping a house manager on the job in Glens Falls, which lease he still holds.

NEW DERRY THEATRE, Port Henry, recently built and opened by Charles Derry, had a good opening despite the depression. . . . "Dancing Lady" and "Loco" Garvey, manager and salesman of the RKO exchange, left May 16 for the sales convention in Chicago. . . . Abe Van Deusen, RKO booker, recently lost his father. . . . Under instructions from Bishop Gibbins, of the Albany Catholic Diocese, every priest in Albany, on May 15, protested from the pulpit at Mayor Thacher's signing the ordinance legalizing Sunday movies. . . . Bishop had appeared at the hearing on the ordinance and protested strongly, claiming Sunday movies are a moral issue. . . . Business at the first day of Sunday movies in Albany was reported "fair." . . . It was a bright spring day for the one GM picture house of people into the country. . . . Exhibitors feel that a taste for Sunday movies will develop slowly.

**SIDELIGHTS** on the Tony Ryan, Fox exchange manager, dinner. . . . Bill Shirley, of Farash Theatres, Schenectady, posing as a waiter and carrying trays laden with food with all the ease of a professional. . . . Wires of congratulations to Tony Ryan from Sidney Kent, James R. Grainger and Eddie Grainger, Fox Films. . . . Telegram of regret at being unable to attend because of travail duties. . . . Under instructions from Bishop Gibbins, of the Albany Catholic Diocese, every priest in Albany, on May 15, protested from the pulpit at Mayor Thacher's signing the ordinance legalizing Sunday movies. . . . Bishop had appeared at the hearing on the ordinance and protested strongly, claiming Sunday movies are a moral issue. . . . Business at the first day of Sunday movies in Albany was reported "fair." . . . It was a bright spring day for the one GM picture house of people into the country. . . . Exhibitors feel that a taste for Sunday movies will develop slowly.

**Watch for Cowboys**

THE NEW YORK STATE EXHIBITOR is in receipt of complaints from M. H. Dykstra, operating the Glen Theatre, Williamsville.

Operator claims he booked Montana Meechy and his Montana Cowboy Band, and, without giving notice of any kind, did not put in an appearance. Exhibitor went to the trouble of billing the act excessively. He sends the contract to prove the booking.

Sharon Springs, for three nights until the summer trade arrives, when it will be open every night.

BILL SMALLEY, Smalley chain, Cooperstown, never goes to bed until near daylight, claiming he cannot sleep in the dark. . . . But he also keeps the film salesmen up with him and they claim that he has them so sleepy by that time that he gets better terms for his picture buys. . . . During the recent Horvath trial, which brought a lot of strangers to Cooperstown, Bill booked "Ladies of the Jury" at his Cooperstown house, considered a stroke of real showmanship.

C. H. BUCKLEY opened his long-closed State Theatre to lease it to MGM for two weeks of "Grand Hotel." . . . Bennie Darrow, MGM exchange manager in Albany, to handle the State Theatre during the run of "Grand Hotel."

**ROCHESTER**

Doubles Out When Pictures Are Good

By Eearly


FAMILY THEATRE shifted from film policy one night to play the Adlers. . . . RKO-Palace entertained Mrs. Eva La Cava, mother of the director of "Symphony of Six Million." . . . Manager Walter W. Risley, RKO-Temple, co-operates with the "Times-Union" in marbles contest. . . . B. L. Darrow, New York, did advance publicity for "Grand Hotel." . . . Capitol Theatre discards double feature idea when it gets a real draw film.

**Italian in Lower Hudson**

An Italian moving picture concern has been making scenes on a farm in the Marlboro region in the heart of the lower Hudson fruit area. In English, title is "Love and Death."

**"Monte Carlo Madness" or "One Night of Love" Arrives**

"Monte Carlo Madness," with Sari Maritza and Hans Albers, will play the Roxy early next month. It's a big special. First Division distributes.
Oneonta Sunday Football

Question of Sunday talks for Oneonta has taken on the earmarks of a political football. Advocates declare they do not intend to let it be shunted to the sidelines, and are making every effort to get it again before council.

Contention is that the question will go to a referendum, but this indication has incensed the voters who feel the elected officers are merely passing the buck on a question they were elected to decide upon. This matter was a plank in the election platform.

HEARD IN

BUFFALO
Shea on Job and Bill Is Father

By Mary Ann

FRANK J. A. McCARTHY, Boston Universal exchange manager, has been appointed eastern sales manager of the same company, with headquarters in New York. . . . Frank's many friends in Buffalo were delighted with the news and want to extend hearty congratulations and best wishes for his continued success. . . . They look forward with pleasure to seeing him in Buffalo often.

MOTION PICTURE THEATRE OWNERS, State of New York, western zone, very vigorously oppose the 10 per cent on admissions, which is being proposed by the Senate Finance Committee.

. . . Strand Theatre, operated by Basil Brothers, will close for the summer and reopen Labor Day. . . . M. H. Dykstra, manager, Glen Theatre, Williamsville, announces that his theatre will close on Tuesday, Wednesday and Thursday during the summer, remaining open Friday, Saturday, Sunday and Monday. . . . Charles Baron, special exploitation representative, United Artists, was in Buffalo in advance of "South Sea. . .". . . W. H. Kaplan, United Artists manager, is spending some time in Atlantic City. . . . Herbert T. Silverberg, attorney, announces removal of his law offices to Suite 902-4, Walbridge Building. . . . Family, Rochester, is closing for alterations and redecoration.

RCA PHOTOPHONE was recently installed in the Hippodrome Theatre, Niagara Falls. . . . Lincoln Theatre, Buffalo, expects to close for alterations, redecoration, new ceiling, walls, etc. . . . C. Snyder and G. Graham operated the Orpheum, Buffalo, for six days, then folded. . . . Manager George McKenna, Lafayette Theatre, tells about a deep-sea fishing reel which they ran, produced by Zane Grey while down in the South Seas. . . . Box offices of all Buffalo theatres will close on April 17 and reopen May 28.

Fonda Sundays Off

Fonda evidently does not care for Sunday movies. Roy Pugh, who operates a theatre in that city, says business is so poor on that day that he is considering closing.

OPPOSITION STRIKE at the Mayfair Theatre, Buffalo, was the cause of that house going straight burlesque, dropping pictures entirely. . . . Strike settled. . . . Stanley Kozanski, manager, Rivoli Theatre, Buffalo, plans to open the Powers exchange and Albany Theatre. . . . Office in Buffalo will be in the film building, fourth floor. . . . Frank King, who for many years was manager for Fox, is in business for himself, with headquarters in the Peabody Building. . . . Sid Samson, Fox Buffalo manager, and W. J. Porterfield, staff photographer, were in Buffalo on a page in the rotogravure section on "How Talking Pictures Were Made," with illustrations.

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BUFFALO
Shea on Job and Bill Is Father

By Mary Ann

DICK TALMADGE, on his way to Hollywood, stopped off at Lancaster to see his old friends, and made a personal appearance on the stage of his theatre. . . . Dave Miller, former Buffalo branch manager for Universal, more recently Cleveland manager, was promoted to division manager of the Middle West. . . . Fred Weinberg, former manager, Warners' Western Theatre, was transferred to Warners' Babcock, Wells ville . . . Warner Brothers issued some very unique invitations to ladies only, for a screening at the Elmwod Theatre. . . . Mrs. Jack Kaplan, wife of J. H. Kaplan, United Artists manager, is spending the summer, remaining open Friday, Saturday, and Sunday. . . . Strand Theatre, operated by Basil Brothers,Western zone, very vigorously oppose the 10 per cent tax on admissions, which is being proposed by the Senate Finance Committee. . . . V. R. McFaul, general manager, Shea, has been active in a campaign to eliminate threatened tax on admissions. . . . Shea publicity forces, is breaking in a new ear. . . . Michael Shea is active in the activities of all the Shea theatres. . . . He is on the job from early in the morning until late at night.

TWO CAPITAL DISTRICT FIRES

Academy Robbed

Four thousand seven hundred dollars, representing week-end receipts of the theatres, was taken from the Academy of Music till over the week-end.

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500 Expected at Dinner to Paramount District Head

More than half a thousand film men are expected to attend the testimonial to J. J. Unger, Paramount divisional chief, at the Hotel Astor, tonight (25).

Pre-dinner arrangements called for a big turnout of exchange men, Paramountites, film men and exhibitors, with many coming from nearby cities.

Recently Milt Kusell, Paramount state chief, was tendered a luncheon; the Harry H. Thomas testimonial broke all records, and the Unger dinner is expected to approach that mark.

Spencer Leaves Syracuse as His Appeal Is Directed

First move by counsel to overturn the conviction of Perry Spencer, former managing director of Warners' Strand, Syracuse, on a charge of criminal libel, came with an appeal to County Judge William L. Barnum.

Twenty-four hours after the verdict, terms of which fined him $100, with an alternative of 100 days in the penitentiary, Spencer left town. He is now believed managing in Philly.

BOB WOLFF and the radio contingent have come back all set for a rip-roaring year with the new RKO product. . . . Salesman Wechsler won $150 in a contest, while Bernie Kranze came back $125 richer. . . . Which should make them very happy.

THE NEW YORK STATE EXHIBITOR

May 25, '32

THE CONVENTION SPIRIT is still rampant, or in the nature of a hangover. . . . The Paramount crew, Randel, Sweigert, Siegel and others, came back just about time to take part in the testimonial being given to Joe Unger, Milt Kusell's testimonial still ranks as one of the best. . . . The Streimer Premium Company is now well located in its new quarters. . . . And the outfit looks to the summer as one of its best periods. . . . Moe Streamer is all enthused over the business "Scarface" is pulling in. . . . He screened it for the upstate exhibs in Albany not so long ago. . . . And attended the Tony Ryan testimonial dinner.

HERMAN GLUCKMAN, with his interest in the new Majestic Pictures, is getting his indie line-up set for next year. . . . He will have the Pizor shorts, a lot of foreigns and the Majestic crop as the bulk of his pictures. . . . And he may expand into other cities. . . . Between that exchange and First Division there won't be much stuff left for the state right outfits. . . . Considering, too, that the major producers will take anything that has value.

FOX'S FOLK, led by Harry Buxbaum, returned from the Fox convention, a few blocks away, all set to take Edgar Moss' honors away from him. . . . And another of those weeks has come around in Powers Return Week. . . . George Dillon, local exchange chief, is all het up over the possibilities. . . . It lasts until May 28. . . . Columbia's Phil Meyer, S. Trauner, J. Wenisch, J. Sokoloff, M. Frauni, A. Weissman, Jerry Herzog, I. Wornser, C. Penzer, J. Becker and S. Schusell, according to the announcement, are attending the Columbia Atlantic City convention.

M. L. DICKINSON has resigned his post at the Palace, Oneonta, with Sidney Levine in his place. . . . R. M. Savage, from California, has been assigned to the Capitol, Oswego, with George Nichols, formerly manager, has gone to Little Falls, replacing Fred G. Alway, Rialto. . . . Despite Mayor Rolland, B. Marvin's threatened ban on gangster pictures, Loew's State opened with "Scarface," May 27.

IN SPITE OF NO SIGNATURES on the dotted line, the reported RKO-Warner deal, whereby the Strand,here, becomes a Keith holding, bookings indicating that the matter is all but settled are being made. . . . Keith's is playing "Tenderfoot," Joe E. Brown's latest film for Warners, while the Strand has two Columbia pictures, formerly Keith contracted. . . . "Grand Hotel," booked into the Skouras Eckel, a regular 25-cent grind, failed to live up to its expectations. . . . Paramount here has decided on 25-cent Thursday midnight openings; heretofore the Eckel has had no opposition in this field. . . . Edward McBride, assistant manager for Loew's State, is at present handling road showings of "Grand Hotel" in Schenectady and Troy, while Miss Ruth Bolton, secretary to Harry Shaw, manager, pinch-hits for McBride.

HARRY SHAW told members of the Cinema Critics Club some of the joys and sorrows of managemanship at a recent meeting.

WESTERNS STILL CLICK

The fast-riding, lean-faced, sombrero-clad cowboy—quick on the trigger and sure death to horse thieves—promises to continue his career on the screen. Westerns have not lost their thrill, judging by indications from the Hays national movie poll.

And the Gaiety, Broadway, is First Division's home for "Escapade," with Sally Blane and Anthony Bushell, as well as a host of other well-known players. It will be featured on the largest sign on Broadway.

"Escapade" Features Two Well-Known Stars

The fast-riding, lean-faced, sombrero-clad cowboy—quick on the trigger and sure death to horse thieves—promises to continue his career on the screen. Westerns have not lost their thrill, judging by indications from the Hays national movie poll.
Bishop Charges Political Cut as Albany Okays Sunday

Abe Stone Wonders Where Good Shows Are

Legalized Sunday movies opened in Albany, May 15, following the signing by Mayor Thacher of an ordinance legalizing them by the Common Council by a vote of 15 to 1.

Previous to the signing the mayor held a hearing for the opposition and Bishop Gibbons, head of the Catholic diocese of Albany, and several priests appeared to oppose the ordinance. Bishop Gibbons charged that there was a "divvy" between the Albany Democratic organization, which controls the city, and the movie exhibitors; a charge which Mayor Thacher indignantly denied.

Several other organizations also opposed the ordinance, while labor unions and groups affiliated with the theaters favored it. Major Louis Lazar, Warner zone manager in Albany, spoke for the ordinance.

C. H. Buckley, independent exhibitor and owner of Harmanus Bleecker Hall, the Leland and State Theatres, Albany, attended the hearing but did not voice his well-known opposition to Sunday movies. Both the Warner and RKO organizations want seven-day pictures.

The ordinance permits RKO Palace Theatre to present a restricted vaudeville with a screen show. Albany theatres were open Sundays from January to March, when a percentage of the receipts was given to Mayor Thacher's unemployment fund. At this time receipts were not indicative to the popularity of Sunday movies, even if the mayor's percentage had not been deducted.

Abe Stone, exhibitor of the "Albany Eagle," neighborhood house, says: "Sunday movies only create another problem for the exhibitor. The product today is getting so poor that it is hard enough to book enough good pictures for six days a week without having to worry about the seventh day."

Cooling System Trailers

Every exhibitor who has a cooling system will undoubtedly be very much interested in the five styles of cooling system trailers which have been produced by National Screen Service.

Each of these is symbolic of coolness and contains effective copy calling attention to the theatre's cooling system and its advantages.

These trailers are cleverly animated and scored with music.

Kingston $1.50 "Hotel"

Load from flesh is being found too heavy to carry by some Hudson River houses, which are taking it off for the summer. Broadway, Kingston, Bert Gildersleeve, manager, closed the season with a spurge of ten acts the third week in May. Broadway now goes on a straight picture basis, with an initial try of $1.50 top for "Grand Hotel."

Connecticut Group Protests

The Connecticut M. P. T. O. has condemned the proposed new selling plans of United Artists and Metro as a death blow to the industry.

It says exclusive runs for certain types of pictures will cause irreparable harm and injury to the smaller first runs and neighborhood subsidiaries already in a precarious financial condition.

Port Jervis Cuts

Strand and Ritz, Port Jervis, both under same management and without competition in the territory, which includes Tri-States, Cuddebackville and Matamoras, have cut prices to 35 cents top, with children 15 cents in the evening as well as afternoons.

Port Jervis Open

Port Jervis houses are now giving Sunday shows at 2, 4 and 9 P. M. They are the only theatres in all Orange County permitted to open on Sunday.

“A Man’s Land” Brings in Hoot Gibson

Hoot Gibson and Marian Shilling are featured in “A Man’s Land,” being distributed by First Division in the local territory. It is a rip-roaring tale of the wide open spaces.

Manager Wants Connection

A live-wire theatre manager, a specialist in exploitation and booking, with a successful ten-year record of producing results under all conditions, desires a permanent connection in Eastern Pennsylvania or this district, thoroughly acquainted with those sections.

Box 100, The New York State Exhibitor
LOOKING AHEAD AT THE PRODUCT

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

By Our Hollywood Correspondent

"Huddle"—Metro
Ramon Novarro, Madge Evans.

Don't let the football atmosphere fool you. Metro has delivered a gem of a programmer that ought to be worth lots in bringing back Novarro to the fore. Then, again, Madge Evans, who should be getting near stardom, is capable, and the Metro standard of production insures quality entertainment. Get the women in, despite the title, and the show is set.

Estimate: High rating programmer of its kind.

"American Madness"—Columbia
Walter Huston, Kay Johnson, Constance Cummings.

Timely, first of its kind in the movies for quite a while, "Faith" is likely to start a new cycle. Columbia has contributed the story of a bank president who has built up structure through hard work and who sees it failing because of rumor mongers. The situation has been duplicated in many American communities, and the picture can get the endorsement of civic leaders and officials everywhere. Huston is at his best. This is an exploitation natural.

Estimate: Can be something big.

"Thunder Below"—Para
Tallulah Bankhead, Charles Bickford, Paul Lukas, Eugene Palette, Ralph Ford, Leslie Fenton, Edward Van Sloan.

Again the load given Bankhead is tremendous, so much so that she doesn't get a vehicle suitable to her talents. In this she is at her best, but the story doesn't give too much help. Then, again, there is an unhappy ending, with the heroine passing on. Bankhead's own appeal may be able to hold this up.

Estimate: Class product, not too strong.

"Dark Horse"—Warner
Warren William, Bette Davis, Guy Kibbee, Frank McHugh, Vivienne Osborne, Robert Warshow, Harry Holman, Charles Sellon.

Topical, and therefore of asset to the box office. With the election season coming on, and the air filled with political talk, there should be plenty with which to make "Dark Horse," become box office. Guy Kibbee and Warren William are best in the line-up, but the timely element will sell the show.

Estimate: Political and red hot.

"Passport to Paradise"—Mayfair
Jack Malhut, Blanche Mehaffey, Eddie Phillips, John Ireland.

Not up to the usual Mayfair standard, but inasmuch as the other features from the company haven't been so bad, this may be excused. None too discriminating audiences won't be bothered.

Estimate: Under Mayfair's average.

"New Morals for Old"—MGM
Robert Young, Margaret Levey, Lewis Stone, Laura Hope Crews, Myrna Loy, David Niven, Jean Hersholt.

Metro goes wash-featured in this picture, with a tale of a family in which the younger generation is constantly battling with the old. In the end, as is generally the case, the two sides are united. Lewis Stone turns in a neat performance, and so does Laura Hope Crews. Family audiences will recognize the characters and, as a result, the picture is best suited to them.

Estimate: Metro programmer of average merit.

"Congress Dances"—UA
Lillian Harvey, Lil Dagger, Count Yule.

Nicely done, with a big cast, but it doesn't look like money at the box office. Reasons are apparent: no names with which to attract the local following and a costume story that doesn't lend itself to mass attraction. Too, the title doesn't mean an thing. Theatre owners who are swept away by the magnitude of the production will have plenty of time to think about it later, perhaps to their sorrow. In short, a splendid importation that probably won't be in the money.

Estimate: A lot of effort, but for what?

"As You Desire Me"—MGM
Greer Garbo, Methyl Douglas, Eric Von Stroheim, Dugdale Moore, Helen Hayes, Albert Coutt, William Ricciard.

Here we find Garbo at her best, and this may be her last for Metro. As usual, the story is filled with sex, adult, moving. Garbo was never more alluring, which is just another way of saying that the picture is meant for the masses and the box office. "As You Desire Me," from Pirandello, is intriguing, a bit different, but in the long run Garbo's presence is shaked guarantee.

Estimate: Garbo at her best.

"Forgotten Commandments"—Para

Here's "The Ten Commandments," remade, and not so satisfactory. It brings Sar Montiz to the fore and shows enough of her to indicate that she may be feature or star material later. The combination of old "Commandments" scenes and new dialogue sequences is odd, and may not click. However, "Ten Commandments" was a showman's picture, so that may help. But remakes of this kind rarely go over.

Estimate: Doesn't look so good.

"High Speed"—Columbia
Buck Jones, Loretta Sayers, Wallace MacDonald, Mickey McGuire, Pan 'O'Malley.

Not a western, but equipped with enough action to guarantee swiftly moving entertainment. Speedway background assures plenty of thrills.

Estimate: Nabs will be satisfied.

"Riding Tornado"—Columbia
Tom McCoy, Shirley Grey, Wallace MacDonald, Rosell Swanson, Margaret Sheas, Wheeler Oakman.

Typical horse stuff, with hard riding from Tim McCoy. Folks who go for the action dramas of the open spaces will be generally satisfied. It maintains a nice pace throughout.

Estimate: Average western.
Wonder what an inside back page thinks about!

(With Apologies)

Wonder who gets me next? I'm just aching to help someone say something.

Where are the good old days when I used to hurl myself at the reader?

Maybe they want me to blame my emptiness on the depression.

What a laugh. People still see pictures, and exhibitors still play them.

Well, if they don't think enough of their pictures to use me to help the exhibitor sell them, that's their lookout.

But it seems a shame to waste me when so many exhibitors see me each issue.

May 25, '32 pg. 19

You can't fool blank space... Fill it with punch copy and help exhibitors fill their box offices.

Marcus Mayer Co., Printers, Phila.
Chicago, hot bed of double features, learns that what the public really wants is variety entertainment. And its showmen begin to get back to basic showmanship principles, with Warner's Avalon, the Publix Riviera and Schoenstadt's Piccadilly Theatres announcing a single feature-diversified program policy.

Get Educational Pictures and give them what they want . . . with one good feature and "a refreshing variety of selected short subjects" bearing the trade-mark that for so many years has stood for the real Spice of the Program.
And They Say... A QUEEN

Can Do No Wrong!

Here's the most modernly modern story that has ever been screened. "Sheba"—"Cleopatra"—"Katherine the Great" had their tricks, but they were pikers compared to this Queen, as one man soon found out. WHAT a Queen!—but, a woman for a' that. Nothing like it for grand entertainment since "The Cock-Eyed World."

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ED "Strangler" LEWIS

vs.

DICK SHIKAT

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MADISON SQ. GARDEN BOWL, THURSDAY, JUNE 9th

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100% INCREASE

Sophisticated Washington, D. C., goes for "Blonde Captive" in a Big Way! Metropolitan enjoys biggest business in 6 months—100% increase over normal—big lines from 10 A. M. to closing!

SOME BIZ!

And in a typical family town

125%

Strand at Auburn, N. Y., has biggest opening in 10 weeks on hottest day of season—125% over normal first day—100% increase second day

THAT'S YANKING 'EM IN—

Book "THE BLONDE CAPTIVE"

FOR A "BIG TAKE" IN ANY SPOT OR ANY WEATHER
We have just completed a picture called "STRANGERS OF THE EVENING" with a remarkable cast.

This picture is the greatest audience picture that has been produced in the past two years. It has the laughs of a Harold Lloyd comedy, it has the thrills of "Dracula," it has the mystery of "The Bat." These elements have never been more successfully combined with an original idea than by the foremost American author, Tiffany Thayer.

The writer has previewed "STRANGERS OF THE EVENING" in the West, at the Leimert Theatre, Los Angeles, Cal., and in the East at the Proctor’s Theatre, Yonkers, New York, and if you don’t believe this is one of the greatest audience pictures ever made, call up the Manager of either house.

Here’s our answer for something new; something novel and entertaining. Don’t turn your back on a box office picture. This business is suffering from “ordinary” pictures. Here’s a picture that is unusual. Here is a picture that has the box office drag of the biggest of pictures.

Are you going to sit idly by, or are you going to grab "STRANGERS OF THE EVENING" and put it over for all it is worth? Be a showman—give your people something new. This is it. If there is a doubt in your mind after screening this picture, show it to an audience and let them decide. Nobody in this business is qualified to tell what the public wants today. Let your audience be their own judge. There are too many of us trying to figure out entertainment for the people and getting nowhere—the public know what they want and this is it.

Jun10'32 pg. 4
Rent Reduction

As long as the producer-circuits exist, and there is no reason to believe that there will be a wholesale turning back of theatres until the shadow of receivership casts a pall, the chains should secure every bit of co-operation that might enable them to pull out of the financial mire in which they find themselves. In all parts of the country landlords are being besieged by the real estate departments of the chains and independents asking for reductions in rent. The circuits point out that a saving is a necessity if the chains are to survive. Likewise, independent theatremen need all possible aid in this field. In practically all cases the theatres are securing the reductions, as deservedly they ought to.

It is unfortunate that in many cases the landlords who are being asked to cut the overhead are in little better circumstances themselves, but this should not deter the property holders from slashing the rents. If a chain of more than 500 theatres secures reductions, perhaps this saving alone might prove the item by which many employees of the houses will retain their posts.

In times like these, co-operation from all branches is a necessity. Regardless of whether or not the producer-circuits should survive, they should be given temporary assistance.

Operators and Dimes

Turn the spotlight on the 10-cent-admission problem and the pointing finger will always stop at the operator department. Why is it that the union will spend thousands picketing houses of representative exhibitors who are willing to pay a decent wage to the operators, and fail to use any pressure on the wildcat 10-cent operator who pays his non-union help just a small fraction of what the union would ask?

There are cases where a 10-cent house uses one operator, at about one-third the salary of one union operator, while directly across the street the chain or independent opposition must use two or three men in the booth at the union rate. Eventually, this will work against the union. Unless the unions decide to bring everybody in line, including this bootleg exhibitor, the square-shooting theatreman will make every attempt to secure a radical reduction from the union or else adopt an open-shop policy.

It places the blame squarely on the union's shoulders.

New Protection Set-up

From the west reports come of a new scheme in protection plans. Houses that seem intent upon trying to sell everything but the feature, through use of double features, trick nights, giveaways, etc., would be penalized.

If, in a situation, there are two 25-cent houses, one using added sales inducements and the other just selling the program, the house without the added features would get the pictures ahead of the other. In that way, theatres using double features would be penalized in that matter.

From a brief glance, this would seem a logical way to deal with a situation which has developed into something serious.

The double-feature menace apparently is dying out in spots. Houses are beginning to realize that it all even up eventually.

The major distributors are attempting to deal with the dual bill plan by barring use of their pictures with features of more than 4,000 feet in length. Through use of a protection plan designed to penalize the showman who wanted to give so very much for his patron's money, another curb may be designed.

5-5-5 Again

There is reason to believe that if exhibitors ask for it, they will be allowed to sign 5-5-5 contracts.

Because by governmental decree any concerted action on the subject is barred, it will probably be placed up to theatremen to decide, when they buy their product, which contract they wish to sign. In this manner, it is believed that there will be no conflict with the governmental decision.

It is to be hoped that this will eventually work out. Intelligent theatremen, who never wanted to see arbitration and the other virtues of a 5-5-5 contract dropped, will be certain to ask that their contracts be the ones specified at the Atlantic City meetings.

Theatremen should ask that their deal be made with that as a basis.

New Plans

At least three “different” plans of selling pictures have been presented to exhibitors. Regardless of their names and their various angles, they all seem to agree on one salient feature: that the distributor garners the major share of return on the better pictures. There seems to be a tendency to place greater emphasis on the strong shows, disregarding the weak.

The exhibitor looks upon any new selling plan with suspicion. He has been handed new distribution ideas in the past. Unless these, through some manner, happen to increase his profits, he is hardly likely to open up his arms to them.
Allied Promises Plenty of Action at Atlantic City Eastern Group Meeting

Preliminary Announcements Indicate All Evils of Industry Will Be Attacked — Samuelson and New Jersey Body Convene June 22-24 — Plenty Doing

That Allied Jersey and Allied eastern meet at Atlantic City, June 22-24, at the St. Charles Hotel, shapes up as one of the more important exhibitor confabs of the season.

It is expected that representatives from practically all the Allied units, including the newly formed New York State body, will be present.

As usual, Sidney Samuelson, the sage of Newton, N. J., will be a guiding factor as president of the Jersey group and vice-president of the national body.

The familiar Allied "8 points" will be discussed, including obnoxious and unreasonable protection, unfair and unreasonable percentage, exceedingly poor quality of product, elimination of producers from exhibition end, legislation, block booking, double features, music tax and copyright protection bureaus.

In addition, there is talk that Allied Jersey, at least, stands ready to co-operate with inde producers if a good deal can be arranged.

The latest financial hookup Allied Jersey has arranged is in connection with a movie stamp hookup for theatres.

Laughter, Tears, Necking

To weep or not to weep—that is the question, it would seem, in the minds of many moviegoers. Laughter and tears run neck and neck in the national movie poll now being conducted by the organized industry, the preferences for comedy and tragedy being about equal in number.

Hudson County

Himman-Schnitzer Nuptials and Stahl Congratulated

By Ike

FRANK HINMAN, assistant chief of service, Stanley, and Mildred Schnitzer were married on Friday, the 13th of May. . . . Assistant Manager Mickey Kippel and Artist Hollis Holland have been on the sick list. . . . Charlie Carroll is at the Skouras Audubon, New York. . . . Orient has adopted a lower price summer admission policy. . . . The space allotted to movie publicity in the four Hudson dailies has reached a new low. . . . Maurice Stahl is still being congratulated on that $1,000 Skouras prize.

Hermann Starr dropped in from New York. . . . Herman was former manager of the State. . . . Tom Walkden used to be a movie extra. . . . Fred Petito has a new car. . . . Bob Deitch is practicing wrestling. . . . Frank Wohmus has become an autograph collector. . . . Ethel Oxley has been made grand ruler of the Order of the Golden Sceptre. . . . The entire Stanley staff attended the first meeting of the Warner Club.

Union County

Plenty of Stunts During Warm Weather

By Ed

Manager Blumenthal, Skouras' Liberty, Elizabeth, is luring folks by means of exploitation extraordinary. . . . His most recent stunt was the presentation of a "live baby" on the stage. . . . Holder of the winning ticket was presented with a live baby pig garbed in rompers, bonnet, etc. . . . Another strong bid by Blumenthal for local interest was his substituting the local dancing school in lieu of the regular routine.

Harold Richley now assisting at Warner Brothers' Ritz. . . . Manager Kelley, Ritz, is planning a typewriting speed test and an old-fashioned spelling bee. . . . M. Spitzer Cohen, Warner's Regent, ballyhooed "Symphony of Six Million" in the local synagogues, Y. M. and Y. W. H. A. and all local Jewish clubs. . . . Cohen is also giving away electrical household equipment.
New York State Allied Unit Growing Rapidly; Inde Theatremen Pledge Aid

First Meeting Finds Body Joining National Association — Samuelson Active — Beck, Stone, Walsh, Didsbury, Bekeros, Frieder Lead

The new New York State Allied unit has organized, elected officers and will, of course, be limited strictly to independents.

While the Newburgh meeting was statewide in its scope, attendance was limited to the immediate objective of the new Allied unit has to do with the economic situation, the tax threat in Washington, and the restriction of output by distributors.

Among those in attendance was Sidney E. Samuelson, of Newton, N. J., president of the Allied Theatre Owners of New Jersey and vice-president of the Allied States Association of Motion Picture Exhibitors. He invited those present to attend the eastern regional conference in Atlantic City, June 22 to 24, and it was indicated that New York would be strongly represented in the conference.

With the organization of New York, 36 states are now under protection, and there are full Allied units in all. Primary purpose of the body is to promote good will and advance the interests of independent exhibitors, and to bring about cooperation and unity in all branches of the independent picture business.

It is stated to be the intention of the association to endeavor to promote the production and distribution of films of better quality and higher tone, entertaining, and not offensive either to good taste or morals.

A resolution adopted at the conference by the membership provided for meetings in other districts, such as the Southern Tier, Syracuse and Utica, Rochester and Buffalo.

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Columbia's Contingent Gets Together at Atlantic City

And the executives and sales force of the company pose for this picture between sessions devoted to discussion of product. Find your territorial Columbia contingent in this group.

Heard In

NEWBURGH
Doubles Grow and New State Cuts

RITZ AND STRAND, Port Jervis, under same management, have gone in for double features. ... Playhouse, Cold Springs, opened its doors for benefit of Phillipstown Bicentennial Commission.

COMMUNITY THEATRE, Poughkeepsie, has decided to move from its quarters in the old Dutchess Theatre to Vassar Institute. ... Frank Swift has been dropped as art director. ... New State, Newburgh, has cut prices to 40 cents top for combined vaudeville and pictures, meeting the figure of local Publix houses.

VALLEY THEATRE, Spring Valley, holds out to patrons assurance of parking space for 400 cars at rear.

Heard In

PATERSON
Costa Gets Ridgewood Warner Job

FRANK COSTA has been named manager of the new Warner Theatre, Ridgewood. ... Costa is a Ridgewood man. ... He has been manager of the Playhouse for the past four years.

PROSPECT PARK is to have a series of educational motion pictures in its schools. ... Showing of the films marks the entry of the Prospect Park schools into a division of visual education. ... Meyer Phillips, Regent, denies that he is to lead a bride to the altar. ... Frank Hall, manager, Fabian, has been somewhat indisposed. ... Jack Ginzbourg, Majestic, says that despite the hot weather love's young dream flourishes as greatly as ever.

List Grievances of Allied Exhib Folk

Those identified with the new allied organization in New York State say that independent producers have a long and growing list of grievances. They say that unless a strong organization is built up, the smaller houses will be forced out of business.

One Hudson River manager is quoted: "The producers have the whip-hand. If they do not get the exhibitor on one point, they get him on another. If the exhibitor expresses surprise, his attention is called to some fine print in his contract which he probably never read and certainly never realized the import of."

Difficulty is reported in getting films on schedule. One manager told of having dispatched an employee over 150 miles to get a print on time. "Availability" is said to be a very elastic phrase.

Still another manager cited a new grievance in a proposal to compel exhibitors to return the smaller lithograph sheets and cards after use. "We pay for this advertising matter in full, and pay well," he said. "Under the new plan, we are to continue to pay as much as ever, but instead of effecting a purchase, we merely obtain rental of the lithographs."

Here are the press folk and members of the AMPA who were tendered a luncheon by First Division and the Roxy in conjunction with the opening of "Monte Carlo Madness" at the Roxy.
FEATURING—

- A built-in Reflector Arc Lamp of latest type and ample capacity for screen distances up to 150 feet. A perfect optical alignment.
- R.C.A. Sound Reproducing Assembly of latest design, built-in; rugged in construction, rigidly mounted and compact in arrangement.
- Entire projector consists of separate assemblies, any one of which may be readily removed without disturbance to other parts.
- New, scientifically perfected lubricating system insures positive oiling of all rotating parts. Simplex engineering throughout.
- Compactness; sturdy construction. Entire mechanism simplified and refined — a sound projection equipment that meets the requirements of today.

Mail This Coupon to National Office Nearest You

This new Simplex-Acme Projector and Sound Reproducer is our response to a nation-wide demand for thrift in theatre operation. Here is a complete sound-on-film projection unit—the first to be offered at reasonable initial cost. It brings other outstanding economies, such as low cost for operation, minimum expense for upkeep and no established service charges for maintenance. For every theatre, except the very largest, the Simplex-Acme offers, besides economy, a remarkable improvement in perfectly synchronized projection and sound reproduction. A compactly designed, scientifically balanced complete unit that operates with far greater precision and smoothness than is possible with individual sound assemblies attached to regulation silent film projectors. This is your opportunity to replace your old projectors and sound attachments with the latest development of The International Projector Corporation and R.C.A. — the finest equipment ever offered and at a price you can afford to pay!... We are now ready to demonstrate this remarkable unit. The Coupon will bring you full information and a most attractive proposition. Mail it now.

National Theatre Supply Company:
Send full details about the new Simplex-Acme unit, with prices and terms. We are now using (make) projectors with (make) sound equipment. Our throw is feet.

Theatre ____________________________
City ____________________________ State ____________________________
Signed ____________________________
Flavin Enters the Benedict

Here is the line-up of RKO theatre supervisors in the territory:

- Charlie MacDonald has the Mayfair, Palace, Jefferson, Cameo, Colonial, 81st Street and Albee; Madison, Fenmore, Richmond Hill, and Flushing in Brooklyn.
- H. R. Emde supervises the 58th Street, Madison, Fenmore, Richmond Hill, the Westchester houses.
- Jack Hattam has the 125th Street in town.
- Nate Sauber has succeeded Al Herman as manager of the Universal exchange in Albany, Herman having been transferred to Boston.
- Charles MacDonald has the Mayfair, Palace, Jefferson, Cameo, Colonial, 81st Street and Albee; Madison, Fenmore, Richmond Hill, and Flushing in Brooklyn.

A receiver has been appointed for the Fox Metropolitan Playhouses, or what is left of them.

Theatres closed include Greeley, The 1932 Motion Picture Baseball League. Walter Eberhardt's new novel "Dagger in the Dark" is pretty good.

The Sage of Newton, N. J., is busy these days what with his duties as president of the Allied Jersey unit, vice-president of the national Allied group, and assistant in the organization of the New York Allied unit. He is expected to be one of the leads in the Atlantic City convention of eastern Allied units as well as Jersey contingent.

Albany has had legalized Sunday movies for three weeks and exhibitors are divided in their opinions as to the success of the day. Business was only fair the first Sunday, but improved slightly.

Strong opposition of Bishop Gibbons, of the Albany Catholic diocese, resulted in the circulation of a list in all his churches, the signers to reaffirm the fact that he was their spiritual leader in voicing this position. The circular did not forbid attendance at Sunday movies or ask anyone to stay away, but it is believed to have had a strong influence in keeping many Catholics away from Albany theatres on Sunday. It is not believed that a real test of the drawing power will come until fall, when daylight saving and summer attractions will be over.
New Plans for Old
By Al Sherman
Motion Picture Editor
"The Morning Telegraph"

BEING A SADIST at heart, I chuckle and chortle every time someone bellows forth a painted and anguished tale of diminishing box-office receipts, passed dividends and other woes. Every time I go to a Motion Picture Club Forum and listen to some well-meaning but harassed individual try to explain what's wrong with the film industry, I let forth a howl of laughter. And when press notices, as lugubrious as a black-bordered announcement, are placed on my desk, I smile in happy contentment.

I SHOW SIGNS of enjoyment because, actually, I'm getting sick and tired of hearing all that bunk. I know that if I laugh in the faces of the pessimists, it's because it's an assured method of inflicting pain on these self-centered and bemoaning individuals.

THE OTHER DAY, at a Motion Picture Club Forum, I listened to Al Lichtman, vice-president and general sales manager for United Artists, expound a beautiful hope of an exhibitor's dream. Mr. Lichtman, who is an able executive, a fine fellow, a brilliant raconteur and a splendid businessman, wished for the day to come when "first-class" pictures will be shown in first-class theatres only; Class B pictures in Class B theatres and so on down the line. I know that Mr. Lichtman had the germ of an idea in his mind—but that he did get into a maze in trying to express it. But I am certain that in other times Mr. Lichtman would be the first to dismiss such a plan as the wishful hope of some impractical dreamer.

THE VERY DIFFICULTIES in the path of Mr. Lichtman's plan should have warned him of its impracticalities. Human nature, ever eager to assert itself to the disadvantage of its fellow man, would be one stumbling block. Would you admit that your theatre is not worthy of Class A pictures, while Joe Glutz's theatre is? I thought not.

Instead of trying to evolve some method whereby exhibitors may be permitted to show United Artists pictures at a profit for themselves and, of course, for the film company, Mr. Lichtman devotes his valuable time and energy to expounding Utopian plans to his brother-executives in the hallowed precincts of the Motion Picture Club. Is it any wonder that I get in a quiet chuckle?

(Continued on page "H")
Don't Blame Bad Business on Bad Pictures

says Justin Herman

—It's the Good Pictures That Are Causing All the Trouble

AT INTERVALS ever since the movies sprouted out of their store show period, various voices have been raised in complaint of bad pictures. Exhibitors have been the most chronic complainers. Less frequently, but more eloquently, perhaps, have spoken up the professional critics of the cinema, while from time to time murmurs of discontent with the Hollywood celluloid output have been detected by film folk whose ears are attuned to the faint, yet important, sounds emanating from the throats of American screen fans.

ESPECIALLY IN PERIODS of business distress such as the one in which we are now struggling are these protests and disparaging comments likely to be loudest, most insistently and accepted most seriously. The erstwhile spendthrift public is less apt during these times to part with its pennies; it becomes when profits diminish and balances shrink that even the wildest rumors bear on their face value with little effort made to ascertain or fix an "average." If we were without a "best" we would be unable to determine or set up an "average." If we were not familiar with the drawings and sculpture of Michael Angelo and other salient figures in the realm of art, we would possess a notion that the cartoonist whose ear is attuned to the faint, yet important, sounds emanating from the throats of American screen fans.

THUS THE NATION'S BOX OFFICES evolve into lounging rooms for lady cashiers, exhibitors' faces grow long, exchangemen become when profits diminish and balances shrink that even the wildest rumors bear on their face value with little effort made to ascertain or fix an "average." If we were without a "best" we would be unable to determine or set up an "average." If we were not familiar with the drawings and sculpture of Michael Angelo and other salient figures in the realm of art, we would possess a notion that the cartoonist whose ear is attuned to the faint, yet important, sounds emanating from the throats of American screen fans.

IN TIMES OF STRESS in the picture business, the product itself has usually been the scapegoat upon which is hung the blame for all misfortunes and ills, and this is the prevailing situation today. From public, critics, exhibitors and distributors the product takes the rap. The consensus of opinion seems to be that the present grade of celluloid entertainment ground out on East and West Coasts is not only low, but is one of the principal causes of unoccupied theatre seats and rusting turnstiles.

I DO NOT AGREE.

PRECISELY what the insect in the movie ointment is I cannot make any claim of knowing. A calm observer might be led to suspect that it is probably the depression and the general lassitude and lack of enthusiasm currently being exhibited by the public, or that portion of the public which is still capable of exhibiting anything. But, assuredly, it can't be the pictures. In my humble estimation, present-day pictures, in the aggregate, are the best that have ever been produced.

IT MUST BE BORNE IN MIND that without a "best" we would be unable to ascertain or fix an "average." If we were not familiar with the drawings and sculpture of Michael Angelo and other salient figures in the realm of art, we would possess a notion that the cartoonist whose ear is attuned to the faint, yet important, sounds emanating from the throats of American screen fans.

During the past two or three years Hollywood has turned out a sufficient number of exceptional films to raise considerably the standard of screen fare prevailing when "Lights of New York" broke house records, and thus today's ordinary program pictures—better entertainment by far than kindred releases of 1927, 1928 and 1929—suffer when compared with their especially outstanding contemporaries.

I dropped in to see "The Big Parade" again not long ago. It was being revived at one of the downtown houses in Philadelphia. Anyone who complains about Hollywood's 1929 product should be treated to a screening of this hit of only a few seasons back. "The Big Parade," big in its day, is already an antique insofar as action, acting and technical details are concerned, so great has been the industry's progress since the first Vitaphone shorts— and the same holds true for "Ben Hur," another of yesterday's large grossers.

PARAMOUNT'S "THE MAN I KILLED," had it been produced three years ago, would have marked a milestone in motion picture history. Today it is just another release. The fact that this is so should not influence any criticism of "The Man I Killed." Intrinsically, regardless of when it was produced, it is first-rate cinema, but, unfortunately for the box office, first-rate cinema in this highly critical age slips to second-rate in the estimation of trade and lay publics who have been spoiled by a not-so-infrequent-as-one-imagines succession of extraordinary releases.

HOLLYWOOD, it seems, has been too clever and lavish for its own good. It filmed a "Public Enemy" and all other gang pictures were forced to undergo comparison. It produced "The Cocoanuts" and "Animal Crackers," and the common run of screen comedians have become, for the rest of their lives, drab puppets. It issued forth musical shows so elaborate that they

(Continued on page 4)
SELL THEM WHILE YOU’VE GOT THEM!

TRAILERS
BRING THEM BACK

NATIONAL SCREEN SERVICE
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126 WEST 46th STREET, NEW YORK

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300½ So. Harwood Street

Los Angeles, Cal.
1922 So. Vermont Avenue
Give Us Good Pictures
by M. A. Lightman
President
Motion Picture Theatre Owners of America

IT IS INDEED a great honor to be invited to address this group representing, as it does, the mind and the soul of our great industry and the vision of its artistic future through the box-office picture, you are developing a great force and are securing rightful recognition for this new type of creative art.

THE MOTION PICTURE BUSINESS intrigues everyone. It has a tremendous influence. Your responsibility is enormous and surely we in the other branches of this great industry can’t expect you people in Hollywood to bear it alone. This Academy is a wonderful symbol of your recognition of this obligation and its sincerity and the ideals which have permeated your group have had a sympathetic response throughout the nation.

I WELCOME this opportunity to meet with you. I am eager to learn more about the many perplexing problems that concern your organization, and I hope to leave here with a much better conception of the part you play in our great industry. In my various contacts with exhibitor organizations, I frequently meet with questions pertaining to Hollywood and generally they are of a derogatory nature. In most instances they are wholly unwarranted and without sustaining facts. This will afford me the opportunity for a liberal education. I hope to leave here with a much better conception of the part you play in our great industry. In the same spirit, I shall invite you to visit with me to the lobby of one of my theatres on Main Street in a small Arkansas town or to one of them in more cosmopolitan Memphis, Tenn. I want you to listen to some of the people as they come out of the theatre and hear their comments. Surely this is a fair cross-section of our theatregoing public. It would be presumptuous on my part, to say the least, were I to assume that I could come before you and tell you how to run this business—how to make all box-office attractions—exactly what the fickle public wants—and how it should be done—indeed if I were able to do that I would apply for the jobs of Ernst Lubitsch, Conrad Nagel and Sidney Kent all at once. But I think it quite reasonable to assume that a progressive exhibitor does have the advantage of studying his audiences and that should qualify him to at least attempt to analyze the different audience reactions. Getting their points of view should be of some value.

OUR INDUSTRY is just outgrowing its infancy. As a child develops its sense of taste, sight, hearing, touch by groping, handling, experimenting, so has the Motion Picture Business struggled with its development until it has outgrown the category of "amusement" business and is now trying to establish its rightful place in the cultural and educational world. Our screens afford the greatest known force on earth for moulding opinions by means of interchanges of world customs and thoughts and disseminating ideas to the masses which heretofore were confined to the classes. American pictures are increasingly popular in foreign countries and some foreign pictures are finding more and more favor with the customers, thoughts and habits of one another whether here or across the water. All things artistic have developed through trials, disappointments, suffering, errors. How many artists struggled and died before Raphael or da Vinci gave art to the world? How many mediocre statues were made between the time when Phidias glorified ancient Greece and Rodin carved "The Thinker?"

LITERATURE, ART, MUSIC, SCULPTURE, in fact all have a tradition reaching back into the centuries. The legitimate drama, recognized as one of the best established of the arts, has the advantage of an ancient lineage. Their mediums have become stable. No longer must the sculptor quarry his own stone nor the painter mix his own colors nor the musician perfect his own instrument, but the motion picture industry has had in a brief 25 years to do all of these things. It has no background nor tradition. It has had to develop its own mediums, its technique, its standards and all three have been subject to violent changes. I daresay that no other industry has made such tremendous progress in so brief a time, but now the time has come when all of these powerful forces must be shaped to meet the desires of a public that has grown tired of just sound, of wise-cracks, of sophisticated vulgarity. Certainly I do not want to infer that all pictures have been limited to these types, but we have reached the place where the public has wearied of them.

WHAT THE PUBLIC WANTS TODAY is sincerity—not necessarily brutal naturalism, but not sentimental trash. It wants human stories told sincerely and artistically, directed by strong, honest forces that can feel and live the parts of all the characters and can thus inspire convincing interpretations. Heretofore you have been required to grind out films, so many feet of celluloid per year—600, 700, 800 features—working on definite numerical schedules—strictly a commercial yardstick to measure art, temperament, genius. A sculptor interprets his emotions when he is inspired. A composer or author works only when in the proper mood and so it is with all other creators of art, but a motion picture director is told to grind out 40, 50, even 70 features per year, so many per month with mathematical precision—numerical exactness in wholesale quantities.

I CONTEND THAT WE ARE GEARED UP ALL WRONG. The statement that I am about to make may bring the "wrath of the Gods" upon my head, but I firmly believe that that system should be changed. I believe that it is quality and not quantity that we must have if we are to attain our position as an artistic and educational force in the world. There is no further place for mediocre pictures.

In his address before the Motion Picture Academy of Arts and Sciences, M. A. Lightman has presented the exhibition side of the motion picture question. YOUR THEATRE presents his talk, not only because of its national significance but also because it seems to combine all the requests of exhibitors everywhere in regard to proper production.
It will be interesting to note whether or not motion picture production is influenced by Lightman's statements. If it is, certainly this will be one of the few times that the voice of the exhibitor, who should be the strongest influence, after all, has reached the hearts of production moguls.

bear in mind that the vast majority of our audiences are still old-fashioned enough to believe in certain basic truths—that honor and loyalty and a certain moral code exists between man and man and man and woman and that children owe some obligations to their parents—that freedom should never be confused with licentiousness. Too many otherwise fine pictures have been utterly spoiled by injections of vulgarity that have no bearing on plot development or character portrayal. This method would be much more effective than the present process of completely wearying the public by supersaturation. During the present crisis, happy endings should prevail on every possible occasion. All of these things relate not only to the feature picture, but also to the short subjects. This field has unlimited possibilities. I am looking forward to great developments here, because of the very wide range of subject matter that can be used. This part of the program has too frequently been carelessly thrown together. Often our audiences have come to a splendid drama and then had themselves and their children exposed to one or two reels of matter best suited for the back alleys. We cannot advertise a fine production and fill our house with a high-class audience to have them assailed with cut-rate, low-class material. Isn't it nearly as important to a picture as it is in life itself to have the cast a harmonious whole. A beautiful symphony uplifts the soul when each instrument plays its part to perfection, but one discordant note jars the listeners out of their receptive mood and breaks the contact that had been built up between orchestra and audience. Unfortunately, the success attained by this perfect casting too often lead to a serious mistake, namely, that of trying to force good character actors into stardom. These performers, even though they have minor parts, can endeavor themselves to the public completely. As stated, their very appearance on the screen invokes murmurs of approval. It isn't nearly as important to be starred in a mediocre picture as it is to be a darned good performer properly cast. More disappointments have been experienced by some of our splendid performers, more headaches to producers and more losses to exhibitors by trying to rush them into stellar roles, give them a mediocre story and a fair supporting cast and expect them to make this impossible set-up to a box-office success. Contrary to the generally accepted idea, in my opinion it would be well for important stars to appear frequently in supporting roles especially suited to their talents.

Says Lightman:
The public wants sincerity.
We are all geared up wrong.
Give us fewer pictures but only good ones.
Some theatres should close part time.
Stars should appear more frequently.
There is no place on the screen for misguided humor.
Pictures should not be too sophisticated.
We want fewer shorts but good ones.
The exhibitors of America are trying to develop in the public a better understanding and keener sense of appreciation.

is necessary to make a few such pictures in order to raise the standard. A few good big musicals would be very timely, but Hollywood should avail itself by any type because if made with discretion, popular themes can be used over and over again. This method could be much more effective than the present process of completely wearying the public by supersaturation. During the present crisis, happy endings should prevail on every possible occasion. All of these things relate not only to the feature picture, but also to the short subjects. This field has unlimited possibilities. I am looking forward to great developments here, because of the very wide range of subject matter that can be used. This part of the program has too frequently been carelessly thrown together. Often our audiences have come to a splendid drama and then had themselves and their children exposed to one or two reels of matter best suited for the back alleys. We cannot advertise a fine production and fill our house with a high-class audience to have them assailed with cut-rate, low-class material. Isn't it nearly as important to a picture as it is in life itself to have the cast a harmonious whole. A beautiful symphony uplifts the soul when each instrument plays its part to perfection, but one discordant note jars the listeners out of their receptive mood and breaks the contact that had been built up between orchestra and audience. Unfortunately, the success attained by this perfect casting too often lead to a serious mistake, namely, that of trying to force good character actors into stardom. These performers, even though they have minor parts, can endeavor themselves to the public completely. As stated, their very appearance on the screen invokes murmurs of approval. It isn't nearly as important to be starred in a mediocre picture as it is to be a darned good performer properly cast. More disappointments have been experienced by some of our splendid performers, more headaches to producers and more losses to exhibitors by trying to rush them into stellar roles, give them a mediocre story and a fair supporting cast and expect them to make this impossible set-up to a box-office success. Contrary to the generally accepted idea, in my opinion it would be well for important stars to appear frequently in supporting roles especially suited to their talents.

I THINK IT A MISTAKEN IDEA that two or three appearances per year develop the great popularity. It is far more desirable to have frequent appearances in appropriate roles than to try to force a mediocre story across simply to offer a vehicle in order to exploit a certain star. This latter effort usually results in insincerity generally affecting the star's subsequent popularity. The belief that the public really wants broad indecencies is a fallacy. There is no place on the screen for such misguided humor. The small proportion that wishes that can get it through such means as so-called suppressed literature, burlesque roles. We must always remember that our screens are public property—even as it is financially impossible to make pictures for the highbrow minority. Neither can we corrupt our screens for the pleasure of the vulgar minded few, but must ever
BUT THE PUBLIC has not kept pace with these developments. There are many people who look upon us yet with pretty much the same attitude as they did in the beginning. We must change that attitude and without delay. That is primarily the exhibitor’s job. The real value of an exhibitor organization is one that will serve as a balance wheel between Hollywood and the public—one that will bring about proper appreciation of what our industry really stands for, pointing out its educational and cultural value thus encouraging Hollywood to make the very finest possible films. In other words, not attempt to tell Hollywood what to do, but to help make the public not only appreciate us more, but also to ill our shortcomings to them. For, after all, no one knows better than that it is the public more than any other factor that has failed to properly support some of Hollywood’s finest contributions to the public. After all, we are your emissaries to the public. We are your contact. It is our mission to bring about a better understanding between you and that public, for, after all, are we not your agents? Do we not sell the results of your labor? We have offered our full co-operation to the Public Relations Department of the Hays organization and now offer it to you.

TOO MUCH PRAISE cannot be given to this Academy for its initial step in gaining proper recognition for us. The world has applauded your awards of merits. They are recognizing the fine sense of honesty and artistic discrimination that is guiding your choice. Simultaneously with your efforts here, we exhibitors of America are trying to render a similar service by developing in the public a better understanding and a keener sense of appreciation.

HERMAN

(Continued from page “B”) not only put the kickoff on all succeeding film musicals, but to a large extent on the stage activities of the Messrs. Shubert, Carroll, Ziegfeld and others. Prior to Shearer’s society dramas, most people were thrilled by the “Miracle” and the “King,” the DeMille label, and prior to the coming of Mickey Mouse, I recall that “Aesop’s Fables” used to lay everybody in the aisles.

SO LET’S NOT COMPLAIN about the bad pictures that Hollywood is giving us. It appears to me that the poor business must be laid to the product, that poor business is due, not to a plethora of inferior pictures, but to too many good ones.

AND, INCIDENTALLY, if anyone thinks that there is a solution to the problem, I might as well inform him that after giving the matter considerable thought, I can see none. It is a situation that will always be there as long as they did in the beginning. We must change that attitude and without delay. That is primarily the exhibitor’s job. The real value of an exhibitor organization is one that will serve as a balance wheel between Hollywood and the public—one that will bring about proper appreciation of what our industry really stands for, pointing out its educational and cultural value thus encouraging Hollywood to make the very finest possible films. In other words, not attempt to tell Hollywood what to do, but to help make the public not only appreciate us more, but also to ill our shortcomings to them.

THE FILM EDITOR, in order to successfully cut or edit a sound motion picture, must have a background of intelligence which enables him to know the best dramatic, comedy, melodramatic or farce tempo of the scene—slow tempo may make the scene druggy and uninteresting, while some other tempo may on the contrary be too racy or fast, by reason of which the characters on the screen their story too quickly and interest is lost.

WHEN A PICTURE IS TOO SLOW in unfolding its theme or story, the film editor is required to use all of his intelligence to eliminate the slow portions and speed up the action. He must at the same time keep in mind the fact that the dialogue should be tangible and easy to understand after these eliminations have been made. Practically the same thing applies to a story which is too fast. The cutter must, by adding other film between dialogue scenes, slow down the tempo of the entire sequence.

THE USE OF DIALOGUE during dramatic scenes is of utmost importance to the finished picture. When a dramatic scene is in progress it is oftentimes best to have the dialogue of the character delivering the speech come over the scene of those who are listening to it, so as to get their reaction to what is being said. At other times, it is more dramatic to stay with the person who is speaking, because much of the drama and force may be lost if the facial expressions and tone of the voice is not seen and heard at the same time. The same technique is oftentimes used in comedy as well as in drama.

THE FILM EDITOR can do practically the same tricks with his film and dialogue as he did in the days of silent pictures with titles. For example—if the scene he is working on has a great amount of dialogue and eliminations have to be made because this dialogue repeats itself, or is too cluttered up with words, he can, if he has the necessary film (close-ups, medium shots, long shots, etc.), move this film and dialogue around in such a way as to cut out speeches or have speeches originally intended for the latter part of this scene appear in the opening of the scene and vice versa.

MANY TIMES the cutter is in difficulties when cutting from one scene to another in dialogue, especially when the dialogue is spoken rapidly, as he has to cut on a syllable in one scene and in the next scene cut off on another syllable. Of course, this is taken care of somewhat when the process goes through the production of dubbing and unwanted words are painted out of the sound track.

ANOTHER THING LEFT UP to the intelligence of the cutter, is the matter of cutting into scenes, extra dialogue, or wild dialogue which was not recorded at the time the picture was photographed. In other words, some dialogue is eliminated at times, because certain words do not register well or are not audible; while in other instances, all words are required. This wild dialogue may be recorded a week later, and the cutter has to cut this into the scene at an interval made with sound and picture, and match the lip movement is closely as possible, or he may use a part of another character’s close-up and allow part of this new dialogue to ride through it, giving a perfect illusion, as though this was originally synchronized with the picture.

MANY TIMES a star’s voice is not suitable for singing, so a wild recording is made, using a professional singer, while the star merely mouths the words of the song in the picture. A clever film editor, by the use of appropriate angles, can match this wild recording almost perfectly, so that the audience is unaware that the singing is done by any other than the star. In fact, often this wild recording is done in speech and used in the close-up of a character, and the cutter can, by deftness and experience, put portions of this sound track to make the lips of the character speak in perfect synchronization.

Sometimes, certain effects or music must run over dialogue and start and end on a certain line or portion of the dialogue. This is all figured out in timing and tempo by the editor and it is through his efforts that the effect of these scenes on the audience is carried to its full potentiality.

THERE ARE ALSO TIMES when wild shots are photographed without sound, such as long shots of a room, people making exits, or entrances. The cutter will on numerous occasions use dialogue from the preceding scene which was recorded, and run portions of this dialogue over the wild shot to make it live.

I have seen times during a telephone conversation, for example, when the person who actually does the calling is the one who receives the call. This is accomplished by the cutter in switching around his cuts so that the one who actually makes the call is the first one to answer.

ALSO ON SOME OCCASIONS long shots or medium shots are recorded and when these are cut together with the close-ups, there is a noticeable difference in the sound reproduction. It is sometimes necessary to use close-up sound with long-shot action, or vice versa, in order to obtain the optimum sound and picture. While this is not often the case, on occasion the mikes will not pick up the necessary dialogue from its long-shot position, and it does become advisable to make this adjustment.
The Western Electric Dollar

TROUBLE-PREVENTING INSPECTIONS, appointment and emergency calls, replacement part inventories in key cities, free replacements, repairs and improvements, general administrative expenses and protection against fire loss are the things that the service dollar pays for, C. W. Bunn, general sales manager, Electrical Research Products, states in outlining how service charges have been brought to a minimum consistent with the maintenance of high quality of reproduction and continuous, dependable operation.

ONLY 4.3 CENTS OF EVERY DOLLAR goes to administrative and engineering expenses.

THE REGULAR INSPECTION SERVICE takes 54.1 cents and emergency and appointment calls account for 13 cents. The former comprise the regular trouble-preventing inspections made by a field force of 600, who travel 5,720,000 miles annually among 5,500 Western Electric equipped theatres. Appointment and emergency calls are additional visits, the former to discuss problems of equipment maintenance and operation by appointment and the latter in response to an immediate emergency.

EXPERIENCE gained in contact with 8,000 theatres has demonstrated that a definite relationship exists between the number of inspection and emergency calls. The latter at present average one per theatre every 18 months. Any attempt to economize by cutting down the inspection calls would automatically increase service costs by a resulting larger number of more costly emergency calls. Even more important would be the menace of interrupted and cancelled shows resulting from lack of sufficient inspections.

THIRTEEN CENTS out of every dollar goes for the maintenance of $750,000 replacement part inventories in 35 key cities and of 173 other service points. These assure maximum freedom from program interruptions because of the ability to speedily replace parts in an emergency.

OUT OF EVERY SERVICE DOLLAR 4.6 cents goes for free replacements, repairs and improvements made by Electrical Research Products without charge to exhibitors. This activity was initiated last year without any increase in service charges and is estimated to have saved exhibitors $750,000 in one year. It also finances the Inquiry Bureau in New York, organized in 1931 to co-operate with exhibitors in supplying adequate information regarding equipment operation and maintenance.

THE FINAL 11 CENTS out of the dollar goes for protection against fire loss. It assures the immediate replacement of any equipment or parts damaged by fire without a lost moment for technical formalities or the signing of papers.

SUMMING UP the itemization of the service dollar, Bunn says:

"WE have reduced charges to the absolute minimum consistent with satis-

factory reproduction and the greatest possible promise of continuous, dependable performance. In our estimation, these are the foremost box-office considerations. Whenever we have been able to effect economies without jeopardizing them, we have promptly passed the exhibitors the savings in the form of reductions in service charges.

"The best assurance that we have acted wisely in placing quality reproduction and steady performance first, lies in the fact that only 5 per cent of the Western Electric equipped theatres are closed today as compared with 50 per cent dark houses among theatres with competitive types of equipment. We are unable to escape the conclusion that the quality of sound and its steady dependability of operation have been big factors in enabling Western Electric equipped theatres to hold patronage and make such a favorable record, by comparison with others, under present conditions. We feel that every cent we have asked of exhibitors in service charges has been justified by actual box-office considerations to their advantage; and the record of closed theatres seems to support our contention."

Don't be a TRAILER in your neighborhood

Be a FEATURE

Attractive Atmosphere Brings Box Office Business
NEW PLANS FOR OLD
(Continued from page "A")

And, to get away from Mr. Lichtman, though to hang around United Artists for a while, hearken to this:

MR. LINCOLN QUARBERG, an able gentleman with the Corona, stirs himself into an indignant rash because New York censors dared to ban "Scarface." His vitriolic publicity earned columns of space for the Howard Hughes gangster film. Mr. Quarberg is Mr. Hughes' personal representative, it is well to remark.

With the Hays office putting up a determined fight against censorship, Mr. Quarberg's thoughtless and ill-timed diatribes against the various censor boards is another reason why I sit back and indulge in a belly laugh every time someone moans about bad business.

True, "Scarface" may be breaking records; but why make things difficult for others? After all, we all hope that the film business will continue for some time to come. I hold no brief for censors; I believe that they are ill-advised or purely political gentlemen and ladies. But why go out of your way to antagonize them?

THEN THERE ARE THE MAJOR EXECUTIVES who speak roundly and oratorically of "putting your shoulder to the wheel," and all those other hackneyed phrases that stirred our childish minds during school days. But what are they doing? They weep about bad business, passed dividends and then, just before calling James to take them home in their Rolls-Royces, decide to cut some stenographers' salaries. When they wonder why business is shot to hell, they don't look at the underlying cause of lowered morale. They simply figure that everything's screwy and now's the time to beat their foreheads on a convenient Wailing Wall.

MISTER, I'M HAVING A LAUGH. It's a nervous laugh—a hysterical one—but nonetheless a laugh. Now, if those guys in the film business want to know about a real depression—let them tackle newspaper work. Say, what with this and that—my Gawd, don't tell me YOU'RE laughing!
Roxy Gets Behind F-D's
"Monte Carlo Madness"

The whirlwind campaign given "Monte Carlo Madness," First Division's picture, by the Roxy certainly had a lot to do with the success of the Maritza-Albers picture at the box office.

Here are some angles on what was done:

One thousand enlarged copies of Postal Telegraph telegrams, sent to Sari Maritza, at Hollywood, by First Division Exchanges, Inc., congratulating her on her work in the picture were distributed to company stations throughout the city and country, to be used in window displays at the stations.

Five hundred photos of Hans Albers reading a Mackey radio, during a scene in the picture, were distributed to stations.

Three hundred tie-ups with florists were completed. Twenty-eight sheets, 8 sheets and 4 sheets were used all over the city. An expensive and attractive newspaper campaign was laid out.

Five pages in the Roxy program plugged the show the week before, something the Roxy never did before.

The Roxy changed its lobby layout for the first time in six years to plug the picture.

Oil paintings were placed in Broadway stores.

Hugo Reisenfeld plugged the picture from the stage the week before, endorsing it as a show he was glad to rave about.

Cigarette tie-up, through use of streamers, was effected.

Street cars were used.

Foreign language papers were used.

In short, it was the most extensive campaign the Roxy had ever sponsored, and it meant a lot.

RKO Proctor Theatre, Yonkers, is all dolled up in its new summer dress. Entire exterior has been transformed into an Arctic scene.

For "Sky Bride"

In connection with "Sky Bride," Regent, Rochester, Manager Harold Raives arranged aviation question contest, co-operating with the "Times-Union." Asked five historical questions and gave tickets.

Newspaper Ads in Rochester

Theatres in Rochester are depending almost entirely now on newspaper advertising as the most economical method of putting their shows before the public. Extensive and stunt ballyhoo is out because too expensive, and with staffs cut to the minimum, managers have little time or means to work promotion.

"The Missing Rembrandt" Comes on the Scene

June 14 is being celebrated throughout the United States as Flag Day. Every theatre in the country will naturally want to carry out the spirit of this day.

A special Star-Spangled Banner trailer has been created and produced by National Screen Service. Star-Spangled Banner is played by a large symphonic orchestra and the words are sung by a splendid baritone, with a large assembly of mixed voices joining in the chorus, giving a splendid rendition of our national anthem.

This was especially produced and recorded on RCA equipment at the Ideal Studios, Hudson Heights, N. J.

"The Missing Rembrandt," another Sherlock Holmes picture from First Division, is now available for exhibitors. Arthur Wontner is Holmes. The show premiered on Broadway.
NEW YORK—Pushing the Scabury investigation, the presidential race and the Giants and Yankees off the front pages, First Division has again scored.

Critics, trade folk and film men woke up early this week to find that the world's leading independent had crashed through in three important Broadway spots.

"Escapade," at the Gayety; "The Ringer," at the Cameo, and "Monte Carlo Madness," at the Roxy, were the three depression destroyers that First Division thrust upon the Main Stem of the biggest showtown in creation.

Mounted police fought to keep the crowds in line; perspiring managers worked valiantly to get the waiting lines of patrons in good humor, and theatre magnates smiled as the shekels provided a merry music at the box office.

"Monte Carlo Madness," with Sari Maritza and Hans Albers, drew the major share of the laurels, with critics declaring the Eric Pommer production one of the best of its kind and one of the highspots of the season. That the show was important was evidenced by the terrific campaign put on by the Roxy, subordinating the stage show.

Edgar Wallace's mystery drama, "The Ringer," drew the attention of packed houses at the Cameo, with its trick and snappy ending leading many scribes to say that the master chronicler's technique was a guarantee of audience attention.

With the largest sign on Broadway to attract millions, "Escapade," first of the Invincibles, drew laurels for Sally Blane and Anthony Bushell as the lovers. Even with lots of competition from near neighbors, "Escapade" held its head up, and the gross was mighty pleasing.

That Broadway expected First Division to come to the support of frantic showmen has been evidenced throughout the past few weeks. Exhibitors, everywhere, must certainly be pleased to hear of the Broadway invasion by the world's leading independent.

SUMMER WEATHER
with its heat and humidity moved into New York this week. With a few exceptions it discouraged theatre attendance. "Monte Carlo Madness," at the Roxy, however, to use the words of the critic of the "World-Telegram" was "just what the doctor ordered." A scene is shown on the left.
BUFFALO

Some of the Boys Are Prosperous

By Mary Ann

EMMIE DICKMAN'S FILM FLICKERS defeated Hager's North Collins Firemen, 40 to 10. Sensational hitting of Ralph (Metro) Maw featured. . . . Bob Alberts, manager, Alberts Theatre, Lancaster, and Cy Bittner leave for a two-weeks' trip to Oregon. June 28. . . . Victor Lowens, manager, Victoria Theatre, celebrated his fifth wedding anniversary. June 1. . . . His sister, Catherine, was married same day at Park Lane. . . . J. H. Michael was among the guests. . . . John Flynn spent the past few days in the Buffalo office. . . . Joe Miller, manager, Columbia, has returned from Atlantic City. . . . Rose Pressing, RKO actress, is being married June 25. . . . Louis Lazard and Wilbur Grant, Warner Brothers theatres, Albany, spent a day on Film Row. . . . Jack Lyons is now with Powers Pictures, Inc.

HARRY DIXON, RKO manager, is sporting a brand-new sedan. . . . Howard McPherson, office manager, RKO, has been away from his desk. . . . Bob Murphy, former manager, Great Lakes Theatre, is now managing the Bellevue, Niagara Falls. . . . Charles Boasberg, RKO salesman, is driving a new coupe. . . . Jack Withers, Universal salesman, is the proud daddy of a 7-pound baby girl. . . . Jimmie Cranides, manager, Havens Theatre, Olean, was slightly injured in an automobile accident near Oneonta. . . . Sid Samson is all peppe up over the new product.

LEON JANNEY is coming to the Century. . . . Henry B. Murtagh is putting his new variety programs over in great shape at the Hippodrome. . . . Dorothy Mackaill tops the Shea Buffalo stage show, June 10. . . . Bill Brereton is keeping up his record as the city's champ mover. . . . Harry Slick is receiving many congrats on his arrangement of the Shea Buffalo radio programs.

GREAT LAKES THEATRE has closed. . . . RKO vaudeville is helping to hold up the Century business. . . . Buffalo is getting a lot of free advertising space through tie-ups made with local merchants. . . . One of the first tie-ups recently was that in which Conchita Montenegro appeared in the Victor store. . . . Bill Rosenaw, manager, Elmwood Theatre, is turning out to be a regular exploitation hound. . . . Ken Cooley, manager, Seneca Theatre, believes in being prepared for old 'Sol.' . . . Sam Mineo and Jules Pillar recently flew to several towns in western New York. . . . Ben Bartzoff, business manager, Jewish Revue, is breaking out on the air with news items about the local rialto.

Vaude in Mt. Territory

Vaudeville is being given a trial at Saranac Lake's Skouras Theatre, Pontiac, beginning June 8, and continuing for four weeks.

Manager A. B. Anderson has announced a four-weeks' trial of standard RKO vaudeville programs of five acts.

Other northern New York picture houses are cooperating, to make a week's run of shows.

Rochester Wants Houses to Close for Hot Season

Move is on in Rochester to reduce theatres to the minimum for the summer.

Action has not gone beyond the talk stage and presents numerous difficulties. It is agreed that common action in this direction might be beneficial, but how to get chain houses and independents to co-operate is the problem.

Not one theatre in the city is now making money, yet all do some business. It is certain that a number of theatres will close for the summer, regardless of any concerted action. Regent was first ordered to close, then kept open on week-to-week basis. Possibility that the Century, the other Publicis house, would also shut for the summer. Other prospective downtown closings include the RKO Temple, Family and Little. This would leave the RKO Palace, Loew's Rochester, Cornerford's Capitol and the Strand, owned locally by the Fenyvessys. Loew's already has cut out its expensive stage shows, leaving the Palace alone in the vaudeville field. Three or four of the larger neighborhoods may keep open most of the summer with others cutting to two days.

Suit Involves Theatres

Jury in Supreme Court, Newburgh, has returned a verdict of $162,000 against the Columbus Trust Company in favor of Miss Frances Herron, sister-in-law of George Cohen, former theatrical magnate, in litigation over the former Cohen property, including the New State and Cameo Theatres, the Plaza Hotel, restaurant, garage, etc.

Bank has taken an appeal.

When Cohen, because of financial difficulties and ill health, gave up the property, Miss Herron is alleged to have put $70,000 of her money into the property. Columbus Trust held first mortgage, with Werner Corporation holding second. Woman claimed she had oral agreement with bank that it would foreclose and permit her to get back property for amount it had invested. After bank foreclosure, resorted to to head off Werners, bank refused to carry out agreement, Miss Herron alleged. Jury in finding for her fixed value of property year and a half ago at $350,000, credited the bank with $188,000, and found it obligated to plaintiff for difference.

"Week-End Marriage" Boasts of Loretta Young

Warner offers George Brent and Norman Foster in support of their popular star.
Jersey Blue Law Vote

Blue law problem has been disturbed from its undisturbed slumber. The discussion may be settled by the voting public in the coming November elections.

Blue law nemesis was originally brought to attention by folks who objected to Sunday movies in Plainfield, New Jersey.

Grand Jury in its text submitted to County Judge Lloyd Thompson refused to indict the defendant theatre managers for opening on Sunday, deeming the action illegal and unwarranted and the city ordinance obsolete. Their logical statement depicted that five motion picture houses could not operate profitably unless there existed a demand; since the demand was in evidence it was decided not to return indictment.

Grand Jury's request for a state referendum was sent to Governor Moore, the chairman of both of the dominating political parties and to each branch of the State Legislature.

Heard In

ALBANY

Kennedy Knows Prosperity Has Arrived

By Bill

BILL KENNEDY, Champlain and Rouses Point exhibitor, came to Film Row last week with a big, shiny new car. He stopped at the RKO exchange to see "Daisy" Halligan, manager, and when they went to downtown Albany for lunch, asked "Daisy" to drive, saying he did not like to drive the new car in heavy traffic. But on the way back he took the wheel and gave "Daisy" an exhibition of fancy speeds... Then he took the janitor's breath away.

Keene, Phoenicia, will take over the walls of his theatre for sound that he had no time to book pictures when he got... Film men say that Isaiah Parker, of Cambridge, was so busy recently padding... He went to downtown Albany for lunch, stopped at the RKO exchange to see "Daisy" Halligan, manager, and when they took the wheel and gave "Daisy" an exhibition of fancy speeds... Then he took the janitor's breath away.

"Daisy" Halligan, manager, will be taken care of elsewhere in the RKO organization in Albany. The RKO Palace Theatre was host to Albany sports writers and business men when a dinner was given at the Hotel Kennmore in honor of George Shaefer, pugilist. Governor Rohnert sent his secretary, Guernsey T. Cross. A. S. Rittenberg, publicity director, arranged the dinner.

THEATRE MURDER SECRET

While on the screen of the Ritz Theatre in Port Jervis a newsboy was holding aloft headlines of a murder in a motion picture, a tragedy in real life was being enacted in the lounge room of the building.

O'BRIEN ARRIVES IN "MYSTERY RANCH"

George O'Brien is the guiding light in Fox's "Mystery Ranch," one of the best he has ever turned out. Cecilia Parker is the heart interest.

"ATTORNEY FOR THE DEFENSE" FROM COLUMBIA

With Edmund Lowe leading the way, Evelyn Brent and Constance Cummings bring up the rear.

Heard In

44TH STREET

A Couple of Meetings Take Place

PARAMOUNT DISTRIBUTION and theatre departments held a meeting with George Shaefer last week-end... Bernard Kranze can now be addressed "and family." A son and heir arrived at the home of the RKO salesman last week.

THE LOCAL WARNER exchange contingent, together with the home office folk, Messrs. Harry Warner, Albert Warner, Morris, Starr, Sears, Einfield, Moray, Bernhard, Bareford, Hoffman, Silver, Weshner, Bond, Wilk, Blumenstock, Hummel, Howson, attended the local Warner sessions... Meanwhile, the local Paramounteers had a district session of their own, with Milt Kusel, Joe Unger, Earl Sweigert, Henry Randel, Henry Seigel and others attending... This is all preparatory to the six months' sale, playdate and theatre drive, including all departments of the company.

Incorporations

Prosperity Pictures Corporation of New York. To deal in motion picture business.

Reliance Pictures, Inc., of New York. To deal in the motion picture business.

All Right Pictures, Inc., of New York. To deal in the motion picture business.

MAXBILT, Fleischmanns, opened recently after a long closing with a double-feature first-run bill... Tony Ryan, Fox Albany manager, is proud of his new exchange, now nearing completion with extensive alterations... "Wild Bill" Donovan, Tupper Lake exhibitor, has broken 100 in golf... Schroon Lake Community Theatre will play vaudeville every Friday... Derry starts with a big, shiny new car... He has theatres in Hudson, Utica, Ticonderoga and Philmont... In five years Freeder and Grossman have expanded rapidly.

FEDDREN and Grossman, of Hudson, have formed a business combination with Charles Derry, who has the Derry Theatre, Port Henry, and theatres in Cambridge and Hoosick Falls, and Derry will be allied with the Freeder and Grossman circuit, which has theatres in Hudson, Utica, Ticonderoga and Philmont... In five years Freeder and Grossman have expanded rapidly.
**Tax in Effect**

Tax on theatre tickets of 41 cents and over will go into effect shortly. With the signing of the bill by President Hoover, the mandate of the country's legislators became law. It affects only a portion of the theatres in the country.

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**Wilmington Center in Warner Brothers Tussle**

**Plenty of Litigation Likely With Legal Tiffs**

Fight for receivership for Warner Brothers Pictures, Incorporated, and for removal of the Warner management has begun to concentrate in Wilmington with a mobilization of allegations of gross mismanagement and wastefulness made in both the state and federal courts.

Suit filed by Harry Koplar, of University City, in the Federal Court, which centered its attack upon the Warner management and upon alleged wastefulness, set a new pace for the suit of Marinus J. V. Newcastle, New York, which was pending at the time in the Court of Chancery.

When the Newcastle suit came up, June 6, counsel for the plaintiff asked privilege to amend its bill with a set of allegations similar to those contained in the Koplar suit. This was denied by Chief Justice James P. Pennewill, so Clarence Southerland, the counsel, simply filed a new bill.

Within a few hours after the new Newcastle suit was filed, Former Judge Hugh M. Morris filed a demurrer in behalf of the Warner Corporation. The demurrer states that the complainant has not shown in his bill any case that would entitle him to the receivership relief asked.

The new Newcastle bill, unlike the Koplar bill, is not directed against the Board of Directors, but against the company only. Hearing in the state court suit is expected to be held the middle of this month.

A sweeping attack upon the Warners for the management of Warner Brothers Pictures, Incorporated, is made in the third receivership petition to be filed in a Wilmington court. Suit was filed in the United States Court by Harry Koplar, St. Louis, Mo., who says he owns $5,000 shares of the corporation's capital stock, of which 1,200 are in his own name.

Some of the allegations were similar to those made in the two previous suits filed in Wilmington, and attack Harry M. Warner, particularly, for some of his performances of executive duty.

**Warner Prizes Awarded**

Announcement of prizes at the Warner convention revealed that the Brooklyn branch will get one week's salary as a reward for leading its district.

A half week's salary goes to the Metropolitan branch.

**Educational to Hold Its Convention June 20**

Sales organization of Educational Film Exchanges, Inc., and World-Wide Pictures, Inc., headed by the executives of both companies, will have three sales meetings, starting with a two-day meet in New York, June 20 and 21.

Home office executives and department heads who will open the series of sessions on June 20 at the St. Moritz Hotel, New York, include Earle W. Hammons, Joe Brandt, A. S. Kirkpatrick, Joe Goldberg, Jack Skirball, Budd Rogers, J. R. Wilson, Gordon S. White and Francis X. Carroll.

Among the branch managers to attend the New York meeting will be Arthur Greenblatt, New York; H. F. Brink, Buffalo; C. B. Flarity, Albany.

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**All Albany Houses Cut**

RKO Palace Theatre, Albany, has reduced its top from 60 to 50 cents and its afternoon top from 25 to 25 cents, playing five acts of vaudeville and feature picture. All the first-run houses in Albany have now made reductions in price.

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**“American Madness” Looms Big**

Walter Huston, Constance Cummings, Kay Johnson and Pat O'Brien are prominent in Columbia's first '32-'33 production, "American Madness," a saga of a banker.
Chains Agree to Play Together Up in Syracuse

Looks As If Circuits Are One Happy Family

Emerging for a few moments from the huddle in which RKO, Loew’s and Paramount have been engaged for the past few weeks, major circuits have announced a couple of changes which fell like a bombshell on the Syracuse Rialto.

First was the substitution of Loew stage shows for Keith’s vaude at Keith’s. Dropping of flesh entirely at Loew’s and substitution of the Loew orchestra for the RKO boys every alternate week. On top of that came notice that the Paramount would close its doors for the summer.

While there has been no statement either affirming or denying the rumor, it is expected that the deal between the Loew management and Keith managements gives Loew the pick of the pictures. Should the contemplated and still unsettled deal whereby RKO is to take over the local Warner’s house be consummated, this would give the Loew management the best of this product also.

Keith’s has always been known as a vaudeville house in Syracuse, while flesh has admittedly done little to bolster up the Loew gross. The wise ears, however, are asking how Loew stage shows are going to help the Loew orchestra for the RKO circuit.

Willet A. Warren, former manager, Davis, Pittsburgh, succeeds Perry Spencer as managing director of the Warner’s, Strand, Syracuse. Warren broke into show business twelve years ago in Chicago. Warren found one familiar face on the Salt Rialto in that of Harry Shaw, Loew m. d., who was in Cleveland at the same time he served Warren’s there.

Warren in Syracuse

Raymond B. Jones, Paramount managing director, draws a transfer to St. Louis, where he will take over the Missouri Theatre.

Some Angles on the Score Charge

(From “The Billboard”)

As the indie exhibitor continues to see more and more of daylight, at least comparatively, the business of the “score charge” — which has been one and for all cleared up to his satisfaction. The so-called score charge is something that many movie men believe to be a tax for the use of music. Further, they believe that they are paying twice for the use of copyrighted music. But no such thing is taking place.

The score charge, attached to sound films is something the producer is passing along to the exhibitor. It is nothing more than a patents license fee that is charged payment for the use of music reproduced with the apparatus. They, of course, charge the movie producers a license or patents fee, and the producers pass all or part of it along to the exhibitor. Also, the movie man pays a tax per year of 10 cents per seat for the performance of music, whatever kind makes no difference, so he naturally wonders why he should pay twice for the use of music. He feels that they are getting him coming and going. In reality the exhibitor is unknowingly helping the producer to pay the equipment manufacturer.

The papers charge that the promoters of the new company, which is operating the theatre, have not made an investment at all equivalent to the interests they have come into possession of and control; that they have profited greatly from acquisition of a comparatively small block of stock, and that the "playhouse has been mismanaged and neglected."
Icedaire Installations

"Icedaire" system has been installed in the Stanley Theatre and the U. S. Theatre, Paterson, N. J. This system uses ice as an agency for cooling in place of mechanical refrigeration.

Just Around the Corner from the Center of the Motion Picture Industry

HOTEL

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48th St., West of Broadway
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400 ROOMS—All with Bath, Shower and Radio

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BATH, SHOWER

CIRCULATING ICE WATER - RADIO

FROM $2.50 DAILY

Rates

Single . . . . $2.50, $3.00, $3.50
Double $4.00, $4.50 Twin Beds, $5.00

S. J. MITCHELL, Manager
"Is My Face Red"—Radio
Ricardo Cortez, Helen Twelvetrees, Robert Armstrong, Artie Juiler, Zaza Pitts, Jill Esmond.

Aside from the fact that the story is just what one might expect, "Is My Face Red" contains a lot of surprises for the audience. Cortez, as the double-crossing columnist, a composite of what columnists are generally supposed to be like, turns in a nice performance, even if he does nearly pass out. Perhaps the cities will like the piece more, but, at that, the columnists era has spread throughout the land.

Estimate: First of the cycle, it tells the whole story.

"Merrily We Go To Hell"—Para

The title should help a lot in overcoming the uncertainty of the picture's developments. In short, the show starts out like it may wind up as something big, but it lets down after a fashion." True, Sidney and March make a neat combination, an advantage that should allow the picture to become an important attraction when the box office is considered.

Estimate: With that title ——!

"Westward Passage"—RKO
Ann Harding, Laurence Olivier, Zaza Pitts, Juliette Comet, Irving Pickel, Irene Pichel.

Once again Harding appears in something not so potent. Slow, adult, in the triangle classification, it doesn't carry enough appeal for the masses, and doesn't seem worthy of a splendid actress. Popularity of the book may aid a bit, but generally it doesn't look like big business.

Estimate: Get a better one for Harding.

"Bachelor's Folly"—S-A
Ricardo Cortez, Helen Twelvetrees, Robert Armstrong, Artie Juiler, Zaza Pitts, Jill Esmond.

There is enough human interest in the tale to surmount even the handicap of having Peggy Shannon as the heroine. Spencer Tracy takes the honors from Master Dunn, who doesn't seem to be the same shining star as in "Bad Girl" days. Story of a society girl who wins a prize for boxing, it turns as naturally you would expect.

Estimate: Program classification.

"Jewel Robbery"—W-FN
William Powell, Kay Francis, Helen Vaughn, Alan Mowbray, Hardie Albright.

Probably better as a stage play than it eventually turned out to be in movie form. However, the combination of Powell and Francis should prove a great help to all concerned. A master crook enforces a society lady and escapes. The two eventually get together. There you have it.

Estimate: Probably a neat grosser.

"The Midnight Lady"—Chesterfield
Sarah Padden, John Durcey, Claudia Dell, Theodore Von Eltz, Lina Basquette, Montague Love.

Nice indie programmer that will get its share of attention in the subsequents. Material familiar, but dialogue and direction serve to make new laughs out of old situations. There is enough of the mother and daughter angle to tug the heart strings.

Estimate: All right.

"They Never Come Back"—Weiss
Regis Toomey, Dorothy Sebastian, Edward Woods, Greta Grandstedt, Earle Force.

Just an inde, but full of the qualities that popular entertainment needs. The material may be familiar, but it will satisfy a devil of a lot faster than many of the bigger productions of the day.

Estimate: High rater in its division.

"Secret Menace"—Cardinal
Glenn Tryon, Virginia Brown Faire, Arthur Stone, Edward Cecil, Pat Hamilton.

Inde production which doesn't go in for plot logic too much, and, which, in turn, results in only an average product. Even the players can't overcome the objections the story brings with it.

Estimate: Just another inde show.

"Without Consent"—WB
Chic Sale, Ann Dvorak, David Manners, Mandie ELbane, Tryce Talbot, Yvah Bentz, Raymond Hatton.

With a misplaced title, this latest Chic Sale piece shapes up as a neat parcel of screen entertainment. Tale of a rural grocer who finds competition heavy, but makes the most of it becomes a one-man picture, with plenty of assistance from script and minor players. It may not go on Broadway, but it will satisfy the hinterlands.

Estimate: Satisfactory program.

"The Ringer"—FD
Patrick Curven, Gordon Harker, Dorothy Hartman and others.

Edgar Wallace mystery that will satisfy the detective story fans. There is enough action and enough of the Edgar Wallace situations to make an entertaining movie. True, marquee names are absent, but entertainment value is there.

Estimate: Fair, in its department.

"Doctor X"—Warnes
Lionel Atwill, Lee Tracy, Fay Wray, Preston Foster, Arthur Edmund Carewe, John Wray, Harry Beresford, Gene Roger, Robert Winkock, Max Baech, Thomas Jackson.

Mystery thriller, well cast, with a lot of featured folk, but no big name with which to adorn the marquee. "Doctor X" shapes up as average entertainment. The story has been well handled, and, in addition, technicolor has been used. With a lot of attention given to the smaller details, "Doctor X" emerges as adequate program.

Estimate: Should get by easily.

"Bring 'Em Back Alive"—Radio
A camera record of the expeditions of Frank Buck.

Here is a jungle film that is a jungle film, for it far overshadows all previous efforts of its kind. Built with an eye to the box office, and filled with terrific pictures of the conflicts of nature, "Bring 'Em Back Alive" should bring 'em into the theatres. With a running talk by Frank Buck, it has been edited with an intelligent hand.

Estimate: An exploitation special.

"Marked Men"—Universal
Tom Mix, Lucille Powers, Willard Robertson, Fred Kohler.

Mix is now hitting his stride. While no one will possibly get better material for a western, the treatment of this Mix pic certainly does improve on the others which have gone before.

Estimate: Mix fans will be quite satisfied.

"Mystery Ranch"—Fox
George O'Brien, Cecilia Parker, Charles Stevens, Charles Middleton, Virginia Hardman, Ross Powell, Bill Goodwin.

It's open to question whether or not there was enough substance to the tale in the first place. Outside of that, it shapes up as a typical O'Brien western. If the audiences care more for him than the show itself, there should be no trouble. But the yarn itself doesn't mean much.

Estimate: Just a western.

"A Man's Land"—Allied
Hoot Gibson, Marion Shilling, Robert Ellis, Ethel Wales.

Story is none too original, but Gibson's following will be satisfied. This western is no worse nor any better than the others. It keeps a neat average.

Estimate: Will hold up.

"Sinister Hands"—Kent
Jack Mullahy, Phyllis Barrington, Crawford Kent, Mircha Auer.

It will interest the audience. With a murder, the usual amount of mysterious happenings and sundry doings, "Sinister Hands" will get across.

Estimate: Repeat the Chesterfield slogan.
Let's talk circulation!

In the average neighborhood 1000 persons daily pass your theatre for every two who enter,—and, being in your neighborhood, they are all prospective customers.

Admitting the waste circulation of city-wide Newspaper Ads—and the weak reselling attempts of Programs and Trailers—your Lobby Advertising is the Most Economical and Most Valuable Medium.

Don't let it "get into a rut."

STANLEY FRAME COMPANY

Designers of Lobby Advertising Since 1914

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THE ONLY REGIONALS IN THE METROPOLITAN AREA
... THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

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Jun10'32 b.c.

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This year we emphasize...

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MORDAUNT HALL
The New York Times, June 12th

IT ROCKED 'EM AT THE ROXY, NEW YORK

And here are more high do-re-mi notes

A large sized romance. It is here-with recommended to moviegoers.
—The New York Sun

Monte Carlo caught by the cameras with glittering realism.
—New York Herald Tribune

It's a gay, frothy tale of the Granstarkian order... gay entertainment.
—New York World-Telegram

Tunefully delightful and capably directed.
—New York Morning Telegraph

CHARMING fantasy of Monte Carlo with romantic story... settings are gorgeous... musical accompaniment unusually fine... altogether a delightful picture.
—The Film Daily

A gay comedy set to music... capably directed by Erich Pommer.
—New York Daily News

Highly entertaining... tuneful... amusing.
—New York Daily Mirror

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HARRY H. THOMAS, President

Executive Offices, 1600 BROADWAY, N. Y. C.

U. S. Rights, First Anglo Corp.
“Lena Rivers” Tops Seattle With $15,000

Seattle, May 15.—“Lena Rivers,” with Olsen and Johnson on the stage at the RKO Orpheum, was the big draw of the week here, pulling $15,000. This is $2,000 above average.

All the other houses in town suffered, none of them hitting par.

Estimated takings for the week ending May 8:

“THREE WISE GIRLS” (Col.)
BLUE MOUSE—(950), 15c-25c, 7 days. Gross: $3,700 (Average, $4,000.)

“THE TRIAL OF VIVIENNE WARE” (Fox)
FOX FIFTH AVENUE—(2,750), 35c-50c-60c-75c, 7 days. Stage show. Gross: $12,000. (Average, $13,000.)

“EX-BAD BOY” (Univ.)

“THE DRIFTER” (S. R.)
LIBERTY—(1,000), 10c-15c-25c, 7 days. Gross: $5,000. (Average, $6,000.)

“SCARFACE” (U. A.)
MUSIC BOX—(950), 25c-35c-50c-75c, 2nd week, 7 days. Gross: $6,000. (Average, $6,500.)

“LENA RIVERS” (Tiff.)
RKO ORPHEUM—(2,650), 25c-35c-50c-60c-75c, 7 days. Vaudeville. Gross: $15,000. (Average, $13,000.)

It's Box-Office All Over The U.S.A.

NOW SEATTLE WASH.

MARY J. HOLMES

IMMORTAL ROMANCE

LENA RIVERS

WITH AN ALL STAR CAST

Owned and Produced by QUADRUPLE FILM CORP. LTD.

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NEXT SEASON'S PRO
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THE HIT LIST OF 1932-33
62 Feature Productions
3 Serial Thrillers
42 Two-Reel Comedies
26 Single Reel Features
39 Single Reel Cartoons
104 Pathe News
RKO-RADIO recognizes the fact that there is no middle-ground... no place for the old average program picture. RKO-RADIO, today, and from now on, is dealing only in successes!

Under the leadership of DAVID O. SELZNICK, Executive producer, have been assembled the most brilliant stars, the most capable directors, the most noteworthy authors any producing company has had the honor to present.

Such outstanding productions as "What Price Hollywood", "Westward Passage", "Is My Face Red", "Roar of the Dragon", "Bird of Paradise", "Lost Squadron" and "States Attorney"... all current season successes, are but a forerunner of next season's brilliant program which includes such great theatrical and book properties as "The Animal Kingdom", "The Sun Also Rises", "The Moon and Sixpence", "Sweepings", "Phantom Fame", "Little Orphan Annie", "Thirteen Women" and numerous others. In addition there will be such unusual special attractions as Frank Buck's "Bring 'Em Back Alive", "The Eighth Wonder", formerly called Kong and the Radio Pictures Broadcast Special which will be exploited by the greatest Radio and advertising campaign ever put behind a picture.

Our entire resources, finances and creative power have been marshalled and are being employed toward the objective of definite box-office values. We invite you to travel back on the road to prosperity with RKO-RADIO!
"Look this over carefully, gentlemen, because YOU'VE NEVER SEEN ANYTHING LIKE IT BEFORE!"

The Next 6 Months' product set and scheduled by—

WARNER BROS. and FIRST NATIONAL

As certain as the calendar...Here's what you'll get and when you'll get it—from Warners and First National for the rest of 1932!

Product not only planned but dated...Not only dated but 90% completed. Including ONE-FOURTH of next season's releases!

Never such a production accomplishment in picture annals...Never before have you been able to blueprint your plans for a new season 6 MONTHS AHEAD!

That's why we say—Examine this list carefully. It makes thrilling reading! Check the Star values...Note the tremendous story buys—the powerful box-office titles...

Then sign a Warner-F.N. contract and breathe easier about the future of your theatre—and your industry!

The Only Companies That Are READY NOW for 1932—'33
### For July

- **July 2nd**
  - "The Dark Horse"**
  - With Warren William, Bette Davis, Guy Kibbee.
  - The industry's new sensation.

- **July 9th**
  - "Week-End Marriage"***
  - With Loretta Young, Norman Foster, George Brent.
  - From the best-seller by Faith Baldwin.

- **July 16th**
  - James Cagney in "Winner Take All"***
  - With Marion Nixon, Guy Kibbee, Dickie Moore.

- **July 23rd**
  - Barbara Stanwyck "The Night Flower"***
  - With George Brent, Hardie Albright.
  - From the best-seller by Arthur Stringer.

- **July 30th**
  - "Miss Pinkerton"***
  - By Mary Roberts Rinehart.
  - With Joan Blondell, George Brent.

### For August

- **Aug. 6th**
  - "Stranger in Town"***
  - With "Chic" Sale, Ann Dvorak, David Manners, Noah Beery, Raymond Hatton.

- **Aug. 13th**
  - William Powell and Kay Francis in "Jewel Robbery"**
  - From this season's B'way hit.

- **Aug. 20th**
  - "Crooner"***
  - With David Manners, Ann Dvorak, Ken Murray, Guy Kibbee.

- **Aug. 27th**
  - "Doctor X"**
  - Mightiest of all mystery hits.
  - With Lionel Atwill, Fay Wray, Lee Tracy.

### For September

- **Sept. 3rd**
  - Constance Bennett in "Two Against the World"*** and Edward G. Robinson in "Tiger Shark"**

- **Sept. 10th**
  - "Big City Blues"**
  - With Joan Blondell, Eric Linden, and Ruth Chatterton in "Children of Pleasure"***
  - With George Brent. From the best-seller by Larry Barretto.

- **Sept. 17th**
  - Joe E. Brown "You Said a MOUTHFUL"**

- **Sept. 24th**
  - George Arliss in "A Successful Calamity"**
  - With Mary Astor, Grant Mitchell.
  - From the famous play by Clare Kummer.

### For October

- **Oct. 1st**
  - "Blessed Event"***
  - With Lee Tracy, Mary Brian.
  - From the biggest stage comedy smash of 1932.

- **Oct. 8th**
  - Richard Barthelmess in "Cabin in the Cotton"**
  - With Bette Davis, Dorothy Jordan.
  - From the best-seller by Harry Harrison Kroll.

- **Oct. 15th**
  - Douglas Fairbanks, Jr., Nancy Carroll, in "Revolt"***
  - With Lilyan Tashman

- **Oct. 27th**
  - Barbara Stanwyck in "The Purchase Price"***

### For November

- **Nov. 5th**
  - "Life Begins"***
  - With Loretta Young, Eric Linden, Aline MacMahon.

- **Nov. 12th**
  - William Powell, Kay Francis in "One Way Passage"**
  - With Aline MacMahon.

- **Nov. 19th**
  - Joe E. Brown in "Campus Hero"**

- **Nov. 26th**
  - "20,000 Years in Sing Sing"**
  - With George Brent, Ann Dvorak. From best-seller by Warden Lawes of Sing Sing.

### For December

- **Dec. 3rd**
  - "Three on a Match"***
  - With Joan Blondell, Warren William, Ann Dvorak, Bette Davis.

- **Dec. 10th**
  - Edw. G. Robinson in "Silver Dollar"**
  - With Bette Davis, Aline MacMahon, Alan Dinehart.

- **Dec. 17th**
  - "I Am a Fugitive"***
  - With Paul Muni. From the sensational book by Robt. E. Burns.

- **Dec. 24th**
  - George Arliss in "The Adopted Father"**

- **Dec. 31st**
  - "They Call It Sin"***
  - With Loretta Young, David Manners, George Brent, Una Merkel.

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(This schedule will be changed only if it is to your interest to do so.)

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15

for 1932-'33 will be

READY

AUG. 1st!

* A Warner Bros. Picture
** A First National Picture
A Lesson to Be Learned

"THAT" exhibitors are pulling for us to make good product—that they are standing in back of us in our determination to lift our company’s pictures out of the rut and into the better gross class is of tremendous value to us—will mean a lot to us in our fight to buck the current depression."

George Schaefer, sales manager for Paramount-Publix, was speaking at a recent meeting of exhibitors. Schaefer is sincere. He speaks for Paramount. He expresses the sentiments of a company which has known the heights, which has very nearly touched the bottom, and which, through it all, has never failed to recognize the fact that exhibitor good will, exhibitor support is all essential, if any company is to survive the rough spots as well as the smooth.

Any company does not need assistance when the sailing is easy. Good pictures are their own advertisements. Then, when the water gets rough, the product falls, the grosses slip—that’s the time when the good will that must be earned during times of prosperity must keep up the standing, the spirit of the organization that falters.

Exhibitor good will—gained when a company does not have to call upon it—when a company necessarily can be dominant because of high quality of pictures—is most important at that time as a surplus for the times of depression.

Paramount will successfully weather the storm, for it has prepared for a rainy day. It has presented the industry with a lesson that all other companies can study with profit.

Vaudeville of the Future

WITH vaudeville definitely not undergoing that comeback period predicted for it, with recognized vaudeville circuits returning to all film policies, and with the usual group of high rating thespians remaining in the radio and motion picture ranks, a problem is arising.

Where will the vaudeville stars, the flesh performers of the future come from?

Under the old regime, the better vaudevillians, after years of experience in the smaller towns, gradually proved their worth, reached big money, after a process of many seasons.

Now, with fewer vaudeville houses, these opportunities are not so plentiful.

Only in standardized amateurs, in seasoning sponsored by the remaining flesh houses, can the solution rest. A serious situation of the future can be averted if the solution is applied now.

Price Cutting

ONE by one the theatres that have slashed admission prices have begun to realize that even the bait of reduced tariff for some pictures fails to evoke response.

To reduce admissions results only in a greater loss on the poor days and a lesser intake when a good picture arrives.
Plan State-wide Meeting to Help New Allied Organization Gather Members

Central Hudson Body Schedules Sessions in Capital City, July 12 — Invitation Extended For All Independent Exhibitors

Allied New York is planning an expansion campaign. All the owners and managers in attendance at the initial meeting have signed up as members, and additional memberships are being received by the secretary almost daily.

Officers and directors met again in Newburgh, June 15, when various details of the unit’s setup were worked out and arrangements were made for a general membership meeting in the Ten Eyck Hotel, Albany, July 12. It was reported at the state-wide gathering, with attendance from the Southern Tier, the Utica and Syracuse districts, Rochester, Buffalo and the northern section of the state.

Hudson Valley is now well organized, with the co-operation of the capital district, and it is now intended to extend the organization to all other parts of the state.

At the officers’ meeting on June 15 a decision was reached with respect to dues of and qualifications for membership.

A committee on finance was appointed, consisting of Abe Stone, Albany; Robert Goldblott, Tarrytown, and H. H. Frieder, Hudson. Funds will be handled by Treasurer Chester Dilsbury, Walden, and Secretary Walsh, Newburgh.

The committee to complete constitution, appointed by President Beck, includes H. H. Frieder, Playhouse, Hudson; T. W. Wisner, Oakland, Warwick, and F. W. Relyea, Colonial, Monroe. This committee is expected to report at the Albany meeting, the committee on arrangements for which is composed of Stone, Albany; Frieder, Hudson, and Silberman, Schenectady.

Formal action was taken to bring the New York unit in close working co-operation with Allied Exhibitors of the United States to all parts of the New York unit.

Officers and directors held morning and afternoon sessions, with luncheon at 1 P.M., arranged for by Secretary Walsh. The official list included J. M. Beck, president; A. Stone, vice-president; Frank V. Walsh, secretary; Chester Dilsbury, treasurer; P. Beckers, sergeant-at-arms.

Directors: Henry H. Frieder, chairman; William Smalley, Cooperstown; Messrs. Singer, Peckskill; Hathaway, Jr., Middletown; Trainer, Suffern; Silberman, Schenectady; Eisenberg, Wappingers Falls; Friedman, Kingston; Susman, Pleasantville.

Invincible exchange . . . Meanwhile, Joe Lee will have more work at Fox. . . . A lot of the boys went over to "Pop" Korson’s testimonial in Philly last week. . . . Don’t forget that this month is Harry Busbaum month.

WARNER CLUB’S boat ride was a big success. . . . A baseball game was a big feature. . . . The local unit has 1,642 members. . . . It plans a big season.

LOUIS ALAHAN is the new MGM booker here. . . . Succeeding H. Margolis. . . . Earle Sweigert hopped down to Iz Hirschblond’s lobster dinner and golf at Toms River, N. J., last Tuesday. . . . Sidney Samuelson was there, too. . . . Sweigert won something or other. . . . Max Halperin is managing the Fordham.

Schnitzer Luncheon

Now it’s Ed Schnitzer, new Educational chieftain, who gets a luncheon.

A committee is at work handling the affair, scheduled for July 6, at which time he will be welcomed into his new post officially.

It will be a neat affair.
Hosts of Allied Meet in Convention to Consider all Problems of the Industry

Samuelson Opens Annual Meeting—Associated State Groups Attend St. Charles Sessions—Much Activity Apparent at Gathering

Allied Jersey held its 13th annual convention at Atlantic City this week, and the meeting was the signal for a gathering of eastern Allied units.

Opening sessions of the body, held Wednesday, saw Sidney Samuelson holding the reins.

In order that any adverse propaganda now being distributed by various organizations might be combated, it was voted that an investigation be made into fires in booths, in order that the organization might know what the difference in one-man or two-man operation as far as safety is concerned might be.

Discussion of an organization movement whereby the body would shut down to three days a week in operation of its houses occupied the centre of attention.

Opposition to the 5-5-5 contract developed at the meeting, with the understanding that if the body adhered to it, there would have to be many changes.

It looked Thursday (23) as if Sidney Samuelson would be re-elected president of the body with the majority of the present officers still holding the fort.

Members of other Allied groups attended the meeting of the Jersey body, with expectation that a star chamber session would occupy the larger share of attention later.

There were more than 100 present at the opening sessions, with many from New York state Allied and other eastern spots present.

Complete coverage of the convention with additional sidelights and off the record developments will be presented next issue.

Screen Resurfacing Advice

Resurfacing of motion picture screens by theatre personnel usually leads to unsatisfactory results, according to a report of the Projection Screens Committee of the Society of Motion Picture Engineers. Tests made by the committee showed that less reflection properties are restored to the screen when resurfaced by the theatre than when they are resurfaced by the manufacturer.

The tests showed that the reflection factor of 85 per cent possessed by a new diffusing type screen is reduced to 60 per cent after two years of use. When this screen was resurfaced by the exhibitor its reflection factor was increased to 65 per cent, but when the same screen was resurfaced by the manufacturer the reflection factor was increased to 82 per cent or only 3 per cent less than its original factor of reflection.

ROXY MAY CLOSE shortly for the summer. . . . It has been denied, but it may close. . . . Columbia held its outing last week up the Hudson somewhere. . . . Local 306, Musicians Union, favoring the non-Allied territories were present at the Atlantic City sessions.

More Unite?

There were reports around that more Allied units were to be organized.

That some of the bodies would be direct competition to organizations now in power was rumored, but convention officials could not be secured to speak of it.

Many independent exhibitors from non-Allied territories were present at the Atlantic City sessions.
Last Call . . .
TO ORDER YOUR
COOLING TRAILERS

PUBLICIZE THE COOL COMFORT OF YOUR THEATRE WITH NATIONAL SCREEN SERVICE KEEP KOOL TRAILERS

- EXCELLENT SALES COPY
- BEAUTIFUL ANIMATION
- ARTISTIC NOVEL BACKGROUNDS
- SPECIALLYRecordED MUSIC
- LOWEST PRICES

Write for our ‘Keep Kool’ Manual and any other information you desire on special announcement trailers.

All our offices maintain Special Service Departments completely equipped to furnish exhibitors with screen announcements of every description and style.

For other ideas, suggestions, general information and prices write or get in touch with our nearest office.

4TH of JULY
Holiday Trailer
NOW READY!

NATIONAL SCREEN SERVICE
AD-VANCE TRAILERS
(Special Service Departments)

NEW YORK
126-130 W. 46th St.

CHICAGO
1307 So. Wabash Ave.

DALLAS
300½ So. Harwood St.

LOS ANGELES
1922 So. Vermont Ave.
ACKED UP WITH THE GREAT
EVER PREPARED ON ANY SEE

A MOUSE-TO-MOUSE
CANVASS REVEALS
THESE FACTS—

1. Every man, woman and child in this country has seen MICKEY MOUSE and SILLY SYMPHONIES on an average of at least ten times, figures showing an estimated attendance of ONE BILLION FIVE HUNDRED MILLION PEOPLE TO DATE.

2. MICKEY MOUSE CLUBS, now total ONE THOUSAND with TWO THOUSAND MORE TO BE ADDED THIS YEAR. Over a MILLION children are now active members with TWO MILLION more waiting to join.

3. Millions upon millions of lines of publicity have appeared in magazines and newspapers. The MICKEY MOUSE and SILLY SYMPHONY COMIC STRIPS are now running in hundreds of newspapers daily.

4. Fan mail received by MICKEY and WALT DISNEY averages 800,000 letters a year. Popular songs about MICKEY are reaching millions over the air and his name is plugged continually by columnists and performers on the stage.

5. No wonder exhibitors are advertising MICKEY MOUSE and SILLY SYMPHONIES on their marquees, in their lobbies, in their ads, EQUALLY with the feature (and in many instances OVER the feature), for every live showman KNOWS their tremendous box-office power.

FREE! Watch out for the Picture List and the FREE Exhibitor's Free Booklet, to be forwarded to every exhibitor in America, complete, ready to put over.

REMEMBER! WE HANDLE NO OTHER SHORT PICTURES TO GET THIS NEW SERIES OF
TEST EXPLOITATION CAMPAIGN

HAIL! THE NEW WALT DISNEY

MICKEY MOUSE
and
SILLY SYMPHONIES

In buying the New series, you get not only the pictures themselves, great as they are, but in addition, a tremendous exploitation campaign, tying in with twenty-six manufacturers serving 200,000 stores, giving you thousands of window displays and cooperative newspaper ads at no cost to yourself.

Series for the season 1932-33 Now Booking
APPLICATIONS WILL BE CONSIDERED IN THE ORDER OF THEIR RECEIPT! FIRST RELEASE JULY 15TH!

UNITED ARTISTS

page campaign book now going a! A thousand stunts and tie-ups, try to make money for YOU!

S! YOU DON'T HAVE TO BUY ANY OTHER MICKEY MOUSE AND 13 SILLY SYMPHONIES

Jun25'32 pg. 13
Kaplan Presents Case Before Public

Local No. 306 is taking ads in daily papers to refute the assertion that members are racketeers. The ad says that Local No. 306, officers and members, are unqualifiedly against Unit 3 or threat of violence or coercion in any form. An analysis of members shows that 1,200 of the 1,300 support families, including 2,300 dependent children. It goes on to show, through statistics, the standards of those families.

It mentions the danger angle in projecting film, asserting that Local No. 306 members are ahead of the times and that danger is at a minimum when they are on the job.

The article, signed by President Sam Kaplan, is followed by a list of houses in the metropolitan area using No. 306 members.

Coming close to home. New York Allied proposes to be of the greatest possible help to its members and the industry, aiding in the solution of individual problems, assisting in the purchase of supplies, standardizing practices, and maintaining a stable code of ethics.

A Statement From New York Allied

(Exclusive)

Officers of the new Allied organization of New York state, in an exclusive statement to THE NEW YORK STATE EXHIBITOR, made it plain that the group is not hostile to producers, but, on the contrary, is desirous of cooperating with them in the improvement of conditions.

But it is not fundamentally as a reform organization that New York State Allied has entered the field, but rather as an agency through which independent theatre men can speak authoritatively as a group for orderly and progressive remedying of unfavorable conditions. Not only will the organization labor with similar state bodies and the national association for improvement, but it will invite and welcome the cooperation of producers and distributors, seeking to bring about a better feeling and understanding among all concerned.

Coming close to home, New York Allied proposes to be of the greatest possible help to its members and the industry, aiding in the solution of individual problems, assisting in the purchase of supplies, standardizing practices, and maintaining a stable code of ethics.
The Hollywood Cycle Wends Its Way

And Columbia offers Pat O'Brien, Genevieve Tobin and others in "Hollywood Speaks," a Hollywood yarn that will soon be here.

Utica Weather Break

Cold, unseasonable weather has helped to keep up attendance in the motion picture houses in Utica and vicinity. Business in the downtown houses, however, has been nothing to brag about, but, with pared overhead, no music, little advertising, every 25-cent piece counts up in the week's checking.

"Ringer" Set

"The Ringer," from First Division, has been set in more than two dozen Loew neighborhoods, and in many Warner and RKO houses in the city and the upstate zone, including Schenectady, Troy, Rochester and Albany.

Now's the Time

For all good showmen to take a look at "Now's the Time," with Harry Barris, Educational's new star. It packs a lot of laughs.
FIRST DIVISION ANNOUNCES

From First Division exchange comes an announcement of the product to be distributed by that company during the new season. Here's the lineup:

EIGHT DE LUXE MONOGRAMS (metropolitan area only)—Guilty or Not Guilty, Fire Patrol, Strange Adventure, Girl from Calgary, Return of Casey Jones, Man's Law, Wayne Murder Case, Her Hidden Secret.

MILLION DOLLAR EIGHT (metropolitan area only)—Thirteenth Ghost, Jungle Bride, Black Beauty, Hell's Highway, God's Country, The Ape, West of Singapore, Devil's Mate.

EIGHT REX BELL ACTIONS (metropolitan area only).

EIGHT BOB STEELE WESTERNS (metropolitan area only).

Many of the Monogram pictures will be from nationally advertised stories.

TWENTY-FOUR FROM MAYFAIR PICTURES (up-state New York territory only).

TWENTY FROM M. H. HOFFMAN, ALLIED.

FOUR ALLIED SPECIALS—Davey Jones Locker, Red Kisses, Slightly Used, Three Castles.

Hudson Cuts

Price cut is announced by houses in Hudson, Playhouse and Park have cut admissions.

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Prosperity Organizes

Prosperity Pictures Corporation has just been organized through Petefson & Mayers, motion picture attorneys, to handle a group of pictures known as the "Prosperity 8" throughout the world. M. Kandel, identified with General Film Library Ideal Pictures Corporation, and other motion picture enterprises, is president of the new company. J. H. Hoffberg, well-known exporter, is actively identified as vice-president and general export manager. H. Lendres is secretary, and Jack Lustberg is treasurer and general sales manager.

Geneseo Fire

Fire broke out in the Palace Theatre, Geneseo, recently, causing $7,500 damages.

Public Exposed

District Attorney Schwartz, Poughkeepsie, announces that some time ago he received a complaint from George Cohen, Rialto, against the State (Public), claiming that the State, in presenting vaudeville, lacks certain safeguards which is required by law. Schwartz conferred with Building Inspector Brown and Corporation Counsel Van De Water and says he was informed by these officials that there was no known violation in the State.

Nevertheless, there is a report in Poughkeepsie that not only the State, which is managed by Roy Powell, but the Rialto have been advised and directed by state authority to make changes in equipment.

Rochester Slashes

Concerted effort to boost summer business in Rochester was inaugurated by sharp cuts in admission prices of film houses.

Loew's Rochester started the toboggan with a slash from 50 cents to 35-cent top. This house dropped vaudeville, but continued same prices for two weeks, second week playing to slim pickings. Century and Regent, also operated by Publix, also cut. RKO Palace continued at 50-cent top, but the RKO Temple cut from 35 to 25 cents, and 15 cents up to 2 P.M.

Likely that the neighborhoods will be forced to join in the reduction to keep below downtown prices.

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Hudson County

Mackie Back and Falk Transferred

By Ike

ART MACKIE returned from a Carolina vacation. . . . Former Federal Judge James W. . . . Don Felice, former Loew's house conductor, is father of an eight-pound son. . . . Saw Dick Libert driving a sleek Packard up Bergen Avenue. . . . Don Alberth and George Dumond are planning to vacation in Europe. . . . Skouras theatre managers have been required to take three weeks' vacation each, without pay. . . . Ethel Oxley celebrated a wedding anniversary June 2. . . . Boys of the Jersey City and New York Warner clubs had a baseball game in New York recently. . . . Jack Keale gave a preview of "Young America" at the Fulton for the Scout executives.

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New 1,500-seat Warner Theatre, Ridgewood, N. J., opened its doors to the public last week.

John S. Anderson, mayor, welcomed Warner Brothers to his city in his speech at the Ridgewood opening were Joseph Bernhard, general manager, and Mrs. Bernhard, Mr. and Mrs. Moe Silver, Mr. and Mrs. I. J. Hoffman, Mr. and Mrs. Jules Girden, Mr. and Mrs. Harry Rosenquest, Mr. and Mrs. Harold Rodner, Mr. and Mrs. Albert Howson and Mr. and Mrs. Harry M. Kalmine. Kalmine is New Jersey district manager for Warner Brothers, and the Warner, Ridgewood, represents the latest in the string of theatres supervised by him.
A COLUMBIA CONTRACT IS YOUR THEATRE'S SUREST, SAFEST BOND. You know that you can bank on Columbia. That is why exhibitors this year are buying Columbia pictures FIRST!

Already contracts for next season are coming in with a rush! The word is out! The whole industry is talking about it! COLUMBIA IS DOING BIG THINGS!

We offer exhibitors for next season the finest line-up and variety of pictures in the industry—everyone with an assured definite box office value—each one excellently cast and brilliantly produced. The stories are timely, novel and up-to-the-minute.

THEY ARE MADE BY SHOWMEN—FOR SHOWMEN

There has always been a good profit for you in Columbia pictures. This will be truer than ever this coming season.

Our merchandising direct to the public has been the envy of the industry. We will continue to help exhibitors and create an even greater ticket demand at their theatres.

We are now ready to screen pictures listed on next season's line-up! Buy Columbia Picture FIRST for 1932-33 and you buy box-office insurance. Get in touch with your Columbia exchange or salesman at once.

Jun 25, 1932 pg. 17
166 Releases Announced by Educational Pictures

Variety and Novelty Keynote of Series

Educational Pictures’ complete product line-up for 1932-33 contains a total number of 166 releases.

Educational will have sixty-four two-reel releases, as follows:

Nine Andy Clyde Comedies; six Moran and Mack Comedies; nine Mermaid Comedies, featuring Harry Langdon and others; eight Torchy Comedies, produced by C. C. Burr; six Gleasons’ Sports Featurettes, with James, Lucile and Russell Gleason featured in a group of sports stories; six Kendall de Vally Operaticoes, based on famous operas, featuring highlights of the stories and most popular arias; eight Vanity Comedies, to be produced by Al Christie; six Ideal Comedies, a “class” group; six episodes in “The Great Hokum Mystery,” comedy serial produced by Johnnie Walker and Monroe Gold.

One hundred and two single-reelers on Educational’s new program will include ten series:

Twenty-six Terry-Toons; thirteen “Battle For Life” releases, struggles for the survival of the fittest among insects, birds and animals; six “Baby Burlesks,” satires on well-known screen hits, coming out of the mouths of babies, with their oldest player five years old; fourteen Lyman H. Howe’s Hodge-Podge, novelty series combining thrills, laughs and human interest; thirteen Bray’s Naturgraphs; six “Do You Remember” reels, flashbacks to the “gay old nineties,” of the stories and most popular arias; eight Vanity Comedies; nineteen Lyman H. Howe’s Hodge-Podge, with their oldest player five years old; fourteen Lyman H. Howe’s Hodge-Podge, novelty series combining thrills, laughs and human interest; thirteen Bray’s Naturgraphs; six “Do You Remember” reels, flashbacks to the “gay old nineties,” of the stories and most popular arias; eight Vanity Comedies; nineteen Lyman H. Howe’s Hodge-Podge, with their oldest player five years old; fourteen Lyman H. 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FRANK COSTA, manager, Playhouse, Ridgewood, N. J., has received first prize in a contest conducted Holy Week to see what manager of a Warner theatre could make the finest record in attendance in proportion to population. . . . Costa declares that he will postpone his trip until the autumn, in view of the opening of the Ridgewood, new theatre.

ROSCOE "FATTY" ARBUCKLE made a personal appearance at the Regent Theatre. . . . Roy Wahlfahrt, 31, Jersey City, a moving picture operator, was killed while driving on the highway between Sparta and Lafayette.

MRS. EDWARD T. WHITE, Gold Star mother of Ridgewood, whose son's name is inscribed on the honor roll and also the school tablet, had the honor of raising the American flag at the opening of the new Warner Theatre, Ridgewood. . . . Regent Theatre, Joseph Lefkowitz, manager, is planning a midnight show for the benefit of the "Save-a-Life" Fund. . . . Rivoli, J. Edward Helvig, manager, is making a strong bid for favor with an emerald-green grass giveaway. . . . James Malone, Garden, says he is sitting pretty. . . . J. Cameron Dooley, who helps to keep this part of the world straight for Warner Brothers, tells

**"Hey Diddle Diddle"**

Tamar Lane, who is a Hollywood scriven and critic, has contributed another of the "once in a lifetime" school in "Hey Diddle Diddle," a novel of what Hollywood is supposed to be.

It ought to hand a laugh to the trade.

**Norwich Progresses**

Under contract to be completed in 70 days, work on the new theatre at Norwich is under way.

Victor A. Rigaumont, New York, is the architect. There will be two stores on the ground floor.

**Yonkers Cut**

New admission price is now in effect at the Publix Strand Theatre, Yonkers. Afternoon tickets will be 20 cents and nights 35 cents.

RKO and Loew Theatres, Yonkers, have discontinued vaudeville for the summer months and have reduced prices from 60 cents to 35 cents.

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Better Management

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

Poor Taste

Open sniping of rival theatre in Rochester occurred for the first time with letter in the "Times-Union," criticizing the name of film coming to the Century, "Merrily We Go To Hell." Letter was written jointly by manager of rival house and a former theatre manager. It appeared two weeks before the film opened and before public was aware picture was scheduled. Rialto expressed surprise that the newspaper printed the letter slamming regular advertiser. Manager who criticized is likely to play the same film as second run. Rivals are wondering if he will miss the first run ballyhoo by changing the title when he plays it.

For "Is My Face?"

Manager Charles Raymond, Loew's Rochester, pulled a street stunt to advertise film "Is My Face Red?" Tied up with the "Journal" and several merchants for mystery man to walk the streets and visit the stores. Public told to pick him out, say "Is my face red?" and collect $50. Idea was to have the question asked of others that the right one. Meanwhile, the mystery man wrote his experiences and narrow escapes for the "Journal" and mentioned the merchants in the tie-up who furnished the prize. One of the catches was that the one who asked the question had to carry a "Journal." Stunt caused plenty comment.

Park Theatre, Wappingers Falls, is trying to overcome the handicap of daylight saving by delaying start of its first evening show until 8, instead of the customary 7.

Donovan's Cut Rates

"Bill" Donovan, Tupper Lake exhibitor, has hit on a new variation of the "two for one" idea to help business during the summer. He recently sold 20,000 tickets to Tupper Lake merchants at one cent each. These were cach good for one admission to his theatre.

The merchant, in selling a patron, told him that, with every fifty-cent or more purchase, the patron would get one free ticket with one at regular price.

A book tie-up with many metropolitan stores has been effected for First Division's "The Ringer."

Good Will

In starting some weeks ago the policy of distributing a large block of tickets free each Wednesday night through the Newburgh Employment Relief Bureau, Manager David J. Rogers, New State, had two announced objects: First, to show appreciation of former patronage, and, second, to build up good will for the future. But the event has proved that the good will developed is manifesting itself in the present.

Blumey Aids "Ripley"

Mort Blumenstock is responsible for a piece of short-subject exploitation that is used regularly by the Winter Garden Theatre, New York and Brooklyn Strands and by Warner houses in Albany, Syracuse and other cities.

Blumenstock's stunt, inaugurated when he was in charge of advertising and exploitation of Warner Brothers' Broadway theaters, was to have a 40 x 60 enlargement made of a Robert L. Ripley "Believe It Or Not" Sunday cartoon, for front lobby display.

The cartoon is now used every time the theatres play a "Believe It Or Not" short, a different enlargement being used with each new Ripley picture.

"Herkimer County News" offers its readers a coupon, which, with 25 cents, will admit two persons to the Rialto Theatre in that city.

Trainor Good Will

In the comparatively few years Vincent M. Trainor has been in charge of the Lafayette Theatre, Suffern, he has enlarged the house four times. "Vine" is proud of the patronage he has built up.

Lafayette is one of the most beautiful theatres in the region.

Ballyhoo Men

Jimmy Rose, formerly Pathe and Fox booker in Albany, is now promoting "Fat" Saunders, a ballyhoo man who secures merchandise free and gives it away during a stage show. Bill Smalley, Cooperstown, is trying the same thing with a stock actor.

Utica June Wedding

Miss Banita Leinhos and Walter Lentz will be joined in wedlock on the stage of the Stanley Theatre, Utica, June 28. Bert Leighton, manager of the house, is arranging the details, and Utica business houses will shower gifts upon the couple.

"Winner Take All," and So Does the B. O.

James Cagney and Marion Nixon are the folks who lead the way in Warners "Winner Take All," from a celebrated story.
**Bingo Change**

Theatre-goers at Binghamton will not contribute directly to the Federal coffers through the new tax. This has been definitively asserted by Comerford Theatres, Inc., at Bingo, whose Strand, Riviera and Capitol houses have been charging 50 cents admission fee. The management has announced a reduction in Strand admissions. Evening prices at Strand have been lowered to 40 cents for adults and matinee tickets now are 30 cents. Children will be admitted at both performances for 25 cents.

Inasmuch as amusement tax begins at admissions of 41 cents or more, the Capitol and Riviera houses still are in the tax-paying class. But the management announced that the admission will be 45 cents, with five cents added to the tax.

**World Wide Announces Line-up for New Season**

**Host of Prominent Writers on Company's Schedule**

World Wide Pictures, Inc., announces 21 features and 8 Ken Maynard westerns on the new season's program.

Drama, mystery and comedy are all included in this line-up of pictures, which includes the following:


SO MUCH GOOD COMMENT has been heard about home-talent vaude acts at Capitol Theatre that Manager Fred Perry announces instead of a one-night show a weekly, three nights of vaudeville. . . . Best screen scoop—Chicago Republican Convention.

**Peekskill Benefits**

Theatre owners in Peekskill are being asked to donate their houses, films and labor for a series of midnight shows for the benefit of the unemployment relief fund.

**Loew Cuts**

Presumably to avoid admission taxes, Loew's State, Syracuse, has reduced its week-day top from 50 to 40 cents, with Sunday admission cut from 60 to 50 cents. New low is 25 cents for weekdays and 30 cents for Sundays.
LOOKING AHEAD AT THE PRODUCT

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

By Our Hollywood Correspondent

"Make Me a Star"—Paramount
Stuart Erwin, Joan Blondell, ZaSu Pitts, Ben Turpin, Helen Jerome Eddy, Arthur Hoyt, Polly Walters, Sam Hardy.

Another of the Hollywood cycle, a remake of "Merton of the Movies." "Make Me a Star" will prove a strong click at the box office. Stuart Erwin comes into his own, the flashes of the Paramount studio will be a selling point, and the Hollywood background guarantees a neat return. Paramount has contributed a clicker.

Estimate: Fine and dandy.

"Week-Ends Only"—Fox
Joan Bennett, John Halliday, Ben Lyon, Alan Dinehart, Hollis Peters, Henry Armetta.

Joan Bennett triumphs over a poor story, and when such an event occurs it guarantees an average intake. Ben Lyon is there for the love interest, but the handicaps almost are too much for him. This should return an average Bennett gross. One of these days, in a good story, she'll be box-office.

Estimate: Give her a real break.

"Flames"—Monogram
Johnny Mack Brown, Noel Francis, George Cooper, Marjorie Beebe, Richard Tucker.

Here's a triumph of treatment and acting over story. "Flames" is merely a repetition of what has come before in the line of fire stories, but a competent cast gets it over the line with plenty to spare. The title helps a lot, and a summation finds a neat programmer.

Estimate: Okay where fire epics are concerned.

"Red Headed Woman"—Metro
Jean Harlow, Chester Morris, Lewis Stone, Leila Hyams, Una Merkel, Henry Stephenson, Maie Robson, Charles Boyer.

Pretty sexy, with the central character a gold digger who doesn't care whose man she gets. It may be all right for the big cities, but for the smaller towns it may prove too heavy for the pash element. Harlow turns in as good a performance as she can, and the title and novel should help the box office.

Estimate: O, what sex!

"Blessed Event"—Warner
Lee Tracy, Mary Brian, Allen Jenkins, Ned Sparks, Milton Wallace, Ruth Hall, Frank McHugh, Walter Walker.

Late, when you consider that the columnist era is well on its way, but way up on top when entertainment is examined. Lee Tracey, who ought to mean more than he does at box offices, and a neat cast hold up a yarn that is mostly Broadway, but which should attract the attention of any group that likes entertainment.

Estimate: Packed with entertainment.

"Ride Him Cowboy"—WB
John Wayne, Frank Hegarty, Henry W. Balthazz, Otto Harbach, Charles Selma, Ruth Hall.

First of the Warners westerns and a real treat for the folk who like horse operas. Certainly, this looks like it will head a series that will provide exhibits with some real cowboy yarns. Wayne is okay.

Estimate: Neat western.

"Honor of the Press"—Mayfair
Eddie Nugent, Wheeler Oakman, Russell Simpson, Dorothy Gulliver, Rita La Roy, John Ince.

Another of the newspaper school, and maintaining the usual average. Eddie Nugent is flip and the Mayfair standard keeps this at a steady pace.

Estimate: Average inde program.

"Man from Yesterday"—Par
Claudette Colbert, Clive Brook, Charles Boyer, Andy Devine, Alan Mowbray, Yola D'Avril.

Not so good. Slow, with a lack of entertainment values, it will fail to attract much attention. Seems a pity it happened the way it did.

Estimate: Try again.

"Bachelor's Affairs"—Fox

Enough in it to make audiences enjoy it, and besides it provides a neat vehicle for one of Menjou's infrequent visits to the screen. Nothing more than program, but it will suffice where they just want two hours of entertainment. The title reveals all.

Estimate: Program rating.

"Compromised"—MGM
Helen Twelvetrees, Robert Young, Lewis Stone, Jean Heritiott, John Miljan, Monroe Owsley.

Familiar story of the brother who murders to save his sister's honor, with a new twist in that the sister admits all in order to free the brother. Court room trial, which has been nicely handled, but there may be difficulty selling it because of lack of star lustre. Twelvetrees is quite adequate and has been nicely handled, but there may be some changes in the story seem to have changed the spirit of the thing. Naturally, sophisticated audiences may not care a lot, but in the small cities the returns should be good.

Estimate: Nice, clean movie.

"Hog Wild"—Radio
Richard Dix, Gwili Andre, Edward Brophy, Henry O'Neill, Helen Twelvetrees, Robert Young, Lewis Stone.

This show may be late, when the Chinese background is considered, but when it comes to entertainment and thrills it should be well up in the front. Tale of Chinese bandit warfare, handled neatly by Wesley Ruggles and well cast, it should be able to hold its own at the box office. Whether or not it becomes big money depends on the handling and the locale.

Estimate: Looks neat.

"Man from Hell's Edges"—Tiffany
Nancy Drexel, Bob Steele, Juanita Brown.

Nice western that doesn't present much in the way of new material, but which will satisfy. Steele has a clientele all his own, anyway.

Estimate: Average western.
THE ONLY REGIONALS IN THE METROPOLITAN AREA
...THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

THE NEW YORK STATE EXHIBITOR
Reaching every theatre owner in BUFFALO, ALBANY, and NEW YORK territories on the 10th and 25th of each month.

EXHIBITOR
Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

NETTRO EXHIBITOR
Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

Emanuel-Goodwin Publications
INCORPORATED

Publishing Office:
219 N. Broad Street, Philadelphia

ALBANY - BUFFALO - WASHINGTON - PHILADELPHIA - NEW YORK
Depression is a challenge to our industry, as to all others. The double feature menace this year has brought a double challenge to the short subject branch of our business. Educational's answer to this double challenge is a program of short subjects offering more big box-office names and a greater variety of subject matter than ever before in its history.

This brilliant list of short subject entertainment carries many names which you will want to put in lights in your marquee. And in variety it runs the whole gamut from slapstick comedy to opera.

We invite you to compare Educational's short subject program for 1932-1933 with any ever put on the market by this or any other company.

Jun 25'32 b.c.

E W Hammons

The Greatest
VARIETY PROGRAM
In the History of the Industry's
Only Short Subject Specialists

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<td>&quot;THE GREAT HOKUM MYSTERY&quot;</td>
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<td>In 6 episodes, each a comedy in itself</td>
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EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
SPICY INTIMACIES OF A QUEEN ON THE LOOSE!

Hitting the High Spots:

Direct from its run at the
ROXY, New York
and the
NEW, Baltimore
where it set a new record

Now Opening:

FOX, Brooklyn
Week of July 15th

CAPITOL
Richmond, Va. — July 3th

RKO PALACE
Albany, N. Y. — July 6th

RKO PROCTOR'S
Troy, N. Y. — July 6th

SARI MARITZA in
"MONTE CARLO MADNESS"

Now available for de luxe presentations in key cities. Follow the leader.

So Different it's Remarkable!
So Daring it's Thrilling!

A UFA PICTURE
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Jul 10'32 pg. 2
3 wise moves
to make your theatre more

Prosperous . . . .

Remodel  Give your patrons a needed change of atmosphere. Fix up the front. Dress up the signs. Rearrange the lobby; make it more inviting. Make the entrance more presentable. How are the seats—and carpets? Now is the time to get things done—between seasons—while help is plentiful and costs of materials and equipment are at the lowest mark in years.

Redeforate  Clean up the house, inside and out. A complete change of color scheme and design will work wonders on box office receipts. Check for needed sound correction. Never before was the cost of redecorating so reasonable as it is right now. You know it should be done, so why not do it now, while you can get an A1 job and save money?

Reseat  Provide comfort for your patrons. You can’t afford to neglect your seating—the one part of your equipment with which your customers make actual personal contact. We will supply beautiful, full upholstered, sturdily constructed chairs at a cost that will surprise you. If you really want to be thrifty, now is the time to act. SEND THE COUPON!
The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

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Rump Unions and Otherwise

MAJOR unions throughout the country have within their organization the power to curb a movement which may develop into significant opposition and danger—the rump union, whereby groups of folk who are dissatisfied with the unions or else are not admitted to membership form a body of their own, secure a state charter and set themselves up in business. Their next step is a proposition for theatremen which apparently might result in savings.

In all parts of the country, rump unions have sprung up. In many localities they have nearly attained the standing of the recognized union faction, but generally they are composed of folk whose main purpose is to cut under the union scale, which in all probability will last only until they disrupt or lick the present union.

Now is the time to offer co-operation to the harassed theatreman, whether chain or inde.

The recognized unions have seen the handwriting on the wall, have decided to co-operate by officially admitting there is a depression, by slashing scales, temporarily or permanently, in many situations.

The rump union is a threat to the national union. If enough of them organize the national body knows that eventually these will band into an organization that will compete with them on a national scale. This, the union figures, must be averted.

Intelligent exhibitors always want to deal with any union which gives a square deal. When theatremen turn toward the rump they usually do so because it is the last resort.

It is to be hoped that the recognized unions will continue a policy of friendly co-operation. Rule by force is never lasting. There is no more need for a rump union than there is for a rump exhibitor organization.

Rubber Fangs; Missing Teeth

ONCE again Allied has met, has presented the usual color, has provided the usual number of lead stories, has resolved, has departed.

Once again, shortly, cohorts of the M. P. T. O. A. will meet, will present the usual color, will provide the usual number of lead stories, will resolve, will depart.

All this bus'ness seems so useless.

Regardless of whether or not their aims are the same, Allied and M. P. T. O. A. seem to be becoming as close as the Democratic-Republican cordiale, two parties, opposed in name, but practically the same in leadership, accomplishment, and promise.

As long as Allied and M. P. T. O. A. go through the same procedure each year, meet in convention and then pass the following months in little activity, exhibitors will never be benefitted, producers will never be influenced and distributors will never be affected.

Once again, as has oftentimes been repeated, there is no need for two ineffective exhibitor organizations. As long as Allied and M. P. T. O. A. remain as opposing factions, whether Allied shoves its head off or whether M. P. T. O. A. exclaims from the rooftops that in constructive policies rest the solutions to the industry’s troubles, the exhibitors of this country will not be helped one bit. Combined shouting of exhibitors may have brought decreased salaries—but not so in film rentals, according to reports.

Unfortunately, there is little fun in watching two animals, one with rubber fangs and the other without teeth, make faces at each other. Usually, this industry can forget its troubles and get a good laugh of most situations, but this matter is too vital, too important to pass off as a humorous occasion.

Amazed!

MOTION PICTURE DAILY reports R. H. Cochran, Universal vice-president, as being amazed when news of the Allied analysis of the Universal contract reached New York. Vice-president Cochran then took great pains to indicate that there was, evidently, a misinterpretation and misunderstanding all around, a condition he hopes co-operation will clear up.

Certainly this is a healthy sign. When a home office official takes cognizance, in the press, of a protest from an exhibitor body it should be a signal for hurrahs and red fire.

Vice-president Cochran may be amused, but the exhibitor world is more than amused to think that any home-office executive can be amused. A great majority of the exhibitors should hail this sign of official recognition of an exhibitor faction in this business, a division which the distribution end of the business seems to have thought of little importance, when adverse comment is considered.

Another Alibi

MR. BILLY WILKERSON, who publishes the especially interesting HOLLYWOOD REPORTER, seems to be waging a campaign for concentration of home offices on the coast, where the scene of action is. Mr. Wilkerson points out that tremendous savings might be effected, and that the sales department might be invigorated by seeing what it is all about.

No one can deny Mr. Wilkerson’s sincerity, but it would seem as if his angle might be a bit off. The trouble with this business rests not so much in the fact that the distribution departments do not see the pictures as they are made, but when they are finished.

And if New York were combined with Hollywood on the coast it would probably only result in another alibi for poor pictures. There can be more waste in one situation than in two when the former refuses to admit that there might be a depression.
The selling season is pretty slow in getting started.
And, unless it begins shortly, the circuits and inde are going to find themselves with a picture shortage in a couple of months.

Local 306 can’t go on showing those free open-air shows for a while.

Re-elected

Sidney Samuelson is again president of Allied Jersey.
Other officers are: Vice-presidents, Julius Charnow, I. M. Hirshblond, Harry Waxman; treasurer, Frank Warren; assistant treasurers, Louis Gerofsky, W. D. Hunt; secretary, Irving Dollinger; assistant secretary, Jacob Unger.

Slow Selling Season

Hints While Trade Waits

Exhibitors, Chains Not Rushing to Buy

The selling season is pretty slow in getting started.
And, unless it begins shortly, the circuits and inde are going to find themselves with a picture shortage in a couple of months.

Local 306 can’t go on showing those free open-air shows for a while.

Empire State Operators Union secured an injunction restraining the union from giving them in opposition to Springer-Cocalis houses using Empire men.

The whole matter is up for appeal.

Further organization of the Allied New York movement is expected to be taken up at the meeting to be held July 12th at the Ten Eyck Hotel, Albany.

The conference is being arranged by a committee of the Allied Theatre Owners of New York, Inc., consisting of Messrs. Abe Stone, H. H. Frieder, M. S. Silverman, and Frank V. Walsh.

Allied leaders expect to be able to make an announcement of great importance to all independent exhibitors on a subject which is at present in negotiation between Allied and an unnamed group.

Nathan Yamins will continue his analysis of contracts at Albany, covering those companies whose contract forms were not available at Atlantic City. Allied hopes that by the time the Albany conference is held more definite information will be available on what is to be expected in the way of product from all distributors, and a forecast of what the exhibitor will have delivered to him will be given by P. S. Harrison.

Positive acceptances from Allied leaders to attend the Albany conference have been received from Abram F. Myers, chairman, national board of directors of the Allied States Association; Nathan Yamins, president, New England unit; Sidney E. Samuelson, president, New Jersey unit, as well as from P. S. Harrison.

Schnitzer Dinner Moved Back to July 12th Date

The luncheon to be tendered to Edward Schnitzer has been postponed to July 12.
At that time the new Educational-World Wide branch manager will be feted by exhibitors and film men of this territory because of his affiliation with that company.
Schnitzer, who comes to his new post with plenty of experience gained with Fox in a branch managership capacity, will probably be welcomed by at least 500 exhibitors at the luncheon. In addition, it is expected that World Wide and Educational executives will be present.

M. P. T. O. A. to Meet

The M. P. T. O. A. executive board will hold its first meeting since its recent reorganization when it convenes at Atlantic City, July 18-19.
At the same time, a debate between Lou Nizer and Sidney Samuelson will feature the Philadelphia exhib unit meeting.
WHAT THE COMPANIES PROMISE NEXT SEASON!

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<td>Other Indes</td>
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<td>TOTALS (estimated)</td>
<td>551</td>
<td>72</td>
<td>274</td>
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<td>8 serials 5 issues</td>
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Heard In

Hudson County

Big Party and Biz Is Bad

—Many Attend Dance

By Ike

CHARLIE AND MRS. CARROLL came from New York with a big party of Skouras men and their ladies to the Press Club dance. ... Maurice Hatoff, Herman Starr and Al Ostrow were included. ... Biz is tough in J. C. Crow, Stanley has cut out stage shows, called summer policy, but the first time this has been done, ... Union City police stopped a sex film lecture, with living time recently. ... A. Petch, chief of service, daughter attended the theatre for the first time. ... His baby pulled a tendon in his leg. ... His baby boy, turned 20 recently. ... Larry Barr, manager, is an expert on "sound." ... A. Levy, Palace manager, is an expert on his State cooling plant. ... Maurice Hatoff has a new roommate. ... Ann Patten, cashier at the Orient, had a birthday, but won't tell. ... A. Levy, Palace manager, is an expert on "sound." ... Mildred Poklemba and her assistant cashier, Mildred Kulka, are very friendly. ... Larry Conley was getting around for a time on a vacation and Dorothy Scott is all tanned.

Mildred Kulka, are very friendly. ... Larry Conley plans an extended western trip. ... Manager Hill, Monticello, sold the most tickets in a recent Skouras drive. ... James Madigan is on vacation and Dorothy Scott is all tanned up. ... Chief Engineer Gallagher is proud of his State cooling plant. ... Maurice Hatoff has a new roommate. ... Ann Patten, cashier at the Orient, had a birthday, but won't tell. ... A. Levy, Palace manager, is an expert on "sound." ... Mildred Poklemba and her assistant cashier, Mildred Kulka, are very friendly. ... Larry Conley was getting around for a time on a vacation and Dorothy Scott is all tanned.

Youngclaus Wins

Significance of the victory scored by William N. Youngclaus, Madison, Neb., independent exhibitor, in his fight against the distributors who signed the zoning plan for Omaha territory in 1930 rests in the fact that it is the first decision of its kind in the country. An appeal will undoubtedly be taken up.

The court decision stated that protection and zoning agreements were in restraint of trade and a violation of the Sherman anti-trust act. ... It does not, however, pass on the right of each individual distributor to set up his own plan.

Youngclaus fought his battle with the help of Allied and made a plea for all independent theatremen to come to his support. Many did.

Theatre Judgment Reversed

Judgment was reversed on law and facts by the Appellate Division, New York, in an opinion handed down in the action of William A. Reardon against the Olympic Theatre Corporation, Utica, and others, Bratyon W. Wood and Edwin P. Smith. The action involved a stock transaction and promissory note. A verdict for the plaintiff and against Wood and Smith was rendered in Supreme Court in January, 1930, and, after the Appellate Division had reversed that verdict, the case was tried again the following year, when a verdict of $1,645.68 was rendered for the plaintiff. Action against the theatre corporation, Win- ford and Evans W. Linton, was severed.

Heard In

Passaic

Capitol Co-operates and Weiss Vacations

By Eye-Ess

CAPITOL THEATRE is co-operating with the American Legion in disposing of 3,000 tickets to raise money for patriotic celebration. ... Bill Weiss, manager, is vacationing at Nova Scotia. ... Theatre is being taken care of by George Birkner. ... Dick Etel¬ son, manager, is handling kitchenware.

CONDENSED DRAMATIC SHOWS are being given at the Rex Theatre, East Rutherford, in addition to the regular double-feature movie bill. ... Manager Jack Portee says the idea is going over big. ... Bill Weiss, manager, is vacationing at Nova Scotia. ... Theatre is being taken care of by George Birkner. ... Dick Etel¬ son, manager, is handling kitchenware.

Splendid Opportunity for free vacations for local theatre men is provided by the Capitol. ... Manager Weiss is offering two three-day trips to Wash¬ington. ... With all expenses paid, and two 2,000 circular tours to lucky ticket-holders.

One Newburgh First

With the New State staging musical bur¬lesque, the Academy closed, the Park and Cameo second runs, and the Strand third runs, only one theatre in Newburgh, popu¬lation 22,000, is now showing 'en new— the Publix Broadway.
**ERPI Suits Up**

In announcing court awards to ERPI against three theatres for back indebtedness and damages, Electrical Research Products states that the company had no intention of wholesale legal action against exhibitors in arrears, but that it would protect its interests by legal actions in cases where it was felt that a sincere effort was not being made to fulfill contractual obligations.

**Contract Analysis High Light of Allied Convention**

Yamins Discusses New Legal Angles in Clauses

Competitive tactics of large picture producers and the new distributors contract were the chief subjects to occupy the annual Atlantic City convention, June 22-24, of the Allied Theatre Owners of New Jersey.

A group of independent exhibitors of Wilmington appeared before the convention, at which were present members of the Eastern Regional Conference of Independent Exhibitors, to ask help.

Sidney E. Samelson, Newton, N. J., president of the Allied Theatre Owners, said the situation was a national problem and not confined to Wilmington exclusively. He advised an appeal be made to the public so that it knows what is taking place "behind the silver screen." He urged that the copyright bill before Congress be contested since it would do much to eliminate this "evil."

Peter J. Harrison, publisher of Harrison's Reports, suggested that a fund be raised for an expose campaign in Wilmington.

Provisions of the 1932-33 contracts from distributors were explained by Nathan Yamins, Fall River, Mass., president of the Independent Exhibitors of New England, who appealed for support of the "block booking system." He urged that the copyright bill be passed since it would make it impossible to eliminate this "evil."

Yamins urged all independent state and national organizations to band together to end the "ruthless dictation of the seller to the buyer." He proposed two men were unnecessary with the almost fool-proof equipment available today.

Double feature shows and "three-day weeks" were among the controversial topics introduced during the three-day session. Samelson's objection to two feature bills was supported by Thomas Goldberg, Brooklyn, and Abraham Stone, Albany, vice-president of the Allied Union of Theatre Owners.

Bert Kulick, New York City, favored the double feature idea as the best weapon the small independent theatre has to use against its larger competitor. The feature idea as the best weapon the small independent theatre has to use against its larger competitor.

Bing brothers - Barnum & Bailey Circus proved a headache for theatre men.

George Brent and Joan Blondell in "Miss Pinkerton," and George Brent and Barbara Stanwyck in "The Purchase Price" will soon be around from Warners.

**Universal Has a Couple of Novelties**

"Tom Brown of Culver" is the sort of a picture Universal knows how to make, while "My Pal, The King" is the latest Tom Mix.

**Harrison to Speak**

P. S. Harrison, publisher of Harrison's Reports, and the Harrison Forecaster, will address the Allied Albany convention.

The Forecaster analyzes stories before the pictures that are made from them are produced.

Harrison, in the Your Theatre section, contributes an interesting and informative article to the New York State Exhibitor, this issue. Read it.
WITH THE ROXY CLOSED, Fox product is being distributed around the other first runs. . . . And a western, of all things, at the Winter Garden. . . . A real booking strike. . . . Apparently they have checked the triple picture movement until someone tries to start it up again. . . . C. E. Schottentiel, who knows everyone in the trade, is now with the "Movie Mirror." . . . Trade show of Columbia's "American Madness" was a success last week. . . . Nearly 1,000 attended. . . . It is being repeated throughout the country. . . . Cornelius McNerney, who learned that Charlie O'Reilly won't stand for any kidding, got two and a half years when the bribery case came to trial. . . . Cliff Lewis, succeeded at Paramount by Al Selig, is Columbia-coast-contracted.

THAT FOX RECEIVERSHIP caused Frisch and Rinzler to give up the Savoy and Ridgewood, two Long Island houses. . . . Mattiuck, L. I., now has Sunday films. . . . Roxy will stay closed until July 29, anyway. . . . And they say the Rivoli may go dark. . . . Broadway is evidently going double feature, with the Brands sponsoring shows at the Globe.

CHARLES REED JONES is now with Majestic Pictures, the Gluckman organization. . . . W. Ray Johnston threw a neat luncheon to Reginald Smith, managing director of P. D. C., Ltd., Monogram distributor in England, last week. . . . Morrie Kinzler resigned from the Fox, Brooklyn. . . . That "Bring 'Em Back Alive" front at the Mayfair made industry history and brought renewed vigor to Radio.

ROSS FEDERAL SERVICE has moved to 1619 Broadway. . . . It looks as if double features will be just as prominent as they ever were, the chains being unable to get together on what is supposed to be. . . . Although they have put a stop to triples. . . . Real reason probably was that the triples didn't pay. . . . The box office wouldn't tell. . . . With the stage names the triples didn't pay. . . . The box office wouldn't tell. . . . With the stage names the Paramount has been running, one almost forgets that there is a feature, too. . . . Torrid "Red-Headed Woman" at the Capitol is too hot. . . . Much too hot.

World Wide Offers Two Splendid Programmers

"Bachelor's Folly," with Herbert Marshall and Edna Best, from World Wide, and "Strangers of the Evening," from Tiffany, will suit any house.

"Bring 'Em Back Alive," "What Price Hollywood" and "Behind the Rockies" are different RKO yarns.

GEORGE BALSDON, who used to be district exchange head for Warners, is now shorts film buyer for Warners. . . . Major Albert Warner is generalissimo of the sales forces. . . . The boys along the street took a health week-end when the Fourth rolled around. . . . Receivership for Fox Theatres stirred no excitement. . . . There weren't enough left to get worried about.

FILM BOARDITES are now taking vacations. . . . Miss Abramson had hers last week. . . . John Cronin and Arnold Jacobson get theirs this week. . . . And others follow. . . . Among them Henry Danziger. . . .

GEORGE DILLON, the Powers exchange chief, proved to be quite a card at the Allied convention. . . . Incidentally, Myers gave the Powers lineup quite a send-off. . . . Not as pictures, but he drew some parallels, etc., etc.

DAVE ROSENGARTEN AND ARTHUR GREENBLATT have announced that they have Manny Goldstein's Paradise pictures for this territory. . . . Invincible Pictures exchange expects to sell 18 pictures in one group and 18 later. . . . U-A and Metro won't have any national meet this year. . . . Herman Gluckman attended the opening of the new Gold Medal exchange in Philly.

THAT FIVE-CENT MOVIES ARGUMENT over in Hoboken took a rise out of the exchanges. . . . How many instances there are that didn't come to light is another question. . . . Al Sherman, who is writing "C. O. D." with Ed. Finney, U-A scrivener, says it will be tried out by an amateur company in the Catskills within a month. . . . A prominent eastern producer is going up with them to view the picture possibilities. . . . Those who read the script are amazed...
Cohan Discharged

George Cohan, once the foremost theatre owner in the lower Hudson district, who failed for $1,230,000 some years ago, has been discharged from bankruptcy by United States Court in New York. Under the discharge papers, he is permitted to resume business under his own name. The Cohans have been operating one house in Poughkeepsie.

Recently there has been litigation under which an attempt to retrieve the New State, Newburgh, has been indicated; but mortgage obligations are believed to preclude a successful outcome.

Heard In

BUFFALO

Things Are a Bit Quiet Now

By Mary Ann

JOE MILLER, manager, Columbia, is contemplating having a luncheon in the Terrace Room of the Hotel Statler. July 18th, following the screening at 11 A.M. of "American Madness." . . . Exhibitors from Syracuse, Rochester, Binghamton and Buffalo will be present, and it is expected Joseph McConville, district manager, will be there.

MILTON KORACH, former manager, Elmwood Theatre, Buffalo, is assigned to the Palace, Syracuse, as assistant. . . . It is definitely understood that the Schine Theatrical Company has taken over the Temple and Cortland Theatres.

DICKMAN'S FILM FLICKERS defeated the Buffalo Canoe Club, June 18th, 10 to 1. . . . June 27th they defeated the Buffalo Athletic Club, 8 to 4. . . . Alice McCarthy, Shea's bookkeeping department, is on a week's vacation at Crystal Beach. . . . In exploiting "Rebecca of Sunnybrook Farm," Shea tied up with the A. & P. Stores. . . . Wm. Bret, house manager, Buffalo Theatre, is vacationing. . . . Johnnie Carr, manager, Century, is spending his vacation. . . . W. K. Lendon, Universal, is spending four weeks in the Buffalo office. . . . Vincent R. McPaul, general manager, Shea operating company, drove to New York recently to confer with Mike Shea.

BUFFALO CENTENNIAL IS ON. . . .

During centennial week all the Shea theatres are co-operating by boosting the celebration in advertising and lobby copy. . . . Bob Murphy is waiting things up at Niagara Falls, where he is arranging a number of tie-ups. . . . Bob went after the fight pictures strong in newspapers and through the medium of one-sheets all over the town. . . . Bob also erected a large sign at the recent airplane races at the Niagara Falls Airport.

HARRY BERMAN, Shea, is sporting a new sedan, while Bill Bret is dashing around in a new sedan. . . . Bill Breiten, Charlie Taylor's able assistant, is putting on his usual spring moving. . . . Sound pictures of the Schmeling-Sharkey fight were shown at the Hip, Buffalo; Bellevue, Niagara Falls; and Riviera, Tonawanda.

JIMMIE DEERING, who presides over the check-room at the Buffalo, is on his way to stardom. . . . He started in recently by throwing a few snappy steps in one of the Fancho Marco Revues. . . . Shea publicity forces put over a big campaign on Ken Murray, Mary Brian and "Red Headed Woman" at the Buffalo. . . . Lafayette is making up with the union.

Incorporations

Summit Pictures Corporation of Manhattan, To deal in the motion picture business.

Stanley Sues W. E. in Wilmington

An attack upon the validity of the theatre reproducing equipment agreement with Western Electric Company, Inc., American Telephone and Telegraph Company and Electrical Research Products, Inc., is made in a suit filed in the United States District Court in Wilmington by the Stanley Company of America. The suit charges that the agreement forced upon the theatres is a violation of the Clayton antimonopoly act.

This is the first time this issue has been brought to the front in the Wilmington District Court, although much talk has been heard contesting the plan by which theatres are deprived of ownership of vital equipment.

Plaintiff attacks the validity of the agreement with the defendant corporations, asking the court to decree that the reproducing sound equipment now in possession of its various theatres throughout the east, is its exclusive property.

It is contended that the defendants, through its cross-licensing agreements, try to monopolize the business of producing sound equipment. It is contended that the Stanley theatres have already suffered damages that will amount to about $1,500,000 through the existence of such a system.

H. G. Knox, vice-president of Electrical Research Products, Inc., issued the following statement with reference to the suit:

"The charges made in this complaint are not new but are merely part of the series of charges developed by Warner Brothers Pictures, Inc., and various of its subsidiaries during the past four years. In our view the complaint has no merit. We shall be glad to have it decided."

Columbia Is Going Ahead Full Speed

"By Whose Hand," with Ben Lyon, and "Hollywood Speaks," with Genevieve Tobin and Pat O'Brien, are a couple of new Columbia releases.
IN'TENTIAL
IVERS
EVENING
HYNARDS
"Whistlin' Dan"

With
PEGGY SHANNON
THEODOR VON ELTZ
ALAN MOWBRAY
BERT ROACH
WILLIAM SCOTT
ROCKLIFFE FELLOWS
HENRY WALTHALL
ETHEL CLAYTON
J. FARRELL MACDONALD

CHARLOTTE HENRY
JAMES KIRKWOOD
BERYL MERCER
MORGAN GALLOWAY
JOYCE COMPTON
JOHN ST. POLIS
BETTY BLYTHE
JOHN LARKIN
CLARENCE MUSE

ZASU PITTS
THEODOR VON ELTZ
LUCIAN LITTLEFIELD
EUGENE PALLETTE
TULLY MARSHALL
WARNER RICHMAN
FRANCIS SAYLES
HEROLD WALDRIDGE
MIRIAM JEEGER

Distributed by WORLD-WIDE
**Syracuse Fleshless**

Accompanied by a big ballyhoo for "Bring 'Em Back Alive," RKO Keith's, Syracuse, went straight film for the first time in years. New policy, following on the heels of Loew's shift from vaude-film to pictures, meant the dismissal of twenty-two musicians and five stage hands, with others slated for long vacations.

This is the first summer Keith's has resorted to an all-film policy since the days of so-called "big time," although Loew's has dropped its flesh several years.

When Keith's took over the Loew show it also agreed to employ the Brummit orchestra for six weeks. Loew's State having failed to remember a contract clause which required six weeks' notice if the house dropped stage shows before June 1.

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**Fox Delivers Some Money Getters**

RKO looks like the start of a jungle these days, with tropical foliage hanging from the ceiling and walls as a reminder to visiting exhibitors that "Bring 'Em Back Alive" is the live picture at present for this firm. . . . "Daisy" Halligan, exchange manager, conceived the idea. . . . It looks like a prosperous summer for Schroon Lake and Chestertown exhibitors, as camp and cottage leases are reported heavier than last year.

**Heard In**

**ALBANY**

"Bring 'Em Back" Brings 'Em In

By Bill

WARNER THEATRES, Albany and Troy, and Albany exchange employees have an organization which gave a party late in June. . . . Every Warner employee on Albany or Troy attended, P. Dave Weshner, assistant to the Warner eastern division agent, visited Albany exchange recently to confer with Ray Smith. . . . Lou Lazar, Albany zone manager, and Wilbur Grant, booker, went from the Albany exchange to a Buffalo conference recently. . . . Bill Kennedy, Champlain and Rouses Point exhibitor, has gone into his summer camp at Chazy River and the film boys have to hunt Bill now at the old fishing hole. . . . Tom Scozzafava, Mineville exhibitor, has closed his theatre for repairs. . . . Harry Lux, Oneida, Utica, was a visitor at RKO exchange in June, and when "Daisy" Halligan tried to book "Bring 'Em Back Alive" with Lux, he called in your scribe to testify as to the merits of that picture.

CLARK SANFORD, Galli Curci Theatre, Margaretsville, in the Catskills, left off fishing long enough to come to Film Row for new bookings. . . . Steam calliopes being driven through the Catskill mountain towns ballyhooing his pictures. . . . Jules Bernstein, Bernstein circuit, Elmira, was in town recently for booking purposes. . . . Lou Fisher, Fort Edward, has closed the Bradley Opera House and moved to Kingston. . . . Alex has not seen his home on a Sunday this summer. . . . Tony Ryan, Fox manager, says that workmen are nearly through with the elaborate changes being made at his exchange. . . . RKO Palace Theatre, Albany (vaudeville and films), has reduced its vaudeville show from five to four acts. . . . Alex Sayles, manager of the C. H. Buckley Albany theatres, bought a summer home last winter, intending to spend his summer Sundays there. . . . Then Albany got Sunday movies, and Alex has not seen his home on a Sunday this summer.

Meinicker Succeeds Raymond

From Rochester to Johannesburg, South Africa, is a long jump, but Manager Charles Raymond, Loew's Rochester, is making that jump. He has been appointed manager of the new MGM theatre in Johannesburg and is on his way to the new assignment. He will spend six weeks in Europe studying English operation methods before starting the new job. His wife and two small children sailed with him and will make their home on the other side of the world.

Edward J. Meinicker comes from the State Theatre, Cleveland, to take over the management of the Rochester.

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**“Hollywood Speaks” and the Public Hears**

And Adolphe Menjou and Joan Marsh in "Bachelor’s Affairs"; Ralph Bellamy and Marian Nixon, in "Rebecca of Sunnybrook Farm," are the Fox folk here.
P. S. HARRISON gives His Views on

WHAT'S WRONG
WITH THIS BUSINESS?

WE HAVE HEARD THE QUESTION "What is wrong with the moving picture business?" asked so often that when we hear it again we no longer stir, for in the answer we expect to hear made the same statements as on all occasions, the same diagnosis of its ills, after which we go on about our business as before, unmindful of the real danger, like the fatalistic Orientals, who believe that all is ordained from above—that whatever is written is written, and that nothing that man can do can alter it.

And yet the very future of the motion picture industry lies in the correct answer, the accurate diagnosis of its ills, along with a willingness on the part of its leaders to make sacrifices for the good, not only of the entire industry, but also of their own, principally their own, for unless something is done quickly most of them will join the breadline along with thousands of others, exhibitors, producers, distributors. And I am saying this in all seriousness.

Either from habit or from a belief that my long apprenticeship in the industry enables me to make some worth-while suggestions, the editor of this publication has requested me to express my views for the benefit of its readers, hoping perhaps that my suggestions might result in some good. A two billion dollar industry lies in a heap and he has, no doubt, felt that the opinion of a person who has served its interests over a period lasting more than fifteen years, propounded to the industry, would do no harm if it actually did no good.

With the hope that I may contribute a small share toward the reconstruction of the wrecked industry, I have undertaken to express my views, but only with this understanding, that I bear the full responsibility for whatever statements that I may make, or views that I may express, in this article. I expect to spare no one that needs criticizing; therefore I feel that whatever punishment is meted out to those who express their views freely and truthfully, I should receive alone; I want no one to share it with me.

THERE ISN'T A PERSON connected with the motion picture industry but realizes that the industry is in a state of collapse, and that the weak props that are staying it are liable to be knocked out at any moment. On the other hand, there isn't one such person but will admit that it can be salvaged by good pictures; and not only salvaged but made prosperous.

But the production of good pictures requires suitable material. And this we have not been having.

LET US GLANCE at some of the most important of such material selected last year for the 1931-32 season to see what kind of pictures it made and what were the results at the box office:

One of the most expensive productions of the 1931-32 season was "An American Tragedy." I understand that it cost Paramount almost $750,000. There wasn't a chance in God's green earth for that story to have made a good picture, for no living being can make a picture...
entertainment out of the doings of a man who seduces a young girl and then cold-bloodedly plans her murder and actually does murder her. Blame the director, if you will, blame the studio, blame Mr. Harrison, but you had nothing to do with the production of it; unless you blame the person who approved the story you blame the wrong person. Whoever this executive was, he felt, no doubt, that the fame of the book and of the author, combined with the sex element in it, would offset all the shortcomings of the material. But he guessed wrong, for despite the additional publicity the picture received by the suit Dreiser brought to prevent Paramount from showing it to the public, it failed miserably at the box-office. It lasted about six weeks as a roadshow picture in New York, even though the Criterion Theatre, where it was shown, had fewer than eight hundred seats. The sex element in the picture did not save it.

Let us now count the cost of that mistake of judgment: The negative cost Paramount, as said, about $750,000. Then there was the cost of distribution, of prints, of advertising, and the interest on the money used. The negative cost must have been a total loss.

But this is not the only expense mistake made by those independent theatre owners who had this picture. It cost Paramount, as its distribution department, had a loss; whatever they took in from rentals and interest on the money invested. The negative cost in this instance was around $1,000,000. I dare say that this was a total loss; whatever they took in from rentals would have made, both in its theatres as well as its distribution department, a good picture been produced in its place.

Let US TAKE ANOTHER COMPANY for our illustration—RKO. Last November, Hiram Brown, the president of RKO, sent for King Vidor, the director, and of the press to announce that RKO was broke, with a view to being helpful, how far his release the negative cost will reach the $900,000 mark. The picture may turn out fairly good, but it will not take in enough money to cover the cost of distribution, prints, advertising, and interest on the money invested. The negative cost will, I believe, be a total loss, no matter how good the picture may turn out to be. It cannot turn out a great picture because the story values are not there. The stage play, which was produced about twenty years ago, was highly successful, well enough, but at that time Hawaiian music and dances were little known in the United States and the play was accepted as a novelty. Such a picture is lacking now. The story material, judged by 1931-32 standards, is of program grade; and the $900,000 spent in producing it cannot raise it to a higher level.

DO NOT WISH TO BLAME Mr. Brown for not stopping production of this picture at that time, either. If Mr. Brown had been impressed with my remarks, it would have been much easier for him to stop the picture in its course than to induce those fellows in Hollywood to cancel production of that picture. Dave Schenck, perhaps wanted to show his father-in-law (Loews circuit), Mayer, what a producer he himself was. Then why could he have a better opportunity? And the poor stockholders and the backers of RKO have to stand in the bleachers and see $900,000 thrown away. I am not counting in the amount of money the company would have made, in its theatres as well as its distribution department, had a good picture been produced in its place.

Is THIS THE ONLY MISTAKE the story department of RKO made?

No! Glance at "Friends and Lovers," which an RKO executive called "Friends and Loafers"! I have heard that nearly $600,000 was spent on this picture. I doubt if the picture took in more than one-half the cost of distribution, prints, advertising and interest on the money used. The negative cost must have been a total loss.

"Girl Crazy"? Oh, yes! $500,000 also. The cheapest program picture, in cost, cost RKO around $400,000.

RKO WAS IN ANOTHER UNFOR-TUNATE POSITION; it had to foot the bill not only for its own losses, but also for those of RKO Pathe. Glance at some of the expensive mistakes that were made by those who selected the story material for the RKO Pathe pictures:

"A Woman Commands": $500,000. "Prestige": $500,000. "Common Law"—I don’t know how much "Common Law" cost, but I doubt if your ten-year-old son, if you have one, could have ruined the book to a greater extent. Not done by a skillful writer, the picture would, I believe, have taken in at least fifty per cent more money, not only by the RKO Pathe distribution department, but also for all theatres owned by RKO as well as by independent exhibitors.

Richard Watts, writing in the NEW YORK HERALD-TRIBUNE, states Harrison is the most illustrious upholder of the family standard among the Manhattan critics. Clean pictures has always been a principle of this independent publisher-writer and to say that he has has considerable influence is putting it mildly.
Why pick sex-ridden stories, asks Harrison. The editor of the HARRISON FORECASTER does not deny that sex is an essential to proper plot development but he does defend the necessity of keeping all pictures clean. In this most illuminating article, he points out the losses that result from such sex-ridden dramas.

HAVING THE PRODUCERS LEARNED THEIR LESSON?

Not if the material they have selected for their 1932-33 pictures, as announced, is to be the criterion. Let us glance at some of it.

"ISLAND OF LOST SOULS," Paramount; the H. G. Wells book: This story deals with the efforts of a famous surgeon to turn animals into human beings by vivisection and grafting. It is revolting horror material, and if the agonizing cries of the animals as a result of the grafting are to be reproduced, people will leave the theatres when it is shown in them. In addition, it is abominable to Catholics, whose religion teaches them that only God can create man, and that it is blasphemy for any one to undertake the work that is God's. The claim is that there are more than twenty millions of Catholics in the United States. This fact alone should have induced Paramount to leave such a story alone even if no other religion were opposed to such a plot. The hero goes to Tahiti where he lives with a young half-caste. She bears him children. After five years, he contracts leprosy and dies.

"LIFE BEGINS TOMORROW," the novel by Guido da Verona (an Italian); RKO: The hero abandons his wife and children and goes to Paris to study painting. In Paris he makes one friend, a Dutch artist. Christmas Eve the Dutchman goes to the hero to invite him to dinner on Christmas Day and, finding him down with high fever, takes him home and sends for a doctor. The hero becomes ill. In gratitude, he steals his friend's wife. After keeping her two years, he tires of her and sends her away. She ends her life by drinking poison. The doctor fills a syringe with slow-death poison. The hero finds out of the affair and this was no time to throw so much at the hero. He fills the syringe with slow-death poison. The hero finds out of the affair and this was no time to throw so much at the doctor. The doctor feels so guilty that he tells the hero he wanted to finish the work he was started, and he shoots the syringe into his arm himself. In a few minutes the hero is dead.

"NO BED OF HER OWN," the novel by Val Linton, Paramount: This is one of the dirtiest books ever written; it is sex through and through—and what sex! In one situation the heroine and a friend of hers, having been evicted from their respective rooms for not having enough money to pay for their room rents, go to live with two women-friends of theirs, who made their living by selling their bodies. The two friends go home that night dragging after them two Filipinos. The friends beg the forgiveness of the heroine and of her friend for the embarrasing position they were putting them in on account of the smallness of the quarters, but the Filipinos had promised them, as they said, twenty dollars apiece and this was no time to throw so much money away. After a while, the heroine, too, decides to grab what she could out of men and there was hardly a man in town she had not grabbed.

"THE SONG OF SONGS," the novel by Herman Sudermann; Paramount: It seems as if there is not a man the heroine comes across that she does not give herself to. It is the limit of dirt, vileness and filth. There is no human interest at all.

"MOON AND SIXPENCE," by Somer-set Maugham; RKO: The hero abandons his wife and children and goes to Tahiti where he lives with two women-friends of theirs. As a book, "Good Artistic Description of a Bedroom Scene" has already done it, but the hero's pleas to share the guilt. But what difference does a murder make between lovers? They will marry and start life anew.

"THE MOST DANGEROUS GAME," the novel by Pearl Buck; MGM: The characters of this story are all Chinese, and the story takes place in China. The hero, a farmer, marries a slave. She veritably slaves to help him become rich; she even gives birth to his child in the field, while at work. After becoming wealthy, he casts her aside, taking a concubine into his house. There is in this book the most realistic description of a bedroom scene. The hero is heart-broken because he is deficient in one of the important functions of life.

"THE GOOD EARTH," the novel by Pearl Buck; MGM: The characters of this story are all Chinese, and the story takes place in China. The hero, a farmer, marries a slave. She veritably slaves to help him become rich; she even gives birth to his child in the field, while at work. After becoming wealthy, he casts her aside, taking a concubine into his house. There is in this book the most realistic description of a bedroom scene. The hero is heart-broken because he is deficient in one of the important functions of life.
Lack of sense in story selection is one of the reasons, Harrison points out, that many ordinary program pictures become terrific flops. The examples he shows of how even the greatest of specials die at the box office because of little sense in mapping out the continuity drive him his point.

“REUNION IN VIENNA,” the play by Robert Sherwood; MGM; produced by the Theatre Guild. The desire of the hero, an impov¬erished Austrian nobleman, to spend one night with the heroine, former mistress of his, but now married to a doctor. It was after the war when the proprietor of the hotel, where all the royalty used to meet to have its fling, conceived the idea of holding a reunion for all the broken-down royalty.

“THE HARBOURMASTER,” the novel by William McFee; MGM: Dirty and vile; there is also a murder committed in it.

“CALL HER SAVAGE,” the novel by Tiffany Thayer; Fox (with Clara Bow): The story is one of filth from the begin¬ning. When the heroine with the birth of the heroine; she was the illegitimate child of a married white woman with an Indian. She grows up so wild that her mother, her proposed-father objet to her associating with a certain millionaire. To show them that she brooks no interference from anybody, she marries thin. He is thus forced to stay behind. She goes to him and learns from the doctor that when the poet is unable to satisfy her he runs out into the street and picks up someone. He takes her behind a door; it happens to be the vestibule of a church.

“In the picture, the husband is shown gone while in the act of dragging the friend to his money and love, make a lady out of his best friend, and the friend, in gratitude, offered to be his friend’s “eyes” for the rest of his life of his brother.

“LAUGHING BOY,” the novel by Oliver La Large; Universal: The heroine, a Navajo Indian, had been educated in an American School. She is the servant of a missionary. A white man seduces her and when the minister’s good wife finds out about it she throws her out of the house in great Christian spirit. She becomes a prostitute. Later she hooks a young Indian; but she continues carrying on with the white man. In order to hold the love of her husband she fills him up with whiskey. Later she is shot and killed by her paramour.

“DODSWORTH,” the novel by Sinclair Lewis; United Artists: The heroine, a married woman, goes to him after man, but her husband always forgives her, because he loves her. Finally he tires of her and divorces her, marrying another woman.

These are not all; there are more. But they are enough for our purpose.

BEFORE PROCEEDING WITH THIS ARTICLE, let me discuss with you the mat¬ter of sex in pictures. The opinion prevails among not a few exhibitors, that unless the story deals with the sexual problem in some for¬mula, a picture does not attract big crowds. If my objection to formula is not only such a theory is in the main wrong, I would pro¬duce the proof; but my present thought is to point out to you that the sexual element, as it appears in the picture, is used wrongly, and that not only does it not please those who see the pictures, but it outrages their feelings.

I CAN BEST ILLUSTRATE MY POINT by using as an example an independent pic¬ture released recently—“Escapade.” The hero is in jail for a crime he had com¬mitted. All the time he talks to his cellmate about a wonderful brother of his, older than he, who had done so many things for him; the elder brother is not aware of the fact that he is in jail. The cellmate, on the other hand, talks about a double¬crosser, who had sent him to jail, swearing to kill him when he gets out. The hero is released and goes to his brother, explaining his long absence by stating that he had been in Japan. The brother, a lawyer, neglects his beautiful wife because he is too busy a man. This throws the hero together with the heroine too often. Soon they commit an indiscretion. After the act they feel ashamed of what they have done. The heroine asks the hero to go away so that they might forget their error. The hero prom¬ises to leave at once. But that night he sees his ex-cellomate prowling around the house and, remembering what he had said in prison, realizes that he is after his brother. He is thus forced to stay behind. Since this is contrary to his promise, the heroine reminds him of it. To tell her about the danger his brother is in would have meant the destruction of the brother who was not worthy of such a sacri¬fice. The hero’s loyalty to his brother would have touched our hearts had it not been for the hash of the sex element, which had been retained without producing a feeling of abhorrence, the picture would not have cost the producer a dollar more, and the distributor and the exhibitor would have made greater profits.

LET ME GIVE ONE MORE ILLUS¬TRATION—the Paramount picture, “Thunder Below,” with Tallulah Bankhead. This is, I believe, one of the worst pictures Paramount has produced in a long time. It is nothing but a heartless waste of money at a time when Paramount needs it so much. In the picture, the husband is shown gone while in the act of saving the life of his brother who was not worthy of such a sacri¬fice. His wife and his best friend are infatuated with each other. The wife feels her love for him, and the friend, in gratitude, offered to be his friend’s “eyes” for the rest of his life of his brother.

In the picture, the same scene takes place, altered somewhat, but the meaning of it does not escape anyone. Before the book was bought, I wrote a treatment on a “dare” with a pronounced sex element. The hero is a detective and is put in the position of having the friend dead, with the wife and the friend having had a love affair with her. This is shown as a matter of sex in pictures. The opinion prevails among not a few exhibitors, that unless the story deals with the sex problem in some form, a picture does not attract big crowds. If my objection to formula is not only such a theory is in the main wrong, I would produce the proof; but my present thought is to point out to you that the sexual element, as used in nineteen out of each twenty pic¬tures, is used wrongly, and that not only does it not please those who see the pictures, but it outrages their feelings.

NOW LET US SEE how the prevailing moral code has been transgressed and how it affected the feelings of those who saw the picture. The hero is a criminal. And no one can feel sympathy for a criminal. He seduces the wife of the very brother he said he loved. An act such as this is abhorrent to normal human beings, for there are very few people in this world who would not draw the line when it comes to seducing close relatives. This teaching has been inculcated in us for centuries and it is part of our moral make-up. The hero’s transgressions in this book, and therefore, produced a feeling of abhorrence in those who saw the picture; his sacrifice, therefore, left us unmoved.

Harrison calls the Holly¬wood system obstinate, obdurate, stubborn, in¬flexible, blind and cruel.
Immediate reforms are needed, says Harrison, but he has little hope that there will be much change in Hollywood ideas. The editor of the FORECASTER, which analyzes stories when they are announced by film companies, is ever ready to defend the industry, even though he thinks the drastic sweeping out it needs is far away.

**WHAT IS THE QUALITY of the material announced?** I have read the books or plays for eighteen pictures. Out of this number, only one is excellent and two fairly good. The rest are rot, or putrid, or corrupt, or mediocre. Had Mr. Kahane known anything about such material, he would have certainly prevented the story department from announcing them and offering them for sale.

**MERLIN H. AYLESWORTH,** president of this company, in speaking to the members of Motion Picture Arts and Sciences, stated that the industry is in a state of collapse, and that when the first company makes the first move in an application for receivership, others will follow. He gave as the cause the abnormally big salaries and the drop in receipts. If all the companies that are now in a bad condition went into receivership, they would not be the only ones. The different civic organizations and better film committees are in communication with millions of people throughout the land. When a picture is released, all these organizations inform their membership of it and the parents see that their children do not go to the theatre when these pictures are shown. And in most cases they keep from the box office. On the other hand, the harm they do cannot be computed in dollars and cents. The different civic organizations and better film committees are in communication with millions of people throughout the land. When a picture is released, all these organizations inform their membership of it and the parents see that their children do not go to the theatre when these pictures are shown. And in most cases they keep from the box office. On the other hand, the harm they do cannot be computed in dollars and cents.

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**WHAT ARE THE QUALIFICATIONS of those who select the story material?**

Let us look into RKO, the company of which Mr. Aylesworth is president. Mr. Katz, who said that bankruptcy is the cure, at the head of the story department in New York is Lee Marcus, a former film salesman. At the head of the film company, Radio Pictures, is B. B. Kahane, a lawyer, formerly attached to the RKO legal staff. Mr. Marcus may have given me a lie, for he is a first-class film salesman and Mr. Katz is a first-class lawyer. But what does either of these gentlemen know about story material? Without the ability to make something out of a story, he could not have been made a story editor himself. He could take the best picture of the season, and make a picture out of it. But because most of these picture-goers eventually lose the picture-going habit.

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**LET US TAKE ANOTHER COMPANY—PARAMOUNT:** The place of Jesse L. Lasky has been taken by Emmanuel Cohen, a talented editor of the FORECASTER, which analyzes stories when they are announced by film companies. When Paramount decided to start a newssheet, it engaged Mr. Cohen, who was sulking. Edward R. Tinker, the president of the Fox company, called on her to see what she could do to get her mind back to words. Tinker realized how unhappy Janet was with hubby away from her and hired him at a salary of one thousand dollars a week. Now Mr. Peck is going to tell the story of how he got a job in the Fox lot. Last year Janet’s husband, B. B. Kahane, a lawyer, and others of this quality, then, would not have pleased every one who saw it. (In the Paramount picture the heroine is a gold digger. This should convince you that the absence of the sex element in a picture a box office success.)

**LET US LOOK INTO THE FOX STUDIO LOT:** The brilliant Fox production minds recently felt that their pictures lacked showmanship. A board must be formed, of course, to advise the directors what constitutes good picture material. That is what we are going to see. And what is this board like?

**LET US TAKE JUST ONE MORE COMPANY—METRO-GOLDWYN-MAYER:** There is the Metro-Goldwyn-Mayer, the company of the important ones, to see what the conditions at its studio are. More frequently I have read fifteen books or plays announced by Paramount. Out of these, only those that are rotten, or putrid, or corrupt, or indifferent; is fair, and only three are good. The names of some of the rotten stories are the following: “No Bed for Her Own,” “The Song of Songs,” and “Seventy Thousand Witnesses.” The “Song of Songs” and “No Bed of Her Own” could have been judged by the treatment ideas they would have pleased every one who saw it. (In the Paramount picture the heroine is a gold digger. This should convince you that the absence of the sex element in a picture a box office success.)
punished so long as they know that MGM, too, will be punished along with them. And the exhibitors are, I believe, about to see their prayers answered, for although MGM has not yet announced its 1932-33 season’s program, it has announced in the trade press the purchase of enough novels and plays to give us an idea what the probable quality of the entire product will be.

AMONG THE BOOKS OR PLAYS ANNOUNCED are the following: “The Good Earth,” the novel by Pearl Buck; poor—the characters are all Chinese. “The Devil Passes,” the play by Bern W. Levy; it mixes morality and religion—not a chance. “Reunion in Vienna,” the play by Robert W. Sherwood; material putrid for a picture. “The Harbourmaster,” the novel by William McFee; putrid material. “Eskimo,” the Peter Freuchen novel, which MGM is ballyhooing as a great picture; putrid material. “Education of a Princess,” the autobiography of Grand Duchess Marie: biographical sketches have never made good material. “The Devil Passes,” the play by Robert W. Sherwood; material putrid for a picture. “The Harbourmaster,” the novel by William McFee; putrid material. “Eskimo,” the Peter Freuchen novel, which MGM is ballyhooing as a great picture; putrid material.

THE PICTURE GROSSES have fallen down to an average of $250,000 or even less. The negative cost of the average MGM picture is, as I understand, around $600,000. Adding to this amount the cost of advertising, positives, and interest on the money invested and you will find that the amount reaches nearly $600,000. Figuring the distribution cost as thirty per cent, you will realize that, for MGM to cover the cost of negative prints, advertising, interest on the money, and distribution, it must take in about $900,000. There isn’t such money in sight; there isn’t even $600,000 average. Hereofore MGM has been making up its losses partly from the receipts from foreign lands and partly from its theatre profits. But the MGM theatres are suffering like other theatres, and the foreign receipts are not so great now. So unless it reduces the cost of production the dream of the exhibitors may be fulfilled. But to cut the cost of production at the MGM studio is like eliminating snow in winter; it is geared up so high that it is hardly possible for it to come down to earth. And if it does reduce it, what will happen to the quality? What will be the result when the MGM supervisors stick their hands into the MGM gold pot and find it empty?

Why don’t the heads of the film companies employ the right persons as heads of the story departments?

How can they? One of them was a bar¬ber by profession; he has had no training as a writer. Another has been drafted from another amusement field, but seems to know very little about drama; if he knew anything about it, he would have prevented his department heads from choosing the atrocious material they have chosen for the coming season. Another has been a dealer in merchandise in his early days. Another was a drug store man. There are a few who, of course, understand their business. And yet they continue making more poor than good pictures; they are, no doubt, victims of the Hollywood system, a system of corruption and graft which they cannot overcome.

I DON’T MIND TELlING YOU that the future of the moving picture business does not look so rosy to me. The cost of production is beyond what the theatre box office will yield. And it cannot be cut down, for the producers through their shortsightedness have created such a racketeer Frankenstein in Hollywood that they cannot control him. If a strictly honest and physically, as well as mentally and morally, strong person was sent to Hollywood to put out the grafters who are eating the vitals of the industry, engaging in their places men with conscience, he will find himself before a stone wall; the grafters will so sabotage him that his hard efforts will go to nothing.

THERE WAS A CHANCE FOR THE INDEPENDENT PRODUCERS to make real progress this time. Their chances for such progress, in fact, have never been as propitious. But nothing may be expected from those quarters, for the independents are men without vision; small-minded, incapable of accomplishing anything great or original. They are nothing but imitators, aping what the big fellows do. Their minds are too small to conceive anything original; to set out a policy for themselves and to pursue it to a successful end. They are hopeless.

WHETHER IT IS POSSIBLE, under the prevailing conditions, to place at the story-selecting posts persons with experience and training or not I cannot say. But this much I can say, that unless this is done, unless graft is banished and the cost of production for the average picture is brought down to less than $125,000, regardless of the sacrifices involved, and unless the theatres are turned back to individual management, I dread to think what the fate of the industry will be. It may be necessary to bring the production of most pictures east; even all of it. Whichever the case, decisive steps must be taken. The admission prices have come down, in many cases to ten cents; theatre attendance, because of the poor quality of the pictures as well as the prevailing depression, has fallen down to about one-half of what it was in 1929; and the exhibitor is unable to pay even one-half the rentals that he was able to pay in the old days. Consequently, the income of the industry has fallen to a low level. And with an income that has diminished to such a point, how can the industry continue paying for extravagance and graft?

Immediate reforms are needed. But where are the leaders that will put them through?
SOME COMMENT ON THE LICHTMAN PLAN

By CHESTER B. BAHN

AS THE DAYS GROW INTO WEEKS, and the weeks into months, it becomes increasingly difficult for the motion picture producer and the motion picture operator to view the outlook through rose-colored glasses.

On January 1, last, there were about 18,715 theatres in the United States. Of this number, 14,126, or roughly 75 per cent, were open, and 4,589, or approximately 25 per cent, were dark. The average weekly attendance in 1913 was 75,000,000.

How many motion picture theatres are open and how many closed today, I do not know, nor indeed, does any one else. There has been a marked increase in the number of dark houses.

Turning the key in the door, obviously, has aggravated the financial distress of the producer and the distributor; closed theatres pay no film rentals. Of equal importance, at least, is the fact that the growth in the number of closed theatres has failed to solve the overseeing problem found in practically every city and in many towns and villages.

If sharp reductions in the number of competing orchestra chairs, augmented programs, policy changes, and downward revision of admission scales cannot stem the flow away from the box office, it is obvious that the Fourth Industry must look elsewhere for avenues to financial salvation and, eventually, new prosperity.

Lower negative costs, made possible by sensible action in the matter of salaries, company executives as well as stars, and by sensible production economies, are one approach; elimination of spendthrift egoism from which it is now suffering. The cinema, guilty of extravagance, and to that extravagance, account net only 25 per cent of a picture's value received for his money is still a mistake.

The nickelodeon and the dime and 20-cent house that succeeded it built fortunes, it is true, but they also placed the stigma of cheapness upon the cinema. It is a stigma that persists. Unfortunately, the world and his wife lack respect for that which costs little. Had the cinema made its debut at $1 or even 50 cents, its social and financial status today would be indefinitely stronger.

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EXAMINE THE EXISTING SYSTEM of distribution in the light of the facts and the conclusion that it is an anachronism becomes unescapable. Modernization is imperative, whether such modernization takes the form of the plan proposed by Al Lichtman, vice-president of United Artists, or some similar scheme. As a matter of fact, the discovery that the existing system is wholly outdated is not surprising; the occasion for surprise rather is that it has not been realized by the industry's leaders in the long ago.

In what other field would it be deemed good business to sell a half dollar item for a dime, and a dime item for a half dollar?

AND YET, AS MR. LICHTMAN POINTS OUT, that is exactly what the film trade is doing and has been doing. United Artists' executive might have added that the latter is more often the case than the former, but perhaps he felt that was self-evident.

Mr. Lichtman says: "Can this industry afford to continue to sell pictures at 50 cents in certain theatres and, a month later, sell them in other theatres for 10 cents, and then expect the public to rush to the public to rush to the 50-cent theatres? It must certainly not today when the public, picture-wise and its pocketbook materialistic, is shopping for entertainment values."

SINCE IT OUTFLOWS its nickelodeon swaddling clothes, the cinema has been guilty of extravagance, and to that extravagance may be traced many of the evils from which it is now suffering. The cinema caused two or three theatres to grow where one was sufficient; it spent prodigally for talent, etc., and it carried that same extravagance to programs, an equally grave mistake.

The nickelodeon and the dime and 20-cent house that succeeded it built fortunes, it is true, but they also placed the stigma of cheapness upon the cinema. It is a stigma that persists. Unfortunately, the world and his wife lack respect for that which costs little. Had the cinema made its debut at $1 or even 50 cents, its social and financial status today would be indefinitely stronger.

It is my opinion that for 10 years at least, perhaps much longer, the cinema has been underpriced at the box office. Instead of requiring fandom to pay a fair price for entertainment, and maintaining the quality of that entertainment, the film industry has been giving too much for the money, sometimes in quality, or, if not that, then in quantity.

HAVING FAILED to hold its clientele by a give-until-it-hurts policy, it obviously behooves the industry to take another tact, and if it acts sensibly at this time, the depression yet may prove the traditional blessing in disguise, the cloud with a silver lining and the blessing in disguise. A respectable majority of those going to the movies today are going because they want entertainment; they do not hesitate to pay for quality entertainment, whether the price be 40, 50 or 60 cents.

Thus, the time would seem to be near for the theatre owner and the theatre operator to place his box office in order, a prime factor in Mr. Lichtman's scheme of things as I see it.

MR. LICHTMAN PROPOSES to grade pictures as Class A and Class B; that may turn the trick, but a third class might be advisable. He suggests a 50-cent minimum for Class A pictures, and feels that 3,000 small theatres would prove sufficient outlets. For Class B product, he names 25 cents as the maximum charge and believes that 5,000 theatres could be found in the whole world and his wife lack respect for that which costs little. Had the cinema made its debut at $1 or even 50 cents, its social and financial status today would be indefinitely stronger.

Confessing sympathy for the "little fellow," one cannot at the same time be blind to the fact that the subsequent run accounts net only 25 per cent of a picture's revenue. Certainly, the first-run accounts, contributing 75 per cent, are entitled to first consideration and the greater protection. Exclusive runs need not necessarily doom the second- or third-run theatre; indeed, to my way of thinking, the latter is the logical Class B (and, perhaps, Class C) house. Incidentally, the variation in grade of product is as acute a problem for the small exhibitor as it is for the circuit. More than any other reason, it explains double and triple feature programs.

THOSE WHO CRY "IMPractical," do so without reflecting upon past and present experiences of show business. Price distinctions and class distinctions are not new; they have prevailed in the legitimate theatre, in vaudeville, yes, and to some extent, in the film field.

In the legitimate theatre, there was a public—and a paying one—for both the $2, $2.50 and the $1, $1.50 attraction. In vaudeville, "big time" and "small time" both made money, playing to what were virtually segregated audiences. In pictures, the successful road showing of superior product at advanced prices has demonstrated that class and price grouping is economically sound.

INDEED, CLASS A AND CLASS B PICTURES and Theatres are here today, although the distinction may not be arbitrary. Else why do you find certain releases of major circuits going directly to repeat houses without "show window" engagements?
Last Call . . .

TO ORDER YOUR

COOLING TRAILERS

PUBLICIZE THE COOL COMFORT OF YOUR THEATRE WITH NATIONAL SCREEN SERVICE KEEP KOOIL TRAILERS

- EXCELLENT SALES COPY
- BEAUTIFUL ANIMATION
- ARTISTIC NOVEL BACKGROUNDS
- SPECIALLY RECORDED MUSIC
- LOWEST PRICES

Write for our "Keep Kool" Manual and any other information you desire on special announcement trailers.

All our offices maintain Special Service Departments completely equipped to furnish exhibitors with screen announcements of every description and style.

For other ideas, suggestions, general information and prices write or get in touch with our nearest office.

NATIONAL SCREEN SERVICE

AD-VANCE TRAILERS

(Special Service Departments)

NEW YORK 126-130 W. 46th St.
CHICAGO 1307 So. Wabash Ave.
DALLAS 300½ So. Harwood St.
LOS ANGELES 1922 So. Vermont Ave.
Syracuse Outwits U. S.

Following the elimination of "flesh" from the Syracuse Rialto, theatre admissions in Syracuse are on the lowest scale in the history of the city.

And, incidentally, Uncle Sam will realize little revenue from the town through the slapping on of the new tax. First to drop was Loew's State, which, after the elimination of stage shows, cut from a 55-cent week-day top to 25 cents until 6 P.M., 35 cents close. Sunday and holiday admissions are 30 cents until 3 P.M., then 40. Children's price was cut from 15 at all times to a general 10-cent admission.

Syracuse 100 Per Cent Chain Controlled; Dewitt Passes

Tough Situation Rests in Hands of Circuits

Syracuse Main Stem today is 100 per cent chain-controlled.

When the Central New York Theatres Corporation, subsidiary of the Skouras Theatres Corporation of New York City, with headquarters there, leased the Dewitt (Empire) for a term of years, it eliminated the last independent major theatre in the downtown area.

While the policy the Skouras interests will adopt has not been announced, it is understood that it will call for straight pictures. The new lessees may transfer the Eckel programs to the Dewitt.

Final decision may depend upon the result of the theatre swapping deal between RKO and Warners, which would give the former the Strand there for a double feature, repeat policy at a quarter.

Is Seider Booking or Does He Own Them?

Announcement has been made that the Little Neck, Little Neck; Laurelton, Laurelton; Huntington, Huntington, the new theatre in Northport; Island, Jamaica, and Gables, Merrick Road, all Long Island houses, are being booked by Joe Seider interests.

Owners of the first four, however, state they are still operating them, although Seider is booking. Seider is supposed to have declared that he is operating the quartet.

And that's the way it goes.

Contracts Present Plenty of Headaches

Those who have had a chance to gaze upon most of the contracts are finding lots of objectionable clauses.

It has also been pointed out that the companies have been exchanging clauses in various spots. Thus, observers say, a clause which limits dime movies or double features may be in A's clauses in one zone and B's in another, but anything that the exchanges consider objectionable is generally covered in somebody's contract in each territory, thus taking care of each situation.

It seems rather odd.

“Miss Pinkerton” Is a Thriller

Warners' picturization of the “Satdee Post” yarn has George Brent and Joan Blondell as featured folk.

E M I R A

Comerford Taking Back a Few Houses

By Jay

KEENEY AND CAPITOL THEATRES have reduced their prices to 40 cents, with 30 cents for midnight and afternoon shows. . . . Strand is 25 cents to 3 o'clock, and thereafter 40 cents. . . . Regent and Colonial are on a 25-cent rate, with matinees at 15 cents. . . . Theatres in Waverly and Owego and Sayre are expected to revert to the control of M. E. Comerford, August 1st.

MANAGER HARRY WATTS, Keeney Theatre, pulled the biggest publicity stunt here in years to advertise “The Dark Horse.” . . . He organized a torch light procession, headed by a band and police, followed by 40 automobiles, carrying Democrats and Republicans, each displaying banners announcing they were headed for the first showing of the picture. . . . At the theatre, Manager Watts had a leading Republican and a leading Democrat extol the merits of their party candidates.
Plenty of Tie-ups

Plenty of tie-ups are available for exhibitors who book "Monte Carlo Madness." The press book, which is one of the best in recent months, covers all angles and gives any theatreman enough ideas with which to sell the Sari Maritza—First Division creation that is doing marvelous business.

For Buck Show

Manager Jay Golden, RKO Palace, Rochester, put on a big outdoor ballyhoo for "Bring 'Em Back Alive." He even got the city fathers to allow Sally, the Zoo elephant, to be trucked downtown and posed in a parking station next to the theatre for the gaping crowds. This is the first time one of the animals has been allowed to leave the Zoo for a private enterprise.

Two cages of monkeys added to the jungle atmosphere and big banners and pictures on the outside of the theatre helped to put across the film in a big way.

Utica Wedding Over

Much heralded wedding on the stage of the Stanley Theatre, Utica, packed the house with 3,000 persons and left an equal number on the outside.

The bride was escorted down the middle aisle by Bert Leighton, house manager, to the stage, where she met the groom. Pastor of Zion Lutheran Church officiated. The Utica Maennerchor, in which the groom is a member, sang several selections.

Utica merchants co-operated with the Stanley in making the wedding more than the usual stage proceeding.

Park Theatre, Newburgh, is co-operating with Newburgh Retail Provision Dealers' Association in a prize contest to stimulate sales.

Hartung on Job

John A. Hartung, new manager, Broadway Public, Newburgh, has lost no time in establishing local connections. He brought an Indian Band from Golden Rule Inn near Kingston to entertain at a meeting of Newburgh Kiwanis.

Chain Free Tickets

Bert Leighton, Stanley, Utica, manager, is a hound for free ticket stunts. Here are his latest: Ten free tickets were mailed every day to people 88 or 8 years old, inviting them to be his guests. Persons of that age simply have to write him, asking for the slips. Then every person bringing seven other persons to the theatre at any one performance was admitted free.

Identification Photos

Manager Robert E. Hicks, Century, Rochester, crowned his final week with an identification contest in cooperation with the "Times-Union." Photographer mapped portions of buildings and let the readers try to identify them. Tickets for the winners, with $10 prize to one mounting pictures most attractively.

"Forbidden Company" Rates a Nice Hand

Here is the front that all New York is raving about. It helped Frank Buck's "Bring 'Em Back Alive" break all records when it played the RKO Mayfair Theatre. It was one of the most outstanding on Broadway.

License Gag

Under the head of "Community Enterprises," advertisements are appearing in Hudson newspapers which have scattered among them from time to time the license numbers of certain Columbia County automobiles. Owners of cars whose license numbers are mentioned are entitled each to two passes to the Star Theatre.

Board Bans Stunts

As a result of "Shipwreck" Kelly sitting atop the Rockland Theatre, Rockland, and other advertising stunts causing congestion and noise in the streets, the Nyack Board of Village Trustees has enacted an ordinance placing a ban on all such commercial schemes.

"Forbidden Company," distributed by First Division, offers John Darrow and Sally Blane as the principal participants.
"The Midnight Lady" Offers a Few New Angles

"The Midnight Lady" offers Claudia Dell, Lina Basquette, John Darrow and Sara Padden among a lot of other featured players. First Division distributes.

In New York
Right in the heart of the Motion Picture Industry

Hotel Plymouth
49th St., Just off Broadway
400 Large Outside Rooms
all with Bath, Shower
Circulating Ice Water - Radio
From $2.50 Daily
Rates:
Single . . . . . $2.50, $3.00, $3.50
Double, $4.00, $4.50 Twin Beds, $5.00
S. J. Mitchell, Manager

Real Help
Rochester theatre managers who have had their publicity staffs cut, get a break in the co-operation of the "Democrat and Chronicle" and the "Times-Union." These affiliated papers provide services of Ross Kellogg to promote contests and other publicity stunts without cost to the theatres.

Just Around
the Corner from
the Center of the
Motion Picture Industry

Hotel President
48th St., West of Broadway
New York
400 Rooms—All with Bath, Shower and Radio
From $2.50 Daily
Rates:
Single - - - $2.50, $3.00, $3.50
Double - $3.50, $4.00, $4.50, $5.00
Special Weekly Rates
Five Minutes' Walk to Fifty Theatres
J. S. Suits, Mgr.

ST. CHARLES
An Entire Block on the Boardwalk
Atlantic City
A Smart Hotel in America's Smartest Resort

Cool Rooms, fine location, superb meals, make summer days at the St. Charles balmy days. It's great to be refreshed, cool, happy, at this famous seashore hotel during hot weather. Surf bathing from hotel.

Ideal Convention Facilities
Attractive Rates
F-D Forges Ahead

With several of the 1932-1933 pictures in the house, First Division is getting ahead for a banner season. The metropolitan, Albany and Buffalo exchanges, in this zone, have pledged themselves to top last year's business with plenty to spare, and from the looks of things, they will.

Heard In

NEWARK

Sidney Franklin Has Something To Say

By Bob

PROCTOR'S, LOEW'S STATE AND PARAMOUNT - NEWARK have dropped vaudeville for the summer with a consequent price drop. . . . Wonder how the RKO house will compete with other two on basis of screen product. . . . Effort to compete with neighborhood house on admission price is given as the reason for the shift in policy. . . . That's only partly true. . . . Refusal of musicians to eliminate extra orchestra for supper show is an important factor which managers are trying to keep sub rosa. . . . Little Theatre got another break—this time it was the safe. . . . Burglars got $585. . . . Sidney Franklin, president of Cinema Co., Inc., operators of the sure-seater, despite the cracked safe, is all smiles. . . . "Cain" business is the reason. . . . Even though his sister, Mrs. Keedle, Morse, is a patient at the Jefferson Hospital. . . . Mrs. Morse is Marie Franklin, well-known vaudeville pianist. . . . Sidney Franklin came to Newark a little more than two years ago. . . . Today he is managing director of the Little, being the majority stockholder in the enterprise. . . . Stuart L. Whitmarsh, Franklin's predecessor, got one year in the penitentiary for conspiracy to defraud. . . . He's out on appeal.

THREE FORMER HOUSE ATTACHES, at Warner's Capitol, brought back from Flagstone, Ariz., on a charge of having decamped with $2,000 belonging to house. . . . One was assistant manager, the other two were ushers. . . . N. Y. Paramount, because of the absence of vaudeville in Newark, is using space in local sheets to attract Jersey customers. . . . "Scarface" breaks Loew's policy of not holding pictures for two weeks. . . . Fortnight running decided before film opened, because of lack of strong product. . . . Bill Phillips, manager of the house, made a combination train and plane trip to Dallas, Texas. Mesque Theatre marquees advertise: For Rent by Day or Week. . . . Charlie Blum, manager of money-making Lyric, is all aflutter over exhibitors' convention in Atlantic City.

Radio Has a Swell Trio


Heard In

ROCHESTER

Mink Back and Kreag Leaves

By Eeatch

MAX MINK returns from Schenectady to the RKO Temple as assistant manager, with Walter Kreag transferred to the RKO Proctor, Schenectady. . . . W. W. Risley continues as manager of the Temple. . . . RKO Palace finally cut its balcony prices to 35 cents to get under the Federal tax. . . . Saturday and Sunday prices also cut and boxes eliminated. . . . Lower prices all around seems to have given theatre business a big spurt, at least temporarily. . . . Temple Theatre following the example of the Regent in bringing back one old film on its double feature programs.

MARTY ANDERSON, who quit show business for the dry-cleaning racket, is back as assistant manager of the Century, following a three weeks' assignment as manager of the Public Fulton. . . . RKO Palace is running a local news reel sponsored by different advertiser each week.

World Wide Distributes Some Corkers


Capitol, Rochester, Closes

Capitol Theatre, Rochester, has closed for six weeks to install a cooling system. The improvement has been planned for some time.

During the closed period, Manager Al. Kaufman will have redecorating done to freshen up the theatre's appearance before reopening.
Warners Answer

Flat denial of the majority of the charges made in the receivership bill filed by Harry Koplar, a University City, Mo., stockholder against Warner Brothers Pictures, Inc., was made in the answer of the company filed in the United States District Court in Wilmington. Admission was made, however, of the charge that Constance Bennett and William Powell were hired at larger salaries than they were receiving from other companies, but the defendant contended that the information of the plaintiff on that point was only hearsay. It was admitted by the defendant that Miss Bennett had been paid $150,000 each for two pictures.

Heard In

UTICA...

Leighton Host and Carriers' Guests

By Harry

BERT LEIGHTON, manager, Stanley, was host to 32 members of the New York Warner Brothers' organization upon the occasion of their visit to attend the St. John's Day observance at the Masonic Home. . . . As a result of that visit, it was announced Warner Brothers would try to arrange for the installation of talking picture apparatus at the institution.

MORE THAN 100 UTICA "PRESS" carriers and orphans from St. John’s Orphanage were guests of the Avon management at the opening performance of "Explorers of the World."

Charters

Walgold Holding Corporation of Manhattan. To deal in realty, securities and motion picture business.

Stanley Distributing Corporation of Manhattan. To deal in the motion picture business.

Screencraft Attractions, Inc., of New York. To deal in the motion picture business.

Takats Sales, Inc., of New York. To deal in the motion picture business.

Notice has been filed with the secretary of state of the surrender of authority of Hirlagraph Motion Picture Corporation of New Jersey.

One Amsterdam Open

Strand Theatre, Amsterdam, closed for the summer, June 26th. Rialto, which is the only house of the Amsterdam Theatres Corporation now open in Amsterdam, has reduced its prices for the summer and adopted a new policy of three changes a week, rather than two.

Dimes Click

Business is so brisk at the Warner Theatre, Yonkers, that the management has erected a new canopy and sign.

It was the first house to introduce "ten-cent movies" in that city.

Welcoming Tim

Here's how a western theatre's Kiddie Fans Club welcomed Tim McCoy, the Columbia horseman, when he visited the house recently.

TOCC Meeting

Another series of weekly meetings will be inaugurated when the TOCC begins some confabs.

The Jersey Allied group has been having weekly sessions for some time.

It is evident that Charlie O'Reilly, head of the TOCC, may get to work soon to see if the proposed state-wide association, beaten to the punch by the Allied New York group, can be revived.

F-D on Broadway

First Division intends to continue to show its product on Broadway, an announcement from that company states.

The last to show was "Monte Carlo Madness" at the Roxy.

A special is being lined up.

W. E. on Manhattan

C. W. Bunn, general sales manager, Electrical Research Products, announces the signing of a contract for the installation of Western Electric equipment on the new "S.S. Manhattan," of the United States Lines.

The "S.S. Manhattan" is the new 30,000-ton, 705-foot liner of the United States Lines that will enter European passenger service early in August. The installation will be completed in time for the maiden voyage.

Educational Movies

A new attitude toward the "movie problem" was embodied in plans to be laid before the National Organization of English Teachers by the chairman of its Committee on Photoplay Appreciation when that group met, June 29, in Atlantic City in connection with the convention of the National Education Association.

Exchanges Het Up Over New Two-for-One Policy

Film Board Gives Ruling on Point

Threatened five-cent admission war was averted recently when the New York Film Board of Trade settled a dispute between two Jersey houses.

Two for one for a dime for children and a threatened slash to five cents were the salient points.

After a lot of circulars had been distributed by A. Savage, Hoboken, N. J., operator, at the Bishop and Rivoli (the Bishop has closed for the summer), F. Worth, at the Palace, threatened a five-cent fare in answer to the two-for-one idea.

When the exchanges heard about it, for once they decided to get into action. When Worth complained, Savage retaliated with the fact that he didn't think the two for one was a breach. It was claimed that he took on the idea to get the kids in for a new serial.

The board gave both exhibs advice and that ended that.

Kingston Payment Passed

"Owing to economic conditions," payment of interest on mortgage bonds of the Orpheum Theatre, Kingston, due in July, has been deferred to November 1st.

"Bring 'Em Back Alive" Will Thrill You

And here are some shots of the show that thrilled Broadway.
"Pack Up Your Troubles"—Metro
War gag comedy, done time and time again by our leading humor film folk, and no better nor worse this time. Laurel and Hardy have a habit of getting away with weak material, so this one may shape up all right. It doesn't come up to "Pardon Us," however, and that was no panic.
Estimate: All depends.

"Million Dollar Legs"—Par
Jack Oakie, W. C. Fields, Lydia Roberts, Ben Turpin, Dickie Moore, Hugh Herbert, George Barbier, Vernon Dent.
Comedy stuffed with names that assure laughs, and then handicapped by a series of slapstick gags that are familiar to two-reeler comedy fans. Oakie gets away for a couple of neat returns, but, on the whole, the idea looked better than the execution. As a comedy, it has a good sales point, but it doesn't come out as it should.
Estimate: Just another funny picture.

"Tom Brown of Culver"—U
Something different in this hackneyed era. "Tom Brown of Culver" should be able to hit its own mark at the box office if it can get over the no-star name handicap. Great for tie-ups, clean, especially adapted for small towns, it looms as something of special interest.
Estimate: A different, neat programmer.

"Hold 'Em Jail"—Radio
Welles and Wander, Edna May Oliver, Ronco Atta, Betty Grable, Edgar Kennedy, Paul Hurst, Warren Hymer, Robert Armstrong.
Typical Wheeler-Woolsey combination that will return its usual grosses. Satire on penal systems, it is silly enough and packed with gags. Folks who like the W-W style of humor won't be disappointed.
Estimate: Comedy that should hold its own.

"Wash'g't'n Masquerade"—MGM
Lionel Barrymore, Karen Morley, Diane Sinclair, William Collier, Sr.
First of the Washington cycle, with Barrymore doing the familiar last stand in the final reel, this show must be sold to get returns. Divided into two parts, it tries to depict what happens in the nation's capital when the big forces get to work, and gives Barrymore a chance to wade through the yarn. A bit heavy, it doesn't look too potential.
Estimate: Where they like Barrymore, okay.

"Aren't We All"—Paramount
Gertrude Lawrence, Owen Nares, Hugh Wakefield.
British-made Paramount release that will have some weight in class houses, but will probably prove a headache in the lesser runs. Well made for a British show, it is of the drawing-room type that domestic audiences tired of many months past.
Estimate: A bit too British.

"Arm of the Law"—Monogram
Ray Bell, Marceline Day, Luisa Basquette, Dorothy Neiver, Bryant Washburn.
Newspaper background murder yarn that is handled awkwardly and produced with an eye to speed and entertainment. It carries a logical appeal for any type of audience, and Bell's name should help.
Estimate: Up to Monogram standard.

"Lady and Gent"—Para
George Bancroft, Wynne Gibson, James Gleason, Charles Starrett, John Wayne.
Human story, and it ought to be a comeback for Bancroft, who needs it. Type of role that brought him to the front will again round up his followers. A fighter inherits a song and a speakeasy queen helps out. Lots of pathos and moving direction.
Estimate: This will help any box office.

"Forbidden Company"—Chesterfield
John Darrow, Sally Blane, Josephine Dunn.
Inde show that should rate its share of attention in any house. Nicely mounted, with youth as a problem, it winds enough action to satisfy any audience.
Estimate: Program.

"Drifting Souls"—Tower
Lois Wilson, Theodore Von Eltz, Gene Gowing, Raymond Hatton, Mischa Auer, Edmund Breese, Bryant Washburn.
An inde production that doesn't hit any particular average, "Drifting Souls" will just about get by. Some of the feature names may help, but indie methods of shooting do not seem to have helped this one.
Estimate: Just a picture.

"My Pal, The King"—U
Tom Mix, Mickey Rooney, Paul Hurst, Noah Beery, Martha Mansfield, Stuart Holmes, James Kirkwood.
Mythical kingdom stuff, with Tom as the cowpuncher who saves the day. Mickey Rooney is a child king, so you can figure out your own angles. A natural for the kids and the Mix fans, and a neat production for Universal.
Estimate: Rates high.

"Midnight Lady"—Chesterfield
John Darrow, Luisa Basquette, Claudila Dell, Sara Padden, Theodore Von Eltz.
A bit more emotional than the run of indie shows, "Midnight Lady" has enough to appeal to almost any audience. Story of a young girl who has no mother to guide her, with a murder thrown in for good measure, it shapes up as indie program.
Estimate: Strikes a fair average.

"Riders of the Desert"—W.
Bob Steele, Gentle Messenger, Al St. John, George Hayes.
Typical western with the usual horse play. No open space audience will find objections.
Estimate: Okay for the marland.

"Purchase Price"—WB
Barbara Stanwyck, George Brent, Lyle Talbot, David Landau, Hardie Albright, Leda Bennett, Murray Kinnell.
They still are not doing right by our Barb. Tale of a wise girl who becomes a picture bride through one method or another, it has a "So Big" atmosphere and probably the same sort of return at the box office. Brent won't be helped much in his rise to the top, either.
Estimate: Material handicaps everyone.

"The Stokey"—Allied
Monte Blue, Dorothy Burgess, Noah Beery, Natalie Moorhead, Richard Tucker.
Return of Monte Blue to the screen gives him considerable chance to shine through a story that doesn't offer too much opportunity. Blue has a following and there is enough action to satisfy any audience.
Estimate: Program.

"Speak Easily"—MGM
Buster Keaton, Jimmy Durante, Hedda Hopper, Ruth Selwyn, Sidney Tolley, Laurence Grant, Henry Armetta.
Here's a comedy knockout, with Jimmy Durante thrown in for good measure. A college, private boys in on a show, and Keaton is the prof, Durante the show's impresario. That's enough for any comedy. The hosels are aplenty.
Estimate: Swell.

"My Mal, The King"—U
Tom Mix, Mickey Rooney, Paul Hurst, Noel Francis, Stuart Holmes, James Kirkwood.
Mythical kingdom stuff, with Tom as the cowpuncher who saves the day. Mickey Rooney is a child king, so you can figure out your own angles. A natural for the kids and the Mix fans, and a neat production for Universal.
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Estimate: A bit too British.
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TOWN TRADE
PAPERS OF 4600
SHOWMEN!

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of the
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EXHIBITOR

Reaching every theatre owner
in BUFFALO, ALBANY and
NEW YORK territories on the
10th and 25th of each month.

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in the PHILADELPHIA terri-
tory on the 1st and 15th of
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in the WASHINGTON terri-
tory on the 5th and 20th of
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Smash drama of flaming South Sea passion.

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With SALLI BLAINE, MYRTLE STEIN, JOSEPHINE DUNA, DOROTHY CHRYSTY, BRYANT WASHBURN and a marquee brightening cast.
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My HERB KANE’S story, directed by CHESTER FRANKLIN. DOROTHY BERGESS, NOAII BEERY, NATALIE MOORHEAR and RICHARD TUCKER furnish adequate support.
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The finest fire romance of all time, with JOHN MACK BROWN, NOEL FRANCIS and MARJORIE BEERE backed by a big TEXACO FIRECHIEF GASOLINE tie-up.
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With GINGER ROGERS - LYLE TALBOT
J. FARRELL MCDONALD - EDDIE PHILLIPS - CRAUFORD KENT and a big cast
Story by ARMITAGE TRAIL, the author of “Scarface”

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MAKE 'EM SLOBBER AND THEY'LL MAKE YOU RICH!

TOM BROWN OF CULVER... will clean the bile out of your system and the loss out of your business.

TOM BROWN OF CULVER... will make 'em laugh and make 'em cry and drunken their minds like a bottle of rye.

TOM BROWN OF CULVER... an emotional jag that will leave every audience as limp as a rag!

TOM BROWN OF CULVER... is Universal's contribution to a world whose spirit needs a kick in the pants!

TOM BROWN OF CULVER... will lift your soul to the realm of the stars and make you a better and happier exhibitor!


STEP OUT WITH UNIVERSAL
We're not going to rehash facts and figures in this ad. You all know what this show has done and is doing in its record smashing sweep across America! ... This ad is just to remind you that you've got a showman's show and showman's stuff to sell it with!

**FRANK BUCK'S**

**BRING 'EM BACK ALIVE**

PRODUCED BY
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Directed by Clyde E. Elliott

A 24 that will stop traffic on any concrete highway!!!
THE NEW YORK STATE EXHIBITOR

Build For The Future

WITH the smoke lifted, observers may readily see that the bombardment of lower negative cost and slashes in stars' salaries publicity has made no sizeable dent in the Hollywood armor. Not only are the kingpins of the coast riding along in their gilded chariots as formerly, but the stars, if reports are correct, stand little chance of having their remuneration of many thousands weekly slashed. The stars are getting the same weekly pay envelopes, the studio chiefs are still comfortably in the saddle, program pictures are being sent out with production costs that have no hope whatsoever of ever being reached by distribution departments and Hollywood refuses to be influenced by the fact that all other branches of the business have taken many, many cuts.

Sidney Kent, most recently, pointed out that the trouble with this business is that it doesn't build for the future. In other industrial fields, the older men take pride in developing new chiefs, to take their places when they step out.

Not so in this business. The coast monarchs seem to be actuated only by one purpose; to get the most while they are in and let the future go hang.

And as long as this condition continues it will be useless for anyone to try to convince the trade that this business is buckling down to sane thinking.

Check Pooling

UNLESS through some unofficial federal observation a check is indicated, it is likely that the current trend of pooling theatres may grow into a national menace.

Why the government does not look upon such a practice as trustification in a definite manner is beyond the comprehension of many in the industry.

The distribution departments of the companies fear to take any steps that may prove a breach of the Thacher decision, but the theatre departments, monopolizing cities and closing theatres to their heart's desire in order to control a too competitive situation, go right ahead without causing any protest.

Pooling of theatres, closing of houses in order that the drain on the treasury might be stopped, results in a hardship to the subsequent run. Not only is the supply of film shut off, but all booking practices and policies are subject to the whim of the circuit operators who can manipulate pictures to suit themselves. With many first runs, the subsequents get film on an orderly basis. With some first runs closed, and pooling resulting, the minor runs often face dark houses as the distributors wait for a first-run date.

Terrific losses in competitive situations is a condition the greedy circuits built up in prosperity times. There is no reason why a pooling arrangement should be allowed. If the chains cannot operate their theatres let them turn the houses back to the independents who can.

Make An Analysis

THAT most of the companies will be glad to get an outright buy for their product rather than gamble on percentage is indicated from the meagre returns received by distributors in percentage engagements on some recent specials. Cases are many in which exchanges which refused an outright buy received less than half that amount after a percentage deal.

Some of the producers, however, still believe that there is prosperity around some corner. Radio is selling three specials on a 50 per cent split. This department has always held that no exhibitor can stay in business playing any picture at that sharing arrangement.

With the selling season started, the exhibitors who run their theatres from a business standpoint, already know what their last season's product cost them. What may appear to be a low percentage average for a group of pictures may not have turned out so roseate for the majority.

Granted that on a group of pictures a low percentage on the majority may bring down almost to normalcy a group which includes some 30-35-40 per cent dates, but correct analysis reveals the fact that on the bigger pictures the majority went to the distributor.

The exhibitor who thinks he gets film cheap because the average is low, should make an analysis, picture by picture, rather than by the entire group.

Cutting Corners

LEGAL minds on the exhibitor side of the fence have already made their contract analysis, have found objectionable clauses and have conveyed that information to their theatre accounts.

Sample contracts, however, do not show the prevailing trend.

If advices available are correct it appears as if the companies are taking care of double feature, low admission, premiums, etc., through some sort of agreement. In one territory, one of the distributors may have a rubber stamp clause that restricts low admissions. In another exchange centre, the same company's contract will not contain the clause, but it will be found in the agreement of a second distributor. Thus, through analysis of contracts throughout the country the producers are able to place checks on practices they object to without allowing the exhibitor to find one single organization at fault.

If the above cases are correct, it would appear as if some brilliant legal mind on the distributor side of the fence is trying to circumvent any governmental frown.
Invasion of Buffalo Territory Next Step in New York Allied Expansion

Walsh’s Viewpoint
Frank V. Walsh, Newburgh, secretary of the newly organized New York Allied, said the Albany statewide meeting was a success beyond expectation, the membership now represents all sections, the policies have been definitely outlined, and the organization is in a position to work steadily and effectively for its objectives.

Local Exhibitors Face Additional City Levies

Dorman Plan Would Charge Theatres for Inspection

Local theatres would have more fees tacked on them if the Dorman plan, proposed by John J. Dorman, commissioner of the fire department, is placed in effect.

Here's how the theatres would be affected:
A charge to theatres for the 218 firemen stationed on fire patrol in theatre auditoriums.
A $10 monthly charge for each monthly inspection of theatres by the fire department.
Charge of $1 for each search for violations of buildings.
A $5 fee for surveys for owners of buildings applying for reduced insurance rates.

Several similar plans have already been offered.
A suggestion was made that a tax on electricity be increased to $1 per square foot.
Charlie O'Reilly is protecting, through the T. O. C. C., the interests of all local exhibitor-members in the matter.

It has been pointed out, too, that local theatres, as well as houses throughout the country, are paying plenty into the coffers of the Federal government through the 3 per cent consumer tax on electricity. With many houses burning big marquee displays nightly this amounts to something.

Exclusive

The Albany representative of THE NEW YORK STATE EXHIBITOR was the only trade or general newspaper writer admitted to the conference of Allied Theatre Owners of New York, Inc., Albany, July 12.

Representatives of the Associated Press, the United Press and other trade papers were given digests of the proceedings after the conference.

53 Exhibitors Attend Recent Albany Meeting—Constructive Policies Keynote Sessions—Myers, Samuelson Present at Confab

“We are not a radical group of men who only want to raise trouble,” said Abram F. Myers, of Washington, D. C., national counsel and chairman of the board of directors of Allied Theatre Owners of New York, Inc., at the meeting of this organization at the Ten Eyck.

The meeting was characterized by Jacob M. Beck, president, as “an extension of the eastern conference at Atlantic City.”

Fifty-three exhibitors, officials of the organization and one trade paper publisher heard Myers invite the New York state branch into the organization of independent motion picture theatre owners, “which functions effectively from coast to coast,” he said.

The spirit of the meeting was one of enthusiasm for the cause of the independent exhibitor and of a desire to adjust peaceably any differences that may exist with producers.

“This group is not hostile to producers, but, on the contrary, is desirous of co-operating with them in the improvement of conditions,” was a statement issued exclusively for THE NEW YORK STATE EXHIBITOR by Frank V. Walsh, secretary of the organization.

“There are certain abuses which independent theatre owners feel should be corrected; there are various practices which they contend are unfair against exhibitors and should be reformed and there are divers paragraphs in contracts which are held to be detrimental to the orderly and wholesome progress of the motion picture industry,” he also stated as the sentiment of the organization.

“But it is not fundamentally as a reform organization that New York State Allied has entered the field, but rather as an agency through which independent theatremen can speak authoritatively as a group for orderly and progressive remedying of unfavorable conditions, among the members of the conference to be Warner’s Strand Theatre that night. Many of the out-of-town members stayed over for the screening.


Abe Stone, Albany, is vice-president of the organization and one of the members who labored to perfect an organization more than a year ago without success.

Bedford, Bronx, formerly a Ben Knobel possession, comes into the fold of the thorn in the side of Local 206, September 1.

Another for S-C

Springer-Cocalis have added another house to their list.
More Than 600 Turn Out for the Testimonial Luncheon to Ed Schnitzer

Nizer-Samuelson Debate Meeting High Light

Debate between Sidney Samuelson, Newton, N. J., exhibitor and president of Jersey Allied, and Louis Nizer, local attorney, was the high light of the recent meeting of the Philadelphia M. P. T. O. and the national M. P. T. O. A. executive committee. Samuelson defended the Brookhart bill, Nizer opposed it. No decision was given, but an audience thought the debate the best thing in the convention at Atlantic City.

The national M. P. T. O. A. went on record as opposing exclusive runs in cities with more than one subsequent run, opposing attempts by producers to suppress right of the trade for free speech, opposed double features, favored the 5-5-5 contract with immediate use, and considered many other problems. M. A. Lightman is heading the committee now in New York to seek relief.

New Operators' Union

International Association of Projectionists and Sound Engineers of North America is making a play for business from exhibitors.

E. L. DeCosta is international representative.

P. O. Box No. 10, Washington Bridge Station, is his address.

With the Kaplan tiffs, the Empire brotherhood, and now this body, things ought to be just dandy.

Schnitzer Luncheon Attended by 600

Approximately 600 friends, associates and film men acquaintances of Edward M. Schnitzer attended the luncheon given to the new local World Wide-Educational manager at the Hotel Astor, July 12.

Leon Rosenblatt, Rudy Sanders, Louis Frisch, Hyman Ruchmil and Morris Sanders handled the affair.

Educational-World Wide executives were prominent in the proceedings.

Speeches were made by Jimmy Grainger, Joe Lee, Harry Busbaum, William Saal, Leon Rosenblatt, Louis Nizer, Joe Goldberg, Rudy Sanders, Charlie O'Reilly and others.


Louis Nizer was toastmaster and some excellent phrases were handed out. There were plenty of laughs and the affair was voted a success.
Allied Warns of Legal Activity if Exclusive Run System is Advocated

Statement From Myers Body Indicates Combination and Conspiracy Items May Interest Government — Point to Youngclaus Victory

A statement from Allied State Association of Motion Picture Exhibitors indicates possibility of legal action if distributors persist in exclusive runs.

Here is the announcement from Allied:

Exclusive Runs

The continued agitation in reference to exclusive runs indicates that the industry may be riding to another fall, although that seems incredible in view of recent experiences in the courts.

Distributors, relying on the same sort of legal advice that has brought them to grief in the past, assert the right of the owner of a film to do with it as he pleases, entirely overlooking the element of combination and conspiracy inherent in any plan to restrict the movement of film in interstate commerce, and to put independent theatres out of business.

Because several corporations have stockholders in common, and have a common name, does not overcome the fact that they may engage in a combination and conspiracy among themselves as much as the several Standard Oil companies, all of which were controlled by the Standard Oil Company of New Jersey.

From past experience it is not to be expected that the theatre-owning producers feel that the small advantage which they may secure by entering into exclusive run contracts. But if they do, they will be met with another proceeding similar to the Youngclaus case, and the unhappy record of judicial denunciation.

Must this great business always be an outlaw?

Nyack Community Movement

A community theatre movement in Nyack, with county-wide ramifications, is giving Rockland County managers some concern, as they can gain a temporary advantage by selling for exclusive runs.

Distributors, relying on the same sort of legal advice that has brought them to grief in the past, assert the right of the owner of a film to do with it as he pleases, entirely overlooking the element of combination and conspiracy inherent in any plan to restrict the movement of film in interstate commerce, and to put independent theatres out of business.

Because several corporations have stockholders in common, and have a common name, does not overcome the fact that they may engage in a combination and conspiracy among themselves as much as the several Standard Oil companies, all of which were controlled by the Standard Oil Company of New Jersey.

From past experience it is not to be expected that the theatre-owning producers feel that the small advantage which they may secure by entering into exclusive run contracts.

But if they do, they will be met with another proceeding similar to the Youngclaus case, and the unhappy record of judicial denunciation.

Must this great business always be an outlaw?
LAWRENCE P. KENNY, Martin Theatre, Callicoon, is handing out cigars in honor of a local girl, six and one-half pounds, born to Mrs. Kenny, July 8. . . . Formose Degre has leased the Strand, Wallington, formerly that operates throughout the system.

The New York State Exhibitor, July 25, 1932

By Bill

LOTTS OF GOLF

J. M. Cummings, MGM exchange manager, has been looking over the Albany theatre. . . . Roy Pugh, Altamont exhibitor, has been very busy promoting his theatre. . . . Ralph Pielow says: “Well, if President Hoover can take a cut, I guess I am as good as he is now.

VACATIONS are under way at the MGM exchange. . . . Irene Smith, cashier, and Florence Gans will be his assistant. John Fenyvessy returns to the Family, which he ran successfully for more than ten years. Chester Fenyvessy continues as manager of the Strand and director of Operations of all the family theatre holdings. Florence Fenyvessy Belinson is manager of the Little Theatre, which is keeping open through the summer for the first time, playing mainly foreign films.

A LETTER FROM W. RAY JOHNSTON

(WHITE NEW YORK STATE EXHIBITOR reprints a letter received from W. Ray Johnston, Monogram Pictures executive. THE NEW YORK STATE EXHIBITOR takes no sides in the double-feature discussion. Its columns, however, are open always to discussion of this vital problem.)

Dear Mr. Emanuel:

I have read, with considerable surprise, an editorial published in the “Motion Picture Herald,” issue of July 9, and the “Motion Picture Daily,” issue of July 7, entitled “Selling the Motion Picture Short.”

It would appear to me that this article has been hastily written, for the author has made a complete analysis of the double feature.

The problem of double features, if it is a problem, has been before the industry for 15 years. It is too important a subject to be treated in a biased manner or presented in the rather arbitrary language employed. The writer of this article seems concerned with only half of the question, for I notice no single thought which considers that dual billing is, after all, something which many of the country’s leading showmen have made the medium of big profit and entertainment merit.

As I understand the show business, it is not a question of the number of features or the number of short subjects which are shown on the screen. It is a question of the type of entertainment approved by the patron who pays his money into the box office that makes the motion picture business a success.

I hold no brief for or against the double feature. In my opinion, this is a matter which neither you nor I should decide. It is a matter which Mr. Showman must settle to the satisfaction of his audience by actual tests in his own theatre, using a certain amount of good judgment in the selection of the hills to be shown in double-featuring in order to give a “variety of interest” to the patron.

Our organization, for example, sponsors a program of features which combines several important elements for a complete and well-rounded dual. We produce dramas that stand on their own as single-feature shows or for top billing in any dual program. In addition to these, we produce a group of action and outdoor features. This, in my opinion, is a combination which has made double-featuring so popular in many sections of this country and practically all parts of England.

The author, in the articles mentioned, said: “Double-featuring has long been an indefensible evil of the business.” It has lived for 15 years successfully, as it started, I am told, that many years ago at the Park Theatre in Boston, where Louis B. Mayer, one of the industry’s greatest showmen, turned a losing proposition into a successful theatre.

He says: “Now comes triple-featuring, with an occasional instance of a stage show being tossed into the bargain.” This statement appears to be very much exaggerated and far-fetched. How many theatres do you know of in the United States running triple features plus a stage show?

It further states: “This situation reflects a state of desperation on the part of the timid and small-minded individuals”—on the contrary, if you think that the exhibitors who had the courage to make a complete change of policy in their theatres in order to give their patrons dual billing and it has been very much mistaken, and if you think that showmen headed the marketing and booking departments of the great circuits of our industry and many of the leading first-run, as well as neighborhood theatres, that dual features are small-minded individuals, then I am not a judge of your industry.

It further states: “It discourages attendance.” This does not stand up in the face of the fact that it has repeatedly improved the attendance at many theatres using double features, and if this were not a fact I believe that the theatres which have been double-featuring for many years would have discontinued it.

There is no law which compels an exhibitor to run more than one feature, and if it did not increase his business and please his patrons, it is a certainty that the exhibitor would not continue to buy two features instead of one.

These are hectic days in every phase of the business world and particularly in our industry. Sincere and competent individuals and executives of large concerns are now endeavoring to work their way out of the present economic chaos. It is my frank opinion that articles such as this are destructive to their welfare, rather than constructive. Readers are deserving of a fair presentation of the facts, rather than an arbitrary and superficial treatment of an important subject. There are angles to the question of the double-feature policy which have an especial and direct bearing on the independent theatre manager and on the independent producer and distributor. To these, this editorial will be interpreted as reactionary and against their common interests and progressive endeavors.

As I previously stated, this entire subject, in my opinion, is one which should be left in the hands of the showman himself, who is fully equipped—mentally and financially—to take care of his own business.

Sincerely yours,

W. RAY JOHNSTON,
President, Monogram Pictures Corporation.
The Golden Beauty of “Lena Rivers” will steal into your heart there to remain forever enshrined... “Lena Rivers” is an everlasting blossom in the field of Literature and the stage and now the screen.

OWNED AND CONTROLLED BY
QUADRUPLE FILM CORP., LTD.
PRESENTED BY TIFFANY PICTURES
THIS IS THE GREATEST OUTDOOR PICTURE EVER MADE—BAR NONE /
WORTHY OF THE FINEST CLASS A HOUSES ANYWHERE
TAKE A LOOK TO-DAY
RELEASED
JUNE 26th.

Produced by QUADRUPLE FilmCorp.Ltd.
Owned and Distributed by WORLD-WIDE
IN-A RECORD SMASHING HIT!

ABD

RE AUSTIN
erford, says business is fairly good and that Daniel Shepherd, manager, Rivoli, also has buckled down to business after a brief vacation at Long Beach. George F. Cushing, president of the motion picture operators union of Union County was named president of the new organization. Jack Mulhall, film star, playing in person at the Ritz, Elizabeth, caused many a heart to flutter and many a traffic jam as he stepped from the stage door exit during a four-day engagement.

**Regent Theatre** resolved itself into a playhouse showing double-feature films. Miss Faith Bacon, she of the fan and the dance, visited the Ritz the other night, at the request of Manager George Kelly, and gave out prizes to the winners of a month-long popularity contest. They’re right in the throes of “manager’s week” here. The manager obtaining the greatest number of votes from those attending performances at his respective theatre will be given an ocean trip. The Warner and Fox Theatres have cut down perceptibly the number of men working in their orchestra pits.

**Newark**

Proctor’s Switches and Skouras Cuts

By Bob

RKO PROCTOR’S has switched from Saturday to Friday openings to compete, presumably, with Warner and Paramount. Palace, Orange, tried to bring in “Scarface,” but cancelled on insistence of clubwomen. Loew’s State, first time in many moons, plays an “Ida.” The RKO Palace Theatre, Albany, and Proctor’s Troy. In some of these situations it is the first time other than an outside picture has ever been booked.

**New Paltz Plans Deferred**

Owing to unsettled conditions, the management of the Colonial Opera House, New Paltz, seat of a State Normal School, has decided to defer plans for extensive remodeling of the building.

**Elizabethtown**

Theatrical Club Incorporates

—Faith Visits

ARTICLES OF INCORPORATION were filed with the county clerk here by the Theatrical Workers’ Democratic Club of Elizabeth, N. J. . . . George F. Cushing, president of the motion picture operators’ union of Union County was named president of the new organization. . . . Jack Mulhall, film star, playing in person at the Ritz, Elizabeth, caused many a heart to flutter and many a traffic jam as he stepped from the stage door exit during a four-day engagement.

**Highland Falls House**

Plans for a new theatre in Highland Falls, projected more than a year ago by interests headed by R. L. Estill, have been altered by the State Department of Buildings in Albany.

Estill is reported agreeable to the changes and has notified contractors, who were awarded the contract months ago, to commence operations as soon as possible. Excavations for the structure on Main Street were made before the hold-up on plans developed in Albany.

Janet Gaynor and Charles Farrell are featured in Fox’s production of “The First Year.”
TODAY MORE THAN EVER

NATIONAL SCREEN SERVICE

ADVANCE TRAILERS

SELL SEATS

You can no more do without them than you can do without a screen or chairs in your theatre!

Peak of Perfection in Quality and Service

Jul 25'32 pg. 15
BUFFALO THEATRE put over a fast one, when Vincent R. McFaul engaged Melvena J. Passmore, the famous song bird who took the Democratic convention by storm, and spent a few days in Buffalo. . . . Dave Bisgier put him to work at once.

BUFFALO THEATRE is to reopen soon with “polite” burlesque. . . . Ed Frank, superintendent of buildings, Shea, is vacating at Reeds Bay. . . . Eddie Miller, manager, Roosevelt Theatre, reports good business at this house, which is in the center of the big Polish community. . . . Bobby Adams, who has been associated with RKO-Pathe for eight years, has resigned as cashier. . . . Kay Ochran replaces . . . King’s Theatre now in the hands of receivers. . . . Strand Theatre, Niagara Falls, drops to 35-cent top.

BUFFALO THEATRE, which city the body was returned after a short service in Albany. . . . Charles Flarity, who has been associated in the Buffalo and Albany film colony, is now representing First Division in the Albany territory. . . . Ruth Rappaport, Warner Brothers booker, has just returned from a two weeks’ vacation full of pep and ready for the new season.
COMING —

First Picture on the New Program
An M. H. HOFFMAN SPECIAL

"THE THIRTEENTH GUEST"

By ARMITAGE TRAIL
Author of "Scarface"

A Melodrama of Adventure, Mystery and Madness
In a House of Strange and Startling Happenings!

with:

GINGER ROGERS  EDDIE PHILLIPS  JAMES EAGLES  FRANCES RICH
PAUL HURST  J. FARREL MacDonald  LYLE TALBOT
CRAUFORD KENT  ETHEL WALES  PHILLIP SMALLEY

Directed by Albert Ray

Scenario by Frances Hyland

MONOGRAM PICTURES CORP.
W. RAY JOHNSTON, Pres.
723 7th AVE., NEW YORK

Distributors in New York City
First Division Exchanges, Inc., Harry H. Thomas, Pres., 1600 Broadway, N.Y. City
Temperamental Connie
RKO Palace Theatre, Rochester, ran into modesty (imagine it in this day and age) in connection with a bathing contest.
Connie De Lettera won the beauty award at the Sea Breeze Natatorium and in tie-up with the Palace it was understood that she, with the runners-up, would appear on the Palace stage.
But when it was suggested that Connie don her bathing costume for her appearance in front of the bright lights, she balked.
"Scanty bathing duds are all right for the beach and even pictures in the papers, but not for the stage," said Connie, and nothing could change her mind. Result was that she appeared in street attire and the runners-up in their bathing togs.

Park Theatre, Newburgh, is starting evening shows 15 minutes later because of daylight saving.
Rockland, Nyack, conducted a contest in which a trip to Bermuda was awarded as the prize.

"Kriss" Presents a Picture of Beauty
Here are Dasne and Sirone, heroine and friend, in "Kriss" (tentative title), a picture soon to be distributed by First Division. Those who have seen this tale of the Island of Bali have been thrilled beyond words.

Older Stars Contest
Hold which some of the older stars had on the public was illustrated in a contest conducted by the RKO Palace Theatre, Rochester. Idea was to name as many "Stars of Yesterday" as possible and write an essay telling those the writer would like to see back on the screen.

Thoughtful
Intentionally or otherwise, the Century Theatre, Rochester, said: "MERRILY WE GO TO HELL" ALWAYS THOUGHTFULLY COOL

"Bring 'Em Back Alive" Has Some Queer Sights and Sounds
Frank Buck's RKO smash, "Bring 'Em Back Alive" contains a vivid record of life on the Malay peninsula. And here are some of the featured players in his yarn.
Naked Truth

General Manager Charles J. Bryan, of Reed's Kingston and Broadway Theatres, Kingston, has had the following inserted into advertisements of the two houses: "Despite any statements to the contrary, these are the only strictly first-run theatres in Kingston."

Herald Has Plan to End the Depression

With contests of any description barred from the paper for several years, the Syracuse "Herald" has been cracked by Loew's State, Syracuse, for a $500 tie-up, the cold cash, however, coming entirely from the theatre.

Harry Shaw and William A. Downes, manager and circuit manager respectively, landed the contest with the advertising department, the editorial policy of the paper forming an effective barrier to any proposition.

Institutional good-will is the emphasized scheme with little direct film tieing in allowed. Contest topic is "My Plan to End the Depression," for which winners will receive a first prize of $100, second of $50, third of $25, and additional awards of $5 each until the fund is exhausted. Contest opens July 22 and runs three weeks, with the theatre's only apparent return in the fact that letters must be deposited in a ballot box in the inner lobby.

Gag was evolved by Downes, submitted to Oscar Doob, New York office, and sent back to Syracuse for a trial, with scarcely a bless-you-my-child, attached.

Eckel Radio Plug

Radio opportunity trials are the summer-time gag of "Paul and Gus," radio team of the Syracuse Skouras Eckel house. Each Thursday at the mid-night premier patrons are invited by Paul H. Forster, organist and originator of the team, which includes Gus Lampe, manager, to appear before "mike" to broadcast the trial and an engagement with the theatre team is held out as prize.

Ad Stunt

"Adirondack Daily Enterprise," and Pontiac Theatre are working together on a little stunt which advertises both the classified page and current picture playing. Four names are taken from the circulation lists of the paper and inserted at random among the classified ads, inviting the four persons to see the show, free.

Jersey Allied Meetings

Meetings of the Jersey Allied group are scheduled for July 26, August 9 and August 23 for the rest of the summer.

Members are urged to attend all sessions.

Here's How the Other Half Lives

IF YOU WANT TO SAVE PICTURE BUSINESS AND YOUR OWN JOBS
ATTEND NEXT WEEK'S MEETING
(From the "Hollywood Reporter")

A full meeting of all members of the Academy will be called for Tuesday or Wednesday of next week. You should be there. You must be there. Let nothing keep you from attending. There will be important matters transacted at that meeting, things you should know about, things you should vote on.

Conditions within the motion picture business are growing more critical each and every day. You, who are drawing the highest or nearly the highest for weekly salaries, you, to sign whom studio executives knock each other over; all of you who are working in pictures have no idea how tough things are. And tough is not the word.

This is not calamity-howlng. It is facts. You should know in order that the true conditions may be given your consideration. The facts must be faced and faced quickly. For some reason or other, studio heads, production heads refuse to face them.

You members of the Academy must dig into the situation, check up on conditions and try to save this business. Don't figure on your next option or the money on that next picture. You must consider what's going to happen next month, three months from now.

Every Company Tottering

Every company in the business is tottering. Only a miracle will save two and possibly three. The executives in charge of things are doing little to save the business. YOU members of the Academy who draw millions of dollars will have no idea how tough things are at the box in the inner lobby.

The very nature of the picture business keeps each and every company fighting against all combinations and mergers. Each and every company feels that it will come out on top of this thing. All of them can't and few of them will. But the more that do, the better it will be for you members of the Academy.

You, who are drawing the highest or nearly the highest for weekly salaries, you should realize that things you should know about, things you should vote on.

Save the Picture Business.

(Editors' Note: Every exhibitor ought to get a kick out of the above.)

Circuits Setting Deals for Next Season's Film

Many Changes in Chain Buys Noticed

The circuits are getting deals set and there have been a few changes in the book-up.

Loew has bought Warners 100 per cent for the metropolitan houses.

Warners" Jersey houses have bought Fox 100 per cent.

Fox has sold its product, on a five-year deal, to RKO in all the 48 local houses.

RKO has been in the market for operating and buying deals with independents in order to get buying power in territories where it hasn't any houses of its own. Already Frisch-Rinzler have made a deal with the circuit, and there is a possibility of more.

In order to get its Fox deal set, RKO had to make a deal with Frisch-Rinzler, who had a franchise for the pictures. In all, RKO is booking eight theatres, with runs to be shifted. RKO also takes over the Empire, which had a Fox franchise.

Other buying deals hang over on franchise propositions.
Robbins Leaves Utica

Leasing of the Uptown Theatre, erected some years ago by Nate Robbins and Barney Lumberg and operated by the former during last season to M. J. Kallett, of the Kallett Theatres, Inc., Oneida, marks the retirement from the theatre game of the former head of the Robbins Amusement Corporation, with headquarters in Utica.

There were seven houses in the Robbins chain at one time, four in Utica, three in Watertown and one in Syracuse. Later these houses were taken over by Schine Brothers, Gloversville; then Fox, then Skouras and later and at present by Warner.

The Uptown will close soon and will reopen in September under Kallett control.

Heard In

SYRACUSE

Fitzer Takes Over Roxy, East Syracuse

By I. S.

JOE FITZER has taken over the Roxy, East Syracuse. Milton Korach, contrary to expressed opinion of the wisecrackers, is making a good job of the Palace, upper James Street neighborhood. Paramount is slated to reopen in August. Nate Robbins, formerly heavily interested in local theatrical enterprises, who recently shifted to expressed opinion of the wiseheimmers, is dickering for a return to the business, with four theatres in mind. Harry F. Shaw, managing director of Loew's State, is not so pleased in mind. Harry walked back into his office after buying the bus to find the Loew cut notification.

CHARLES H. KALETSKI, for the past four years manager of WSYR, has announced his resignation and return to the local advertising field. His successor is yet to be appointed. Julian Brown, whose spectacular theatrical and night club career ended disastrously, will receive only the income from that part of his father's $7,000,000 estate left to his mother, according to terms of the will of Mrs. Mary Seamon Brown, recently filed here.

Star, Hudson, Repaired

With adjustment of insurance on the Star Theatre, Hudson, badly damaged in a fire early in the month, extensive repairs are being made by the managers, Samuel and Edward Hochstum, in behalf of the owner, Mrs. Harry Scoville. Interior decorations will be done over, and new equipment installed. Stage and sound apparatus was severely damaged by the fire.

Bekeros Banker

Peter Bekeros, manager, City Theatre, is chief director of the First National Bank, Highland Falls. He is prominently identified with the new Allied movement.

Binghamton

BINGHAMTON

Home Talent Lands and Biz Bad

By Dor

HOME TALENT FLESH at Bingo proved such a drawing card that Manager Fred Perry, Capitol, Comerford house, has launched nightly programs. West shows and carnivals galore have not helped biz to any marked extent. Midnight shows may be revived. Perry is working off navy recruiting pictures at Capitol and they haven't gone over any too well. Bingham reviews fleshy played during winter, may not reopen in fall. Several neighborhood houses still dark. Rumor has it that Goodwill, Johnson City, may be taken over by Ned Kornblit. He says nothing to it.

SOME TALK that "new" postoffice site in Bingo may be grabbed off by big interests for future theatre site. Whether Uncle Sam would sell it after old Strong Block is demolished is conjectural, as that has gone the rounds from time to time for the past five years. Night baseball at Bingo is drawing plenty. Roadstands are not doing as well as a year ago, but better than six months ago, or this spring.

Artistic Burns

Artistic Theatre, Buffalo, operated by Bernice Banaszak, was destroyed by fire, caused by short circuit. Fire was discovered shortly before closing time and the patrons all left without a mishap.

Owner of the property, Frank F. Wodzinski, was found in the cellar by firemen critically burned. Operator received minor burns.

Buffalo Unit, Independent

Jules Michael, president, is responsible for the statement that the Buffalo exhib unit will continue as an independent body that will co-operate at all times with the M. P. T. O. A.

His statement came after being queried regarding Allied competition in his territory.

Syracuse Fencing

Fears on the part of two Syracuse houses, Keith's and Loew's, that the fall policy of the Paramount would include "flesh" seem to be vanishing. Return of Andrew Roy, who originally opened the Paramount, to look over the field seems to presage a straight picture policy, with Roy probably at the helm.

With the acquisition of the Dewitt, erstwhile stock theatre, by the Skouras interest, it is expected that another straight film house will be added to the already crowded Rialto. Both theatres are in the same block and are apparently fencing for the earliest opening date. Paramount was believed to open in early September, but upon Roy's arrival, the marquee sign announcing a September opening was changed to read August.

Heard In

UTICA...

Warners Close Avon—Policy Change

By Harry

GIVING WAY to the summer slack, Warner Brothers have closed their Avon Theatre, in the heart of the theatre district. Stanley and Utica will remain open. Utica, which has been running Class B pictures, will show some Class A offerings. Colonial Theatre (Robbins) has been leased for a week by the First Citizens Bank and Trust Company to Samuel Cummins, New York City, who operates under the Public Welfare Pictures Corporation.

ORPHANS IN UTICA institutions and residents of homes for aged and those without sight who are enrolled in the Institute for the Blind were recent guests one afternoon of Bert Leighton, manager of the Stanley. In a "Wishing Well" weekly feature at the Olympic, two persons were awarded a three-day sightseeing trip to New York, with all expenses paid. Uticans were interested in the recent marriage of Helen Menken, actress.
Kaplan Gets Into the Limelight; But Just How?

“Racket” Probe Issue at National Confab

Sam Kaplan, head of Local 306, has been getting into the headlines of late, but in a manner that is hardly favorable.

William C. Elliott, president of the I. A. T. S. E., is going to give special attention to a decision of the U. S. Circuit Court in the suits brought against Sam Kaplan, head of the New York local.

The matter came up at the Federation’s labor council, when the body went on record in order to express its contempt against racketeering.

At the same time, further moves in the action against Kaplan came to light in the suits pending against him.

It is charged that Kaplan fixed his salary at an unreasonable figure and also got a lot of presents given to him.

Decision was reserved in the action against Kaplan in the application for an injunction restraining the enforcement of a resolution to pay Max Stauer $25,000 to defend 25 officers of the union in a criminal case to be heard in the fall. The other asked for a receiver for the affairs of the union.

In addition, Empire State Motion Picture Operators Union, Inc., is sending out denials of any rumors that 306 is going to buy out the body. It claims Empire is so successful such a move belies any thought of affiliation with its rival.

Later developments found 306 winning a victory when the Court of Appeals upheld the right of the union to picket. This reversed the decision handed to Stillwell Theatre, Rosecky Amusement Corporation and Windsor circuit in New York. These theatres use Empire. No. 306 used this victory as a signal to resume picketing.

Patent men are now being added to the union’s ranks in accordance with the desire of the national organization. Three are allowed in each month.

Lost Four; Win One

One of the A. T. and T. patents is valid and has been infringed, while four are invalid and not infringed, according to a decision of the U. S. Circuit Court in the suits brought against Sol Wallerstein, Buffalo, and defended by Warners. Patents were used in connection with amplifiers.

RKO and Farash Getting Together in Upstate Pool

Terrific Competition to Be Ended at Schenectady

An operating pool of RKO and Farash Theatres Corporation theatres in Schenectady is now being worked out by William W. Farley, president of Farash, and RKO's representatives.

Lou Golding, divisional manager in Albany for RKO, is handling that end of the deal, subject to approval by New York RKO theatre officials and an adjusting of legal terms. H. B. Franklin, manager, theatre operations unit of RKO, has approved the deal. Farash theatres to be affected will be the State, Strand and Erie. These theatres among them book at present MGM on a split with RKO, all of Warner and First National, and some of Fox.

One of the Farash theatres will be closed. It was at first planned to close the Erie, which was recently damaged by fire, but which is being renovated. But the Erie property is owned by Vedder Magee, of Schenectady, and his lease to Farash stipulates that the theatre must be kept in operation. If this stipulation cannot be adjusted, the Strand will be closed. Pool is on bookings, RKO to operate the Farash theatres and Farley, William Shirley, vice-president and general manager, and Guy A. Graves, secretary and treasurer (both partners with Farley), will share in a percentage of any possible profits.

It is understood that, when the deal is perfected, Guy Graves will be offered a post as manager of one of the Farley houses and Shirley will be taken care of in some other position.

Another pool involves the Publix and RKO houses in Yonkers whereby RKO will operate the theatres in a five-year plan.

Graves Sues

Frank Graves, dance orchestra leader, Albany, and known as “King Jazz,” has brought suit in Kingston against Paul Whiteman for using the trade name, “The King of Jazz,” claiming that he has used the name for seventeen years.

When Universal was ready to release the picture, “The King of Jazz,” starring Whiteman, Graves secured an injunction.

Schine Takes Two

Cortland and Temple Theatres, Gloversville, have gone under the Schine banner by sale consummated between Ned Kornblite, of Binghamton, and the up-state theatrical chain. This gives Schine a monopoly and presumably ends the Kornblite scheme to erect a circuit in Southern and Central New York. No change in personnel is indicated.

Cameo, Newburgh, Closed

Cameo has joined the Academy, Newburgh, in closing for the summer, leaving only four theatres in operation.

Utica Civic Theatre

If sufficient pledges of dough and attendance are secured, Utica will have a civic theatre this coming fall. Several preliminary meetings have been held and more are to come.

The New York State Exhibitor
"Strange Interlude"—MGMT
Norma Shearer, Clark Gable, Ralph Morgan, May Robson, Alexander Kirkland, Robert Young, Maureen O'Sullivan.
One of the finest pictures this industry has made. Metro has outdone itself in every department of the production cycle. "Strange Interlude" is a classic of production, well done, finely acted, intelligently directed. What its box-office fate will be is another question, but it deserves lasting success.
Estimate: A swell show.

"Old Dark House"—U
Horace Karloff, Melvyn Douglas, Lilian Bond, Gloria Stuart, Charles Laughton.
Another of the thrill school and not apt to be so much of a money-maker as the ones that preceded it. True, Karloff is again a menace, and the entire story takes place in one of those mysterious mansions with lots of mysterious doings, but generally the whole thing comes to naught.
Estimate: Won't come to much.

"Down to Earth"—Fox
Will Rogers, Dorothy Jordan, Irene Rich, Matty Kemp, Mary Carlisle, Brandon Hurst, Theodore Lodi, Clarence Wilson, Harvey Clark.
A natural for Rogers, showing how an oil millionaire has to come down to normal when the depression hits town. It's a great role for the comedian, gives him opportunity to wax wise, and should satisfy his following.
Estimate: Considerably box office.

"Downstairs"—MGMT
John Gilbert, Virginia Bruce, Olga Baclanova, Hedda Hopper, Bodil Rosing, Reginald Owen, Paul Lukas.
Gilbert is a villain, dies in the end. This, in itself, is a novelty. Whether or not the picture gets over depends upon Metro's state of mind. Up to this time, the company doesn't seem to have much confidence in Gilbert's shows. In this, however, the star does a nice piece of work. It's worth plugging.
Estimate: Depends.

"Back Street"—U
A woman's picture, it has been directed with so fine a hand that it should rate its own share of attention at the box office. Irene Dunne comes to the fore with a performance that will give her renewed strength, and even John Boles contributes intelligent acting. Tale of a woman who sacrifices all for love, it is a weepy story for women, and, therefore, a shackle grabber.
Estimate: Looks all right.

"Age of Consent"—Radio
Richard Cromwell, Eric Linden, Dorothy Wilson, Arline Judge, John Halliday, Allen Pringle, Reginald Barlow.
A swell show that will slip unless the exhibitor gets behind it. Tale of young people, it needs exploitation, deserves it. As a piece of entertainment it ought to please audiences. College life, from a new angle, "Age of Consent" has a nice title, splendid appeal.
Estimate: Be fair to it.

"The First Year"—Fox
Janet Gaynor, Charles Farrell, Minna Gombell, Frank McHugh, Madge Ebarthe, Dudley Digges, Robert Millard.
Dough at the box office, as strong as the other Gaynor-Farrells and an okay Fox job. Play made money, picture will, too. Bill Howard directed the piece, did a neat job, deserves credit. Story of the first year of married life, it has the pathos, humor and emotion that any tale of its kind would contain.
Estimate: Not a worry in a carload.

"Unholy Love"—Allied
Good title, but the work is a far cry from "Madame Bovary," from which it is supposed to have been taken. Cast contains plenty of names, Hoffman has given it lots of production value and the answer will be seen in the box office.
Estimate: Title will help a lot.

"Congorilla"—Fox
Cavans and sound story of an African jungle taken by Mr. and Mrs. Martin Johnson.
Another animal jungle tale that doesn't have the big punches of "Bring 'Em Back Alive," but which can be sold. The Johnsons have a reputation, but what the picture does at the box office depends entirely upon the manner in which the theatre gets behind it. Audiences should be entertained.
Estimate: Sell it.

"Movie Crazy"—Para
Harold Lloyd, Constance Cummings, Kenneth Thomson, Spencer Charters, Louis Chauvette, Robert McQuade, Harold Goodwin, Mary Doran, Noah Young.
Probably Lloyd's best since "Grandma's Boy" and by far the best of his talkies. "Movie Crazy" is No. 1 on Paramount's new list, and it will be No. 1, probably, when the box-office natural of the season are listed. Lloyd has contributed a farce chock full of laughs, a production that will make box-office history and a picture that will mean regained confidence for Paramount and the industry.
Estimate: Wow.

"Widow in Scarlet"—MGMT
Pent house apartment stuff of the working girl and big bad business man, done to the proverbial T with the Metro finish. Warren William is the usual menace, O'Sullivan the girl whom peril entwines, and there you have it. The production value is immense. What it will do at the box office is another story.
Estimate: Probable average.

"The Boiling Point"—Allied
Hoot Gibson, Helen Foster, Wheeler Oakman, "Skeeter" Bill Robbins, Lile McKee.
Perhaps the best picture Gibson has made thus far. George Melford has given it good direction, the story is more weighty than the usual dustland dramas, and there is a nice production.
Estimate: Okay.

"Vanishing Frontier"—Para
Johnny Mack Brown, Evelyn Knapp, Wallace MacDonald, J. Parrott MacDonald, Zaza Pits, Raymond Hatton.
First western from Paramount in many a moon and up to the usual standard. Story is weak, but the audiences who go for the outdoor epics won't mind.
Estimate: Nice outdoor piece.

"The Gorilla Ship"—Mayfair
Ralph Ince, Vera Reynolds, Reed Howes, Wheeler Oakman, James Bradbury, George Chesebro, Ben Hall.
Typical indi sea story with a lot of stuff that ought to appeal to a mass audience. Ralph Ince has a following, and if there are inconsistencies in the story, who cares? The title will help a lot.
Estimate: Typical indi.

"Skyscraper Souls"—MGMT
Tiffany has contributed a well directed, nicely moving programmer that seems to be the best of the Tiffany crop. Nagel is a name that can be sold, and the production value is swell. Story of a man whose regeneration comes through love of a woman whose husband abuses her, it has adult angles.
Estimate: Nice program fare.
THE ONLY REGIONALS IN THE METROPOLITAN AREA ... THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

Emanuel-Goodwin Publications INCORPORATED
Publishing Office:
219 N. Broad Street, Philadelphia

ALBANY - BUFFALO - WASHINGTON - PHILADELPHIA - NEW YORK
Don't sell Motion Pictures Short . . .

MARTIN QUIGLEY
publisher of Motion Picture Herald and Motion Picture Daily, in an editorial titled "Selling Motion Pictures Short," declares double features "an indefensible evil" and "the height of folly."

"Selling motion pictures short of a decent price is economically vicious," writes Mr. Quigley, advising the exhibitor to . . .

"follow the showmanly course of putting on the best that happens to be available in the way of a feature and then building, intelligently and shrewdly, a selected program of shorts around the feature so that his show as a whole will have variety, crispness and a broad level of interest."

Sell Good Motion Picture Shorts!

Right NOW, when "variety, crispness and a broad level of interest" are so necessary to attract the Summer crowds, you can profit by selling these great Motion Picture Shorts.
He'll Shovel the Shekels
Right Into YOUR BOX OFFICE!

MONTE BLUE

in

Peter B. Kyne's
Smashing Story

"The Stoker"

with NOAH BEERY and DOROTHY BURGESS

Pictures not promises... from FIRST DIVISION!
"BEAUTY PARLOR"

with
BARBARA KENT
DOROTHY REVIER
JOYCE COMPTON

It'll Satisfy!
It's a—
CHESTERFIELD PRODUCTION

Sexy Secrets of the Secret Sex!

The World's Leading Independent!

FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
Executive Offices: 1600 Broadway, New York

BUFFALO  CLEVELAND  ALBANY  CINCINNATI  NEW YORK  PITTSBURGH  PHILADELPHIA  WASHINGTON

Aug10'32 pg. 2
DRAMATIZED
...to make every movie a sell-out!

TRAILERS
...that bring them back

Now—an entirely new trailer sensation—different, exciting, effective—created with one purpose: to SELL your patrons! You exhibitors wanted them. Now they're ready to make your box office tell the good news!
—don't sign up until you've seen them

EXHIBITORS SCREEN SERVICE INC.
203 West 146th Street, New York City
Don’t let anyone tell you people don’t have money for pictures! Warner Bros. have proved that THE DOUGH IS THERE IF YOU’VE GOT THE SHOWS! Ask “Winner Take All” and “Dark Horse” bookers... They’ll tell you the way to keep prosperous is to

KEEP POSTED on Warner Bros. Pictures!

Aug10'32 pg. 4
HE ISN'T FOOLING ANYBODY BUT HIMSELF! (He poses as the Napoleon of picture business, but—)

Unsupported claims of "Leadership" by motion picture advertisers impress nobody but the ad writer's boss. Individually and collectively, the exhibitors of this country have gone on record with the statement that Warner Bros. are making more money for them than any other company! Trust real showmen to see through ballyhoo to the FACTS every time!

And here's

THE LOEW-DOWN ON 1932-33!

Dave Loew grabs entire Warner-First National new-season product, including Westerns, Vitaphone shorts and trailers, for famous Loew Metropolitan circuit! Don't you envy any exhibitor who's set for the rest of the year with actual, tangible product like this—90% completed and definitely scheduled to Jan. 1st?!

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Actors</th>
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<tr>
<td>SEP. 3</td>
<td>&quot;Tiger Shark&quot;</td>
<td>Robinson, Richard Arlen</td>
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<tr>
<td>SEP. 10</td>
<td>&quot;The Crash&quot;</td>
<td>Chatterton, George Brent</td>
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<td>SEP. 17</td>
<td>&quot;You Said a Mouthful&quot;</td>
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<tr>
<td>SEP. 24</td>
<td>&quot;A Successful Calamity&quot;</td>
<td>Arliss</td>
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<td>OCT. 1</td>
<td>&quot;Blessed Event&quot;</td>
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<td>&quot;Cabin In The Cotton&quot;</td>
<td>Barthelmess</td>
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<td>OCT. 15</td>
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<td>Fairbanks, Nancy Carroll</td>
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<td>OCT. 27</td>
<td>&quot;Betrayed&quot;</td>
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<td>&quot;Life Begins&quot;</td>
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<td>NOV. 12</td>
<td>&quot;One Way Passage&quot;</td>
<td>Powell, Francis</td>
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<td>Joe Brown</td>
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<td>NOV. 26</td>
<td>&quot;20,000 Years in Sing Sing&quot;</td>
<td>Spencer Tracy, Bette Davis</td>
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<td>DEC. 3</td>
<td>&quot;Three On a Match&quot;</td>
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<tr>
<td>DEC. 10</td>
<td>&quot;Silver Dollar&quot;</td>
<td>Robinson, Francis</td>
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<tr>
<td>DEC. 17</td>
<td>&quot;I Am a Fugitive&quot;</td>
<td>Paul Muni</td>
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<td>DEC. 24</td>
<td>&quot;The Adopted Father&quot;</td>
<td>Arliss</td>
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<tr>
<td>DEC. 31</td>
<td>&quot;They Call It Sin&quot;</td>
<td>Loretta Young</td>
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all parts of the country were pulling for Paramount. In
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compact announcement, easy to read and filled with
That the business can be taught new ideas is evidenced
depression outlook in view, let it consider this proposal.
industry double punch.
World Wide, with a new form in the shape of a small
Exhibitors generally have had lean months.
season. Salesmen have to face poor summer records of
exhibitors from whom they are trying to exact big prices.
the studios would not shove through so many weak sisters
nearest its lowest ebb. If selling were started in January,
start in September, or August, when business is generally
in the hot months, when the best product is needed.
A January selling season, or two selling pushes, one
in January and a minor drive in July, would give the
industry double punch.
While the industry is cleaning up, with a post-
depression outlook in view, let it consider this proposal.
That the business can be taught new ideas is evidenced
by the fact that the beautiful colored insert books are
going out of the industry, deservedly. Educational and
World Wide, with a new form in the shape of a small
compact announcement, easy to read and filled with
punchy copy and illustrations, deserve a hand for leading
the way.

Paramount's Lesson

WHEN P. S. Harrison, publisher of "Harrison's
Reports," expressed the hope, in the recent
convention of the M. P. T. O. of the Eastern Pennsyl-
vania, Southern New Jersey and Delaware district, that
Paramount will pull through its present crisis and once
again deliver good pictures, he was acting as the repre-
sentative of the hundreds of exhibitors who swear by
his publication and theatremen generally everywhere.
Harrison, an able, constructive critic, who has the
interests of the industry at heart, said that exhibitors in
all parts of the country were pulling for Paramount. In
so doing, he gained good will for himself as a fair friend
of the business, and helped Paramount immeasurably.
Thus is the reward of fair dealing.
Paramount has always been a friend of the inde-
pendent. Even when it was on top it refused to gouge
the theatreman, demanded only a fair return. Now, when
support is needed, exhibitors are standing by the company.
It is the industry's wish that all companies, not only
Paramount, come through. But the lesson of Paramount
is one for the industry.

Sane Thinking

NOT knowing the why or wherefore of the
Cleveland dispute between exhibitors and
distributors, this department can hardly be in any position
to judge the nature of the case. However, it is pleased
to congratulate all participants in getting together before
the courts had a chance to rule on the difficulty.
There has never been and there never will be any
case between exhibitor or distributor which cannot be
settled by sane, sensible co-operation.
Any legal student of this business can point out that
in the past real benefit for those seeking redress has come
from mediation rather than court decision. The tem-
porary flush of a legal victory is eventually overcome.
Real triumphs for any faction are gained in the industry,
not without.

Still No Substitute

THE motion picture industry can well sympathize
with the Chicago Board of Trade in its fight
against suspension. Since, through a legal decision, the
Film Boards of Trade were thrown out the window, the
industry has well suffered, has been embarrassed and has
failed to replace the machinery of arbitration.
Regardless of the merit of the case for or against
the Chicago Board of Trade it may well be said that
unless a good substitute is tendered, the grain industry
is likely to suffer. In the case of the motion picture
business, the decision abolishing the film boards has since
left this industry without anything adequate to take their
functions.

This Shopping Fever

THEATRES which have been daring the wrath
of the anti-merger group and who have pro-
ceeded to pool are beginning to find out that fewer
theatres does not necessarily indicate bigger grosses for
the ones staying open.
The public is shopping. If one theatre out of ten
allowed to stay open runs a picture that has no appeal,
that one might as well close, too, for all the good its
monopoly accomplishes.
The real problem is whether or not the public will
continue to shop when prosperity slides in again.
Kaplan Wins Important Court Victory in Tiff

Receiver Denied by Judge — Steuer To Be Paid

Local No. 306 has scored a dual victory. Application by members of the Moving Picture Machine Operators Union of Greater New York for the appointment of a receiver for the union on the ground that Sam Kaplan, the president, and other officers are using the funds illegally and are conspiring to keep members opposed to them out of employment, was denied recently by Supreme Court Justice Black. Action was brought by Samuel M. Simon, Ernest Giesemann and Charles McDermott.

Opinion

Justice Black's opinion said that the plaintiffs are "opposition" members and that their papers charge a number of illegal acts by Kaplan and other officers. The court said that while tactics of the president and other officers are not what the plaintiffs believe to be proper, their accusations "have not been substantiated with sufficient proof to justify" the receivership and an injunction in advance of the trial.

Steuer's Pay

In another suit by Samuel N. Rubin, in behalf of himself and other members, Justice Black denied an application to restrain the officers of the union from carrying out a resolution to assess the members to pay a $25,000 fee to Max D. Steuer for defending Kaplan and twenty-one other officers at their trial in the fall on indictments for conspiring to prevent some of the members from obtaining a living.

New York Allied Intends to Pursue Regional Meeting Organization Plan

Report Complete Success in Securing Converts — State-wide Convention Held Impractical — Month Will See Completion

Officers of the Allied Theatre Owners' Association of New York, Inc., express confidence that within a month the state outside of the metropolis will be fully organized.

The association is steadily signing up independents located in the territory in which regional meetings have been held. As further meetings are called and the objects explained, it is not doubted that the membership will become all-inclusive.

Officers of the Allied point out to THE NEW YORK STATE EXHIBITOR that the only problem is to establish contacts with the exhibitors, since once they understand the purposes aimed at, they become enthusiastic supporters of the movement.

The far-flung territory covered by Allied makes a general state meeting for organization impractical. Consequently the plan of regional meetings is being pursued, and the next meeting will be in Schenectady.

Turner Takes Two

John A. Turner, bus operator, is reported taking the Broadway Open Air Theatre, at 204th Street and Broadway, and the Bronx Dale Open Air Theatre, at White Plains Avenue and Lydye Avenue, from the City Amusement Corporation, generally believed to be controlled by Local 306, Kaplan operator unit.

Arrangements are being made to have them permanently enclosed.

Another open-air house is the Barns Theatre, Bronx, operated by the Moonbeam Amusement Corporation, a 1,300-seater, with 15-cent admission.

Keeney Acquires Carlton

Frank A. Keeney takes the Carlton, Jamaica, acquiring the house August 31 on a five-year agreement, with a vaude-film policy.

House was recently operated by Ridgemont Corporation, James and Bessie Camardella. Theatre had four changes of management in past few months.

Newark House Opening

Market Theatre, Newark, N. J., seating 600, opens September 1. Admission, 10-15 cents.

Eddy—Betten

The marriage of Arthur W. Eddy and Miss Lillian D. Betten has just been announced. It took place July 12.

Groom is associate editor of "The Film Daily." The industry wishes him well in his new endeavor.
BEGIN NOW!...
HOOK UP YOUR THEATRE TO THE
HUNDRED MILLION Who Will Play
The Detective Role in This Astounding
Mystery Drama As It Is Told Chapter
by Chapter... all except the last
smashing climax... on the air!

THE PHANTOM

A FEATURE PICTURE SOLD TO AMERICA'S MILLIONS
TIE-UP IN SHOW HISTORY  
IN A COAST TO COAST BROADCAST FOR 
PICTURE AS NO PICTURE WAS EVER SOLD

$6000.00 IN PRIZES

100 CASH AWARDS WITH A CAPITAL PRIZE OF $1500
FOR THE BEST ORIGINAL ENDINGS TO THE MYSTERY

OF CRESTWOOD

Here Is A Showman's Show! Never, in all amusement history has an attraction been presented with such a mammoth advance campaign! Thousands upon thousands of dollars are being spent to assure record breaking attendance to every theatre playing this amazing mystery drama and featuring one of the finest casts ever seen in a motion picture . . .

THE STORY TOLD ON THE AIR FROM 58 NBC STATIONS EVERY FRIDAY FROM AUGUST 26th TO SEPTEMBER 30th, INCLUSIVE THEN RELEASED IN ONE SMASHING BIG FEATURE PRODUCTION ON OCTOBER 14th!

CONTEST CLOSES OCT. 10, 1932

FREE POSTERS! FREE HERALDS WITH CONTEST RULES! FREE TRAILERS!...

DISPLAY ADS ON RADIO PAGES OF THE COUNTRY’S LEADING NEWSPAPERS!

15 FULL PAGE ADS IN SEPTEMBER, OCTOBER AND NOVEMBER ISSUES OF LEADING MOTION PICTURE FAN MAGAZINES!

Radio Announcements To Instruct Listeners To Ask At Their Local Theatre For Contest Rules and Prize List! . . . Graham McNamee Announcing! Famous Authors and Editors as Judges! Window Displays in 1900 Woolworth Stores! And innumerable other exploitation and publicity features.

EVERYONE WHO CAN READ OR HEAR WILL KNOW ABOUT IT!

CONTINUOUSLY FOR TWO MONTHS BEFORE RELEASE
AN INTERVIEW WITH ADOLPH ZUKOR

"AS LONG AS I LIVE, I HAVE ONLY ONE DESIRE, ONE PURPOSE—TO SEE PARAMOUNT STAY ON TOP."

It was Adolph Zukor, president of Paramount-Publix, true veteran of the industry, one of the prophets of the business, its great idealist, speaking. And what the soft voice of the leader of the motion picture industry lacked in volume it made up in sincerity, in truth, in commanding the attention of his hearers.

Adolph Zukor has seen radical developments and improvements in the industry. He has seen the rise and fall of powerful competitors. He has helped his company go through dire depressions, has commanded them through prosperous times, and in everything he has maintained the ideal of Paramount—to give real entertainment to the masses, good box-office pictures to exhibitor and a fair return to his company.

THE MILITANT, DYNAMIC ZUKOR of a decade ago has given way to a philosopher, a student of the times, a prophet of the business. When he talks Paramount he talks for the industry, when he predicts that better times are coming he speaks not only for his company, but for every organization in the business. All must prosper together. Each one must solve its problems for itself.

TO SPEAK TO ZUKOR is to converse with a leader. He knows the language of the exhibitor, the distributor, the producer, the public. Each is separate, but the Paramount leader easily shifts from one to the other.

Q.—What do you think of the plan, offered by Emanuel-Goodwin Publications, advocating a selling season beginning in January?

A.—Buying film is not like going into a department store and gathering merchandise. The producers must gauge their production from the results they gain when the people flock to the theatres in September, October and months following until early spring. From the reactions of the people they must form the schedules for the following season. January selling is impractical.

Q.—Why does not Harold Lloyd, a box-office draw, make more pictures, benefitting the exhibitor and himself?

A.—Lloyd, who is delivering "Movie Crazy" shortly, would like to make more, but is so particular that it takes him almost a year to plan his pictures. In this depression, he’s been hurt as much as anyone.

Q.—What do you think of the "Buy Now and Secure the Future" program begun by William Goldman, general manager of the Stanley-Warner company in Philadelphia?

A.—It has my entire co-operation. Such a movement should prove a spur to national assistance by all branches of American enterprise. It should return lots of good will for the business. The fact that the "New York Times" called it on the front page is a good indication.

Q.—As a matter of interest to the trade, what does Paramount think of the spirit of co-operation evidenced by P. S. Harrison, publisher of "Harrison’s Reports," when he asserted, recently, that not only he but all exhibitors wanted to see Paramount regain its place on top?

A.—I think Harrison is a fair critic. Such a move on his part could only result in good will for all concerned. Now, it is necessary for all in this business to pull together. This is the salvation of the industry.

Q.—How does your company stand on exclusive selling?

A.—Paramount has not made any definite decision regarding exclusive run deals in the new season.

Q.—What is your opinion on censorship?

A.—We have little trouble with any censor boards. It is only when we feel they are unfair that we fight. Like you newspaper folk, we, naturally, resent restraint of free speech.

ZUKOR POINTED OUT that the best lesson gained from the depression is that work is a necessity, that exhibitors should not expect to have business come in of its own accord, that there is need for getting behind every picture. As far as Paramount’s foreign production was concerned, he stated that the French studios were the most successful out of this country.

Q.—How does your company feel on the question of artistic productions, not necessarily aimed at the box office?

A.—Beautiful pictures, without appeal, always flop. We take this as an evidence that the audience for this sort of show is limited.

ZUKOR DEFENDED the salaries of stars. Their stay at the top was comparably short, he declared, and, therefore, they are entitled to what they can draw at the box office. Only when stars feel that they must decide on the story, they can’t be handled, even if only they were getting the pay of extras. The industry has no place for temperamental stars. A star either must get the lead or mustn’t. He has not the advantage of a featured player who can work more and make more.

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Q.—From the mechanical end, how do you feel on current improvements in the movies?

A.—Engineers are now working on third dimension and color pictures, but the industry will not be ready for these for a number of years. There is no doubt but that talkies are here to stay. More action and less talk will result in a finer photoplay and more pleasing entertainment.

ZUKOR PRAISED the newsreels and educational films. He declared that a variety program is essential and that exhibitors should build their programs with this in view.

Q.—How does Paramount find the business barometer?

A.—Our salesmen, and our statisticians, too, show us that business is definitely on the upgrade, that improvement has resulted in the past 30 days. There is no doubt but that, as the rest of the country improves, this improvement will be reflected in our industry.

THE HEAD OF PARAMOUNT-PUBLIX declared that he was working harder now than at any time during the 20 years he has been in the industry. Paramount was his life, he declared, and the ideals that he envisioned when he founded the company he had held through all these years. Work was necessary for everyone, he asserted.

Questioned as to individual Paramount pictures, he stated that "Sign of the Cross" loomed as the biggest picture and a real box-office attraction. The public is now ripe for this type of a picture.

BY JAY EMANUEL
Q.—What does the future hold in store for the independent exhibitor?

A.—For the exhibitor who wants to work, who will face the future with confidence, there is a prosperous rainbow in sight. The independent has an advantage over the chain that can’t be denied. Paramount was forced into the exhibition business by people who tried to corral all ends of the industry, and now Paramount is finding out that segregation of theatres is more advantageous.

THE EXHIBITOR, said Zukor, who puts in $25,000 into a theatre and expects to make $75,000 in a season is only fooling himself. If everyone in the business expected only a fair return everyone would be better off for it.

Q.—What does Paramount promise for the new season?

A.—Paramount, as always, sticks to one principle. Production of pictures of popular appeal to be sold to exhibitors at a price that gives everyone a fair return and which helps those who attend the motion picture picture; receive entertainment. The picture theatre has always given more for the money, and should continue to do so.

THE INTERVIEW with Adolph Zukor was completed, but there remained an influence which certainly would be felt for a long time to come. It was as if the production division of the business had been interviewed by the exhibition end, and from this had come a complete understanding, a promise of co-operation.

It has been a long time since Adolph Zukor had been named “the little general,” and yet it has been as if this name fitted him more today than at any time in his business. Paramount’s confidence in the future is the confidence of the industry. The industry’s leader has thrown everything into this final fight to overcome the depression breach that has completely enveloped this and every other business.

PARAMOUNT, it is hoped, will come back to the peak. With Zukor, Katz, Cohen, Hertz, Schaefer and the other leaders it has always given more for the money, and that can’t be denied. Paramount was forced into the exhibition business by people who tried to corral all ends of the industry, and now Paramount is finding out that segregation of theatres is more advantageous.

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Buffalo Exhibitors Turn Out for the Showing of "American Madness"

Columbia Pictures was host, recently, at the showing of "American Madness" to the trade in the Terrace Room of the Hotel Statler, Buffalo. Jack Miller, manager, was in charge. The picture is also of importance because this displays, for the first time, Miss Marion Gueth, one of the most charming ladies of the territory. (Ed.—Honestly.)

Heard In

ELMIRA
Strand Closed and Burke Resigns

By Jay

STRAND, WARNER BROTHERS, has been closed for summer.... Expect to open in fall.... Policy of other two Warner houses, Keeney and Regent, and two independent houses, Capitol and Colonial, will remain same.... Harry A. Burke has resigned as manager of Fox, Corning.... R. W. Savage, Niagara Falls, replaces him.

GEORGE BUBB, manager, Canton, Pa., Theatre, who has been showing Sunday pictures for a month, has been ordered by the district attorney to stop the Sabbath Day performances.... Manager John M. Maher, Majestic, Hornell, has been summoned to Batavia.... Majestic, leased by Warner Brothers, is closed following a rental dispute.... Future of the house is uncertain.... Opinion still is that M. E. Comerford may take back some houses.

Syracuse Headache

Syracuse exhibitors, gloomily surveying the summer's red entries, have one answer in the record attendance at the twice-weekly free municipal vaudeville shows given in the Thornden Park amphitheatre, under direction of Commissioner William A. Barry.

Twelve shows have been held to date, with a total attendance of 132,000; if the average is maintained at the seven remaining shows, the season attendance will total 250,000, as against 150,000 for 1931.

Saratoga Suffers

Month of August in Saratoga with its racing season has always been marked by pre-releases of many of the big pictures of the fall before they are seen in any other city. But product is so slow in being released this summer that fewer pre-releases will be shown.

Heard In

UTICA...
Smalley House Proceeds and Sex Wins

By Harry

BRUCE CONNXING, who is trying to get enough subscriptions in Utica to sponsor a civic theatre, playing popular productions with guest stars, has turned to the air in his appeal for support.... Hillside School Band, Troy, which has been spending the summer at Oriskany, near Utica, was featured as an added attraction at the Utica Theatre recently.... Children of the Utica Masonic Home, House of Good Shepherd, St. John's Orphan Asylum, Crippled Children's Home and St. Joseph's Infant Home mingled with a baby gorilla during a visit to Utica the other day.

THOMAS WARNER, manager, Capitol Theatre, Ilion, since last September, resigned to assume the managership of the Palace, Syracuse.... Work on the new Smalley Theatre, Norwich, held up some time for lack of material, goes forward at a rapid pace.... Sponsored by Garry Lassman, manager, Utica, a Buck Jones Ranger Club was formed with a large membership.... Members of Utica's safety patrols, on duty at the summer playgrounds, will be guests in September of Bert Leighton, manager, Stanley.... With one accordion contest out of the way, with announcement that Frank Corridori had been declared the winner, Utica Theatre immediately started another.... With a stage attraction, "The Truth About Married Love," supplemented by a parade of living models, the Colonial Theatre did a land office business for the lone week it was reopened recently.

Glens Falls Situation Clearing

Despite persistent rumors that the Rialto Theatre, Glens Falls, was still on the market, that theatre is to be operated by J. A. Fitzgerald, Rialto Operating Corporation, consisting of a Glens Falls banker, J. A. Fitzgerald, Mrs. Coburn and Roy Brown, of the Glens Falls National Bank.

Uncertainty as to sale of the Rialto has handicapped Fitzgerald in booking pictures, which all seemed headed for the Empire and Publix Theatres, first runs. Assurance by officials of the Rialto corporation to Albany exchange heads that the theatre was not in the market, has enabled Fitzgerald to book first-run pictures.

Last year the State, Rialto, Publix and Empire all had first runs. During the year the State was forced to second run. It is believed that the new situation will force Fred Maupert, State, to later runs than second. Pete Dana operates the Empire, Dana, who doubles as Universal salesman and operator of the Empire, was slightly injured in an automobile accident the last week in July. Fact that the Park Theatre has second runs is what will force the State to later runs, and give Fitzgerald, who also operates the Park, both first and second run in the city.
HOCK POSTPONES

Frank C. Hock, who installed sound in the Central Theatre, Goshen, county seat of Orange, and planned to open the middle of July, has postponed the opening until Labor Day.

TED HERSEY is back from a trip to Wisconsin, where he motored on his vacation. . . . Century, under its "new straight film policy," has been doing exceptionally well, principally because the house has had a break on good films. . . . To "The First Year" goes the honor of attracting the biggest business in months to the Buffalo Theatre. . . . Dave Bisigler, head, Art Studio, is enjoying a well earned vacation. . . . Bob Murphy has been putting over the Bellevue Theatre, Niagara Falls, in great shape. . . . New lobby displays are also being installed in the Riviera, Tonawanda, and all the Shea community theatres.

LAFAYETTE THEATRE got a good publicity break for "Young America," when they tied in with the Buffalo Young Men's Crime Club, local organization of boys, who work to offset crime in the city. . . . A. C. Hayman, president, Lafayette Theatre, returns to his desk August 18 after six weeks at his "Camp Ruffin," French River, Canada. . . . George MacKenna, manager, Lafayette Theatre, gave a special screening of "Young America" for Commissioner Roche. . . . Commissioner said it was one of the best pictures he has ever seen. . . . He had 25 policemen at the theatre for the opening, and many of them acted as ushers.

New ventilating system was just installed at the Lafayette. . . . Let's all give a helping hand. . . . Mrs. M. Levine, of the recently closed Masque Theatre, is now operating a circulation library at her home, 1580 Amherst Street, Buffalo; phone, Park- side 0861, and has all the very latest books. . . . Margie Mathis, Standard Film stenog, is engaged to Andy Horn, the younger member of the Horn Trucking Service.

ANDY ROY, manager, Syracuse Paramount, is doing promotion work for the Century, Rochester. . . . John Atwood, who rose from usher to manager at the RKO Temple, is now assistant manager of the Palace, New York. . . . Van deventer expected to return to Loew's Rochester before September 1. . . . Marty Anderson, assistant manager, Century, took his new wife to Birmingham, Ala., to visit the folks during his vacation and encountered plenty of hot weather. . . . Edmund Howard, assistant manager of Loew's, Rochester, took a few days off to see the shows on Broadway. . . . Manager Hattie Lutz is looking the legitimate field over for fall attractions at the Lyceum.

NO GIRL USHERS at the Palace, says Manager Golden. . . . Rochester Motion Picture Exhibitors Association planning annual picnic late in month, with William Tishkoff, president, in charge of arrangements. . . . Local newsmen at the RKO Palace showed views of the nudist colony (plenty far away). . . . U. S.-Canada yacht races proved added competish for the maritime business. . . . Beaches and resorts are getting seasonal crowds, but little money, operators complain. . . . Manager Harry Royster, Century, featured the Olympic Games in the newsmails with changes during the week.

Park Progresses

Park Theatre, Newburgh, managed by Frank V. Walsh, New York Allied's secretary, is observing the completion of its second year under the Eugene Levy ownership. Park is playing to good houses.
Crowds watching the BALLYHOO on the marquee.

Left: Two hours before the opening . . . the biggest line in the history of the theatre.

Right: The ballyhoo from across the street.

Below: An hour after the opening! No let-up!

A Victor and Edward Halperin Production
Directed by VICTOR HALPERIN
STAND ON THEIR HEADS AT OPENING OF WHITE ZOMBIE" 113 THEATRE, N.Y.

EVEN IF YOUR OPPOSITION GRABBED THIS PICTURE BEFORE YOU DID, READ THIS:

FIRST: That the public is hungering for UNUSUAL pictures! Give them a "Dracula," a "Frankenstein," a "Bring 'Em Back Alive," a "Scarface," a "WHITE ZOMBIE," and they'll come out in droves — good times or bad!

SECOND: Cut your paid space in newspapers and you cut your own throat. "WHITE ZOMBIE" was set into the Rivoli on four days' notice. Not a line of publicity had previously appeared in the fan magazines. No chance to get any free space in the newspapers. Yet the ads, playing up the unique angle of this picture brought out crowds the like of which has not been seen on Broadway in years.

THIRD: Letting down on exploitation AFTER the picture opens is suicide. Two hours after the picture opened figures on the side of the theatre came to life — an inexpensive ballyhoo that stopped the crowds. Boards bearing interesting data stopped hundreds who read and bought. Mechanical men moving on the sidewalk attracted them in such numbers they had to call out the police to straighten out the traffic.

Give 'Em Pictures Like "White Zombie" ADVERTISE! EXPLOIT! And the Crowds Will Come

TED ARTISTS RELEASE

Aug10'32 pg. 15
Shaw Saved

Maybe it was all in fun, but Harry F. Shaw, managing director, Loew’s State, Syracuse, is through with umpiring for all time.

Harry volunteered to function as umpire for the ball game played at the annual field day of the Kiwanis Club. Some of his decisions were, or close, with the result that everything within reach came his way.

It took Commissioner of Public Safety William Rapp and Fire Chief E. W. Gieselman to rescue Shaw and escort him to clubhouse safety.

Paramount Plays Host To Lots of Reviewers

Paramount Publix, putting over a big campaign on the season’s first releases, will play host to critics.

August 10-11 were selected as the days in which critics from all parts of the east will be feted locally and shown four releases in the first group from the studios.

This is in line with the company’s drive to give the season a big start.

The reviewers will be the guests of Paramount during their stay.

Award Helps Nyack

Four thousand persons jammed the Rockland Theatre, Nyack, packed the aisles and lobbies and filled the street for a block on the occasion of the award of an automobile by the theatre as a regular monthly prize. Mayor William E. Mott acted as master of ceremonies.

To ballyhoo a picture with a circus sideshow slant, Manager John A. Hartung erected a ticket booth on the sidewalk in front of the Publix Broadway, Newburgh, and placed a clown in it.

Hypnotism

Stunt of having a young woman hypnotized and kept in a trance in a store window for 24 hours, then taken to the stage to be awakened, was worked by a “mystic” appearing in the State, Middletown.

Playhouse, Hudson, had 38 children from the Orphans’ Home as guests at a recent show.

Publix Local Screening

Publix houses in Poughkeepsie, Middletown and Peekskill have been drumming up midsummer interest by screen testing as many local gals as will present themselves on the chance that one among the many will show up well enough to get a Hollywood invitation from the moguls.

For “Zombie”

Something a bit different in publicity contests was engineered by Edmund Howard, publicity director, Loew’s Rochester theatre, in co-operation with the “Democrat and Chronicle.” He called for essays on “My Most Terrifying Experience” written in fewest words possible. Tied with film “White Zombie.”

Broadway (Publix), Newburgh, is working up an all-expense trip contest, winner, with chaperon, to see the sights of New York for two days.

Local “Congorilla”

Manager Harry Royster, Century, Rochester, took full advantage of the fact that the Martin Johnsons are well known in Rochester in ballyhooing their film “Congorilla.” He used letters from prominent persons, still pictures of their African hunts with the late George Eastman, and a jungle lobby display a week ahead of the opening.

Warners Entertain

To celebrate a preview of “Crooner,” in Westchester recently, Warners entertained critics and trade press to dinner at the Rye Bath and Beach Club.

The picture was well received.
Too Much Pessimism

By Roxy
(S. L. Rothafel)

"WHEN WILL THE DEPRESSION END?"

I say to you with all my heart, it is going to end just as soon as we stop being pessimists and start being optimists. The trouble with our industry, like in no other industry, is the fact that it never had a great deal of stability. That when times were good we did not use very good judgment and prepare ourselves for a storm. The motion picture industry lacked institutional foundation. If you can show me any industry or any art or anything else in the scheme of things that has not an institutional foundation, I am going to show you a failure. Whatever little institutional foundation that the industry did have, when times were good they loaded it up with so much weight that when an adverse condition did come into being, the foundations were buried under the debris. Without institutional foundation and idealism you never can hope to succeed.

ON OUR TRIP, which we just finished, to Europe, the point was brought home very forcibly to us. The conditions in Europe, as a whole, are not in any better or as good as they are right in our own country, with one exception, and that is Great Britain, and there everywhere we see signs of returning to somewhat normal conditions. Do you know why? For the simple reason that Great Britain and the British have a tradition, an institution, and that thing is bringing them back to normalcy.

OF COURSE, it is all right to say keep smiling and everything, but it reminds me very much of trying to drive an automobile up a hill. This automobile has been going along a paved road—everything was working fine and now comes a hill that is not paved, and what happens? Instead of stepping on the gas and keeping the throttle open, we touch it nervously with our toe, making the gas thinner, and expect to go over the top of the hill. You will never do it in a thousand years. What has gone over the dam it is no use crying over, but I do say this: Keep the corners of your lips turned up and cut out this terrible pessimism. What we need in this country is a moratorium on this most unwholesome pessimism that we are confronted with.

(YOUR THEATRE is privileged to present some remarks of prominent speakers at the Motion Picture Club Forums, held in the New York City home of the club during the past summer. The speakers, prominent in national life, are usually the leaders in their field. Their remarks are pertinent.)
THE MOTION-PICTURE INDUSTRY is one of the 326 industries into which manufacturing and producing establishments have been divided by the census of manufactures. The industry is said to have a capital investment of two billion dollars, but produces only 26 per cent of the total volume of goods manufactured in the United States. Yet the motion-picture industry assumes a position of unusual importance, because of—

(1) The rapidity of its development.
(2) The swiftness with which radical changes of a technical nature have taken place.
(3) Its geographic concentration.
(4) Its far-reaching influence upon social and economic standards and conduct.

For census purposes the motion-picture industry consists of but two divisions—production and distribution. The production division covers all processes and activities involved in the making of motion pictures. It includes the photography of scenes, the development of exposed films, the printing of projection films, and other studio and laboratory work required in the preparation of positive films for use. The distribution division, on the other hand, involves the renting of films to exhibitors, the physical distribution of the films, and the collection of due accounts. It also includes the outright sales of finished films and the sale of advertising services (which involve the sale, installation, and servicing of theatre equipment as well as the financing and advertising services) have not been included.

THE INDUSTRY. In 1929, the last year covered by the Census of Manufactures, the motion-picture industry included 142 establishments producing films valued on a production cost basis, at $184,102,419. These producing establishments, commonly known as studios, carried on their payroll 19,639 people, of whom 37 were proprietors and firm members, 8,818 were salaried officers and employees (including actors) on the payroll on or about December 14, 1929, and 10,784 were the average number of wage earners for the year. Of the total payroll for the year, the salaried officers and employees received $60,167,520, and the wage earners received $24,860,092. Thus, salaries constituted 32.68 per cent of the total cost, the largest single item of expense; wages were 13.5 per cent of cost; materials, fuel, and purchased electric energy amounted to 20.88 per cent of the total cost of production.

WHAT THE INDUSTRY PRODUCES. As indicated in a preceding paragraph, the motion-picture industry made in 1929 products whose cost value amounted to $184,102,419. Of this amount, $128,496,710 consisted of negative films, the remainder comprising unfinished productions, the development of positive films, receipts for laboratory work done for others, receipts for use of studio facilities, and other work done for others. No less than 92.39 per cent of the value of all negative films was in theatrical pictures (both feature pictures and short subjects), in which but 13.06 per cent was in silent pictures, the bulk of the production being in sound and dialogue pictures.

According to authorities on the subject, the trend since 1929 has been even more pronounced in the direction of sound pictures. It is estimated that during 1930, 99 per cent of all pictures produced were made in sound or were all-talking, while in January, 1931, not a single major studio was producing any feature silent picture.

GROWTH OF THE INDUSTRY. Comparable and adequate statistics of the motion-picture industry were first gathered by the Bureau of the Census of the Department of Commerce through the census of manufactures in 1921 and every biennium thereafter. These figures show a constant and steady increase in the volume of production, although no appreciable change is to be noted in the total number of studios and short subjects, in which but 13.06 per cent was in silent pictures, the bulk of the production being in sound and dialogue pictures.

The growth of the motion-picture industry in recent years was the result from the introduction of color cinematography, which was used primarily in 1928 and 1929 in order to combine sound with color, especially for the production of musical comedies which seemed to be so popular at the time. A third development that might be mentioned in passing is in the acoustical treatment, both in the studios and the theatres. It may be said that the success of sound projection in the theatre depends to no small degree on the auditorium acoustics.

Changes have by no means reached their climax. The use of wide films has already been given careful consideration. While a number of films of varying widths have been found to possess distinctive merits, the standards committee of the Society of Motion Picture Engineers is of the opinion that a film having a width of 50 millimeters (instead of the present size of 35 millimeters) is wide enough to produce a picture
The motion picture industry, the bulletin says, assumed a position of unusual importance because of the rapidity of its development, the swiftness with which radical changes of a technical nature have taken place, its geographic concentration and its far-reaching influence on social and economic standards and conduct.

The 1929 report indicates that 142 establishments produced films valued, on production cost basis, $184,102,419.

### CONCENTRATION OF PRODUCTION
One of the unusual features of the motion-picture industry is the extreme concentration of the studios in the State of California. Of the 142 plants covered by the census, 58 are in California, but these plants account for 70.28 per cent of the total annual output in the United States. New York State is next in importance, with 30 plants, producing 25.83 per cent of the value of all the products of the industry. The States of California and New York together account for 94.11 per cent of all production, the remainder being scattered throughout the United States.

Where the Market Lies—While the production of motion pictures is highly concentrated, the market for the products of the industry is widespread and scattered throughout the world. The market for motion-picture films, and does not include exports of films made by exchanges that operated primarily in the domestic market. The above figures do not include exports of films made directly from the producing studios without going through any exchange in this country. When the last two items are included, the declared value of the exports of films during 1929 amounted to $7,622,316, consisting of 757,723,283 linear feet of positive film valued at $6,501,714, and 8,443,197 feet of negative motion pictures valued at $1,120,602. The geographic distribution of these exports by major divisions and the respective amounts absorbed are shown in the table below:

### DECLARED VALUE OF EXPORTS OF FILMS IN 1929

<table>
<thead>
<tr>
<th>Geographic Division</th>
<th>Amount</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>7,622,316</td>
<td>100.0</td>
</tr>
<tr>
<td>Europe</td>
<td>2,341,451</td>
<td>30.8</td>
</tr>
<tr>
<td>Latin America</td>
<td>1,926,511</td>
<td>25.3</td>
</tr>
<tr>
<td>Far East</td>
<td>1,826,963</td>
<td>18.2</td>
</tr>
<tr>
<td>Canada</td>
<td>690,585</td>
<td>9.1</td>
</tr>
<tr>
<td>South Africa</td>
<td>144,358</td>
<td>1.9</td>
</tr>
<tr>
<td>Other countries</td>
<td>144,358</td>
<td>1.9</td>
</tr>
</tbody>
</table>

Some High Lights—Of the 540 exchanges covered in the canvass, seven exchanges submitted inadequate data, hence these were not included in the various analyses in this study. One of the seven exchanges was located in Pueblo, Colorado, and the other six in Philadelphia. Together, the seven exchanges reported a net volume of business of $135,329.

To accomplish the distribution task and to perform all necessary functions incident thereto, the 535 exchanges employed 9,342 people, paying them $17,978,258 in salaries and wages. They incurred a total expense of $34,639,281, and carried at the end of the year a stock of goods costing $3,275,061.

### SUMMARY OF WHOLESALE DISTRIBUTION OF MOTION-PICURE FILMS

<table>
<thead>
<tr>
<th>Number of exchanges</th>
<th>533</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volume of business</td>
<td>$220,605,346</td>
</tr>
<tr>
<td>Total employees</td>
<td>9,342</td>
</tr>
</tbody>
</table>

(Continued on page "G")
A POWER IN FILM LAND whose opinion is considered profound where matters financial are concerned, predicts a bad season for Hollywood in 1932-33. The general opinion I will not argue. I am only interested in the man’s reasons. He bases his prediction upon the fact that every forthcoming film for next year deals with an abnormal character.

I CAN ONLY ADVISE HOLLYWOOD to pay no attention whatever to anything the forecaster says, for his argument is based on a false premise. I am eternally tired of hearing the misbelief expressed that we want—or ever did want—stories of normal people doing normal things. In the first place, no one is interested in normality—if it were so, you could turn to the front page of this paper and read on our right-hand column:

"John William Bibtucker, 42, bookkeeper in one of our larger department stores in town, went to the neighborhood movie theater last night with his wife, Annie Bibtucker, 38, and his two children, Marcelle and John William, Jr. Mrs. Bibtucker wished to go downtown to a first-run house, but Mr. Bibtucker declared he was too tired to make the trolley trip, inasmuch as he makes it twice daily for six days a week. On the way home Mr. Bibtucker bought the children ice cream cones at Wortenworther’s cigar, candy and news store on the corner, and then went home, where he took off his shoes and read the evening paper for 20 minutes before he went to bed. And very tired he was, too, he declared, in a special interview granted to a representative of this paper.

NOW THAT IS NORMALITY and don’t quibble about it. Any any one who thinks the world is all adither to hear about that is little short of weak-minded.

Without maligning the blessedness of normality for a moment, I call attention to the fact that our front page (which is yet unborn as I write this) without doubt, will deal with grave doings abroad, troubles of State in Washington, veterans who won’t go home to normal lives, persons killed in automobile crashes, and people who shoot each other. You will read of whatever riots, fires, earthquakes, catastrophes, suicides, deaths, murders occur. Your front page is the drama of the day—and so always that front page is a catalogue of the abnormal, even on such a daily journal as this, where the more horripilatious news is subordinated to the important.

FICTION AND DRAMA are very much the same. And if Hollywood is wise it will not be ashamed to stand on its program and refrain from depicting life as it is most of the time. For if it does it will play to empty houses.

Besides, it is all in the way the story is told. The gentleman protestates because the screen is to do Hemingway’s “The Sun Also Rises.” He thinks Hemingway’s people are not exactly nice people. Yet I don’t see what this has got to do with drama or fiction. They are not normal, those people. Neither are Faulkner’s people at all nice, nor Ludwig Lewisohn’s, nor Dickens’.

IF WE GO BACK IN DRAMA we have abnormality reflected so consistently that one searches in vain for a “nice person” in the sense of everyday standards. In Greek drama Lysistrata was a sex-muddling suffragette, and Clytemnestra a husband-slayer. Orestes killed his mother, Elektra was a mad wench full of nothing but hate, while Oedipus would only be admitted into the best circles of society these days. In fact, I can’t think of one character in Greek drama who would classify as exactly nice.

Turning to English playwriting, we find King Lear a maniac. Hamlet just as loony, while Oedipus would only be admitted into the very best circles of society these days. In fact, I can’t think of one character in Greek drama who would classify as exactly nice.

Turning to English playwriting, we find King Lear a maniac. Hamlet just as loony, while Oedipus would only be admitted into the very best circles of society these days. In fact, I can’t think of one character in Greek drama who would classify as exactly nice.

DOWN THROUGH THE SHERIDAN ERA more than half the characters in drama were unbalanced or weak-minded; into the new era of Ibsen we find half the people mad or going mad; in American drama Eugene O’Neill writes of prostitutes, braggarts, psychopathic cases and malicious murderers; Continental drama runs from murder or worse in its heavier moments to Chaucerian sex mix-ups in its merrier ones. As for Russian drama, its penchant for cataloguing all the crime, misery and sin that is presentable is well known.

TURN WHERE YOU WILL in serious drama the answer is the same. Cyrus was a bombastic braggart to be pitied, Hedda Gabler a morose subject for a nerve specialist, Hilda Wangel quite dippy, Mrs. Alving of “Ghost” more than touched, and John Gabriel Bjorkman just plain mad. Nina Leeds was a Freudian mess, Christine and Lavinia Mannon both dainty little murderers. Giovanni in “Paolo and Francesca” quite nutty, Smerdylkov Karamazov only worse than his brothers because he was an epileptic in the bargain, and neither Trigorin of the “Seagull,” nor Uncle Vanya, a great deal better than the abnormal—or subnormal—Simon Leegeer.

Linda of “Holiday,” was either mad or the sanest person ever presented on the stage; Captain Boyle and Juno, of “The Paycock,” both more than slightly cracked, no one in Berkeley Square would take a price for sanity, while the elder Barrett, of Wimple Street, had unmentionable foibles. Richard III was potty, Dr. Faustus quite insane, Grusinskaya somewhat of a half-wit, Kringlelein quite unbalanced and Volpone a liar, miser, cheat and profligate.

WEAK-WILLED FOOLS, braggarts, madmen, murderers, half-wits, poisoners, and maniacs have ever been the center of drama. Fiction likewise dwells on the abnormal for its thesis—since our late war our hero nearly always is one with afflicted nervous system. As for opera, I will not again list the bloody slaughtering, dueling, torturing, murdering and thunderbolt-hurling that goes on through “Aida,” the Ring, and other popular musical offerings up to this date of “Wozzeck”—in which a madman spilled blood aplyen after various misbehavings of a trollop of a wife.

NOR, LOOKING BACK over our best films have I any reason to believe that depiction of normality has anything to do with success on the screen. In fact, I come to the conclusion that we again follow, without exception, the rule of depicting the abnormal. Dr. Caligari was raving mad and the whole film dealt with his madness. The best Russian films deal with cruelty, mob violence, murder and death—from “Potemkin” to “Storm Over Asia.”

(Continued on page “H”)
**FINAL RESULTS**

Percentage of National Volume of Motion Picture Rentals

<table>
<thead>
<tr>
<th>City</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBANY</td>
<td>1.73%</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>2.87%</td>
</tr>
<tr>
<td>NEW YORK</td>
<td>16.34%</td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td>7.92%</td>
</tr>
<tr>
<td>WASHINGTON</td>
<td>3.09%</td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td><strong>31.95%</strong></td>
</tr>
</tbody>
</table>

It's a pleasure to serve the five branches of the industry which collectively produce the largest share of the National Gross.

COVERING THE CHOICEST TERRITORY IN THE INDUSTRY IN A MANNER IN WHICH NO OTHER PUBLICATION CAN

EMANUEL-GOODWIN PUBLICATIONS

ALBANY • BUFFALO • NEW YORK • PHILADELPHIA • WASHINGTON

General Publishing Offices: 219 N. Broad Street, Philadelphia

The Pride of the East Coast Showmen!

*Results of the Federal Investigation made by the U. S. Department of Commerce*
TWO MORE PEN SKETCHES

A SIX FOOT, powerful body, majestically topped by a severe head. Bleak, thin hair so outlined on a high forehead as to give the faint suggestion of horns. Heavy eyebrows which begin with a frown near the nose and arch into a querulous smile near the temples. Fiery, shrewd eyes, almost frightening in their penetration. Full, well-shaped lips which offer a compromise of kindliness between the firmly terrifying chin and the inquiring nostrils. A face marked with strength. And yet, behind his forbidding austerity and power lie even greater gentleness and kindliness and considerate understanding.

BORN IN LINCOLN, Nebraska, 45 years ago. At age of 14 stoked boilers for $5 a week. Became tobacco salesman. Within three months his driving power propelled him into position of assistant sales manager, and then, as assistant to president, was in charge of concern.

LED BY ADVENTURE offered to a pioneer in a new impenetrable industry, he cast his lot with the old Vitagraph Company. When the General Film Company was buried under the funereal auspices of the Sherman Anti-Trust Law, he was called in to supervise the remains. Then he approached Adolph Zukor and offered to work for nothing until his worth was proved. This acceptance to pay him his value cost Paramount a half a million dollars annual salary. His dynamic aggressiveness and superb ability gained him promotions of distribution representative of exchanges, western division manager, general sales manager, general manager and then director and vice-president of Paramount-Publix Corporation. His rise and recent appointment to presidency of Fox Film Corporation is triumph for sheer merit, unadulterated by circumstance or chance.

ORIGINATOR of distribution systems. His greatest hobby is developing man power and therefore organization. His nerve energy (mistaken for nervousness) oozes into his subordinates. They are driven by the psychological force of his personality. He is loved by his employees. Their loyalty is the mirrored reflection of his capabilities. He imparts to all around him an inspiring fervor for accomplishment—the highest quality of a great executive.

READS ALL BUSINESS and system magazines. Combines book knowledge with originality of a versatile brain and applies results in his campaigns. Avaricious reader of biographies of successful men. Fascinated by his work—often until morning to late in the evening. Frequently fights out problems with himself over night. Has had only 14 days vacation in 15 years. Plays golf and bridge. Addict of football and prize fighting because they require physical strength, alertness and hard hitting. Director of Madison Square Garden Corporation. Member of Motion Picture Club of New York, Boca (Continued on page “H”)

Sidney R. Kent and Edward A. Schiller are held up for attention. Once again The Motion Picture Club Bulletin is credited.

A WIRY, WELL-POISED TYRO of 54. Heavy eyebrows. Blazing eyes made less aggressive by lazy eyelids. Curved mischievous nose. Amiable thin lips. Lines from nose form parentheses around them. Heavy firm chin upon which could be written a lifetime of struggle. A Georgian who was born on Rivington Street, New York City. Became theatrical manager while in primary school. Roped off space on bank of East River and sold playmates privilege of watching Hell Gate blasted. Drove laundry wagon. Became tobacco salesman. Young impresario. With Charles Whittaker, of Stair & Haviland Circuit, produced “Not Guilty,” “The Jolly Baron,” “Cripple Creek” and “Missouri Outlaw,” with Jesse James. Paradoxically, his first step to financial independence was “Her First False Step.” While others wrote about Dixie, he went there to receive its honey. Developed theatres in Norfolk, Richmond, Atlanta, Birmingham, Memphis, Nashville, New Orleans, Chattanooga and Knoxville. His melodrama brought forth such stars as Dorothy Dalton, Harry Carey and Lew Cody.

IN 1916 BECAME MANAGER of Loew’s Southern circuit. Important factor in expansion of circuit and its policies. His advice is engraved in the very pillars of the Loew organization. Has knowledge of show business from broom to booth. Rose to vice-presidency on accomplishments founded on thorough training and knowledge. Married Ella Garcia, who crowned her gifts with the presentation of Elizabeth Schiller Akins, whose two sons, Edward and Robert, add extra sunshine to Atlanta. His affection is bestowed in abundant quantities upon his wife, daughter and grandchildren.

FOOTBALL ENTHUSIAST. Roots for Georgia against Yale and N. Y. U. Achieves ecstasy, however, when fishing. Spends vacation in Florida hooking tarpons. So fanatical about this sport, he endeavors to convert golf players to the rod and reel. Only reading box-office reports in black ink gives him greater thrill.

CONSCIENTIOUS in his work. Fidgety about small details. His popularity transcends his fiery temper, swearing and plain speech. Kindliness and lovable directness endear him to associates, employees and friends. Dual personality—in business and on social occasions. Both Dr. Jekyll. Loves to travel. Has done extensive through England, France, Italy, Belgium, Holland and South Africa. Walks long distances. Moderate smoker. Doesn’t drink. Director of Motion Picture Club. Favorite reading is trade journals of industry because it contacts him with his own work during hours he pretends to von.

POSSESSES a dynamic kind of placidity, like peaceful (Continued on page “H”)
The Government Looks at the Industry
(Continued from page "C")

Salaries and wages: $17,978,258
Total payroll: 3,075,061

How They Stand
The Government discussion of distribution is based on the following chart which Federal investigators compiled as a result of the 1929 check-up:

<table>
<thead>
<tr>
<th>City</th>
<th>Number of Exchanges</th>
<th>Volume of Business</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S. TOTAL</td>
<td>444</td>
<td>2,213,761,509</td>
</tr>
<tr>
<td>Albany</td>
<td>11</td>
<td>3,689,872</td>
</tr>
<tr>
<td>Atlanta</td>
<td>10</td>
<td>3,147,076</td>
</tr>
<tr>
<td>Boston</td>
<td>15</td>
<td>3,132,353</td>
</tr>
<tr>
<td>Buffalo</td>
<td>12</td>
<td>2,077,076</td>
</tr>
<tr>
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<td>11</td>
<td>2,178,286</td>
</tr>
<tr>
<td>Chicago</td>
<td>12</td>
<td>13,543,981</td>
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<tr>
<td>Cincinnati</td>
<td>12</td>
<td>11,946,766</td>
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<tr>
<td>Cleveland</td>
<td>12</td>
<td>7,105,023</td>
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<tr>
<td>Dallas</td>
<td>12</td>
<td>6,093,080</td>
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<tr>
<td>Denver</td>
<td>11</td>
<td>2,237,642</td>
</tr>
<tr>
<td>Des Moines</td>
<td>12</td>
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<tr>
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<td>13</td>
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<tr>
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<td>12</td>
<td>4,898,958</td>
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<td>12</td>
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<td>2,290,892</td>
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<td>3,423,806</td>
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<tr>
<td>Minneapolis</td>
<td>12</td>
<td>5,034,604</td>
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<tr>
<td>New Haven</td>
<td>12</td>
<td>6,009,729</td>
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<td>12</td>
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<td>New York</td>
<td>20</td>
<td>15,928,902</td>
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<tr>
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<td>13</td>
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<tr>
<td>Omaha</td>
<td>12</td>
<td>6,011,610</td>
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<tr>
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<td>13</td>
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<tr>
<td>Pittsburgh</td>
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<td>St. Louis</td>
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<tr>
<td>Seattle</td>
<td>13</td>
<td>4,609,746</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>14</td>
<td>6,609,666</td>
</tr>
<tr>
<td>All other cities</td>
<td>16</td>
<td>2,653,826</td>
</tr>
</tbody>
</table>

This chart shows the number of exchanges and the amount of volume of business in the principal cities.

I COULD GO ON TALKING for hours along this line, but I am not going to. I am going to ask you to ask questions. I will be glad if you will write them down and have the right to tell you if I do not feel I should answer, because if you ask an embarrassing question, I cannot answer. You understand, I have a group of investors. I have a large public and I am definitely a showman—I am not a financier. I know very little about finance, thank God, and what my job is to breathe a little bit of life into a very dry brick wall and cement. I know we are going to be successful. I never felt so optimistic in my life. I am this minute about the tremendous success of the enterprise we are going forth with. I know with the great experience that we have had that nothing can stop us. I hope that prosperity is going to do it, I do not know. I do know definitely about one unit. We are going through and if we fail, we will fail with our boots on.

Q. DO YOU BELIEVE THAT THE MOTION PICTURE HAS A FUTURE INDEPENDENT OF STAGE PRESENTATIONS?
A. Yes, decidedly so. Nothing could be truer than to tell you pictures are talking today. They are coming on so strong that the time will come when you won't have so-called "added attractions" to the motion picture. I believe all the attraction that will be added will be to have pictures in the theatre and everything that we are providing the scheme of things will permit, is to have everything complement your feature picture with a program of shorts and by doing that you can cut the overhead down and make a profit—a very handsome profit. I believe it is one of the questions of the industry today. I firmly believe tomorrow it will not be necessary to have so-called presentations with motion pictures.

Q. WHAT IS YOUR OPINION WITH REFERENCE TO TELEVISION AS IT APPLIES TO MOTION PICTURE HOUSES?
A. Television is not here yet. I do not think I would worry very much about television, but when it does come the thing to do is to play short stuff. I do not think that anything that tends toward progress is a hindrance. I know when radio first came to us everybody thought I was crazy; but, you see, we hitched it to our wagon against the opposition of the people, and everybody else in the show business, with the result that it is probably the greatest force today for exploitation and the creation of good will there will be in the world. I do not know any other force half so potent as radio, and I think whatever success we have had we can lay very much to the use of radio in conjunction with our work.

O. WHAT, IN YOUR OPINION, IS THE FUTURE OF A GREAT NUMBER OF THE THEATRES THAT WERE BUILT THROUGHOUT THE COUNTRY IN THE LARGER CITIES WITH THE IDEA OF PRESENTING THE PICTURES WITH A STAGE PROGRAM, AND THE LARGE OVERHEAD THAT YOU JUST REFERRED TO—WHAT IS THE FUTURE OF THOSE THEATRES SINCE THEY MUST ATTRACT LARGE NUMBERS OF PEOPLE AND THEY ARE BUILT ON THE BASIS OF HAVING TO HAVE STAGE ATTRACTIONS?
A. Well, that is a good question—a very difficult one to answer. In spite of the fact that there are so many theatres today, large theatres which is the result of prosperity, an attempt to get a lot of power—there again it was a condition just like a small boy who grew up too quickly—the large theatres in this country really are responsible for the advance of the film industry. Without them you never could have what you have today; but at the same time, as long as they are here, I am a great believer in the fact that if you can purvey entertainment in quality and quantity, at a price that will meet the demand or the condition, that you will be successful. I think, perhaps, that that is coming in a different way for the time being. I can see very clearly now that, perhaps, a huge producing company will take a great many of these theatres and produce an excellent performance that can be sent around the country. I do not know whether that would be practical, but it appears to me a solution of that problem. It is very difficult to tell what can be done. It depends upon the condition and size of the house and location, but I still think that when this industry gets into swing again and we get adjusted to our conditions and to what we can do, you will find the country is not overserved. What we have to do now is to bring the people back into the theatre. We have got to bring them back and that is our problem. Just how we are going to do it cannot be discussed in an open forum like this. I think my time is up. Thank you very much.

Too Much Pessimism
(Continued from page "A")
yesterday when things were fine, but you get a response—you cannot help it. No man ever delves into a knock-out punch by practicing it, and I do hope that in the future, when things are again in a normal state, we will not forget to build an institution—to have the people come to the theatre to see the show rather than have them come to see the show at the theatre.

WHATEVER SUCCESS we have had in the handling of our different units, we have always tried to build an institution. That has gone through a great deal of study and application. I do not presume any of you know the many, many hours during the week, especially in trying periods that I used to sit so that I could face the audience and study the reaction of the people, and I have come to the conclusion, gentlemen, that the success of this thing is not whether they are always right, and instead of pandering we ought to cater, because if you pander you are going to reap the reward of that old saying, "Familiarity breeds contempt." Cater, yes, but pander, never. You must have idealism—you must establish an institution. When you do that, and do not get excited when prosperity does come and overload yourself to a point where the body will never stand the grind, you cannot help but have your measure of success.

YOUR THEATRE
Aug 10 '32

YOUR THEATRE thanks the Motion Picture Club Bulletin for its co-operation in presenting this address.

WINDOW CARDS
$ .75
PER 100

PRINTERED IN 2 ATTRACTIVE NON-FADING COLORS

24 HOUR SERVICE

METROPOLITAN PRINTING COMPANY
**Not Quite Correct,**
Mr. Harrison
(Continued from page “D”)

OUR BEST HOLLYWOOD FILMS are no less studies of the abnormal. In “White Shadows,” the broken-down doctor is murdered in the finish by a bully pearl-trader; “Tabu’s” priest calmly watches the native hero drown to death; “Cimarron’s” hero, a wife-deserter and irresponsible thrill-seeker, dies in the bull fields; the hero of “Sunrise” spent half the film contemplating the murder of his wife by drowning; the best characters in “Outward Bound” were a drunkard and two youngsters who had committed suicide; the extremely beautiful Von Sternberg films have yet to depict Marlene Dietrich as otherwise than beautiful.

THE TRUTH OF THE MATTER is that we are no more interested in the normal character than we are in the Einstein theory. When we go to the theatre we want to leave normality and realism behind us. We pay our admission, and in doing so we say in effect: “Tom, go ahead and tell me a story. I have come from normality—I have just left a whole day’s work which concerns itself with signing letters, earning salaries, paying the interest on the mortgage.” Give me a success!

And so the playwright, knowing what we want, takes us away from this world. He shows us a world in which people do outrageous and magnificent things, a world of daring deeds and bitter strife, a world in which men overcome terrific difficulties and women match force with wit and skill.

**Wide Range Recording**

Western Electric introduces a new development in talking picture recording and reproducing that should interest exhibitors.

**Wide Range** accomplishes what scientists and engineers have been striving for for a considerable time, namely, an extension of the frequency range and sound range of sound that can be recorded and reproduced. With the Wide Range system the frequency range is extended to cover from as low as 40 to as high as 8,000 cycles.

**The Chief Claims** made for the resulting sound are a quality never hitherto achieved and an intelligibility of dialogue and a more thrilling effect of great volume free from any distortion. With Wide Range it is possible to record and reproduce the extreme soft sounds of whispered conversation or the individual instruments of an orchestra together with the heaviest passages that were formerly precluded by the limitations of existing recording and reproducing systems.

**Wide Range** has been made possible by a refinement of recording and reproducing apparatus. The chief change in the latter lies in the introduction of a new high frequency loud speaker unit capable of reproducing even beyond the limits of audibility. Certain other modifications in the reproducing system are also involved. A recent demonstration indicated the advantages of Wide Range reproduction will become even more pronounced, after motion picture studios have completed the installation of equipment for Wide Range recording. Equipment for modifying a studio recording channel for Wide Range involves no major changes except the substitution of the moving coil microphone for the present condenser type microphone and the addition of simple electrical networks. High quality monitoring is also necessary.

**Wide Range** originated with the series of developments by engineers and scientists of the Bell System, notably the Bell Telephone Laboratories and latterly Electrical Research Products, that began with the introduction of the Western Electric sound system. It is a natural evolution of Noiseless Recording, first announced early in 1931, which succeeded in eliminating surrface and extraneous noises from talking pictures. In combination with Noiseless Recording, Wide Range represents in both producing and reproducing, has been formally announced by Electrical Research Products.

**Electrifying Speaker**. Combines frankness, extraordinary sincerity and sound thinking with emotional appeal to obtain explosive effect. Speaks in well-carrying baritone voice charged with emotion. Experts on coast call him “best actor on the lot.” His addresses at conventions creates sufficient enthusiasm to last an entire year. Makes up for infrequent appearance by being available with infectious quality. Eyes narrow in concentration when he becomes intense. Cloud or sunshine in his face indicates his reaction before he speaks. Has nervous habit of shooting cuffs and fingering tie and tipping back in chair. Doesn’t believe in luck. Not superstitious.

**Doesn’t Hesitate to Consult Doctor**. Likes to talk about operations, his and others’. Watches diet and health carefully. His reservoir of affection expends itself upon his very attractive, bright, 16-year-old daughter, Peggy, and his charming wife.

**His Sense of Fairness** transcends all other considerations in business deals. In making contracts focuses his eye on full performance not possible evasion.

**Exhibitors and Distributors** recognize his integrity and make him ambassador of good will within industry. He accepts and performs his plenipotentiary power knowing that he serves his company when he serves the industry. The statesman of executives. The general of salesmen. The arbitrator of disputants.

**His Name** is a by-word in the industry, is always accompanied with adorning superlatives. Unanimously revered and admired. The giant of a gigantic industry.

**Schiller**

(Continued from page “F”)

looking volcano everyone knows will soon explode. Driven on to accomplishment by desire to achieve a triumph because of genuine modesty. Frank, outspoken without being offensive. Always on the offensive without being ruthless. A brilliant executive who has not forgotten to be human.
Blazing Ahead to Leadership!

COLUMBIA PICTURES for 1932--33

SOLD 100% TO R.K.O.
THEATRES from COAST to COAST!

Prosper with Columbia IT'S A PROMISE!

Aug 10'32 pg. 25
ALLEBANY
Stone Gets On and Does a Wales

By Bill

IMPROVED BUSINESS CONDITIONS

are reflected in the Albany district by the
query of three men within one week about
theatre leases to lease in the Albany district. . . .
Secretary of the Albany Film Board of
Trade is ready to put any owners of closed
theatres in touch with these men. . . . Mrs.
Harlan, owner of Harlan Memorial Hall,
Essex, recently . . . Hall is operated as
a picture house by the postmaster, Van
Arnam, . . . J. M. McKennan, exhibitor of
Millbrook and Pawling, paid a visit to Film
Row recently. . . . "Bring 'Em Back Alive," after
a week at the RKO Palace Theatre,
Albany, was booked for a week at Warner's
Ritz Theatre, the second instance in which
this invariably first-run double-feature
house has played second run after a rival
producer. . . . C. Russell Halligan, RKO
exchange manager in Albany, would not
agree to a double feature program for "Bring
'Em Back Alive," so a Laurel and Hardy
comedy was substituted. . . . J. C. Carpenter,
exhibitor at Cobblekill and Shokan Springs,
says the latter place is taking care of more
summer visitors than it has in the past two
years. . . . Ralph Pielow-Lou Sauber golf
tournament continues every Saturday after-
noon strenuously. . . . Ralph, MGM exchange
manager in Albany, is so expert that while
he says, "I only play on Saturdays," Sauber
and Pete Dana, exchange manager and sales-
man of Universal, claim he takes lessons
from pros on the other days.

ABE STONE, manager, Eagle, Albany
neighborhood house, is being called the
Prince of Wales by the film jokers. . . . Abe
thought he would try horseback riding, and
it was not long before the horse tossed him
off as neatly as the horses do Albert Edward.

. . . Vic Burns, former partner of Bob
Yates, Palace, Troy, has taken over the
Casino, Waterford, renovating the theatre.
. . . Burns and Yates were formerly vaude-
vile actors. . . . Len Garvey, RKO sales-
man, says that he visited D. S. Cooke,
Edmonton exhibitor, and saw a sign an-
nouncing Otto Gray's Oklahoma Cowboys
as the current vaudeville attraction. . . Len
knew the cowboys were at the Albany RKO
Palace at the time. . . . He spoke to Cooke
about it. . . . Cooke, slow of speech, as usual,
replied, "Is that sign still up?"

TOWN OF PINE PLAINS is building a
new school to cost $250,000. . . And,
because of this, movies will go out of the
town after September, because the town
needs the theatre seats for school children
until the new school is completed, and there
is no other place to show pictures.

MRS. HARRY PAPAYANAKOS, wife of
Rialto, Potsdam, exhibitor, bought some sup-
posed Oriental rugs from a peddler for $119.
. . . When Harry heard the price he declared
they could not be any good because they did
not cost enough. (Att. film men.)

RALPH PIELOW-NATE SAUBER golf
tournament, headed by the Albany MGM
and Universal exchange managers, and
Leon Hermann, United Artists; Harry Alex-
ander, Fox salesman, is on for four Satur-
adnoons in August. . . . The other
golfers want Pielow to give them a handi-
cap. . . . Herman is pinch-hitting for Pete
Dana, injured.

BOB YATES has quit the management
of the Lake Theatre, Lake George, and gone
to New York. . . . Mrs. Carpenter, Yates'
mother-in-law, and her son will manage the
theatre. . . . Harry Schriffen, MGM office
manager, has gone to New Haven, Conn.,
his home town, for his vacation. . . Ed
Stuart, Stuart Theatre, Lakeville, Conn., is
using vaudeville acts one day a week with
his film program. . . . Alex Feltman has
taken the Lincoln Theatre, Schenectady, for-
erly operated by Frank X. Shay.

MARGARETSTVILLE, Roxbury and
Flieschmanns in the Catskills, are inaugu-
rating a new form of farm "relief." . . .
Rivalry of the three towns for movie busi-
ness has caused liberal billing on barns in the
surrounding county, and the farmers
benefit by charging the exhibitors for post-

ing their bills. . . . Frieder and Grossman,
Playhouse, Hudson, did well with the
Marcus Revue. . . . Star Theatre, Hudson,
recently burned, is undergoing extensive
repairs and having new equipment installed.
. . . Ralph Pielow, MGM manager, and Mrs.
Pielow and their son, are occupying a cot-
tage on Saratoga Lake during the month of
August. . . . Charles Johnston, Columbia
manager, and his family are at Crystal
Beach, near Buffalo, for their vacation,
Johnston joining his family for week-ends.
. . . Bill Raynor is making out well with
World-Wide.

ST. CHARLES
AN ENTIRE BLOCK ON THE BOARDWALK
ATLANTIC CITY
A Smart Hotel in America's Smartest Resort

VACATION
dollars go farther at the St. Charles than
ever. Choice location, fine meals, spa
bathing from hotel, low rates—a stay at
the St. Charles means the perfect vaca-
tion! Stay long for health, too.

IDEAL CONVENTION FACILITIES
ATTRACTION RATES

"It's Being Done" Is An Invincible

Allan Vincent, Matty Kemp, June Clyde and others are seen in "It's Being
Done," from Invincible, and First Division releases. It's a tale of modern youth
and parents.

ROXIE
Roxie Changes and Brogan
Returns

By I. S.

ROXIE, EAST SYRACUSE, has been
taken over by Joseph Fitzler, heretofore asso-
ciated with his brother, Mitchell, in the
operation of the Rivoli and Swan. . . House
had been dark for weeks. . . Franklin H.
Chase has returned from his 'steenth over-
seas jaunt and again is catching films for
Heart's "Journal-American."

PAT BROGAN, who, with James Roe,
gave Syracuse its second film house, the old
Theatorium, is back in the city after an
absence of years, but will enter the manu-
facturing field rather than return to the film
business. . . Brogan's old partner now
operates the Tum Hall Theatre.

THE NEW YORK STATE EXHIBITOR

Aug 10'32
WINDSOR K. HANCOCK, 20, who lost his usher job at the Warner Stanley not long ago, was killed by a train at Atlanta, Ga., June 26, of meningitis. He was widely known as a great showman and his death came as a shock to his friends throughout the country, many of them names prominent in the film industry. Kaufman was born in Chicago and began work at the age of 11 as a skate boy in an amusement park. He learned the theatre business as an electrician and picture operator.

He leaves his widow, Kathryn Harker Kaufman: a brother, Joseph, of Chicago, and a sister, Mrs. Mae Kranz, of Los Angeles.

Leaders of the film world were among those who sent flowers and messages of condolence.

Capitol, Rochester, Opens

Capitol Theatre, Rochester, which has been closed during the summer, is expected to open about the middle of August with Truman Brizee, former assistant manager. House has been redecorated and a new ventilating system installed.

Little Legit Loses

Rockland County Theatre League, which enrolled an impressive list of organizations as supporters of summer plays in the Broadway, Nyack, and had motion picture theatre managers considerably worried, has not been very successful financially. Exhibs do not care.

Tiffany Optimistic

Bob Savini reports that "The Last Mile," according to Bill Saal, shapes up as one of the hits of the season. The California tryout of the picture was sensational, he averred. Rushes on "Those We Love," with a cast including Mary Astor, Kenneth McKenna, Lilayan Tashman, Jason Robards, Tommy Conlon, Harvey Clark, Bert Roach, Josephine Dunn, Connie O'Keefe, Hale Hamilton, J. Farrell MacDonald and others are splendid, Saal reports.

"Big City Blues" Is a Warner Contribution

And Joan Blondell and Eric Linden are two of the more prominent players in the story.
FRIEDMAN AND GINSBERG have the Gold, Brooklyn. . . . Vito Bianco has the New Ideal, Brooklyn, closed for spell. . . . Joe Kahn is head of the Lane Theatre Company, Inc., which is operating the Park Lane, after plenty of litigation. . . . Springer and Cocalis now at the Rialto, Park, South Plainfield, N. J., is now Pampinodirected. . . . James Poro has the Lindy, Lindenhurst, L. I.

GRAACE THEATRE, Brooklyn, closed for a spell, will be reopened by a company headed by Benjamin Goldman. . . . While the Curtains are down at the Criterion, the Willis will be using its shows. . . . Among the closed houses are the Progress, Brooklyn; the Star, Cliffside, N. J., which reopened next month, and the Fort Lee, Fort Lee, N. J., which will be opened soon. . . . Dark also are the Cumberland, Brooklyn; the Folly, Brooklyn; Skouras Englewood, Englewood, N. J.

ST. MARKS THEATRE, closed for the summer, reopen in September. . . . Verona, Long Island City, is reported having charged a 5-cent admission. . . . Sandra Amusement Corporation, Irving Klein, president, has the National, Newark. . . . Lido, Brooklyn, is now an Odie Operating Corporation possession. . . . When the Roxy opens, it will be Skouras operated for Fox. . . . Closing of the Rialto was only a prelude to the debut of the Four Marx Brothers in "Horse Feathers."

AL SHERMAN is back from his vacation and will shortly announce production of the play he is writing with Ed Finney. . . . Hortense Schorr is vacationing, too. . . . Mac, Al Friedlander's secretary, will shortly go on here. . . . First Division is expanding, incidentally.

WARNER BROTHERS' ILLUSTRATED MOVIE NEWS has gotten off to a good start with Lou Goldberg and Myer Beck as editors. . . . Irving Landes and Sam Brown are now with Principal. . . . Charlie Gould is selling for that company. . . . John Weber is now Majestic sales manager under Herman Gleichman. . . . Harry Marx is managing the Palace. . . . Herman Whitman has shifted. . . . Home offices are now located in 1019 Broadway, that is, for Majestic Pictures. . . . Ed Selzer, at Warner's, is a daddy for the second time. . . . And making a success of it, too. . . . Return of Bill Raynor to the business as branch manager at Albany was received with interest by his local friends.

Dewitt, Syracuse, Sex
Dewitt Theatre, Syracuse, leased by the Skouras-controlled Central New York Theatres Corporation more than a month ago, and dark since the spring flop of the Sanford Skinner stock venture, reopened with a "woman only" engagement of the old Continental-made Garbo film.

Charters
Columnist Newsreel Corporation of Manhattan. To produce motion pictures, newstricks and distribute and exploit the same entertainment.

Utica Case Heard
Walter A. Reardon, Utica, has carried his case against the Olympic Theatre Corporation to the Court of Appeals.

Appellate Division recently reversed a judgment given in Supreme Court in favor of Reardon. The action involves the sum of $1,500 made to the corporation. The case was tried in Utica in 1930 and 1931 and each time Reardon was given a verdict.

Defendants, members of the corporation, contended they gave Reardon $1,500 worth of stock in the theatre as security for a loan on condition that he either keep the stock or demand the return of his money within a year. They claim he did not ask for a refund until after three years.

44TH STREET
Paramount Announces Some Promotions


THINGS TO BE THANKFUL FOR:
"Passport to Hell" Must Be a Hot Story

SOME TALK that Ned Kornblite, formerly connected with old Binghamton Theatre others, will take over Johnson City Goodwill. . . . Kornblite says no, but it looks like yes. . . . Kornblite is the showman who grabbed off a couple of Cortland houses a while back. . . . Best picture of the past month was "Bring 'Em Back Alive," which showed at Fred Perry's Capitol. . . . In tie-up with "The Binghamton Sun," Manager Perry arranged to show "Skyscraper Souls" following story in "The Sun," which will run in serial form.

BINGHAMTON Civic Club players filmed amateur picture at Chenango Valley State Park near Bingo and will hold preview soon. . . . Four carnivals in a row have not doomed theatre biz noticeably. . . . Neither have numerous feature attractions at George F. Pavillon in Johnson City. . . . Night baseball is drawing plenty when they play and his gang, for "Cougorilla," Fox's money-maker; Moe Streamer for U-A's freak, "White Zombie." . . . And thanks also from the Warneries for "Doctor X" and a host of others; from Bob Wolf for RKO's "Iiring 'Em Back Alive." . . . From Leo Abrams for "Back Street," from Universal, a sweet show. . . . From Messrs. Randel, Sweigert, Seigel and Kussell for Paramount's excellent looking line-up, and "Horse Feathers," which opens this week.

ARTHUR GREENBLATT is distributing "Isle of Paradise" for Adolph Pollak. . . . Charlie Goetz is now sales head for Exhibitor Screen Service. . . . He's a real old-timer. . . . Max Cohen may take the Boro Hall, Brooklyn, in September. . . . Mike Newman is now contact man for Educational-World Wide. . . . Dave Sohmer is now working under Ed Schnitzer at Educational-World Wide. . . . Universal had its annual outing a week or so ago in Long Island, and a pleasant time was had by all. . . . Jack Perley is now selling for Par in New Jersey. . . . H. Leon is taking his place in Brooklyn and Long Island.
"It's Being Done"

Invincible has come forth with as neat a program picture that this season ever did see in "It's Being Done," with June Clyde, Allan Vincent, was made for the American Telephone Co., of the West Milford exchange at Greenwood Lake. . . Richard Sabongy, 23, who picked an argument with Patrolman John O'Brien in a local theatre a few weeks ago, was sentenced to three years in state prison on the charge of assault with intent to kill.

EUGENE BRILL, 16, an usher in one of the Westwood theatres, is in the hospital in a precarious condition from, it is alleged, a brutal beating, and Albert Hutchinson, 30, moving picture operator, is held in $1,000 bail on a charge of assault and battery. . . Thirty-fifth anniversary of the International Alliance Theatrical Stage Employees and Motion Picture Operators of the United States and Canada, Local No. 44, was observed with unusual brilliancy this year. . . One hundred and fifty members, their wives, and assembled guests gathered for a banquet at Great Notch Inn. . . Four of the charter members who are still living were toasted. . . They are Robert Delaney, Thomas Hardy, stage manager, Rivoli, Paterson; Robert Meek, stage manager at the Regent and William Brown, Sr., stage manager, Orpheum. . . All of Paterson.

POOR BOX-OFFICE RECEIPTS have caused the Strand, Plainfield, to fold up. . . Thanks to the removal of the Sunday performance ban by the county courts, Oxford and Liberty, same city, are managing to keep on. . . By way of dove-tailing with the Warner schedule, Ritz, Elizabeth, has changed its opening days from Wednesday and Saturday to Tuesday and Friday. . . Attempt to conduct Sunday pictures in Summit, the county's most aristocratic city, has been thwarted by the townsfolk. . . S. D. Cocalis is owner of no less than four playhouses in the county. . . They are the Park, Roselle Park, and Elmora, Strand and Royal, Elizabeth. . . Running "second-time" films, he has been highly successful, having had little difficulty with competition. . . Liberty, Elizabeth, has taken to the presentation of prizes to holders of prize-winning entry tickets.

("BRING 'EM BACK ALIVE" has made itself an outstanding attraction everywhere. . . Movies in Linden seem to have been definitely tabooed. . . Lone theatre the little city boasts of stands out on the main stem, stark and drab from lack of usage. . . A stream of 14 juveniles climbed a wall and made ingress at the Ritz, Elizabeth, before detection.

DESpite the fact that he was originator of the idea, Manager George Kelly, Ritz, lost out when it came time to count the vote that was cast during "Manager's Week." . . The novelty was conducted through a chain of 43 northern New Jersey theatres and started July 25. . . First place was gained by Manager Edward Helwig, Rivoli, Paterson; second position was granted Manager Clement Murphy, Branford, Newark, while the Regent, Elizabeth, over which Kelly is manager, came in third.

HARRY DENEGER, manager, Palace, has introduced bakeware and china nights, to boost business. . . Garry Voorman, Montauk manager, is off somewhere on a brief vacation. . . No one seems to know exactly where he went, but wherever he did go, he's playing golf, his men say. . . Harold Gerhard has charge of the theatre in Voorman's absence.

GUESTS OF HONOR included, Harry Kalomine, New Jersey manager of Warner Brothers; Charles L. Dooley, district manager, Warner Brothers; Peter Adams, proprietor, United States Theatre; William and Lew Watson, Orpheum Theatre; Frank Hall, Fabian; J. Edward Helwig, Rivoli; James Malone, manager, Garden; Joseph Lefkowitz, Regent, now Ortihi, Hackensack; Louis M. Guinzberg, Majestic; Harry Voorman, Montauk, Passaic; Wm. Weiss, Capitol Theatre, Passaic; Alex Reeves, New Jersey manager, RKO and Local No. 44; Robert Delaney, charter member of Local 44; James Brennan, Local No. 1, of New York City; James Welsh, Local No. 59, Jersey City; S. D. Cocalis, owner of no less than four playhouses in the county. . . S. D. Cocalis is owner of no less than four playhouses in the county. . . They are the Park, Roselle Park, and Elmora, Strand and Royal, Elizabeth. . . Running "second-time" films, he has been highly successful, having had little difficulty with competition. . . Liberty, Elizabeth, has taken to the presentation of prizes to holders of prize-winning entry tickets.

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Fifi D'Orsay Is On Her Way

And the celebrated actress will be seen in "The Girl From Calgary," a Monogram release, to be distributed here by First Division. It has Paul Kelly in the supporting cast.

HE HAS SEEN many movie thrillers in his capacity as manager of the Rialto Theatre, but Max Hecht never was thrilled as he was last week when three gunmen stopped him in the dark hallway of his home. . . They helped themselves to his $1,000 diamond ring and $100 in cash. . . Then they took him to the theatre and made him open the safe. . . They go for "hot stuff" at the Rivoli, Rutherford. . . Daniel J. Shepherd, manager, says business still is moving every time he has something special on at the show.

By Eye-Ess

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Looking Ahead at the Product

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

By Our Hollywood Correspondent

"Two Against the World"—WB

Constance Bennett, Neil Hamilton, Helen Vinson, Alan Vinecent, Alan strongway.

Story of a sister whose brother shoots a lover to defend her honor, even Constance Bennett can’t hit the piece out of the rut it falls into. Metro’s "Asheated" is much along the same lines, but if there is still a big audience for the wronged gal movies (and there ought to be), the box office need not worry. The Bennett-Hamilton team has a draw all its own.

Estimate: Bennett still pulls.

"Life Begins"—WB

Loretta Young, Alice MacMahan, Eric Linden, Glenda Farrell, Preston Foster, Clara Bland ch, Vincente Shoraro, Lloyd Morhugh.

The entire action takes place in a maternity ward of a hospital. Obviously, it is the type of picture that comes along only once in a great while. Warners have given no worry. The Bennett-Hamilton team has big audience for the wronged gal movies.

Estimate: Why worry?

"The Crash"—WB

Roth Chatterton, George Brent, Paul Cavanagh, Henry Kolker, Barbara Leonard, Richard Tucker, Lois Wilson, Hardey Albright.

Chatterton might be given better material, but the Chatterton-Hamilton combination should prove of assistance. True, this story of the ultra rich, etc., won’t appeal to all, but the marquee won’t want for selling angles. Just a society yarn and another Chatterton picture.

Estimate: Why worry?

"Thirteenth Guest"—Monogram


Excellently produced mystery murder tale with nice direction to boot. Hoffman and Monogram have contributed a couple of star names, and the nature of the story usually appeals. All in all, this is a picture that will hold its own in any house.

Estimate: Okay.

"Igloo"—U

Travel picture with cast of Eskimos.

Summer novelty that probably won’t be able to buck the hot weather even with a cool background. For those who like man vs. nature struggle, okay, otherwise, it will just be one of those things.

Estimate: For a certain type of house.

"The Scarlet Brand"—Freuler

Bob Custer, Betty Mack, and others.

Typical Western that will hold its own. Nice scenic shots, and Custer has a neat following anyway.

Estimate: Nice horse opera.

"Isle of Paradise"—Pollak

A travel picture of the Island of Bali.

One of the real photographic gems of the season, a feature devoted to Bali, and aiming generally at the better class houses. However, the show has been directed with an eye to box office values, and real showman should be able to come out ahead. There isn’t any story, but a running talk keeps tabs.

Estimate: High in its department.

"Midnight Morals"—Mayfair

Beryl Mercer, De Witt Jennings, Ree Lyon, Charles Delaney, Alberta Vaughn.

Nice inde show that has an emotional running through it, together with a police angle and a girl who is framed, it has enough to appeal to the masses.

Estimate: Fair Inde rating.

"Bird of Paradise"—RKO

Dolores Del Rio, Joel McCrea, John Halliday, Creighton Chaney, Skeets Gallagher.

Radio put a lot of money into "Bird of Paradise," probably more than it will be able to pull out, but the present production will milk every dime from a potential audience. King Vidor has directed a swell piece, the story has been changed a bit, the performances are good, and, all in all, the studio has done as well as can be expected. The nut, however, is probably too big, but that shouldn’t worry exhibitors who have been handed an attractive feature.

Estimate: Should be okay.

"Guilty As Hell"—Para


Nice mix with a murder that should hit a neat average at the box office. Paramount, in its new stride, has contributed enough box-office names to give theatres a real break; with an engrossing background audiences should be plenty pleased. Title might aid in box office.

Estimate: Nice average piece.

"One Way Passage"—WB

William Powell, Kay Francis, Warren Hayer, Herbert Manlin, Alice MacBain.

Entire yarn takes place on a ship, and with some good direction and neat casting to boot. "One Way Passage" comes out as a neat program offering, able to hold its own any place. The Powell-Francis team should be another inducement. There is enough action, also.

Estimate: Suitable program.

"Hollywood Speaks"—Col


Another of the Hollywood tales, it speaks frankly and more daringly. Columbia’s version of what Hollywood might be like is a bit closer to the real thing, and for that reason might appeal to audiences quite a bit. The casting aids the piece.

Estimate: True Hollywood expose.

"It’s Being Done"—Invincible

Alan Vincent, Matty Kemp, June Clyde, Ethel Clay- ton, Tom Ritchie.

Nice independent picture of modern youth with an adult angle that is a bit different. About the best of the Invincible crop, and studied with feature names that may mean something at the box office. Best of all, the pace is steady; there are few slow moments and audiences should be satisfied.

Estimate: Nice hand.
at
WINTER
GARDEN
(New York)
day and night
HELD OVER FOR
SECOND WEEK
CONGORILLA

Aug 10'32 pg. 31
with MR. AND MRS. MARTIN JOHNSON
FOX
there has never been a greater picture produced!

A Cast that will be placed in the Motion Picture Hall of Fame. PRESTON FOSTER—HOWARD PHILLIPS—GEORGE STONE—NOEL MADISON FRANK SHERIDAN—LOUISE CARTER.

Supported by Remarkable Players

Directed by SAMUEL BISCHOFF

The LAST MILE

120 MILLIONS ARE WAITING TO SEE THIS HUMAN DOCUMENT

Aug10'32 b.c.
Distributors Cold on 5-5-5 Co-operation With M. P. T. O. A.

THE NEW YORK STATE EXHIBITOR

COVERING THREE FILM ZONES

AN EMMANUEL-GOODWIN PUBLICATION

CIRCULATING IN NEW YORK STATE AND NORTHERN NEW JERSEY

Vol. 4—No. 24

NEW YORK, AUGUST 25, 1932

PRICE. 15 CENTS

COMING SOON

Backed by the biggest exploitation campaign ever accorded a single production.

Pictures not Promises from FIRST DIVISION

GOONA-GOONA

LOVE POWDER

A WEIRD MELODRAMA

ANDY ROOSEVELT

AND ARMAGEDDON

Road Show Accessories
reckless youngsters on the make • • • all the pathos, humor, tragedy and courage of the adolescent age!

"The Thrill of Youth"

AN INVINCIBLE PRODUCTION

Featuring:

JUNE CLYDE • ALLEN VINCENT
DOROTHY PETERSON • LUCY BEAUMONT
ETHEL CLAYTON • MATTY KEMP

Directed by RICHARD THORPE
Step out with the UNIVERSAL sales organization in its great tribute to CARL LAEMMLE, Jr.

We're off on a gigantic campaign in appreciation of the greatest pictures Universal ever produced. For instance --

BACK STREET

LEW AYRES in OKAY AMERICA
The knockout drama with the knockout title. Written by the celebrated playwright, WILLIAM ANTHONY McGUIRE. With Maureen O'Sullivan, Louis Calhern, Walter Catlett, Allan Dinehart, Nance O'Neil, and many others. Directed by Tay Garnett. RELEASED SEPT. 8.

THE OLD DARK HOUSE
KARLOFF, MELVYN DOUGLAS
Charles Laughton, Gloria Stuart, Lilian Bond. From the famous mystery novel by J. B. Priestley. Directed by JAMES WHALE, the man who gave you that big record-smasher, "Frankenstein." RELEASED SEPT. 29.

ALL AMERICA
BIGGEST NAMES IN FOOTBALL
in the biggest football drama ever made—Frank Carideo, Albie Booth, Ernie Nevers, Chris Cagle, Monty Schwartz, Ernie Pinckert, and dozens of other gridiron stars—with the All America Team and the All America Board—with Richard Arlen, Gloria Stuart, Andy Devine and other big screen names. Directed by Russell Mack. RELEASED OCT. 6.

ONCE IN A LIFETIME
1932's SMASHING LAUGH HIT
As an independent venture, "The Thirteenth Guest" is an eye-opening murder mystery. The suspense, comedy and a good sound story combine to make it one of the better pictures that have come out of the independent field. It is a grand picture of having made it and Monogram and packs entertainment into its every reel. M. H. Hoffman should be proud of having made it an Monogram broker still for having it to release. It is a box-office picture—the sort that will give the theatre customers their money's worth.

There are some who will label its elements as "hokum." It has a gloomy house, trick mediums of dealing death and the semi-ellipse murderer. But, nevertheless, all its elements are treated in a refreshing, agreeable and ingenious manner from camera viewpoint and thus the entire picture is made thoroughly enjoyable.

For thirteen years—ever since the eye of a fateful dinner where the head of the Morgan family dropped dead after reading his will—the old Morgan mansion remains unused. Ginger Rogers, as the Morgan daughter, returns. She is then, it appears, murdered. A private detective, Lyle Talbot, takes a hand. Ginger reappears, furnishing a unique shock to both audience and cast.

It develops that her father's will demands her presence there. The thirteenth guest is the heir to her father's fortune, the guests being those who were present at the dinner thirteen years ago. There follows a series of swift incidents in which two other mystery murderers, each seeking to kill off the other members of the family in order to obtain the clue to the fortune left Ginger Rogers, "the thirteenth guest at a dinner party 13 years before."

Lyle Talbot is an effective hero, an amateur detective, who helps his friend, J. Farrell MacDonald, to solve the mystery. Others in the cast are: James Eagles, Eddie Phillips, Erville Alderson, Robert Klein, Crawford Kent, Frances Rich, Ethel Wales, Phillips Smalley, Paul Hurst, William Davidson.

"THE THIRTEENTH GUEST"
with Ginger Rogers, Lyle Talbot
Monogram 69 mins.

SWELL MURDER MYSTERY SMARTLY PRODUCED AND ACTED KEEPS SUSPENSE MOUNTING ALONG WITH GOOD COMEDY RELIEF.

This mystery meller is as good as anything of its kind turned out by any of the major producers. In fact, it is a darn sight better than most of them for sheer entertainment in the intelligent classification. The plot is very ingenious, and is worked out logically. It all centers around a deserted mansion where a family reunion was held 13 years before, with the head of the house meeting his death mysteriously. The mysterious murderer attempts to get all those guests back to the house and dispose of them one at a time by electrocution through the telephone which has been wired to a secret chamber where he turns on the switch. There is not a dull moment in the film, with excitement and thrills popping almost continuously. It is above all, intelligent entertainment, smartly handled in all departments.


"THE THIRTEENTH GUEST" was held at the Monogram organ Monday's heat, found to its liking and voted the effort worthwhile. Albert Ray directed.

Some of the lines supply good comedy, and the suspense is well maintained. There is the novel twist of two mystery murderers, each seeking to kill off the other members of the family in order to obtain the clue to the fortune left Ginger Rogers, "the thirteenth guest at a dinner party 13 years before."

Lyle Talbot is an effective hero, an amateur detective, who helps his friend, J. Farrell MacDonald, to solve the mystery. Others in the cast are: James Eagles, Eddie Phillips, Erville Alderson, Robert Klein, Crawford Kent, Frances Rich, Ethel Wales, Phillips Smalley, Paul Hurst, William Davidson. For direction that never fell down, Albert Ray comes in for full credit. The late Armitage Trail's original story is one of his best, while Frances Hyland's screenplay version, by Harry Neuman, his photographer were capably worked out. Other players of note are J. Farrell MacDonald, James Eagles, Eddie Phillips, Erville Alderson, Robert Klein, Crawford Kent, Frances Rich, Ethel Wales, Phillips Smalley, Paul Hurst and William B. Davidson, and all are satisfactory.

M. H. HOFFMAN Production

CAPABLE DIRECTION, EXCELLENT CAST
"THE THIRTEENTH GUEST"
Hoffman-Monogram


"THIRTEENTH GUEST' WALLOPS AS SWELL MYSTERY YARN

Excellent Cast
"THE THIRTEENTH GUEST"

Production

THE FIlm DAILY

MOTION PICTURE DAILY

"The Thirteenth Guest"
(Monogram)

Ray Johnston's Monogram organization comes through in good fashion with its first picture of a new policy and new season. It's a mystery drama, which a preview audience, braving Monday's heat, found to its liking and voted the effort worthwhile. Albert Ray directed.

Some of the lines supply good comedy, and the suspense is well maintained. There is the novel twist of two mystery murderers, each seeking to kill off the other members of the family in order to obtain the clue to the fortune left Ginger Rogers, "the thirteenth guest at a dinner party 13 years before."

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Aug 25 '32 pg. 4

M. H. HOFFMAN Production

IT'S BOX-OFFICE ALL THE WAY!...
Majestic Pictures will produce twenty features and six Jack Hoxie Westerns for the 1932-1933 season.

- Two feature productions, "Hearts of Humanity" and "The Phantom Express," are now ready for screening.
- "Crusade," the third of the features, is now in production. Three others are in preparation.
- "Gold," the first of the Jack Hoxie productions, is completed.
- Majestic invites you to screen its finished product, for Majestic wants you to know the quality of productions that have been planned for this season.
- Majestic will definitely deliver its full schedule of uniformly good pictures. Follow the Royal Road to Profits with Majestic's Twenty-Six Money-Makers.
- Majestic Pictures are distributed in this territory by

FILMCRAFT EXCHANGES, Inc.

1046 BROADWAY
ALBANY, N. Y.

505 PEARL STREET
BUFFALO, N. Y.
A story of all humanity for all humanity.
The grim tragedy and rollicking comedy of Man's struggle against Fate.
The bitter tears and carefree gaiety of Childhood.
The pangs and thrills of romantic Youth.
The burning cares and cheering reminiscences of Old Age.

A drama of life and hope, of despair and death—a theme as big as all Humanity.
"It's loaded to the last car with the kind of audience appeal that makes the quarters and half-dollars click on the box-office window."
—The Hollywood Reporter.

"Replete with action from start to finish, this picture is a thrilling mystery drama of railroad life sweeping swiftly to a happy climax."
—The Hollywood Herald.

"Mister Exhibitor book this one by all means and save yourself a headache from a lot of those so-called major studio specials."
—The Hollywood Filmograph.
CRUSADE

From the play by WILSON COLLISON

Screenplay by
EDWARD T. LOWE

Direction by
FRANK STRAYER

Aug 25 '32 pg. 8

What price the honor of a kept woman? Can she claim the protection of the unwritten law as a defense for the murder of a man who assaults her?

The Press says YES! But the Crusading Prosecuting Attorney says NO! There can be no defense of an honor that does not exist.

A startling theme, daringly depicted. Culminating in a smashing climax that breathes the life of this modern age of Crusade.
**THE THIRTEENTH GUEST**

**Aug. 6, 1932**

**The Thirteenth Guest**

Theatregoers are in for a splendid morsel of entertainment in this M. H. Hoffman-Monogram feature picture. It is from the story by Armitage Trail, author of "Scarface," and adapted to the screen by Frances Hyland, and directed by Albert Ray. It is a thriller of the finest order, with nothing to offend anyone amongst the straight faced clientele who attend our slicker theatres these days. It is indeed a credit to the Independents, and M. H. Hoffman is to be complimented for his sensitivity in the entertainment value of this narrative and giving it the staging that he did.

The casting of the production is also worthy of praise. Lyle Talbot, easily steals the picture. He is a new personality that will be heard from. Ginger Rogers, too, came in for no end of attention. She looked and acted her role to the last letter. Erolle Alderson, a very versatile character actress, caught our eye for his rendering of a hard part. J. Farrell McDonald again gave one of his best acting parts, and gained many a laugh along with the strictest of attention. You will love Frances Rich, young daughter of Irene Rich. This Miss will make you like her in spite of yourself, for she plays a snob and has a touch of comedy in her work. She's showing great possibilities right now, for she plays a snob and does it well.

The photography of Harry Neumann was class A. Here is a cameraman who never misses an opportunity to make his photography work stand out in every picture that he works on, and in this instance he more than proved his ability. Balduin and Phillips' sound was very good.

**Way - Play It Across the Town**

Aug. 25, 1932 pg. 9
Prosperity—Inflated and Otherwise

GRANTED that stocks of representative companies have been boosted. Admitted, too, that plants in many parts of the country seem to be resuming their operations. What is the most hopeful sign, however, is the new spirit which seems to be coming over the people of the country.

There is no reason to believe that any bit of prosperity is going to come around in a hurry. Those Svengaliles who dictate the antics of the stock exchange may or may not be influenced by the fact that another election is just around the corner. People can hardly be expected to cheer when a company which is admittedly in poor shape sees its stock going up by leaps and bounds.

Definitely, though, it may be said that the spirit of the masses is on the upgrade.

Unfortunately, too, for the exhibitors, this market boom comes at a time when distributors use any sign of better business for their own advantage. It should be easy, however, for exhibitors to think of the losses of the days gone back rather than the mythical promises of the future.

The exhibitor, of course, owes the distributor a definite spirit of co-operation, but he should not so far forget his place in the picture to believe that crowds are going to throng back into his house. The distributor, on the other hand, can hardly be expected to use this flush of traveling stocks as an indication of immediate profits for all and everyone.

Business will take as much time coming back as it did going down hill. There is no need for the exhibitor to buy on the promise of the future, unless, in the bargaining, the distributor has full knowledge and understanding of the terrific losses theatremen are now experiencing.

Applause for Warners

THE brothers Warner, who have pioneered in many divisions of this business, have again come forth with a new trend in this industry. Merchandising of Warner-First National films for the new season were introduced through a vast series of trade showings to press, civic leaders and the trade. Warners have so much confidence in the pictures they have already made for the new season that they are prepared to devote the maximum of attention to bringing them before the public.

Here is a new idea in the industry, a step forward, and such plans are always to be welcomed. The business must now already be sold to Warners, not only for the product of the past season, but through the confidence the company has in unveiling its product on such a wide scale. Exhibitors will go into the showings with happy mind and will come out feeling ever so much better. Many civic leaders attended the performances, recognized the part the industry is playing in investing huge sums in production of a better type, and a finer feeling has resulted all around.

 Warners' brilliant move is on a line with those advocated by other companies who have set new standards in the coming films, and who are backing their pictures to the utmost.

No one will ever be able to say that the producers are not sincere. Through their confidence in their product they are spreading a better spirit.

Lightman's Ultimatum

 WHETHER the industry realizes it or not, this business is fast approaching a real test of exhibitor strength.

The assertion that theatremen should combine in a buying strike unless the advantages of 5-5-5 standard exhibition contract were placed before them found the entire exhibition division of the business applauding M. A. Lightman, president of the M. P. T. O. A.

Lightman, who never has and never will be influenced, wants the exhibitors to show their teeth, indicate their strength and once and for all gain recognition for exhibitor organization from the distributors and producers. Lightman's declaration has effectually killed any assertion that the M. P. T. O. A. is Hays-domineered and controlled.

To back down on the 5-5-5 demand is to kill any hope of organization appreciation. The exhibitors of this country should get behind Lightman, back him in his assertions. He is leading a move that may mean the beginnings of real exhibitor combination.

Independent Outlook

ENCOURAGED by the receipts of the past year, the independents are branching out. Rather than stick to the has-beens, the indees are making future greats and concentrating on some star pictures. Monogram, for example, has Fifi D'Orsay in a feature, and may offer Norma Talmadge and Charles Ray in the near future. In addition, there may be a build-up of some promising new feature folk.

Inasmuch as the exhibitors, through their rentals, gave courage to the independent producers, the latter should not forget their obligation and seek prohibitive prices. Only through a policy of foresight can both factions hope to benefit.
**Lightman Bid for 5-5-5 Action Gets Cold Shoulders from Most Companies**

306 Sues

Papers in a New York Supreme Court suit charging conspiracy in restraint of trade against all the distributors, Hays organization, independent exchanges and Springer & Cocalis, circuit operators, were served this week by Local Motion Picture Machine Operators’ Local 306.

The union declares it has been unable to get film for three open-air theatres in the Bronx. Damages to $200,000 and a permanent injunction are sought.

Union charges that Springer & Cocalis entered into a conspiracy with all distributors to prevent them from getting film, fearing direct competition.


Legal hearing on the proposition was due this week. It all connects up with the new union agreements.

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**Chicago Meetings Delays Upstate Allied Gatherings**

Contracts Big Issue at Mid-West Sessions

State Allied officials have been kept key up over the Chicago meeting. Telephone wires have been hot with messages, yet little that is definite has been developed. Reports have it that complications over contracts are at the bottom of the situation.

A meeting of New York Allied, which was being arranged for, was deferred because of the Chicago gathering. As soon as reports from Chicago are received and analyzed, New York and probably New Jersey Allied also will meet.

A number of important matters have accumulated for New York Allied. It is believed that contracts are an outstanding consideration at this time.

As matters are shaping, it appears that Allied Exhibitors regard contracts the most vital question before the industry today. There will be determined efforts to secure cooperation with which to ensure exhibitors quality product and protect them in supply. Universal is reported to have agreed to a number of changes asked by Allied.

The New York Allied meeting will be held within a fortnight, probably in Newburgh or Albany.

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**Heavy Empire Competition But Kaplan Looks Strong**

The tiffing between Local 306, Kaplen Projectionists’ Union, and the Empire State operators is becoming more serious.

Reports are around that many of the indees are trying to loosen the Kaplan shackles and go Empire, but a survey indicates that the indees feel that the costs are still too high.

The latter’s feud with the Kaplan outfit is still on. It is reported that some more indees may go Empire.

306, it is said, is ready to make deals, but the indees feel that the costs are still too high.

Agreements are generally up by September 1.
The text contains news articles and notices about various topics, including theatrical events, business developments, and personal updates. It mentions the activities of individuals such as Bert Jackson, manager of Warner's Troy theatre; Moe Jackson, district manager of Warner's; and various other figures in the theatre and film industry. It also references the Albany theatre market and covers topics like the Boulevard Theatre, the Empire Theatre, and the Skouras first run films. The text is written in a lively and descriptive manner, typical of early 20th-century theater news.
Utica Exhibitors Lay Plans for Battle Against Operator Measure

State, Schenectady, Open While Pool Deal Awaits

THE NEW YORK STATE EXHIBITOR  Aug25'32

Rochester Bombing

Elmer Loritz, operating the World Theatre, Rochester, on a non-union basis, was forced to call in the police after repeated stench bomb disturbances. World is one of the smallest neighborhoods and the only one operating non-union. Loritz also operates the Lake Theatre, where contracts run out in September. Patrons were twice driven out with the bombs.

Heard In—

ROCHESTER

Who Looked at Alleged Obscene Films?

By Ecitch

THERE'S A STORY that Manager Jay Golden's guardian of the gate at the RKO Palace failed to recognize M. H. Aylesworth, RKO chief, on a recent visit and declined to let him enter. . . . Peggy Hilsdorf, Century box office, took her first train ride on a vacation trip to Broadway. . . . Andy Roy, manager of Syracuse Paramount, left to open the house after several weeks work at the Century here. . . . Sign painters at Loew's Rochester do their stuff for the yokels as added lobby activity.

MARTY ANDERSON, Century, spent better part of a day finding a livery stable for use in publicity stunt. . . . Police who seized a pack of obscene films staged a special showing for judges and newspaper men to see if they were obscene. . . . RKO Palace is conducting talent-finding contest in co-operation with the "Times-Union" and the WHAM radio station. . . . Winner is promised a week on the air and possible coasting. . . . Winner is going to become one of the smallest neighborhoods and the only one operating non-union. Loritz also operates the Lake Theatre, where contracts run out in September. Patrons were twice driven out with the bombs.

Hornell House Reopens

Majestic Theatre, Hornell, which closed July 21 after a dispute between Warner Brothers and Nikitas Dipson, the leaseholder, has reopened with Warner Brothers still operating. Argument was settled satisfactorily to all. John J. Maher returns as manager. Louis Lazar, Albany, zone manager, and Moe Silver, general manager, were on hand for the conference with Peter Grafades.

Utica Host To Two Technical Groups

Utica has just entertained two groups of theatre men, the New York State Association of Motion Picture Projectors and the Tenth District Conference of Theatrical, Studio and Laboratory Employees.

The first group held its session August 21 with meetings in the afternoon and evening. Matters pertaining to the organized group were discussed with doors closed. The second group held its annual meeting August 22 with morning and evening sessions. In connection with the joint gathering, Utica Local 337, International Association of Theatrical Stage Employees and Motion Picture Machine Operators held its annual banquet August 21 at Hotel Martin. Visiting delegates were guests. Principal speaker was Louis Townsend, formerly of the Eastman Theatre, Rochester, and at present district supervisor for Paramount-Publix in western territory.

Glen Humphrey, union business agent, headed the committee on arrangements, assisted by John Miller, Charles Skinner, Joseph Grimaldi and George Stein.

Utica Exhibitors Lay Plans for Battle Against Operator Measure

Claim Hint of Railroading in Council Tactics—Five Years' Experience Requisite of Booth Chiefs After Passage

Operators of independent, or neighborhood, theatres will seek court aid to prevent enforcement of an ordinance adopted regarding Utica projectionists.

There's a certain air of mystery in connection with the passing of the ordinance, and motion picture owners or lessees are armed to the teeth against it. Introduce originally August 3, it remained in committee two weeks and was favorably reported out and rushed through the Common Council with only one negative vote.

The proposed ordinance, now before Mayor Charles S. Donnelley, provides that "every motion picture theatre shall employ an operator of at least five years experience for each picture machine used." Theatre men question the legality of the measure.

William R. Goldbas, attorney representing the theatres, appeared in opposition to the measure and Glen Humphrey, Projectionists' Union; Michael Walsh, president of the Utica Trades Assembly, and James Thomas, representing the Electrical Workers' Union, urged its adoption.

The theatre men had no knowledge of the proposed legislation until a few hours before the council was to meet, it was said, and their attorney sought a public hearing sometime in September. This was denied.

Charges that the measure was being "railroaded through the council," was called an untruth by union speakers, who declared they sought favorable action as a matter of protection to the operators and to lessen fire hazards.

Utica "Observer-Dispatch," denouncing the act, declared in its leading editorial that "it appears to be one more example of unnecessary government interference with business."

Geneva Young Back From Vacation—Rumors

By Glenn


VAUDEVILLE PROGRAMS now and then at Geneva Theatre during summer. . . . Geneva Theatre tied up with local merchants to give away moving picture cameras and projectors to lucky patrons. . . . Temple Theatre still dark. . . . No one knows what is going to become of it, although rumors are flying thick and fast. . . . Maybe an inde will open it.
Hudson County

SUIT FOR $50,000 has been filed in Hudson County Common Pleas Court against the Essbee Amusement Co., Hoboken, by Mrs. Mamie Greenhouse, of New York, for the death of her son, Morris. The young man was burned to death in the projection booth of the Rivoli Theatre, Hoboken, November 13, 1930, while helping Charles Panzer, projectionist.

Borough Council of Fort Lee has notified heads of the Consolidated Film Industries, Inc., of West Fort Lee, that they must immediately start recommended by the State Board of Health to eliminate pollution of Crystal Lake by acid-polluted drain-water. 

By Ike

Hudson County

Two Suits and More Vacations

Ike's

Aug. 25, 1932

Arthur Mackie is calling for legit shows in Jersey City. Loew's, the largest of the independent theatres in North Hudson recently, has been construed by the managers as an attempt to ruin their business in reprials for their failure to accede to union demands to maintain two projectionists in each house. James Binkov, manager of the Temple and spokesman for the managers as an attempt to ruin their business in reprials for their failure to accede to union demands to maintain two projectionists in each house.

PASSAIC

FOREIGN-TONGUE TALKIE CRAZE

FOREIGNS ARRIVE AND BIZ PERKS UP

By Eye-Ess

FOR the death of her son, Morris. 

HAPPINESS MONTH (JULY) WENT OVER.

Herbert Muller, manager of the recently reopened Strand, Bayonne, set a colorful haberdashery note with a bright yellow shirt. Fireman Fallon complimented the Loew ushers on their fire drill.

HERBERT MULLER, manager of the Strand, Bayonne, set a colorful haberdashery note with a bright yellow shirt.

GARRY VOORMAN, New Montauk (Warner Bros.) co-operated in making a profitable undertaking of a benefit boxing show at the Passaic Stadium this week. He had 10,000 throw-aways printed and distributed. On them in large letters was printed SEASON PASS, but above that in tiny letters was Don't Let the . . . and below, in tiny letters, was Without Seeing Connie Bennett in "What Price Hollywood?"

A NOVEL IDEA of special interest to exhibitors was hit upon by Bill Weiss to advertise his showing "What Price Hollywood?" at the Capitol (Warner Bros.). He had 10,000 throw-aways printed and distributed. On them in large letters was printed SEASON PASS, but above that in tiny letters was Don't Let the . . . and below, in tiny letters, was Without Seeing Connie Bennett in "What Price Hollywood?"

Goona-Goona, a roadshow picture if ever there was one.

And here are some shots from First Division's exploitation special, "Goona-Goona."
This Business of Trailers!

To supply trailers regularly to theatres requires forethought, planning, ORGANIZATION. This is not a hit-or-miss matter, not a side line incidental to some other business. THIS IS A BUSINESS IN ITSELF—a highly improved cog in the machinery of purveying amusements to the public.

Our trailer business did not spring into being full-grown. Its inception is rooted in the beginnings of the motion picture, and its development has kept pace—through alternating periods of hardship and success—with the growth of the industry.

Today our trailers are supplied to Exhibitors through a highly organized service which is the result of years of experience in meeting the needs of theatres of all classes in all parts of the country. The requirements of these theatres have built that great SERVICE INSTITUTION in the motion picture business which is known as National Screen Service Ad-Vance Trailers.

A Message from the Makers of the World's Finest Trailers

Every showman knows the value of SELLING FROM THE SCREEN. Trailers build business. The speak to an audience sitting ready for the message, an audience 100% willing to be sold on your product.
**“Rasputin” Smash**

“Rasputin, Saint or Sinner,” now being distributed and released exclusively by Capital Film Exchange, in New York, is running six weeks at Europa, New York, playing to capacity, running six weeks in Baltimore and is now in its sixth week in Philadelphia. It is establishing new records wherever shown and is being handled on a roadshow basis.

“Rasputin, Saint or Sinner” stars Nikolai Malikoff and the Moscow Art Players in one of the most dramatic pictures ever presented, based on the intimate records and writings of friends and foes of the Mad Monk of Russia. It is a synchronized sensation.

This picture gives one of the finest portrayals of Rasputin, the famous figure of recent history. Numerous books and articles have been written about this strange figure of the Russian courts, who rose from peasantry to a dominant position, ruling Russia with his hypnotic power.

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**Heard In**

**BINGHAMTON**

Comerford Takes Over Johnson City Here

M. E. COMERFORD is taking over the Johnson City Goodwill Theatre, for years home of village’s first-run pictures presented under indirect supervision of Endicott-Johnson Corp. . . . The name will be changed to Enjoy . . . House will open Labor Day . . . Considerable interest has been evinced in lobby decorations of Comerford’s Bingo and J. C. houses . . . Armed with a scroll saw, Comerford’s Bingo experts have manufactured attractive illustrations for each coming event.

SORRY TO HEAR of the death of Jack Wood’s mother . . . Bingo service club men are being shown pictures of navy life by Chief Boatswain’s Mate F. W. Šenkowski as entertainment features for short noon luncheons . . . Idea goes over big . . . With razing of Strong Block, less than a stone’s-throw from Bingo Theatre, talk of another movie house has been revived.

**Goldberg, Furman Up**

Lou Goldberg, in charge of exploitation publicity of Warner’s Broadway theatres, has been promoted to the newly created post of exploitation manager of all Warner Brothers-First National pictures by S. Charles Einfeld, Warner executive in charge of advertising and publicity. J. C. Furman succeeds.

**700 File Out**

More than 700 men, women and children in the RKO Proctor Theatre, Yonkers, filed out quietly and without disorder when a fire broke out in a restaurant adjoining the theatre.

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**Ten Strike for W-W**

World Wide has gotten away to a swell start in the local hemisphere.

Loew metropolitan circuit has purchased the product 100 per cent for the coming season.

Give a big hand to Ed Schnitzer, and also to Joe Brandt.

The 21-picture line-up certainly does look impressive.

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**Incorporations**


Notice has been filed with the Secretary of State of change in capital of Paramount Publicity Corporation of New York.

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**Avon, Utica, Reopens**

Closed for several weeks, Warner Avon, Utica, reopened August 24.

Previous schedule called for the reopening along about Labor Day, but Warner Brothers, according to Bert Leighton, local manager, “have confidence in the return of prosperity and faith in Utica,” and the date was jumped ahead.

Garry Lassman will be continued as Avon manager, with Frank Bartholomay, assistant.

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Progressive Teaching Aids Corporation of Manhattan. To deal in teaching aids of all kinds, motion pictures, etc.
AMERICAN MADNESS is getting more editorial notice and greater reviews than any picture in years. The reigning sensation over the RKO circuit.

THE BLONDE CAPTIVE is now beginning to play the long half of the Loew Metropolitan time—60 houses. It gets this choice ace time because it has gotten the business over the Loew circuit and in hundreds of houses.

WAR CORRESPONDENT at the Paramount—sure proof that the bringing together again of Holt-Graves team means box office happiness.

HOLLYWOOD SPEAKS at Warner's Winter Garden. Big showmen know what this peek through the keyholes of Hollywood will do to boost business.

GOOD PICTURES ARE THE CURE FOR ALL BOX-OFFICE EVILS

2nd BIG WEEK ON BROADWAY!

AMERICAN MADNESS

with WALTER HUSTON

PAT O'BRIEN - KAY JOHNSON

CONSTANCE CUMMINGS

GAVIN GORDON

A FRANK CAPRA production

2 BIG STARS UNITED AGAIN!

WAR CORRESPONDENT

JACK HOLT

RALPH GRAVES

LILA LEE

Directed by PAUL SLOANE

HOLLYWOOD TELLING ON ITSELF!

HOLLYWOOD SPEAKS

GENEVIÈVE TOBIN - PAT O'BRIEN

Directed by EDDIE BUZZELL

4 B'WAY ACE HOUSES PLAY SAME WEEK!

COLUMBIA PICTURE

YOU NEED 'EM—Columbia HAS 'EM

Aug 25'32 pg. 17
Here is another of those unusual stories that lend themselves to sensational exploitation....

A modern comedy-drama that fairly leaps out of the screen!

Not since "Robin Hood" have you seen a Fairbanks so adventurous ... so thrilling!!
He couldn't kill her! He couldn't trap her!
He couldn't chain or cage her! Yet here he was... alone with this girl... cannibal, primitive... dazzling in savage beauty... ALONE WITH HER IN THE JUNGLE!
Rochester Perks

Theatre business in Rochester has taken a definite snap forward. Pick-up in other business has aroused a spirit of optimism so that people are spending more freely. Managers say the b.o. spurt is clear indication that people are showing hungry. Publix entertainment of film critics in New York drew plenty of favorable comment in the newspapers on the pictures.

Return of vaudeville to Loew's Rochester, and reopening of the Capitol are seen as stimulating business rather than merely added competition.

National Warner Show

Voted Complete Success

The Warner Brothers National Exhibit of features to be released during the coming season has been voted a complete success.

In every exchange centre where the exhibits were held, hundreds of theatremen turned out to take a look at the forthcoming product, and endorsed the offerings of the company.

Here, Joe Vergesslech, metropolitan sales manager; Harry Decker, Brooklyn branch chief, and Harry Hummel, New Jersey manager, with Sam Lefkowitz, office manager, Warners New York exchange, took care of the bookings. The Park Central was the official hotel. Exhibitors from all parts of the territory turned out.

Buffalo and Albany also has the showing.

Projectionist Escapes

John Miller, Jr., projectionist at the Stanley, Utica, wife and daughter, and Donald Rood, electrician at the same house, is one of the first of the African jungle films.

Wild Women of Borneo

Avalanche was made for the lovers of winter sports. "Wild Women of Borneo" is one of the first of the African jungle films.

Haverstraw Deal Fails

Situation in Haverstraw, 6,000 inhabitants, is quiet, with the Waldrons operating the Broadway, 1,000 seats, without competition. Deal announced some months ago, by which the Nysta Amusement Company of Brooklyn, was assumed to take over the old Capitol, has apparently fallen through. At any rate, a "For Sale" sign still appears on the front of the building, which looks the worse for two years of idleness.

Brizee in Medina

Truman Brizee, house manager, Cooper's Capitol Theatre, Rochester, for the past two years, takes charge of the Diana, Medina, Warner house. New manager slated to come into the Capitol.

"The Painted Woman" Is From Fox

Peggy Shannon and Spencer Tracey are present in Fox production, "The Painted Woman," while Elissa Landi and Alexander Kirkland are also pictured.
A properly carpeted theatre invites patronage. The proper carpet for a theatre is one in which long-wearing quality of fabric is closely allied with sound absorbent quality. The pattern must be theatrical—the colors striking, yet harmonious. Just any carpet will not do for your theatre... and why should you pay fancy prices for ordinary carpet when you can buy National Exclusive Patterns in specially woven theatre carpets for less money?

The right CARPET for your theatre...

Extra weight, long-wearing, sound deadening fabrics that yield to the footstep with a feeling of luxury. A variety of exclusive theatre patterns in rich colors and distinctive designs to exactly harmonize with your decorative scheme.

Right Service—Our direct distributing connection with the world's largest carpet weavers, our expert knowledge of theatre floor covering—our nearness to you insures a completed job, correct in every detail.

Right Prices—We cannot be undersold on theatre carpets of comparable quality. Our new samples include a variety of weaves, grades and patterns to meet any floor covering appropriation. We can save money for you with specially reduced summer prices.

Right Terms—Through the National Financing Plan you can, with a modest down payment, install fresh, new carpeting now and pay for it on easy monthly instalments. MAIL THE COUPON FOR A PROPOSITION THAT WILL INTEREST YOU.

National THEATRE SUPPLY COMPANY

1560 BROADWAY NEW YORK CITY

500 PEARL STREET BUFFALO, N. Y.

Aug25'32 pg. 21
Attempts to Iron Union Situation Failing Uptake

Syracuse Conference Results in No Tangible Accomplishment

Parleys between executives and union workers have thus far failed to assure the return of flesh to Syracuse this fall.

William A. Downes, Lou Golding and Harry Royster, representing Loew's RKO and Paramount respectively, spent several days in Syracuse during the past week dickering with the stagehands' union, the Motion Picture Machine Operators' Union and the Syracuse Musicians' Protective Association. Adjustments and revision of contracts with each of the three groups have thus far failed to clear away the difficulties in the path of vaudeville's return. The stagehands, it is reported, are asking for the same concessions both as to numbers, conditions and salary.

 readily agreed to the opening of this theatre. They would, however, ask for.. . .

Paramount, Syracuse Opens

Paramount, Syracuse, dark many weeks, opens August 25 with "Horse-thieves." Andrew Roy, who opened the house originally, is again at the managerial helm. In spite of a lowered scale prevailing in other mainstay houses, Paramount will attempt to get 50 cents. Rialto will watch the Paramount box office closely, however, and act accordingly. All other mainstay houses are operating on a 35 cent top.

Newburgh Little Competish

Newburgh is threatened with a Little Theatre movement, scene being Orange Lake, six miles away. This is regarded a continuation of the Elverhoj (Milton) project.

Incorporations

Explorer Submarine Corp. of Manhattan. To deal in motion pictures and films of all kinds.

Konsult Producing Company, Inc. of Manhattan. To deal in plays, pictures, etc.

Cool Ushers

Level-headed ushers at the Music Hall Theatre, Tarrytown, averted a panic and saved hundreds of movie fans from possible serious injury when a piece of phosphorus, lying in an un corked bottle, was kicked over under a seat and burst in flames.

More than 1,000 persons were in the theatre at the time and several women were badly frightened until the ushers restored order.

The capable theatre staff was in command at all times.

"Dynamite Ranch" Is a Humdinger

Ken Maynard and Ruth Hall lead the cast in Tiffany and World Wide's "Dynamite Ranch."
Air-Minded

George Hirliman
Uses the air exclusively when he travels as president of Exhibitors Screen Service.

Loew's Takes "13th"
Loew's Metropolitan Circuit has booked Monogram's "The Thirteenth Guest" for the entire New York circuit to play early in September. This is considered quite a tribute to Monogram's new program, as seldom does an independent picture receive the full circuit hooking.

Utica "Legit" Off
Inability to rent any of the Warner-controlled theatres in Utica is given by Brace Conning as the reason for indefinite delay in the movement he is sponsoring to re-establish the Utica Civic Theatre.

"American Madness" is a preachment, among other things. It shows, first, how a telephone girl, calling up another telephone operator with big news, started a run on a big bank. The bank had been robbed of $50,000. The picture gives a fast succession of episodes in which one person after another retelling the telephone girl's story of the bank robery, raises the amount lost from $50,000 to $5,000,000, bringing in the bank president erroneously as the culprit, setting phones frantically ringing and bringing one of the talkie's most realistic mobs to the tellers' windows of the bank, desperate to save their funds.

The main preachment, however, comes in a speech in which the bank president—the forceful Walter Huston—lectures a pinheaded board of directors on the crime of hoarding money in banks and starving business, starving also the thousands of employees who lose their jobs as production fails.

The American madness more subtly turns out to be the insensate run on the bank, which is finally saved by small business men who force their way in droves through anguished depositor mob to deposit large and reassuring sums of money—this real and gigantic madness turns out to be the scaredness which causes business men to pinch their pennies, to try to save their own little isles of security while helping take all the confidence and substance out of American business generally.

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“Hearts of Humanity”

Capital Film is distributing “Hearts of Humanity,” first of the Majestic productions of the new season, with Jean Hersholt heading a cast that includes Claudia Dell, Jackie Searle, Charles Delaney, J. Farrell MacDonald and others.

Young Searle, as Shandy, an “Irisher,” who patches things up, steals the show, and the Christy Cabanne direction guarantees a steady pace.

“Hearts of Humanity,” as the first Majestic, sets a new high standard for independent production. Capital has a real ace as its first for ’32-’33.

Myers Says Plenty on Youngclus Decision

Raps Those Who Minimize Victory

Those who have been decrying the results of the Youngclus decision are taken to task by Abram Myers, president of Allied.

Myers charges that certain leaders hold that under the Youngclus ruling, representatives of the various branches of the industry cannot co-operate in the solution of the industry’s problems, including protection.

“This is unwarranted and misleading” says the Myers’ statement which adds “The decision merely holds that the exchanges, chain theatres and subsidized exhibitor leaders may not combine and conspire to impose protection on independent theatres not participating or acquiescing in the proceedings.

“It puts an end to the activities of exhibitor leaders who profess to represent the independent theatres but who respond to the crack of the producers’ whip in return for salaries, chain theatre dues and favors in connection with the operation of their own theatres.

“Exhibitor leaders by their criticisms of the Youngclus decision condone all that Judge Munger condemned and lay themselves open to the implication that their real grievance is that they will no longer be able to preside over the independent exhibitors as viceroys of the producers.

“Exhibitor leaders whose plans to make themselves solid with the powers that be at the expense of helpless and uninformed independents were frustrated by the Youngclus decision, now claim that the way has been left open for the chains acting individually, to negotiate for unlimited protection from the restraining influence of these leaders.

“There is reason and authority for saying that unreasonable protection, no matter how granted or obtained, is unlawful in and of itself.”

Billy Wilkerson Gives the Real Low-Down on Warners

(From “The Hollywood Reporter,” acknowledged coast daily leader, comes a tribute to Warner Brothers from Billy Wilkerson, its editor. Wilkerson, who makes no bones about the fact that his relations with Warners have been strained at times, comes to the front with a frank discussion of what the new season of the majors will bring. Certainly, this endorsement of Warner product from a man who is on the scene of production is real sincerity.—J. E.)

For over a year this publication and Warners have had some differences. Warners did not like the way we ran this sheet and we were not over enthusiastic about the manner Warners handled a lot of things. If you are mad at someone, you just don’t like to say anything nice about them if you can help it, but we have, in fairness and as our reward for fine productions, had to do more waving of the Warner flag than for almost any company as a result of the pictures that have been shown here in preview, during the past few months.

Back East several weeks ago we heard exhibitor ravings for Warners, we were told by showmen in New York, Chicago, Kansas City and here, what the Warner product has meant to them and only this morning a theatre owner from up North, having a large chain of independent theatres, came into this office to register his approval of the Warner-Franchi pictures and the treatment the Warner exchange-men give the theatre owner in his section of the country.

If we were so situated that we could only take the program of one company for exhibition in our house, if there was no other way to get around the situation, we would select the Warner-Franchi product as our pick for the first quarter, or probably the entire year. That’s a broad statement and we will justify it.

In the first place, Warners has the greatest showman producer in our business in the person of Darryl Zanuck. That man knows story values as does no other Hollywood executive. His ideas are new, his most art is new, his plans are new, with plenty of wallops, and he is able to inspire those around him, his writers, his directors, his artists on the merits of the ideas, thereby getting a cooperation that is, otherwise unknown, in this cinema village. ZANUCK KNOWS.

Warners as a company has every other company, but for the past two years their bloomers have been less than any of the other majors and although they have not had such terrific hits, smash attractions, their program summed up in box office figures, a statement of profit and loss for the theatre, has shown a better profit than any other company.

That’s not only our statement, but that of more than 175 theatre owners we have contacted during the past few months.

Warners are maneuvering themselves into a position that will make that company one of the greatest profit-takers in the industry with another year like the past. They may not have the largest gross or not, the Warner name right now means more to exhibitors than all their stars. Warner is the draw, the other names are secondary because the public has learned over a two-year period that a picture from that organization is generally a GOOD SHOW.

Their product for the first quarter should top anything they have ever made, and that takes in the gangster era of two years ago. You won’t get better pictures from any company than “Blessed Event,” "Cromeron," "One Way Passage," "Life Begins," "Doctor X," "Tiger Shark" and "A Successful Calamity." We have seen all those pictures with the exception of "Tiger Shark" and can, as a consequence, report our RAVE.

In addition to the above group you will get "Two Against the World," with Connie Bennett; "The Crash," with Chatterton; "Cabin in the Cotton," with Barthelmess; "You Said A Mouthful," with Joe E. Brown; "Women in Prison," with Barbara Stanwyck; "Twenty Thousand Years In Sing Sing," "Silver Dollar" and "I Am A Fugitive From A Chain Gang" during the first quarter.

"Back East several weeks ago we heard exhibitor ravings for Warners"

Jones Sells Tale

Charles Reed Jones, director, publicity and advertising, Majestic Pictures Corporation, has sold the screen rights of his novel, “The King Murder,” to George R. Batcheller, Chesterfield Motion Pictures Corporation.

Story will go into production very soon under the direction of Richard Thorpe. Release title is announced as “The Broadway Mystery.” “The King Murder” is the first of several detective novels, featuring Leighton Swift, his amateur detective. “The King Murder” was awarded the E. P. Dutton Mystery Story Prize when it was published in 1929.

Incorporations

Ivan Screenart Corporation of Manhattan. To deal in the motion picture film business.

Notice has been filed with the Secretary of State of a change in capital of Prudential Playhouses, Inc. of New York from 3,000 shares, no par value, to 10,000 shares, no par value. And of Prudential Playhouses Operating Company, Inc. of New York from 500 shares, no par value, to 1,000 shares, no par value.

Kin-O-Lux, Inc. of New York. To deal in motion picture manufacturers.

Monopole Film Corporation of New York. To deal in commercial manufacturing, motion picture enter-

Notice has been filed with the Secretary of State of a change in capital of Walt Disney Productions, Ltd. of California. Also of the dissolution of Mutual Chaplins, Inc. of New York.
“Goona-Goona” Has Big Tie-up Schedule

“Goona-Goona,” First Division’s exploitation special, has a load of tie-ups.

Here are some that have been arranged.

A cosmetic company has agreed to give away as high as 100,000 sample envelopes of face powder to be called “Goona-Goona.” These will be furnished free to theatres, except for imprints charged. The cosmetic company will advertise the product extensively.

 Plenty of travel agencies will combine because of the Bali angle. A special eight-page magazine for theatres has been arranged. Travel magazines are giving layout, “The Cunarder,” magazine of that line, is giving plenty of publicity.

Book companies, with Bali books, will combine to give the picture assistance. 24 sheets to be used.

Other details will be announced later.

Joe Feldman Active

In connection with the showing of “The Crooner” at Warner’s Strand Theatre, Albany, Joe Feldman, publicity man, arranged a crooner’s marathon. He had many entries and each crooner was allowed to croon as long as his breath held out, a huge megaphone being placed over the marquee of the Strand for the crooners’ use. Joe also arranged lobby exhibits of wild animals and reptiles for “Ape Man,” he sat near a youngster of eight. The boy asked him if Johnny Weissmuller, playing Tarzan, really was brought up with the apes. Al said, “Yes” and the boy said, “I don’t believe it. He has a vaccination mark on one arm, so he went to the same kind of a school I do.”

Watch for “Once in a Lifetime”

Gregory Ratoff in Universal’s “Once in a Lifetime” takes the part of a movie mogul, while the other two gentlemen may be seen in “Air Mail” and other U. features.

“News” Up

Print order on “Warner Bros. Illustrated Movie News,” 16-page weekly fan paper distributed in Warners metropolitan theatres, hotels, and shops, has increased from 75,000 to 100,000 to meet the demand of movie-goers who seek to keep posted on stars and pictures.


An advertisement in Poughkeepsie newspapers by a theatre in that city read: “Alice in Wonderland,” Charlie Chaplin—Scrappy children 10 cents.”

“Life Begins” Campaign

“Life Begins” opened August 23 at the Hollywood, a two a day picture with a two dollar top.

Striking feature about the campaign for “Life Begins” was the complete absence of ballyhoo. No exploitation stunts of any kind were used. For about a week prior to the opening, only the title and the date of the opening were announced. No descriptive copy of any kind was used with the ads.

Living Music Day

With a sly dig at canned music, Kingston merchants as a prelude to Dollar Day held Living Music Day, with orchestras in attendance in the stores. Kingston and Broadway theatres cooperated with special concerts.

For “Speak Easily”

As ballyhoo for the film “Speak Easily,” Manager Edward J. Melnicker, Rochester, introduced a novel lobby display. He obtained an old-time bar with brass rail and an old-time bartender wielding the towel. Tie-up with manufacturers enabled him to serve near beer to all for a week.

Seed on Job

In addition to his recent broadcast about “Warner Brothers’ National Exhibit” over Station WKBW, Harry A. Seed, Warner branch manager, Buffalo, publicized the exhibit of 12 completed 1932-33 features to the general public via all Buffalo newspapers. Buffalo exhibit was attended by 500 exhibitors and an equal number of “patron guests” representing audiences. Buffalo exhibit was held at the Hollywood Theatre and official headquarters were at the Lafayette Hotel.

Marquee Conscious

Local Rialto still continues marquee consciousness.

Whenever the occasion arises, the boys go to the roof and the marquee to sell the show. It’s okay until it’s overdone. More power to them.

ST. CHARLES
AN ENTIRE BLOCK ON THE BOARDWALK
ATLANTIC CITY
A Smart Hotel in America’s Smartest Resort

Vacation dollars go farther at the St. Charles than ever. Choice location, fine meals, surf bathing from hotel, low rates—a stay at the St. Charles means the perfect vacation! Stay long for health, too.

IDEAL CONVENTION FACILITIES
ATTRACTIVE RATES
"Once in a Lifetime"—U
Jack Oakie, Sidney Fox, Alice MacMahan, Russell Hopton, Harry Pickett, Lenore Parsonne, Gregory Ratoff, Outsie Stevens, Robert McWade.

After everyone thought U would clean up the show, "Once in a Lifetime" comes out as a grand laugh on Hollywood and a money picture. Oakie, as the dumb mastermind, who becomes a big Hollywood chief, and the rest of the cast are superb. The laughs are aplenty, the satire keen. This show will be in the money.

Estimate: Ditto.

"Hell's Highway"—RKO

First of the chain gang cycle, nicely done, but only for adults. Brutal, exposing what are real conditions, with an eye to realism, "Hell's Highway" has been given neat production by Radio. What it may do depends upon the locale. As an offshoot of prison drama, it leads the way in what probably will be another round of chain gang stories. Dix is okay.

Estimate: First in; sell it as such.

"After Divorce"—Metro
Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson, David Niven, Laurence Grant.

Domestic yarn of father and son love, with Cooper and Nagel sharing honors. As an interesting bit of emotional study, "After Divorce" becomes a neat neighborhood hit, and an audience satifier. Patrons will like this.

Estimate: Nice program.

"Passport to Hell!"—Fox
Elena Landi, Fred Leiber, Warner Oland, Alexander Kirkland, Donald Crisp, Earle Fox.

Typical down-in-the-jungles yarn with a triangle similar to those done time and time again. Landi again isn't given a break and the punches are telegraphed ahead.

Estimate: Just another movie.

"Alias Panamint Jack"—WS
Jack Hoxie, Dorothy Cartier, Kerma Maynard, Jack Rockway, Donald Keith.

Western with some new twists. Hoxie is as good as ever, and the followers of horse opera will get the usual number of thrills.

Estimate: Nice mare yarn.

"70,000 Witnesses"—Para

Picturization of a novel that got a lot of publicity, "70,000 Witnesses" shapes up as different as an oyster pearl. A man is murdered in full view of 70,000 spectators. The story intrigues, the climax is thrilling. Another bull's-eye for Paramount.

Estimate: Different.

"The Painted Woman"—Fox

One of those "everyone desires the woman" dramas, and not much different from the rest. Acting is better than the story. The tale handicaps everyone.

Estimate: Familiar.

"Night Club Lady"—Col

Once again Menjou is the sleek, suave detective, and as the sleuth who solves the more in entertainment value is a neat performance. Columbia's picturization of a well-known novel keeps a steady pace, offers surprising entertainment.

Estimate: Fine program.

"Love Me Tonight"—Para
Lee Tracy, Evelyn Knapp, Donald Dilks, Eugene Pallette, Warner Hymer, Barbara Weeks, Alice Barret.

Fashioned after one of our country's more prominent city officials, "Night Mayor" is racy, breezy, close to home. Tracey acts up the part, gives a great performance, and the script allows for many neat situations and gags. The central character is easily recognizable. "Night Mayor" is in.

Estimate: Up to standard and some new twists.

"Okay America"—U
Lee J. Cobb, Marlene O'Sullivan, Louis Calhern, Walter Catlett, Alan Dinehart, Bette Davis.

Columnist yarn that weaves in a kid-napping angle and a double-cross. If the columnist era hasn't passed out by the time this gets around, it should attract interest. As part of a cycle, it's just another picture; as a cleverly laid out story, aided by some fine acting by Cobb, it becomes another matter. Title is swell.

Estimate: Sell it.

"13 Women"—RKO

They have Barthes back into the hills, and the box office should benefit. The "Tol'able David" line will be worth something here, and the story, tale of a plodding farm youth, is just meat to the hinterlands. As a throwback to the kind of parts he uses so well, "Cabin" should click.

Estimate: Better than his last.

"Cabin in the Cotton"—WB

Estimate: Box office.

"Tiger Shark"—WB

This brings Robinson back into the big dough. TRIANGLE DRAMA, amid a setting of fishing and shark fighting, it has been given a grand production by Warners, and a neat cast helps give a neat build-up to an interesting story. Robinson was never better, Arlen is another name, and the production fresh, attractive to theatre-goers.

Estimate: Box office.

"Hearts of Humanity"—Majestic
Jean Hersholt, Jacky Searle, Claudie Dell, Charles Butterworth, Myrna Loy.

First of the Majestics, and something to be proud of. Hersholt, as the fatherly Semite who adopts Shandy, an Irisher, is given a run for his money by the young boy. The tale is one of emotional appeal, nicely directed. In short, "Hearts of Humanity" is a neat piece.

Estimate: Well done.

"Robinson Crusoe"—UA

Travel yarn with a semblance of plot that will have to carry because of the Fairbanks name. Different from his last, it offers a bit more entertainment value. Fairbanks does what the title implies and the results are interesting.

Estimate: Fairbanks, that's all.

"Most Dangerous Game"—RKO
Joel McCrea, Fay Wray, Leslie Banks, Robert Armstrong, Nyla Todd, Joel McCrea.

Novel yarn that has to do with hunting humans instead of wild animals, and certain to create comment. First of its kind, it will hold the interest, even if it gets the laughs afterwards. Radio has something different in the tale, and as an exploitation idea, it offers plenty.

Estimate: Different.
The 1932 Annual Motion Picture Golf Tournament and Dinner-Dance under the auspices of "THE EXHIBITOR"

- **The TIME**—on Friday, September the 23rd • • • Golfing all day for those desiring • • • Tournament starts at one-thirty • • • Dinner-Dance at eight • • • A full day!

- **The PLACE**—the palatial and hospitable Lu Lu Country Club in Philadelphia's delightful suburbs • • • Good food • • • Good fellowship!

- **The GIRL**—maybe your wife • • • Maybe someone else's • • • Who cares? • • • Everyone out for a good time—and getting one!

$10.00 COVERS EVERYTHING

FILL OUT ENTRY BLANK ON PAGE 23
and for ONE-REEL FEATURES too

it's Educational

*EDUCATIONAL'S new program of one-reel pictures is the greatest in its history. Every one a bit of real feature entertainment. The BABY STARS are taking the country by storm. REINALD WERREN RATH brings you one of the world's finest voices in "Spirit of the Campus." TOM HOWARD guarantees ten minutes of hilarious fun. And these other series, too, are packed with entertainment that will make any show better.

---

**TERRY-TCONS**
Produced by Frank Moser and Paul Terry

**BATTLE FOR LIFE**
The ruthless warfare of nature
Produced by Nathan, Woodard and Fairbanks

**DO YOU REMEMBER?**
Memories of the gay nineties
Produced by Johnnie Walker and Monroe Gold

---

**BABY STARS OFFER RIOT OF LAUGHTER**
"THE PIE-COVERED WAGON"
Educational
Producer: Jack Hays
Direction: Jack Hays
Story: Jack Hays
Photography: Dwight Warren
Cast: The Baby Stars

---

**REPORTER FROM THE HOLLYWOOD REPORTER**

---

**EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, President**
Here y’ar Pardner! Another Bull’s-eye!

The biggest name in his field
... The Fairbanks, Pickford
and Chaplin of Western Stars
... NOW! WHEN YOUR
SCREEN SCREAMS FOR
RED-BLOODED ACTION
we deliver . . .

HOOT GIBSON

in “The Boiling Point”

ONE OF THE EIGHT
BETTER WESTERNS
... MADE FOR
CLASS “A” THEATRES

An
M. H. HOFFMAN-ALLIED
Production

Pictures not Promises... from FIRST DIVISION!
Western Electric
... a proven patronage builder year after year

Since 1926, Western Electric has maintained leadership by holding to the highest possible standards of quality for recording and reproduction. Outstanding results in 8836 Western Electric equipped theatres—including 2405 replacements of other equipments—prove the soundness of that policy!

ERPI's nation-wide staff of engineers—rendering a systematic trouble-prevention service—has protected exhibitors against costly breakdowns, assured maintenance of quality sound and made possible constant improvements over the six-year period.

Now—more than ever—Western Electric equipment is a sound capital investment. It affords financial stability, patent protection, assurance of highest quality of sound and continued development. Discriminating audiences will go to the theatre where Western Electric standards are maintained.

Get your house in order now!

Western Electric
SOUND SYSTEM

Northern Electric in Canada
Distributed by
Electrical Research Products Inc.
250 West 57th Street, New York

1926
First commercial sound picture: recorded and reproduced by Western Electric.

1927
First all-talking picture: recorded and reproduced by Western Electric.

1928
Leading producers contract to record by Western Electric exclusively.

1929
ERPI's nation-wide service staff reduces program interruptions to 1-10 of 1%.

1930
New equipment makes Western Electric quality available to smallest theatres.

1931
Western Electric Noiseless Recording does away with all ground and surface noises.

1932
Western Electric Wide Range Sound brings talkies even closer to perfection.
Time and time again!
We’re a hard lot to please!

No one, two or three screenings suffice on NATIONAL SCREEN TRAILERS. We’re at ’em morning, noon and night, until they’re perfect (or as wellnigh perfect as mere mortals can make ’em).

We call in the best brains of the theatres—their advertising and sales experts—we view and review, we discuss (and we cuss), pull apart and build up again, until our trailer is down to weight and in the best possible trim—a powerful magnet to convert your prospective patrons to box-office CUSTOMERS!

National Screen Service trailers carry a mighty wallop! They are packed with all the punch and appeal of the distributor’s sales campaign plus our many years of trailer craftsmanship. You get the benefit—at your box office. TRAILERS BUILD BUSINESS!

National Screen Service
Ad-Vance Trailers

A Message
from the Makers
of the World’s
Finest Trailers

The rent of a trailer
so small, such a triv
item in theatre opera
tic that its use is always po
itively profitable. Tra
ers unfailingly indu
attendance, and pay for
themselves with ev
a few extra admission
Mr. PYTHON, m
...you're both members
Box-Office

"Congratulations, Mr. Python...I just read in Motion Picture Herald that you're the Box-Office Champion for July, heading the list of the ten best attractions! And on top of that Ben Shlyen who runs Associated Publications out in Kansas City pins the August BLUE RIBBON FAMILY PICTURE AWARD on your manly chest! You sure did "BRING 'EM BACK ALIVE" and wrap yourself around some mean attendance records! Some Snake, I calls you! But did you hear the latest? Your little girl friend, Luana, just wriggled the folks in Cleveland out of four thousand more smackers on the week than you were able to squeeze out of 'em, and did I hang 'em on the chandeliers in New Orleans! Say, they were standing in the rain for hours! Lots of other towns said it with records too...I guess we're just a couple of real box-office babies!...I'm coming into New York next week...that Mayfair record of yours is going to be hard to beat...gosh! New York must be a big town if nearly a half million people saw you there...Well, wish me luck.

Aloha,
Luana, "THE BIRD OF PARADISE"
"Well, Congratulations to you, Luana... I'll say you are some Bird... a real "BIRD OF PARADISE" to Theatres these days! I have just been reading about you in VARIETY and those records you've been smashing made me begin to wonder if I was losing my sex appeal... but I guess not from the daily reports that are coming in! Yes, I'm real proud of that Motion Picture Herald award and Ben Shlyen's too... but then I deserve it! But say... What's the idea of busting that Toledo record of mine?... And by almost double too! And Detroit... I thought I was head man in that town for years to come and here you go and nip my record by more than three thousand, to say nothing of good old Kansas City and Akron! Certainly am proud of you girl, and while there is bound to be a certain amount of professional jealousy... still I can't help admiring anyone who can get a better strangle hold on a box-office than I can and it sure is a great feeling to know that we're "Bringing 'Em Back to the Box-Offices." Give my regards to the folks on Broadway... they sure treated me swell.

As ever, FRANK BUCK'S BAD BOY, "PYTHY."
1. DASNEE, the exotic child of languorous Bali, innocent as she is exquisite . . . .

2. IS worshipped by Wyan, the bronze, sun-kissed Coolie of her own caste . . . .

3. AND desired by Nonga, the noble of royal blood, though he is betrothed to the Princess Maday . . . .

4. ONLY to the weird sorcerer in the mountain is the secret of Goona-Goona . . . . open book . . . . Goona-Goona, the drug it awakens dormant passions . . . .
FOR THIS WEIRD DRAMA OF PRIMITIVE PASSION!

ONa-GoOnA
LOVE POWDER

Created on the "isle of Bali" by
Andre Roosevelt and Armand Denis

A powerful, exotic story intensified a thousand fold by the magic of the tropics—soft ocean breezes playing on moonlit shores...lithe, half-clad, sun-drenched bodies of a beautiful race...love and romance fanned by the easy, leisure life far beyond the pale of civilization.

ROAD SHOW ACCESSORIES
Smashing 24 sheets
Oil paintings
Fiction serialization for newspapers
Nation-wide tie-up cosmetics
Special trailers
Eight-page magazine section throwaways
Nation-wide travel agency tie-up
Special articles in important magazines
Countless novelties
The New York State EXHIBITOR
Issued on the Tenth and Twenty-fifth by
Emanuel-Goodwin Publications
219 North Broad Street, Philadelphia, Pa.
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Vol. 5, No. 1 September 10, 1932

10c Houses; Not Needed

THE 10-cent motion picture theatre has no place in this business.

If it persists in sticking it should be regulated by the industry itself, for the benefit of the industry and the public itself, through refusal to sell product or through excessive protection. Where a 10-cent admission hurts the more expensive first-run in a city, there is a real reason for an exclusive run.

The other alternative is a protection schedule of as late a period as six months.

This declaration is one that results only after an exhaustive survey of the damage 10-cent houses are doing. In few other fields of endeavor will any observer find such drastic competition as a 10-cent house gives to a first-run that is burdened by terrific overhead.

Already there are evidences that the real reason for the exclusive run plan rests in this dime menace. George J. Schaefer, speaking for Paramount, says that where the 10-cent houses hurt first-run situations or subsequent runs, they will probably not be sold.

A 10-cent house can never be, in the light of present conditions, an asset to this industry. It should be relegated to the same ash heap as the nickelodeon.

The statement was once made that the movies suffer because they give too much for the money. The 10-cent house did not cause the top-heavy stage shows of the large circuits, an evil in itself, but it is a reflection on the business. When a distributor serves a 10-cent theatre that cuts deeply into the revenue of a higher priced house that cannot compete, that distributor is doing the business an injustice.

The Code: Why?

IN case there were any who still remember the Hays organization for its celebrated code of advertising, it remained for Maurice "Red" Kann, "Motion Picture Daily," to point out that not so far from the very threshold of the Hays body a circuit theatre came out with copy on the front of the house reading: "The romance of a white girl 'gone native' with a black savage"—and another theatre nearby quoted almost the same kind of copy.

Affected by the Kann-quote, not a Hays-note, the copy was later changed.

It is no secret that both in production and exploitation some of the gentlemen in charge have gone haywire—much to the chagrin of the Hays lieutenants.

That the master mind himself is not untouched by material developments was evidenced by the fact that recently when an exhibitor-producer suit came up, the guiding genius of the M. P. P. D. A. found himself faced with an appearance in court.

As long as the industry claims it is cleaning up, and there are some who still won't believe it, let it include all branches. A body that rushes madly to proclaim what educators think of Mickey Mouse and horse operas and fails to check the sort of advertising indicated above is hardly the power it is supposed to be.

Monkey Business

INASMUCH as the majority of theatres in the country have not yet had a chance to participate in the prosperity hinted at by the leading productions now being unfurled, this is hardly the time to shout that happy days are here again. Grosses at key city runs seem to be improved, what with the terrific pressure brought to bear on the buying public by better productions, but the majority of exhibitors are still bemoaning the effects of the poor crop of summer shows.

There was a time when the industry gave quantity. The well-known law of averages supplied the necessary number of clicks. Then, with the doldrums, the promise was fewer but better. This, apparently, was anticipated but never realized.

The question of whether quantity affects quality, or whether the two have any connection, will never be settled by the printed word. Rube Goldberg, celebrated cartoonist, probably had the whole thing figured out recently when he pointed out, through his drawing route, that a movie magnate may spend $1,000,000 to import a foreign star and make a super-production, but when the people get interested in the antics of a monkey in a picture that cost $10,000, money means nothing.

And what can anyone do about it?

Intelligent People

EVIDENTLY some exhibitors do know what pictures made money for them.

One of the mid-west booking combines, controlling 40 theatres in a strategic situation, has refused to do business with one distributor because the product fell down and the asking price is pre-depression.

Last week, another booking combine in the Northwest found out the desires of its members and a company that once was big but which has gotten into a rut wasn't even mentioned.

Advice to exhibitors: there is no reason to believe that there is a silver-lined cloud coming along while it is still raining.

Jay Emanuel
Operators’ War Takes on Serious Turn as Independents Buck 306 Domination

Empire Forges Ahead

Empire Union, signing up the 59 Ochs, Century and Manhattan playhouses for three men each, now has nearly 200 houses in the fold.

There are about 420 houses in the immediate district that are available to be enrolled.

Phosphorus Bombing Latest Move — Court Action Aplenty — Slander, Too — Kaplan Regime Intends To Keep Up Picketing — Chains, Also

The first blow has been struck in the current war between independent exhibitors and Local 306, Kaplan projectionists’ union.

Here are the latest developments:

Bombing of the Farragut and Marine, Brooklyn, by throwing of phosphorus bottles.

Further hearing in the $200,000 suit against local distributors by Local 306.

Loss of more independent houses to Empire Union.

Picketing of both chain and inde houses by both 306 and Empire.

Restriction of picketing to one man by the courts.

Intervention of the Brooklyn District Attorney’s office into the affair.

Attempts of chains to have pickets called off houses where they employ 306 operators.

Intention of Sam Kaplan to open more theatres and 24-sheet the contested areas.

Slander charge brought against a manager by Local 306.

Seven were hurt when bottles of phosphorus, believed to have been thrown by labor sympathizers, broke in the Century circuit Farragut and Marine, Brooklyn. The injured were present at the Farragut and were given treatment.

The Brooklyn District Attorney’s office began an immediate investigation.

Meanwhile, hearing of the Kaplan suit against distributors declaring restraint of trade, and asking $200,000 damages, was scheduled for this week. The Kaplan declaration is that the open-air theatres run by the union are for sick benefit purposes and for replenishment of the dues funds.

Charlie O’Reilly has entered the scene as an arbitrator, it is believed, with houses members of the T. O. C. C. organizing an arbitration board to deliberate cases in connection with Empire union operators. During the past month, the Kaplan 306 union has lost a lot of ground to Empire.

Picketing, restricted by the courts to one man to a house, continues, with some of the circuit theatres using 306 also being included. Attempts have been made to have Empire call off their pickets.

That 306 has a heavy war chest is indicated, with Sam Kaplan evidently intending to use all mediums to press his fight with the aid of the public. Meanwhile, the manager of the Decatur Theatre was haled into court on a slander charge, because he is alleged to have said pickets caused crowds in front of this theatre. This is said to have been included in a sworn affidavit.

The whole affair started when 306 refused to give healthy slashes to houses using their screens. Empire is admirably cutting way under 306 scales, with the inde turning toward the more reasonable union.

Local 306 is a part of the national projectionists body, but the national has never had much influence with the local.

Booking Jams Cause New Suburban Alliances

Seider, Kutinsky, RKO Mentioned in Deals

Product jams have caused some new booking arrangements in the Long Island sector.

With the Kutinsky operated Community, Queens Village, L. I. in between the Schwartz and Seider houses, the theatre is now being booked by Joe Seider, of Prudential.

Likewise, in Rockville Center, RKO has taken over the booking and buying for the Strand.

It is reported also that Skouras and Springer-Cocalis have entered into an agreement whereby the Nemo and Riverside Theatres will be booked by the latter because of the upper Broadway situation.

Other deals by competing factions are expected shortly.
Jersey Meetings Resume

Jersey Allied is resuming its series of weekly meetings.
September sessions are scheduled for the 13th, 20th and 27th.
Buying of film will be the first subject to be discussed.

Heard In

HUDDSON COUNTY
Savage Offers and Salmon Visits

By Ike

A. W. SAVAGE, owner of Bishop’s Theatre, Hoboken, went to Police Inspector Kiely and offered to close a sex film, “Creation of Love,” if the inspector considered it too risque. . . . Mike Neary, Tivoli, back from vacation. . . . Arthur Mackie plays a considerably better golf game than the writer. . . . Sam Goldman, manager Central, celebrated his —th birthday by a fortightnight trip to his home town, St. Louis. . . . Josephine Carlo has completed four years as Stanley cashier. . . . George Wiedemeyer had a bad attack of laryngitis. . . . Bob Deitch acted as Stanley treasurer while Al Mann was on vacation. . . . He took care of the advertising work as per usual while . . . Bill Colgan was another busy fellow during August. . . . Frank Feeney takes care of the aquarium on the Loew mezzanine.

MONTE SALMON visited on the Stem. . . . Just returned from Yurrup. . . . Charlie Carroll and Lou Hart landed on the front page of the N. Y. Mortenlly with a Carrollion horse stunt involving Tex Guinan. . . . Joe Jordan leading Loew’s orchestra. . . . Edgar Wallick is the new manager of the Rockland, Nyack, a Skouras house. . . . Mickey Kippel has been spending his leisure time at Jones Beach. . . . John Maloney will be a daddy soon. . . . Mildred Faller takes a daily swim. . . . J. Gallagher back from vacation. . . . Buddy Saymon learning how to drive a car. . . . Dot Scott has been spending the week-end at Belvidere Beach.

SEVEN YOUNG MEN attempting to force their way into the Orpheum broke a glass door. . . . On complaint of Manager Jim Brennan they were arrested. . . . Charge, disorderly conduct. . . . Joseph Rosthal, Jersey City lawyer, plans to take off from Roosevelt Field, L. I., September 15, with Arthur Loew, official of Loew’s Theatres, Inc., and MGM, on a round-the-world business trip. . . . Planes will be used much of the distance. . . . Maurice Stahl, division manager of the Skouras houses, has made numerous managerial shifts for the fall season. . . . Al Unger, from the Capitol to the Liberty (Elizabeth). . . . Mike Neary, from a Tivoli to Capitol. . . . Harry Hahnby, from the Palisades (in Bergen County) to the Tivoli. . . . John Nylen, from the Plaza (Englewood) to the Rialto. . . . Peter Mann, from the Queen Anne (Bogota) to the Strand. . . . Dave Brownberg to the Park Lane from the Strand. . . . Joe Lurie to the Queen Anne in Bogota. . . . George Nichols to the Plaza (Englewood). . . . Teddy Joyce is with a Fanchon-Marco unit.

MAURICE HATOFF, State manager, announces he has contracted to show all Columbia, Universal and Fox pics. . . . State

Canajoharie House Opens

Strand Theatre, Canajoharie, has just reopened under management of E. A. Rauder, formerly connected with Olympic, Utica. New corporation is now in process of organization, with Morris Shulman, present manager of the Olympic and formerly of Syracuse, a leading spirit. The theatre has been leased from the owner, Jack Vasili, Canajoharie.

and Stanley will divide Para output. . . . Recent award of an auto at the Fulton drew so much biz, Manager Jack Keule plans to give another away September 15. . . . William Oscar gathers movie star stills for his daughter. . . . Loew’s ushers are assiduously collecting autographs from the stage celebs playing the house.

Incorporations

United States Film Corporation of Manhattan. To deal in motion picture apparatus. Capital stock, 200 shares, no par value.

Film Purchasing Corporation of Manhattan. To deal in motion picture business. Capital stock, $20,000.

Enterprise Film Corporation of New York. To deal in general motion picture business. Capital stock, 10 shares, no par value.

Screenart Pictures, Inc., of Manhattan. To deal in the motion picture business. Capital stock, 300 shares, no par value.

Motion Picture Sales and Service Co., Inc., of Manhattan. To deal in the motion picture business. Capital stock, 200 shares, no par value.

Notice has been filed with the Secretary of State of a change in capital of Majestic Pictures, Inc., of New York, from 200 shares, no par value, to $125,000 at $100 a share. Also of the change of name from Majestic Pictures, Inc., to Majestic Pictures Corporation.

“The Western Limited” Is On Time

Estelle Taylor, Edmund Burns and a lot of favorites are in the First Division-distributed Monogram production, “The Western Limited.”

“The Sporting Age” Is a Jack Holt Feature

Jack Holt, Evalyn Knapp, Walter Byron and others are in Columbia’s “This Sporting Age.”
Allied Sponsors National Consensus of Buying Policies for Next Season

**State Allied Meets**

Secretary Frank V. Walsh, of New York Allied, has called a general meeting of the organization for September 15, in the Hotel Washington, Newburgh.

Recent developments have indicated more than ever the need of the organization, it is said. Difficulties over contracts are, of course, paramount.

It is explained that it is not the purpose of Allied to tell any particular manager what he shall do and what he shall not do; but it is emphasized that if he is in need of help from Allied, he will get it.

The Newburgh meeting will be the first general gathering of New York Allied in several weeks. Organization work is proceeding, and the larger part of the state is now reported to be fairly represented in the membership.

**Heard In**

**P A S S A I C**
Hecht Better and Assessors Cut

By Ely-Eis

MAX HECHT, manager of the Rialto here, who was held up by four gunmen not so long ago, recovered from the shock by taking a brief vacation at Saratoga. . . Pashman Brothers, who manage the Strand in Clifton, showed another foreign talkie, an Italian feature, and drew a big house. . . George Birkner, assistant to Manager Bill Pashman at the Capitol (Warner Bros.), has just returned from a little vacation, fit as a fiddle and ready for work.

**LOCAL MOVIES** breathed a loud sigh of relief when their tax burdens were lifted somewhat. . . Assessments on Stanley Fabian property was cut $22,300. . . Capitol was allowed a cut of $25,000 . . . Palace Amusement Company's figure was chopped $4,800. . . Tax assessors lopped $15,000 off the Clifton Amusement Company's assessment. . . Nature offered plenty of competition to local movie houses during the eclipse. . . First Hungarian talkie was shown at the Strand last week and drew a large crowd. . . The picture was put on at 11:15, right after the final evening show. . . The Pashman Brothers have had a lot of success with foreign talkies, drawing from the large alien population that has settled in the mill district here.

**DANIEL SHEPHERD,** manager Rivoli, Rutherford, reports inauguration of RKO Greater Show Season. . . They will exhibit special features between September 3 and 30. . . Sam Pashman, one of the owners of the Strand in Clifton, is vacationing at Asbury Park. . . Playhouse Theatre, which was the town's finest movie and vaudeville house not so many years ago, and which catered later to stock shows and Italian dramatic presentations, has closed down.

**Yonkers' Vaude Back**

**RKO Yonkers Move**

Yonkers' Public Strand was formally taken over by RKO, September 1, and a two-feature policy inaugurated. There was no change in the personnel.

**Seek Star Stop**

Further attempts are being made to put a stop to the star system of reviewing pictures.

It is felt that the star system does not give a true verdict on the show, and that difference of one star may mean $10,000 in a local B'way run.

If the practice is not stopped, it is felt that some critics' co-operation will be secured whereby dozens of stars will be handed out so that the practice will be ridiculed. The star system, it is felt, minimizes what the real attractions of the picture are.
TO BE A WARNER MANAGER is to be jumped from one post to another . . . Only last month in THE NEW YORK STATE EXHIBITOR I reported that Bert Jackson had been appointed manager of the Warner Troy Theatre, Troy. . . . Now Bert Jackson has been transferred to the Strand, Elmira, and Verner Reavy, who comes all the way from Omaha, will succeed Jackson in Troy. . . . Bert Hoffman, former manager of the Warner Lincoln, Troy, has been replaced by Leo Rosen, former manager of the Strand, Syracuse. . . . Vincent Daly of the Pastime, Granville, made his own talkie equipment and kept it in his theatre for a long time. . . . Now he has installed a Linophone.

CHARLIE SESSONSKY, Watertown exhibitor, insists upon calling "Bring 'Em Back Alive" by another name. . . . According to "Daisy" Halligan, RKO exchange manager, Sessonsky says that the terms are so tough that the picture ought to be called "Skin 'Em Alive." . . . Abe Van Deusen, RKO booker, had a date with the Saratoga races every Saturday afternoon in August. . . . Abe knows the ponies almost as well as he knows booking pictures—and that's saying a lot. . . . Ralph Row, Jr., was threatened with pneumonia while at his father's Saratoga Lake camp, but a few days in the Saratoga hospital made him all right again.

CAMILLIE SUZIE ALLI, poster clerk, Columbia exchange, Albany, is the only girl poster clerk in all Columbia exchanges who had held first place in the national standings for the past four weeks. . . . It was raining dollar bills along Film Row one day last month. . . . Charlie Johnston, Columbia manager, was standing in front of his exchange talking to Bill Raynor, Educational manager. . . . They were hailed by a man who had just been selling water coolers when this man looked down and saw two one dollar bills on the sidewalk that had entirely escaped the attention of Johnston and Raynor . . . At almost the same moment and while stooping to pick up the two, he saw another dollar bill under the automobile of Tony Ryan, Fox manager.

JERRY LA ROCQUE, Fairlaid, Warrensburg, is singing a song of better times. . . . His August this year was much better than last year, he says. . . . Jerry sells pop-corn in front of his theatre. . . . Ralph Pielow spent Labor Day at his Saratoga Lake camp and then packed up and returned with Mrs. Pielow and Ralph, Jr., to town. . . . Albany first-run Warner and C. H. Buckley theatres have gone back to their former 30 and 35-cent tops.

FRED PERRY, Manager, Capitol Theatre, Binghamton, slipped on the marble steps leading from his balcony recently, and in falling broke an arm and fractured his skull. . . . He is in the Binghamton Hospital.

William Liebler, former Albany Educational salesman, has been transferred to Cleveland as assistant manager and city salesman.

Jimmy Rose, formerly a Fox theatre manager and Pathe salesman, will succeed Liebler as Albany salesman.

The scrap had been going on for the small houses apart from the general agreements.
There Is Nothing Wrong With This Business—That Can’t Be Cured

Says

Thomas D. Van Osten

“WHAT'S WRONG WITH THIS INDUSTRY?” seems to be the popular topic with laymen, critics and those within the family of picture producers, distributors and exhibitors. Whenever I hear a man or woman preaching upon this subject, or read treatises prepared by numberless writers and self-appointed critics, I get a hearty laugh.

AS PUBLISHER of a motion picture trade journal recently making its exit from the journalistic field, I’ve written many articles myself. Naturally, I would read my own writing prior to sending it to the printer. Working under a fixed rule to compare always my comment with present and past conditions of the amusement business over the period of my association with it, I’ve never failed to obtain from some of my own remarks the merry laugh previously mentioned. I believe I am safe in saying that there is no industrial or professional enterprise in America so widely and unmercifully criticised, cursed and damned as the fountain head of ALL immoral crimes and social decay as this motion picture industry. For the past decade I have gathered one or more copies of pamphlets, books, fraternal circulars, religious and educational publications, some appearing as frequent as weekly, and in nearly each issue of these various printed works one could find some comment or a feature article dealing with the motion picture industry.

NUMBERS OF THESE would-be reformers refer to their intimate knowledge and contact with the business as the basis of their arguments. Some, through what they term “constant attendance at the movies.” Others, just from reading trade publications, seeing sensational picture productions, and plenty of them as chairmen of debating societies. Then, there is the fault-finding, discontented, disturbing element within the industry itself, those who embark in it, and do not make the grade to the expected height of affluence and finance and who become sour and pessimistic.

THE CONCLUSION of these aggrieved elements, I find, generally base their complaints upon one or more of the foundations referred to above, or a year or so in actual operation in some department of the industry.

IF LONG YEARS of service in the amusement world were a gauge by which authority might be vested to criticise and reform, this writer should be able to prescribe a panacea for any or ALL the ills with which the industry is afflicted according to its various diagnosticians. I have celebrated my golden wedding and five years beyond, in practically ALL the phases of a showman’s life. So colorful, that to look back over fifty-five years’ association in it, I can scarcely realize the varied experiences myself.

“I SAY, WITHOUT RESERVE, THAT THERE IS NOTHING WRONG WITH THIS BUSINESS, MORALLY OR INDUSTRIALLY, WHICH CANNOT BE CURED IN A TWELVE-HOUR CONFERENCE, IF THE GERM-DISTRIBUTING INDUSTRIAL DISSENTERS WOULD DISINFECT THEIR COMMERCIAL MINDS AND METHODS AND PLAY THE GAME OF SHOWMANSHIP ON THE LAW OF AVERAGES AND EQUITY.”
Thomas D. Van Osten, a real old-timer, and up to a few months ago publisher of the PACIFIC COAST INDEPENDENT EXHIBITOR, old and established trade paper, takes issue with P. S. Harrison on his diagnosis on what's wrong with this business. Van Osten, who has a few ideas of his own, does not accept the observations of Harrison and gives a few personal thoughts.

YOU done that gives you the all-powerful, supreme knowledge of what the world wants in this motion picture business? If you DO know, why are you not giving the world the benefit of your super knowledge in motion picture production yourself?

The industry is not in a state of collapse, according to Van Osten. He thinks there is nothing wrong with this business that cannot be cured in a twelve-hour conference. His observation is that there are too many Dr. Peter S. Harrisons prescribing treatment.
activities, did you ever conceive of food distributors or canners allowing untrained women to organize to dictate the dietetic policies of their institutions, or outline the specific fruits or vegetables that shall be canned?

OUR NEWSPAPERS can picture methods and tricks of gangsterism more vividly than any motion picture production or director. It has ever been my lot to run across. They can recite the racy, social and domestic scandal with all the innuendo trimmings and morsel of spice that a hungry public may be yearning for. They can picture the nude in their rotogravure and Sunday magazine sections in the most artistic fashion. Sometimes they are called "serials" and, indeed, again, referred to as "yellow journalism." But, have you ever heard of a group of women organizing and calling themselves "The Better Newspaper Board"? Not on your life! And, what's more, you probably never will.

VERY SELDOM IS THERE any motion picture industry surveillance of these committees. Therefore, we find them constantly interfering in industrial problems on which they are only partially informed. For example, the Wilmington Metro situation, the Youngclaus case. We are not saying whether they were right or wrong in their judgments; but these were strictly industrial situations and women had no right to interfere.

IT IS DANGEROUS to broadcast confidential information relative to industrial problems to lay groups, composed for the most part of club women who are overly zealous but underqualified. There is possibly no danger this particular year, but what about the years to come? These councils, which are created with representation of every civic, social, educational and religious group in a community, may become a definite censorship power in days to come. If we are not on the job, perhaps an antagonistic group may be. If there were any justification for these organizations, it would be their capacity to make "best pictures pay best." Ah! But here they say, "We cannot commercialize our women's organizations. We cannot advertise." As a result, with few exceptions, the pictures most highly endorsed by Motion Picture Councils are the ones which have been office failures. Of course, "Cimarron" and a few others were "naturals." But take "Byrd at the Battle Pole," "The Man Who Played God," "Washington, the Man," "The Doomed Battalion," "Symphony of Six Million."  

THE VERY NOTED picture doctor, in his omniscient sort of way, says that funda¬

tical accomplishment. Of that scale, either in art, talent or science. The Doomed Battalion," "Symphony of Six Million."  

CLEAN PICTURES? Why, yes; we, too, believe in keeping pictures clean. There are many pictures that could well afford to have various and sordid deletions, but it is a vicious circle. Our pictures are based, for the most part, on books and plays. Our books and plays are based on life. There¬

clean up pictures, you must first clean up of life—all phases of life. If you would experience, for the motion picture industry is going through the same transitional trend every other materialistic industry and every other creative art is experiencing, for the motion picture par¬takes of both classifications. The industry is not in a state of collapse. This industry is too great—is too democratic. It is the sole amusement of too many millions of per¬sons to be relegated to the ash heap.

If the Doctor Harrisons of the industry will cease trying to convince the public that our pictures are not up to the standards demanded by creative art is for the motion picture picture. The Doctor Harrisons of the industry, especially endowed with the God-giving qualifications to make "The accurate diagnosis of any ills the industry may have," and notwithstanding his apparent sincerity—there is a certain lack of consistency in his arguments. Dr. Harrison makes the statement that a "two million-dollar industry lies in a heap." If this be true, it would be a grievous tragedy. BUT IT ISN'T TRUE. The motion picture industry is going through the same transitional trend every other materialistic industry and every other creative art is experiencing, for the motion picture par¬
takes of both classifications. The industry is not in a state of collapse. This industry is too great—is too democratic. It is the sole amusement of too many millions of persons to be relegated to the ash heap.

I REITERATE. THERE IS NOTHING WRONG WITH THIS BUSINESS, morally or industrially which cannot be cured in a twelve-hour conference. IF—THE GERMAN DISTRIBUTING INDUSTRIAL DIS¬
senters will disinfect their commercial minds and methods and play the game of show¬
manship on the law of averages and equity.

SUMMARIZING, I would say that my observation has been that there are altogether too many Dr. Peter S. Harrisons prescribing treatment for this infant of the entertainment arts.

As far as Van Osten can see, the maintenance and encouragement of motion picture councils in 3,000 communities was a great mistake. Self-appointed film boards may also be included. The heads of this group are inexperienced, know nothing about potato salad and cakes, he declares. No other medium of expression allows interference, Van Osten states, so why should the movies?
Sound Re-Recording

By KENNETH LAMBERT

Supervisor of Recording
Metro-Goldwyn-Mayer Studio

RE-RECORDING is in sound what process photography is to the picture. It is usually the most satisfactory and economical means for introducing special effects into the sound part of a picture. In addition, it can be used for duplicating existing sound records. A stage recording channel uses one or more transmitters on disc. A re-recording channel merely replaces these transmitters with film or disc reproducers on which records are played. The natures of these records may be varied. The dialog may be from a film, music from one or several discs, and sound effects either from specially synchronized films or from loops of continuous recording sound which can be mixed in appropriately throughout a scene. Fundamentally, that is the only way in which the mechanics of re-recording differ from original recording.

RE-RECORDING HAS FOUR GENERAL PURPOSES: to combine sound effects, to adjust loudness or quality, to secure additional or duplicate negatives, and to make release discs. If a sequence were to be photographed without sound, and then sound fitted to it so as to completely simulate the sound the action infers, it would become the equivalent of a photographic "animation" in which every movement is secured by moving some part of an inanimate set and photographing a frame or two at a time. This is the slowest, most difficult kind of re-recording, because of the detail involved in constructing the tracks, and so much seems that the illusion is given that the action represented is actually making the noise. It requires the greatest ingenuity at every step of the process to give this illusion, for we subconsciously associate sound and action more closely than we realize; and a single detail, such as that of wrong perspective, may destroy the illusion.

TO MERELY HAVE A DIALOG TRACK simplifies the job considerably, for in the presence of dialog one is perhaps less critical of the other sounds. When one considers that the dialog is shot a few lines at a time, and assembled later in a sequence, it is apparent that the only way to put any background noise or music into the scene without having its character change with every cut, is to re-record it in after the sequence it cut. Of course, it is possible to combine re-recording and original recording by making a dialog from a film and the music from an orchestra playing on a stage. This is known as "score-dubbing." Similarly, it is possible to play the film into a horn on the stage and record its sound simultaneously with the sound effects, as a substitute for "scoring" not often used because of the difficulty of securing good frequency characteristics of sound when it is played through more than one reproducer. It is also used in reproducing it in the theatre.

I SPOKE OF THE NEED for proper sound perspective to retain illusion. It is very difficult to modify the perspective of an original sound in re-recording. It is possible to duplicate a long shot perspective by different distances from the microphone, but it is impossible to duplicate the quality of set-up sound, but it is impossible to remove reverberation in re-recording, no matter what its frequency. Reverberation is nothing else than an echo—in effect two people talking on the stage. It is a phase effect, which cannot be corrected by changing the gain frequency characteristic. It is sometimes possible to reduce the effect of a set reverberating at a particular frequency and exaggerating that frequency in the record, or to readjust the frequency characteristic introduced by a windshield on a transmitter or by an exceptionally hard small set, out of range. The result is a little less in the record, or to increase the apparent amount of bass in music to be played softly, for example—but in general modification of what we know as quality must be done every time we record. We may usually identify an excess or deficiency of 20 per cent of frequencies which made up consonants, and an untrained listener will immediately characterize a little larger amount as "bright" or "tinny." I believe it is the practice in many studios not to give the re-recording mixers control of quality. We feel that slight variations in quality are often useful in establishing an illusion, and therefore leave this as well as the adjustment of loudness to the mixer.

THE ADJUSTMENT OF LOUDNESS is important. We believe that there is a proper loudness for a scene, at which the sound appears to be coming from the actors represented on the screen; and as little as 50 per cent less energy will make them appear to be in a room behind the screen. Sound that is much too loud seems to stand out ahead of the screen and the reaction is to shy away from it. There is a narrow limit represented by one fader step louder or softer than the proper level. We find that theatres in general play their sound one to two fader steps too softly, and that as a result people have to strain, not necessarily to hear or to understand, but to establish the illusion of the people on the screen actually talking. As a result of this condition in the theatres over which we have no control, we are trying to find a compromise in our recording which will enable it to be played lower over the record, but it should be, but still retain the illusion we feel is so necessary.

NATURALLY, in re-recording it is necessary for the mixer to imagine that he is seeing the picture in a theatre, and to play it as he would like to see it in a theatre. He would expect to hear all the dialog, and therefore holds background music and sound effects to a low level. When a gun goes off, however, he wants it loud—so he mixes it loud within the overload limits of his film or disc. We calibrate his system with the assumption that he is listening to a reel by ear, and his judgment of how it sounded is correct, and ours regarding the channel adjustment is correct, the reel will be technically correct.

FROM THE STANDPOINT OF LEVEL ADJUSTMENT, we favor complete re-recording for release. An average release is about 50 per cent re-recorded of necessity, be there any photographs of re-recording the other 50 per cent as well. This permits the laboratory to print on one printer light throughout a reel, and makes the relative levels has throughout the reel independent of printer variation and those introduced by the effects of varying amounts of bromide in developer on differing exposures. These effects are especially important when the loudness of scenes has been controlled by printing the sound print with a certain amount of noise, and not necessarily all control of them is impossible. It is true that a loudness control of several fader steps is possible by this means, but the quality is also affected as one departs from the normal proper print transmission, even within these limits. The advantage of a uniform, re-recording negative is in making replacement prints or censor cuts, which are usually made in laboratories away from the control of the studios.

THE DUPLICATE NEGATIVES required for printing abroad are usually made by re-recording, although with care they may be made by copying photographs of re-recording the same as for the picture. Usually the quality of duped sound has not been as good as that which has been recorded, and the surface noise introduced in each recording makes replacement prints or censor cuts, which usually made in laboratories away from the control of the studios.

FROM THE STANDPOINT of surface noise, re-recording is always at a disadvantage. To make the surface of the original surface noise, it is usually raised by re-recording. This is apparent, because it is the sum total of two recordings. The minimum is secured when both the original and the re-recording are of high level, and as much noise reduction as possible is used on each, especially on the original. The ideal is reached when the amount of surface noise introduced in each recording is so low that the sum will still be a suitably small amount. Too often the surface of an original scene will be satisfactory by itself, but when re-recorded becomes objectionably loud. The only way in which original surface noise can be reduced is to use so much noise reduction in the re-recording that it distorts some of the desired sound as well as some of the surface, which is usually impractical.

(Continued on page "H")

Exhibitors should know what makes the wheels go round. In this article, one of the most important departments of recording is briefly reviewed. Through a proper understanding of this process, exhibitors may be able to gauge better sound in their houses.

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YOUR THEATRE
This Business of Trailers!

To supply trailers regularly to theatres requires forethought, planning, ORGANIZATION. This is not a hit-or-miss matter, not a side line incidental to some other business. THIS IS A BUSINESS IN ITSELF—a highly improved cog in the machinery of purveying amusements to the public.

Our trailer business did not spring into being full-grown. Its inception is rooted in the beginnings of the motion picture, and its development has kept pace—through alternating periods of hardship and success—with the growth of the industry.

Today our trailers are supplied to Exhibitors through a highly organized service which is the result of years of experience in meeting the needs of theatres of all classes in all parts of the country. The requirements of these theatres have built that great SERVICE INSTITUTION in the motion picture business which is known as National Screen Service Ad-Vance Trailers.

A Message from the Makers of the World's Finest Trailers

Every showman knows the value of selling from the screen. Trailers build business. They speak to an audience sitting ready for the message, an audience 100% willing to be sold.
Some More Notes On What's Wrong—
By Dorothy Thomas

In which a distinguished author advises the movies to get back to the farm

IT HAS BEEN LONG since you could arouse interest in a group of friends by suggesting that something is wrong with the movies. Indeed, the movies themselves have come to suspect that all is not what it might be, and have taken steps. For some time, with one eye on the thumbs of the critics and one on the box office, they have been trying to do something about it. They have, at times, gone so far as to drop the happy ending. They have tried to give us the genuine article by using novels and plays by recognized novelists. They have given us a taste of foreign scenery and ideas of continental sophistication that they think would please us. They have been offered, timidly but with good intention, the quivering, "slice of life." The anxiety behind all this experiment, I take it, is to produce something that will be called art.

THEODORE DREISER has reminded us that art is something produced by artists rather than industries, but that does not help the pictures. The special suggestion I should like to make is that our movies are not more artistic because they are not more American. Not, of course, in the sense of being uninteresting on the contrary, I mean that they are not American because they grossly falsify the one-tenth of our national life that they deal with and do not tell us anything about the nine-tenths at all. By the nine-tenths, I mean the real and simple, which might well serve as a drop-curtain for a high school bucolic operetta.

Before the movies can produce a recognizable flavor of life in, say, Iowa or Nebraska, they must give up the settled tradition that virtue rests unmolested in the countryside and that country minds are never visited with thoughts that result in struggle and, consequently, in drama.

Should I dare to say that a country school teacher or a country farmer has just as intense an inner life as any besieged penthouse heroine? I think she has a more intense inner life and I am certain that her talk is truer than any I can and infinitely more enjoyable. And Jane, out on the farm, is something more than a pretty girl coming up to the city with two buckets of milk. If she is to be photographed, let some sophisticated director give himself the hardest test in sophistication. If one is to realize just how difficult his task will be, let him read once more Willa Cather's "My Antonio," or two or three of Ruth Moore's stories about small town and country people.

NO, THE SWEET AND SIMPLE will not do. Yet, even if the movie directors, granting them the chance to try, should fail short of interpreting the minds and hearts of country people, we need not feel too badly about it. The attempt will surely prove that the Middle States are far richer than the urban coast in most of the things that make buoyant drama; unique characters, strong tradition, energetic ambitions, genuine strength of temperament—and for the talkies—speech that is rich in idiom. This speech is probably the best thing we have to offer and the most American. Finally, I suppose there will be no filming this wide basin simply because it is picturesque, for it is an unknown country and that country minds are never visited with thoughts that result in struggle and, consequently, in drama.

Miss Thomas is well-known for her stories and articles in many magazines. A new book by her will be published by Alfred A. Knopf in the fall. In this article, reprinted from THE PHILADELPHIA RECORD, she thinks that the movies are missing a good bet when they don't go back to the soil for picture material.

Wanted: National Technical Standards
An attempt is being made to seek specific definitions for many terms in the industry

NATIONAL STANDARDS for all phases of the technical equipment and operation of the motion picture industry, from the lighting and acoustics of studios to the projectors and screens of picture houses, have been requested by the Society of Motion Picture Engineers.

STANDARDIZATION PROJECTS, such as this proposed project on motion picture standards, grow logically step by step. Topics which initially seem of importance turn out to be not particularly susceptible to constructive and useful standardization; other topics which would not be considered as suitable for standardization on preliminary consideration afterward develop into topics of major importance. In the following it is therefore possible only to consider the general field of motion picture technical activities (so far as they are of technological character) and to mention some of the topics which might be suitable for standardization.

The list must be regarded as merely tentative.

DEFINITIONS. The terminology of the motion picture field is confused at present. Such terms as "blimp," "zoom," "pan," "bird," "projection angle," "view," the "flatter," and the like, are used without any official recognition. This situation requires correction so far as is feasible.

FILM. Measurement of characteristics of the base of the film, dimensions of the film and of different layers, age and permissible maximum shrinkage, photographic sensitometric tests, measurement and specifications of "safety film," standard width of film of various types, standard containers for film for storage and for transportation, together with methods of preservation of films (for archives, etc.).

STUDIO. The acoustic treatment and illuminating methods for studios, doublets would permit of a considerable degree of standardization, both as to nomenclature, measurement, and specifications. Great varieties of lamps are used which are designated, for example, as "spots," "baby spots," "rifles," and "puffins," and so on. Light-diffusing media are used which are known by a variety of colloquial terms but are not definitely specified, for example, and in what is known as "oil diffusion," and presumably a wide variety of characteristics can be obtained under the same name. The acoustic characteristics of studios have not as yet been specified in any precise form in many instances, nor has measuring equipment for the purpose been adequately considered. Passsing on to studio equipment, we find:

CAMERAS. The amount of significant noise produced in these devices at certain (Continued on page "H")
... checked by the U.S. Government and found accurate

*FINAL RESULTS*

Percentage of National Volume of Motion Picture Rentals

ALBANY . . . 1.73%
BUFFALO . . . 2.87%
NEW YORK . . 16.34%
PHILADELPHIA . 7.92%
WASHINGTON . 3.09%

GRAND TOTAL . 31.95%

It's a pleasure to serve the five branches of the industry which collectively produce the largest share of the National Gross.

COVERING THE CHOICEST TERRITORY IN THE INDUSTRY IN A MANNER IN WHICH NO OTHER PUBLICATION CAN

EMANUEL-GOODWIN PUBLICATIONS

ALBANY • BUFFALO • NEW YORK • PHILADELPHIA • WASHINGTON

General Publishing Offices : 219 N. Broad Street, Philadelphia

The Pride of the East Coast Showmen!

* Results of the Federal Investigation made by the U. S. Department of Commerce
Wanted: National Technical Standards
(Continued from page "F")

definite distances and in certain definite directions (in free space), the tolerances in the dimensions of the various working parts, the tensions and pressures in various parts of the mechanism, dimensions of the magazines and of the magazine hubs, the take-up tension, and numerous other characteristics of cameras require study for possible standardization. The mode of mounting the lenses, the possibility of standardizing focal lengths and apertures of lenses for motion picture practice, standardization of shutter aperture, definition of tripod arrangements and nomenclature for devices permitting moving shots (traveling trains, and the like), require consideration.

RECORDING EQUIPMENT. Microphones, amplifiers, acoustic reflectors, recording equipment, and sound track measuring equipment fall under this heading. Numerous characteristics of these devices are measurable, might be specified to advantage, and may ultimately be suitable for standardization.

RE-RECORBERS. These are used for the introduction of modification of sound effects, and are rapidly becoming an important part of the studio technic. They are used for recording from 35 mm. film to 16 mm. film and are now being produced as well for re-recording from 35 mm. film to 16 mm. film. The over-all frequency and volume characteristics of these devices, the amount of acoustic distortion that they produce, and certain other factors are of major importance.

EXCHANGE EQUIPMENT. Films, after being returned from theater, pass to the exchange where they are inspected. Inspection methods have never been definitely specified or defined. Dimensions and mechanical specifications, as well as strength tests of reels and containers used by exchanges require consideration, both for nitrate and safety stock.

THEATRE EQUIPMENT. Projectors have numerous dimensions requiring standardization. The tension and pressure at various points of the mechanism, magazine dimensions, safety devices, contrivances to protect the projectionists' eyes from undue glare, take-up tension, and the like, may all be considered for standardization. Screens (both of the continuous type and of the perforated "sound-transmitting" type) merit study for standardization of their reflection characteristics and specifications thereof. The re-surfacing of screens as they become warped brings up a similar series of problems. The amplifying and loud speaking equipment gives rise to the usual serious of problems ending with the frequency characteristic, distortion characteristic, and space distribution of the output of the loud speaker system.

Sound Re-Recording
(Continued from page "D")

ALL SMALL ELECTRICAL and mechanical defects are more important when sound is re-recorded. The greatest technical difficulty in re-recording is to keep errors so small that the combination of two of them is not objectionable, when one at a time may not even be noticeable. The combination of two defects of the same kind is often worse than two of different kinds. That is why sound re-recorded from film to disc or disc to film may sound better than that from film to film or disc to disc, being just a matter of how they combine.

IN ADDITION to this technical side which I have discussed, there is a tactical side which really gives the other significance. We are interested in creating an illusion. The technic is only important in that it must not be noticeable. I have already pointed out what we consider to be a mixer's responsibilities—he must have a decided showman's attitude; a mastery of technic that permits him to mix not by where the knobs are but by how the scene feels; imagination to conceive all the different ways to secure an effect; patience enough to not be satisfied until he has selected the right one; and a constancy and judgment which must not vary outside very small limits. It is one of the most difficult types of mixing.

But beyond the mixer's responsibilities are others; of the director and the supervisor. They must realize that re-recording is as much a part of making a scene as shooting the original sounds which compose it, and it must be well planned before the originals are shot. We encourage the directors to supervise their re-recording—to consider it an integral part of making their picture. It necessarily involves a great deal of rehearsal time, more than the directors and supervisors usually realize in planning for it. There is no way to predict the exact amount of time which will be needed. The re-recording of a single reel such as one of "The Big House" or "Hell Divers" may easily require a whole day, in addition to a week or two in preparing the tracks which go into it. A simple sequence may require only a few minutes. The results are usually just in proportion to the care spent on a sequence, the same as in any other stage of the production.

RE-RECORDING is becoming such an integral process of every picture, and can be made a much more valuable aid in production if it be considered as a creative process rather than a purely mechanical one.

YOUR THEATRE gives credit to the Technical Bulletin of the Academy for the material herewith presented.
**Doubles Up**

Double features haven't been cut down any in the local hemisphere. Tendency indicates that they are on the increase.

The Cocalis-Springer idea of triple bills also hasn't been thrown out the window. Apparently, the boys have bought so many product they aren't worried about a picture shortage.

Jersey Allied has frowned on doubles, but local exhibitors will stick to policies which make them more money, especially since RKO, through its continuance of the practice, has given them a precedent.

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**Heard In**

**ROSSTOWN**

Jack Fuld With U-A and Other Changes

LOU NIZER, secretary of the Film Board, and prominent film legal counsel, is vacationing in the White Mountains, New Hampshire, in preparation for a busy fall season... Leon Tashjian is the new operator of the Alhambra, Brooklyn. Miss Abramson, of the Film Board, is back from her vacation. Louis Adler has taken the Ironbound, Newark, closed for two years. It's a 1,400-seat house.

PHYLLIS PULZONE is now operating the old Paragon, Brooklyn, now the Roma. Where the White Hall, Battery Park, used to be, some stores are now. Now that Schwartz and Silver have taken over the Skillman, Brooklyn, the house has reopened. Former is son of the local delivery magnate. Fedora Amusement Corporation has the New Melrose Theatre. Oscar Shapiro, who used to manage the Garden, Newark, is back operating the Arcadia, 59th and 3rd Avenue, is now being run by the 993 3rd Avenue Corporation. H. L. Osten, a brother-in-law of J. Oppenheim, of the Gramercy, has taken the Amsterdam Avenue Hudson. Herman Goldman has the Lindy, Brooklyn.

ARTHUR ABELES now has the Boston Road. He's a former Schwartz Century circuit chieftain. United Artists is now operating the Rivoli. U-A films will be shown there, with some Paramounts.

HERMAN GLUCKMAN'S "Phantom Express" opens at the Globe, the 12th... With a lot of tie-ups engineered by Stewart B. Moss, who is handling the publicity for Capital... With triples seemingly on the increase, exhibitors have something else to worry over. Jersey Allied is advocating a plan for less changes per week. And

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**Rochester Burlesk Looms**

Failure of the Comerford interests to obtain rent concessions on the Capitol, Rochester, may prevent reopening as film house. Minsky brothers, of Newark, are dickering with the Panyvessy, owners, for use of the house for burlesque.

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**F-D Clicking**

Harry H. Thomas' First Division exchange has just booked Rex Bell's "From Broadway to Cheyenne" in 23 theatres in the Loew circuit. "Thirteenth Guest," Monogram, has also been booked by Harry Thomas with Loew for 131 days. These are record bookings for an independent organization.

Dave Brill is distributing twenty-six German pictures, one every second week. He's with Capital Films, which acts as distributor in the local territory. Many houses throughout the country are adopting a split week policy that calls for a split week with German films part of the time.

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**"Exposure"**

One can say of the independents that their pictures hit a better average than those of the major producers.

"Exposure" comes under that heading, and it supplies a satisfying feature, studded with well-known names, and an audience-satisfying treat. True, a newspaper background is hardly new, but this has been handled differently.

Walter Byron, Lila Lee, Tully Marshall, Bryant Washburn, Mary Moran and Lee Moran are featured.

Distributed by Capital, this latest Tower production keeps a high standard.
Metro Squawk

A metropolitan exhibitor, getting in touch with the office of THE NEW YORK STATE EXHIBITOR, has joined the chorus of those squawking against Metro.

The exhibitor goes on to say that Metro is taking 60 per cent on four shows, 35 per cent on part and an exorbitant rate on the remainder.

He concludes by asserting that it would be silly for inde to make deals with Metro for new product, because the company still has to deliver a dozen or more shows on the old contracts. He figures that inasmuch as the new product may not be ready before December for his house, why rush in to buy?

He and other exhibitors are of the opinion that the buying situation may be totally changed by that time.

Name of the exhibitor is withheld because of the usual fear that he may be penalized.

Heard In

BUFFALO
She's Back and Plenty Doing

By Mary Ann

IT WAS WITH DEEP REGRET that the trade learned of the death of Levin Michaels, father of Edward, Henry, William, Arthur and Dewey Michaels, all interested in theatres in Buffalo. Levin has been active in theatre business in Buffalo for the past 20 years. . . . Walter Morris, who managed the Happy Hour Theatre in Buffalo, has been appointed manager of the Belvedere Theatre, Niagara Falls. . . . Business was so good at the Great Lakes Theatre this past week the theatre had to be held for a second week. . . . "Congorilla" opened big at Sheas Century Theatre with a mammoth street ballyhoo used, consisting of two 24-sheets mounted on a truck. . . . Front of the theatre was transformed into a jungle and there were a thousand and one tie-ups.

JOHNNIE CARR is managing the Great Lakes Theatre since its re-opening. Gayety Theatre opened August 20. . . . Fox Film Flickers Win Again! Behind the rifle pitching of Vincent Sachs they defeated Ed House's Niagara Hudson soft ball team by a score of 5 to 3. . . . "Man Called Back" continues at the Regent, Rochester, and Eckel, Syracuse. . . . Robert E. Cabeux, Fox shipper, is on vacation taking a trip to Montreal and Quebec. . . . M. M. Konczakowski has added the New Frontier Theatre to his little chain of theatres. . . . Emma Wallerstein at the time he closed the theatre, and he now offers it for sale, reasonable. . . . E. T. Shahe opened the doors of his cottage at the beach wide to his employees. . . . Party was a huge success. . . . Joe Schuchert, Jr., manager, Columbia and Colonial Theatres, is spending his weeks at Muskegon with his wife and children.

PUBLIX SAYS that the Rialto and Palace Theatres, Lockport, are no longer a part of their circuit. . . . Avon Theatre, Buffalo, for many years operated by Dewey Michaels, has reopened under the management of Frank G. Hohn and J. Propes. . . . Dewey Michaels, Michaels Enterprises, expects to open the Orpheum Theatre, Buffalo. . . . Downtown manager, Brookfield Theatre, just returned to Film Row after spending a week in the hospital nursing intestinal flu. . . . Court Street Theatre will try a double feature program. . . . Warners Brothers certainly gave a treat to all their prospective buyers when they saw movies at the first annual Warner Brothers National Exhibit. . . . Arrangements were made to screen the thirteen features now ready for distribution. . . . Special rates were arranged for all exhibitors to see the productions. . . . With this unique form of selling and entertainment started promptly at 10 A.M. and 1 P.M. both days.

HARRY SHAW, manager, Loew's State Theatre, Syracuse, held a private screening of "Last Mile," at the Buffalo Theatre at midnight. . . . The exhibitor goes on to say that the buying situation may be totally changed by that time.

Arthur Policies Rapped

Harry Arthur, who is running a chain of New England houses, is getting himself in wrong with inde exhibs and local officials in various towns through his exorbitant protection demands and his intention to buy exclusives.

The Connecticut exhibitors, and others, intend to take their fight to the local officials, and seem to be succeeding.
"Once in a Lifetime"

Universal, following up its splendid "Back Street," comes in with No. 2 hit in "Once in a Lifetime."

Jack Oakie, Aline MacMahon, Russel Hopton, Louise Fazenda, Gregory Ratoff, Zazu Pitts turn in neat performances, the movie version moves along speedily, and the giggles are almost continuous.

If U hands them all in this way, believe the U salesmen.

Smash Business in Heat Fools Albanians

Exchange Folk Think It Lesson To Trade

Intense heat of the last week of August in the Albany district proved to exchange managers and exhibitors that the reverse of "it's always a bum season for a bum show" is true. In two widely separated towns in the Albany district, one of the picture sensations of the summer played, in the midst of terrific heat, to grosses of almost 100 per cent over normal, and doubled the business of a corresponding week in August of 1931.

In Hudson the same thing happened with another smash hit, which defied the heat and rolled up a big gross.

"There's a moral to this," commented an Albany exchange manager. "You can't sell the best picture made without letting the public know about it. Both of these pictures were cleverly exploited with a knowledge that, back of the exploitation, the show was 'there.' One of the best arguments for a guarantee in addition to percentage is that it makes the exhibitor get busy and do something to make sure he goes over his guarantee. Without it, he is apt to rely on the fact that the picture is all right; has done business everywhere and is on the public tongue. If he lets it go at that, he is apt to lose with the best picture. But with a guarantee to make, he goes after the public with smart exploitation. The results in the three towns I mention prove this. Not even record heat could stop them.

"This is not all. The exhibitor who stirs himself this way is not only doing it for the week's gross, he is bringing some new patrons to his theatre and they may come back several more times to see the pictures he is advertising on his trailers. You seldom hear flop talk from the exhibitor who goes after every good picture like wildfire."

Bekeros Delegate

Peter Bekeros, City Theatre, Highland Falls, and treasurer of New York Allied, represented the Orange County branch of the Hellenic Association at the annual convention in Baltimore.

Witness "A Most Dangerous Game"

A novelty thriller, Radio presents "A Most Dangerous Game," with Fay Wray, Joel McCrea and Leslie Banks.

Gibson Shooting


Mystery of Tarrytown "Scare" Cleared

Members of New York Allied are indignant over sensational and untruthful publicity given by newspapers to a recent bomb explosion in the Music Hall, Tarrytown; Robert Goldblatt, owner. Accounts had it that more than a thousand persons were in the theatre at the time (a Sunday matinee), that women screamed and fainted and had to be carried out, that general bedlam reigned, and that much damage was done the house by the fire.

The truth, as reported by Allied officials who have made an investigation, is that there was no panic; no one screamed or fainted; no one left the theatre, and the only damage was a burnt spot in the carpet and slight damage to a few chairs.

Show was resumed within ten minutes. At the time of the happening the audience numbered from one to two hundred. But subsequently a lot of persons flocked in without paying admission. Goldblatt, who was said to have "helped to carry fainting women out of the theatre," was, in fact, in the Elks' Club, Yonkers, at the time.

The publicity was said to be particularly unjust to Goldblatt, in that it represented him as having a record audience at a time when the audience might naturally be expected to be small, and was, in fact, small.

Music Hall has to compete with a number of nearby towns, including White Plains, New Rochelle, Yonkers, and Dobbs Ferry.

There is much sympathy for Goldblatt, who, it is known, has been having an uphill fight and who has pluckily stood by his guns.

"A Successful Calamity" Is the New Arliss

With George Arliss, Mary Astor, Evalyn Knapp in Warners' new season release of that name.
Three-day Vacations and Doubles Liked

MEMBERS of the staff of Loew’s, Rochester, had to take their vacations in three-day portions and no one filling in.... Harold B. Franklin, big boss of the RKO interests, stopped off in Rochester on his way west. . . . With the Auditorium casting about for a profitable operating plan, which may include films, theatre men are wondering if they will have to compete with an added 2,500 seating capacity. . . . One of the “cowboys” in Otto Gray’s act at the RKO Palace had his first horseback ride in this city.

THOMAS ANDERSON, brother of Marty, Century, has been transferred from the Regent to the Paramount, Syracuse, as assistant to Andy Roy. . . . Night shows at the Rochester Exposition and Horse Show for the first time affected the theatre business, and managers now feel that the fall business can get on in earnest now. . . . Ralph Williams, new drama critic of the “Rochester Journal,” tried to stir up his readers against double feature programs, but got almost no response. . . . Family Theatre added crime speaker as flesh attraction.

Calling it un-American and contrary to freedom of expression of the arts, International Alliance of Theatrical Stage Employees and Motion Picture Operators, in convention at Utica, recently adopted resolutions for the repeal of motion picture censorship. Another resolution, unanimously adopted, calls for the abolition of one-man operation of projection booths.

The resolution comes as a safety measure in the interest of fire prevention, according to its sponsors. “There is a tendency by some theatre managers,” to quote Glen Humphrey, Utica, secretary-treasurer, New York State Association of Motion Picture Operators, “to have a boy instead of a licensed operator take care of second machines.”

Calvin Bornkessel, Rochester, was elevated from the office of vice-president to president, succeeding Harry Brooks, Troy, who was made chairman of the legislative committee and a member of the executive board. J. S. Winick, New York, was named vice-president, while Humphrey was elected secretary-treasurer for the fifth time.

Executive board consists of the three officers and Frank Brodock, Syracuse; Frank S. Cummings, Great Neck; W. H. Colquhoun, Niagara Falls. Legislative committee: Chairman Brooks; Edgar T. Stewart, New York; Albert Ryder, Buffalo; Humphrey, Winick, Henry Bayliss, Albany, and Brodock.

“Hold ’Em Cowboy” Has Lots of Pep

And Warners’ first western boasts of John Wayne and Ruth Hall in the cast.
Publix Ad Boost

Forecast exclusively, new advertising policy of Publix is being put into effect in Hudson Valley; and in some instances the space being taken in the newspapers is greater than has ever been known before for the affected houses. In consequence, business has taken a turn upward.

--Heard In--

UTICA... Season Starts and All May Be Well

By Harry

THROWING TRADITION and dates to the winds, the fall theatrical season in Utica was opened two weeks ahead of all former schedules. ... Closed for the summer, the Avon was reopened in a blaze of glory. ... Avon reopening heralded a new schedule of prices for that house and the Stanley, both under Warner and headed by Bert Leighton. ... Reopening of the uptown, under the direction of M. J. Kallett, Oneida, president of Kallett's Theatres, Inc., was another theatrical event which drew the crowds. ... Here's the house staff: Manager, W. T. MacNeilly, formerly of Oneida; cashier, Miss Frances Kommer; ticket taker, A. W. Bjorstad; ushers, John Rose, Jack Flynn, Gilbert Cummings and Stephen Carpenter. Meyer Golding is floor man.

IMPROVED BY THE CONSTRUCTION of a large stage, Highland Theatre, management of Chris Marx, celebrated its anniversary week with flesh presentations. ... Stage presentations were also shown at the Rialto, another neighborhood house, under Marx direction. ... Highland and Rialto are the only houses in Utica showing stage offerings at the present time, and they will be continued.

THEATRES in Little Falls and Herkimer have been conducting beauty contests, with trips to Bermuda as the award to the winners. ... Little Falls Military Band, in one of its recent weekly concerts, paid tribute to John Philip Sousa. ... Figure this out for yourself, or just guess: The "Utica Press," in its "Ten and Twenty Years Ago" column, had these two lines under date of August 24, 1922: "Colonial and Gaiety Theatres transferred to Nathan Robbins." ... Hippodrome Theatre, Little Falls, was slightly damaged by fire, which started in a pile of shavings left under the stage.

LeROY EARLY, 34, Yorkville, projectionist at the Oneida Theatre, Utica, died the other day following an operation for appendicitis. ... Pied Piper of Hamlin has nothing on Joseph Vaccarelli, Utica, who has just organized a harmonica band. ... Bootblacks and newsboys, none over 14 summers, make up his 12-piece aggregation.

Rosenthal District Chief

Morris Rosenthal, formerly connected with the Strand Theatre, Niagara Falls, has been named district manager for Warner at Little Falls and Herkimer. He will manage affairs at the Rialto, Little Falls, and the Liberty, Herkimer.

Warner Club Serving Splendid Purpose

One of the most concrete achievements of the past season has been the development of the Warner Club, with branches throughout the country. Here, in New York city, and uptown, too, the club is the center for all Warner employees. The club has had the effect of boosting the morale of the Warner employees and also has resulted in savings for everyone concerned through the co-operative buying plan in vogue. The New York club has excellent equipment, acts as a rest and recreation center and executives can point to a better morale than at any time.

The Warner idea is one that can well be copied everywhere. Morale in this business can never be boosted too high. It is the key center which opens up one road to increased effort.

—J. E.
Syracuse Trade Set

R. Warner's Strand, Syracuse, passed under the RKO banner last week. The deal, as effected by the New York executives of both circuits, puts the Strand in a Class B group, with Warner's biggest attractions going to the established RKO-Keith house.

Despite expectations to the contrary, both houses will remain week stands for the present, rather than going split-week.

At the same time the Empire, formerly the Devitt, is expected to drop to the Class B status when it reopens in late September.

Jersey Trio Shift
in New Etelson Move

Three towns, Westfield, Butler and Pompton Lakes, N. J., are affected by a recent theatre deal.

Dick Etelson, well-known exhibitor, has taken the Rialto, Butler and Colonial in those towns. Harold Blumenthal is associated.

He has been operating the Ritz, Garfield, N. J.

G E N E V A

Regent Reopens and Buck Ballyhoo

By Glenn

SCHINE'S REGENT THEATRE reopened August 28 for winter. Theatre was closed this summer to only two days a week and later went dark entirely. Policy of three changes a week continued. Admission, two bits. Schine's Geneva Theatre announces return to RKO vaudeville circuit. First vaude due here in a couple of weeks.

BUSINESS SEEMS TO BE PICKING UP. Manager C. C. Young collected dummies of animals and transformed Geneva Theatre foyer into miniature jungle for Buck film. Young was host to newsboys of "Geneva Daily Times" at show, and paper in return gave plenty of publicity. Regent Theatre has been repainted and part of a new floor was installed.

Glens Falls War

Price war and show war looms in Glens Falls. Pete Dana, Empire, has increased his vaudeville playing time to seven days a week, instead of three, in addition to a first-run feature. J. C. Fitzgerald, Rialto, has also gone from a half to a full week of vaudeville with first-run pictures.

This leaves the Publix Theatre the only first-run house that is straight pictures.

Pete Harrison Speaks on "Exclusives"

(Pete Harrison, "Harrison's Reports," has this to say about "exclusives" in a recent issue. It speaks clearly to the point.)

EXHIBITOR GULLIBILITY

It is a pity that the exhibitors are so gullible; they are just like so much putty in the hands of the producers. Recently Al Lichtman, of United Artists, proposed a new plan for distributing pictures—the "Exclusive Run" plan. Immediately afterward one trade paper quoted Felix Feist, of Metro-Goldwyn-Mayer, as having stated that his company, too, has some such plan in view, even though he later denied having made such a statement. And nearly every exhibitor became panic-stricken.

A plan by which a distributor will sell his pictures to one theatre in a certain locality, or in a town or city, is economically unsound. This the sponsors of such a plan know; but they announce it, just the same, on the theory that the exhibitors will rush to buy pictures from a particular concern if they should be made to feel that they cannot get them otherwise, with the result that these distributors reap great profits by the high prices they charge. Of course, they have put an "Exclusive Run" plan through in one or two localities, but their motive is, first, to penalize some exhibitors against whom they have a grievance, and, secondly, to pretend that they mean to put through such a plan.

Personally, I feel that it would be a blessing if MGM, United Artists, or any other producer-distributor for that matter, put the "Exclusive Run" plan through; it would stimulate independent production as nothing has stimulated it before, by creating a market for it. The independent exhibitors would, then, have all the pictures they would need at fair prices. The independent producers can make fine pictures today at anywhere from thirty to seventy thousand dollars per picture, whereas the big producers cannot make even a program picture for less than two hundred and fifty thousand dollars.

"Age of Consent" Is Modern

Eric Linden, Arline Judge, Dorothy Wilson and Richard Cromwell may be found in Radio's "Age of Consent."
THE ONLY REGIONALS
IN THE METROPOLITAN AREA
...THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

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Publishing Office:
219 N. Broad Street, Philadelphia

ALBANY - BUFFALO - WASHINGTON - PHILADELPHIA - NEW YORK
**Better Management**

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

---

**Bad Press Sheet Squawk**

Theatre managers and newspaper editors complain of unsatisfactory readers put out by a large producing and distributing concern. The sheets, it is declared, afford practically nothing from which to assemble material to produce a satisfactory and helpful reader. In the case of the producing company complained of, it is said to be impossible to get any information except about the players. In other words, the play is subordinated to the players. The play itself is dismissed with mere mention of its title.

Instructions to house managers call for their writing original readers. When they have time they do this, but frequently they send the raw material sheets to the editors, who, when they receive the sheets of this particular concern, go “up in the air.” The net effect of the whole business is that the attractions receive scanty notice, because there is lack of material to build up on.

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**Cohen’s Jones Clubs**

Morris Cohen, who is exploiting Columbia product in the Albany district, has founded Buck Jones Ranger Clubs in Warner’s, Highland and James Theatres, Utica; Smalley’s, Walton, Johnstown and Fort Plain; Palace, Oneonta; Liberty, Herkimer; Capitol, Ilion, Troy; Colony, Schenectady; Capitol, Hancock, Palace, Tupper Lake; Rialtò, Potsdam, and Atlas, Adams, Mass. The last named brought in 450 more children than the theatre’s average business.

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**Auto Award Big**

Rockland Theatre, Nyack, had a record crowd of 4,000 the night of the award of an automobile. Mayor William E. Mott presided on the request of Manager Edward Wallach.

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**Credit Einfeld**

Charlie Einfeld, the Warner publicity and advertising chieftain, has succeeded in making his department one of the most efficient in the business. Currently, the department has been working on the press book and accessories for “I Am a Fugitive,” the Paul Muni show; and from the looks of things the Warnertites are exceeding themselves.

Einfeld works on the theory that a good press book is a great part of the selling battle. Maybe that’s one of the reasons why Warners are clicking so well.

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**“The Boiling Point” Presents a New Gibson**

And First Division distributes the Allied production, “The Boiling Point,” with Hoot Gibson and a feature cast.

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**Radio Hook-up for “Phantom Express”**

Pictured here are Roger Bowers, Stewart B. Moss, publicity director for Capital Films; Dick Powell, Ray Lewis, Lieut. Com. Strange Kobil, Bob Butterfield and the cast of “Phantom Express,” which broadcast the story of the Majestic picture over WOR recently. There was a Macy’s Boys Club tie-up, too.
New Roxy Name

A contest will soon be started to select a new name for the Roxy. S. L.’s nickname goes on one of the Radio City houses.

“Bird of Paradise”

Prizes for Showmen

RKO Radio has brought up the heavy artillery used to make “Bird of Paradise” a ten-strike for showmen.

Five hundred in cash will be awarded for the best campaign on “Bird of Paradise.” This will be split three ways, $250 for the best, $150 for the second best and $100 for the third.

A special scrap should be made up containing all the publicity, ads, printed copies of any novelties used, photographs of lobby displays, and street stunts, together with descriptions of any unusual activities in connection with the picture.

The contest closes November 30, and all material should be in the mail by that date. All campaigns should be forwarded to “Bird of Paradise” Department, RKO Radio Pictures, 1560 Broadway, New York City.

Cash prizes will be awarded as follows:

$250 First prize.
$150 Second prize.
$100 Third prize.

The prizes will be awarded for the best all-around campaigns, including newspaper advertising, lobby displays, exploitation and publicity. The winners will be selected by a group of judges selected by RKO Radio, including two trade paper representatives, and three advertising, exploitation and publicity experts.

For “Blondie”

In connection with “Blondie of the Pol¬lies,” Edmund Howard, publicity man, Loew’s, Rochester, invited city’s “glorified girls” to attend the premiere. There are quite a number in Rochester who have played Broadway shows and they are well known. The idea as well as the appearance proved an aid to the film draw.

Sunday Benefit

Broadway, Park and Strand, Newburgh, gave Sunday performances for the benefit of a milk fund for children in unemployed families. Several hundred dollars netted. No regular Sunday shows are permitted.

Universal Keeps Up a Merry Pace

And the “Tom Brown of Culver” and “Once in a Lifetime” influences are pictured above, among the current releases.

For “Horsefeathers”

Century Theatre, Rochester, put on the first street ballyhoo in months for “Horsefeathers.” Assistant Manager Marty Anderson obtained a horse and four excellent replicas of the Marx Brothers. The horse he decked in feathers and the boys in the proper dress and make-up to parade the streets during rush hours.

New Saranac Plan

A. B. Anderson, manager, Pontiac Theatre, Saranac Lake, has announced that, beginning September 3, continuous programs will be given over each week-end.

The idea of four shows each week-end day is being tried experimentally, and will be continued as a permanent policy if it proves popular with the show-going public.

Rochester’s Local Talent

Manager Jay Golden’s radio test publicity stunt, in connection with Station WHAM, gave plenty of local talent for the stage bills at the RKO Palace, Rochester, as well as bringing in the friends of the performers.

Heard In

ELMIRA

Jackson In and Watts
Undecided

STRAND, WB, closed in July, has re-opened with Bert Jackson, formerly of Troy Theatre, Troy, as manager. . . . Majestic, WB, closed a year ago, is being remodeled for fistic shows; Tommy Thomas leasing. . . . Mique Henderson has been named lobby artist for all Warner Brothers’ houses here.

MANAGER HARRY WATTS, Keeney’s, WB, undecided about adding vaudeville again this season. . . . Drew large business last season and everybody hoping it will be served with pictures as usual during winter months. . . . Herbert Schenck, assistant manager, Keeney’s, one of the hardest working young men in local theatres, taking well-earned vacation in Adirondacks. . . . Rotary Club boosting shows at Keeney’s, because Manager Harry Watts is helping club as member of entertainment committee.

The 1932 Annual Motion Picture Handicap

GOLF TOURNAMENT and DINNER-DANCE
under the auspices of “THE EXHIBITOR”

LU LU TEMPLE C. C.
Philadelphia
Friday, Sept. 23rd

GENTLEMEN:

Here’s my entry and $10.00 for the Gala Festivities on Friday, Sept. 23rd.

My club handicap is:_______________________________

My five best scores are:____________________________

SIGNED________________________________________

ADDRESS:_____________________________________

FIRM:__________________________________________

Make checks payable to Golf Tournament Committee 5 “THE EXHIBITOR, 219 North Broad Street, Philadelphia

DONT’ DELAY—Entrance Fee on the Day of the Tournament, $12.00
"Blondie of Follies"—MGM
Marlon Davies, Robert Montgomery, Billie Dove, Jimmy Durante, James Gleason, ZaSu Pitts, Sidney Toler, Clyde Cook.
Chorus girl yarn that has some bright spots, but little novelty. Metro probably expects the name cast to carry the show along. Without them, the piece probably wouldn't shape up as much. As a back-stage story, it is coming along, and this should help him to those who like fast-moving pieces. Bell is having its own following.
Estimate: Sell it.

"Devil and the Deep"—Para
Tallulah Bankhead, Gary Cooper, Charles Laughton, Cary Grant, Pat O'Brien, Olympic's.
The Bankhead influence is minimized and the concentration is placed on the new Paramount find, Charles Laughton. Even Gary Cooper seems wooden. Laughton is a mad, jealous submarine commander, Bankhead the wife, Cooper the third side of the triangle. Laughton deserves a build up. Bankhead deserves a good story.
Estimate: One coming, one going.

"Exposure"—Tower
Walter Byron, Lila Lee, Tolly Marshall, Mary Doran.
Nifty little newspaper yarn that should hold anyw h ere. Tower has been shooting along some pleasant indie shows, and "Exposure," of familiar construction, but with new angles, deserves a hand because it has come out the way it has.
Estimate: Very pleasant.

"Broadway to Cheyenne"—Mon.
Red Bell, Marceline Day, Matthew Betts, Robert Elte, Haskell Gordon.
Western with a gangster angle, the gunmen moving out to the open spaces. The piece is packed with action, should appeal to those who like fast-moving pieces. Bell is coming along, and this should help him a lot.
Estimate: Above recent average.

"Law of the North"—Monogram
Bill Cody, Nilsde Dove, Andy Shuford.
Our Bill is suspected of murder, but right will out in the end and does. Cody is his usual able self, with the Shuford-Cody team having its own following.
Estimate: Action fans meat.

"Strange Justice"—RKO
Marian Marsh, Reginald Denny, Richard Bennett, Norman Foster, Irving Pichel.
Nicely mounted yarn with Denny carrying a heavier role than usual. Production values are especially good. While the cast hasn't a star name, the feature aspect should be able to carry it.
Estimate: Average.

"Goona-Goona"—FD
Made on the Island of Bali, with a cast of native players.
Off-the-beaten-path film with exploitation possibilities. "Goona-Goona" has a wealth of material for roadshow selling, should attract audiences through its combination of spectacular visual appeal and physical attraction. Showmen will have a natural where they get behind it. The film itself ranks high in its own sphere.
Estimate: Sell it.

"Chandu"—Fox
Edmund Lowe, Irene Ware, Bela Lugosi, Herbert Mundin, Henry B. Waikall.
With the radio plug and the action that has been thrown into the story, "Chandu" is in. Audiences everywhere will go for it. And that daily radio build up is a guarantee.
Estimate: It's in.

"Those We Love"—Tiffany
Mary Astor, Kenneth McKenna, Tommy Conlon, Lyle Talbot, Hale Hamilton, Earl Faw, Pat O'Malley.
Domestic triangle stuff that can be easily digested by any neighborhood audience. The direction has included the usual amount of pathos and tears. Tiffany's all-feature cast and a steady pace in direction assures near return.
Estimate: Well done.

"Bill of Divorcement"—Radio
John Barrymore, Billie Burke, David Manners, Katherine Hepburn.
Introducing a name, Katherine Hepburn, and revealing a production that is distinctly in the class department, Radio has a well-made show in "Bill of Divorcement." What it means by the masses is another question. The show has been well finished, belongs in the swell acting class.
Estimate: Triumph, but how about the box office?

"Crooner"—Warners
David Manners, Ann Dyovas, Ken Murray.
Thiny disguised saga of a crooner with the topical advantage of strong importance. Suitable for all kinds of exploitation and likely to hit home wherever there is a radio. Timeliness overcomes chances that were missed.
Estimate: Cash in.

"Night of June 13"—Para
Clive Brook, Frances Dee, Charlie Ruggles, Gene Raymond, Lila Lee, Mary Boland.
Down-to-earth show that will be enjoyed by anyone; thanks, especially to the direction. Paramount has contributed a neat bit of program material and a feature cast to boot.
Estimate: Nice programmer.

"War Correspondent"—Col.
Jack Holt, Ralph Graves, Lila Lee.
Chinese war background, with Holt and Graves doing the same thing they have been doing for many, many seasons. Lila Lee acts as the feminine foil, and the hurly-burly of a school of audience will get their usual number of laughs. Holt, Graves and Lee are as capable as usual.
Estimate: Familiar action in a new setting.

"They Call It Sin"—WB
Loretta Young, George Brent, Una Merkel, David Manners, Helen Vinson, Luis Callewa.
Nifty Young and the usual Warner standard of production. The Young-Brent-Manners combination should be enough to warrant fair returns. Tale is one of familiar breed. It should get by as a programmer.
Estimate: Just so-so.

"Crooked Circle"—W-W
Ben Lyon, ZaSu Pitts, James Gleason, C. Henry Gordon, Nancy Corson, Robert Frazer.
Paramount borrowed the director of this piece, "Lucky," Humberstone, which is a tip-off on how good this piece is. The usual collection of sliding doors, mystery elements and a spooky house brings about plenty of laughs and thrills. World Wide has a nifty programmer in this laugh-getter.
Estimate: Neat piece.

"Big Stampede"—WB
John Wayne, Noah Beery, May Madison, Luis Alberni.
Wayne is in again with his second Warner western, and there won't be any complaints. This hits the same stride as his first, and the horse opera devotees will be plenty thrilled. The plot may not be unfamiliar, but who cares.
Estimate: Okay, Nellie.

"Man from New Mexico"—Mon.
Tom Tyler, Karyl Lincoln, Robert Walker.
Our hero finds the heroine in peril, saves the day and all is well. Just another western and likely to provide the usual number of thrills and laughs for the open-air devotees. Tyler's features always hit the same standard.
Estimate: Suitable for mare-lovers.
The 1932 Annual Motion Picture Golf Tournament and Dinner-Dance under the auspices of "THE EXHIBITOR"

- **The TIME**—on Friday, September the 23rd • • • Golfing all day for those desiring • • • Tournament starts at one-thirty • • • Dinner-Dance at eight • • • A full day!

- **The PLACE**—the palatial and hospitable Lu Lu Country Club in Philadelphia’s delightful suburbs • • • Good food • • • Good fellowship!

- **The GIRL**—maybe your wife • • • Maybe someone else’s • • • Who cares? • • • Everyone out for a good time—and getting one!

$10.00 COVERS EVERYTHING

*FILL OUT ENTRY BLANK ON PAGE 29*
THREE ROUSING WAR-WHOOPS, MEN!

You're Back in the MOTION Picture Business with 12 Roaring Episodes of the Grandest American Outdoor Show that Ever Drove Fifty Million Kids Wild with Joy!

THE LAST FRONTIER

COURTNEY RYLEY COOPER'S
RED-BLOODED DRAMA
OF FIGHTING MEN
AND FIGHTING DAYS

with
CREIGHTON CHANEY,
DOROTHY GULLIVER, FRANCIS
X. BUSHMAN, JR., JUDITH BARRIE,
JOE BONOMO, WILLIAM DESMOND, YAKIMA CANUTT, PETE
MORRISON • Supervised by
Fred McConnell • Directed by
Spencer Bennet.

RKO Radio Pictures

Produced by VAN BEUREN CORPORATION

Released Sept. 2 when Young America is taking its last fling at vacation... just before they sink their noses in the history books.

Men of daring cleave the savage West in the most dramatic of all the Indian campaigns, culminating in Custer's Last Stand. Thousands of Indians, herds of buffalo, wagon trains weaving their snake-like trail toward the Golden Gate. Historic characters re-live the blazing pioneer days.
Sheer Drama!
Unadulterated Thrills!
Love! Suspense!

The Picture that will thrill, interest, satisfy and appeal to all patrons. A mystery that will send them away talking.

"THE KING MURDER"

A CHESTERFIELD PRODUCTION

Featuring:

- CONWAY TEARLE
- ROBERT FRAZIER
- DOROTHY REVIER
- HUNTLEY GORDON
- NATALIE MOORHEAD
- DON ALVARADO
- MARCELLE DAY
- MAURICE BLACK

Directed by RICHARD THORPE

A FIRST DIVISION RELEASE!
RECORD CROWDS!  
RECORD REVIEWS!  
RECORD BALLYHOO!

"Goona Goona," the latest motion picture in the Bali cycle, opened yesterday to a line of patrons stretching eagerly out into rainy Forty-second Street.

This is the fire romance of Bali, that island of the blessed, slumbering luminoously in Java seas. Before Frank Buck could "Price of Back Alive," before Charlie Thayer's camera captured his "Isle of Paradise," Armand Denis and Andre Roosevelt "discovered" Bali. Their camera "were the first that ever burst into that silent sea. And following European success, their synchronized record of their own epoch-making and novel film screen.

So again we glory in the symmetry of life, well-muscled men-like gods and the unconscious beauties of the island belles against a backdrop of palms and bayvans, sands and sea, smouldering land and valley luxuriant with luxuriant vegetation.

The Prince, who "bombs" the first to his husband, wife, and son, is a true and typical hero of the orient, a lovingly endearing heroine, a properly sinister villain, and a villainess that the audience may well enjoy in the fearful goona-goona tricks in the fearful tragedy.

The narrative is embellished with an embroidery of Balinese ritual. The Prince's home-coming, the preparation for the wedding feast in high caste and love, the inception of the blind witch-doctor, the tears of the fates, the running amok of a madman, the judgment of the high priest—these and a dozen more well-worn episodes give an interest to "Goona Goona," in addition to its other wonders. It's something new, something lovely and difficult, something truly and vitally interesting. It recreates the Balinese romance of life and love, what's the fate to Bali?

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"The World's Leading Independent"  
FIRST DIVISION EXCHANGES, Inc.  
HARRY H. THOMAS, President  
Executive Offices, 1600 Broadway, New York

Spent Five Years Photographing Picture

Produced and directed by Andre Roosevelt and his son-in-law, Armand Denis, who, one is informed, spent five years preparing and photographing the picture, "Goona Goona" offers lovely views of the enchanting island, its graceful inhabitants, its picturesque ceremonial rites and its impressive symbolic dances. A story, based on an old Balinese legend is threaded through the pictorial beauty and relates how Prince Nonga becomes infatuated with Dasnee, the wife of a humble coolie. The "Goona Goona" of the title refers to a local love philtre which is given to Dasnee with tragic results. Enacted by a cast of native players who are innately charming, the film unwinds in pleasantly leisurely fashion and has the advantage of an effective musical score. And over the week-end, the Cameo Theatre was crowded at each performance.
No—it’s not “The face on the cutting-room floor!”

Our trailers are not made up of the scrap material left over after the picture has been cut. National Screen Service trailers show actual footage from the feature itself!

Those talking scenes your audiences see and hear—those little flashes from the heart of the picture that thrill your patrons with their big moments, and tease them with the promise of other thrills to come—those appetite-creating scenes you get in National Screen trailers are picked with utmost care from the entire length of the feature advertised; and picked with a purpose!

Showmanship is the guiding principal in making this choice—showmanship that will bring results at your box-office through increased ticket sales.

Trailers build business! You can prove it—check your audiences!

National Screen Service
Ad-Vance Trailers
How About It, Mr. Schenck?

There is nothing in this business which good pictures can not cure.”—Nicholas M. Schenck, president, Loew’s, Inc., and Metro-Goldwyn-Mayer.

The above statement was made by the Metro executive early in the year. Inasmuch as his organization may rightfully be credited with still making box-office pictures, then it can be assumed that his statement still holds true.

Why, then, Mr. Schenck, do not Metro and Loew believe in the above principle? Why, Mr. Schenck, does “Blondie of the Follies,” as an example, one of the supposedly good pictures (designated at 30 per cent) referred to in the above, have to be supported by a stage show including such names as Sophie Tucker, George Olsen, Lilyan Tashman, Jack Pearl, Ethel Shuttta and Jack Benny, besides the usual adornments of a Broadway first-run house?

As head of a company which seeks a good return for its product and which must frown on the double-feature and premium give-away practice, how do you explain your own company’s attitude toward its own product? Why should a Broadway house, getting the product early, and given the advantages of a Broadway location, show that lack of confidence in its product so as to surround it with a reported $20,000 stage show and then expect the small subsequent run to play it alone?

This department does not defend double features or premiums or, for that matter, any type of added audience attraction, but it does feel that the small exhibitors have the same right as the initial Broadway house.

The small exhibitor cannot run top-heavy stage shows. But he can resort to what he deems the next best thing.

To you, Mr. Schenck, as a constructive factor in our business, and to all others who are indulging in this mad orgy of hidden features and wide-open stage shows—clean up your own backyard before you try to regulate the rest of the industry.

Exchange Principle

There have been too many examples where local censorship of films has been influenced directly by one feature, forced upon the local exhibitor by a contract which has no cancellable clause or by a hard-headed exchange chief who places immediate revenue ahead of future business.

Where an exhibitor knows his territory, is certain that exhibition of a certain type of picture will react not only to his own detriment, but that of the industry, that theatreman should be given the right to cancel out certain features.

“Freaks” was a case in point. Generally, exchanges in the eastern sector of the country, because of the hubbub which arose, allowed exhibitors to drop the feature if they felt its exhibition would be harmful. In spots where the exchange insisted on its being played, disaster sometimes followed.

Such an attitude did not come from the home office, but if the home office okayed an exchange man who exercised such judgment, it is just as guilty. The exhibitor should be given the right to cancel out a definite number of features. There are few who would take unfair advantage of such a clause. The amount involved is infinitesimal to the damage the entire industry may suffer.

A Bow to Shorts

Praise for short subjects is nothing new. The history of the business has indeed indicated that, despite changing trends in the industry, the short subject always comes true successfully, shaping its form to meet the demands of the public.

The short subject is about the most flexible division of motion picture production. Not tied down by huge production costs, it takes advantages of changing ideas, has courage to experiment. Thanks to the ingenuity of some of the creators of short subjects, our screens have been privileged to present real new developments in entertainment.

It is the short subject, too, that develops new stars, outside of new ideas. Limited by time and as to expenditure, too, the short subject has always been forced to get the message or idea over quickly, with little or no waste. The short subject has given us new directors, new producers, men who have successfully used their ideas in feature production.

Exhibitors everywhere know what a balanced program means to their theatres. From the large amount of short subjects announced for the coming season every house should be able to give its patrons the ultimate in surrounding entertainment. Truly, this is a short subjects year.

M. P. T. O. A.-Allied

Two months ago, following the sessions of Allied and M. P. T. O. A., these columns gave rise to the hope that co-operation between these two organizations might be possible. In only such a combination could protection for the exhibitor be secured.

There is reason to believe, now, that the parley has taken place between M. A. Lightman and the Allied, that some definite plan of co-operative action will be followed, without sacrificing the individual entities. Politics should be eliminated by both parties for the good of the industry.

One organization instead of two is the logical offspring, but if this cannot be arranged, a definite plan of combination in action is suitable.
Passing of Kaplan from Operator
Picture May Result after Conflict

Wingate With M. P. P. D. A.

Dr. James Wingate, recently director of the Motion Picture Division, New York State Department of Education, has been invited to come to Hollywood to join the staff of the Motion Picture Producers and Distributors of America, Inc.

It is planned that Dr. Wingate will succeed to the position to be vacated by Colonel Jason S. Joy when he accepts an executive position with Fox, and his duties will cover the administration of the motion picture production code with the complete machinery developed for its enforcement through self-regulation in the motion picture industry. In his former position Dr. Wingate has been intimately associated with the work of the motion picture industry for many years, reviewing and censoring the pictures exhibited in the State of New York.

Esmond Named Head
of State Censor Dept.

Irwin Esmond, director of the law division of the State Education Department, is now the new director of the motion picture division of the State Board of Education.

Esmond has been in the law division of the State Education Department for 17 years, and during that period has handled all legal questions in connection with censorship cases. For the last ten years he has served as director of that division. Esmond is a graduate of Cornell Law School and before going to the law department practiced law in Ballston Spa, Saratoga County.

Hopped over to Philly this past week-end, where he was due to act as toastmaster at the annual golf tournament sponsored by THE EXHIBITOR, a sister publication...

Long Important in Legal Division
of Education Department

Irwin Esmond, director of the law division of the State Education Department, is now the new director of the motion picture division of the State Board of Education.

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Queensboro, Elmhurst, which has a string of operators at various times, is now being run by Tanor Holding Corporation. And the acquisition of the Bedford, Bronx, by Springer and Cocalis, from Ben Knobel, is now official.

The trade was sorry to hear of the death of Charlie Goldschlag's father...

Daniel Mavity is managing the Lenox Little Theatre, with Jessica Cosgrave president of the managing company.

With a series of moves that may find Samuel Kaplan, president of Local 306, Moving Picture Machine Operators Protective Union, passing out of the picture is predicted by those close to the

Local 306-Empire turmoil.

On the heels of the additional bombings of two Loew houses not many days ago and finding of dynamite in an operators booth came the news that investigation of the Kaplan union is being undertaken by the national body, with William C. Elliott, president of the international, leading the way. This was done because of the promise made to William Green, president of the American Federation of Labor, last summer.

The Bronx district attorney's office has been investigating the attempted dynamiting of Loew's Paradise, and the Brooklyn district attorney has been looking into the bombings in his district.

Those close to the situation declare that the national body may find itself in a position to force Kaplan out of the picture, leading to an eventual combination with 306 or a rebirth of the local union with new heads in charge. Kaplan or the union heads, however, will not speak.

It is known, however, that Charlie O'Reilly, president of the local T. O. C. C. exhibitor body, is a chief figure in the unwrangling, with both indes and circuits looking to him to help clear up the mess.

With the ace Broadway houses being picketed by Empire, even though they are union, and the courts upholding the act, local producer-circuits want the situation disposed of. Conferences were held last week to secure withdrawal of pickets.

Kaplan, through his spokesman, denies that he has any intention of resigning, but onlookers declare his removal is the only solution to the problem.

Queen Sugar, 306 and Empire, picketing each other's houses, all the circuits and indes using either of the two; three district attorney's offices, the national union, the Grand Jury and a couple of magistrate's courts have been involved, making the whole thing an intricate situation if ever there was one.

"NIGHT MAYOR" is being released in lots of other spots... So far, it hasn't been shown locally... Those who have seen it can't see why not... The campaign on "Life Begins" for the Strand wasn't as conservative as that for the Hollywood, but the former got the shekels... Proving what?... Al Sherman is still writing that play with Ed Finney... Checks can now be signed for meals at the Motion Picture Club... Realart Pictures has entered the field... Larry Kent is with Skouras in Jersey City... The Paramount, Staten Island, was the first to try out tabloid plays... Passing of Fred Desberg was mourned by leading executives and his friends... Skip Weshner, the big Warner publicity man, is leading the drive for more tax collections in Newark.
Pre-Election Celebration

Stage and Screen division, Democratic National Campaign Committee, will hold an elaborate dinner and entertainment at the Hotel Astor, October 15.

Many film men are on the committees.

Heard In'

PASSAIC

Tickets Free and Gutteridge Moves

By Eye-Ess

TEN TICKETS to the Schmelling-Walker fistic extravaganza at the new Madison Square Bowl in Long Island were given lucky patrons of the new Montauk Theatre (Warner Brothers), by Manager Garry Voorman,... One of the winners was Clifton’s police chief, Tunis Holster,... Revival Week was conducted by Dick Etelson at his Ritz Theatre, Garfield,... Attendance all week was so gratifying that Etelson plans to revive a couple of other old favorites,... Vaudeville has been reintroduced at the Rex, East Rutherford,... Jack Portee, local representative of the Gottesman interests, put on five acts just for the weekend and plans to continue with other stage presentations because of the response at the box office,... The Pashmans, who run the Strand, Clifton, are still concentrating on foreign talkies,... The “Herald-News,”

PASSAIC'S only daily, is co-operating with motion picture managers and patrons by publishing a schedule, listing the hours when the features go on at the various theatres.

PASSAIC AND PATerson PEOPLE throw out their collective chests when the “old home towns” were given a break in “Skyscraper Souls”... The Chamber of Commerce is always on the job to place the fair name of Passaic on the tongue of America,... The last time the town got any national prominence was when Johnny Salo, the cop, won the 3,500-mile footrace from New York to San Francisco.

WALTER GUTTERIDGE has replaced Daniel J. Sheppard as manager of the RKO Rivoli, Rutherford,... Sheppard will devote his time to his two theatres in East Orange,... Gutteridge comes to Bergen County from the Royal in New York,... Before that he worked in New Rochelle,... One of his first features at the Rivoli was a “Break-in Night,” to give new talent an opportunity to demonstrate its effect on the cash-paying customers,... Max Hecht, manager of the Rialto, Passaic, put “The Last Mile” on for five days and was well pleased with the returns.

Union Terms Settled

Stage hands have apparently got together with the vaude and motion picture houses here.

It appears, at this writing, as if stage hands will take a 15 per cent cut in presentation houses and 12 1/2 per cent in vaude theatres.

The settlement awaited the endorsement of the union.

Port Jervis Opening Planned

Reports in Port Jervis have it that the Palace Theatre has been leased by a prominent New York man, and that he plans soon to open the house for motion pictures and vaudeville, in opposition to the Strand and Ritz. Palace has been closed several years, following the death of W. V. Conkling. Joseph Menges purchased the property at foreclosure sale a few months ago.

Why Allied Made Bomb An Issue

New York Allied has made an issue of extravagant publicity by certain newspapers of the recent comparatively harmless bomb explosion in the Music Hall, Tarrytown, for two reasons: First, a feeling of fear engendered in timid persons, calculated to hurt attendance not only in Tarrytown but theatres in a wide surrounding area; second, the embarrassing position Manager Greenblatt was placed in in the film market, the publicity indicating he had a tremendously large attendance on a Sunday afternoon.

The episode caused the managers of a number of houses along the lower Hudson to take out insurance against bomb explosions. Yet it was declared the Tarrytown explosion was merely an accident, and of practically no consequence.
Allied New York Proposes Forming Federation for Eastern Affiliates

Protest Due

There are reports around of a protest meeting against excessive percentage asked by certain distributors. It is likely that if anything is done about it, Jersey Allied will pave the way.

With Presy Samuelson away the early part of the week, however, nothing was definite.

Jersey Allied Up in Arms Over Dists Terms

Few Deals Closed; Survey Going On

Jersey Allied, with all members voicing the same opinion, is pretty well het up over the prices being asked by the exchanges.

Not only do they exceed those of former years, but many houses, because of the changes taking all product, may be unable to open. If they do, they will have to change their runs.

A committee is now investigating the entire situation. Last meeting of Allied found all members pretty sore about what they considered a serious situation.

Heard In

U

ION COUNTY

Amateurs Back and "Pop" Resigns

By J. Mcl...

RESTORATION of amateur nights has been made by Manager George Kelly, Ritz, Elizabeth, ... "Pop" Bang, props at the Ritz, and perhaps the oldest stage employee in the county in point of years, has resigned.

M. Spitzer Cohen, former manager National, Jersey City, now serves in like capacity at the Regent, Elizabeth. ... Mayfair, Hillside, had a fairly productive summer showing first-run films, ... Zavel Zilber, conductor of international reputation and composer of classic Hebrew choral music, has been engaged as leader of the Elizabeth Choral Society. ... The stork recently hovered over the home of John Bechtel, Ritz electrician.

LEADERS of the theatrical profession are being banded together in Elizabeth, N. J., in a non-commercial and non-profit-sharing plan to sponsor the work of the Elizabeth Community Players. ... Elizabeth group will be the nucleus of the national "Save-the-Theatre" movement and the company will be aided by some of the foremost figures of the American stage.

RKO Extending Its Inde Booking Lines

Because of the tight buying situation, more of the indes are being booked through the chains.

Latest to jump into the RKO fold are the Rex, E. Rutherford, N. J., and the Empire, Bronx. The latter deal will give the RKO Franklin in the neighborhood first run on Fox product, with the Empire following. This was reported several weeks ago.

Exhibitors say that never at any time has the buying been so competitive. The chains, it appears, have sewed up everything, indicating improvement in economic conditions, but any raise in admission, even if only temporary, might have a bad effect.

Action was taken to straighten out difficulties arising over subsequent runs in various cities reporting such trouble. Board of directors was given power to make adjustments. There was complaint over delay in service for sound equipment. It was said the equipment companies do not have enough men available to help out theatres that have trouble, and these men are not located convenient to the theatres they are expected to serve.

Sidney Samuelson was authorized to represent New York Allied at the mid-Western gathering in Chicago, September 19. Following his return the organization will probably be called in special session.

The desirability of Allied organizations of the East forming a federation was considered, and it is deemed probable that in time headquarters will be established in New York, with a paid executive in charge. New York, New Jersey, and the states of Eastern New England would affiliate.

In a general discussion, the possibility of the Allied organizations of the country going into the producing field was touched on. It was felt that this may be the ultimate outcome of the unfavorable status which exhibitors are being placed in by present production concerns. Reference was made to the newsreel which Allied put out for a time, and it was declared to have been a success, and some exhibitors expressed regret that it had not been continued.

Newburgh meeting was the most representative New York Allied has yet held. Theatre owners were present from all sections of the state, including, for the first time, Rochester.

Some Bits

Some quotes from THE VOICE OF LEADERSHIP, by Harry Kalmine, manager, Warner Brothers, Jersey zone:

What every manager wants to know:

Will I have money pictures on my program next season?

And he answers that by saying that with general business improvement on the way and a Warner line-up which must stir every showman to the utmost enthusiasm, Warner theatres can't fail to bring in better box-office returns.
A plan of action which will see Allied and M. P. T. O. A. working along the same lines has been adopted by the leaders in the two bodies meeting in Chicago last week.

A proposed bill, to be introduced into Congress, would prohibit block booking in groups of five or more, unless the exhibitor is given a 20 per cent cancellation privilege. Exclusive runs are made illegal. Zoning and protection are prohibited beyond a reasonable time. The Federal Trade Commission is placed in the role of arbitrator. A new uniform contract will be drafted by a committee appointed for that purpose.

The meeting was harmonious and indicated that in the future the two bodies would work together.


Abram Myers stated Allied position’s at the opening session when he said, in part: “If nothing else comes out of this meeting, there ought at least to be an agreement that neither organization will interfere with or hamper the other in the pursuit of any course or measure in the interest of the theatre owners."

1. These abuses, it seems to me, should be considered in chronological order, rather than to attempt to assign them an order of importance. This, to my mind, is a clear indication of the practice of block booking. Allied has stood for the abolition of the practice. M. P. T. O. A., as I understand it, has argued merely for an increased right of selection, or, more accurately speaking, rejection. There is also a difference as to method. Allied is seeking to have the advantage side of the business, while M. P. T. O. A. has insisted itself with representatives to and conferences with the distributors.

2. The problem is whether a uniform exhibition contract is fair to the exhibitors and distributors.

3. The failure of the distributors to put into effect the 5-5-5 Contract was an act of bad faith almost without rival in business annals. The reason assigned for not putting it into effect was laughable.

4. It is not my personal view—whether I have discussed it with my associates—that the exhibitors should declare for and seek something more endearing than another 5-5-5 conference.

5. The subject of unreasonable protection is one that demands prompt solution in the interest of everyone connected with the motion picture business. Much of the opposition of independent exhibitors are concerned, it is vital. The ravages of the depression have caused the circuit operators to seek to recoup by demanding protection that spells in many cases the doom of the independents. As in the case of block booking, Allied has been forced to the conclusion that relief can only be obtained, at this stage, by legislation and litigation.

6. Closely akin to the subject of protection is the problem of collection. The recently adopted practice of selling exclusive runs on certain of the better pictures. This practice, born of the existing emergency, not only is of doubtful legality, but is assumed economically. Its direct tendency is to transform motion picture exhibition into a game in which literally millions of dollars are at stake for many into huge cost entertainment for the few. It is contended that it is difficult, if not impossible, for the business to be fairly governed by industrial planning, instead of mere opportunism. The problem of the exhibitors is to recoup by demanding protection that spells in many cases the doom of the independents. As in the case of block booking, Allied has been forced to the conclusion that relief can only be obtained, at this stage, by legislation and litigation.

7. Allied-M. P. T. O. A. Agree on Plan of Action

8. Asked by Two Bodies

9. Federal Regulation

10. LARRY CONLEY attended a meeting of the Warner managers at the Newark home office. . . . Jack Keane is running a series of family night shows at the Fulton, a Southern theatre. . . . cameraman went on the Hudson County Biz and Prod, Men’s Play Day, getting shots for the theatres. . . . John Malone is the sinner of an eight-pound girl. . . . Josie Monte Carlo on the sick list. . . . Hilda Couch obtained a nice interview with Buddy Rogers. . . . Mrs. Brown has some interesting shots of Washington. . . . Ethel Oxlcyx hopes the Warner New York Club will hold a fancy dress ball. . . .Received a card from Cress Smith, former Stanley treasurer, now managing a Warner house in Pittsburgh. . . . George Freeman is getting to be quite a radio announcer. . . . Loew’s celebrated their third anniversary, with George Dunndon in charge of the arrangements. . . . Charlie Herbst commutes from Atlantic Highlands, N. J., to spend his vacation at Atlantic City. . . . Bob Cross has bought a home in SunShine City. . . . Jimmy Cumber bridge may have an important announcement to make soon.

11. AL DeTTITTA and BILL COLGAN are back from vacation. . . . Ted Meen has returned to Kansas City after visiting friends here. . . . Mal Burke back from vacation. . . . Mickey Kipp back from a Bermuda trip. . . . Arthur Eisen of the home office, a recent Stanley visitor.

12. ENTER IN

13. Everybody Happy and Helwig, Too

14. A MOVING PICTURE OPERATOR’S LICENSE has been granted John McNally upon receipt of a favorable report from the board of inspectors. . . . Colonial Theatre, Pontoon Lakes, is staging amateur nights every Monday. . . . Regent has reopened and Joe Lefkowitz’s smiling face is once more very much to the fore. . . . The scale of prices is slightly lower than before.

15. MANAGER J. EDWARD HELWIG

16. Rivoli, is very much gratified at the interest and attendance at the wedding staged on the stage of the aforesaid theatre. . . . Samuel Greenspan, Plaza, has been suffering from a cold. . . . Meyer Phillips declares he lost weight while loafing during the period the Regent was closed.

17. JAMES MALONE insists that all the time he was away he was longing to be back making the Garden a good place to drop in. . . . Charles Michel- son, manager, Colonial, Pontoon Lakes, and the Butler, Butler, took an active part in the stage of the aforesaid theatre. . . . Frank Plowman, Fabiac, has recently opened a grind theatre, the Strand.

18. Publix Threatens to Quit Unless Cuts Come

19. Landlords Hear Leases May Be Cancelled

20. Daylight Saving Fight

21. Now Scheduled in Utica

22. November Sees Decision on Advanced Hour

23. A proposal to change the length of daylight time in Utica will be decided by voters of Utica, according to action taken by the Common Council.

24. Two propositions will be voted upon in November. They are:

   1. Shall the city of Utica have daylight saving time beginning the Sunday prior to Decoration Day and ending the Sunday prior to Labor Day?

   2. Shall the city of Utica retain the present five months’ daylight saving period?

   A battle royal is under way, with service clubs, women’s organizations and others in favor of the present schedule. It is understood the theatres are back of the movement for the shorter period.
THE SHORT SUBJECT

Through every change in this business the short subject has come through more entertaining, more varied, always a more and more important part of any program. Independents and chains alike well know the value of the intelligently balanced program. Proper use of good short subjects has saved many a program, has built up many a clientele.

1932-33 offers a variety of short fare that may well be called the most promising in the industry's history. For the showman who makes a business of program balancing, the coming season will deliver an assortment that has never been equalled, that certainly should set a new standard in entertainment.
A NEW SHORTS ERA IS PROMISED

WARNERS

By MAJOR ALBERT WARNER

During the past year Vitaphone shorts have come in for fulsome praise from exhibitors who played them because of the high quality, the big names, the great variety and the splendid entertainment contained in our product.

The fact that Vitaphone sales during the 1931-32 season surpassed that of previous years and that our product has had more favorable reactions from the exhibitors, audiences and the large number of Warner theatre managers.

The tremendous popularity of our “Broadway Brevities” series of two-reel musical revues and our “Melody Masters” series of band shorts during the past season, has led us to increase the “Broadway Brevities” from 13 to 26 and the band shorts from 7 to 13 for the current season. For the same reason, we increased our “Big V” comedies from 12 to 16.

During the recent Warner National Exhibit, exhibitors enjoyed the opportunity of seeing several of the most outstanding short subjects ever produced. These were the two-reel Technicolor musical revues which we are offering exhibitors this year as part of the “Broadway Brevities” series. These Technicolor shorts were produced in Hollywood at the Warner studio with feature and revue players, under the personal supervision of Sam Sax, in charge of Vitaphone production. There are six of them, all completed and ready for delivery. Each has a different outdoor setting. “C’est Parce” is laid in Paris; “Farewell to Two” at a country club; “Northern Exposure” at the Art of the North Pole; “Pleasure Island” in the South Sea Isles; “Pickin’ a Winner” at a small-town racetrack, and “Hey, Hey, Westerner!” has a western locale.

Another unusual feature of Vitaphone’s current program are the condensed versions of famous operettas and musical comedy hits, which we are also releasing as part of the “Broadway Brevities” series. The same elaborate treatment seen in all Vitaphone shorts will be given to this series. The first, adapted from “The Desert Song,” will be starred in by Alexander Gray and Bernice Claire, two of the original stage company of “The Desert Song,” playing and singing the principal roles.

News Year

By CHARLES ROSENZWEIG

COLUMBIA

Columbia is making every endeavor to treat the two-reel featurettes with the same importance and effort that we put into the building of any other subject sold for entertainment value.

It is not our desire to culligize our SHORTS, but I am tempted to say that if you will go over the list of what Columbia has had to offer, you will find that our one-reel subjects have given them an outstanding average.

We are now entering into the making of two-reel featurettes for the season of 1932-33, in addition to our revues, and we particularly want to stress “LAMBS’ GAMBOLS,” which will feature the most outstanding stars.

We know of nothing more important than giving our one-reel subjects for the theatre with the short material. If just program fillers are made by us, it will be a mistake. It would certainly be detrimental to the completion of what a good show should be. In our opinion, it is equally important that the short material be of the proper kind of entertainment quality, and with the feature—thereby rounding out a complete, good show. Our company, in recognizing this importance, is expending every effort towards this end.

Miri Mayfair, both the dancing sensations of stage and screen who proved the hit of the last Ziegfeld “Follies”; Ruth Etting in “A Modern Cinderella,” one of the best shorts this popular radio stage and screen personality has ever made.

Every short this year’s current program contains a big name—a star whose name means something to the box office. The “Big V” comedies will present such box-office attractions as Roscoe (Fatty) Arbuckle, who begins to screen after a lapse of almost 12 years, was hailed far and wide by the nation’s press.

Jack Haley, who won him in “Success,” will be starred in several two-reel “Big V” comedies, the first of which is entitled “Sherlock’s Horse,” and which is being released this month. Joe Penner, the popular studdering comedian, a great favorite with both the fans and exhibitors alike, will again be starred in “Here Prince,” a “Big V” comedy. So will Richie (“Maybe I’m Wrong”) Craig, Jr. His first this year, entitled “You Can’t Own It.” Another “big timer” who will be starred in a “Big V” comedy is Phil Baker.

Another series that has been received with enthusiasm by all is that entitled “Rambling Round Radio Row with Jerry Wald.” There will be four of these one reelers, each featuring several of Radio’s most popular stars. No. 1 contains The Bowdell Sisters, Kate Smith, Coleen Gray, tobacco, Abe Lyman and Nat Brandt. No. 2 features Lowel Thomas, Art Karney, Joyce Whitman, Harry Barris, Ruby Wiese, Ben Yeo, Putken and Nat Dorfman. No. 3 features Lewis, Lillian and orchestra, Harriet Lee, Bob Brown, and wolf Lehr. No. 4 features Anita Jenmich, Harriet Hillard, Dixie Nelson, the Four Barns and Von Zell.

The entire series will be released as part of the 26 Pepper Pot Novelties Vitaphone will release this year. Other novelties and comedies in the “Pepper Pot” series include “Contact,” featuring Captain Frank M. Hawks, international aviator, and twelve novelties in which a group of novelties are released under the general title of “Pirates.”

“S. S. Van Dine” is featured in three shorts, including “The Adventures in Africa,” and the great Bobby Jones series, “How I Play Golf.”

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Eighty per cent of the shorts being produced today are suitable for family groups, it is estimated. Previewing groups usually give family okay to four-fifths of the films, it is said.

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NEWS YEAR

80 per cent Good

Eighty per cent of the shorts being produced today are suitable for family groups, it is estimated. Previewing groups usually give family okay to four-fifths of the films, it is said.
A new comedy high is being set by Warren Doane in his

UNIVERSAL COMEDIES!

(2-reel)

Warren Doane, formerly a Hal Roach producer, is setting a new pace in short comedies. Breaking away from all the old stuff, he has found a way to make the jaded movie fans laugh from the belly up!

SEE
SLIM SUMMERVILLE

SEE
LOUISE FAZENDA

SEE
JAMES GLEASON

SEE
SKEETS GALLAGHER

SEE
SIDNEY TOLER

SEE THEM WITH AN AUDIENCE AND DIE LAUGHING AT THE ONLY NEW IDEAS SCREEN COMEDIES HAVE HAD IN YEARS!
UNIVERSAL

Without minimizing in the slightest degree the importance of any type of short product, L. J. Schlaifer, general sales manager of Universal, expresses the opinion that the greatest business-builders any exhibitor can have, in addition to his feature, are a real box-office serial and a real, honest-to-God newsreel.

Both the serial and the newsreel have points in common that reach above and beyond the one-time draw that can be expected of even the best short subject. They have that all-important “Bring-em-back-again” element that is so important to theatres—especially to those whose success depends on building a steady week-in and week-out patronage.

“A real box-office serial is the best bet that any exhibitor can have,” says Schlaifer. “Box-office history in both big and small theatres everywhere has proved this to be a fact.”

“Scores, yes, hundreds, of exhibitors have told me, particularly during this current season, that their serials have proved a life-saver for them. They have said that one of the biggest things the right serial does is to bring patrons back that otherwise might not have come to the theatre at all.

“I know of any number of cases where exhibitors have outpoliced double-feature competition by booking the right serial and getting it off to a proper start. A serial thus started means 12 weeks of certain business—business that follows an almost predetermined level—and solves many of the exhibitor’s booking problems. The double-feature man has a constant worry trying to balance his program—trying to book a strong and a ‘sluff’ feature together on the same bill to average his overhead.

“But experience has shown the futility of trying to get any evenness of quality or price into double-feature bills. The double-feature man has either two good features together or two weak sisters together most of the time.

“And his weak-sister program kills off more prospective patronage for his two good-feature days than he realizes!”

On the other hand, the man who has booked the proper serial is sitting pretty—even as regards much of his feature booking. He knows that with a strong feature he’ll have wonderful business, while with even a very weak feature he’ll have good business because of the serial.

“Universal serials now available include the strongest chapter plays Universal ever made—any every reader knows Universal’s reputation. For instance, ‘The Airmail Mystery.’ A type of story that never has failed to click, whether it was in feature form, comedy, or any other form. ‘Airmail Mystery’ has proved itself at the box office.

“Then there is ‘Heroes of the West,’ the first of Universal’s ‘big author’ serials. This is a story by Peter B. Kyne, and it features such players as Noah Beery, Jr., Onslow Stevens, William Desmond, etc. Soon to be released is ‘The Jungle Mystery,’ made from the famous story, ‘The Ivory Trail,’ by Talbot Mundy, its cast headed by the feature star, Tom Tyler. This will be followed by ‘The Lost Special,’ by Arthur Conan Doyle; ‘Clancy of the Mounted,’ from a story by Robert W. Service, and ‘Phantom of the Air,’ by Ella O’Neill, author of ‘Airmail.’

“The Universal Newspaper Newsreel,’ with Graham MacNamee as the Talking Reporter, is conceded by the industry to be a real patron-puller for any theatre.

“‘Strange As It Seems’ is known throughout the country as the best reel of its kind on the market. Showing the world’s oddities in full color, it has earned a box-office reputation for the series that stands unchallenged.

“In the line of cartoons Universal believes in quality first. Universal now releases ‘Oswald, the Lucky Rabbit,’ a nation-wide favorite, and ‘Pooch, the Pup,’ a newcomer, whose antics are destined to set a new mark in cartoon-music-comedy.

“Universal’s two-reel comedies for the coming season are, in quality, a reflection of Universal features. We are releasing 26, and to give some idea of the quality basis on which they are being produced, I will merely mention the most important players in the first few releases. In ‘Union Wages,’ Louise Fazenda and Sally Blane; in ‘Who, Me?’ Frank Albertson and Sidney Toker; in ‘Kid Glove Kisses,’ Slim Summerville; in ‘Yoo Hoo,’ James Gleason; in ‘The Finishing Touch,’ Skeets Gallagher and June Clyde.

PARAMOUNT

By GEORGE SCHAEFER
General Sales Manager

Good balance in the exhibitor’s program, is as essential to a healthy box office as a well-balanced meal is to a healthy stomach.

Realizing that short subject, with box-office name will give exhibitors the proper balance to their programs without resorting to the double feature policy, Paramount is offering, this season, a strong line-up of short features. They have been made at great cost, have been carefully directed and planned with regard to story value, name value and timeliness. An alert exhibitor will find that he can build a better, more entertaining program for his customers with one good feature and a diversity of well-chosen shorts rather than a mediocre second feature.

There is such a variety of shorts—music, comedy, scenic, sports, bathing beauties, Hollywood Happenings, and last but not least, news that a short subject can be found to complement or harmonize with every type of feature—drama, mystery, comedy, adventure. For instance, if the main picture is a heavy drama, relief can be found in a short subject that is light and gay. If the big feature is a mystery, the audience will appreciate refreshing relaxation in a bathing beauty short, Hollywood Happenings, or perhaps a travesty on some comedy-mystery that is dear to the hearts of the audience.

The negative investment in this season’s shorts spells big money on account of the big names we have used, and which, in themselves, are a draw at the box office. A Mack Sennett two-reeler is still the screen’s backbone of comedy. These funny situations, beautiful girls and outstanding personalities, such as Andy Clyde, Bing Crosby (who is a “natural” in comedies), Donald Novis (the radio singer who is making such a hit over the radio) are sure-fire hits and will find that he can build a better, more appealing program for his customers with one good feature and a diversity of well-chosen shorts rather than a mediocre second feature.

Screen Souvenirs—the old-time pictures of 25 years ago are well-worth advertising. There are still many other types of shorts, too numerous for this little space, which, if carefully booked, will bring satisfied customers back to the theatre and that means dollars at the box office.

Perhaps I should have mentioned the Paramount News first and foremost. No exhibitor needs to be “sold” on the importance of the news reel in his theatre. A customer will never leave the theatre before he has seen the news. World events, some less important than others, need this outlet for telling pictures taken by expert cameramen who often risk their lives for a good picture.
WHO Has To Be SATISFIED?

MILLIONS spent for picture production! Millions for distribution! Millions for theatre operation! And the theatre patron finally foots all the bills—for one reason only—to be entertained.

Educational builds its product for theatre patrons. They are the ones to be satisfied. Not the producer. Not the sales force. Not even the theatre manager. These pictures are made to entertain the patrons. And they have been entertaining them successfully for years in all parts of the world, reflecting their public popularity through the box-offices of leading theatres everywhere.

But never before has Educational offered a program so rich in diversified entertainment material, so sure of public acclaim, as its new line of short subjects, ranging all the way from tabloid grand opera to slapstick comedy.

For the theatre that makes satisfaction of its patrons its controlling principle, there is box-office satisfaction aplenty in this line of short features.

Names that spell Entertainment to Your Patrons

ANDY CLYDE
MORAN & MACK
HARRY LANGDON
"TORCHY"
BABY STARS
TOM HOWARD
REINALD WERRENRATH

Sep25'32 pg. 13

EDUCATIONAL FILM EXCHANGES, Inc.
Short Subjects have got to get down to WORK!

You need business too badly to put up with PROGRAM PARASITES.

You can’t afford the luxury of Shorts that merely satisfy your AUDIENCE. Today you need shorts that satisfy your BOX-OFFICE.

That’s why Vitaphone’s 1932-'33 Short Subjects have a new Object—to DRAW them first and PLEASE them afterwards.

That means Names—Names—and more NAMES...And only Vitaphone has them—names of STAGE STARS—names of SCREEN STARS—names of FAMOUS MUSICAL HITS in tabloid form and TECHNICOLOR!

Before you buy any Short product, ask yourself whether it will look good ON YOUR MARQUEE as well as on your screen...

Make sure it will carry its share of the TICKET-SELLING load...

Match it NAME for NAME with Vitaphone...

You’ll buy VITAPHONE!
VITAPHONE SHORTS GIVE YOU MORE TICKET-SELLING NAMES THAN THE FEATURE PRODUCT OF ANY OTHER COMPANY!

Kate Smith  Rudy Vallee  Paul Whiteman  “Fatty” Arbuckle  Boswell Sisters

Col. Stoopnagel & Budd  Phil Baker  Ruth Etting  Ben Bernie  Roger Wolfe Kahn

Little Jack Little  Jones & Hare  Lowell Thomas  Capt. Frank M. Hawks  Abe Lyman  Bernice Claire


Craig, Jr.  Joe Penner  Alexander Gray  Hal LeRoy  Mitzi Mayfair  Baby Rose Marie  Margaret Livingston


HORST for 1932-'33
SELL SHORTS

All Stanley-Warner houses in the Philadelphia territory have been ordered by General Manager William P. Goldman to sell newsreels and shorts in the lobby and program displays.

Every part of the program must be given special attention, he has decreed. Goldman is a believer in a balanced program and good shorts.

EDUCATIONAL

By JACK H. SKIBBALL

Despite the changing conditions of the time, despite all modern inventions that have affected the theatre, the ultimate aim of every motion picture theatre remains the same today as it has been since its inception, namely, to provide entertainment for its patrons.

When a theatre loses sight of this basic fact and becomes anything else but a house of entertainment, it is inevitably destined for failure.

The proper consideration of the entertainment value of short subjects, both by the distributor and by the exhibitor is necessary if the people who attend the motion picture theatre are to be thoroughly entertained. The producer who makes his short subjects only as an incident to be used just as fillers is destined to failure, just as the exhibitor who buys these subjects is destined to failure, for in the last analysis it is the patron who supplies the profit to the producers, and that patron will buy his admission ticket only at the theatre that provides him with the entertainment he desires.

For this reason it is essential that there be specialists in the field of short subjects, even as there are specialists in the field of features. The whole psychology of humor is a tremendously important one, and the same formula that applies to the making of a 6-reel feature cannot possibly be used in the making of a 2-reel comedy. A special technique based solely on the knowledge of the fact of what makes people laugh has to be developed. The modern features in my humble opinion carry too great a proportion of dialogue, and the comedy must necessarily then be built as an antidote for this over- abundance of speech. Our studios have been definitely instructed that no comedy that is turned out shall contain over 30 per cent dialogue. It has also been found that as a means of attracting the public to the theatre, the name of a popular star is tremendously beneficial. Unfortunately, there have been very few two-reel comedy stars developed.

The acquiring and the developing of star value in comedies has been one of the chief concerns of Earl W. Hammons, the founder and president of Educational Pictures, Inc. No man in the entire distribution field of motion pictures has devoted his energies to the production of short subjects as has he. Firm in the conviction that it is the short reel that gives to any program its character, variety, and color, he has pioneered in the search for new formulae.

STANLEY

One of the most distinctive and unusual series of short subjects this year is being distributed by Stanley Distributing Corporation.

Ira H. Simmons, president, has spared no effort in his endeavor to secure only the most exceptional and outstanding reels for distribution.

The Radio series, 13 one-reel subjects featuring renowned radio artists, has Harry Richman starring in its first release, "I Love a Parade." This picture, as well as the second of the series, The Jesters, "Pep, Vim, and Vigor," have been playing every important circuit in the east.

Harry Richman has become known to a vast audience through his weekly broadcasts on the Chase & Sanborn hour, and his prolonged personal appearance engagement at the Paramount Theatre, New York, was irrevocable proof of his right to the title "King of Radio." Each radio short features a well-known announcer, and Norman Brokenshire, who was recently conceded to be the peer of all announcers, acts as master of ceremonies in the Richman picture. Lew White, the noted organist, completes the stellar line-up.

And while it is the two-reel and single-reel comedy that gives amusement, there are many other values to be obtained from the single reel product. These single reels may take us on long voyages to unknown parts of the world, to sail in strange harbors, and see strange people. They take us to realms that we have seen in our imaginations. They show us the battle for life among insects taken through a microscopic camera, interesting and instructive. They bring to us the music of the great operas. They bring us the joys of babyness, the baby star of today, the adult star of tomorrow in rollicking fun. They show us what goes on behind the closed doors of Broadway's great and near-great. They cause us to travel back to the road of yesterday, to see the movies of the gay nineties. They show us the wild animal and bird life in their native haunts. They combine all three of the great arts, the trained voice, music and drawing in a single reel, the cartoon. They give to every program the thing it needs most—balance, always a necessity.

When the exhibitors of this country will realize that the wisdom required in the selection of short subjects is equally as great as the wisdom required in the selection of features, then and only then will real entertainment be provided for the public. There are two-reel comedies made that cost five thousand dollars and there are those made that cost fifty thousand dollars. In the film business, like in every other business, what we buy cheaply is usually worth what we pay for it.

Educational has never built cheap pictures. It does not know how to cheat in the making of its product. Firm in the conviction that the wise exhibitor will always see the value in a good subject, it has gone forward year by year with the idea that being the only specialist in the distribution of short product, it should produce outstanding product in its particular sphere.

Universal's "Lifetime" Is Clicking

Witness a scene from "Once in a Lifetime," with Aline MacMahon and Onslow Stevens; Gloria Stuart, a find, and Sidney Fox.
## SHORTS OF ALL SORTS!

**A COMPILATION OF WHAT THE SEASON HOLDS IN STORE**

**IN THESE DEPARTMENTS**

### EDUCATIONAL

**Single Reels**
- 26 Terry Toons
- 6 Baby Burlesks
- 13 Battles for Life
- 6 Camera Adventures
- 6 Do You Remember
- 6 Spirit of the Campus
- 13 Bray's Naturgraphs
- 14 Hodge Podge
- 6 Tom Howards
- 6 Broadway Gossip

**Two Reels**
- 9 Andy Clydes
- 6 Moran and Macks
- 9 Harry Langdons
- 8 Torches
- 8 Vanities
- 6 Gleason Sports Featurettes
- 6 Ideals Comedies
- 6 Operalouges
- 6 Great Hokum Mysteries

### RADIO

**Single Reels**
- 26 Aesops Fables
- 13 Tom and Jerrys
- 6 Vagabonds
- 7 Reviews

**Two Reels**
- 6 Masquets
- 6 Clark and McCulloughs
- 6 Edgar Kennedy
- 6 Harry Sweet
- 6 Mickey McGuire
- 6 Headliners
- 6 Chaplins

**Serials—12 two-reel episodes each**
- Lost in the Malayan Jungles
- The Last Frontier
- Airplane Express

**News**
- 104 Issues

### COLUMBIA

**Single Reels**
- 13 Krazy Kats
- 13 Scrupps
- 13 Travelaughes
- 13 Curiosities
- 13 Screen Snapshots
- 6 Sport Thrills

**Two Reels**
- 12 Lambs Gambols Comedies
- 12 Sunrise Comedies

### WARNERS

**Single Reels**
- 13 Sport Thrills
- 13 World Adventures
- 13 Looney Tunes
- 13 Merry Melodies
- 26 Pepper Pots
- 13 Melody Master Band shorts

**Two Reels**
- 26 Broadway Brevities
- 16 Big "V" Comedies

### METRO-GOLDWYN-MAYER

**Single Reels**
- 12 Sport Champions
- 12 Fitzpatrick Talks
- 6 MGM Oddities
- 12 Flip the Frogs

**Two Reels**
- 6 MGM Musical Revues
- 6 Laurel and Hardy
- 8 Charley Chase
- 8 Our Gang
- 8 Pitts-Todd
- 10 Taxi Boys

**News**
- 104 Hearst Metrotone

### FOX

**Single Reels**
- 52 Magic Carpets

**News**
- 104 Issues

### UNITED ARTISTS

**Single Reels**
- 18 Mickey Mouse
- 13 Silly Symphonies

### CAPITAL

**Single Reels**
- 26 Port O' Calls

**Serials—12 two-reel episodes each**
- Last of Mohicans
- Hurricane Express
- Devil House
- Whispering Shadow

**One 3-reel Travel**

### PARAMOUNT

**Single Reels**
- 18 Screen Songs
- 18 Betty Boops
- 13 Screen Souvenirs
- 13 Paramount Novelties
- 13 Paramount Pictorials
- 13 Paramount Headliners
- 13 Sports Views
- 13 Hollywood Parade

**Serials—12 two-reel episodes each**
- Heroes of the West
- Lost Special
- Jungle Madness
- Clancy of the Mounted
- Phantom of the Air

**News**
- 104 Issues

### UNIVERSAL

**Single Reels**
- 13 Strange As It Seems
- 13 Oswald Lucky Rabbit
- 13 Pooch the Pup
- 7 Brevities

**Two Reels**
- 26 Universal Comedies

### PRINCIPAL

**Single Reels**
- 6 Two groups of each
- 4 Zane Grey Scrapbook
- 2 Indian Subjects in Color
- 13 Seeing Is Believing

**Two Reels**
- 6 Novelties

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**IN THESE DEPARTMENTS**

- **Two Reels**
  - 12 Sennett Star
  - 18 Sennett Comedies

- **News**
  - 104 Issues

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**IN THESE DEPARTMENTS**

- **Two Reels**
  - 12 Sennett Star
  - 18 Sennett Comedies

- **News**
  - 104 Issues
MAKE 'EM SAY . . . "THE"

Sep 25'32 pg. 18

6 CHARLIE CHAPLIN
His most famous comedies reissued with Music & Sound (VAN BEUREN PRODUCTIONS)

6 CLARK & MCCULLOUGH
6 MASQUERS
6 HARRY SWEET

6 EDGAR KENNEDY
6 HEADLINERS
6 MICKEY McGUIRES
WHOLE SHOW WAS SWELL!"

You can't cheat on shorts without short changing yourself! You can't alibi half your program... the cash customers want entertainment!

These RKO-RADIO electric light names mean solid entertainment and that means steady MONEY!

Sep25'32 pg. 19
UNITED ARTISTS

Certainly, exhibitors everywhere will agree that a more equitable balance in their programs will make for infinitely greater entertainment and, at the same time, will result in greater financial return to them.

And there isn’t a question in my mind that their audiences would welcome such balanced programs.

After all, motion picture audiences go to their theatres in search of entertainment, and if they can get that entertainment in a finely-balanced bill there isn’t a doubt that they would find in it more enjoyment than would be the case were they to be assailed by a bill whose only claim was its surfeiting top-heaviness.

Surely, these same audiences would never dream of sitting down to a dinner made up of the theatres with sound and musical effects.

But, last not least, we contribute Edgar Kennedy in six amusing comedies. This popular comic’s name invariably goes into lights. In his last release, a first-run Broadway theatre advertised the subject by using four three-sheet stands.

We likewise contribute serials which, in the olden days, were as much in demand as a super production is today. For some unknown reason, the de luxe theatres thought the audiences became too sophisticated to view serials. Theatres became theaterized, and screen personalities never matched the demand. Surely, these same audiences would never want to return to one reelers.

The one-reel releases, consisting of “Pathé News,” “Fables,” “Tom and Jerry,” “Vagabonds” and “Reviews,” present a variety of subjects that should give to this great industry the entertainment which is much needed today to keep out chaos.

And Radio Keeps On Coming Along

Scenes from Radio’s “Strange Justice” and “Thirteen Women” are shown here.

It is estimated that there will be a total of 1,125 one reelers and two reelers produced during the coming season, according to announcement. Rough estimates indicate that almost 400 two-reelers and approximately 750 one-reelers will be delivered.
BUFFALO
Clap Hands—Here Comes Her Charlie
By Mary Ann

GENERAL MEETING of M. P. T. O. was held September 9... J. H. Michael, who stepped down to become a salesman, the new executive director of the M. P. T. O. N. Z. was elected, and Mary Alborg will preside... The committee met to discuss the future of the M. P. T. O. N. Z. and to plan for the upcoming year.

JOE JOEL, First Division's impresario, will be 65 October 22... Someone ought to throw him one of those dinners that were the rage not so many moons ago... Thirty-three years in the business and still thinks prosperity is around the corner... With a sweet lay-out... First Division has been ever so busy these days... AL Glunberger is a recent addition to the force. George Brennan, the Orpheum Jersey City man, will celebrate a birthday soon.

HERMAN GLUCKMAN and his Capital gang finally had "Phantom Express" open at the Globe after one of the nearest radio tie-ups of the current season... "Hearts of Humanity" is already playing around, and Crusade will be on its way soon.

ASSOCIATION SUPPLIES are well up in the standings in the Herman Wolfe drive... Jay Cloty, Monopole Film Corporation has opened up in Film Centre Building, installing new film vaults, electric elevators, improvements in the salesmen's offices, shipping room, etc.,... While alterations are being completed, Fox will do their shipping from Hollywood exchange.

GENERAL BUSINESS CONDITIONS in the state of New York are apparently improving... Louie Lazar, division manager for Warner Brothers' New York state division, states at least 30 per cent improvement was noticed in August over July... Sid Samson, Fox, Buffalo manager, reports that "First Year of Rebecca of Sunbury Farm" and "Gorgorilla" are receiving extensive playing time... in a search for contracts for new season's product, Buffalo exchange is marketing covering a wide territory... Harry Seed, Warner manager, and Al Barnett, Universal manager, went down to New York recently, closing circuit theatres... Sid Samson, Fox, and E. K. O'Shea, Metro, closed the Comerford circuit deal in Scranton, and quite a few deals are being negotiated by the branch managers in Ontario, Canada... Lost and Found—A Mustache! Joe Weinstein, Publix booker, lost one and Herb Silverberg, Buffalo's film censor, lost one. Picture and biography of Max Levine, who joined First Division as salesman, will appear next issue.

"Goona-Goona" Clicks
"Goonna-Goona," from First Division, broke records at the RKO Cameo last week, and did a phenomenal business, thus substantiating everybody's faith in the film's salesmanship has said about it. A line started the first day and kept up most of the week. It looks like a mop-up.
BETTER MANAGEMENT
An open door to the box-office for every Exploiter and Manager

Doubling
A unique utilization of the Buck Jones Rangers Club to boost business in two theatres on the same day was devised by the RKO Shore Road and the RKO Dyker Theatres. September 10, Shore Road wished to put over a high entertainment of the Rangers, by the Rangers and for the Rangers. Having no stage, the entertainment plans ran into a barrier, but, using initiative, the manager worked hand in hand with the Dyker manager, who has the stage. The Rangers bought their 10-cent tickets at the Shore Road box office, then marched in orderly fashion to the Dyker, a few blocks away. There they ran their entertainment, which consisted of tap dancing, singing, story-telling, mandolin playing, kazoo band and a playlet. After the show, the youngsters saw a complete film performance. This over, they marched back to the Shore Road and saw another picture show. All for the same 10 cents.

“Bird” Gets Big Volcano Ballyhoo
Exploitation possibilities comparable to those of “Bring 'Em Back Alive” were taken advantage of for the run of “The Bird of Paradise,” when that picture went into the Mayfair Theatre.

Under the directing of Robert F. Sisk and Terry Turner, arrangements were made with Messmore and Danon, who did the jungle job on the Buck picture, for the construction of a huge, realistic volcano atop the marquee of the Mayfair. Steam issued forth from the crater of the volcano, and “molten lava” poured down the sides. Flames spurted from the crater at intervals, and the human touch was provided by figures of a native taking Luana, heroine of “The Bird of Paradise” up to the mouth of the volcano, as well as by male, animated figures placed around the base; one of them driving a yoke of oxen hitched to a cart, waving his whip at the animals.

Four loud speakers were placed inside the volcano, and played a record of slow Hawaiian music, with volcano roars intermittingly interrupting the music. A background of Hawaiian mountain scenes, a flash front with elaborate art work, and palms and tropical shrubbery and trees in the lobby completed the atmospheric exploitation.

The steam outlets at the bottom of the volcano increased the illusion of lava pouring down the sides; and there was a flasher in the top, with lights going off and on to heighten the “outbursts.” The beauty of the whole set-up was that one man, simply to turn on switches in the morning, was all that was required for the display.

For “Tiger Shark”
In continuing the vogue of elaborate ballyhoo fronts from Broadway theatres, Harry L. Charnas, general manager, Warner Brothers metropolitan theatres, responsible for the “Doctor X” and “Blessed Event” fronts, had a special nautical display created for the New York premiere of “Tiger Shark,” starring Edward G. Robinson. Winter Garden’s “Tiger Shark” front features full-size diving sharks and otherwise reproduces the atmosphere of the picture through the use of equipment.

Motion pictures of the solar eclipse were screened at the Stanley, Utica. Joe Smolinski, projectionist at that house, made the pictures with a studio camera and ordinary lens.

Sunday Benefits
By special permission of the City Council, the Broadway, Park and Strand Theatres, Newburgh, opened on a Sunday, afternoon and night, for benefit performances for the Community Milk Fund for under-nourished children, and netted several hundred dollars.

Mickey Mouse Makes It Four
Mickey Mouse reaches his fourth birthday October 1. Millions of persons throughout the world are now actively engaged in popularizing Mickey to unprecedented heights. Here's a partial list of those people:

- More than 15,000 theatre exhibitors throughout the world who show Mickey Mouse pictures at one time or another.
- Publishers of 172 newspapers in the United States which run a Mickey Mouse comic strip daily. Nearly 1,000,000 children, members of nearly 1,000 Mickey Mouse Clubs, who meet every Saturday morning to lay votive offerings at the shrine of their patron saint.
- Sixty-odd mercantile manufacturers in the United States and Europe who make Mickey Mouse dolls, toys and other salable articles. Proprietors and employees of 300,000 retail stores throughout the world which sell these articles.
- Hundreds of songwriters, radio artists, phonograph recorders and others of musical professions who are marketing songs about Mickey Mouse, particularly Irving Caesar's "WHAT! NO MICKEY MOUSE? WHAT KIND OF A PARTY IS THIS?"
- Thousands of film salesmen, exploitation men, advertisers and publicists engaged in co-ordinating all these activities.

“The King Murder” Approaches
Maurice Black, Dorothy Revier, Conway Tearle and Gilbert Roland are pictured here in “The King Murder,” from Chesterfield, distributed by First Division.
Jones Cover Ready

Theatre managers throughout the United States are adopting the newest exploitation device of the Buck Jones Rangers as one of the valuable and inexpensive means of keeping both theatre and Ranger Club constantly before their public. This is a book cover bearing the seal of the Ranger Club together with the information that the club meets at So and So Theatre on such and such a day. The back cover contains the Ranger Pledge and the Ranger Laws. The book cover fits any book.

Walter Reade, owner of the Kingston and Broadway Theatres in Kingston, has shown his public spirit by contributing $500 to the Mayor’s school children’s clothing and milk fund.

Air for “Klondike”

In a gesture of esteem for Captain Frank Hawks, noted speed pilot, who makes his screen debut, group of aviators will attend the preview of “Klondike,” in the Chanin Building.

Auditorium on the fiftieth floor is known appropriately as the theatre in the clouds. “Klondike,” starring Lyle Talbot, has in the supporting cast; Thelma Todd, Henry B. Walthall, Jason Robards, Ethel Wales, Tully Marshall, Pat O’Malley and others, in addition to Captain Hawks as a daring trans-Pacific flier. Supervised by Trem Carr, the picture was produced by W. T. Lackey and directed by Phil Rosen from the screen play by Tristan Tupper.

Forty-seven newsboys of the Nyack “Evening Journal” were guests of Manager Edgar Wallace at a show in the Rockland.

Postal Tie-up

Warner Brothers effected a tie-up on “Blessed Event,” whereby all Postal Telegraph offices in the metropolitan area featured window cards advising, “When a ‘Blessed Event’ arrives, send your congratulations via Postal Telegraph.” A large photo of Tracy and Mary Brian, with copy on picture and playdate at the New York Strand, dominated the card.

Rajah Sigmund Warning

George C. Meeser, connected with various eastern Pennsylvania theatres, writes this office to complain about Rajah Sigmund. He claims the Rajah walked out on one of the bookings, causing the theatre a lot of embarrassment, following a weak engagement in a neighborhood town. Furthermore, merchants invested money in newspaper ads, which all lost when the Rajah walked. He wants to warn those who have dealings with the Rajah.

Buck Jones Ranger Clubs Spreading

Here are the Buck Jones Ranger Clubs in this territory:

Local: Crescent, Bronx; Forest Hills, Forest Hills; Franklin, Nutley, N. J.; Granada, Corona; Mineola, Mineola; New Ideal, Brooklyn; Utica, Brooklyn; Columbia, Guttenberg, N. J.; Matawan, Matawan, N. J.; Lincoln, Brooklyn; Colonial, Pompton Lakes, N. J.; Majestic, Palace, Jersey City; Park West Theatre.

Albany: Empire, Glens Falls; Madison, Paramount, Royal, Albany; Palace, Bijou, Troy; Strand, Dolgeville; Colony, Schenectady.

Buffalo: Amendola, Falls, Niagara Falls; Capitol, Auburn; Capitol, Rochester; Cortland, Cortland; Lyric, Endicott; New Strand, Hornell; New Happy Hour, Fulton; Canoe, Syracuse; Keansburg, Riverside, Buffalo; Palace, Olean; Elmwood, Penn Yan; Capitol, Oswego; Geneva, Geneva.

“Cabin in the Cotton” Is Due Soon

“Cabin in the Cotton,” from Warners, has Richard Barthelmess and Bette Davis, as well as David Landau and Dorothy Jordan.
The Rumor Mart

The rumor boys, who haven't been busy since they stopped combining companies, are beginning to work upon a producing outfit that hasn't been mentioned in a couple of seasons by them.

Rumors of studio discord, poor grosses on pictures with high overhead and other rumors have been started, with the trade picking the stories up, but not laying them down.

Those who know the workings of the industry when the rumors start, point out that where there's smoke there's fire and are willing to go to bat that about 95 per cent of the rumors of the past season have proven true later on.

The company in discussion, however, still goes on under the impression that the Svengali stunt it has been performing the past season will still hold true next season. Here, however, observers say, the outfit is wrong. 1932-1933 will be the season for those who produce good pictures, not hypnotists, who think the rest of the industry may be as necessary to its future as the paper panties on lamb chops.

And they also say that an arrogant attitude is also one of the things that went out of style with ouija boards.

CHARLES WEILL, Universal salesman in Albany and formerly of New York, has taken a house in Albany to do away with his weekly motor trip to New York.

Weill was formerly a student salesman in Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana, who has resigned to devote himself entirely to Albany, and has succeeded Pete Dana.

T. ROY KIEFER, formerly orchestra leader at Warner's Troy, RKO Proctor's Troy theatre, has been transferred to RKO Palace Theatre, Albany, succeeding Carl Miller as leader.

TROY THEATRE, Albany, closed for a long time, will be torn down.

BILL SMALLEY will open his Norwich Smalley Theatre, October 8. It will seat 1,200 people.

TROY THEATRE, Albany, opened September 9, knocked over the previous house record held by the same firms "Fra".

HENRY DAVIES, White Zombie, filled the small Warner Ritz and left 'em out in the street.

WALTER SUCHNO opened the pictures a year and more at 10 and 15 cents. Colonial Theatre, Utica, playing Ralph Herman, United Artists, and Harry Alexander.

LEW BROWN, exploitation expert in the Albany district, has been transferred to the Loew theater at Baltimore, to iron out a little difficulty down there between the theatres and the newspapers.

The Arbor, Albany neighborhood house September 18, and RKO Proctor's Grand, playing through to the nineteenth hole.

Albany district, has been transferred to the Theatres, Schenectady exhibitors, has joined the sales assistant short-subject manager.

LEW BROWN, exploitation expert in the Albany district, has been transferred to the Loew theater at Baltimore, to iron out a little difficulty down there between the theatres and the newspapers.

2310 CASA, DETROIT, MICH.
Sunday Fight Opens

Milk Fund benefit performances in three Newburgh theatres on a recent Sunday have revived discussion of regular Sunday shows, with businessmen contending such shows bring folk to town and help various classes of business, and clergymen declaring that even if the people want Sunday movies, what they really need is religion.

Rivoli, Utica, Changes

A. W. Goodman and Harry N. Savett, Utica, have taken over the management of the Rivoli. New upholstered seats, carpets and a box office have been installed. Two men formerly operated the Orpheum Theatre, Utica; Pullman, Rochester, and Court, Binghamton.

Publix Vacancy

Two vacancies remain in the Publix staff in Newburgh. Academy, closed all summer, is without a manager. John A. Hartung, Poughkeepsie staff, has been acting manager of the Broadway.

Heard In

N E W B U R G H

Three Open in Hudson and "Alive" Boost

STAR, HUDSON, damaged by fire, expects to resume within a short time. Playhouse is putting on flesh. Rialto is the only other operating house in the city.

BROADWAY, Haverstraw, lent its stage for a musical show by 100 home folk for the benefit of the Catholic Daughters of America. For the showing of "Bring 'Em Back Alive," Manager Jack O. Hartung, Broadway Theatre, Newburgh, developed a jungle-like background in the lobby.

Poughkeepsie Tax Protests

Bardavon Theatre Corporation has protested to the Board of Review, Poughkeepsie, against an assessment of $109,800 on its property, contending it is unfair and excessive. The theatre is operated by Publix.

Mickey Finn Passes

John H. (Mickey) Finn, 71, well-known theatre manager, died at his home in Rochester after two months' illness. He was manager of the Temple from the time it was built by J. H. Moore in 1909 until Keiths leased the house in 1924. At that time Finn retired from active theatre business, but maintained his interest to the end.

Overcrowding Investigated

Manager Edgar Wallace has found a way to pack his big Rockland Theatre, Nyack. This is by announcing the award of an automobile—something that is being done periodically.

A late meeting of the Board of Trustees was devoted to a discussion of the alleged hazards of overcrowding. Trustee James Hoyle expressed fear of consequences if a panic should develop. Standing in the aisles was reported, as was a lack of ushers.

Police commissioner and the chief of police and head of the fire department were directed by the village trustees to confer with Manager Wallace with a view to improving conditions.

St. Charles

An Entire Block on the Boardwalk

Atlantic City

A Smart Hotel in America's Smartest Resort

The campaign is on! Mellow sunshine, wind blown spume, tang of the sea—choice location, fine meals and rates that say "come"—a stay at the St. Charles during glorious Fall is a "vote" of discrimination.

Ideal Convention Facilities

Attractive Rates
LOOKING AHEAD AT THE PRODUCT
A Service Designed to Give the Exhibitor Each Picture’s Analysis Before Playing

By Our Hollywood Correspondent

**“Klondike”**—Monogram

Lyle Talbot, Thelma Todd, Capt. Frank Mackey, H. B. Wahlberg, Jason Robards, George Hayes, Tully Marshall, Pat O'Malley, Priscilla Dean, Myrtle Stedman.

Outside of the fact that this isn’t a western, it is nice audience entertainment. Tale of a doctor who runs away from a death while operating and who faces the same condition later, it has been handled with a nice hand toward audience value. The cast is feature-studded and there is plenty of exploitation material.

Estimate: Credit Monogram.

**“Smilin’ Through”**—Metro

Norma Shearer, Frederic March, Leslie Howard, O. P. Heggie, Ralph Forbes, Beryl Mercer.

Fine show, with Norma Shearer getting away from the sophisticated parts and delivering a characterization that stamps her as a real actress. The show has been done before, but this time Metro has given it well production and a strong cast. It will prove a pleasant change from current movie fare.

Estimate: In the money.

**“Wash, Merry Go Round”—Col**

Lee Tracy, Constance Cummings, Walter Connolly, Alan Dinehart, Frank Sheridan, Arthur Hoyt, Clarence Muse.

Best political movie yet and filled with that thing called guts. Columbia hasn’t well done, but it is a question whether it will prove popular. The yarn itself doesn’t come up to the standard held for it. The Morris-Clarke duo does a lot to overcome the tale, but not quite enough. However, it shapes up as a program show that will satisfy the usual number of fans.

Estimate: Might have been better.

**“Payment Deferred”**—Metro

Charles Laughton, Dorothy Petrasos, Neil Hamilton, Maureen O’Sullivan, Thelma Todd, Capt. Frank Hawks.

Very unenterprising material made into a movie. Generally a study of the mind, and not heading for the okay division when the movie audiences are considered. Granted that Charles Laughton is a fine actor, but this won’t help him much. “Payment Deferred” just won’t make the grade.

Estimate: Not for the movies.

**“Parisian Romance”**—Allied

Lucy Cody, Marion Shilling, Gilbert Roland, Joyce Compton, Yola d’Avril, Helen Jerome Eddy, Paul Forrester, Bryant Washburn.

Good story idea, nice feature cast and plenty of money spent on the whole thing that’s “Parisian Romance,” with M. H. Hoffman putting a lot of faith into the picture. As a programmer, it shapes up nicely, but better handling might have made a strong feature out of it. As it is now, there should be few complaints.

Estimate: Average.

**“Breach of Promise”**—WW

Chester Morris, Mae Clarke, Mary Doran, Theodore Von Eltz, Sydney Toler, George Barbier, Sidney Toler.

World Wide has contributed a feature name cast, but the yarn itself doesn’t come up to the standard held for it. The Morris-Clarke duo does a lot to overcome the tale, but not quite enough. However, it shapes up as a program show that will satisfy the usual number of fans.

Estimate: Might have been better.

**“Phantom President”**—Para

George M. Cohan, Jimmy Durante, Claudette Colbert, George Barbier, Sidney Toler.

Natural for exploitation, and one, because of its names, that must be sold. Jimmy Durante and Cohan are great names to sell, the political nature of the story is an advantage, and the Rodgers and Hart lyrics and tunes are swell. In an election era, showsmen have a swell start.

Estimate: Built for a 24-sheet campaign.

**“Out of Singapore”**—Goldsmith

Naas Berry, Dorothy Burgess, Merian Cope, Montague Love, George Walsh.

Familiar sea story, and nothing much of novelty to make anyone go out shouting. As an indie production, it might get by, but it might have been a lot better.

Estimate: Well, well.

**“Alias Mary Smith”**—Mayfair

John Darrow, Blanche Mehaffey, Edmund Breese, Matthew Betz, Raymond Hatton, Aline MacMahon, George Walsh.

Typical indie show with the hero defending the discredited succinct of the speakeasy owner on a murder charge. Nice indie cast turns in a competent performance and non-discriminating audiences will have no cause for complaint.

Estimate: So-so.

**“Girl from Calgary”**—Mon.

Fifi Dorsay, Paul Kelly, Robert Warwick, Edwin Maxwell, Jared Allyn.

Musical show, with some technicolor, that will get across because of Fifi Dorsay’s popularity. Story is interesting and people are good. Monogram has gotten away from its usual type of western and melod and has produced a novelty that should be of some value at the box office.

Estimate: Different.

**“Rain”**—U-A


Triumph for Joan Crawford and almost a one-woman show. U-A has invested a sock of dough, and the success of the play and general atmosphere, combined with some good performances, makes this box office. Crawford will draw the raves.

Estimate: In.

**“Heritage of Desert”**—Para

Ralph Scott, Sally Blane, F. Farrell MacDonald, David Landau, Gordon Water, Gunna Williams, Vicce Barret.

A good cast almost overcomes the handicap of a yarn that hasn’t much of the good old western vintage, so “Heritage of the Desert” will get by with the open-air devotees. Randolph Scott is Paramount’s hero this time and he will prove popular.

Estimate: For more followers.

**‘Three on a Match’**—Warners


Name cast that should hold its own anywhere. The story moves, has been aptly directed, should aid the attention of prospective box-office devotees. True, the yarn itself, isn’t all it might be but when the shouting’s over this will be a satisfying programmer.

Estimate: Generally satisfactory.

**“The Last Man”**—Columbia

Cook, Cummings, Charles Bickford, Alex B. Francis, Alan Roscoe.

Melodrama of the open sea, and usually done by the independents. But Columbia has given it nice atmosphere and a feature cast. With the result that it should be a mild satisfying bit. Acting isn’t bad.

Estimate: Another sea story.

**“Hat-Check Girl”**—Fox

Sally Eller, Ben Lyon, Monroe Owsley, Ginger Rogers, Noel Madison, Forrest Peyton.

This is headed straight for the upper part of the box-office strata. Smart, with an eye to mass appeal rather than the classes, the story of a hat-check girl emerges as a bright piece of entertainment. The Eller-Lyon combination is especially attractive.

Estimate: Another bull’s-eye for Fox.
The odds are always with you when you hold winning cards! To be a consistent winner at the box office, your theatre must be correctly equipped throughout. Its reputation for mechanical fitness is of far more importance than the type of pictures you book and play; because the damaging effect of an occasional “flop” picture may soon be lived down. Inadequate equipment puts a steady strain on your box office. Its effects linger on and are further aggravated at every performance. . . . The theatre-going public is equipment conscious. Theatre patrons are quick to appreciate and applaud house improvements — provisions for their physical comfort and relaxation. . . . National offers you the equipment you need to make your theatre more attractive to its patrons. At one complete money-saving transaction, we will help you put your house in order for a brisk return to prosperity. Now is the time to act. Further delay will continue to prove costly. Mail the Coupon, or ask the National representative, for interesting facts about a most liberal remodeling proposition we are ready to offer you.

National Theatre Supply Company:
(Mail to office nearest you)
We are thinking of making certain improvements in our house. Have your representative get in touch with us.

National
THEATRE SUPPLY COMPANY
1560 BROADWAY
NEW YORK CITY
500 PEARL STREET
BUFFALO, N. Y.
FOCUS ON THIS ONE. The first of the new MERMAID COMEDIES starring HARRY LANGDON. Can you get a prettier picture anywhere than your audience "screaming" with laughter like the preview audience that cheered Harry's debut in Educational Pictures! Snap this picture... and this series... before somebody beats you to the flash!

HARRY LANGDON

"Here we have an Educational short that is truly spice for any man's program. For a laugh getter, 'The Big Flash' is unexcelled. "Harry Langdon is at his best, ably assisted by Vernon Dent. His frozen pan blundering in the character of an assistant newspaper photographers sniping the robbery of a jewelry store, kept the audience at the Uptown screaming. Whoever said Harry Langdon is to make a comeback in pictures is absolutely wrong. As far as the public is concerned he never went away. He is more welcome than ever."

- Hollywood Filmograph

"THE BIG FLASH"

with
Vernon Dent
Lita Chevret • Ruth Hiatt
Directed by Arvid Gillstrom

EDUCATIONAL FILM EXCHANGES, Inc.
THE BIGGEST HIT ON BROADWAY!

Now in its . . .

5th

Big Week!

. . . and building week by week

“GOONA-GOONA”

. . . now breaking all records at
RKO's CAMEO THEATRE

MY GOON-ESS!
IT'S GOONA
BREAK YOUR
RECORDS
TOO!

Of course it's a FIRST DIVISION RELEASE!
The World's Leading Action Thrillers —

Hoot Gibson Westerns

Better Westerns... Made for Class "A" Theatres... First Release

"The Boiling Point"
An M. H. Hoffman-Allied Production

from the World's Leading Independent!

First Division Exchanges, Inc.

Harry H. Thomas, President
Executive Offices: 1600 Broadway, New York

Buffalo
Chicago
Philadelphia

Oct'32 pg. 2
That big cigarette-maker—

who takes half-page advertisements in the newspapers—he would pay heavy dough to be in your boots! He's keen to advertise his wares on your screen!

But you couldn't have that! Your people, your audiences, come to see MOVING PICTURES not COMMERCIAL ADVERTISING. They're interested in pictures!

There you are! Your audience is all set and your screen is in front of them: give it to them! Tell them about pictures—in trailers—trailers which show the actual scenes—trailers which give the actual dialogue—trailers which are pictures in themselves, and which they are waiting for!

Snap to it, man! The greatest advertising force in existence, the screen, is at YOUR command at a cost so slight as to be negligible. Boost your patronage. TRAILERS BUILD BUSINESS!

National Screen Service
Ad-Vance Trailers

Trailers capture an interest that is WAITING to be captured. Trailers sell on the line of least resistance—and build patronage at the least cost!
Game Called

on account of

JOHN WAYNE

in WARNERS

Young America wants young blood in its Westerns!

That's why handsome, youthful JOHN WAYNE has ousted old favorites as the reigning Saturday Matinee Idol....

That's why LOEW'S and other class circuits have grabbed the Wayne series as their first Western attractions in years....

That's why WARNERS' 4-STAR WESTERS will change all your old ideas of the kind of money you can expect to make with this type of show!

Other reasons, too! — Adult trade attracted by Wayne's big-time rep from

"The Big Trail" and other famous hits.... Real ticket-selling ads and accessories in the genuine Warner manner.... And typical Warner production quality, under Leon Schlesinger's supervision!

No wonder they've put Westerns back on the Big Time. No wonder Hollywood Reporter recommends them as "Darn good box-office on any street from Maine to Alaska!"

Stop plugging along with average Western grosses. Warners showed you the way to bigger profits on features.... We'll do the same for you on Westerns. Ask your exchange about them today!
ALL-THE-FAMILY DRAW INSURED BY REAL STAR CASTS!

Noah Beery
Mae Madison
H. B. Walthall
Harry Gribbon
Ruth Hall
Otis Harlan
Luis Alberni
Berton Churchill

NE and "DUKE" His Miracle Horse
4-STAR WESTERNS

THE NEW SATURDAY MATINEE IDOL
THE KIDS' STAR THAT GROWN-UPS RAVE ABOUT
BOOKED BY LOEW AND OTHER BIG CIRCUITS

"Darn Good Box-Office on any street from Maine to Alaska" - Hollywood Reporter.

6 BOX-OFFICE TITLES
(Ready now)
"Ride Him, Cowboy!"
"The Big Stampede" (Coming Soon)
"The Telegraph Trail"
"Haunted Gold"
And 2 Others

Have the Best Westerns, too!
Shall We Call a Cop?

No one probably was more amazed to see the outstanding results of the Chicago meeting between Allied and M. P. T. O. A. leaders than the Allied and M. P. T. O. A. leaders themselves. Out of the maze of rumors that had preceded the conference one development has resulted—a permanent and definite intention to save the independent exhibitors of America.

It may be assumed, because of the closely knit nature of the organization, that Allied will immediately accept the ideas advanced at Chicago. Allied, it has been no secret, had a plan, modified it in accord with deliberations of the Chicago committe. The M. P. T. O. A., which may or may not have had a plan, has seen its leaders endorse one now. It is too much to assume, of course, that the units represented by their chiefs were pledged, but there is good reason to believe that the M. P. T. O. A. may also join in line.

However, if the M. P. T. O. A. does not immediately give assent, as a combination of units, to the Chicago plan, it is believed the local units sympathetic to the plan will work for its success.

Acceptance or defeat of the Chicago developments will largely determine the future of the M. P. T. O. A. That continued whispering campaign which declares the M. P. T. O. A. to be producer-supervised is now out in the open. If the units defeat the desires of their chiefs who sat in at Chicago, the whispered charge becomes an open fact. If the rumors are not true, then there should be nothing to stop a permanent joining of Allied and M. P. T. O. A.

Martin Quigley, speaking for Quigley Publications, says:

"The Chicago conference describes its plan as an effort 'of last resort.' If that is in fact the state of affairs which confronts the exhibition interests represented in the conference, then it cannot be denied that they are within their rights in seeking relief along the lines decided upon."

The same writer goes on to say that:

"Governmental interference with the business of motion pictures would be expensive and troublesome. We earnestly trust that the whole industry may immediately awaken to the seriousness of the situation in which we are driving, as reflected in the Chicago conference developments and that prompt, thorough and effective steps shall be taken to put our house in order so that the threat of governmental interference will be once and for all put away."

All this comes from Martin Quigley, whose position in the business is well known. Truly, the problem must be a grave one. Mr. Quigley fears the effect of governmental interference, and rightfully so. He suggests the industry put its house in order, as has been suggested many times and by many leaders. Such a suggestion led to the 5-5-5 conference, the greatest farce the industry has seen in years. It led to countless zoning meetings, many wasted deliberations.

These publications have been unalterably opposed to "calling a cop," but, with present conditions of swapping play dates, unfair percentages, exclusive selling, unreasonable protection, tying in shorts with features, exchanging information and no relief in sight, "calling a cop" seems to be the only alternative. Much as it is to be regretted, what else can now be done?

 Surprise! Surprise!

The surprise party furnished Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, when, according to a Kansas City dispatch, he was told that there was tremendous opposition to exclusive runs, makes industry history.

To quote Mr. Schenck:

"I did not know the policy (exclusives) was objected to by anyone. We instituted exclusives only where it would be advantageous to us or to theatres. We don't force the policy and we are not pressing it. It has been launched in only a few cities, so there is no occasion for serious objections."

Being only the president of Metro-Goldwyn-Mayer, Mr. Schenck undoubtedly could not have been so close to his organization to know that the spread of exclusives is already working hardships on exhibitors, is responsible for exorbitant rentals from exhibitors; that one company has already put itself on record with its sales force to get more money because the threatened exclusive selling will create a buyer's market; that exclusives will force thousands of patrons to stay away from the pictures they cannot afford to see, and has already resulted in the most drastic single proposal from combined exhibitor organizations representing the entire country.

Perhaps the industry expects too much when it asks that a head of a producing body knows what the distribution end is doing. Perhaps Mr. Schenck and the other presidents do not know, for example, that Fox West Coast theatres are being sold first, second, third and fourth runs in Seattle, and first, second and third runs in all cities where they have one or more theatres and where there are competitive independent theatres, and that exchanges are refusing to sell any independent theatres in the city where the independent theatre is a Fox West Coast competitor, and that increased protection of six months is not a rare thing.

Perhaps Mr. Schenck and the other producer presidents do not know that the independents of this country, which helped make every company what it is today, are faced with the prospect of closing their doors unless relief is coming.

It is about time that somebody gave the exhibitors of this country a grand surprise party in the nature of a square, a fair contract and a desire to recognize their right to live.

Again, Mr. Schenck, how would you feel, if you were an independent exhibitor facing these conditions? Would you keep quiet or fight with all your resources? What would you do?
O'Reilly Holds Key to Future of 306-Empire-Inde-Chain-Operator Tiff

Charles O'Reilly, president of the local T. O. C. C., and leading factor in the local theatrical world, holds the key to the solution of the Local 306-Empire Union-independent circuit operator mess. This much is admitted by those close to the situation.

Current developments are as follows: Action of the Local 306, against practically all distributors, Film Board of Trade, etc., asking $200,000 in damages, charging restraint of trade, comes up before Justice Alfred M. Frankthaler, today, October 10, after a demand for a temporary injunction was denied recently. Moonbeam Amusement Corporation, Apex Amusement Corporation and Marble Hill Amusement Corporation, local subsidiaries, are also plaintiffs.

Conspiracy charges case against Sam Kaplan, scheduled for hearing October 10, will be heard October 17, having been postponed. This is an outcome of internal dissension in the union which led to two operators suing Kaplan.

A statement by William Green, president of the L. A. T. S. E., with which Kaplan is affiliated, reveals that Local 306 is still the recognized affiliate of the national body. Empire union is not recognized, Green says.

It is believed likely that pickets in front of houses using Empire and 306 men will be called off. Such was the indication last week. Business in all houses has been affected as a result of the picketing. Conferences had taken place to urge dismissal of all such pickets.

Those close to the situation think that eventually Sam Kaplan will get out of Local 306. Eventually, the way may be paved for a getting together of Empire and 306, as was reported many months ago. The inde union is reported to have a membership of 600.

New Theatre Scheduled

A new theatre, to seat 1,800, is being built at Brighton Beach Avenue and Hoff Street, Brighton Beach, by Clark and Strassburg, the latter formerly of Small and Strassburg, inde chain operators before sale of their circuit to Fox.

A report alleges that Rugoff and Becker, who own several theatres in the neighborhood, may operate when it is erected.

THE NEW YORK STATE EXHIBITOR  
Oct 10 '32  
7

New Warner Exhibit

Major Albert M. Warner, vice-president in charge of sales and distribution, Warner Brothers Pictures, Inc., has announced that the success of the first "Warner Brothers National Exhibit," at which features already completed on the 1932-33 program were shown to thousands of exhibitors in the country's key cities August 22 and 23, has influenced the company to hold a similar "Exhibit" some time in January or February, at which 15 features will be screened.

FORUM is getting under way soon with the toastmaster Louis Nizer as usual. . . . Some of the speakers are scheduled for the new year. . . . Harry Rosenquest is better after illness, thank you. . . . "My Pal the King" gets a Broadway run at the Globe and so does "Night Mayor." . . . There are two Roys with what everyone is waiting for, which everybody wishes to know about something it. . . . Radio City has the other. . . . With the sign up. . . . Loew has bought "The Crusader" for its key spots. . . . A. P. Waxman is out of the Roxy.

LIBERTY, BERNARDSVILLE, N. J., has been taken over by Knute Sagerquist. . . . On approval. . . . Which must be a new idea in leasing. . . . Joe Seidler, who has a habit of doing things like that, is booking and buying for the new Linden, St. Albans, scheduled to open soon. . . . Paul Raisler, who has houses in Laurelton and Great Neck, is the operator, but Seidler is handling the film end of things for the houses. . . . The St. Albans house was begun five years ago and never completed.

GOLDMARK AND GOTTLIEB, who have the Paradise, Brooklyn, have taken the Colonial and Great Neck, is the operator, but Seidler is handling the film end of things for the houses. . . . The St. Albans house was begun five years ago and never completed.

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JOE BECKER is out of Powers pictures. . . . He is now with RKO booking department. . . . Harry Rosenquest is better after reopening the Hippodrome, which has been dropped by RKO. . . . While the Barnett Amusement Corporation has the Gem, 8th Avenue Consolidated house, but Consolidated is still booking the theatre.

WALTER EBERHARDT is on the air again. . . . Preparatory to the forthcoming publication of his new book. . . . Al Sherman has completed that play he is writing with Ed Finney. . . . One inde producer and one major are competing for it. To see which can get it first, of course, not the other way around.

Heard In

CROSSTOWN

Eberhardt on Air—Budding Author

The Motion Picture Club Forum is getting under way soon with the toastmaster Louis Nizer as usual. . . . Some of the speakers are scheduled for the new year. . . . Harry Rosenquest is better after illness, thank you. . . . "My Pal the King" gets a Broadway run at the Globe and so does "Night Mayor." . . . There are two Roys with what everyone is waiting for, which everybody wishes to know about something it. . . . Radio City has the other. . . . With the sign up. . . . Loew has bought "The Crusader" for its key spots. . . . A. P. Waxman is out of the Roxy.

Drive by the Broadway Association to clean up Broadway, affecting marquee displays and ballyhoo on the main street movie houses has finally led to a compromise meeting.

Effort is being made to conform with the city's desire to eliminate a lot of the objectionable ballyhoo, but still give the theatres a chance to sell their pictures.

Picture men point to the effective marquee displays along the main stem as one of the reasons why business pops up every once in a while. It is a known fact that the Mayfair marquees have helped the house, although the volcano effect used recently for "The Bird of Paradise" was larger than called for in the plan submitted to the city authorities before being built. This is one of the plaints heard against the current practice.

A committee to thrash out the situation is now working on the matter.

The New York State Exhibitor
Syracuse Perks

If recent box-office gains mean anything, the Syracuse Rialto has started around that corner.

Paramount had the house's second biggest day under the three-year Pablicx regime recently.

Loew's State, testing the "exclusive showing," played to approximately 12,000 admissions on the opening day and set a box-office record with a 1,600 sale.

Heard In

BUFFALO
Assemblyman Sargent On M. P. T. O. Board

By Mary Ann

MAX LEVINE is now associated with First Division as salesman. Max has been a well-known Buffalo exhibitor for the past 20 years. He owned and successfully operated the Masque... First Division has made a wise move in having a man of Max's caliber representing them in the field, and we know that he will fulfill his duties to First Division.

ASS EMBLY-
MAN WILLIS SARGENT has been elected a member of the board of directors of the Motion Picture Theatre Owners of Western New York, Buffalo zone, to fill the vacancy caused by the death of James Roe... J. Meyer Schine has been elected to the board of directors of the Motion Picture Theatre Owners of Western New York, Buffalo zone, to fill the vacancy of Walter Trass... Sil Samson, Fox Buffalo manager, has just returned to his desk... With all the national and independent circuits sold in the Buffalo territory, Fox's new product is now being exhibited in practically every important theatre in New York state... Among the circuits that have closed for Fox product are Warner, Pablix, Skouras, Schine, Comford-Pablix, Kallet, Bernstein, Mort Shea and Martina, so that now the Fox sales force, Dickman and Rowell, are at liberty to confine their sales activities to subsequent and suburban runs... Howard F. Brink (Daddy to you) has resigned as manager of the Buffalo office for Educational. He had been with this organization for a mere nine years... Cliff Almy, who in the Vitagraph days was manager for both Vitagraph and Warner Brothers, succeeds Howard Brink as manager.

COLONIAL, NIAGARA FALLS, closed due to a fire, will reopen soon. Norman Brimsley, who operates the Studio Theatre, Moravia, intends to open the Gem, Genoa, and the Library, Aurora.

GEORGE HANNY, Jr., is appointed manager of the Capitol Theatre, succeeding William Michaelson, who returned to New York... Palace Theatre, Rochester, reopened... Father of Gus Lampe, manager, Ecken Theatre, Syracuse, is now managing the Harvard Theatre for Phil Smith, replacing Harold Talbott... Beracie Banaszak, popular lady exhibitor, who formerly operated the Artistic Theatre, Buffalo, until its demolition by fire, has had negotiations for the Masque Theatre, Buffalo... M. M. Konczakowski is reopening the Senate Theatre about October 10 (formerly the Frontier Theatre).... This is the third theatre of his chain.

ED CORCORAN, special representative, Harold Lloyd Corporation, was in Buffalo last week. Frank Moneyhun has come to Buffalo from Atlanta, Ga., to join the Shea publicity forces... Irving Solomon is in Buffalo managing the Hippodrome, where RKO vaudeville is returning... Century goes back to a straight film policy... Emil Giffonelli is now supervising all the Shea community theatres, as well as Tona- wanda and Niagara Falls... Bob Murphy is devoting his efforts to the Shea community theatres, where Harry Berman is also helping out on publicity and exploitation... Animals put on as a ballyho at the Great Lakes for "Bring 'Em Back Alive" attracted much attention the past week as did the attractive front, made by Frank Moneyhun... An unusually extensive publicity campaign was put over at Shea's Buffalo for the "Phantom President," which included much outdoor advertising, ballyhoo and increased space... A special screening for the trade was held October 3 at Shea's Buffalo, where RKO's "Bill of Divorcement" was shown.

HEARTFELT SYMPATHIES are extended to George Ferguson, Columbia, on the death of his mother... Clarence Ross has resigned his position as booker for World Wide... It is with deep sorrow that we learn of the sudden death of Joe Jenco's father... Buffalo office of Hollywood is certainly a buzzing bee these days... Harry Lots, manager, announces that he has expanded his sales force by adding Paul Shaver and Henry Wilkinson to it... Paul Shaver was tormented with RKO as salesman, and also with Howell Trucking Company as special representative... Henry Wilkinson was with Selz- nick and Realart Pictures, and more recently was associated with Good Body & Company in the stock brokerage business... Fred Zimmerman is still in the insurance game and is very happy in it... Fred was dis- trict manager for United Artists, but is now associated with Clay W. Hamlin for the Mutual Benefit Life Insurance Company... Ester Fates, Fred's secretary, is still with him... Jimmie Grainger, general sales manager, Fox, visited the Fox Buffalo office en route from Toronto to New York by plane... Clarence Ross entertained about 30 film people at his summer home at Long Beach, Canada, and a very enjoyable time was had by all.

TRUMAN BRIZEE, manager, Diana Theatre, Medina, plans to reopen the Park Theatre... Mike Resnick, formerly salesman for Warner Brothers, is now manager of Buffalo office, Powers Pictures... Broadway Theatre, Buffalo, has been picketed.

FROM A
$50,000.00
ATTRACTION
TO A
Half Million
SUPER SPECIAL
IS ALL
POSSIBLE WITH
MAJESTIC PICTURES

See! Judge!
"THE CRUSADER"
with
EVELYN BRENT
LEW COBY
H. B. WARNER
WALTER BYRON

"HEARTS OF HUMANITY"
with
JEAN HERSHOLT
JACKIE SEARLE
CLAUDIA DELL
J. FARRELL MACDONALD

"THE PHANTOM EXPRESS"
with
J. FARRELL MACDONALD
WILLIAM COLLIER, JR.
SALLY BLANE
An Emory Johnson Production

20
SPECTACULAR MELODRAMAS
6
JACK HOXIE
WHIRLWIND WESTERS

Distributed by
FILMCRAFT EXCHANGES, Inc.
505 PEARL ST. 1046 BROADWAY
BUFFALO ALBANY
2310 CASS AVE., DETROIT, MICH.

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Look for Further Progress at
Next Allied-M. P. T. O. A. Congress

New Albany Protection

Albany exchanges are working out a new schedule which will result in a new protection deal for all subsequent runs, was not satisfactory to Utica exhibitors. As a result, exchanges are planning their bookings so that second runs in the district will get 14 days protection, and third runs 7 days.

Steinman Takes Three Brooklyn Possessions

Terminal, New Atlantic, National Pass

Charles Steinman is now managing a string of Brooklyn theatres. Formerly Brandt and Steinman houses, the Terminal (Terminal Associates, Inc.), and the New Atlantic (Dean Amusement Company) pass from Randolfe to Steinman. Fox had them before Randolfe. The National (Degrow Amusement Corp.) is also in Steinman's hands. It was formerly a Dave Kaiserstein possession.

Eisenstadt and Horowitz are interested with Steinman. They are the former owners of the properties.

Simmons With Monogram

Ray Johnston, president, Monogram, announces that Mike Simmons, well-known publicist and screen writer, has joined his company as director of advertising and publicity.

Simmons will also concern himself with analysis and preparation for screen stories.

Steinman Starts New Life

Harry H. Buxbaum of the Buxbaum Theatre at 2220 Second Avenue is now comfortably located in its new quarters at 341 West 44th Street. Since the original Chicago conference, it is believed that the work at the city has gained further support. The M. P. T. O. of the Philadelphia district has already okayed the plan. Connecticut is believed in line, and others may follow.

Plans are now being laid for three national protest meetings to be held in the east, the middle west and the far west, in place of one gigantic session.

Already in various parts of the country protests against exclusive runs have resulted, with air campaigns started in Philadelphia, Dayton and other spots, a test case in Connecticut, threat of legislation in Pennsylvania, speeches in Syracuse and trailer campaigns in other spots. That these have reached the ears of the distributors is no secret, and it is believed that the exclusive idea will not spread as quickly as it has.

Amusement Supply Moves

Amusement Supply Company has moved to larger quarters at 341 West 44th Street. During the six years it has been in business the company has become one of the largest independent equipment houses in the east.

One of the recent lines added is the new Sterling High Intensity Reflector Arc Lamp, manufactured by the Imperial Electric and Manufacturing Company.

Star, Hudson, Opens

Star Theatre, Hudson, damaged in a fire a few months ago, has reopened after being virtually rebuilt. The old stage has been done away with to provide for larger seating capacity.

Bratter, Pollak Add

Bratter and Pollak are adding another house.

Park, West New York, N. J., is the latest addition.

Daylight Excess Hit

A prominent Hudson River theatreman, noting in NEW YORK STATE EXHIBITOR the fight in Utica for a reduced period of daylight saving, expresses the conviction that the issue ought to be taken up in every city. He says some of the leading newspapers favor shortening time-saving to the period between Memorial Day and Labor Day and believes the public would be favorable.
WASHIN
MERRY-GO

rips the lid off
in the midst of the most important
political campaign
since the Civil War!

Oct 10 '32 pg. 10

Backed by a
HUGE
NATIONAL
NEWSPAPER
Advertising
Campaign!

THE GREATEST SUREST BOX
LEE TRACY
CONSTANCE CUMMINGS
Alan Dinehart — Walter Connolly
Directed by James Cruze

THE DARING THUNDERING EPIC OF AMERICA
Timely! Sensational! Smashing!

Just what you and your patrons are crying for!
A terrific blast of dynamite that will rock the nation!
A tremendous story that's on everybody's tongue—
timed to the heart-beat of 120,000,000 Americans!

"OUT AND OUT CLEAN-UP" says Variety
"EXHIBITORS CAN CASH IN HEAVILY" says Hollywood Reporter

TO GIVE YOU

OFFICE MAGNET OF THE YEAR!

Oct 10'32 pg. 11
LOCAL MOVIE MANAGERS unsuccessfully approach publishers for a racket cut on advertisements. "Star Eagle," however, offers a general 5 per cent discount....

"Newark Ledger" is beginning to feature the reviews of Jerry H. Wheeler, cinema critic, whose light has been... Frank Webb is still operated by Skouras Freres, has been pretty well remodeled.... Edgar Wallach engaged again as manager. "Slim Saul" Ullman again cops Warner cup for managers....

ElIZABETH PERKINS, "Star-Eagle" picture critic, and Robert C. Ring, who holds similar job on "Sunday Call," were married, but not to each other.

RING WAS GUEST of honor at bachelor dinner. Edmund Lowe was present and said he was happy to be there because the critic had always been kind to the profession....

This created the laugh of the evening.... Some one should have tipped the critic had passed away—on hand without his uniform—Harry Kalmin, local Warner boss; Bill Phillips, Loew's, and Sid Franklin, Little, almost choked.

"BIRD OF PARADISE" remained two weeks at RKO Proctor's and "Blonde Venus" enjoyed similar experience at Paramount-Newark....

The theatre exploitation man also had a "hot" hawaiian band used as ballyhoo by Proctor's.... The theatre operation man also had a "hot" 

WEEVER out front.... Little Theatre doing great with "Isle of Paradise," getting well over two on the first week....

This is no little achievement when one realizes that the sure-secure had nothing, "Balanise Love," and that but a few weeks before.... Little has switched its opening date from Saturday to Thursday, running so short, that it yanked out "Brandt Der Opal," which burnt out early....

German films are poison to this house, which got its real start from Saturday to Thursday, doing so well over two gees on the first week....

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Loew's observed its third anniversary.... John Comerford drove 1,100 miles in 2½ days. Tom Walsh, a big benching, is no longer at the Palace Theatre, Newark. The critic has quite a rep as song writer, is the m. c.

RABBIT FARMS and Thick Steaks

by Ike HUNSON COUNTY

Paterson

What Names He Might Have Called

By Jim PATRICK

SYSTEMATIC AGITATION is being carried on to have concerts given at the Warner Theatre, Ridgewood, now dark on Sundays....

The first call for F. A. Bannerman to take on tab agreement will soon be a scrap of paper....

agreement months ago to banish stage shows.....

Offering eight units to six acts of Negro vaudeville....

Shubert Theatre, legitimate house for nine years, goes vaude-pix.....

Leo Arrand, who formerly held Shubert Theatre, legitimate house for nine years, goes vaude-pix.....

CARDOZO, Newark. The critic had always been kind to the profes¬

sion..... This created the laugh of the evening.... Some one should have tipped the critic had passed away—on hand without his uniform—Harry Kalmin, local Warner boss; Bill Phillips, Loew's, and Sid Franklin, Little, almost choked.

Elizabeth house for Skouras, still lives in Newark. A Adams snatched "Heritage of the Desert" from Saturday to Thursday, doing so well over two gees on the first week....

Dan Weinberg has been made assistant to Maurie Stahl and is handling the bookings of all Skouras Jersey theatres....

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Patriotics

Washington Theatre, Dobbs Ferry, has reopened after being closed for two years. Pictures will be restricted to those of a patriotic nature.

DID YOU EVER GO to a movie and, after seating yourself comfortably, find yourself disturbed with thoughts about forgetting to turn off the steam or water or pull out the electric iron plug? . . . Plumbing Inspector Bill Wilson and Mrs. Wilson did just that last week and sent in a hurry call to police headquarters to rush to their Lyndhurst home to investigate. . . . Coppers arrived just in time . . . Strand, Clifton (Fashman Brothers), is still concentrating on Hungarian and German talkies . . . Rialto, Max Hecht reports, will put on midnight German talkies once a week. . . . New sets of china are being given the lady patrons of the Palace and Rialto Theatres (Harry Hecht). . . . Rialto will go on a first-run schedule in a few weeks. . . . Garry Voorman, Montauk, reports “Grand Hotel” a hit in Passaic.

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UNION COUNTY

Kelly Shifts — Illustrated Song Singer In

By J. McI.

GEORGE KELLY, manager, Ritz, Elizabeth, has been transferred to Hackensack, where he will take charge of the Ori-tani Theatre . . . His place has been taken by Dave Behler, Mosque, Newark, and theatres in New York and Philadelphia. . . . Clown Night, wherein the various vaudeville acts collaborate to make it one big show, observed each Monday, is proving a huge success at the Ritz . . . Charley Unger is the new manager at the Liberty, Elizabeth, where vaudeville has been resumed.

ALTHOUGH THE TOWNSHIP of Scotch Plains has 3,000 inhabitants there is no theatre there . . . Residents are agitating for one . . . Strand, Plainfield, has reopened after the summer lay-off . . . Many personalities of the theatre attended the recent outing of the Weislogel Association, named after Lou Weislogel, stage manager, Ritz . . . Fire of undetermined origin threatened the Summit house shortly after an evening performance . . . A boy has augmented the family of John Bechtle, Ritz electrician . . . “Peaches” Browning packed ‘em in when she played Elizabeth. . . . “Back Street” was retained an entire week at the Regent, Elizabeth. . . . John Martinson, stage hand, has moved from the Liberty to the Ritz to take the place of the aged Peter “Pop” Bang, retired. . . . An illustrated song singer is pleasing at the Roselle Park Theatre.

PASSAIC

Foreigns Coming Into Their Own

By Eye-Ess

RICHARD MULHALL, brother of Jack Mulhall, has been appointed manager of the Passaic store of a piano company. . . . Tony Cazanover, light-weight champion, made a personal appearance at the Ritz Theatre, Garfield . . . He is a good friend of Dick Ettelson. . . . Acting Mayor William Whitehead and other city officials joined in welcome . . . Abraham Cohen, who operated a movie house in Passaic Street in the early days of the motion picture industry, dropped dead recently.

SIX WARNER BROTHERS OFFICIALS visited the Montauk and Capital Theatres last week. . . . Playhouse is still dark . . . In the visiting party were I. J. Hoffman, Harry M. Kalmine, Mort Blumenstock, Frank Damis, Harry Goldberg and Charles L. Dooley. . . . Local friends of Belle Bennett were grieved to hear of her serious illness. . . . Jack La Rue, Garfield movie player, was a bodyguard to the gang chief that tried to rob out Lee Tracy in “Blessed Event” at the Montauk. “Break-in Nite” is a new feature at the Ritz in Garfield and draws well.

You buy fixtures, lighting, interior furnishings to make your theatre pay, eventually. You buy Exhibitors Trailers to make it pay immediately. These surefire, better trailers, built by the field’s leading expert in sound, idea and production... cost you less and bring you more.

Let us tell you our unique plan; it is extremely interesting to Exhibitors who do not favor monopolies and who want more than one dependable source of trailer service. Exhibitors Trailers insures complete consistent service. DON’T SIGN UP UNTIL YOU SEE THEM.
Double-Feature Managers

Who is the manager of the Ritz, Syracuse?

So far the count goes to Vic Frank, who can point to two afternoon papers to bear out his assertion that he is entitled to the managerial chair. But Al, brother of Nate Robbins, owner, has the authority of the "Morning Post Standard" that he has that honor and dignity safely clinched in his own hands.

It all began with the announcement in both the "Herald" and "Journal" that Victor W. Frank would manage the house when it opened with a combination flesh and film policy on October 1. The next morning put a different complexion on the case, however, when the morning sheet asserted that Nate had returned from New York and appointed his brother Al as manager.

Both are functioning at present.

Heard In

N EW B URGH

Ad Films Banned by One House

IN CONJUNCTION with local merchants, Broadway (Publix), Newburgh, is running a weekly contest, using coupons. . . . Academy (Publix) opened for one night on Saturday for a stage show. . . . Strand, running a weekly contest, using coupons.

Itch, Broadway (Publix), Newburgh, is even if only incidental.

third run, is dishing them up double. . . .

bill for a ticket at the box office of the State Park bans any picture containing advertising was a noticeable pick-up in patronage, this that with the end of daylight saving there counterfeit. . . . Man was finally located, and not like its looks. . . . Man insisted it was ranging from 15 to as high as 35 per cent. made good on the bill.

Hathaway, who pronounced the bill a coun-
in connection with the showing of a motion
and dignity safely clinched in his own

FD Runs Aplenty

First Division exchange reports plenty of runs with "Monte Carlo Madness," "The Ringer" and "Condemned to Death," all available now to circuits and indies.

"The King Murder," by Charles Reed Jones; "Beauty, brains and "Thrill of Youth," from Chesterfield, are also available.

Bellman Takes "Evolution"

"Evolution," interesting three-reel feature that presents the theory of evolution in an entertaining and in-

Michael Unit Joins National M. P. T. O. A. Body

Motion Picture Theatre Owners, state of New York, Buffalo zone, have decided to affiliate with the Motion Picture Theatre Owners of America.

This move was brought about by a realization on the part of the exhibitor organization of the need for active participation in the national affairs of exhibitor units as provided for under the new organization plan of the M. P. T. O. A.

Jules Michael, president, states that they intend to work with the national organization to secure a standard form of exhibition contract for optional use, with a reasonable selective buying privilege and a possible return of practical arbitration to dispose of contract disputes and controversies.

Favors Arbitration

The M. P. T. O. also favors local negotiations between the interested parties to eliminate protection abuses and to limit protection within bounds that can be agreed upon by the parties in interest as fair and reasonable.

It does not favor bringing in a political bureau or commission with arbitrary authority to interfere with the business operation of the industry.

Mayor Donnelley Utica Operator Tifl Judge

New ordinance passed by the Utica Common Council has gone to arbitration.

Whether the Uptown Theatre staff must include a maintenance man in addition to four experienced projectionists is the question at stake, and Charles S. Donnelley, mayor, has been agreed upon as arbiter.

Michael Kallet, operator of the movie house, contends he has complied with regulations by engaging four operators and that the fifth man is unnecessary. The union holds otherwise.

Action will be postponed for 15 days, pending further investigation, when another meeting will be held with the mayor.

Sobel Found Guilty

Charged with setting fire to the Arcade Theatre, Camden, Eli Sobel, former moving picture operator there and resident of Rome, was found guilty by a jury in County Court. Sobel was indicted for attempted arson, first degree, and it was upon this charge that the jury convicted him after a deliberation of 90 minutes.
Rumors, Just Rumors

SEVERAL WEEKS AGO a motion picture executive, who shall be nameless, came to me and complained:

"It's a damned shame, Al, that the trade papers run so much gossip. Why don't they check up on their stories?"

IT WOULD HAVE BEEN A LONG TALE and a most disheartening one trying to explain to my friend that many motion picture executives are to blame for whatever gossip fills the pages of many of the leading motion picture trade papers.

I KNOW from my own experience that every effort is made to check on any story heard or whispered up and down the whispering gallery that is Broadway and Film Row. Given a report that the Super-Super-Super Films, Inc., is about to merge with the Extra-Super-Super Films, the careful reporter tries to learn the facts from executives of both companies. And, in nine cases out of ten, the executives will smile blandly and deny that such a merger is even under consideration—while all the time contracts for the deal repose in their desks.

IF THE CAREFUL REPORTER, with denials ringing in his ears, decides to forget the story, he promptly is told where he gets off when, two or three weeks later, the companies announce their merger "for the betterment of the industry." After three or four such experiences, the careful reporter becomes less careful in taking denials at face value—and more careful about printing the story.

And Just Why They Are, Is Explained

By AL SHERMAN

Motion Picture Editor
"The Morning Telegraph"

MOTION PICTURE PRODUCERS should learn to take trade paper reporters into their confidence. Most of the lads who scurry around hunting for news know the film field backward and forward—and, also, sideways. They are aware of what’s going on and best able to aid the film executive maintaining that closer contact between exhibitor and producer so necessary to the producer's financial welfare.

INSTEAD OF DELIBERATELY LYING to the trade newshound, it would be much wiser if the film executive refused to answer the question—leaving the reporter to form his own conclusions (thus bearing the brunt of an erroneous article himself) or taking the lad into his confidence and giving him the necessary facts, either "off-the-record" or for publication. It's a strange, but true, fact that most reporters worthy of their salt will not violate a confidence if they feel that their confidant has been honest with them.

I'LL NEVER FORGET one experience I had while digging news for "The Morn-

(Continued on page "H")
WHY EXCLUSIVES?

Those favoring exclusives declare that the present method of motion picture distribution is unsound.

They say:

a. It is silly to sell good, bad and indifferent product at the same box office scales;

b. It is just as absurd to sell Class A pictures at 10-15 cents.

They hold that:

a. Audiences can be educated to understand and appreciate the exclusive run, much on the same order that the legitimate stage has fashioned a distinctive audience for itself.

b. The exclusive run is not destined to drive out any house from the business; rather, to benefit all theatres, through classification.

WHAT IS AN EXCLUSIVE?

An exclusive run is a run confined to one house in a special locality, with that theatre advertising that the pictures included will never be shown in any other theatre in that city at any time. It seeks to bring to the theatre, during the single run, all the patrons that would have been given the film in its subsequent runs in any particular locality.

HISTORY OF EXCLUSIVES

The first exclusive run, as such, was exhibited at the Loew Parkway, Wilmington, Delaware, during the season of 1921-1922. Upon Loew taking over a house off the beaten path, an exclusive policy was decided upon and the line—not to be shown again in Wilmington this season—was instituted in a city that has no legitimate stage. This policy was first brought to the attention of the trade in general by THE EXHIBITOR, an Emanuel-Goodwin publication.

THE DISTRIBUTOR

Forget that the motion picture industry has been built upon the attendance of the masses, ability of the moviegoers to see their favorites at prices they are able to pay. Star popularity has not been built up by the moviegoers of the higher-priced admission houses, but by all the runs combined. Exclusive runs would provide a death blow at the nature of the business itself. It would cause the death of the star system, it would prevent building of new stars, it would cause an appalling lack of interest in the films by the newer generations who must be the moviegoers of tomorrow.

Here is what the distributor is trying to argue himself into believing:

Take an example of how exclusives affect the picture.

In Harrisburg, Pennsylvania, Loew's Regent is the exclusive run. This policy will have the effect of eliminating about seven subsequent runs who ordinarily play Metro product. On a fair price basis, it is estimated that the exchange serving Harrisburg territory will be deprived of $12,500 revenue, meaning, also, that the Regent will have to do $50,000 more business a year in order that the return for the exchange be realized, on a basis of 25 per cent.

IF THE PRODUCER feels he must get more money for a picture because of its investment, he always has recourse to the road show clause, as in the past. Occasionally a picture can be ballyhooed and sold for $2, and if it clicks the producer is out of the red—but making road shows practically of 52 pictures hardly needs comment as to its impossibility.

WILL HAYS, the producers' so-called czar, is said to be apprehensive of exclusive selling, fearing a federal investigation. This may prove the proper attitude—but lengthy—yet it would seem a well-directed campaign to the public via the screen may be more effective—and quicker. This should be taken up with legislators. Some producers have already taken away from the exhibitors the privilege of designating days of the week pictures should be played by inserting this clause in the contract and minimizing his chances of error by reserving the right to designate what pictures should be played and at what price, changing his mind, of course, after a so-called hit made a bust of itself at the box office.

With most of the advantages in favor of the producer, he still seeks ways and means to drive out the fellows who made him what he is today.

ANOTHER ANGLE which has cropped up is the salesman's racket, derived from the exclusive. For many visits in a row, the salesman, instructed by the exchange, drops in to see the exhibitor, insists he can't sell because of the exclusive system, but that the exchange manager is doing his best to get the product okay from the home office. This keeps on for a while, until finally, the salesman arrives, conveys the "good news" that after a struggle, permission to sell the account has been given by the home office—at a price many times over a normal figure. Usually, the exhibitor, because of the panic fear that has been instilled, and his lack of knowledge in connection with the workings of the racket, buys, practically gives away his business and learns to regret his folly.

THE GENERAL PUBLIC, mostly affected by the exclusive run, has yet to realize how all this distribution development brings with it. Exclusive runs raise the cost of theatre attendance, deprive audiences of the entertainment to which they are entitled and generally work a hardship. The producer works on the theory that if the public knows it can not see its favorite actress at its neighborhood house at a cheaper admission it will throng the first-run playhouse, pay across the box-office window more than its pocketbook can afford and repeat the same practice week in and week out. Through this method, the distributor figures he can save himself the cost of a large part of his selling, cut down on office staffs, print overhead, and, in general, save a lot of his weekly standard expense.

IT IS WITH THE PUBLIC that the opponents of exclusive runs intend to lay their case, with the aid of governmental interference if that be necessary. In any community, the opponents of exclusives feel that they will be able to find support.

GRANTED that the citizens of any town do not particularly care about a theatre-man's headaches, but if the citizens can be shown that their pocketbooks are being taken from the legitimate theatre Chains, controlled by out of towners who have no interest in the community other than to take money out of it, it can be assumed that it would not be difficult to get down towners that exclusives are not quite the proper thing for their pocketbook's diet.

(Continued on page "H")

Much of the material used in this article was included in a radio broadcast against Exclusives, September 28, over Station WLIT, Philadelphia, through the courtesy of "Pathe News" and the "Philadelphia Record", by Jay Emanuel, publisher of EMANUEL-GOODWIN PUBLICATIONS. Privilege of using data concerning Exclusives was given the writer of this article by him. Similar use may be made of this material wherever campaigns against Exclusives are adopted.
No—it's not "The face on the cutting-room floor!"

Our trailers are not made up of the scrap material left over after the picture has been cut. National Screen Service trailers show actual footage from the feature itself!

Those talking scenes your audiences see and hear—those little flashes from the heart of the picture that thrill your patrons with their big moments, and tease them with the promise of other thrills to come—those appetite-creating scenes you get in National Screen trailers are picked with utmost care from the entire length of the feature advertised; and picked with a purpose!

Showmanship is the guiding principal in making this choice—showmanship that will bring results at your box-office through increased ticket sales.

Trailers build business! You can prove it—check your audiences!

National Screen Service
Ad-Vance Trailers

A Message
from the Makers
of the World's
Finest Trailers

National Screen Ad-Vance Trailers are your first aid to better business.
Selling Your Theatre To Your Community

Introducing Some Points by Which an Effective Public Relations Program With Box Office Angles Might Be Inaugurated by Every Exhibitor

IN A CERTAIN CITY of moderate size an exhibitor operates the only theatre. He knows his stuff, has a modern theatre which he has developed into a successful business enterprise. The business is still profitable, but the exhibitor is in plenty of trouble. The trouble came so suddenly that he was totally unprepared for it and doesn’t know what to do to relieve the situation. Here’s how it happened AND HOW IT CAN HAPPEN IN ANY COMMUNITY.

FOR MANY YEARS he had paid very little attention to the people who were not ordinarily patrons of the movies. In his mind church people, highbrows, members of women’s clubs and school teachers he had thought of as local “reformers,” just a harmless nuisance he had to put up with as best he could. Whenever they “tried to tell him how to run his business” or objected to his advertising or type of pictures, which was frequently, he bluntly told them to mind their own business and he would mind his. All he wanted was to be let alone.

ONE DAY A LARGE GROUP of these people, including the superintendent of schools, the public librarian, several ministers, representatives of the women’s clubs and other prominent citizens called on the mayor. They explained to him that their town was noted for being a clean town, that from happening in the future. The trouble came so suddenly that he was ordinarily patrons of the movies. In his mind church people, highbrows, members of women’s clubs and school teachers he had thought of as local “reformers,” just a harmless nuisance he had to put up with as best he could. Whenever they “tried to tell him how to run his business” or objected to his advertising or type of pictures, which was frequently, he bluntly told them to mind their own business and he would mind his. All he wanted was to be let alone.

ASIDE FROM THE INVOLUNTARY ABSENCE from the theatre of those habitual fans who have not the price of admission, the exhibitor will find on analyzing his own situation that the non-customers in any average neighborhood or town comprise the following classes:

(1) Many persons of exacting taste who fail to realize that there is much that would be of interest to them in the current motion pictures.

(2) Persons of discriminating taste who have been offended by theatrical advertising, by something in a picture actually seen, or something reported to them (sometimes inaccurately).

(3) Children, who find the sound pictures less attractive than the old silent pictures and are not so much interested in the type of dramatic stories that lend themselves to sound production. This also involves the non-attendance of the entire family in many instances.

IN THE BONANZA DAYS before the depression when capacity attendance was the rule rather than the exception, exhibitors were very much inclined to be indifferent to the possibilities represented by these non-customers. Now such patronage is badly needed at most theatres to fill out the gaps in former attendance. Fortunately recent developments and trends within the industry have made it easier to secure this additional business, unseen under the very nose of the exhibitor.

(1) Much of the offensive material in advertising and in pictures, both long and short, that has driven away from the theatre, has been removed.

(2) This season offers an unusual percentage of class pictures which will interest persons of culture and discriminating taste and a good percentage of pictures suited to the entertainment needs of the entire family.

(3) The establishment of a previewing service by nationally organized public groups to advise their members concerning pictures of interest to them and the regular distribution of official lists of the selected pictures to their local organizations prior to release of the subjects.

As suggested above, these non-customers of the theatre are influenced very little by ordinary advertising or theatre exploitation. The exhibitor, however, can and should readily extend the necessary co-operation along proper lines when asked to do so by the local civic groups to the end that impartial, unbiased word of mouth advertising and support of selected pictures will be developed in the local community. Certain essentials are apparent, namely:

(1) The local person who recommends the picture must have seen it or must have in advance information which he or she believes sufficient and authentic.

(2) The person recommending the picture must be in a position of influence by virtue of standing, recognized good taste, connection with an important organization, social position, etc.

(3) The person recommending the picture must be commercially disinterested.

THE PROBLEM may then be restated in terms of these groups, institutions or organizations which exist in almost every community where there is a motion picture theatre. To win the active interest of these groups or organizations a mutually acceptable formula must obviously be discovered for each of them through which the leaders and the exhibitors can successfully direct the interests of their members into channels Compiled by the Motion Picture Theatre Owners of America, this outline of how a theatre may be sold to each community, including all angles, should prove of value to theatremen everywhere. It is the result of a long period of research and can easily be modified as needed.
of picture support which will show results at the box office. Having found that formula, the next question is the development of methods by which the resulting influence can be broadcasted and multiplied in the locality where each group or organization operates. The organizations which usually become interested in such a program are: Community organizations, schools, public libraries, clubs organized for cultural, social and other purposes, etc. The methods by which their influence is multiplied are:

1. Speeches, sermons, notices on their regular bulletins, discussions at club meetings, etc.
2. Organized telephone messages.
4. Newspaper accounts, including speeches, reports of club activities and especially lists of recommended pictures.

THE SUCCESSFUL FORMULA for each of these groups may be outlined as follows:

Organized Groups

During the war organized club women acquired a sense of real achievement in the discharge of their duty after another suggested to them by the various agencies of the government. Since the war these groups have turned their attention to civic, welfare, and socially valuable pursuits. They are no longer satisfied with the trivial programs that contented them before the war days; they represent culture above the average level of the community, economic independence which provides leisure time, a yearning to help direct affairs in the town or neighborhood and a growing impression of the importance and social utility of the motion picture. Out of these ingredients can be developed either destructive and costly municipal and state censorship situations or constructive and helpful activities in motion picture matters through proper direction and the sincere co-operation of the schools and the motion picture industry. The essential basis for all the club activities that have developed is the previewing service by which their influence is multiplied are:

1. Speeches, sermons, notices on their regular bulletins, discussions at club meetings, etc.
2. Organized telephone messages.
4. Newspaper accounts, including speeches, reports of club activities and especially lists of recommended pictures.

A SUCCESSFUL FORMULA for securing the co-operation of the schools approaches the matter entirely from the school teacher’s point of view. It assumes that:

1. Unless she knows something about the current entertainment programs in the neighborhood theater, she does not know what is in the minds of her pupils, an obvious disadvantage to successful teaching.
2. Frequently the motion picture showing at the theatre has definite usefulness in the school curriculum.
3. The conscientious teacher is coming to see her responsibility for developing in her pupils a discriminating taste for motion pictures just as she has done for years in other forms of art, music, painting, etc.

SOME OF THE INFLUENCES which tend toward a hostile attitude on the part of preachers and church leaders are:

1. (a) Definite recommendation in church calendars, on bulletin boards or by verbal announcement from the pulpit of specific motion pictures current in the city during the following week.
2. Stamping out of church calendars, on bulletin boards, etc.
3. Interested public libraries are notified by mail and also by the publication of a list of recommended pictures.
4. The implication that the approach to the church on behalf of motion pictures is solely for the purpose of inducing favorable attitudes, disarming suspicion and seeking to get prominent church leaders to line up as it were on the side of motion pictures.

Points included in this brief include increasing the theatre’s patronage without additional expense, exploring the possibilities of each community, avoiding arbitrary local censorship in bookings, and making the theatre a real center of community interest. Read the article and benefit yourself and theatre.

(Continued on page "H")
An Expression On What's Wrong
—And What's Right

By William Goldman
General Manager
Stanley-Warner Company, Philadelphia District

FOR THE PAST FOUR YEARS, you declare, you have been “listening to non-professional opinions on what's wrong with the movies and why,” and you request an expression on the subject from me.

WELL, I HAVE BEEN LISTENING to probably the same character of criticism ever since I first entered the motion picture business, more than a quarter of a century ago, and I have always endeavored to give a frank and honest answer, and have attempted truthfully to explain why films are as they are and the kind they are.

But your non-professional critic is, in most cases, unwilling to accept the motion picture producer's viewpoint or that of the exhibitor, who try to give the public what they want to see, and therefore, so far as the producer and exhibitor, who try to give the public what it apparently wants, is concerned, there is nothing wrong with the movies, save an occasional poor story and sometimes poor acting.

YOU STATE that you have been told what's wrong with the movies, save an occasional poor story and sometimes poor acting.

PUBLIC TASTES AND DEMANDS in stage and screen entertainment run in cycles. The moment a type of production is sufficiently realized in pictures, as you and I know it, when they see it, depends entirely upon what the public wants at the moment.

There is less suggestion and sophistication in today's offerings. There is less suggestiveness and sophistication in the movies, save an occasional poor story and sometimes poor acting.

Here it is: The type of entertainment that is particularly needed at any given time, depends entirely upon what is the vogue at the moment.

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PUBLIC TASTES AND DEMANDS in stage and screen entertainment run in cycles. The moment a type of production is sufficiently realized in pictures, as you and I know it, when they see it, depends entirely upon what the public wants at the moment.

Here it is: The type of entertainment that is particularly needed at any given time, depends entirely upon what is the vogue at the moment.

In an interview with Miss Elsie Finn, motion picture editor, THE PHILADELPHIA RECORD, William P. Goldman, general manager, Stanley-Warner Company of America, gives his ideas on what may be wrong and what may be right with the movies. He says the type of entertainment that is particularly needed at any given time depends entirely upon what is the vogue at the moment.
WE WON'T SELL YOU

EXCLUSIVES

BECAUSE THERE ARE 4700 OTHERS WHO WANT THE SAME PRIVILEGE

BUT - - -

WE'RE READY TO GIVE THE SAME FIRST RUN DAY AND DATE RELEASES TO EVERYONE

WHETHER YOU'RE A 25-CENT 400 SEATER OR A 75-CENT 5000 SEAT CITADEL, YOU'LL WANT TO KEEP IN TOUCH WITH WHAT'S GOING ON IN YOUR TERRITORY*

SEND THIS IN NOW:

Emanuel-Goodwin Publications, Inc.
219 North Broad Street
Philadelphia, PA.

Here's my Check for

ONE YEAR'S ($2)
THREE YEARS' ($5)

Subscription to my Home Town Journal

NAME_______________________________________________________

THEATRE_____________________________________________________

ADDRESS_____________________________________________________

* Meaning, of course, either

EXHIBITOR
On the 1st and 15th

THE NEW YORK STATE EXHIBITOR
On the 10th and 25th

EXHIBITOR
On the 5th and 20th
EXCLUSIVES

(Continued from page “B”)

NO ONE CAN DENY that the 10-cent house has no place in this business, that protection of even a year is fair enough when a theatre intends to show pictures that cost the first run many thousands of dollars. No one can deny that the expensive first run must have some protection when competing with a cheaper subsequent, but who ever gave a distributor or producer the right to dictate to the millions of theatre-goers in the country what they should, what they should not see, when they should see it, what they should pay, etc.?

EXCLUSIVE RUNS are the product of the money-mad members of industry, the same gentlemen who have contributed cycles of films that have no place on the screen, who wantonly waste money in Hollywood production, who, like the ostrich, keep their head in the sand, not close to the ground.

THE EXCLUSIVE RUN is the ballyhoo prosperity cry of producers who see their castles tumbling down around them and declare that the exclusive run is an economic necessity.

THIS BUSINESS is built upon the need for good pictures, not economic development. The industries have been hit by depression, no one can say that they tried to upset the very foundation on which they were built. Many gigantic minds of this industry which forged huge chains of theatres, which went money-mad in a buying orgy, are now asking the industry to believe that this new development will bring the business back to normalcy.

The independent exhibitor has never asked favors. He has operated his theatre in an effort to make a fair profit. Prospects that the industry is necessarily fixed for the future of this business.

A DAY AFTER THE STORY appeared in print, it was retold. I got a retraction from the exclusive of the company hiring the actress. He explained to me, “With every story that is printed, the other exhibitors want to retract their stories.” And I know you won’t blame me if I never believe that particular film executive again.

IT’S SUCH INSTANCES, multiplied many times, that make it necessary for film trade papers to order retraction after retraction. But if, as was the case, the story was true, then he had no right to order a retraction. And I know you won’t blame me if I never believe that particular film executive again.

WHEN DEPRESSION came, he was ready. He has operated his theatre for the distributor when asked favors. He has operated his theatre in most of his sales. He has operated his theatre in the country that was not sufficient to make anything like a real profit for either the producers or exhibitors. Any picture that is good in story, cast, acting, but not too high-brow or artistic, finds popularity if it happens to be the type that is the vogue, or can stand on its merits as good entertainment for the masses. A good story, without big names, but good acting, may build the picture into a success and make a star of an unknown.

MORE STARS have been developed out of good picture stories, than great stars have developed poor stories into picture success.

RUMORS

(Continued from page “A”)

WHY PAY MORE?

ATTRACTION WINDOW CARDS

14 X 22

Lowest Prices in The U. S.

$2.50 Per 100

On 6 ply Nonbending Stock

FULL COLOR COMBINATION CHANGED WEEKLY

Organized Co-operation between the exhibitor and the leaders in the community who realize that the standards of living, taste and fashion, can establish such discrimination and selection in screen entertainment as never has been enjoyed in the theatre. By removing all of the irritation and controversy that inspires these angry demonstrations against the theatre and deprives the exhibitor of the very leg office attractions that enable him to stay in business and retain the patronage of his regular customers.

COMMUNITY

(Continued from page “F”)

THE HEART OF THE AGITATION for censorship is the “protect-the-children” idea. No one is particularly concerned, not even the most rabid advocate of censorship, with what may happen on the “morals” of adults. To level down all motion pictures so that they are suitable for and understood by the 8- or 10-year-old mind would shackle the business to death. Unfortunately many of the motion pictures of wide popular appeal and greatest box office drawing power are made from dramatic material that cannot be adapted to children’s suitability without losing all of its vitality and punch. They are not offensive to adults, on the contrary are thrilling dramatic entertainment. The minimum base line of good taste maintained by the producers is necessarily fixed for adult productions. Of course, there is a good supply of suitable pictures for family night programs.

ORGANIZED CO-OPERATION between the exhibitor and the leaders in the community who realize that the standards of living, taste and fashion, can establish such discrimination and selection in screen entertainment as never has been enjoyed in the theatre. By removing all of the irritation and controversy that inspires these angry demonstrations against the theatre and deprives the exhibitor of the very leg office attractions that enable him to stay in business and retain the patronage of his regular customers.

How about the weak sisters? Will the exclusive run provide more revenue for the distributor when it applies to the lesser picture fare?
"Goona-Goona" Plugs Help Record Business

With "Goona-Goona," from First Division, breaking Cameo records, credit must be given to the tremendous campaign which aided the show.

And the Columnists Help "Goona-Goona," Too

The columnists picked up "Goona-Goona," from First Division, and are using it to a fare-thee-well in their columns. Witness Louis Sobel ("Evening Journal"): "I wonder if the censors know what 'Goona-Goona' means in Bali.' Winchell ("Mirror"): "Silliest punned gag goes like this, 'I've such a Bali ache—I'm Goona sleep.'"

S. R. O. Signal

Warner Brothers have begun distribution of S. R. O. signs in two colors and on heavy board 7½ by 10 inches in dimensions, on the signs, which are fully equipped with string for hanging on the box office, reads, "Standing Room Only—of course, it's a Warner Brothers' Hit."

High Team Guests

Manager Thoms, Strand, Port Jervis, had as guests the members of the squad of the high school football team at the showing of "Life Begins" at the Winter Garden Theatre, Jamestown.

Radio Presents a Trio

FILM EXCHANGES are being canvassed by men who are seeking bookings of pictures for their portable projection machines. . . Warner Strand claims the “World Premiere” of “The Blonde Venus.” . . . Joe Feldman, Warner publicity man, had a loud speaker and lights in front of the theatre, but the “Hollywood Opening” planned failed to materialize to any extent. . . RKO Palace Theatre, Albany, which had a seven-act bill and picture one week, has given back to its five acts and picture. . . Albany Film Club had its seventh annual clasm steam October 8, with baseball between exchange managers and salesmen and, as a special feature, a four-round boxing bout between Tony Ryan and Ted Prober, a match in which both boxers had all the rest of their weight. . . Jack Krause, who managed the film outings from 1924 to 1928, was back on the job.

RKO PALACE THEATRE thought so well of “A Bill of Divorcement” that it gave a preview midnight showing, drawing a big crowd. . . It also previewed “Night Mayor” when the Democratic state convention was in session in Albany. . . Fireman’s Hall, Windom, which is operated by the town fire company, with Don Brockett as manager, planned to close for the winter, but has decided to stay open. . . J. C. Carpenter, Cobleskill exhibitor, washed his automobile when it collided with a tree, but he was uninjured. . . Ralph Gillette, Greene exhibitor, and Mrs. Greene were in Albany recently on a film buying expedition. . . Ollie Mallory, Corinth exhibitor, and Mrs. Mallory, spent a recent week-end in New York. . . Mallory is a cousin of Frances Perkins who has closed the Adirondack Theatre, Speculator, for the season.

GOLF TOURNAMENT which has been in progress all summer between Ralph Pielow; Nate Sauber, Universal manager; Leon Herman, United Artists, and Harry Alexander, Fox salesman, wound up with Pielow victorious. . . The first Saturday in October Ralph took on Ray Smith, Warner manager, and it is suspected that he plans to go right through Film Row, looking for his master at the game. . . In practically every part of the Albany territory the milk industry is in the throes of a dispute over prices. . . It is a dairy country and recent low prices for milk have not helped the theatres, for the farmers have not had the money to spend on pictures. . . Recently there has been a trend to raise the price of milk, which is expected to be reflected in better attendance at the theatres.

FILM EXCHANGES are making complaints to Film Row in regard to a few exhibitors, who are cutting their price 10 cents on Saturdays and Sundays. . . Three exhibitors have done this and it is the six others who are complaining. . . Charles Marshall, Bridge Theatre, Absolb Forks, has been ill with pleurisy, but is improving. . . . Peter Gordon, Keeseville exhibitor and hotel proprietor, finds hotel business so good that he has bought the building adjacent to his hotel and will remodel it as part of the hotel. . . Isaiah Perkins has closed the Adirondack Theatre, Speculator, for the season.

BAKY 7th Annual Film Outing Is Held

by Bill

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Two Change

Star, Cliffside, N. J., has been taken by the Cliffside Amusement Corporation, with Jack Peneles, president, while the Cumberland, Brooklyn, is being handled by the Merge Amusement Corporation, Al Margolies, president. Messrs. Margolies, Peneles, Wealcatch and Margolies are interested.

Scores Ten Strike

Harry H. Thomas
President of First Division Exchange, Inc., who is now delivering another hit in “Goona-Goona,” now in its fourth RKO Cameo week, and scheduled to be at the house indefinitely.

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Mystifying Skourases

Future of the Empire, Skouras’s Syracuse house, is a deep-dyed mystery. Taken on by the brothers Skouras in the summer, it was apparently planned to garner in the quarters as a second run. Then the long-awaited RKO-Warners deal, which has cooled after several months of anticipation, suddenly went through, giving Keith’s former Warner’s Strand as an outlet for their second runs and class B products. Prices dropped accordingly, and left the Skouras people apparently holding the bag.

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Rochester Levels Normal

Theatre prices in Rochester are back to same levels as last winter, except that the RKO Palace and Loew’s Rochester are absorbing the federal tax. The Palace started by charging 30 cents plus the tax, but dropped a nickel when Loew’s announced the lower figure.

New Utica Corporation

Elm Theatre Corporation, Utica, has been chartered by the Secretary of State. Directors: S. Sheldon Judson, attorney; Leo G. Kaziano and Agnes Wosniski, all of Utica. Plans of the corporation will be announced later.
Have Exhibitor Urge Syracuse Musicians

Tuneless Theatres Cause Desire for Flesh

Rochester Relief

Utica Cuts Back

Cook in Yonkers

Wagner With Filmcraft

Kempner With Filmcraft

Kalmine Division Still On Its Toes

Sears With Skouras

Suffern Okays Sunday

Walden Sunday Benefits

Filmcraft Pepped Up

O'Neill in Rochester

Sang With RKO

Haley Back

With the slogan, "Better Business!" advocates of Sunday shows in the village of Suffern, on the New York-New Jersey line, conducted a determined campaign and won by a vote of 631 to 490 in a special election late in September.

Recently there was a Sunday benefit performance in the Lafayette, Suffern's only playhouse, managed by Vincent M. Trainer, which directly brought a vast amount of business to local dealers. The merchants got together and talked things over and declared emphatically for regular Sunday openings.

Syracuse Musicians Have Exhibitor Urge

Utica neighborhood houses have returned to bargain prices, banished last spring.

Colonial, playing old-time pictures at popular prices, inaugurated the 10- and 15-cent scale in this downtown house, formerly part of the Robbins chain. To offset this figure, the neighborhoods then resorted to their bargaining prices, 10 cents admission for all at certain hours of the afternoon and night.

William E. Cook, manager of RKO houses, has been appointed manager of the Yonkers Strand Theatre. He succeeds Fred S. Shafer. Shafer will return to Paramount-Publix as manager of the Broadway Theatre, Newburgh.

Bob Wagner, well known to the upper state of New York for Filmcraft, is now well established with offices at 505 Pearl Street, Buffalo, and of Phil Goldstone, is now well established with offices at 505 Pearl Street, Buffalo, and 1046 Broadway, Albany. With the first three of the melodramas ready, namely, "The Crusader," "Hearts of Humanity" and "Phantom Express," and with a year book that is unusual and to a certain extent outstanding in the industry, Majestic Pictures has already aroused a great deal of interest among the better class theatres.

Walden theatre rivalry as to price and style of show depends largely upon location. C. H. Buckley's Harmonious Bleecker Hall, which has no other first-run theatre near it, dropped to 40 cents for the summer and has gone back to 50 cents, including tax.

Warner's Strand dropped to 40 cents for the summer and is staying there to combat the opposition of RKO Palace, whose pictures and vaudeville two blocks away at 35 and 60 cents. Warner's Ritz, block away from C. H. Buckley's Leland, gives two features for 35 cents top, while the Leland at the same price gives one.

John J. O'Neill, former house manager, Eastman Theatre, Rochester, has joined Publix and is stationed at the Century with Martin Anderson.

Leonard Sang, Buffalo, where he functioned last as manager of the Shubert's Teck, is new manager of the Strand, Syracuse, under the RKO banner. Sang's experience covers everything from vaudeville to legit. Henry Earl stays on as assistant.
"Free, White and 21"—Radio

Looking ahead it was made, and now all has it is a gem of an idea and Joel McCrea, whatever good they, may be with a Western picture. Title isn't bad at all, but the finished product doesn't give anyone a boost. The whole thing misses. Piece has a college background with a dab of sports.

Estimate: Try, try, again.

"Kongo"—MGM

Pretty bad. There will be complaints from audiences, and houses that play it will not benefit through such showings. The whole thing should never have been made. Even with a goody from Huston and Nagel Bruce won't help one bit. The whole thing is way, way down below the Metro standard of a season ago.

Estimate: O, Leo—how could you?

"The Crusader"—Majestic

Top-notch feature cast in a story that packs plenty of punches. Thanks to some swell performances by Lew Cody, H. B. Warner and Ned Sparks, "The Crusader" comes off as a high rating inde show. Evelyn Brent carries the femme angle and does a nice job of it. Story has a night club and reportorial background and carries interest all the way.

Estimate: Very nice.

"Big Broadcast"—Para
Stuart Erwin, Bing Crosby, Lyle Talbot, Virginia Bruce, Thomas F. Wilson, Stuart Erwin, Leslie Fenton.

Lot of radio names with a weak plot to hang the whole thing together. As a showman's natural it offers opportunities, and, in short, shapes up as a collection of radio shorts. The radio appeals are the picture's golden opportunities, so make the most of them.

Estimate: Air spectacle.

"False Faces"—WW
Lowell Sherman, Peg Shannon, Lila Lee, Bert Moor, David Landau, Oscar Apfel, Miriam Seegar, Joyce Compton, June Clyde, and All America football stars.

World Wide has another winner. Lowell Sherman, as a phony plastic surgeon who makes a racket of his business, but who gets his in the end, presents a new type of role. World Wide has given Sherman a fine cast, the show has been well directed, and the pace and speed of the show makes it a natural.

Estimate: Swell.

"Wild Girl"—Fox

"Salomy Jane," dressed up, and the sort of picture audiences get about a couple of times a year. Joan Bennett steps out of society, goes into a Bret Harte heroine get-up and the final job isn't bad at all. Raoul Walsh direction, a lot of scenic backgrounds and a hand-picked cast help make this epic of the west satisfactory program.

Estimate: Nice work.

"All-American"—U
Richard Arlen, Gloria Stuart, Andy Devine, James Gleason, Mary Kent, John Darrow, Preston Foster, Joyce Compton, and Every American football star.

Looks like a good successor to U's "Spirit of Notre Dame," and meaning almost as much at the box office. Of course, the Rockne angle is missing, but when the country is football minded, who cares? Plot is the usual one about a swell-headed hero and a brother, this time, but the football atmosphere is authentic.

Estimate: Seasonal clean-up.

"No Living Witness"—Majestic
Noah Beery, Carmel Myers, Barbara Kent, Gilbert Roland, Otto Matson, G. Carroll Nash.

Noah Beery, as an unscrupulous lawyer, attempts to pull a racket on Otto Harlan, a westerner with a yen for horse racing. Everything one thinks might happen does, but the sweet young heroine is saved in the last couple hundred feet of film. Audiences won't mind this one.

Estimate: High mark for U.

"All-American"—Radio
William Collier, Jr., Barbara Kent, Raymond Hatton, Roy Stewart, "Whizzer."

Inde show with a cast that will be familiar to most house. If you like this sort of thing, it will do well enough. Tale of a young doctor who plays spy and exposes the gang, it is just about what anyone would think it would be.

Estimate: Just a picture.

"Madison Square Garden"—Para

Sports picture that should do as nicely as Charlie Rogers' first, "70,000 Witnesses." Title reveals what it is all about, with a concentration on the athletic end of things. The film is headed generally for the male trade, but enough angles have been included to pull the femmes in, too.

Estimate: Neat program.

"Night After Night"—Para
George Raft, Constance Cummings, Wynne Gibson, Max Wet, Helen Shipwright, Reeve Carney.

This one makes Raft star material, with exhibitors certain to give him a build-up. Park Avenue background with gangster front brings about an action packed yarn that should hold its own anywhere. Cast is ace high, Raft swell. There should be no trouble here.

Estimate: Paramount scores again.

"The Monkey's Paw"—Radio

Radio production of a well-known short story and with little appeal except to classiest domestic houses. Cast is all British, who won't help one bit. Unless the audience goes for this sort of thing, it will be difficult to please the home folks.

Estimate: Well done, interesting, but—

"Golden West"—Fox
George O'Brien, Arthur Picron, Janet Chandler, Eddie Harton, Marion Barns, Edmund Breese, Phoebe Stevens.

Cowboy and Indian drama that is of the better Fox-O'Brien grade. There won't be any trouble at all pleasing the patrons, and the children's trade is set. In short, a fine western.

Estimate: Open space high-rater.

"Exposed"—Eagle
Willis Collier, Jr., Barbara Kent, Raymond Hatton, Roy Stewart, "Whizzer."

Will Rogers, Marlene Nixon, Ollie Powell, Frederick Bunting.

Made once as a silent, its success lies in the smaller towns, especially where Rogers has a personal popularity. The silent was a good picture, what the sound version does depends on Rogers popularity. The picture, in its new form, has little else.

Estimate: Rogers, that's all.
THE ONLY REGIONALS IN THE METROPOLITAN AREA

THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

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BUT WHAT LINES IN THE REVIEWS!

By 9:30 in the morning, the Rivoli was packed to S.R.O. capacity... novel plot... elegantly developed... thrilling... true Tarzan manner. Doug carries it splendidly" — IRENE THIBER in the DAILY NEWS.

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"Done in Mr. Fairbanks' best vein...artful, jolly and imaginative." — MORDAUNT HALL in the NEW YORK TIMES

"Not a travelogue. The advent of a hostile tribe provides Fairbanks with one of those exciting swinging-from-limb-to-limb acrobatics that were his screen trade-mark long before Tarzan appeared on the cinema horizon! Good entertainment...plenty of comedy" — ROSE PELSWICK in the EVENING JOURNAL.

HIS BEST SINCE "ROBIN HOOD"!

DOUGLAS
FAIRBANKS
MR. ROBINSON CRUSOE

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It sounds high-brow—but it spells dough-ray-me!

Sales psychology! That's not just a high-brow expression: it is the underlying basis of TICKET-SELLING—everytime! And that's the MAGIC FLAVOR we mix into every National Screen trailer!

Our trailers bring you the APPROVED SELLING-ANGLES on the pictures they advertise. They are designed to do just that through the COOPERATION of the companies which produce the pictures.

Their experts in production, distribution and theatre operation continually work with National Screen Service towards creating the BEST METHOD OF SELLING the picture to the public.

You get the benefit of this unique quality ONLY in National Screen talking trailers! With sales-punch in every frame—NATIONAL SCREEN TRAILERS BUILD BUSINESS!

National Screen Service
Ad-Vance Trailers
ADD THESE TO THE LIST OF RKO-RADIO PICTURES THAT ARE MAKING MONEY!

The book that fascinated a million women!

THIRTEEN WOMEN

TIFFANY THAYER'S sensational novel... gripping on the screen!

with IRENE DUNNE
RICARDO CORTEZ
JILL ESMOND
MYRNA LOY

Directed by GEORGE ARCHBANNE
an RKO-RADIO Picture of cost!
Every Man A Living Target!

HAVE YOU PLAYED THESE?
“BRING 'EM BACK ALIVE”
“HOLD 'EM JAIL”
“BIRD OF PARADISE”
“AGE OF CONSENT”

NOW WATCH FOR THESE!
“LITTLE ORPHAN ANNIE”
“SECRETS OF THE FRENCH POLICE”
“MEN ARE SUCH FOOLS”
“THE CONQUERORS”

CONSTANCE BENNETT in “ROCKABYE,” AND THE GREAT “KING KONG”

The Picture That Was Presold to a HUNDRED MILLION

THE GAME HE HUNTED WAS MAN...

...but the prize of chase was woman!
JOEL McCREA
Fay Wray
Leslie Banks
Robt. Armstrong

in the COOPER-SCHOEDSACK PRODUCTION that leaps beyond the frontiers of imagination!

Directed by J. Walter Ruben. Screen Play by Bartlett Carmack. David O. Selznick, Executive Producer. Merian C. Cooper, Associate Producer
Oct 25 '32 pg. 5

KAREN MORLEY
RICARDO CORTEZ
H. B. WARNER, PAULINE FREDERICK,
ROBERT McWADE, AILEEN PRINGLE,
"SKEETS" GALLAGHER, MARY DUNCAN,
GAVIN GORDON, ANITA LOUISE,
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CLARENCE F. WILSON, EDDIE STURGIS
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Rebuilding the Future

AN industry, with a wealth that runs into billions—accustomed to thinking in millions both in daily patronage and daily receipts in its thousands of theatres—has slumped, fallen into a pit out of which many for a time thought it would never climb. It lost the proud dignity which made it one of the world's greatest businesses. It has been legislated against and taxed beyond endurance.

But there are indications that its rebirth, rebuilt and cleansed of everything that clung to it as parasites in its prosperous days, is imminent. There is reason to believe that out of evil may come goodness.

There are signs that the purgative administered by the depression will wash from within the entanglements of prejudices, unpleasant and improper practices, narrow-minded rivalries, egotistical attitudes and attendant selfishness. The inter-dependence of every company and individual on fellow-industry-ites has knit a solid wall of defense against evils from without.

The valley in which this business has been struggling is finally leading to a long road that must lead to a new day. But this era cannot be made possible without a new spirit, a new feeling on the part of everyone in this industry.

Mechanically, too, the business has gone through the revolution of sound, has reconstructed itself in its very fundamentals, has gone back to school, has made the mistakes, has rectified these errors, until now the proper combination for making good pictures appears to have lead to a succession of good, entertaining pictures. This goes to prove, too, that remark about “building a better mouse trap than one's neighbor.” In this case, because exhibitors are seeking every weapon to fight against exclusives, the campaign against this new practice has been blown to the four corners of the industry.

The public will not be so modest in its terms. It will express its indignation through the box office, and that is one language the producer can understand.

Some producers have already pledged themselves to the exclusive policy this year. This, unless there is a change of heart on the part of its sponsors, means that the exclusive idea will exist for one year, anyway.

There may be, of course, some arbitrary methods on exclusives as for example, a breach of faith with the public of Bridgeport, Conn., where, after advertising an exclusive idea will exist for one year, anyway.

The public might call this fraud. We'd call it bad business.

But what can the industry think? What about the little fellow? What is there for him to do when a first run, controlling a situation, on an exclusive basis, doubles up such a valuable and high rating box office attraction with another feature? Is it any wonder that this business has picked up the practices it has, when such things are allowed by the distributor? Perhaps the distributor will eventually find some way to place the blame for this on the independent exhibitor—they've hung most everything else on him.

And the exclusive run has no place in this industry. As long as it exists, this department, for one, will not stop fighting it.
December 1 Exhib Meeting Scheduled; Constructive Efforts Still Welcomed

Allied-M. P. T. O. A. Statement Indicates Change in Distributors’ Attitude Might Make Difference — O’Reilly Honorary Chairman

Unless there is a strong tendency on the part of the distributors to make an effort for constructive co-operation, the December 1 meeting of eastern exhibitors scheduled for this city will proceed as originally arranged.

Following the last Chicago meeting, two exhibitor gatherings, in Chicago, November 28, and New York, December 1, were scheduled.

Following that, a statement given out by M. A. Lightman, M. P. T. O. A. head, and Sidney Samuelson, Allied vice-president, indicates that the groups would not refuse to discuss anything constructive. However, the body intends to stick to its original program.

Charlie O’Reilly, it is understood, will be honorary chairman of the gathering. The T. O. C. C. is expected to join in the meeting.

Meanwhile, a new committee to work on a new contract has been formulated. In the event that there is a new sentiment on the part of the producers, or an indication to help the theatremen, the complexion of the whole arrangement would have to be changed.

Beute Moves Up

Chris Beute is now in charge of production for Exhibitors Screen Service, Inc., filling the place formerly held by Eddie White, who has taken over the duties of managing the technical and art department.

Randforce Takes Another

Randforce, Frisch-Rinzler circuit, has taken over the Empress Theatre.

A. H. Schwartz (Century) had it.

Irving Deakin, Warner Bros. eastern Exsitors department, spoke recently at the New School for Social Research on “The Story in Relation to the Motion Picture.”

Harold Flavin is now in the accessories business...

The current RKO now gives “Goona-Goona” a mild rave...

Which is indeed very nice...

Frank Keeney has the Bronx Opera House now...

That A. C. Blumenthal suit was dropped, which, again, was no surprise...

Hollywood Theatre will hold a benefit for the Milk and Egg League benefit for tubercular folk November 6...

Picketing continues on the part of both 306 and Empire with little let-up in sight...

Thomas Kilfoil is with Majestic...

Messers., Hecht, Snapper, Charnow, Warren, Dollinger and Samuelson are on the Allied organizing committee...

Death of Moses L. Malevinsky was mourned by local film men...

Frank Damis is now in Pittsburgh, out of Newark.

As a Reward for excellent work in securing contracts, entire sales force of the Eastern Screen Service, New York office, recently saw Columbia wade through the Princeton line to the tune of 20 to 7...

Charles Goetz, sales manager, reports that he has developed a new method of approach after watching the Columbia fullback!
ELEVEN YEARS
OF FAITHFUL SERVICE
BY A FILM EXCHANGE
IS WORTH CONSIDERATION
BY ANY TYPE
OF EXHIBITOR
NO MISREPRESENTATIONS
NO FUTILE PROMISES
NO EXAGGERATIONS
NO WORTHLESS CONTRACTS
NO TRICK CLAUSES
Conservative Promises
Always Based
ON ACTUAL FACTS
NOW!
For the 1932-33 Season
STANDARD EXCHANGES
505 Pearl St.
BUFFALO
OFFER YOU
1046 Broadway
ALBANY
THE BEST ACTION PROGRAM
(FEATURES) IN ALL OF (SERIALS)
Our Eleven Years of Existence
ALREADY—SOLD TO—ALREADY
Such Major Circuits as
WARNER BROTHERS
SKOURAS BROTHERS
RKO THEATRES
PUBLIX THEATRES
SMALLEY CIRCUIT
BENTON CIRCUIT, Etc.
WHAT ARE YOU WAITING FOR?

Standard's Promise
Says J. Berkowitz, of Standard exchange: "Twenty-five per cent of Standard exchange's 1932-33 output is at the exchange. Contracts are beginning to come in fast. Larger (major) circuits beginning to realize the value of our evenly produced product, reliable for certain parts of a week's program for certain type of their theatres, and are signing up with us with a confidence never before displayed.

"Well founded is their confidence, too, for the presentation of our product is never exaggerated or overdrawn. Our promises of improvement are always true. We have never failed yet to assure exhibitors of certain facts which we can prove to be true. Therefore there is an unequalled respect and confidence for our company.

"For this coming year again we promise remarkable improvements over last year. Some attractions will pleasingly surprise our patrons."

Heard In
BUFFALO
Fire Prevention Week Is Observed

By Mary Ann

NATIONAL FIRE PREVENTION WEEK was observed by the exchanges in Buffalo, when Acting Battalion Chief Joseph Masterson, Lieutenant Glasser, Captain Hennesen and Battalion Chief's Aide Zahm accompanied Emma Abplanalp, secretary, Buffalo film board, on an inspection tour. . . . At Vitagraph, Paramount and Fox exchanges, the employees were addressed on fire prevention by Acting Battalion Chief Masterson and Lieutenant Glasser. . . . At 505 Pearl Street, building in which 10 exchanges are housed, fire alarms were sounded at 3.30 P. M. and within two minutes every employee had left the building via the stairways, the elevator service having been disconnected for the purpose of the drill. . . . Afterward the employees gathered in front of the building and were addressed by Lieutenant Glasser and Ted E. K. O'Shea, president, film board. . . . Ted O'Shea stated that Chief Hedden expressed his appreciation for the manner in which the employees were handling fire hazard by their own inspections, and he was highly pleased with the reports received on the conditions of the exchanges.

EMMA ABPLANALP, secretary, film board, was in the city attending to the details of National Fire Prevention Week observance. . . . She left for Albany and New York City on a business trip. . . . Conference of the motion picture chairman of the various clubs of the City Federation of Women's Clubs is being arranged by Mrs. Homer Gates, at which Emma Abplanalp will discuss the formation and operation of a Better Films Council. The George Hanny, Jr., manager, Maxine Theatre, will be "blessed eventing" in a very short time, as will the Arnold Febrey's, RKO . . . Heartfelt sympathies are extended to George MacKenna, manager, Lafayette Theatre, Buffalo, on the death of his mother. . . . Seymour Morris is the new assistant manager, Eckel Theatre, Syracuse. . . . Remodeling and redecorating of Fox exchange is just about completed, and the shipping point has returned to the exchange. . . . Clayton Sheehan is expected in town in about a week.

NOW THAT FOOTBALL is coming into season, we don't seem to hear from Emerson Dickman, great sports magnet and owner of the Fox Film Flickers. . . . Social organization of film row got busy and had several more parties. . . . Assemblyman Willis Sargent was up to Buffalo for the Republican convention and visited the M. P. T. O. offices. . . . Offices of Sid Samson, manager, Fox, Buffalo, is going to be a "thing of beauty," so says Norman Sheehan. . . . Bill Maier, assistant shipper, Fox, has been confined to his bed for the past week with his mother cold. . . . Family Theatre, LeRoy, will be renamed the LeRoy Theatre, now under the management of R. E. Blouvet . . . J. H. Michael, chairman, M. P. T. O., certainly was all dolled up on "Yom Kippur." . . . Stanley Kozanski, manager, Rivoli Theatre, Buffalo, just returned from 2500-mile wedding trip, visiting Atlantic City, New York, Montreal, Lake Placid, etc.

LESTER WOLFE is now in Detroit for Universal. . . . On Labor Day, while Mrs. and John Sitterly, Warners, were visiting a sister at Sodus Point, three of the largest fish were caught this season in Lake Ontario. . . . Pictures of which are being proudly displayed at the exchanges. . . . From John's pose in this picture we are wondering? . . . Harry Fred, manager, Warners, has moved from the Gates Circle Apartments to the Windsor. . . . Gayety Theatre, Buffalo, open six months, has closed. . . . Ben Wallerstein, former manager Broadway, Buffalo, now manager Regent Theatre, Springfield, Ohio, spent the holiday in Buffalo with his mother. . . . This is Ben's first trip back to Buffalo. . . . Business must be good at the Ellen Terry, as Mrs. Behling, manager, is sporting a new million-dollar outfit. . . . Goldie M. Peck, assistant manager, Loew's State, Syracuse, spent three days in town.

MRS. K. THOMPSON took over the Palace Theatre, Rochester, open one week and closed. . . . What well-known film attraction took that high-powered Rochester salesman and home office executive over the hurdles in a hectic pinochle game? . . . Ask Herbert T. Silverberg. . . . Rocco Maio, manager, Hippodrome Theatre, Niagara Falls, is sporting a new car. . . . H. L. Berkson, Standard exchanges, Buffalo, invades the Falls, went over the top and brought back the bacon. . . . To the delight of the office, Nate Sodikman, Standard, Buffalo, made a dent in a big pad of contracts . . . H. L. Berkson, Standard, Buffalo, recently made a rushing trip to Syracuse, where he met a certain gentleman called Harry Thompson, and from the broad smile on his face we would read that "all is well in Syracuse." . . . Standard is this year hitting a new high mark in circuit deals, having closed Warner Brothers, Skouras, RKO, Smalleys, Benton and Publix. . . . J. Berkowitz says "it looks like sincerity is finally getting its reward."

Utica Stage
Olympic, Utica, has gone in for stage presentations every now and then. For three days recently three radio acts were staged, followed by an engagement by Steve Boisclair, organist and soloist.
E.W. Hammons presents

LOWELL SHERMAN
PEGGY SHANNON
LILA LEE
NANCE O'NEILL
DAVID LANDAU

FALSE FACES
TAKE A LOOK at Joe Joel, the grand young man of First Division and the exchange center. Joe passed the 65 mark last Saturday and is now starting on his 66th. Chief of the Accessory division of FD, he can relate more anecdotes about the local center and its growth than most of the filmite and newspapermen. Everyone knows him and one of these days we'll cut from an interesting yarn on the film days of decades past. He started with FD when it was Merit and has been with it ever since. Speaking of FD, reminds this column that Fire Chief Morris Epstein sponsored an excellent fire drill last week when Fire Prevention Week was observed. It was a real success. As is most of the stuff Epstein takes a hand in.

HARRY BRANDT handed out a good one when he said he had the ideal double feature, "Two-Fisted Law" and "Two-Fisted Justice." That makes four fists in all. Wonder why Columbiaite Phil Myer was in such a hurry to get to the Film Board meeting last week? Syndicate's physical description of "Her Mad Night" is set up in the exchange almost scares everyone when they enter. Jack Hollywood Bellman reports that "A Parisian Romance" received a very nice hand from the critics and, incidentally, plenty of dates from the circuits and indies. It's Allied made.

DOWN AT CAPITOL, Herman Gleichman points to the success of his serials and "The Crusader," latest of the Majestics. "Red-Haired Ahl!" is one of the newer features in the house. Among the other indies, Invincible, which is adding to its list, distributes "Face On The Barroom Floor," which didn't get a raving send-off from the scribes, but which has enough angles by which it can be sold. Leave it to Messrs. Greenblatt and Rosengarten to pad box-office attractions. Beverly Hills shorts are now available there, too. Invincible is just beginning to hit its stride, it seems.

MISS SOLOMON is the new secretary to Earle Sweigert at Jersey Paramount, replacing Miss Marcus. The Genell half of the former Genell-Pekeler circuit is selling insurance, almost completely recovered from an illness that nearly took his life. Take it from those who know, the Film Center elevator is getting ritzy. Coffee comes under the head of freight, so if that repost is desired, take the freight elevator. Take it also from the gentleman who operates the Watsessing Savoy. The local censor committee takes a look at all first press books and if they don't like a pressbook, the picture can't show in the town.

THE LOCAL RELIEF COMMITTEE for film folk can use additional donations. Of late, the need for more money has been increasing. F. Schaefer is now managing the Willis. The Universal boys and girls are getting ready for the November 7 ball of the Universal Club. Local exhibitors are thinking of ways and means to get the folks into their theatres election night.

AL GEBHART is smiling these days what with the latest Paramount drive report showing him leading the pack. Two weeks have been added to the drive period. Clayton Hendrickson, of course, still leads the Ad chiefs. Earle Sweigert's division is coming along. Second now. Harry Buxbaum is still smiling over the way Footballite Harry, Jr., is bowling over the opposition. And, too, pleased the way Fox features are clicking.

FATTY ARBUCKLE just checked out after doing a turn at the Liberty, Elizabeth. Young America turned out to welcome Al Mamaux, manager of the championship Newark baseball club, when he warbled at the Ritz. Thomas Mitchell, native of Union County, is being starred in radio sketches. His brother is Elizabeth's city comptroller.

HARRY RAPPS, known as "Waxy, the Violinist," in vaudeville, has retired from the stage. James A. Ward, running for sheriff, is an uncle to the Morely Sisters, songsters of the stage. Henry Barron, saxophonist at the Ritz, likes to tell of the days when he first arrived in America.

GEORGE T. CARROLL, veteran of the Lew Dockstader contingent of yesteryear, is now pistol inspector for the county. Jack Shepherd, promoter of shows in the cakewalk days, is attempting to bring back "that old gang of mine" for a real veterans' show in Elizabeth. Billy Johnson, stage manager of the defunct Gem Theatre, Elizabeth, is running a picture house in Easton.

"Hypnotized" Is Just Coming Into Prominence

While Moran and Mack, supported by an all comedy cast, are the featured folk in the World Wide special, "Hypnotized," soon to be here.
UNIVERSAL SCOOPS UP THE BIGGEST NAMES OF RADIO

For A New Series of Short Films!

THE STARS WHO FORMERLY KEPT THE PEOPLE AT HOME WILL NOW BRING THEM TO YOUR THEATRE

and the first release is

MORTON DOWNEY

with

VINCENT LOPEZ and his Band  ---  DAVE DREYER, Famous Song Composer

WALTER WINCHELL

NICK LOUIS

KENNY • SOBOL

The Most Widely Known Newspaper Columnists, Sponsoring Such Stars as

THE BOSWELL SISTERS

THE STREET SINGER

ART JARRETT

with BUDDY ROGERS • LEO REISMAN • MILDRED BAILEY • JACQUES RENARD

LEW BROWN and RAY HENDERSON

with NORMAN BROKENSHIRE • FOUR ETON BOYS • STEPIN FETCHIT

Produced by WILLIAM ROWLAND - MONTE BRICE Productions, Inc.

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HILDA COUCH had a fine interview with Irene Rich. Ted Meyn has written another song. Allan Zee helps set the show at Loew's every Friday morning. Phil only likes heavy and serious reading. Ed Tornow has a Mexican jumping bean trick. Al LaPointe has become a golf fiend. Engineer Van Ryn, Stanley, is the uncle of Johnny Van Ryn, tennis star. Bill Granger hides the fact that his square monicker is Francis. But Francis is a grand old name. Zone Manager, Don Jacox, Dick Hill and Frank Davis visited the Stanley recently. Bob Deitch, the versatile, has turned movie columnist in addition to his other duties. Pat Tauray looks forward to being a press agent some day. All is not gold that glistens. Pat, Al Zimbalist, of the Newark office, is frequently seen at the Stanley. John Decker is 6 feet 2. Sophie Chiari, 18, is suing the Orpheum for $125,000, alleging permanent injuries from a fall at the inlay house.

DANFORTH, neighborhood in the Greenville section, has reopened. Fred Ungar, manager, and Counselor J. Frank Finn, of Jersey City, has leased the Mayfair Theatre, West New York, to Samuel Bratter and David Bolker Newark. Lease runs for 15 years from October 1. The rental starts at $13,000 a year and increases gradually to $17,500.

ORIENT, Greenville neighborhood house, celebrated its anniversary October 16. Gus Nestle, manager. Here's one on George Dumond. He bought two chickens for dinner guests and left them in the ice box of a restaurant near the theatre. When he came to get them, they were gone. The chef had cooked the birds for restaurant customers. Louise Mason is a Dickinson grid booster. Sam Tammen and Tony Ulbrich have charge of the projection booth at the Central. Larry Comstock, a former employee at "Cabin in the Cotton." Sam Goldman is managing the Central. Ethel Hinte looks like Marlene Dietrich. Alfred Winters new Central doorman. Emmett Dugan's weakness is dill pickles. Mine is whisky. The name of Dave Friedlander's secret is Rae. Margaret Keith has recovered from her illness. Jack Keale and Joe Corris were appointed to the Press Club entertainment committee by Proxy Stephen son. All Mann back from vacation.

BILL GRANGER hails from England. Loew's district manager, Larry Reatus, has a recent stem visitor. "Lefty" Gomez was kept busy autographing sandlot baseball backstages at Loew's. George Freeman's first cold in three years was a bad one. Jimmy Cambridge married her in Michigan.

Hudson County

HARRY HECHT, owner of the Rialto and Palace Theatres, is planning matrimony and recently presented the new Mrs. Hecht-to-be with a diamond ring. Rex Theatre, East Rutherford, has John Portee reports, is the only house in a five-mile radius presenting vaudeville. Harry Lorraine, who used to work for the Fox and Skouras, is booking the shows.

Pennsylvania

HARRY HECHT, who formerly handled theatrical display work for the Capitol, Roxy and Rialto in New York, is working for Garry Voorman, manager of the Passaic Montauk (Warner Bros.). Local Rialto, beginning next week, goes on a first-run schedule. Manager Max Hecht is booking the shows. Playhouse, the oldest theatre in town, which was dark all summer, has been reopened for Italian dramatic shows every Sunday. Jere Healy, circulation manager of the "Herald-News," and 150 of his newsboys were guests of Manager Voorman at the Montauk at the showing of George M. Cohan in "Phantom President." Rialto, which pleased the foreign movie element in Passaic and vicinity with German and Hungarian talkies in recent weeks, has now gone in for Jewish pictures.

Major Thompson, one of the RKO bosses, came to Rutherford last week and addressed the Better Films Committee. He told them the great movie public contains only ten per cent of the type of people found in Rutherford, making it especially difficult for producers to satisfy local theatre-goers. P. T. Brennan, district manager for Jersey, and Manager Walter Gutteridge also spoke. Sixty-five children took part in a kiddies' revue of the RKO Rivoli last week. Frances Hart, head of the Rivoli Dancing School, was in charge.

Julius Sachs, who used to do publicity for New York houses, has been engaged by RKO to handle public relations work for theatres in this district. His office is in Arlington, but he serves the Rutherford Rivoli and other RKO houses here. The idea is a new one. RKO never had such an agent in this district, but feel they can boost business by such a "contact man."

Farash-RKO Again Talk Up-state Pooling Deal

And Exhibitors clamor for product they can't get

A deal between RKO and the Farash Corporation of Schenectady, for the former to take over operation of the latter's theatres in Schenectady and which languished after some activity a few weeks ago, was again approached last week and Lou Golding, RKO divisional manager for the Albany zone, went to New York to discuss the deal again with RKO officials.

While the deal was cold, RKO planned to lease the Van Curler for second runs, the former lease held by the Farash corporation being about to expire. But the Farash people claimed a clause in their lease did not permit the owner to execute a new lease until Farash had exercised its option on renewal. Court proceedings were threatened when Farash announced that it would protest against RKO attempting to occupy the theatre.

If the new deal for taking over the Farash theatres goes through, this would automatically quash proceedings in regard to the lease of the Van Culer, which would be closed.

Meantime, other Schenectady exhibitors, representing the subsequent run men, are in a tight place for bookings, as exchanges cannot allot them dates until pictures have been played in the RKO and Farash houses. Some exhibitors are playing films two years old, because the new ones have not been sold in the town.

W. W. Farley is president of the Farash corporation; William Shirley, general manager, and Guy A. Graves, associate general manager, while Lou Golding is in control of the RKO theatres in Schenectady as divisional manager for the Albany zone.

Amsterdam Theatre Rumor

Thomas F. Burke, Amsterdam real estate dealer, has secured an option on two Main Street buildings and is negotiating with a theatrical corporation for the leasing of the property for a new theatre. Burke had charge of the real estate dealings that preceded the opening of the Rialto and Strand theatres a number of years ago.

Empire-RKO Deal Off

Latest reports have the Empire-RKO deal off. Sidney Cohen has the house with Fox product the active. Deal would have given RKO houses in the neighboring first run on Fox, but the rental feature proved a hitch.

Waxman Up

Clive P. Waxman, formerly assistant manager, World Wide Educational New York Exchange, has been promoted to New York representative, covering the Eastern offices.

Utica Legit Looms

Road shows will return to the Majestic Theatre, Utica, if attendance warrants. As at some other towns they are seeing the need of reopening this house, dark for many months, Bert Leighton, Warner Utica manager, booked "Camille."
DON'T sign up with others until you've seen our trailers. They're designed with one purpose: to SELL your patron.

Get our prices and terms now.

EXHIBITORS SCREEN SERVICE, INC.

EDGECOMBE 4-6200
203-205 WEST 146TH STREET • NEW YORK CITY
DALLAS • CHICAGO • LOS ANGELES
Near Riot Averted

Boston Road Theatre, Bronx, Arthur Aheles possession under Louis Gans management, had a near riot (and a lot of publicity) recently when the prices were raised when a Jewish picture played the theatre. The police reserves came out, order was restored, and the theatre was jammed.

It reminded local film folk of the good old days.

“Am a Fugitive” Has Sex Appeal

BILL PHILLIPS, manager of Loew’s State, because of the depresh, is his own publicity and advertising man. . . . He’s doing a better job than was ever done by any of the alleged high-power press agents assigned to his house by New York. . . . Mike Cullen, one-time assistant manager of the Branford, is spending a vacation in Newark and New York with Mrs. Cullen, who, prior to the wedding, was a Ziegfeld show girl. . . . Mike is Loew’s district manager in Washington. . . . Frank LaFalice came to town for a short holiday, but spent his time off in a Gotham wine cellar, doing more reminiscing than drinking. . . . Frank doesn’t care too much for Washington, where he is movie defender for Warner. . . . Essex Theatre, a few blocks outside of the downtown area, goes in for five acts of vaude booked from Amalgamated. . . . House will change program on Sunday and Thursday, charging from 10 to 20 during the week and 25 and 30 cents on Saturdays, Sundays and, of course, holidays. . . . Downtown houses still ban “Fesh.” . . . Frank Damis is in Pittsburgh with Warners.

LOCAL THEATRE MEN’S ASSOCIATION, a more or less sub rosa affair, as yet hasn’t accomplished much. . . . Showhouse representatives agreed to bar early bird matinees, double features and previews. . . . Skouras Terminal stepped out of line with a twin bill and a preview. . . . Undercover war between theatres and newspapers still going on, with neither side showing much of a gain, if any. . . . Little Theatre latest to have advertising censorship troubles. . . . “Newark Star Eagle,” usually a liberal sheet, and “Evening News,” ultra-conservative, refused to accept copy showing native women stripped to the waist. . . . “Sunday Call,” which hews close to the “News” policies, took the business, but insisted that the word “sensuous” be deleted.

DON JACOX, new Warner chief for North Jersey, is friendly, but shy. . . . Harry Kalmine, his predecessor, who was shifted to Pittsburgh area where he will supervise sixty houses instead of forty, was given a surprise party at his home the night he took the train. . . . Mrs. Kalmine, a charming woman and an ace organizer, hit on the party idea shortly after noon. . . . At 8 P.M. more than fifty guests, many of them from New York, were assembled at the Kalmine home. . . . Everyone had a great time. . . . The quick order in which the affair was arranged, in addition to being a tribute to Mrs. Kalmine’s ability, was a testimonial to Harry’s popularity. . . . Incidentally, Mrs. Kalmine is an outstanding example of her husband’s shrewdness. . . . Before their marriage she was Harry’s secretary and a cracking good one. . . . Secretaries quit, so Harry quickly solved the problem. . . . Kalmine will retain his home here and will make the jump every two weeks, there being no Sunday shows in the Smoky City.

IRVING LESSER, former Skouras booker in Jersey, is doing great with Principal Picture, which is headed by his brother, Sol. . . . He is rapidly becoming one of the most potent lads in the Film Center Building. . . . Frank Seltzer, who quit Warner circuit here, where he was in charge of advertising and publicity, seems in a fair way to make a ten with his new type of short he is producing. . . . Lou Gilbert, who went from the Capitol in Newark to Warner’s Milburn house, has joined Harry Kalmine in Pittsburgh. . . . Shubert Theatre, which dropped legit to go in for a split week vaude-pix policy, is goading em. . . . M. S. Schlesinger’s only trouble is with publicity. . . . He can’t announce bill in advance, because acts are pulled.
Call Rochester “Exclusive” System Flop as Townspeople Won’t Believe

Listen

Young man, experienced in all branches of the film business, and for many years traveling throughout the country for prominent companies, is available for confidential work. Seeks any sort of contact in film work. Has plenty of good references. Can book, buy, sell.

Write, wire or phone: NEW YORK STATE EXHIBITOR, 1600 Broadway.

Heard In

He Writes It—You Read It

By Jim

MISS MARIE BRENNAN, Fabian, says that so far as she is concerned the factories need not turn out another slab of chewing gum. Marion Ainscough, Fabian, affirms that rain, depression and wintry weather cannot dampen the ardor of Fabian clients.

THEAT R. SON

BENEFIT PERFORMANCE for the unemployed was given at the Colonial Theatre, Pompton Lakes. Plaza Theatre, Totowa, announced two gift nights a week. Butler Theatre, Butler, N. J., now gives but two performances a week. Suffern, which recently voted on the question of Sunday movies or not and decided in the affirmative, had its first performance on that day.

Films were bolstered with expensive stage shows, but these, too, failed to draw when the public found that the much-tooted “names” lacked both material and effort. In that word-of-mouth town it was enough to hurt business for a month ahead.

Rochester made the mistake of tagging several second-raters as exclusives, thus failing to key the public to the idea as important.

Theatremen Think Idea Hasn’t Been Sold To Local Folk — Second Raters May Have Proved Cause of Failure

“Exclusive” film showings in Rochester are a flop so far. After watching the Loew’s, Rochester, try for more than a month, theatremen there are convinced there has been no increase in patronage and the idea has not even clicked with the public.

... Frank Hall is wearing a smile. Joe Leikowitz, who guides and guards the destinies of the Regent, says that the fish story that he caught a double score of pickerel is merely a fish story. Mcl Ackerman, Garden, is camping on the trail of a miscreant. Warren Yates, organist, Fabian, has recently received high praise. To James Malone’s skilful handling of the Garden Theatre is attributed the success of the cinema during the past trying summer by the higher-ups. Charles Wilkins, Majestic, has been laid up with the “flu.” Rest of the Regent faculty are wondering why Meyer Phillips is called for so often by the pretty girls.

BENEFIT PERFORMANCE for the unemployed was given at the Colonial Theatre, Pompton Lakes. Plaza Theatre, Totowa, announced two gift nights a week. Butler Theatre, Butler, N. J., now gives but two performances a week. Suffern, which recently voted on the question of Sunday movies or not and decided in the affirmative, had its first performance on that day. White collar workers that are now digging ditches in Ramsay, resulting in a lot of publicity for the town. Motion pictures are now being shot in the long-abandoned studios of Fort Lee, North Bergen, Ridgefield and West Fort Lee.
SYRACUSE

EXCLUSIVES FOR EXCLUSIVES

Lowé's State, Syracuse, exploited its new "exclusive showing" policy for MGM and United Artists productions with a slogan contest in Hearst's "Journal-American." Tied in with the theatre are ten Syracuse business houses, which have exclusive agencies for nationally advertised products. Contestants are required to submit slogans for each merchant. Full-page co-op ads are being used.

"ANY DAY NOW" APPLIES TO UP-STATE CIRCUIT DEAL

Think Warner-RKO Arrangement
In Albany, Troy Near

Negotiations are now in progress between RKO and Warner officials looking to a pool of theatres in the Albany district which would give RKO control of the booking of the Warner Strand Theatre, Albany, and Warner control of the booking of RKO Proctor's Theatre, Troy.

At present RKO Palace Theatre, Albany, plays Radio, Columbia, and has a split on Paramount and Universal with Warner's Strand. Warner plays Warner, First National, United Artists and a split on Paramount and Universal. The situation in Troy is practically the same.

RKO will gain greater choice of pictures by this pool and Warner will gain financial strength.

SUIT FIGURE PASSES

Expected to play a leading role as a witness at the forthcoming trial of the $150,000 libel suit brought against the Paramount-Publix by Mrs. Minerva Brown, Smyrna, Chenango County, as a result of the screen version of "An American Tragedy," former Supreme Court Justice Irving R. Devendorf, 76, died at his Herkimer home.

Justice Devendorf's notable career on the bench began the year he presided at the trial of Chester Gilette, slayer of Grace Brown; it was that case which was the supposed basis of "An American Tragedy," in book, play and film form.

SPRINGER-COCALIS ADD

The report was current last week-end that Springer-Cocalis had added the four Bolte Brothers houses to their string, making 35 all told.

Wakefield, Burke, Laconia and the B. and W. are mentioned.

"FALSE FACES"

Paramount has booked World Wide's "False Faces" for the local and Brooklyn houses.

World Wide scores again. Peggy Shannon, Lila Lee, Berton Churchill, David Landau, Nance O'Neill, Miriam Seegar, Joyce Compton are in the cast.

SPORT SERIES READY

Educational is distributing "Football for the Fan," a series of six football shorts, illustrating all the plays of the game, with famous coaches leading the way.

As a seasonal novelty, it deserves the attention of exhibitors.

VICTOR W. FRANK, recently appointed manager of Nathan L. Robbins' Ritz here, steps up as district manager of the new circuit which Robbins is forming. Movie editors benefited by the recent birthday celebration of Katherine Cuff, secretary to Andy Roy, of the Paramount. A wedge of Kate's cake found its way to each desk.

Andy Roy, of the Paramount, ... A wedge of Kate's cake found its way to each desk.

PERCENTAGE of Syracuse movie fans able to make two box-office investments each week has proved so low that houses are dropping the split week plan. First, Keith's went back to a seven-day show, and now the Ritz has followed suit. Ritz, by the way, is picking up plenty of Monday evening trade by the good old gag of giving the customers something to carry home. "Fat" Sanders, holding forth with his "Country Store" act, sped the attendance record by 400 the second week of his engagement.

KALMINE MOVES OVER

Harry Kalmine, for many seasons Warner's district chief in Jersey, has moved over to Pittsburgh to take command of the division there, succeeding John Harris. Milt Silver goes with him to become the publicity expert to theatres; Felix A. Charney, of Woodhaven, of Lakewood, Ohio, formerly of Erpi and now with Standard Electric from 16 other men represent-picture. Among the depositions besides that of Warner, oil is that of Harry M. Warner, president of Warner Brothers Pictures, Inc., there are statements bearing the Stanley Company's suit against Erpi, A. T. & T. and Western Electric from 16 other men representing nearly every phase of the moving picture industry, on file in the United States District Court, Wilmington.

SLIP WEEK COMES WHEN DOUGH FADES

By I. S.

Loew's State, Syracuse, exploited its new "exclusive showing" policy for MGM and United Artists productions with a slogan contest in Hearst's "Journal-American." Tied in with the theatre are ten Syracuse business houses, which have exclusive agencies for nationally advertised products.

Contestants are required to submit slogans for each merchant. Full-page co-op ads are being used.

Case was docketed for trial on November 2, but in that the government's suit against the Radio Corporation of America, which was down for October 10, it may be possible that the date may be changed. Judge Nields pushed the Radio suit up without setting a date, because of ill health. Announcement was made that this suit which would last several weeks would be started within two or three weeks or probably a month, depending upon Judge Nields' condition.

Among the depositions besides that of Warner, on file in the Warner-Erpi suit are those of Edwin C. Mills, of New York City, acting on behalf of a number of music publishers; Charles A. Cook, of Glen Ridge, N. J., senior engineer of Ford, Bacon and Davis, Inc., whose report is a large part of the current mass of material; Frank E. Cahill, Jr., of Laurelton, of First National Pictures, who was later transferred to Warner Brothers; Robert H. Giles, of Lakewood, Ohio, formerly of Erpi and now with Warner Brothers; Daniel Ferguson, formerly of Erpi and now in business independently as a consultant and expert to theatres; Felix A. Charney, of Woodhaven, having nearly every phase of the moving picture industry, on file in the United States District Court, Wilmington. Among the depositions besides that of Warner, on file in the Warner-Erpi suit are those of Edwin C. Mills, of New York City, acting on behalf of a number of music publishers; Charles A. Cook, of Glen Ridge, N. J., senior engineer of Ford, Bacon and Davis, Inc., whose report is a large part of the current mass of material; Frank E. Cahill, Jr., of Laurelton, of First National Pictures, who was later transferred to Warner Brothers; Robert H. Giles, of Lakewood, Ohio, formerly of Erpi and now with Warner Brothers; Daniel Ferguson, formerly of Erpi and now in business independently as a consultant and expert to theatres; Felix A. Charney, of Woodhaven, having nearly every phase of the moving picture industry, on file in the United States District Court, Wilmington. Among the depositions besides that of Warner, on file in the Warner-Erpi suit are those of Edwin C. Mills, of New York City, acting on behalf of a number of music publishers; Charles A. Cook, of Glen Ridge, N. J., senior engineer of Ford, Bacon and Davis, Inc., whose report is a large part of the current mass of material; Frank E. Cahill, Jr., of Laurelton, of First National Pictures, who was later transferred to Warner Brothers; Robert H. Giles, of Lakewood, Ohio, formerly of Erpi and now with Warner Brothers; Daniel Ferguson, formerly of Erpi and now in business independently as a consultant and expert to theatres; Felix A. Charney, of Woodhaven, having nearly every phase of the moving picture industry, on file in the United States District Court, Wilmington.
Solves your Equipment Problems... Economically

- Everything required to make your theatre operate more efficiently, and thus attract more patronage, can be included in ONE DEAL at National. One contract with undivided responsibility for your satisfaction. One easy financing problem instead of several. One obligation, spread over a schedule of easy terms. It's the THRIFTY way to properly equip your house.

- Avoid the unnecessary waste of scattered buying! National Service brings to your theatre the cream of the market in equipment, furnishings and supplies. A complete line from which to carefully select your requirements. You are relieved of worry and time-consuming effort in searching here and there for what you need. Through our enormous buying power, Quality at the Right Price is at your disposal and you can see what you buy at National. . . . Why delay needed improvements? Why deny yourself the extra profits these improvements are sure to bring? We have an unusually attractive proposition to offer you—one that should be of interest to you RIGHT NOW. Drop in and talk it over with us or Mail the Coupon and we'll come to see you.

National THEATRE SUPPLY COMPANY
1560 BROADWAY NEW YORK CITY
500 PEARL STREET BUFFALO

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Practically every player of box-office value and importance on the Fox Film Corporation's large roster of stars and featured actors has been cast in one of the eight feature productions which that studio has scheduled for release during the pre-holiday season, according to a statement issued by that company.

Such well-known names as Janet Gaynor, Clara Bow, Will Rogers, Charles Farrell, James Dunn, Warner Baxter, Joan Bennett, John Boles, Victor McLaglen and Marian Nixon, as well as Clive Brook, Zasu Pitts, Thelma Todd and Gilbert Roland, who have been borrowed from other studios, are being offered as marquee magnets.

"Wild Girl," "Six Hours to Live," "Racketey Rax," "Tess of the Storm Country," "Call Her Savage," "Too Busy to Work," "Walking Down Broadway" and "Sherlock Holmes" will all serve as excellent examples of the quality pictures exhibitors may expect from the Fox studios from now until the end of the current 1932-33 season.

In brief, here is what places them very high:

"WILD GIRL" has a superb cast, headed by Charles Farrell, Joan Bennett and Ralph Bellamy, with such stellar players as Eugene Pallette, Minna Gombell and Irving Pichel in the other prominent roles.

At a recent preview, before an unsuspecting audience, at Long Beach, California, "SIX HOURS TO LIVE" was received with such enthusiasm that studio officials consider it one of the outstanding films of the season. Warner Baxter plays the leading role, that of a man confronted with the colossal task of fulfilling a lifetime's hopes and desires in the short space of six hours. John Boles, who recently added much to his reputation and following by his magnificent portrayal in "Back Street," is also featured, with Miriam Jordan making her debut in the leading feminine role. Picture was directed by William Dieterle.

"RACKETEY RAX," when it first appeared in story form in "The American Mercury," was hailed as one of the year's most hilarious yarns. And on the screen it is more uproarious the screamiest talkie since "The Cock-Eyed World," as one studio executive recently stated. In its large cast is Victor McLaglen, Greta Nissen, Nell O'Day, Arthur Pierson and Allan Dinehart.

"TESS OF THE STORM COUNTRY" reunites those delightful and profitable favorites, Janet Gaynor and Charles Farrell, in a beautiful romance, which won Mary Pickford much fame in the early silent days. Fox has been saving this for what they deemed an appropriate spot and this pre-holiday season is it.

It is a long time since any picture has received the pre-release comment and discussion as has "CALL HER SAVAGE." It can be safely said that this is one production every exhibitor has been waiting for. It marks the return to the screen of that favorite and showman's delight, Clara Bow.

One of the finest roles Will Rogers has ever played on the screen, equaling his "Sir Boss" in "The Connecticut Yankee," is his new one in "TOO BUSY TO WORK."

A picture that will receive much consideration when the best ten of the year are being chosen is "WALKING DOWN BROADWAY," whose strong cast is headed by James Dunn and Boots Mallory, under the direction of Eric von Stroheim.

When the Fox studios first considered "SHERLOCK HOLMES," a big problem was solved by the selection of Clive Brook to impersonate the famous detective of Conan Doyle's stories. In this production Miriam Jordan makes her second screen appearance as a brilliant follow-up to her work in "Six Hours to Live." William K. Howard, director of "The First Year," "Transatlantic" and "Scotland Yard," directed.
Better Management
An open door to the box-office for every Exploiteer and Manager

Hard Workers

Entire staff of Exhibitors Screen Service, Inc., of late has been working right through to the lobster shift to fill the rush of orders resulting from an extensive advertising campaign.

“Rain” Gets Smooth Horne Biz Campaign

With the Rivoli starting off with “Rain” to record business, credit must be given where credit is due—and in this case it belongs to U-A’s own demon ad and publicity generalissimo, Hal Horne.

The AMPA maestro, in line with the campaign on White Zombie and the Fairbanks show, secured plenty of enthusiasm for “Rain,” with the aid of his advisers and associates in the U-A ad department.

Tie-ups included one with “Cosmopolitan Magazine,” the usual number of book windows, with Russek’s fur shop, radio hook-ups and what have you. Horne’s campaigns are concrete examples of what a good send-off will do, even for the strongest picture.

Monogram Pictures has effected a tie-up with Sherman-Clay Music Publishers to have day and date window displays of the song, “Maybe, Perhaps,” with the showing of “The Girl From Calgary.”

Milking Contest

“Flesh” in the form of three milch cows returned to the stage of the Utica, Warner Utica house, the other day, and during a performance sponsored by the Utica Milk Dealers’ Assn. three pretty maids milked the cows for cash prizes.

The cows were stanchioned on the stage, which had a scenic background depicting the interior of a barn.

“Brooklyn Strand News”

Warner Bros. Brooklyn Strand has begun publication of the “Brooklyn Strand Illustrated Movie News,” supplementing the company’s New York theatres’ issue of a similar publication. Brooklyn’s Strand issue will run to 16 pages, have 50,000 circulation and will contain the same type of material about current and coming Warner pictures, stars and stories as contained in the New York theatres’ edition of 100,000 sixteen-page fan papers. Ted Trust will edit.

Bechtoldt’s Xmas Campaign

E. C. Bechtoldt, manager, Sanford Theatre, Irvington, N. J., has begun his Xmas campaign early, tying up with the Irvington Fire Department to get Xmas toys to be repaired by the fire laddies. The Sanford Junior Club will also contribute.

For “Broadcast”

In connection with “The Big Broadcast,” Century Theatre, “Rochester Journal” and Station WHEC put on a radio audition contest. Ten were chosen from 100 aspirants and the ten went out over the air for the public to pick the winner. First prize was airplane trip to New York.

John J. Breslin, manager, Warner’s Utica Theatre, Utica, recently gave his third address before the Kirotex luncheon club.

Credit Shapiro

A great deal of the credit for the success of “Goona-Goona” at the RKO Cameo, where it broke house records, must be given to RKOite Irving Shapiro, who aided the First Divisioneers who organized the program. Shapiro worked hard.

Syracuse Seeks Aid For Musicians

Faced with the prospect that unemployed theatrical musicians will require financial assistance this winter, the Onondaga County Unemployment Commission, headed by Crandell Melvin, is considering the formation of a symphonic orchestra, which would present a series of concerts in Syracuse and county towns and villages at a low admission price.

Such a plan, its sponsors agree, would make the theatre musicians, left jobless when RKO-Keith’s and Loew’s State dropped stage shows, virtually self-supporting.

Officers of the Syracuse Musicians’ Protective Association, acting on their own initiative, have canvassed the theatre field with a view to leasing a picture house. This plan contemplated commonwealth operation, and the installation of a large orchestra as a counter attraction to “canned” music elsewhere.

The Brighton, South Side de luxe house, now dark, was favored by the association men, but the scheme went into the discard quickly when it was learned that Harry Gilbert still held the lease.

“Slightly Married” Is an Invincible

Walter Byron, Evalyn Knapp, Dorothy Christy, Marie Prevost and a host of others are found in the Invincible picture, “Slightly Married,” distributed by First Division.
Vanquished him at golf in a recent summer declared Nate to your correspondent. Pronouncing that she had, the day before, mar¬
have been glad to handicap Pielow. . . . "He to retire from the tournament because of tournament. . . . Nate says he was compelled
Universal exchange manager, challenged the theatre in those villages. . . . Nate Sauber, through villages that have no theatres, thus
itor, are taking a portable sound equipment
Tupper Lake. . . . Peggy Warner, clerical
busy constructing a new golf course at
any daughter and son-in-law, the latter the
renovated it into one of the best neighbor¬
hood theatres in the vicinity, and business
Grand, Watervliet, last spring. . . . They
up-State Circuit

Louis Cappa, who operates the Regent, Albany neighborhood house, has leased the Regent, Cohoes, thus becoming opposition to Bill Benton's Rialto. . . . Benton some time ago closed his Majestic, Cohoes. . . . J. Malone, formerly RCA, and Harry Lamont, Queeche Lake exhibitor, are taking a portable sound equipment through villages that have no theatres, thus trying to collect a little coin and getting a reaction as to the possibility of opening a theatre in those villages. . . . Nate Sauber, Universal exchange manager, challenged the statement of Ralph Pielow that Ralph had vanquished him at golf in a recent summer tournament. . . . Nate says he was compelled to retire from the tournament because of a lance arm and that, barring this, he would have been glad to handicap Pielow. . . . "He never beat me and never can beat me," declared Nate to your correspondent.

"WILD BILL" DONOVAN, not the Republican candidate for Governor of New York, but the Tupper Lake exhibitor, is busy constructing a new golf course at Tupper Lake. . . . Peggy Warner, clerical force, Fox exchange, surprised her associates in that office on October 15 by announcing that she had, the day before, mar-
ried T. Forrest Brown, Amsterdam, her home town. . . . Peggy quit her Fox job at once to work at the job of being Mrs. T. Forrest Brown. . . . W. J. Woods, Little Falls exhibitor, is acting as booking agent for several radio acts from the WGY studio in Schenectady. . . . Annual clam steam of Film Row, managed by Jack Kraus, former Warner manager, Albany, drew a pretty good crowd from the Row to Bud Sharpe's grove on October 8. . . . Bill Shirley and Charlie Fineberg, general manager of Farash Theatres, Schenectady, and manager of the Farash Van Curler, respectively, attended the steam as did C. Russell ("Daisy") Haligan, RKO exchange manager; Tony Ryan, Fox manager, and Ray Smith, Warner manager. . . . Jack Swartout, Farash manager of the Griswold, Troy, was also on hand. . . . Three former Albany film men, Marvin Kemper, once Paramount exchange manager; Henry Wilkerson, once Select manager, and Bob Wagner, formerly with Educational and now selling independent product, were recent visitors at Film Row. . . . Mr. and Mrs. Harry Helman, of the Paramount and Royal Theatres, Albany, spent a week-end recently in New York with their daughter and son-in-law, the latter the famous radio star, Little Jack Littie.

S.I.D. ABRAMSON, former RKO-Pathé shipper, and his brother, took over the Grand, Waterfield, last spring. . . . They renovated it into one of the best neighborhood theatres in the vicinity, and business has increased. . . . Mrs. Carpenter has closed the Lake Theatre, Lake George. . . . Vic Burns, Casino, Waterford, has been ill with plenirisy. . . . Jack Byrne was in town recently, as were Harry Thompson; Marshall Taylor, division manager, and J. Cappelaris, home office manager of Skouras Brothers. . . . Len Garvey, RKO-Pathé salesman, went to Oriskany Falls, October 15, to attend the fifty-first wedding anniversary of his parents, Mr. and Mrs. John Garvey.

ROBBINS BEGINS TO BUILD UP-STATE CIRCUT

Nate Robbins, Utica, has leased the State Theatre, Albany, from Alexander Kramrath, owner, who recently took the house back from C. H. Buckley, Albany, independent exhibitor, who wanted to concentrate his operations in his Harmanus Bleecker Hall and Leland Theatres.

State opened with Columbia revues and independent picture bookings. Vic Frank, representing Nate Robbins, had charge of opening the house. Robbins will keep a stock chorus in Albany for his revues and alternate his leads between his Ritz Theatre, Syracuse, and the State, Albany. He will play at a 40-cent top at night and 25 cents matinees.

This will bring burlesque opposition to Albany since the Capitol, owned by W. W. Farley and managed by Oscar J. Pertin, is playing Empire burlesque three days a week and road shows the other three days.

Negotiations are under way to secure a theatre in Utica for the Rismore Corpora¬
tion, which will send Columbia burlesque revues over a new circuit this fall and winter.

Nathan Robbins, former head of the chain bearing his name, is the general manager of the new concern.

SCHAEFER IN NEWBURGH

Fred J. Schaefer, for the past three years manager of the Strand, Yonkers, and previ¬ously connected with Paramount, Brook¬lyn, has been transferred by Publics to the Broadway, Newburgh, to succeed Harold Gabrillo.

BAUDER IN CANAOJOHARIE

Strand Theatre, Canajoharie, has been re¬opened by the Olympic Theatres, Utica, with E. A. Bauder as resident manager.
Movie Drama

A young man walked into the office of the Strand, Ithaca, at 10 P.M., a recent night and engaged the cashier, on the job only a week, in conversation.

"Have you checked up on your night's receipts?" he inquired.

"Not quite," was the reply.

"Make it snappy," the caller said, "I'm in a hurry."

Thinking that he was the manager of a second local house who was to move in as manager in a few days, and whom she had not yet met, the cashier speeded up her report. When she looked around, the night's receipts of $500 were missing.

Manager Harry Stafford was absent inside the theatre at the time of the robbery.

Two Suits Expected to Provide Plenty Fireworks

Kaplan-306, Quittner Legal Tilts Scheduled

Two suits, to be reached on the court docket before the end of the year, are expected to provide local film folk with plenty of fireworks.

One, the much postponed Kaplan-306 distributor suit, for $200,000 damages, has been postponed many times. It is due soon. Kaplan also has some other actions against him, on personal matters, that will be heard soon.

The Quittner suit against Paramount and distributors, for $5,000,000 or so, is scheduled for November 14.

The action of the Quittners for heavy damages under the anti-trust law against Paramount and other producers, distributors and exhibitors is expected to come to trial in United States Court in New York the latter part of November. A large number of witnesses will be called. The case has been in preparation for a long time and is regarded as a test, which may have far-reaching ramifications.

The Quittners claim that Paramount-Publix, in entering the Middletown field, first sought to lease the State and Stratton houses, owned by the Quittners, but at figures which they say would not have met bonded obligations and taxes.

Denied the leases, Publix built a theatre opposite the State, and has since been running it. The Quittners assert that they were denied bookings they were entitled to, and their business was otherwise unfairly interfered with.

Within a year after the new house opened, the Quittner company defaulted on its mortgages, and its two houses were placed in the hands of a receiver, by order of the Supreme Court. Previously, the Quittners assert, they had always been able to meet their obligations.

Incorporations

Standard Motion Pictures, Inc., of Manhattan. To deal in the motion picture business.

Garrison Film Distributors, Inc., of Manhattan. To deal in the motion picture business.

Notice has been filed with the Secretary of State of the dissolution of Publix Theatre Managers Training School, Inc., of New York. Also of True Story Films, Inc., of New York. Also of the change of name of Melnick Amusement Corporation, of Brooklyn, to New Broadway Movie Corporation.

Admiration Pictures Corporation of Manhattan. To deal in the motion picture business.


Foreign Language Photoplays, Inc. of New York. To deal in the motion picture business.

Jewel Productions, Inc. of New York. To deal in motion pictures of all kinds.

Hollywood Film Exchanges, Inc. of Manhattan. To deal in the motion picture business.

Light, Inc., of Manhattan. To deal in motion picture apparatus. Capital stock, $5,000.

Notice has been filed with the Secretary of State of the dissolution of the Loew Theatre Corporation of New York.


Jewish Talking Picture Co., Inc., of Manhattan. To produce Jewish talking pictures.

Paramount Films of India, Ltd. To deal in motion pictures of all kinds. $5,000.

Atlantic Amusement Co. Operate theatres and other places of amusement. $15,150.

Flag Amusement Company. Operate theatres, music halls, and other places of amusement. $1,000.

Mrs. Denis Honored at “Goona-Goona” Luncheon

Mrs. Leila Roosevelt Denis, wife of Armand Denis, co-maker of “Goona-Goona,” First Division distributed Balinese picture, breaking records at the Cameo, was tendered a luncheon last week, with newspaper and trade folk present. Mrs. Denis, mother of four children, developed the film and was ever valuable in making it the picture it is. Charming, able and extremely intelligent, she made a fine impression.

Meanwhile, the picture continues on its record-breaking way at the RKO Cameo. It begins engagements up-state this week.

“Virtue” Crops Up From Columbia

And Carole Lombard and Pat O’Brien, with Mayo Mathot, help to make a success of the new Columbia production, “Virtue.”
Looking Ahead at the Product

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

By Our Hollywood Correspondent

"I Am a Fugitive"—WB

Prison fugitive story, as the title suggests. Some marvelously acting by Muni, a competent cast ably directed, but all in all pretty tough stuff for the family and kid trade to masticate. The whole production has been well done, but usually this type of show, with terrific comedy angle, has to struggle against the usual odds.

Estimate: Very well done.

"Rackety Rax"—Fox

Here’s a box-office riot, in the true sense of the word. If America wants to laugh it will get its full share from “Rackety Rax,” all about some gorillas who started a college, and it all winds up with a football game. Any house will please its audience, and combined with a few novel interludes, it shapes up as strong fall material.

Estimate: Seasonal standout.

"Red Dust"—Metro
Clark Gable, Jean Harlow, Gene Raymond, Mary Astor, Donald Crisp, Tully Marshall.

That Gable-Harlow combination means big dough even if the picture is the sort of thing Little Willie won’t understand. With a rubber plantation as a background for a triangle with another husband thrown in for good measure, “Red Dust” is box office stuff. Gable is back to his he-man role, Harlow the same body tosser.

Estimate: Meaty, and sexy.

"Little Orphan Annie"—Radio
Mitzi Green, May Robson, Buster Phelps, Matt Moore, Edgar Kennedy, Kate Lawton, Mitzi Green—that’s all—and plenty. Radio can’t have any doubts about what this will do at the box offices it was intended for, and neither will smart showmen. Based on the comic strip, but not essentially sticking to its theme, “Little Orphan Annie” is fashioned for adults and kids. I’ll turn the trick.

Estimate: Mitzi means money.

"Trouble in Paradise"—Para
Miriam Hopkins, Kay Francis, Herbert Marshall, Charles Ruggles, Edward Everett Horton, C. Aubrey Smith, Robert Greig.

Mark up another for Paramount. Herr Lubitsch has contributed box office, with a production that is headed for mass enjoyment with class attention. The cast is all-star, the writing all money. The yarn, as usual, is of fluffly material, but when entertainment is considered, it’s filled with box office dynamite.

Estimate: Swell show.

"Men Are Such Fools"—RKO
Leo Carrillo, Vivienne Osborne, Una Mercoeur, Joseph Cawthorn, Tom Moore, Earle Fox, J. Farrell MacDonald.

Good production, but the whole thing just doesn’t click. Carrillo’s name may help a bit, but as it stands now, “Men Are Such Fools” has an intriguing title, some good players and little more.

Estimate: Just a picture.

"Telegraph Trail"—Warners

Western with the background one of building the first telegraph line across the open spaces, and Warners have another clicking horse opera.

Estimate: Satisfactory.

"Trailing the Killer"—WW
Cary Grant, John Boles, Karen Morley, Ricardo Cortez, Anita Louise, H. B. Warner, Pauline Frederick, Aileen Pringle, Sheets Gallagher, Sam Hardy, Mary Duncan.

Excellent Gibson western, like most of those which have gone before. Gibson’s shows run a bit more to plot, "Cowboy Counsellor" packs action with a bit of intelligence. Where they go for the cowboy stuff, all will be well, and a lot of other houses could also get away with it.

Estimate: It’s all right, Hoot.

"Phantom of Crestwood"—RKO
Karen Morley, Ricardo Cortez, Anita Louise, H. B. Warner, Pauline Frederick, Aileen Pringle, Sheets Gallagher, Sam Hardy, Mary Duncan.

Backed by a terrific radio hook-up, "Phantom" should be able to hold its own at the box office. It rates as a pretty well organized mystery murder piece with the radio backing clearing up any doubts at the box office window. Ably directed, there shouldn’t be any trouble anywhere.

Estimate: Fair.

"Hot Saturday"—Para

Just a picture and about the weakest so far this season from Paramount. Title is intriguing, but when the returns are in “Hot Saturday” will not have been any audience record breaker. But it has the usual Paramount class, so that’s something.

Estimate: So-so.

"Fourth Horseman"—U
Tom Miz, Margaret Lindsay, Fred Kohler, Edward Cobb, Buddy Rogers, Bobbe Nelson.

Probably the best of the Mix releases and a dough flicker in the horse-loving towns. Story isn’t new, but proper direction and plenty punches help out.

Estimate: Good.
THE ONLY REGIONALS IN THE METROPOLITAN AREA ... THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

THE NEW YORK STATE EXHIBITOR

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

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Oct 25'32 pg. 23
Hip Hip Hooray!

The Two Black Crows

Hypnotized

Mack

Moran

and

Mack

Hypnotized

with

Ernest Torrence
Wallace Ford
Maria Alba
Charlie Murray
Marjorie Beebe

Greatest
and Funniest
Comedy Feature....

WorldWide Pictures

Oct 25'32 B.C.
We’re afraid it’s a Hit!

9th Big Week

— and still S. R. O. at the CAMEO, N.Y.

Booked to:

RKO-STRAND, Syracuse, N. Y.
AUDITORIUM, Baltimore, Md.
RKO-PROCTOR’S, Newark, N. J.
PUBLIX-OLYMPIC, Newport News, Va.
PUBLIX-ISIS, Lynchburg, Va.
CAPITOL, Danville, Va.
GRANADA, Toledo, Ohio
and Class A theatres everywhere

Held over for a week at
RKO-GRAND, Albany, N. Y.

STRENGTH POWDER
for sick Box Offices

The longest run
of a popular price picture since —
“THE JAZZ SINGER”

Not only breaking the CAMEO’S record but Broadway’s record!

Pictures not Promises... from FIRST DIVISION!
The Showmen's Choice

Unanimously Elected!
by All Box Offices!

HOOT GIBSON

HIS PLATFORM: — The production, during the current season, of EIGHT BETTER QUALITY WESTERNs for Class "A" theatres. Plausible stories full of Action, Romance and Thrills.

HIS RECORD: — Three of them—"A MAN'S LAND", "THE BOILING POINT" and "THE COWBOY COUNSELLOR" are finished and delivered. . . . Standing as moot testimony to the honest fulfillment of his promises.

Endorsed by Exhibitors, Critics and Patrons!

VOTE EARLY AND OFTEN AT
The World's Leading Independent
FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
Executive Offices: 1600 BROADWAY, NEW YORK CITY
IT NEVER RAINS BUT IT POURS!

JOAN CRAWFORD in RAIN

Presented by JOSEPH M. SCHENCK

is flooding box-Offices everywhere with dollars

IN RAIN

A LEWIS MILESTONE PRODUCTION
with WALTER HUSTON

UNITED ARTISTS PICTURE

SAN FRANCISCO, Oct. 24—The re-

re-issued United Artists' film {$10,500-

in its first week with Rain. The picture will go two or three weeks

more.

MOTION PICTURE DAILY
"Rain" Pours Real$$ into Rivoli's Till

Dollars, like the rain that's hit New York this week, are pouring down on the Rivoli
here, the opening chances of "Rain" are expected to hit between $40,000 and $50,000.
First few days shot the take to $53,500.

VARIETY
"Rain" 17G, N. O.

New Orleans, Oct. 17

"Rain" is transfixing all else locally with Joan Crawford's

Sangaree. {25-32-30, "Rain" best b. o. east of the week, $17,000.

VARIETY
'Rain' Big in Baltimore

Baltimore, Oct. 17

There's no question that the big roll will come

from Joan Crawford at the Stanley in Rain. . . .

Stanley (w. UA) currently snaps back into

the house figures with 'Rain' . . . On the

Crawford punch, house is

screening to high $18,000.
Cleaning Up the Backyard

Out of the current cordial between M. P. T. O. A. and Allied there is reason to believe that certain benefits may be secured. Basically, whatever is gained will be shared by every member of the exhibiting fraternity. When the job is finished, it should be a job well done.

But there is another job that awaits the M. P. T. O. A.-Allied, and it does not deal with the distributor. Rather, it is the problem of the independent exhibitor.

In larger cities, where the evil has more opportunity to flourish, there has grown up a practice that is both annoying and unfair. In short, it is the method by which the succeeding run advertises its shows in program, lobby and outside the house before the run ahead of him and sometimes before the first-run in the city has played the picture.

Currently, in some situations, “Grand Hotel” and “Horsefeathers” seem to be favored. The lowly subsequent many times seizes the opportunity to advertise the attraction before preceding runs play the show.

It is a practice such as this that the distributors lay before exhibitors when they say that exclusives are necessary. Methods of this kind brings an argument that can not be denied. Granted that the lowly runs have a right to retain their patronage, but there is no clause in the contract that gives them permission to use an unethical mode of doing business. If they were hurt by this scheme of things, they would probably be the first to complain.

Contracts, generally, deny the right of the subsequent runs to advertise in this manner. But, all in all, such an evil is not one for the exchange to handle. True, it might discipline an offending exhibitor by setting his date back 60 or 90 days, but in the long run, the question of the unethical exhibitor is one for exhibitors themselves to govern. If, as has been pointed out, they cannot take care of their own backyard, why tell the neighbors next door what to do?

One prominent chain operator will dismiss anyone in his organization who attempts this practice, on the theory that the public selects the show it wants to see, thereby staying away till a special comes along, losing revenue for the theatre, due to advertising too many shows in advance.

Excessive protection, which should be used against the exhibitor who thinks he is in business for himself and not for the industry as a whole, might aid the problem, but the surgical relief is in the hands of the exhibitors. If they cannot prove their ability to come of age, let them take steps to educate themselves.

New Schemes

It is not an idle guess—prediction that the distributors see the handwriting on the wall, begin to realize that exclusives are not all they were supposed to be on paper.

Already there are rumors, through the usual distributor-organ channels, that other merchandising plans may be established, that producers are considering new ideas in distinguishing weak pictures from the good. Less is being said of the benefits of exclusive operation. Grosses are proving that the gold of the smash does not glitter for the weak sister.

The “exclusive” idea has no place in this business. Neither has any distribution scheme which seeks to undermine the fundamental foundations on which this industry rests.

But try them all. By their own failures shall they be recognized.

Loyalty

A HOUSE manager, fatally injured in an automobile accident, whispers, as he draws his last breath: “Tell my brother to open my house in the morning.”

Another, undergoing a serious operation, comes out the ether, manages to blurt forth: “Please see that my house opens on time.”

Say what you may about chain operation vs. independent operation. There is no distinction in matters such as these. The show must go on, and does. Regardless of troubles, worries, family grief, panics, depressions, etc., the show always goes on.

Quite a business, this industry of ours.

Presidential Bugaboo

The presidential bugaboo, which has been included in the list of reasons why people aren’t going to the theatre these days, has disappeared from the horizon. Radio-sitters who have been kept in these many nights are now available as prospective theatregoers.

Unfortunately, such matters as the depression, weak pictures, high rentals, excessive protection, exclusives, etc., are not so easily disposed of.

But the settlement of the presidential campaign helps a little bit, a fact for which we may be thankful.

More Than a Decade of Constructive Effort
1918-1933
**Predict Voluntary Arbitration May Return to Business Within 30 Days**

**Washington Conference Finds Sidney Kent and Exhibitor Leaders in Accord—Pave Way For Organization Okay On All Developments**

Belief that voluntary arbitration should return to the industry within 30 days and that a new standard contract, industry will be adopted by the producers Fox Film executive, during the recent committee of exhibitors who met with that correcting many of the evils in the in-

**THE DRIVE being practically completed, it looks like Jersey, with Earle Sweeney in charge, may come in first in the Paramount big push. . . . The baby is doing fine, even if it does keep him home nights, anyway. . . . Henry Randel, the dashing fashion plate, who hypnotizes exhibitors with the quality of Paramount pictures and his individuality, thinks Brooklyn won't do so badly by itself, either. . . . While Milt Kessel just sits by and smiles.

**MOE STREAMER, over at UA, has plenty of reason to smile, what with "Happy Go-Lucky," "The Kid From Spain," and "Rain" working the territory soon. . . . RKovies Bob Wolff and Bob Drumm would rather talk about "King Kong," and "Mysteries of the French Police," the RKO stuff, as well as "Little Orphan Annie." . . . While Ed Schnitzer couldn't keep the Paramount dates for World Wide's "False Faces" a secret at all.

**LITTLE DOES THE EXHIBITOR know the athletic prowess of Harry (Fox) Buxbaum, . . . Harry was a halfback at Harvard in 1908, and the other branch of the family (Harry, of Dartmouth), was spectacular at the Indian school three seasons ago. . . . And now Harry, Jr., is a star at Lawrence High.

**WARNER BROTHERS PUBLICITY STAFF placed a live pumpkin with a picture of Joe E. Brown in its New York exchange, thus handing the exhibitors quite a laugh. . . . Copy on the pumpkin reads: "Joe E. Brown in 'You Said a Mouthful.' . . . Stunt is particularly appro-

**STAFF, placed a live pumpkin with a picture of Joe E. Brown in its New York exchange, thus handing the exhibitors quite a laugh. . . . Copy on the pumpkin reads: "Joe E. Brown in 'You Said a Mouthful.' . . . Stunt is particularly appro-

**ROOSEVELT VICTORY GRATIFYING**

Election of Governor Roosevelt to the presidency of the United States will prove good going to many exhibitors who supported him.

While the industry never went on record officially for him, many of its leaders were on his side. The industry expects the administration to be especially favorable toward it, it is believed by independent exhibitors.

Frank Walker, associated with Comerford enterprises, was a national treasurer, while Charlie O'Reilly headed the Democratic theatremen's division.

**SIDELIGHTS**

**MICHIGAN withdrew before the deliberations began because the state feels the Brookhart bill is the only solution. R. Kent's refusal to bind all companies was another reason.**

**IT WAS REVEALED that Fox West Coast is losing about $60,000 each week. Admissions are down 250,000 a week, as against last year.**

**CAVALCADE," "State Fair," on the Fox contract, will be road-showed. Others will also be taken out and resold, it is understood.**

**SECTIONAL ORGANIZATIONS must approve any of the committee's deliberations, it is understood. The two planned mass meetings must also accept.**

**SIDNEY LUST AND A. JULIAN BRYLAWSKI, active in local welfare work, are co-chairmen on the Washington committee. A special film was made.**

**FRED WEIHRENBERG, who claims he did the same thing in his theatres, spent part of his time picking up cellulose wrappers. He explained it was an old habit.**

**ABRAM MYERS sat Gandhi fashion. Tie was like a tailor who cut out all the bad spots of the industry and sewed up the producers.**

**IT WAS REVEALED also that Will Rogers was the biggest star on any program west of the Mississippi, according to Fox records. But that didn't include theatres east of the Mississippi.**

**15 Years of Unstinted Service 1918-1933**

**THE NEW YORK STATE EXHIBITOR Nov'10'32**
Rebuilding the Future

An industry, with a wealth that runs into billions—accustomed to thinking in millions both in daily patronage and daily receipts in its thousands of theatres—has stumbled, fallen into a pit out of which many for a time thought it would never climb. It lost the proud dignity which made it one of the world's greatest businesses. It has been legislated against and taxed beyond endurance.

But there are indications that its rebirth, rebuilt and cleansed of everything that clung to it as parasites in its prosperous days, is imminent. There is reason to believe that out of evil may come goodness.

There are signs that the purgative administered by the depression will wash from within the entanglements of prejudices, unpleasant and improper practices, narrow-minded rivalries, egotistical attitudes and attendant selfishness. The inter-dependence of every company and individual on fellow-industry men has knit a solid wall of defense against evils from without.

The valley in which this business has been struggling is finally leading to a long road that must lead to a new day. But this era cannot be made possible without a new spirit, a new feeling on the part of everyone in this industry.

Mechanically, too, the business has gone through the revolution of sound, has reconstructed itself in its very fundamentals, has gone back to school, has made the mistakes, has rectified these errors, until now the proper combination for making good pictures appears to have lead to a succession of good, entertaining pictures.

If this business will really be rebuilt, it must start from the foundation. It requires the co-operation, the sincerity of everyone—the distributor, chain and independent. A great executive has said: No chain is stronger than its weakest independent competitor. This, in itself, expresses the whole situation.

No chain, great or small, can expect to prosper unless the industry prospers. No independent, no matter how small, can ever expect to attain a lasting sense of security and peace unless he does his bit to co-operate with his fellow man, regardless of whether or not he is in a circuit or an independent.

The day for rebuilding is at hand. Out of the experience gained from years of struggle, of constant battling, of continual prejudices and losses, a new light of tolerance must come.

And the new light will not only be reflected in the box office. It will be surrounded with a halo that indicates that once and for all a spirit of tolerance and fair dealing has arrived in a business that has suffered, has almost crucified itself, has nearly died in a struggle to reach that goal.

Emanuel Goodwin Publications, Inc., entering upon its fifteenth year of striving for this era which approaches, pledges its services, its facilities and its every effort to bring about a new day in motion picture history.

The rallying into a vast and solid cooperative movement of the motion picture business for the quick and of an industry that has lost much ground, financially and

"With 15 years' experience behind them . . . a circulation . . . and the respect of all . . . THE EXIL

every effort . . . all their editorial influence . . . all

will . . . toward this end.

"The opening gun of the new campaign will be fired our New Year with our 15th ANNIVERSARY ISS
A LETTER
FROM
MR. GODMAN

STANLEY WARNER COMPANY
Philadelphia Unit, Warner Bros. Theatre

Dear Mr. Godman,

I am writing to express my appreciation for the outstanding service that your company has provided to the motion picture industry. Your dedication and commitment to excellence have been truly commendable.

I have always been impressed by the professionalism and integrity of your staff. I believe that it is this level of care and attention to detail that has allowed your company to maintain a strong reputation in the industry.

I would like to express my gratitude for the way in which your company has supported the motion picture industry. Your willingness to go above and beyond to meet the needs of your clients is truly commendable.

I hope that this letter finds you well and that you will continue to provide the same level of service and support in the future.

Sincerely,

[Signature]


P.S. I would like to take this opportunity to extend my best wishes to your company as you continue to grow and prosper in the years to come.

[Signature]
Sidney to Sidney

Sidney Lust: “You understand, of course, Mr. Kent, the evils of percentage.”

Sidney R. Kent: “Yes, and I understand the good of it, too.

EXPRESSIONS AT THE CONFERENCE

Sidney R. Kent

Fox will be satisfied with the contract, including changes mentioned. I do not believe in exclusives and never will. Such a plan will only harm the business. Everyone will eventually be affected if such methods continue.

The 25-cent minimum admission plan, starting from first run, is being tried in the South. It is working out well as a substitute for the exclusive idea first suggested there. Even with such a plan most houses could get at least 80 per cent of the total product. Ten-cent theatres should not be sold.

Naturally, under the 25-cent minimum admission arrangement, the other runs would have to be raised, when such pictures are played, in proportion. This would be necessary to allow the idea to be worked out. Everyone was satisfied when the 15-cent admission clause was placed in the Paramount contract. Many objected to it at first, but it made money for exhibitors and producers.

When first tried out, fewer pictures must be included in the category of specials, so the public would appreciate value.

From my observation I believe every company will go along except one. That one will accept everything except the last 5 per cent of the cancellation privilege.

No one should be forced to buy shorts if he can’t use them.

That still is a matter for some discussion.

Double features are fundamentally destruc tive.

A lot of practices have been thrown out of the window because of the depression.

If the producers and exhibitors don’t get together on this plan, there will be plenty of trouble with no one gaining.

Brylawski Resignation Banned

Julian Brylawski some time ago handed in his resignation as a v.p. of the M. P. T. O. A. because he had bought exclusives. It was not accepted, the organization feeling that individual attitudes did not change the aspect of the whole thing.

Brylawski, incidentally, was re-elected president of the local M. P. T. O. for the ninth time, almost a new record.

What the Exhibitors Will Be Offered

Tentative plan to be presented at the exhibitor meetings scheduled within a month at Chicago and New York will include the following:

Ratification and approval will be requested on a new standard contract, formulated by exhibitor representatives with special references to the following:

A general plan of voluntary arbitration, through creation of a National Board of Appeals and Conciliation, to which controversies of serious national aspect could be taken. Arbitration, in its local aspect, would be much along the same lines as formerly. The national board, a new set-up, would handle all cases not decided by the local group and any issues not covered in the contract.

When an exhibitor has purchased all product of one company, he would be entitled to cancellation privileges along this line:

Elimination of 5 per cent without any payment.

Elimination of an additional 5 per cent upon payment of 50 per cent of the film rental thereof.

Elimination of an additional 5 per cent, the time and film rental to be made up by additional playing time on one or more of the remaining pictures; the exhibitor to guarantee that the film rental of such additional playing time would at least equal the film rental for such 5 per cent of eliminated pictures.

Regarding booking of shorts with features:

A fair rule would be the purchase of three reels of shorts for every feature picture. This would be the formula used generally except in double-feature situations where 1½ reels as a measure could be used. News reels to be included.

Regarding pictures not generally released for the season in which sold:

The clause in the present Fox contract is considered satisfactory, with another clause providing that notice be given the exhibitor of the release in the succeeding season of the picture.

Regarding substitutions:

Pictures sold with stars or as star pictures generally cause the most substitution trouble. A fair solution here would prohibit substitution of such star pictures. The exhibitor, too, should have the privilege of naming the star or stars as to which he would not be obligated to accept substitution.

Regarding exclusives, protection, zoning:

A system through which the bigger pictures, approximately 50 in a season, should not be sold at less admission than 25 cents, is suggested. If this were put into effect and carried out, protection troubles and zoning difficulties would be in a fair way to being solved. Even the first runs would raise their admission on these pictures.

Three years from now you won’t be able to buy on the block booking plan. A new order of affairs will be current in this industry.

There are a lot of pictures being made that don’t make money at the box office, but they are helping us build stars.

Voluntary arbitration should become effective within thirty days, I believe.

There is less playing time, less theatres open, and more changes than at any time in this industry’s history.

The theory of less pictures does not make for better pictures.

Six years ago, at Harvard, I said chain operation as conducted could not survive. Two years ago I repeated myself at Philadelphia. What’s happening?

JULIAN BRYLAWSKI (the only exhibitor present who had an exclusive franchise): “Five companies are selling me exclusives in Cumberland, Md., where there are 35,000 people and seven theatres. Business is not any better under the exclusive plan. I would gladly tear down the exclusive sign if I could. I find myself in the position of holding the bear by the tail. Next year I will not buy exclusives, price cutting war or no price cutting war.” (Applause.)

ABRAM MYERS: “I paid 15 cents to see a feature, seven acts of vaudeville, news, comedy and orchestra at the Oriental, Chicago. What chance has the small exhibitor against a policy of that kind?”

As Kent Sees It

“A theatre manager of one company in a competitive spot told me he needed all the pictures to stay in business. I asked him why he didn’t sell the opposition one of the theatres, instead.”

15 Years of Promoting the Industry’s Welfare 1918-1933
Hammons Hails New Plan for Decentralization

Says Industry Will Benefit Through Moves

Decentralizing of theatre operation under way at the present time is the most hopeful sign for the future of the picture industry which has developed in years, according to E. W. Hammons, president, Educational Pictures, and chairman executive committee, World-Wide Pictures.

"This decentralizing movement," said Hammons in an interview, "is simply getting back to the fundamentals on which this industry built its original great success. When the big circuits go a step further and decentralize their film buying as well as their theatre operation, they will have made another move which, in all sincerity, I believe to be necessary before our industry can be put back on the profitable basis which we all wish for.

"John Hertz is absolutely right in his statement that the interests of the theatres themselves can best be served by placing more authority in the hands of the local manager. No executive a thousand miles away can possibly hope to have the grasp of local conditions which the alert showman can have after long daily contact with the clientele of his theatre, or to know so well the needs and desires of that local patronage. In the proper handling of short subjects, and this will have to be done, they will play as well as when and how they are presented.

"The next logical step in this important forward movement back to fundamentals would seem to be the placing in the hands of the local showmen of the buying of their short features, so that they would have full authority to determine what short pictures they will play as well as when and how they will play them. This much could be brought about immediately although the complete stabilization of the picture business demands local buying of all feature pictures as well as short subjects, and this will have to be brought about eventually to restore the complete open competition which is so essential to the development of the highest quality in any line of product."

Paramount Shakes Up

Sam Katz has resigned as chairman of the board of Paramount Publix, the position is still open, and the trade is aghast at the speed of that latest development in corporate set-ups.

Resignation occurred when there was a lack of a vote of confidence in Katz’s policies, so he resigned. Decentralization of theatres was said to be the actual reason.

John Clark has officially resigned as western sales manager for the company, going to Fox, with Neil Agnew succeeding. Three other men were moved up in the ranks.

In to Stay

Empire State Motion Picture Operators’ Union is in to stay.

Agreement between A. H. Schwartz, Lee Ochs, Ben Sherman, Moses Silberman, representing Century, Ochs, Manhattan Playhouses, and Benenson houses and Empire, indicates the present agreement to use Empire lasts until August 31, 1937.

This ends the rumor that Empire would only be here for a day.

Metro On Spot

It was the universal opinion that the Metro business methods were disapproved by exhibitors at the session.

The company was the only one coming in for unanimous panning.

HERMAN BLUM: "Houses using double feature should be forced to buy 19 single reels for every feature, in order to abolish that evil."

ABRAM MYERS: "There are no exclusives in Allied territory. It would not work out there. Therefore, why should we go for the Kent plan? Producers don’t need the exhibitors’ approval. If they have a desire to do anything, they’ll do it anyway."

J. FISHMAN: "Raising prices at this time, in accordance with the 25-cent admission plan, is economically unsound at a time when everything is coming down."

FRED WEHRENBERG: "We should not trade on exclusives. The idea is wrong."

ABRAM MYERS: "Acceptance by Allied of this proposed contract and subsidiary plans would mean giving up years of work. Before Allied accepts, it wants to be certain the industry will benefit."

M. A. LIGHTMAN: "Fifteen per cent of contracts written today are double feature contracts."

ABRAM MYERS (in reply to a question by S. R. Kent): "Under the present laws, I don’t believe block booking illegal."

ABRAM MYERS: "The companies should not be hampered in their efforts. They realize the need of good pictures more than anything else."

ABRAM MYERS: "Sidney Kent had made the best deal the industry has ever received. The new cancellation clause changes the entire aspect. It is really gratifying. And now to get the exhibitors to approve."

Herman Blum: "Abraham Myers said: "The companies should not be hampered in their efforts. They realize the need of good pictures more than anything else."

It is a good sign that the industry is realizing the need for good pictures. However, the new cancellation clause changes the entire aspect. It is really gratifying. And now to get the exhibitors to approve."
ON FIRST DIVISION'S 1932-33 program of 64 pictures, the exchange has 18 pictures already on the floor. It has practically doubled business of last year and contracts are coming in thicker and better than ever. . . . F-D has managed to regain the confidence of all the exhibitors in the short while that it has been up this way and it is very gratifying to see how exhibitors are co-operating with them.

CLAIR HAGUE, general manager, Universal, Canada, spent one day in town, most of which was spent with Frank McCarthy, eastern sales manager. . . Otto Siegel, Universal salesman, is among the first five salesmen in the eastern part of the community. . . . It looks like he is going to collect a cash prize. . . Emma Abplanalp, Chicago Film Board secretary, spent a day recently in Buffalo to attend the conference of the Federation of Women's Clubs. . . By way of Winchelzing: "Who is the new so-called 'kindergarten gigolo' who graces one of the larger chain organizations? . . . Yogerst, Universal, are holding. . . Rene Craven, assistant booker, Fox, is still living in her new apartment. . . Reports point to success of the benefit dance, given for the Unity Theatre baseball team.

BOB BERTCHY, division manager, First Division, predicted Roosevelt's election. . . "False Faces" was almost completed. Universal added this to the Fox exchange. . . Johnny Osborne immediately scheduled it for a week's run at the Capitol Theatre, Elmira. . . With the song coming on, Elmer Lux, manager, First Division, finally decided to move back to Buffalo after spending the past seven months at his beautiful summer home. . . Film Row extends deepest sympathy to Marie Bahl, secretary, V. R. McFaul, on the sudden death of her father. . . Frank McCarthy, eastern sales manager, Universal, spent one day at the Buffalo office, where he was greeted heartily by his many friends. . . Since the National Theatre Supply Company moved across from the Film Building, exhibitors are continuously seen coming and going. . . They like to do business with Al Becker, manager, who greets everyone with a smile.

BOB WAGNER, well known in the upper state territory, has been appointed as a special representative of the eastern part of the province of New York by Herb Hoch, manager, Rialto Theatre, Buffalo, got out of a sick bed to attend a meeting of the M. P. T. O. . . Subsequent run theatres at Niagara Falls are contem-plating raising their prices. . . Universal held a "midnight private preview screening at the Great Lakes Theatre, of "Air Mail" . . . Jerry Spandon, Universal salesman, spent the past week-end in Pittsburgh on account of the illness of his mother. . . Al Barnett, Universal manager, states they are enjoying very good business on "Once in a Lifetime" and "Back Street."

AND THIS STRAIGHT from one of U-A's publicity men whom I interviewed: Douglas Fairbanks is now on a hunting trip in China, where he hopes to capture a white tiger or two. . . Gagi, the famous monkey in "Mr. Robinson Crusoe," is now a native of Albuquerque, New Mexico, after a summer in Atlantic City and New York. . . Dick Pickford opened its engagement at Shea's Century, November 4. . . Mary Pickford is to join Douglas Fairbanks for the holidays in Europe (ticket just received) . . . Gagi, the monkey, who steals the picture from Doug, enjoyed a daily bath in the ocean and it was quite an effort to get him out of the water.
SEYMOUR MORRIS, former exploita-
tion man, Columbia, is the new assistant to Gus
director, Eckel. Future of the Empire is still uncertain, with
the brand new marquee awaiting lights.

"Fluddy" Freeman, assistant at the KRO
Keith house, is on the sick list. As is
also Charles K. Wilkes, chief inspector of
public assemblies.

NEWLY REFINISHED, smartly deco-
rated and well patronized Ritz Theatre may be
an entirely different place from the old
Syracuse, which it has replaced, but to the
forces of the law it's the same old stand.

... So it was decreed in Supreme Court
here when the Onondaga Happy Hour Thea-
tre Company, operating the Rivoli, asked for
an injunction restraining the newly named
Ritz from the first showing of "Unholy Love". . . . Rivoli,
rent recently leased the old Syracuse Theatre and
renamed it the Ritz, contracted for a first
run of the Hollywood Picture's Corporation
"Unholy Love" and announced it for a week
run. . . . The injunction was made per-
manent due to a clause in the Rivoli's con-
tract for subsequent-run rights of Holly-
wood Pictures Corporation products which
specified that the Rivoli should have the
films before the Syracuse Theatre. . . . Warren
Winkelstein, appearing for the Ritz man-
agement, argued that the Ritz is not the
Syracuse, but an entirely different theatre
and was remodeled at a cost of $15,000.

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agement, argued that the Ritz is not the
Syracuse, but an entirely different theatre
and was remodeled at a cost of $15,000.
AL SHERMAN and ED FINNEY are still looking for someone to produce their play. They have had offers from various companies, and they are now looking for a local company to produce it. ED FINNEY is considering a production with the Riddick Company, and AL SHERMAN is looking for a local producer. They are hoping to have the production ready for the New York Film Festival in the fall.

DEATH of Milton Corson, long associated with the Byrner house, came as a shock to local exhibitors. He was 34. If the Motion Picture Club wants a good bridge player, tell it to get Paul Greenhalgh, who has a connection with this paper. Greenhalgh is third best in Philly. Mother of Harry Shifman, connected with the Brill circuit, died recently. The Embassy, newsreel house, is now three years young. Burlesk bowed to trick films when the Central dropped the hip-shakers. Ken Henry is at the Park Plaza.

PLENTY OF LOCAL THEATRES gave special election performances announcing the returns as they came in. Ed Finney is a great radio announcer. Lowell Carter is with Exhibitors Screen Service.

MONOGRAM is now in its newly enlarged home. And a slogan, "America's Leading Independent" comes to light. Page First Division, which has used "The World's Leading Independent" for years.

COLUMBIA'S HALLOWE'EN PARTY, exchange and home office, was a big success. Jerry Safron, U. S. circuit sales chief for Columbia, has been ill, after an operation. Louis Geller is a bit better than he has been. With the Christmas season coming on, local Motion Picture Salesmen are busy for nominations (equivalent to election), and the annual Xmas-New Year's frolic.

E. SPIEGEL has the Public Theatre, closed for a spell. Irving, burlesk citadel, plays pictures Sundays. Harry Brandt has the Gateway, which plays a picture policy. Aurora Amusement Corporation is reopening the Royal, formerly the Palace, Port Jervis, Thanksgiving Day. Starr, Brooklyn, is being handled by the Ridgewood Amusement Corporation. Richmond Hill Operating Corporation has taken the Jerome, Richmond Hill. L. W. Feld, interested, was connected with the Howard Beach Theatre, Howard Beach, L. I., B. M. Bondy, Frank Kaiser and Will Otis are interested in the Lee, Brooklyn, now that the Machete have gone. Lilo, formerly American, Yonkers, has closed. Last operator was Rosenweig.

GOOD LUCK, INC., has taken the Majestic, Jersey City. Maybe they'll need it. Ginsberg and Linder interested. Frank Keeney added another to his growing string when the High Arts Amusement Corporation took the Bronx Opera House. Alterations are in progress. Sons of Italy will operate the Park, South Plainfield, N. J. Miller and Weisenfeld have taken the Dunellen, 15 Years of Battling Wrongs, Demanding Rights 1918-1933
COLONIAL THEATRE, Pompton Lakes, leased by Harold Blumenthal and Richard Edelson, was completely gutted by a fire . . . Loss is estimated at $100,000 . . . Colonial was built nearly 20 years ago and was then called Cowdery’s playhouse . . . Just a few weeks ago Messrs. Blumenthal and Edelson spent a small fortune in extensive repairs.

FRANK COSTA, manager, Warner Ridgewood, gave the children a race treat . . . All who were dressed in holiday costume and accompanied by their parents were admitted free Hallowe’en . . . Westwood recently voted for Sunday performance and the Pasacc is taking advantage of that fact to present vaudeville that day in addition to movies. . . . Pasacc is the only theatre in Northern Bergen County showing vaudeville. . . . O. E. S. Martha Washington Chapter has been showing movies featuring the Episcopalian Church . . . The Episcopalian Church is planning to present “The Peacock Blue Housekeeping Set,” a strikingly attractive gift ware with every other piece a flash piece.

In charge of Quality Premium’s office will be Bill Madison, former film man, who enjoys one of the widest acquaintance circles among exhibitors of any age in the trade. Madison, besides being a well-known ex-film merchant, knows horses and both talks and rides them.

PLAZA, Sam Greenspan, proprietor, is now featuring a German playhouse on occasional Saturday nights after 11 P. M. . . . Russian Orthodox Greek Catholic Church of Singpac presented the “King of Kings” at a benefit for the Russian National Home. . . . There was weeping and wailing and gnashing of false teeth at the Capitol Theatre, Passaic, recently. . . . Burglars gained entrance to the dressing room of the theatre and made off with nine coats, three pairs of trousers and other property belonging to the employees. . . . The Parent-Teachers’ Association is planning to present “The Peacock Blue Housekeeping Set,” a strikingly attractive gift ware with every other piece a flash piece.

Hudson County

Carroll Puts on Weight, It Seems

BEN KAPLAN and JOHN ROSE new faces at the Stanley. . . . Bill Granger waited patiently for duck hunting. . . . Ethel Oseley was honor guest at a convention of the Golden Sceptor order. . . . Margaret Keith returned after an illness. . . . George Dunmow put on a stage and screen midnight show at Loew’s election night. . . . George Francisco’s birthday Oct. 22. . . . James Cambridge returned from Michigan with his bride. . . . Al Lippe and Whitey Egberts were both struggling with colds. . . . George W. Tommerford is studying to be a prison guard. . . . The Loew usher staff gave a party to celebrate Chief Barr’s 60th birthday. . . . Frank Manhard, veteran Bayonne theatreman, managing the reopened Bayonne Strand. . . . John Trezzo, projectionist, likes to play the DeWitt grand piano.

CHARLIE CARROLL has put on weight. . . . Ben Ostrout is his publicity man . . . Charlie’s car can only be described as a dream car . . . And, speaking of cars, Maurice Hatoff is learning to drive one . . . The pleasant voice at the other end of the wire in the Skouras executive office is Dotty Scott. . . . Speaking of that Carroll man again, his secretary is Rose Scheerer, former secretary to Morris Katinsky, of the N. J. The Majestic has reopened; was dark for several months. . . . Loew’s set aside a night as Dickinson High School football night. . . . Tom Walden is back on the job after a slight operation on his nose. . . . Al LaPernt says the writer will never write 100% . . . But Al will never break 130. . . . So there, Mr. and Mrs. Jim Cambridge received a radio set as a wedding present from the Loew’s gang . . . Whitey Egberts engaged to Miss Charlotte Berks, of Union City. . . . Mr. and Mrs. Jim Cambridge received a radio set as a wedding present from the Loew’s gang. . . . Whitey Egberts engaged to Miss Charlotte Berks, of Union City. . . . Bob Deitch handling Stanley publicity under direction of Larry Conley. . . . Ben Ostrow is his publicity man. . . . Mr. and Mrs. Jim Cambridge received a radio set as a wedding present from the Loew’s gang. . . . Whitey Egberts engaged to Miss Charlotte Berks, of Union City. . . . Mr. and Mrs. Jim Cambridge received a radio set as a wedding present from the Loew’s gang. . . . Whitey Egberts engaged to Miss Charlotte Berks, of Union City. . . . Mr. and Mrs. Jim Cambridge received a radio set as a wedding present from the Loew’s gang. . . . Whitey Egberts engaged to Miss Charlotte Berks, of Union City.
THE DOG AND THE SHADOW

HERE was a dog who, while swimming with a real bone in his mouth in the river, saw the shadow and reflection of the bone in the water, and foolish as he was, hoping to get two bones, he opened his mouth to grab the shadow and thereby dropped the real bone.

MORAL—What is most truly valuable is often underrated.

Now, Mr. Exhibitor, your profit days depend upon high class quality Westerns. Intelligent booking of quality Westerns always showed a profit no matter what happened to other pictures. They deserve the very best houses and the very best days of the week. There are many exhibitors who saw the shadow of cheap, inferior Westerns that could be purchased at a price, and the playing of these Westerns is ruining the entire market for “Quality” Westerns and theatre profit. Your patrons know, and are staying away. It is up to you! Get back on the Bandwagon! Put back “Quality” Westerns! Forget cheap imitations! Keep the real bone and meat! Don’t be misguided by the “shadow” of a cheap imitation. Remember the fable of Aesops! Pay fair prices.
2000 years ago—
Holds Good!

There Is
A "Quality" Western Star—
Who Is The Leader Of
Them All!

Get aboard the bandwagon,
He's never failed you and
never will—start the
Friday-Saturday parade
back to your Box-Office
by buying, booking and playing
"The Box-Office King"

Ken Maynard
And His
Wonder Horse
"Tarzan"
Your bread
and butter
stars!
4 STARS! A MOVIE

"FAST-MOVING, EXCITING AND AT ALL TIMES ENTERTAINING." N.Y. World Telegram

"Good exciting drama." Albany Knickerbocker Press

"3 stars . . . certainly a worthwhile picture!" N.Y. Daily News


"Oughtn't to be missed!" Brooklyn Daily Eagle

"It's an in-the-bag affair . . . a bang-up Columbia production to add to the sure bets." Film Daily

"EXCELLENT PICTURE. BETTER PUT IT ON YOUR 'MUST SEE' LIST." Chicago Post

"It entertains. You'll like it!" Washington Daily News

"One grand round of entertainment!" Chicago Tribune

"Admirably directed and splendidly acted!" Washington Herald

"Rings the bell. Exciting from start to finish. Undoubtedly will draw big crowds!" Baltimore Post

"A load of dynamite and should be an out-and-out clean-up." Variety (Coast Bulletin)

"A-1. BE SMARTER LEASED IN 1932."

"It's good...

"Timely, for the audience is...

"'Washington hereby reco...

"A picture...

"Exhibitors five-star all..."

WASH MERRY!

LEE TRACY

CONSTANCE CUMMINGS

Walter Connolly • Alan Dinehart

Story by Maxwell Anderson

Screen Play by Jo Swerling

Directed by JAMES CRUZE

YOU NEED 'EM
WITH A PUNCH! Liberty Magazine

"ONE OF THE FEW PICTURES YOU OUGHT TO SEE THAT YOU'LL ENJOY SEEING!"
Kansas City Star

"HERE'S A HONEY! IT'S A WOW! IT'S WORTH A RAVE!"
Toledo News Bee

"You will find it fascinating."
Chicago Daily News

"Exciting... tense and timely!"
N. Y. Evening Post

"Exciting entertainment. Get aboard for the ride of your life!"
Washington Post

"Outstanding movie of this type for all time... Sensational is the word... Tremendous power."
Memphis Eve. Appeal

"Vigorous and entertaining drama... effective entertainment."
N. Y. Herald Tribune

"Smashing drama."
Washington Eve. Star

"Picture which giddy flappers and serious-minded adults will enjoy."
Chicago American

"Good spell-binding stuff! Enthralling drama!"
Baltimore Eve. Sun

"A sure dough getter... this one ought to draw the crowds and satisfy them plenty."
Film Daily

"Offers an excellent opportunity to cash in."
Motion Picture Herald

COLUMBIA HAS 'EM

HOLLYWOOD

Washington Times

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Kansas City Star

Harrisburg Telegraph

"Exciting entertainment. Get aboard for the ride of your life!"
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"Offers an excellent opportunity to cash in."
Motion Picture Herald
AN ENTIRE BLOCK ON THE BOARDWALK • ATLANTIC CITY

Elected the
foremost seaside resort hotel, the St. Charles will serve you faithfully. Open
throughout winter because the semi-tropical oceanic climate provides escape from sharp
winds and cold. For special rates during the healthful Atlantic City winter.

IDEAL CONVENTION FACILITIES
ATTRACTION RATES
White Way Exploitation

DURING THE PAST several months there has been a concentrated effort upon the part of various Broadway merchants to "Whitewash White Way Exploitation Methods." Members of the Broadway Association complained that theatres were using Coney Island circus advertising to attract crowds to the theatre and as a result ordinary methods of merchandising left the passers-by practically cold. They pointed at such eye-arresting displays as the living white zombies on the Rivoli marquee, the magic illusion box in the lobby that stopped 6,800 people daily, by actual count. "Bring 'Em Back Alive," at the Mayfair, also was pointed out because of the unusual animal exhibit on top of their marquee. Naturally, with all this pressure brought to bear, ordinances became more strictly enforced, and, as a result, at the present time no banners can be hung from the marquee, no valances suspended across the theatre front, all special fronts on the theatre are hampered by the fact that they cannot extend over the street line.

What has this done? Immediately the wide-awake exploitation men have looked for new methods and stunts adaptable to their exploitation abilities.

INSTEAD OF BATTING the merchants, the exploitation man wisely took the hint. With honeyed words and clever showmanship he sold the merchants a bill of goods. The reaction was an immediate return to importance of the commercial tie-up. By the commercial tie-up we don't mean simply the planting of window cards in local shops, but what actually came about was that large manufacturers having distribution in thousands of stores in New York markets relied the idea of utilizing the good-will of movie stars to help attract attention to the windows of merchants handling their goods. We have the "Rain" exploitation campaign in New York, for example:

1. Lux soap not only prepared 1,500 window streamers, advertising Joan Crawford, but the theatre imprint appeared on each bit of advertising material, displayed in store windows.
2. Phillips Dental Magnesia toothpaste went even a step further besides publicizing the picture and buying a large quantity of stills, they mentioned the Rivoli Theatre three times weekly over radio Station WABC and also over their entire Columbia network.
3. Russek's Fifth Avenue, one of the finest dress shops in the city, devoted an entire window with photographs of the various stars arriving at the Hollywood premiere of "Rain" and used the following caption: "Lavish display of gowns and jewels run over the million mark at the world premiere of Joan Crawford in 'Rain'—See 'Rain,' now playing at the Rivoli Theatre."

WHAT REALLY AMOUNTED to the most important tie-up on "Rain" was achieved through the co-operation of "Cosmopolitan Magazine." Somerset Maugham, author of "Rain," also has written "The Narrow Corner," the new novel to be published in the current "Cosmopolitan Magazine." A tie-up was easily achieved whereby posters measuring 95 x 40 inches were plastered on every "Cosmopolitan" news truck. These posters carried large illustrations of Joan Crawford and Walter Huston, and for the first time in the history of the Hearst Publications in New York City, the name of the theatre was permitted to be prominently displayed on the side of their trucks. Thus for one week previous to the opening of the picture and two weeks current to the run, these 300 moving billboards were seen by thousands of people all over the city and created so much comment that several days before "Rain" opened, and, in fact, before the newspaper ads appeared, people began inquiring at the box office as to when the picture was to open at the Rivoli. To add teeth to this tie-up "Cosmopolitan Magazine" also posted 1,000 16½ x 23-inch posters on the high spot newsstand locations all over the city.

WITH THE ADVENT of the football season, with thousands streaming to football games each Saturday in New York, no theatre can overlook the importance of getting their message over to these prospective ticket buyers. Here's where your shorts come in handy. For example, the (Continued on page "H")

By

Monroe W. Greenthal
Manager of Exploitation
United Artists Pictures
An Appeal to Clubwomen

By George P. Aarons

Secretary and General Counsel

M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware

THE MOTION PICTURE INDUSTRY, with its enormous investment, represents the fourth largest industry in the world; being one of the largest taxpayers in the country, contributing to the nation, state, municipality, township and each smallest division of the localized governments. It co-operates with every civic project. It is not only a large taxpayer, but is a necessity to the shopping centers every day in the aggregate. Science has found that by a situation which developed in the West - and the educators for the advancement of agricultural methods. The screen is a moving bill-board that helps finance these developments. The theatres on Saturday mornings, in many localities, have been turned over to the school authorities, showing educational subjects in cooperation with the educators for the advancement of the student—it is a community center; it is not needed; it serves no useful purpose; it is un-American. Preoccupation with censorship, in addition to the many obnoxious practices that are being forced into the industry by the action of some of the motion picture producers, which things I will endeavor to touch upon in more detail. The women's clubs throughout the state, whether combined in official or informal groups, may help preserve the motion picture theatre.

THE THEATRE OWNER has for the most part been very reluctant to approach the various leaders, best for the most part by fear and misunderstanding approach. In addition, some excerpts from a brief talk by M.A. Lightman, president, the M.P.T.O.A., are included.

YOUR THEATRE presents here an address by George P. Aarons to the Pennsylvania Federation of Women's Clubs in Philadelphia last month. Much of the material in this article can be used by exhibitors in their own communities. In addition, some excerpts from a brief talk by M.A. Lightman, president, the M.P.T.O.A., are included.
Every exhibitor has opportunity to deal with organized bodies in his community. Both Aaron and Lightman emphasize the need for proper understanding and appreciation on both sides. The addresses presented here are ever valuable. Intelligent exhibitors should save them and use them to advantage.

HE FELT THE EFFECT of the economic depression probably more than any other branch of the industrial world. Further, he realized that the theatreman was burdened with the small independent theatre man (the man operating the subsequent run or second-run theatres, which show the pictures after the de luxe or first-run theatres) is now faced with another menace to his existence. A menace in which the public is vitally interested; such a menace that will affect the public as well as the theatreman.

THERE IS CREEPING into this industry a practice by the distributor of the motion picture film known as the exclusive selling plan. The plan, as the name suggests, is a plan whereby a product of the producing company is sold to the de luxe houses, the pictures in the smaller neighborhoods with limited potentialities from time to time. We are in danger of converting the exhibitor himself into a censor. The producer, in order to sell the picture by the producer must include within his contract the same as any other contract in which he engages. The censoring of the picture is a routine matter and in every state where they please. If this practice is permitted to continue and spread, we will soon have the small independent theatre put out of business. So you will readily appreciate that the road of the exhibitor owner is one beset with trials and tribulations. He is not only compelled to federation of all the smaller theatres from, at any time, to the de luxe first-run theatre in a given community or territorial zone, prohibiting all of the smaller theatres from, at any time, to pay the higher-priced admissions as charged by such de luxe or first-run theatres. The masses are denied the right to witness the picture where they please. If this practice is permitted to continue and spread, we will soon have the small independent theatre put out of business. So you will readily appreciate that the road of the exhibitor owner is one beset with trials and tribulations. He is not only compelled to own the entire theatre, but he must also fight the forces within the industry tending toward the same purpose.

THE MESSAGE OF THE THEATREMAN and plea that I bring you is that you, as an organization with your community branches, help the theatreman, aid him in maintaining his existence. Prevent the destruction of the theatre by your heartiest constructive cooperation, for the theatre is needed by every community. It is the focal point of development in the community. It is the focal point of development, topics of conversation and the program gives us a common ground of interest; topics of conversation and the program gives us a common ground of interest for the public and the theatreman.

THERE COMES TO MIND the production, "Disraeli"; produced beautifully, splendidly acted by that distinguished actor, George Arliss, the masterpiece typifying the clearest in pictures, far reached in its educational scope, and this picture was not supported by the very groups which are condemning it, in the most rabid term of the present pictures. Neither the theatreman nor the producer has been heretofore in this respect my objection to these rules, or in the business to make bad pictures. The theatreman does not want to show unclean pictures. The theatreman wants to give to the public that which the public demands, and the public's aid society, a basketball team of young men, a training class for girls. In a good many places the motion picture theatre has become the only institution of recreation — and in the field of entertainment we might well learn some lessons from this older institution, the church. In short, we could departmentalize our theologies according to audience interest much more than we have.

THE MEASURE of the family picture is that it should not be too adult for youth nor too childish for adult. And both children and parents, engaging in the home, can tell us an adventurous story about subjects within the experience of little folk as though it were meant entirely for adult consumption.

BESIDES, it is a strange parent that gets no punch from becoming a "Book of Kravanay" and after the witnessing of a celluloid thrill, and the impatience of youth to satisfy the thirst for knowledge, immediately a new situation presents itself to him, is well and pleasantly satisfied by immediate reference to the infallible source of truth, a trusted parent.

WITH MY OWN CHILDREN, I find that mutual attendance at a family night program gives us a common ground of interest, topics of conversation and the opportunity for them and in response to a spontaneous demand, as an interpreter of life.

IN THE WHOLE LITERATURE of delinquency and child study there can be found not a hundred of cases where there is more evidence of the adverse influence of the screen upon the community than there is in the case of "the child killer". For example, in the case of "Hansel and Gretel" — this was in the woods to starve by none other than their parents; and the fire-breathing dragon. I could go on without end — and these were children's stories. And especially for the boys, we had dime novels that for sheer deliriousness put our wildest western pictures to shame. We had bloody pirates and fierce combat. Horatio Alger never made his characters particularly loving and gentle, nor true to life and yet, when your brothers were otherwise engaged, you probably could remember hours spent between the covers of those books, and they were children's stories. Yet we survived.

WE DIDN'T HAVE MOVIES when we were 6. We had stories. We had Little Red Ridinghood barely escaping the jaws of the wolf; we had a most awesome creature in the giant of "Jack the Giant Killer"; we had "Haesel and Gretel" deserted in the woods to starve by none other than their parents; and the fire-breathing dragon. I could go on without end — and these were children's stories. And especially for the boys, we had dime novels that for sheer deliriousness put our wildest western pictures to shame. We had bloody pirates and fierce combat. Horatio Alger never made his characters particularly loving and gentle, nor true to life and yet, when your brothers were otherwise engaged, you probably could remember hours spent between the covers of those books, and they were children's stories. Yet we survived.

THE PROTECTIVE SOLUTION for the child lays in selection by the parent of the children's motion picture fare. Through the preview facilities accorded by the industry to many public schools, it is possible for any parent or teacher to know in advance which pictures are particularly suited to the child's needs.

MEET, TALK AND PLAN with your local school authorities; with this community problem can be worked out to the satisfaction of all concerned.

By M. A. Lightman
To the New York City Federation of Women's Clubs

THERE IS NO REASON why the equivalent of a New York.motion picture prohibition law should not find opportunity for expression within a single community theatre. Consider the range of interests that utilize a good deal of the community interest, topics of conversation and the program gives us a common ground of interest for the public and the theatreman.

1933 Brings New Objectives, New Ideals
1918-1933

YOUR THEATRE Nov'10'32 Page 21 C
Theatre Decoration
As It Should Be
By Armando T. Ricci

WE ALL WONDER and think of the two words Art and Beauty as applied to the painting and decorating of theatres, but what do we mean by these two simple words?

IN THE HAZIEST of our human conceptions an idea is usually associated with the idea of beauty and with the acknowledgment of those pleasures in our life—pleasures part sensuous, partly spiritual which, at least for moments, have lifted us in a sort of adoration out of ourselves. But art we know is more than beauty in the abstract. Art means not necessarily the painting of something beautiful, but the painting of interiors beautifully. Much work in theatres, however, that is beautifully executed is not art but just skilled labor. The beauty that constitutes art means much more than mere creation, however successful; for a creation only becomes a work of art when it represents a genuine emotion on the part of the decorator and so conceived and so expressed as to communicate that genuine emotion to others.

THE SO-CALLED THEATRICAL PAINTER or decorator who has never studied the real fundamentals of art and applied decorations may turn out a painted interior in accordance with a given idea, but the room has been done rather for the sake of the beauty of the room than the beauty of the painting. It is a fair execution, but no more a work of art than the novel or play or picture that is made in the same impersonal and utilitarian way. The decorator who undertakes to express his ideas and his emotions is just skilled labor. The beauty that constitutes art means much more than mere creation, however successful; for a creation only becomes a work of art when it represents a genuine emotion on the part of the decorator and so conceived and so expressed as to communicate that genuine emotion to others.

Emphatically, then, we cannot lay down laws for art, which is the soul's chosen and trained method for expressing its sense of beauty. But just as emphatically we can and should formulate rules for assisting us in the practice of the innumerable kinds of artistic expressions demanded by the innumerable kinds of human taste. And so we can modestly agree that art, to be art, must be sincere and the expression not merely of sense, or sight, or sound, but the expression of the individual soul.

NOW KNOWING the definition of the terms art and beauty, I shall discuss the painting and decorating of our theatres as to the above terms. The essential points to be borne in mind when painting and decorating either an old or new interior are: the choice of material, the period, the color scheme adapted to the period, both of which are, of course, greatly controlled by the nature of the architecture of the interior. Together with this we must not forget to consider the environments of the patrons and then the most paramount thought as far as the owner is concerned, the cost of executing the decorative scheme.

IN THE CASE of a new project the decorator who has been awarded the contract should first familiarize himself with the plans, then consult the architect as to his views and ideas on the scheme of decoration, and co-operate with him until the last brush stroke. The architect undoubtedly has a specific scheme which he has planned and wishes to carry out, for he has designed the building and studied the situation from all angles on his plans, visualizing the completed edifice better than the owner and decorator, for a good architect is also a good decorator.

MY PERSONAL EXPERIENCE with reputable architects in decorating theatres has always resulted in a beautiful, artistic and well-balanced decorative scheme, due to the knowledge of the architectural layout by the architect and the subsequent execution of his suggestions by the decorator, who faithfully co-operates and expresses his ideas in the medium of paints. Many exhibitors feel that an architect's work ceases when the plans are made and that the painting should be left to the decorator, thinking of saving the commission for decoration. This, of course, is an absolute fallacy, for an architect primarily has a better conception of cost, sees that the decorator fulfills his contract as specified, co-ordinates the painting with the other trades and in this manner the owner is actually saving money and time in the end. In other words, an architect is a necessary evil as far as the owners are concerned.

IN REDECORATING an old interior, the exhibitor should first seek the advice of a decorative painter who is experienced, who has ability and is proficient in the art of decoration. This may be done in any written or sketch drawn of his particular theatre. The decorator should know whether there are any changes to be made, such as hangings, seats, carpets, lighting fixtures, etc., so he can intelligently make up his outline and drawings in connection with the colours chosen. The exhibitor, in this manner the decorative painter will assume the responsibility of a perfect harmonious scheme for the interior. When the outline is drawn up and if the owner desires to invite other bidders for the decorative painting, do not ask firms or individuals that are just painted out because their price will be lower; his work will be of a lower type, too, for, after all, you receive what you pay for. Assuming the contract has been awarded to the first bidder, the decorator takes is to familiarize himself with the rest of the contracts and co-operate with the other tradesmen on a new project, for without the knowledge of the decorator he cannot achieve an artistic and beautiful interior.

BEAUTIFYING A THEATRE is a splendid box-office aid and it pays for itself in a considerably shorter time. In my 12 years' experience in the painting and decoration of theatres I have found that as soon as an old theatre is remodeled, the box-office receipts are greatly increased. Today the trend of the human race is for things beautiful, be it at home, church, hotel or elsewhere—and as amusements play a very important part in our lives, the theatres must be beautiful, too. One often wonders why the old theatre in the street corner, playing the same type of pictures, attracts the people and is always crowded while its competitor is empty. I believe that we today have been educated to more beautiful things than in previous years. Their homes and everything about them show it and it is only natural for these same people to patronize a theatre that is modern and beautiful rather than an old unattractive one. In this case there is no other alternative for the exhibitor but to redecorate his theatre and hold himself on the same level with his competitor.

AT PRESENT THEATRES may be painted and decorated at a nominal figure, one that would surprise even the exhibitor. This is due to the reduction in the scale of wages and also of materials, not excluding the fact that the decorator desiring to retain his personnel generally accepts a contract not to exceed 20 to 30 per cent on signing of contract, 20 per cent when work is half completed, 20 per cent on completion and the remaining 40 per cent on completion. Assuming the contract has been awarded; the first step the decorator takes is to familiarize himself with the rest of the contracts and co-operate with the other tradesmen on a new project, for without the knowledge of the decorator he cannot achieve an artistic and beautiful interior.

THE EXHIBITOR, on the other hand, contends and voices the lack of money. This may be easily overcome. Choose a reliable decorative painter, as I have described, and undoubtedly he will be glad to work out a satisfactory paying scheme. My thought would be an installment plan agreeable to both sides, for example 20 per cent on signing of contract, 20 per cent when work is half completed, 20 per cent on completion and the remaining 40 per cent on completion. Assume the contract is signed: Hereafter no doubt the exhibitor will practice everything that has been written in this article is not to condemn or praise any firm or individual, but to point out the facts and on what basis a theatre is being operated, how it is being painted, and how to choose a good and reliable decorative painter.

JUST A WORD OF PRECAUTION—do not employ decorators chosen at random. Today, especially, there are many so-called decorative painters, who are not decorative painters at all. These individuals know nothing pertaining to color scheme, design or any other phase of the decorative painting work. In writing this article we are not to condemn or praise any particular company or individual, but to point out the facts and on what basis a theatre is decorated. It is the exhibitor who has to choose a good and reliable decorative painter.
It sounds high-brow—but it spells dough-ray-me!

Sales psychology! That's not just a high-brow expression: It is the underlying basis of TICKET-SELLING—everytime! And that's the MAGIC FLAVOR we mix into every National Screen trailer!

Our trailers bring you the APPROVED SELLING-ANGLES on the pictures they advertise. They are designed to do just that through the COOPERATION of the companies which produce the pictures.

Their experts in production, distribution and theatre operation continually work with National Screen Service towards creating the BEST METHOD OF SELLING the picture to the public.

You get the benefit of this unique quality ONLY in National Screen talking trailers! With sales-punch in every frame—NATIONAL SCREEN TRAILERS BUILD BUSINESS!

National Screen Service
Ad-Vance Trailers

Pictures sell pictures; sell from your screen! The cheapest, and by far the most effective advertising is a talking-scene trailer, with its teasing, coaxing message. You can prove it by actual test!
The Fight Against Exclusives

The fight against exclusives gained strength during October, a survey reveals. Heartened by the success of drives against the policy in various spots, exhibitors have taken to the screen, the air and the press to battle a policy which threatens to drive them out of business.

On the distributors side, too, there are indications that the goose that looked so golden in mid-summer may grow lean and perhaps very sick before another season rolls around.

Independent exhibitors have taken the lead to secure public support against the measure. Briefly, here are some of the October developments as gathered by this publication.

Tactical Errors in at least two cities have tended to turn the public’s attitude against exclusives. In Bridgeport, Conn., the Poli Palace, a Harry Arthur house, advertised the exclusive showing of “Grand Hotel,” for that theatre only, using the line that the public would have a last chance to see the picture. The following week, regardless of the previous ads, the picture was shunted, on a repeat run, into the Majestic Theatre, an Arthur house, double-featured with “Hat-Check Girl,” Fox. This continued for a few days when the picture was pulled and another substituted. Bridgeport independent theatremen, sensing that a strategic move would help them in their fight, took space a week or so later to indicate to the public that “Smilin’ Through” and “American Madness,” regardless of what had been said before, would be available at their houses.

To see that the public’s confidence, if there had been any, in the exclusive idea might have been a bit weakened.

In Williamsport, Pa., because of a misinterpretation of contract, the exclusive house there (independent) proceeded to use the exclusive slogan for “Smilin’ Through.” The opposition, which knew it would get the show because the picture was on the previous season’s contract, dealt exclusives a death blow by asserting that the picture would play at the subsequent run house. In addition, private advices inform this publication that the townfolk, not sold on exclusives, still believe that they will be able to see exclusive pictures at their favorite neighborhood theatre. One of the reasons why the public refuses to believe the exclusive idea is because of the road-show policy, in which the line, “not to be shown here again this season,” has been violated time and time again.

In Pennsylvania, too, M. E. Comerford, perhaps the leading independent theatreman in the country, has come out against exclusives. The idea is dear to his heart, so much so that the industry can ill afford to see flourish. To quote Comerford: “The whole idea of exclusive selling is contrary to the policies and principles of the industry. The motion picture business has grown on mass consumption. Exclusives would not only seek to cut down on theatregoing, but also kill chances to build new stars, new faces. If patrons do not see their stars, those stars’ values will diminish.

“In this industry cannot be governed by connivance of a few distributors who think the exclusive idea is a welcome thought in distribution. I refused ‘exclusives’ years ago. I do now. Such a policy will not survive, in my opinion.”

In Richmond, the Coulter interests have taken to the screen to assure that pictures shown in their first-run houses will be available at the subsequent runs. They have taken to the air to fight exclusives. The air has been used with great success in many spots, including the Cleveland sector.

In Wilmington, Delaware, the labor organ has started to fight exclusives, has declared that the policy of the Loew Parkway Theatre in throwing on the screen the announcement that the picture shown will not be shown anywhere at any time is a policy that may well be omitted.

In Syracuse, New York, independent exhibitors have begun to campaign against exclusives. In Rochester, New York, private advices point to an apparent flop of exclusives, largely because of the fact that some of the so-called exclusive pictures have been of low caliber, with audiences refusing to attend in any great numbers because of the exclusive idea. In Philadelphia, the local exhibitor organization has threatened to go to the governor to secure his attention toward the exclusive idea.

P. S. Harrison, who has the good will of more independents than any other publisher in the country, has come out against exclusives and advises the following campaign:

(1) A series of advertisements in the newspapers, supplemented by pamphlets passed to the patrons at the theatres;
(2) Talks over the radio;
(3) Short speeches made before civic, fraternal and commercial organizations;
(4) Four-minute speakers covering every independent theatre;
(5) Inducing representatives to introduce proper legislation in legislatures;
(6) Supporting an appropriate bill in Congress;
(7) Using influence among congressmen to induce the Department of Justice to undertake an investigation, with a view to suing the producers in the Federal courts under the Sherman Act.

The main point that each exhibitor should try to make to the public, in asking its support to fight the chain theatres, should be that;

(a) Support of the theatres that advertise “This Picture Will Not Be Shown in Any Other Theatre in This Town” means the extinction of all other theatres, a condition that would make it possible for the chain theatres to double and triple the cost of their entertainment.

(b) The profits the circuit theatres make are sent to New York to pay exorbitant salaries to the executives of the film companies, $2,000 a week being an average salary, whereas the profits the independent theatre owner makes are re-invested in the town, of which the manager is part; the manager of the independent theatre is a permanent resident of the town, taking an interest in its improvement, spending his own money in taxes to bring such improvement about, whereas the circuit manager is a “foreigner,” seldom being kept employed very long, and receiving less than a living wage, so that he is incapable of being of any benefit to the town.

Exhibitors everywhere who are affected by exclusives, and all others, too, must fight the idea. Public support is a necessity.

Current developments are encouraging, but there must be no laying down on the job. Exclusives must be abolished.
WE WON'T SELL YOU EXCLUSIVES

BECAUSE THERE ARE 4600 OTHERS WHO WANT THE SAME PRIVILEGE

BUT

WE'RE READY TO GIVE THE SAME FIRST RUN DAY AND DATE RELEASES TO EVERYONE

WHETHER YOU'RE A 25-CENT 400 SEATER OR A 75-CENT 5000 SEAT CITADEL, YOU'LL WANT TO KEEP IN TOUCH WITH WHAT'S GOING ON IN YOUR TERRITORY*

*Meaning, of course, either

EXHIBITOR

On the 1st and 15th

THE NEW YORK STATE EXHIBITOR

On the 10th and 25th

or

EXHIBITOR

On the 5th and 20th

Emanuel-Goodwin Publications, Inc.
219 NORTH BROAD STREET
PHILADELPHIA, PA.

Here's my Check for

ONE YEAR'S  ($2)
THREE YEARS'  ($5)

Subscription to my Home Town Journal

NAME__________________________________________________________
THEATRE_______________________________________________________
ADDRESS_______________________________________________________

SEND THIS IN NOW!
Rivoli Theatre booked Walt Disney's Mickey Mouse "Touch-Down Mickey" and distributed 100,000 "Rain" tabloids at the most important football games on the Saturday of the opening of the picture. The caption on the back of the tabloid read: "Football's in the air and so is 'Rain,'" and, of course, illustrations of little Mickey Mouse, with headgear, kicking a football. Mickey Mouse was given good space and liberally billed as an added attraction.

NATURALLY, NEWSPAPERS in the New York area are practically fed up on new gags that are lauded to the skies by the exploitation man, who is trying to justify his place on the payroll. They have become hard-boiled to a certain extent, and, as such, only something outstanding and clever can ever crash the papers to any extent. However, your radio stations have not been besieged as heavily, they are more liberal, they are more eager to listen to suggestions, and if your idea bears any merit whatsoever you have a good chance of clinching the deal. Fortunately, "Rain" adapts itself easily to a radio program. A special four-day continuity was prepared listing more than 25 popular songs that carried the word "rain" in the title, such as "Rain on the Roof," "Singing in the Rain," "It Ain't Gonna Rain No More," and songs of that type. Several radio stations immediately seized on the idea and presented complete programs devoted entirely to "rain" songs and awarded prizes to the listeners writing in giving the correct title of the songs played on that particular program. This program was so successful that several of the smaller stations imitated the larger radio station that had initiated the program and ran similar hours on which they dedicated the various songs to the different members of the cast of "Rain."

NEWEST ENTRANT in the Broadway whirl is Jack Buchanan, starring in "Magic Night." Jack Buchanan was scheduled to arrive from England the same day as "Magic Night" opened on Broadway. As a result, he agreed to sell tickets at the box office on the opening day, and newspapers are playing up the stunt whereby the first 50 girls who appear at the box office with the best English accent will be admitted free.

Fashion Park Clothes are featuring a Jack Buchanan suit, and, as a result, 22 stores of Weber and Heilbroners and those affiliated with Nettleton and Stein-Block are devoting entire windows of 40 x 60's of Jack Buchanan wearing Fashion Park Clothes.

As above mentioned, the exploitation man must grapple with the situation he has in hand. For example, if he is not allowed to play a ballyhoo record loud enough to be heard several blocks away, he must think of some device to attract attention to the theatre. He must shift his ground and not buck his head against straight-laced ordinances. Stunts must not be too far-fetched to the realm of being ridiculous, they have got to have a semblance of merchandising behind them that will attract the prospective ticket buyers. But don't think that the White Way has been whitewashed. New Yorkers react to ballyhoo just as readily as any small-town farmer reacts to a sweep of the circus parade. Deep down in their hearts, all New Yorkers are small towners in their own way. They love the glamor, the lights, and are perfect foils for clever publicity.

Broadway, which was long identified with the more conservative type of showmanship, went ballyhoo crazy with such a vengeance recently that the Broadway Association caused a check on the circus methods. Now, Broadway exploiters are hard put to sell a show without violating ordinances. In this article, Greenthal tells what one main stem house is doing to get attention of the public.

Monroe Greenthal, author of this article, has been identified with several of United Artists' leading metropolitan campaigns, under the tutelage of Hal Horne, ad and publicity chief.

15 YEARS OF HONEST SERVICE
1918-1933
Fleshless Kodak City

Rochester is without vaudeville for the first time in years. Both Loew's Rochester and the RKO Palace announced abandonment of flesh almost simultaneously.

It is believed both chains decided they would lose less money in straight film policy. Action aroused considerable speculation, as it is believed the Paramount first-run film houses are too many. One version has Loew's closing entirely soon. Another that the Palace will bring back vaudeville after the public appetite is whetted a bit.

Rochester critics are agreed that when executives learn that vaudeville must be first of all entertaining they will get somewhere.

Operator Trouble

In Supreme Court, Kingston, Thomas J. Little is suits for reinstatement in the local of Theatrical Stage Employees and Motion Picture Machine Operators. Employed in the Broadway and in Reade's Kingston houses, he is claimed his suspension came about as a result of a letter he is alleged to have written offering to work for less than the union scale.

Frederick With Monogram

Pauline Frederick, distinguished stage actress, has been signed by Monogram Pictures to play the starring role in "Man's Law," the Tiston Tupper adaptation of Peter B. Kyne's famous novel, "The Just Judge." Others featured in the Monogram production are Claire Windsor, Barbara Kent, Theodore Von Eltz, Henry B. Walhall, Robert Elliott.

REPUBLIC REPORTS that Paramount would offer M. E. Comerford a partnership in Scranton houses branded incorrect by Paramount officials. . . . Benjamin H. Dietrick, Endicott owner, Lyric Theatre, observed his fifteenth anniversary. . . . Claims that business during past year has been exceptionally good. Joe Conglon, Binghamton theatrical promoter, who died from heart trouble, is mourned by many friends.

"RED DUST" went over big in Binghamton. . . . So did "Blessed Event." . . . Mickey Mouse shows weekly are attracting hundreds of kids to Fred Perry's Capitol Theatre. . . . Tie-up with local bakery accounts for a free Mickey or Minnie Mouse suit to every prize-winner. . . Swing to he-man pictures seems to be taking the crowd like Grant took Richmond. . . . Neil O'Brien, old-time minstrel man, and his St. Catherine Church show, packed 'em in at St. Paul's Church.

Stacey Back

Oliver Stacey has been appointed by Nate Robbins, manager of the State Theatre, Albany, which Robbins opened October 24. Stacey is a veteran Albany showman and managed the State Theatre when it was known as the Majestic and Empire and played burlesque and pictures.

Stafford With Berinstein

Harry Stafford has been appointed manager of the Colonial, Albany, by Jules Berinstein, Berinstein circuit. He succeeds Fred Hannay, who has gone to New York City. Stafford was formerly manager of Berinstein's Strand, Ithaca, and before that managed a theatre in Astoria, L. I.

Academy, Newburgh, Opens

Academy, Publix's Newburgh A house, closed several months, opened October 31, with Samuel Chernow, transferred from Scranton, as manager. Vaudeville is added to feature picture on Fridays and Saturdays.

Lyndhurst House Changes

Lyndhurst, Lyndhurst, N. J., becomes the Lindy and undergoes a change of ownership. Louis Kramer is president of Kraycar Amusement Corporation, which takes over the house.

Hughart at Herkimer

William M. Hughart, Bisbee, Ariz., is the new manager of the Liberty Theatre, Herkimer, succeeding Lester Sparks.

"Goona-Goona" Receiving National Recognition

With "Goona-Goona" making nine weeks of it at the local Cameo, national recognition, in the form of dates in many other spots, is coming to the First Division show. Here are some dates: Auditorium, Baltimore (November 11); RKO Proctor's, New York (November 1); RKO Strand, Syracuse (November 5); Public, Newport News, Va. (November 11); Capitol, Danville, Va. (November 13); Public, Litchburg, Va. (November 18).

Deals with the circuits will be lined up soon. Wherever the show has played it has tossed present records into the discard.

Rochester critics are agreed that when executives learn that vaudeville must be first of all entertaining they will get somewhere.

President-Elect and Mrs. Roosevelt are included in a list of new subscribers of the Community Theatre, Poughkeepsie. . . . Playhouse, Hudson, has added flesh to its picture program.

READ'S KINGSTON AND BROAD¬WAY, Kingston, announcing exclusive runs of certain features, advise patrons to retain their stubs, as "money will be refunded" if such pictures are shown in any other theatre in the city during the season.

Reopened

Following theatres have reopened of late: Nemo, Cloister, N. J.; Star, Jamestown; New Atlantic, Brooklyn; Majestic, Jersey City.

Incorporations

Realart Pictures Corporation of Manhattan. To deal in the motion picture business.

Zybszko Polish-American Film Corporation of New York. To deal in the motion picture business.

Cinema Productions, Inc., of Manhattan. To deal in the motion picture business.

George Vanderbilt Productions Corporation, of New York. To deal in the motion picture business.

Wittels Motion Pictures, Inc., of Manhattan. To deal in motion picture business.


For "Sin"

A sweet exploitation tie-up was effected by Warner Brothers' Broadway theatre department with Postal Telegraph, in connection with the First National picture, "They Call It Sin," Winter Garden Theatre. A telegram, which had been sent to the theatre by Loretta Young and George Brent, co-starred in the picture, which stated that the stars felt honored in being on the same bill with an all-star program containing such names as Guy Lombardo and his brothers, Aunt Jemima, Hall LeRoy, Mitzi Mayfair, Joe C. Flippen, Howard Larnin's Orchestra, Baby Rose Marie, Douglass Fairbanks, Charlie Chaplin, Jack Dempsey, Johnny Marvin, Uni Merkel, David Manners and William Hall was made into a window card by the telegraph company. They got up jumbo telegrams carrying this message, which were used as window cards in all Postal Telegraph windows calling attention to the show and the theatre name.

Feldman's Spooks

Joe Feldman, Warner's Albany exploitation man, thought up a good idea—two good ideas—for the Albany Strand and Ritz Theatres for Hallowe'en night. As the Strand patrons were invited to attend in the costumes they were wearing on the yearly festival. Ten dollars was given to the wearer of the best costume. Manager Robert Rosenthal was master of ceremonies. At the Ritz there was a special "spook show" at 10.30 P.M.

Truth About "Goona"

With "Goona-Goona," the smash hit of the season, doing a mop-up business wherever it plays, the question arises on the cost of the local campaign. From the way the town is plastered with "Goona-Goona," and from the manner in which columnists and shows have been plugging the title, one would be led to believe that First Division went overboard on selling it.

The truth of the matter is this. First Division, in the first eight weeks of the show, spent less than the equivalent of a big campaign on a picture opening in any of the Broadway weekly change houses. But the dough was spent with sense behind it. Instead of wasting the money, everything, viz: space in the dailies, billboards, etc., was purchased with an eye toward helping the box office.

"Goona-Goona" proves that a picture that can be sold will be bought by the public.

Colonial, Utica, has added a couple of stage presentations to its picture policy.

Goldberg's Stunt

Andy Goldberg, manager, Warner Hawthorne, Newark, hit upon something that is bringing him in additional business, while, at the same time, is winning for him invaluable good-will in his section of the city. Goldberg has tied up with the high school football team, and permits the use of his theatre in the mornings, before the show opens, for football rallies. The entire school turns out for the rally and then stay on for the show, having previously paid their admission price.

Trips for "Passage"

Warner Brothers' publicity department took advantage of both the title and the unusual theme of "One-Way Passage" by contacting the French steamship lines for free passages to France to the winners of an essay contest. A special trailer on the screen of the Strand announced the details of the contest, which offered a round-trip ticket to France to the writer of the best essay interpreting the unusual ending of the picture.

Circus

Manager Jay Golden, RKO Palace, Rochester, made the most of the Circus International on the stage. Put on a parade with elephants, horses, clowns, etc., at noon Saturday and climax the event with Tiny Kline doing her wire act across Main Street from the roofs of two high buildings.
**“I Am a Fugitive”**

Stanley Shuford and the Warner press and art departments outdid themselves when they produced the press book on “I Am a Fugitive.” With the aid of the book, exhibitors everywhere ought to milk every dollar out of the picture.

Just a glimpse of it reveals the time and effort which has gone into it. Showmen everywhere are enthusiastic, and rightfully so, because the material has been formulated for direct and constructive use.

The press book is really a daf. If there were a best 10 for press books (and why shouldn’t there be?) “I Am a Fugitive” belongs in the category.

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**Song Contest**

A national song-writing contest open to amateurs was held between October 29 and January 15 in connection with “They Call It Sin.” Contest was inspired by the fact that Loretta Young, in the picture, portrays a small-town girl who achieves Broadway fame as a composer. The only restriction imposed on contestants by First National is that the title of the picture must also be the title of the song. Names and addresses of composers must accompany the manuscripts one of which will be returned; contestants should therefore retain a duplicate copy.

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**Georgia Guests**

University of Georgia football team were guests of the Warner Strand, where “They On a Match” was in its second week. Invitation to attend the Warner picture was extended in person by S. Charles Einfeldt, Warner executive in charge of advertising and publicity, while he was in Atlanta early last week, on company’s business.

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**Jack O’ Lanterns**

In observance of Halloween, Bert Leighton, manager, Stanley Uitica, staged a midnight show, spooks and all. Jack O’Lanterns were used in the decorations, weird music emanated from the orchestra pit, and a number of local magicians did their stuff.

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**Fashion Review**

More than a score of Utica’s society women and young matrons joined in a fashion show review at the Avon Theatre, at which “Miss Fashion Utica” was picked from among the number.

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**Rules Contest**

In connection with the showing, “The All American,” at the Avon, Utica, house management and the Utica Press co-operated in running a series of questions about football rules. Passes were the awards to winners.

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**U Weekly Back**

The “Universal Weekly,” after being suspended for many months, is back, and even more attractive. It’s Vol. 31 and No. 21. Happy days are here again.

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**Death Of Moe Mark Mourned**

On his way home apparently on the road to recovery from a siege of illness, Moe Mark, theatre builder, movie pioneer and official in Warner Brothers, died in Utica, November 2.

Mark had been to Clifton Springs and was returning to White Plains, when he suffered a sudden attack of heart disease. He was taken off the train at Utica, placed in an ambulance and was being hurried to a hospital when he passed away. Dr. A. P. Clark, coroner, was called and after talking to Mark’s nurse, Mrs. Edna Spooner, who accompanied him to and from the health center, pronounced death due to a heart ailment.

The body was sent to the Campbell Funeral Home in New York City after being given attention by a Utica undertaker.

Moe Mark grew up with the moving picture industry. He started with it in Buffalo in 1897 when he leased a vacant store and operated his first “nickel house.” Later he leased other stores in that city and then leased old theatres and built new ones. Eventually he located in the metropolis.

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**And the Firemen Couldn’t Save Anything**

Recently a bulletin of the Jersey Allied, from Prexy Sid Samuelson, contained the following incident as an example of what happens when organization fails:

The condition of the organization reminds me of an absolutely true, small-town story that came to my personal attention. A community of 5,000 people had a well-trained, active, well-officed volunteer fire department. In the course of years, this department acquired a splendid motorized equipment. Its vigilance prevented many losses and gradually the town fathers lost interest. Year after year, the volunteer chief of the department appeared before the town council with a levered dollar to buy new hose. And the town fathers searched their memories and figured that never having had a serious fire loss, none would ever come. One day, however, a fire started. The volunteers rushed to work, coupled up the engine, and started to play water on the fire; the water pressure burst thirteen lengths of hose, resulting in an ultimate fire loss of over $100,000.

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**HEARD IN**

**UNION COUNTY**

Reilly Back in Union House

--Vaudville in Plainfield?

**By J. Mel.**

RICHARD A. REILLY, former manager, Regent Theatre, Elizabeth, has been named as manager of the Union Theatre, Union. Since leaving the Regent, Reilly has directed the Cranford playhouse, Cranford, and Mosque, Newark. Lydia Goodman, Elizabeth, has instituted a $35,000 damage suit against the Fox Metropolitan Playhouse, Inc., operator of the Fox Liberty Theatre, Elizabeth.

**NEWARK**

The Boys Won’t Give Pictures

**By Bob**

BIGGEST SHOCK in many months. . . .

Mosque Theatre turns thousands away. . . .

Reason: Herb Hoover, from Washington and Iowa, made personal appearance. The town half-wit seeing the immense throng gagged: “I see the ‘Phantom President’ did better at a second-run house than at the premiere.”

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**THE NEW YORK STATE EXHIBITOR**

Nov'10'32

MAKE YOUR BUSINESS BIGGER AND BETTER
Looking Ahead at the Product

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

By Our Hollywood Correspondent

“The Silver Dollar”—WB
Edward Robinson, Bebe Daniels, Aline MacMahon, Toby Hoobland, DellWebb Jennings, Robert Warwick, Russell Simpson.

Credit Warners with handling in a fine picture; credit Ed Robinson with a real performance, and credit the ledger when theatres play “Silver Dollar.” Not that the picture is an immediate hit. The show needs intensive selling, has names, background, plenty of angles. Robinson was never better than he is as the silver king who rises to a peak and then goes down the ladder. “Silver Dollar” is a show that can make money.
Estimate: Get behind it.

“Rockabye”—RKO
Constance Bennett, Paul Lukas, Joel McCrea, Johnna Houdland, Charles Midleton.

Once again they have taken Bennett out of the light comedy class and given her a dramatic role. Question is whether or not this department offers more box-office possibilities, This time, an actress who doesn’t get her man, but life isn’t that way. She struggles through a dramatic role as she can. Cast is up to standard, but subject material is always problematical as far as dough is concerned.
Estimate: Figure it out for yourself.

“If I Had a Million”—Para

Episodic, the show rates as one of the best from all standpoints—acting, direction and writing. There is only one thing wrong. Shows of this kind have a hard time getting in, patrons will see a real, intriguing mystery show. As long as Joe E. Brown carries the load this would be, and, as a result, a swell picture to sell. Tracey is okay as the prisoner who takes it to save his sweetheart, and if the women folk can be interested in the show, it is box office. Title may scare away some of the timid, but smart women will play for the femmes. The men are certain to come anyway.
Estimate: Find the women.

“You Said a Mouthful”—Warner
Joe E. Brown, Ginger Rogers, Preston Foster, Sheila Terry, Patrice, Gavin Williams, Oscar Apfel.

Just about what one would think this would be, and, as a result, a swell picture to sell. Tracey is okay as the prisoner who takes it to save his sweetheart, and if the women folk can be interested in the show, it is box office. Title may scare away some of the timid, but smart women will play for the femmes. The men are certain to come anyway.
Estimate: Title tells all.

“Red-Haired Alibi”—Tower
Mary Kennedy, Parnell Pratt, Grant Withers, Theodore V. Eltz.

Tower keeps to its own high standard with a story of a girl who tried to live down a past. Mary Kennedy, who is getting more work these days, is competent, while V. Eltz is best. All in all, the title is intriguing and good exploitation material.
Estimate: Not bad.

“The Iron Master”—Allied

Popular fiction number has been given a well-known feature player cast and by what one would think this would be, and, as a result, a swell picture to sell. Tracey is okay as the prisoner who takes it to save his sweetheart, and if the women folk can be interested in the show, it is box office. Title may scare away some of the timid, but smart women will play for the femmes. The men are certain to come anyway.
Estimate: Title tells all.

“Prosperity”—MGM
Marie Dressler, Pola Negri, Audra Page, Norman Foster, John Miljan.

The Dressler-Moran combination can’t miss at the box office, even though Leo tampered with this a long time before it was finished. Any Dressler-Moran story can’t hold many surprises, so this, as the others, depends upon the individual characterizations to get going. The show, with a title that means money in itself, can stand up anywhere, even if it doesn’t hit the top grade. It’s tough.
Estimate: No trouble here.

“Evenings For Sale”—Para

Good feature name combination with a distinct Paramount class production, "Evenings For Sale" smacks of a high standing when the returns are in. The Marshall-Boland-Maritza-Ruggles quartet turns in a swell piece of performing, while the whole production glitters. Paramount may not have produced a mass picture here, but the show deserves everyone’s attention.
Estimate: Very nicely done.

“The Kid From Spain”—UA
Edie Cantor, Lydia Robert, Robert Young, Ruth Hall, John Miljan, Noah Beery.

Sam Goldwyn put a sock of dough into this Cantor spectacle, and he will get it all back with more to spare. Every year the company waits for the Cantor movie. This season the country will flock to see it. As the toreador who doesn’t want to be one, Cantor is immense. So is the production. All in all, if they would all be like this, theatres would need rubber walls.
Estimate: Repeat that.

“Guilty or Not Guilty”—Mono.
Betty Compson, Claudia Dell, Tom Douglas, George Irving, Wheeler Oakman.

Gang story with some human elements to interest the family trade. The cast contains some names that can be sold, but, in short, the production does not have too much to distinguish it. The title is a good one, and that can make the picture saleable material.
Estimate: Sell the title.

“Renegades of the West”—RKO
Toms Keene, Rosco Ates, Betty Furness, James Mason.

Keene goes to jail to round up the gang, love helps conquer all and another western epic is recorded for the delight of thrill lovers. Keene is up to his usual standard, and as long as the riding is heavy and punchy, who cares?
Estimate: Ride ‘em, cowboy.

15 YEARS OF HONEST SERVICE
1918-1933

November 10, 1932
THE NEW YORK STATE EXHIBITOR
THE ONLY REGIONALS IN THE METROPOLITAN AREA

...THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

Emanuel-Goodwin Publications INCORPORATED

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Leapin' lizards! She's on the screen!

The funny paper sweetheart of millions that millions are waiting for in a human-heart story tinged with a tear and bursting at the seams with laughter. Young or old... if they're human, they'll love it!

Based on the most popular comic strip in the world by Harold Gray

Little Orphan Annie

with

MITZI GREEN • MAY ROBSON
Buster Phelps • Edgar Kennedy
Matt Moore • Kate Lawson

Directed by John S. Robertson
RKO Radio Picture

Nov 10 1932 b.c.
Into the alley—!

with those past records, Mr. Exhibitor!

A CLASS "A" PICTURE
FOR CLASS "A" THEATRES

CASTLE, Chicago, Ill.—2nd big week
and breaking every record for 7 years

GRANADA, Toledo, Ohio—The year's biggest
week's business—in the face of a blizzard

CAMEO, New York, N. Y.—9 big weeks
Breaking all records for the past 10 years

PROCTOR'S PALACE, Newark, N. J.—1 week—Sensational

AUDITORIUM, Baltimore, Md.—1 week—Sensational

OPENING AT
Warner's UPTOWN, VARIETY & LAKE—Cleveland, Ohio
Day and Date—December 1st

Loew's STATE, Providence, R. I.
"Theatre of the Stars" and "Showplace of New England"—7 days—November 25th

Warner's METROPOLITAN, Washington, D. C.
soon

"GOONA-GOONA"

—will set up a whole new stack of records for your or any other theatre!

From the World's Leading Independent
FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
Executive Offices: 1600 Broadway, New York

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Here's a picture for everyone to be proud

• • • the Producer • • • the Distributor
• • • and the Exhibitor who plays it!

SARAH PADDEN
OTIS HARLAN
GLORIA SHEA
LARRY KENT
EDMUND BREESE
MAE BUSCH
WALTER LONG
William V. Mong

in

"WOMEN"

An exploitation natural with a title that'll bring the lady patrons . . . and a story that'll enthuse them.

WON'T

Laughter—tears—Treachery—Romance in an amazing story of a woman who told a great lie to right a great wrong.

TELL"

A CHESTERFIELD PRODUCTION

Distributed by the World's Leading Independent

FIRST DIVISION EXCHANGES, Inc.

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ALBANY  PHILADELPHIA
WASHINGTON  PITTSBURGH
CLEVELAND  CINCINNATI

Nov25'32 pg. 2
HELL BENT FOR YOUR BOX-OFFICE!

Another BIG-AUTHOR serial from the same studios that gave you Peter B. Kyne's "Heroes of the West" and Talbot Mundy's "Jungle Mystery"... Terrifically fast, tremendously thrilling, and packed tight with the sort of mystery that only the touch of a master writer can give!

With FRANK ALBERTSON, ERNIE NEVERS (the All-America football hero) Cecilia Parker, Caryl Lincoln. Directed by Henry MacRae. 12 BIG CHAPTERS.

AN ADVENTURE SERIAL
Distributed by
UNIVERSAL

Sir ARTHUR CONAN DOYLE'S The LOST SPECIAL
A soul-stirring romance rolling across the screen in mighty heart-beats... America's story, its saga of courage, written eternally in the cities, the fields, the mountains... star-spangled with the faith of a great people

DESTINED TO TAKE ITS PLACE AMONG THE GREAT ATTRACTIONS OF ALL TIME

Nov 25th 32 pg. 4
Proudly presented by RKO-RADIO
LOVE MADE THEM CONQUERORS!

...Wars! Panics! Heartaches...Heartbreaks!
Such were the fires that forged the steel for their swords and their plows...for they came with Conquerors' blood in their veins and banners of courage flying! Out of their hearts flamed the faith of a dauntless nation...and out of the thunderous hours they lived has come a drama deep as human passion!...
The SAMUEL GOLDWYN Production
of
RONALD
COLMAN

Four Stars!

"Great entertainment, real splendid screen achievement, and if SAMUEL GOLDWYN doesn't make money with this one, there isn't any money in the world!" —Louella Parsons

"A candidate for listing among the ten best!" —Film Daily

"Re-affirms the conviction that Hollywood can turn out pictures that strengthen the foundation of the industry!" —Motion Picture Daily

"Undoubtedly will be listed among the year's superfine productions!" —Boston Globe

"Fully up to the Goldwyn standard and cinematically the Goldwyn Standard has long borne a close resemblance to the Gold Standard!" —Hollywood Herald

"Here, folks, is the most beautiful picture of the year!" —Rob Wagner's Script

"Colman at his best in distinguished film...situations that rise to rare reality and touch deep poignancy." —Edward Schallert, L. A. Times

"A great human document!..." —Mollie Merrick, Kansas City Star

TRADE SHOWINGS
IN YOUR TERRITORY
SOON! WATCH FOR
ANNOUNCEMENT
FROM YOUR NEAREST
UNITED ARTISTS
EXCHANGE

THE CYNARA
with
KAY FRANCIS

How often have you said to yourself, "Wouldn't I love to have been in that picture?" Well, here's one you are in...one that you can't help being a part of...so quickly does it sweep you into the story...so beautifully does it carry you away!

Directed by KING Vidor

UNIVERSAL ARTISTS
The New York State EXHIBITOR

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Support Your Chieftains

Once again exhibitor representatives have gathered around the conference table. Once again Allied and M. P. T. O. A. chieftains have conferred with a representative of a producing company. Once again there is a hope that out of these conferences may come a partial solution, at least, of the exhibitors' problems.

Unlike the 5-5-5 catastrophe at Atlantic City, however, there is reason to believe that continued constructive efforts will lead to constructive accomplishments.

This belief arises because of a host of reasons. In the first place, the sole producer representative at the preliminary meeting, was Sidney R. Kent, whose standing in the eyes of exhibitors and distributers is unequalled anywhere in this business. Kent has again given of his time, his energy, his experience, to assist the exhibitor deliberators. No one is more sincere, no one more honest, no one more respected. At the recent New York and Washington meetings Kent has spoken straight from the shoulder, has admitted that the exhibitors' battle was the producers', too, that if the present conferences fail, no one can predict what results may take place. When the history of this business is written, there will be no name more honored and revered than Sidney R. Kent.

Another reason for a hope of actual accomplishment comes because of the presence of Abram Myers, Allied leader. In the short time that he has been a part of our industry, Myers has gathered unto himself a wide knowledge. Those who have had the privilege of meeting him around the conference table are amazed at the manner in which he has understood the mechanics of the business, the industry's workings and actual knowledge of exhibitor problems. Myers is well on his way toward becoming a bigger asset to this industry, regardless of exhibitor affiliation. Myers is fair.

A third evidence of why these preliminary conferences may lead to definite results comes from the presence and work of M. A. Lightman, M. P. T. O. A. president. Lightman, who has been placed in as difficult a position in this industry as Hoover in the nation, has been a tireless worker for many years. Conservative, yet recognizing the need for immediate aid for exhibitors, Lightman has done his best, honestly, sincerely.

These new deliberations cannot afford to suffer the same fate as the 5-5-5. Exhibitors everywhere express the hope that this time the producers will not only give a verbal assent, but a real, binding promise for co-operation. For if this is not forthcoming, exhibitors must and should have recourse to governmental intervention.

There are few intelligent exhibitors who desire federal supervision. But if it comes, the reason for it will be traced to the producers themselves. No industry can ever expect to progress unless everyone in it works for it, sincerely, honestly.

Exhibitors owe it to themselves and their leaders to attend the mass-meetings in Chicago, November 28, and in New York, December 1, and help pass upon the proposal submitted, which should eliminate many of the evils existing in the industry at present. We have seen the proposal and endorse it wholeheartedly as being the finest document exhibitors can hope to get and still be fair.

It is significant, too, that this new feeling comes at a time when these publications sponsor a REBUILDING OF THE FUTURE. Certainly, a complete and harmonious understanding between exhibitor and distributor would be a real rebuilding.

Handwriting On the Wall

So much has been said in these columns on decentralization and its benefits that it is useless to repeat what the industry knows and has known for many months—that motion picture theatres cannot be operated like chain grocery stores, that a theatre must be, always, an individual enterprise, catering to individual tastes, individual ideas in different communities.

It is not too late, however, for those remaining chains to profit by the mistakes of others. There are smaller evils in chain operation that can be eradicated swiftly and with little trouble.

Perhaps the primary fault of the huge chain is the booking problem. How, when and what shall be booked is part of the exhibitor's theatre bible. When a home office booking department or an exchange tries to tell the individual theatre when to play his pictures and how, there is need for a change somewhere.

There has been more money lost in this business in improper and unintelligent booking than in most of the other departments. Why does an exchange think that its demand of definite dates, in a certain part of a week, will bring more benefit to itself and the theatre?

Decentralization is the handwriting on the wall for circuits everywhere. Perhaps it will go a long way towards changing the idea of home office booking departments.

As far as the individual exhibitor and the exchange is concerned, however, the reason for remedy is not so immediate. Perhaps this must wait until the executives higher up discover that the offending exchanges haven't been benefitting the parent company or exhibitors through such tactics.

More Than a Decade of Constructive Effort
1918-1933
Wingate Report Shows Immense Profit in State Censor System

Staff of Four Inspectors Inadequate, Survey Proves
Ten Pictures Banned During Past Season
State Police Aid

Motion picture industry has contributed to the state of New York, through the Motion Picture Division and its predecessor organization, the Motion Picture Commission, since August 1, 1921, more than $1,333,000, according to Dr. Frank P. Graves, Commissioner of Education, in a bulletin just released by the State Education Department.

This figure was supplied Dr. Graves by James Wingate, who recently resigned as director of the Motion Picture Division of the State Education Department. Total receipts from August 1, 1921, to June 30, 1932, were $2,220,864.53 and expenditures during that period, $864,866.56. Net profit to the state has been $1,356,396.37.

The Motion Picture Division not only reviews and licenses all pictures except news releases prior to exhibition in New York state, but has the duty of inspecting theatres or any place where motion picture films are exhibited, stored, kept or used, to learn whether such films have been licensed; if the license leader is displayed on the screen and if eliminations have been made in accordance with directions of the state censor.

During the past fiscal year 1,652 miles of motion picture film have been reviewed, comprising a total of 2,015 different subjects. Eliminations were made in 326 of these subjects. The total number of eliminations was 2,580, as compared with 3,031 of the previous year. They are classified as follows: Scenes eliminated, 1,487; titles eliminated, 1,093. Grounds on which eliminations were made were classified as follows: indecent, 315; inhuman, 266; tending to incite to crime, 1,116; immoral or tending to corrupt morals, 811; sacrilegious, 72. Thirteen pictures were rejected in toto, of which three were revised and approved with eliminations.

Of the films reviewed during the year, 1,939 were talking pictures out of 2,015. The division not only reviews the pictures, but reads all dialogue before issuing a license.

Dr. Wingate declared the staff of four inspectors is inadequate to cover the 1,800 theatres in New York state, 600 of which are in New York city. In small communities, the inspection work is supplemented through the co-operation of the New York State Police.

The great majority of reputable producers and theatre owners continue to show a desire to comply with the provisions of the statute, Dr. Wingate reported, and inspectors rarely find an unlicensed picture being exhibited.

“Goona-Goona” Repeats Success in Other Spots

“Goona-Goona” is doing the same smash-up business in other towns as in this city.

The show has made a lot of money in Toledo, Chicago, Newark, Albany and other engagements. RKO has just booked the picture to its ace houses in this city, including the RKO Parkway and its neighborhood spots, while Skouras’ big houses will also play the show on the best days.

More road show engagements are being lined up. Regardless of opposition, when “Goona-Goona” is given the proper campaign, the First Division show cleans up.

Loew has given the show ace playing time.
Expect Most Companies Will Give Approval To Contract Within Week

November 28 Mid-West Exhibitor Meeting Looms
Theatremen Rallying for December 1 Session at Park Central

By the time the November 28 meeting of the exhibitors of the Middle West is held in Chicago, practically all of the distributors will have given their okay to the new standard exhibition contract formulated by the Allied and M. P. T. O. A. representatives meeting with Sidney R. Kent, president of Fox.

This is the outlook this week, as companies individually are falling into line. Following the meetings held in Washington and New York, exhibitor representatives have already given their approval to the pact and seek only the okay of exhibitor organizations and the two meetings. Almost unanimous approval will be necessary.

It is hardly likely that there will be any kicking over of the entire arrangement by anyone, but in that case those favoring the contract will go ahead anyway.

Thus far, United Artists, through Al Lichtman, has been the only company to turn down the contract. Metro, World Wide-Educational and Fox have approved it.

It is expected that Lichtman will attend the exhibitor mass-meeting to explain his position. This should lead to plenty of fireworks.

In the long run, however, it is expected that most of the companies will give their approval to the agreement.

Locally, Charlie O'Reilly will preside over the meeting scheduled for the Park Central, December 1.

Although O'Reilly's T, O. C. C. unit does not belong to Allied or M. P. T. O. A., the body is naturally interested in the acceptance of the best possible contract for exhibitors.

All the Allied units, including the newly formed New York Allied, in the east, will have delegations there, while there will be exhibitor representatives from the M. P. T. O. A. bodies and independent groups in the territory also attending.

Brenon With Monogram

W. Ray Johnson, president, Monogram Pictures, announces that Herbert Brenon has joined the Monogram production forces as a director. He will be immediately assigned to a "special," story for which is now being selected.

Among the many films produced under the direction of Brenon were "Lummox," "Bean Geste," "Sergeant Custer," "Transgression" and "A Kiss for Cinderella."

J. J. PATTERSON is the new manager of the RKO Greenpoint... Earl Belcia is handling the RKO Royal. J. C. Sheridan is managing the RKO Central, Cedarhurst. Littlefield is première danseuse of the RKO ballet.

AL WILKIE is now publicity chief for Paramount. With Earl Wingart taking the same post at Fox... Gabe Yorke is in charge of advertising at Fox... James Furman now with Loew's. Fox has taken the Gaiety for "Cavalcade."

MASCOT is moving shortly to a new home at 1776 Broadway... Passing of A. E. Leicour... prominent realtor, builder and lately interested in Remington Pictures, will not affect the company, it is reported...

J. D. Trop, Jack Bellman, Louis Schneider and Sam Ickes, still interested...

Earl Wingart has resigned from Paramount publicity for Fox... "Sign of the Cross" goes into the KIALE, November 30... Two theatres and has gone to Oscar Doob...

resigning from Paramount...

James Furman has resigned from Warner Brothers theatres and has gone to Oscar Doob...

Fox plans to darken a lot of houses before Xmas...

PARK, South Plainfield, N. J., has reopened...

So has the Mayfair, West New York; the Forum, Bronx; Strand, Union City (by Nicoletti), who has the Union, Union City; the Liberty, 116th Street, has reopened...

Community, Seacaucus, N. J., has changed hands, with General Pictures, Inc., now operating.

HARRY HERMANN has taken the Noststrand, Noststrand Avenue, Brooklyn... Walnut, now Roosevelt, has reopened... The fellows who have the Hip are a couple of mid-western showmen...

They say that the Sidney Cohen-RKO deal for the Empire is on again... Joseph Pete has taken the New Royal, Southern Boulevard, Bronx.

CENTRAL is now showing pictures...

Translux had a gala send-off and is now doing business at twice the old stand...

Irving (Burleigh) shows pictures on Sunday...

Adam Binkoff has the State, West Orange...

Moffitt Gall, Washingtonville, is closed for the winter...

While the Roslyn, Roselle Park, has reopened, with previous owner in charge...

F. C. Hoch has reopened the Central, Goshen.

FORDS, FORDS, N. J., has been taken over by the Fords Holding Company, Inc., Judge Nelson president... Lewis Theatre, Newark, is now a Lewis Karner possession...

While the Fort Lee, Fort Lee, N. J., is in the grasp of A. M. De Haven.

EAST ORANGE, N. J., now has Sunday movies...

Last vote decided the measure, so now folks can sit anywhere in the city...

Plainfield also gave the blue laws a kick over by the Fords Holding Company, Inc., Judge Nelson president... Lewis Theatre, Newark, is now a Lewis Karner possession...

While the Fort Lee, Fort Lee, N. J., is in the grasp of A. M. De Haven.

15 Years of Unstinted Service
1918-1933
Official Notices of the Buffalo M. P. T. O.

Buy National Mazda Lamps

Japanese-made lamps are being offered in the local market. The buying of these by exhibitors has put out of business a local factory, throwing 600 people out of work. Join with us in buying national made Mazda lamps, and get the benefit of special discounts we are able to offer through group buying.

—J. H. Michael.

Don’t Violate the Juvenile Law

A letter from Roy F. Woodbury, director, Juvenile Protective Department, Children’s Aid Society and Society for the Prevention of Cruelty to Children, Erie County, to Jules Michael says:

“We have received report that some of the theatres are permitting children under 16 years of age to participate in stage acts in their amateur performances. This is in violation of the law. We have been able to clear up specific instances, but we understand that some of the theatres are still permitting children to thus appear. Our purpose in writing is to inquire if your office would be kind enough to send out a general form letter to the theatre managers calling attention to this law.

“Buffalo has obtained a very enviable position in the enforcement of the law relative to the use of children in public exhibitions. This was largely due to the splendid co-operation received from theatre managers. We would not like to see this record broken due to ignorance on the part of theatre managers not familiar with this phase of the law.”

Incorporations

East Coast Productions, Inc., of Manhattan. To deal in the motion picture business.

Picture Alliance Corporation of Delaware. To deal in pictures, photoplays, etc.

Central, Goshen, Opens

After having been closed for a long time, the Central Theatre, Goshen, county seat of Orange County, has reopened with sound, under the management of Frank C. Hock.

Roxy Makes New Deal With Fox Films

Terms of the new deal between Roxy Theatres Corporation and Fox have been approved by Federal Judge Francis G. Caffey. Roxy will pay Fox a guarantee of $5,000 a week in advance, with $7,500 for specials. Contract also calls for percentage of the gross, placed at 15 per cent in rumors. The agreement will last until December 15, when the receivership comes up again.

We appreciate this, SAM DEMBOW, Jr.

Congratulations on the fifteenth anniversary of The Exhibitor.

The only way I know to convey my sentiments about your publication is to subscribe for an additional three years, for which I enclose my check herewith.

With every good wish and with kindest personal regards, I am

Sincerely, SAM DEMBOW, Jr.
NIAGARA FALLS EXHIBITORS held a meeting in the offices of Herman Lorence, Strand, to discuss "raising admission prices." a truce was declared and all signed an agreement to raise their admission prices $0.10 and 10 cents. Exhibitors will be glad to know that Willis H. Sargent, prominent Syracuse attorney, and member of the board of directors of the M. P. T. O., was re-elected to the Assembly. At a meeting of the M. P. T. O., held November 14, Jules H. Michael was designated to represent that organization on the board of directors of the M. P. T. O. A.

FILM ROW extends deepest sympathy to M. J. and Sid Kallet on the death of their father. Wm. Cadoret, from Scranton, Pa., was a visitor along Film Row recently. Skouras is contemplating opening the Empire, Syracuse, very shortly, with a double-feature policy. House has all been redecorated and W. E. sound equipment installed. Many out-of-town exhibitors journeyed to Syracuse to see the Syracuse-Colgate game. Seymour Morris, formerly assistant manager, Eckel, Syracuse, has been transferred to the Strand, Carthage, as manager.

CHARLES HAYMAN, president, Lafayette Theatre, Buffalo, flew to New York. Charlie invited Bill Cadoret to fly with him, but Bill decided he would rather be on good old solicitor, Joe Miller, Columbia, was also invited, but refused. Buffalo film row was visited by quite a representation of exhibitors from Rochester and Syracuse recently, such as Sol and Leon Schaefer, Max Fogel, Bill Tishkoff, H. Gilbert, Lester Wolfe and Marshall Taylor. It is rumored that Skouras will take over the operation of the Bellevue Theatre, Niagara Falls. Cataract Theatre, Niagara Falls, has reopened, under the management of Harry Gerone. Colonial Theatre, Niagara Falls, was opened recently. Nate Robbins, out at Colonel, Utica, Charles Morse in as owner. Falls Theatre, Homer Falls, operating Saturday by. Sam Slotnick out at James Theatre, Utica.

BRINSLY'S LIBRARY, Aurora, has closed. Lyric, Rochester, opened November 5. Studio Theatre, Moravia, closed. Lester Wolfe, former salesman, Metro, has taken over the Harvard Theatre, Syracuse, from Phil Smith. Joe Miller, Buffalo Columbia manager, has had a meeting with his sales organization to devise ways and means by which he is to successfully handle the "Picture operation drive," which ends December 17. Harry Simon, formerly manager, Richardman Theatre, Oswego, has leased the State Theatre, Oswego, and reopened the theatre recently.

LINCOLN THEATRE, Rochester, just reopened under new management. Bill Thompson took over the Palace Theatre, Rochester, and is keeping it "closed" to protect his nearby Cameo. R. E. Blouvet has replaced his LoRo, LoRo, S. Seplowin, manager, and W. Hurburt, special representative, Graphic exchange, of Detroit, Michigan, visited Berkowitz, Standard exchange, Buffalo, to have a conference on Majestic. Oh! oh! "ain't that simple? that new camel's hair coat that Joe Levy, Warner Bros., is sporting.

JULES H. MICHAEL, chairman, Motion Picture Theatre Owners, won the trophy at the "split soup contest," held at the Men's Club, Temple Beth Zion. Harry Berinstein, Berinstein Interests, just left for another trip around the world with his wife. RKO has run its famous last week that the Comerford interests are supposed to have made a deal with Ben Dittrich, Lyric Theatre, Endicott. Lydia Behling, manager, Ellen Terry and Sylvia Theatres, has returned from a trip around the world with his wife. Harry Seed, Warner local manager, stated that Warner office here is practically all sold up for the '32-'33 product, about 91 per cent closed. First time that Warner Brothers, nationally, closed every circuit 90 per cent.

THE NEW YORK STATE EXHIBITOR

Nov25'32

Academy Awards

The Academy awards contained few surprises. Helen Hayes and Frederic March won individual acting honors; Frank Borzage was credited with best direction with "Bad Girl." "Grand Hotel" was the best produced picture; "The Champ," Frances Marion authored, was the best original; "Bad Girl," Edwin Burke, Fox, was the best adaptation; Lee Garms, with his "Shanghai Express," won the best photograph honors; Gordon Wiles, with his "Transatlantic," Fox, secured art direction credit; while Paramount was given award for the best sound.

Walt Disney, for Mickey Mouse the Photograph Trophy, was given special award, while shorts credit went to Sennett's "Wrestling Swordfish," "The Music Box" and the Silly Symphony, "Trees and Flowers."
Rumor in local theatrical circles is that Pashman Brothers, owner of the Strand, Clifton, will take over ownership of the Capitol, Paterson, 800-seat house. . . . Paul Minn is a cousin of the Israel Packers, Passaic. . . . Garrett Voorman, manager, Montauk (Warner Brothers) staged a big exploitation and advertising campaign for "I Am a Fugitive." The "Herald-News" ran a six-day serial the week before the show went on, briefly reviewing the story. . . . Passaic Legionnaires set aside a special day for war veterans to see the show. . . . Rialto (Harry Hecht) started its first-run trials with "Washington Merry-Go-Round." . . . Manager Harry Hecht, who had been experimenting with German talkies in recent weeks, says the popularity is waning.

Harry Doneger's Palace, however, continues with foreign midnight features. . . . Cereal sets are given women patrons of the Palace. . . . China is distributed among women customers at the Strand. . . . Ringside pictures of the Canzoneri-Petrolle battle were shown at the Ritz Garfield. . . . Tony Canzoneri is a personal friend of Manager Dick Ettelson and made an appearance at the theatre only a few weeks ago. . . . Fifteen live turkeys and ten live ducks were given patrons of the Ritz last week. . . . Dresserware and kitchenware are being given women at the Garfield House.

Manager Bill Weiss, Capitol (Warner Brothers), was host to high school football teams from Passaic, Clifton, Garfield, Rutherford and East Rutherford at the showing of "All-American." . . . Bill Weiss was host to "Herald-News" carriers at the showing of "The Phantom of Crestwood," the radio thriller. . . . Because of the intense interest in the presidential election, both the Capitol and Montauk provided special election returns facilities. . . . An interesting lobby display for Armistice Day week was set up in the Montauk. . . . The Legionnaires provided army rifles, gas masks, tin hats and other paraphernalia. . . . Strand, Clifton, was threatened by fire when a private dwelling adjoining the theatre was the scene of a bad blaze. . . . Montauk, through Manager Voorman, co-operated with the Chamber of Commerce in putting across a big two-day show. Ten electric clocks were given as special gifts for lucky patrons of the Rex, East Rutherford.

**Sure Care for Box Office Blues!**

**The PEACOCK BLUE Housekeeping Set**

**Most Sensational Premium Value Ever Offered!**

**NO DEPRESSION HERE!**

The HOLLYWOOD THEATRE, POTTSTOWN, ORDERED 1000 PIECES FOR THE OPENING. THESE WERE DISTRIBUTED IN THE FIRST HOUR AND THE THEATRE RAN SHORT 900 PIECES

1929 BUSINESS IN 1932!

**QUALITY PREMIUM DISTRIBUTORS, Inc., 336 W. 44th St., New York**

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

ANNOUNCES

HIGHEST FIDELITY SOUND

The supreme achievement in the field of sound reproducing equipment for theatres of all sizes

Assuring accurate reproduction of the widest ranges in sound recording attained in the production of any sound-on-film motion picture at any studio

NOW AVAILABLE IN FOUR TYPES:

STANDARD SUPER SIZE
For Theatres having 2,500 to 4,000 seats.

STANDARD LARGE SIZE
For Theatres having 1,400 to 2,500 seats.

STANDARD SMALL SIZE
For Theatres having 600 to 1,400 seats.

SPECIAL SIZE
For Theatres up to 600 seats.

LEASE FOR CASH or DEFERRED PAYMENTS

The only all AC Operated Equipment for both large and small theatres.

NEW FEATURES OF STANDARD SUPER, LARGE and SMALL SIZES

1 New “rotary stabilizer” soundheads—no sound gate—no flutter—no “wow”—free running drum.
2 Direct drive soundheads—no chains—no belts—few parts requiring replacement—simplest possible design.
3 Improved AC operated amplifier—extended frequency—richer tone—more natural sound.
4 Remote Volume Control at projector station and auditorium on larger equipments.
5 Ten-foot loudspeakers for De Luxe theatres to give reproduction of maximum frequency range—particularly low frequencies.

SPECIAL SIZE

1 Greatly improved AC operated amplifier—highest fidelity sound—flat characteristics—greater power.
2 DC exciter lamp—more low frequencies.
3 New monitor amplifier speaker—no power diverted from main amplifier.
4 Belt drive soundheads—no noise—smooth operation.
5 Separate fader switch for wall mounting.

Orders now being accepted for December delivery.

For detailed information concerning this new equipment or the modernizing of your present apparatus, communicate with

PHOTOPHONE DIVISION

RCA Victor Company, Inc.

Camden, N. J.

Branches Principal Cities of the World
Shirley Feted After RKO Takes Over Houses

Up-state Film Execs Turn Out for Testimonial

Executives representing every concern along Film Row in Albany joined employees and officials of the Farash Theatre Corporation, November 14, in a testimonial dinner at the Van Curler Hotel, Schenectady, to William Shirley, president of the firm, who has announced his retirement, following the pooling arrangement between RKO and Farash.

Deal was closed in Schenectady November 14, and went in operation about a week later. RKO will now operate the State, Strand and Erie Theatres, Shenandoah, for Farash for a term reported to be at least one year.

Deal marks the retirement from show business of William Shirley, many years with Farash, who has operated in Schenectady for 14 years. Guy A. Graves, associate vice-president, will become manager of one of the theatres, probably the State, and George Hutton, treasurer of the theatres, will be given a post. Van Curler Theatre (Farash) is closed by the deal, which leaves Charles Fineberg’s future unaccounted for.

W. W. Farley, Albany, treasurer of Farash, sent a message of best wishes to his former partner, as he could not attend the dinner because of Mrs. Farley’s illness. “RKO does not want to bury Bill,” said Lou Golding, RKO division manager. “He is stepping out of the picture of his own volition. We wish him godspeed in all that he does.”

“I am too depressed to speak,” said Morris Silverman, owner, Happy Hour Theatre, and a showman along State Street with Shirley in the old days. “Bill and I went through good and bad times together. There will be a bigger dinner for you when you come back.”

Jack Swartout, manager Farash Griswold Theatre, Troy, was toastmaster and, on behalf of the Farash employees, presented Shirley with a purse of gold, which Shirley at once turned over to a Schenectady charity.

Showmen who had been associated with or rivals of Shirley in his 14 years in Schenectady, sketched his career from start to finish in legitimate, vaudeville and pictures. Shirley quashed a report that he might head a combine of all neighborhood theatres in Schenectady and said he had no immediate plans for the future.

Among the Schenectady, Troy and Albany showmen who attended the dinner were Charles Flarity, Educational; Charles Fineberg, manager, Van Curler, Schenectady; Guy A. Graves, Farash; Lou Golding, RKO division manager; Ackerman J. Gill, RKO; Troy manager; Leon Herman, UA manager; Charles Johnston, Columbia manager; Bernard H. Mills, Mills, Mills, Graphic manager; Tony Ryan, Fox manager; Andy W. Smith, Warner manager; Tony Riano, RKO; Farash Griswold, Troy, Manager; Morris Silverman, Schenectady exhibitor; Ray Smith, Warner exchange manager; Ralph Pielow and Arnold S. Rittenberg, RKO director of publicity.

Yonkers Publix Change

Strand Theatre, Yonkers, recently acquired by RKO from Publix, now changes its program every two days. Two features are offered daily. Admission prices have been reduced.

W. E. Scores

When the Metro trackless train starts its tour of the world it will carry with it a Western Electric reproducing system installation, devised and completed by the engineers of Electrical Research Products, that represents one of the most exacting problems sound engineers have ever had to deal with. Non-synchronous turntables, announcing equipment, stereo reception and every facility for demonstrating the various equipments for power generation are included in the installation.

The whole affair is an engineer’s masterpiece.
A Major Production from the Independent Field!

A Human Document of...

ACTION
THRILLS
DRAMA
ROMANCE
ADVENTURE

A star-studded Exploitation Natural that'll make you think the depression is over...

BOOK IT!

NAT LEVINE
PRESENTS

THE PRIDE OF THE LEGION

Adapted from the Cosmopolitan Magazine Story by
PETER B. KYNE

with
BARBARA KENT
J. FARRELL MACDONALD
LUCIEN LITTLEFIELD
SALLY BLANE
VICTOR JORY
and
RIN-TIN-TIN Jr.

Directed by
FORD BEEBE
Supervised by
NAT LEVINE

Distributed by
CAPITAL FILM EXCHANGE
STANDARD FILM EXCHANGE

HERMAN GLUCKMAN, President
505 PEARL STREET
630 NINTH AVENUE, NEW YORK CITY
BUFFALO, N.Y.
ALBANY, N.Y.
Beer May Help

Possibility of legal beer is reflected in activity in the New York valley from Oneida to Binghamton, where former hop dealers are seeking hop poles and other equipment that will be used in growing hops as soon as beer is made legal. That has always been a great hop country and this activity is expected to improve movie business since hundreds of men will be employed.

N E W B U R G H

Fischer Returns As an Exhibitor

LEW FISCHER, veteran theatreman, who formerly managed the old Casino, Kingston, has returned to that city and leased the Y. M. C. A. Auditorium, formerly the Ritz. . . . Thanksgiving Eve midnight show was given in the Rockland, Nyack, in aid of the Rockland County branch of the State Charities Aid.

PORT JERVIS is having its first flesh in more than three years, Strand, William Thoms, manager, giving stage shows on Wednesdays and Thursdays. . . . State and Rialto, Poughkeepsie, are competing with vaudeville. . . . Two youths were arrested in Middletown for having stolen theatre passes from the Poster Advertising Company. . . . Their undoing came when they presented the passes to the State.

BUSINESS has picked up markedly in Hudson River houses the past few weeks. . . . Not all theatres have reopened, but most of those now operating are playing to practically full houses. . . . Colonal, New Paltz, presented an animated motion picture, scenes of which had been shot in the vicinity of the village last spring. . . . In connection with the showing in the Academy, Newburgh, of a picture dealing with a birth, a local jewelry concern presented a silver loving cup to the first child born in the period of the engagement.

Abrahams Up

Sanford Abrahams, Warner Brothers’ advertising department, has been appointed advertising manager of the Warner Brothers’ theatres in up-state New York. Abrahams has been connected with Warner and First National advertising and exploitation for the past six years.

W. E. Scores

C. W. Bunn, general sales manager, Electrical Research Products, announces a contract to install a Western Electric sound system on the Farness steamship, now under construction, “The Queen of Bermuda.” It is a sister ship of “The Monarch of Bermuda,” which is Western Electric equipped.

Cocalis Drops One

Sam Cocalis hasn’t the State, Elizabeth, N. J., any more. Edward Shuster has taken the house.

Fox Prepares to Smash the B. O.

Through an injunction order issued by Supreme Court Justice Albert Cohn in New York and served by City Judge Acton M. Hill, of Hornell, at Corning, Mr. and Mrs. Fred F. Peters are enjoined from interfering with the operation of the Majestic Theatre, Hornell, by Warner Brothers. Peters recently returned quarterly rental for the premises and demanded the theatre.

In July, claiming that Warner Brothers had defaulted in rent, the Peters took possession. The theatre was operated by Nikitas Dipson, Batavia, for a few days, when one afternoon it was found that the sound equipment had been sealed. The theatre remained dark for some weeks when operation was resumed by the Warners.

Filmcraft Progresses

Phil Goldstone has signed Lionel Atwill and Fay Wray for the leading roles in “The Vampire Bat,” fifth Majestic feature of the season. Included among the others who have already been engaged are George E. Stone, Dwight Frye, Albert Cran and Lionel Belmore. “The Vampire Bat” is an original story by Edward T. Lowe, who also wrote the adaptation and dialogue. Frank Strayer will direct.

Goldstone has also started casting for “Sing, You Sinner,” an adaptation of a play by Wilson Collison. Collison is the author of “Red Dust.” This program is being distributed by Filmcraft exchanges at Buffalo and Albany.

Smalley’s Opening

Bill Smalley, Smalley chain, Cooperstown, has opened Smalley Norwich Theatre, Norwich. His former theatre was destroyed about six months ago by an explosion that took place in a restaurant next door.

New house seats 900, is a floor house only, and has a Spanish decorative style. Mayor of Norwich and mayors of nearby towns attended the opening, which was preceded by a street parade. Bill invited up from Albany for the opening the following Albany exchange managers: Ralph Pielow, C. R. Halligan, RKO-Pathe; Ray Smith, Warner; Tony Ryan, Fox; W. S. Raynor, Educational; Nat Sauber, Universal; Clayton Eastman, Paramount; Charles Johnston, Columbia.

Yonkers Vaude Through

From present indications vaudeville in Yonkers is through. Neither RKO Producer’s or Loew’s have announced its return this fall, although when it was discontinued during the summer months, it was believed it was only temporary.

This is the first season Yonkers has been without vaudeville in more than 30 years.

“Renegades of the West” Is a Keene

Tom Keene is seen in the Radio western, now current.

MAKE YOUR BUSINESS BIGGER AND BETTER

Nov25’32 THE NEW YORK STATE EXHIBITOR
Heard In

ALBANY

Papayanakos Comes to Film District

By Bill

ELECTION OF FRANKLIN D. ROOSEVELT will affect four exhibitors in the Albany district, three of whom are also postmasters in their towns and one an employee of the post office. . . . Harry McNamara is postmaster and exhibitor in Valatie; Van Orman, Essex; Cheney, Newton Falls, and Ray Shaw, employed in the post office at Richfield Springs . . . . Tyler Brothers, Delphia Theatre, Chittenango, are throwing out their chests, having come back from the Canada woods with two deer. . . . A. E. Pearson, Pearson Theatre, Clayton, has been visiting his son in Rochester.

FATHER OF MIKE KALLET, owner of the Kallett chain, Oneida, died recently. . . . Ray Pugh, Alcamon exhibitor, will soon open Community Hall, Fonda. . . . Exchange men along film row were surprised by a visit recently from Alex Papayanakos, American Theatre, Canton. . . . Alex has not been around even in the memory of the old-timers. . . . Mrs. Mary Brayton, who books pictures for the Metropolitan Life Insurance Company sanitarium at Mount MacGregor, came to Film Row to book pictures right after election. . . . Jake Rosenthal, owner, Rose Theatre, Troy, is proud because he has been responsible for raising the funds and building a gymnasium for the Young Men's Hebrew Association in Troy, after others had failed. . . . Jake is president of the association. . . . C. H. Buckley's Leland Theatre, Albany, formerly single first-run, has gone to double features, first-run, to compete with the Warner Ritz, which has long been on a similar policy and is one block away from the Leland. . . . Warner Strand, first-run, has changed its opening day from Friday to Thursday temporarily, to get an opening on Thanksgiving Day.

Saul Kallet Passes

Saul Kallet, father of Myron J. Kallet, president of Kallet Theatres, Inc., and Sidney J. Kallet, manager of the Regent, Syracuse, died November 9 at the Hospital of the Good Shepherd, after a long illness.

Berkowitz Says “Hit”

At the Allied convention, Detroit, exhibitors were privileged to see what is rated as one of the best independent pictures seen for many a day, and the encouraging part of it is that this feature was made by an independent company, Majestic Pictures Corporation, says J. Berkowitz.

It is a picture that would do justice to any major company. The name is “The Crusader,” featuring H. B. Warner and Ned Sparks. It is a masterful job, worthy of Grade AA position on any program and a picture that any theatre owner can recommend to his public as being excellent entertainment in any way.

This production is one of the Majestic releases handled by Filmcraft exchanges, Buffalo and Albany.
In some Hudson River towns a practice, referred to in the leading editorial in THE NEW YORK STATE EXHIBITOR, November 10, of subsequent-run houses starting to advertise shows in advance of or coincident with first-run showings, cropped out and was soon ended by an appeal to the fairness of offending managers. Newspapers helped out by refusing publicity.

### Downtown Flesh Out So Rochester Nabes Go Stage

**Figured As Opposition to First Runs Now**

Elimination of vaudeville by the chains in Rochester was followed by a drive of the neighborhood theatres on the first-run business.

Several put on local acts for one night a week, thereby dropping one of the double-feature films.

Riviera, largest neighborhood, toppled the whole lot with a two-day engagement of Ray Fagan and 15-piece band. Another threat is that of the stagehands' union to equip halls in various parts of the city and stage their own shows. Protests are valid, possibly broken up by foreign films and others available.

Down town managers claim they are not worried by the drive against the de luxe pictures. But fact remains that if the smaller houses show the same films shortly after the first-run, a drive of the neighborhood theatres on the first-run business.

### Utica Daylight Stays

No matter how they viewed the national and state election results, managers of Utica movie houses lost out locally in the recent poll.

The decision to shorten daylight-saving time from five to three months, as suggested by the theatremen, was defeated by a decisive margin, three to one and a little better, as it were.

### More Than a Decade of Constructive Effort 1918-1933
We're highly honored
Mr. WALKER!

The opinions expressed in Mr. Goldman's letter, reprinted in your last issue, are shared by me, and I am sure, by most of the industry.

I am enclosing my check for a three years subscription to your three valued publications, effective from the next expiration date, as a gesture of appreciation on your fifteenth anniversary.

Hoping you and your organization continue the same constructive effort.

Sincerely yours,
FRANK C. WALKER

---

Heard In

PATerson

Turkeys Given Away at Ridgewood

By Jim

TWENTY TURKEYS, chickens, ducks and geese were given away at the New Warner Theatre in celebration of Thanksgiving Poultry Night, Frank Costa, manager.

A motion picture show will be staged by Amity Chapter, O. E. S., at the Straw Theatre soon. First movie show presented by the Parent-Teachers' Association of Oakland was such a success that another is being planned by the same group.

PROSPECTS are bright for Sunday movies in East Orange. For the past year the Palace Theatre, bisected by the Orange line, has been roped down the middle, patrons of the Sunday movies sitting only on the Orange side of the theatre. "The Verdict" and "The Modern Miracle" were shown at the Temple Emanuel at the conclusion of the November meeting of the B'nai B'rith, Jepthan Lodge No. 143.

SINCE THE BURNING of the Colonial Theatre, Pompton Lakes, Butler Theatre, Butler, has been open every week-day with two matinées during the week. In Rutherford 125 adults and kiddies attended the educational film, "Columbus." A large crowd witnessed the wedding at the Orinai Theatre, Hackensack. Olive Borden, cinema queen, wants the knot untangled that now ties her to Theodore Spector, well-known Patersonian. Excessive and long-continued rains cut down attendance at theatres. Samuel Green, valued publications, effective from the next expiration date, as a gesture of appreciation on your Fifteenth anniversary.

The opinions expressed in Mr. Goldman's letter, reprinted in your last issue, are shared by me, and I am sure, by most of the industry.

I am enclosing my check for a three years subscription to your three valued publications, effective from the next expiration date, as a gesture of appreciation on your fifteenth anniversary.

Hoping you and your organization continue the same constructive effort.

Sincerely yours,
FRANK C. WALKER

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Walden Sunday Vote

Walden, home town of Chester Didsbury, treasurer, New York Allied, is to have a referendum December 6 on Sunday movies. Petition signed by 50 persons in behalf of Didsbury Theatre has received favorable consideration from village trustees.

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UnIon County

Broome Moves Up and Kelly Visits

By J. McI.

AFTER YEARS of agitation, sentiment for Sunday movies in Plainfield showed a 2-1 affirmative vote on Election Day. Fred Bradner, veteran vaudevillian, renewed acquaintance with Fred Windisch, Elizabeth newspaperman, when he played a turn at the Ritz. William Broome has been appointed stage manager at the Liberty, Elizabeth. Many of the stage employees of the county attended a dance recently, under auspices of the Warner Club, subsidiary of the Warner Theatres of New Jersey, Montclair. A two weeks' notice of discontinuance of vaudeville in Elizabeth theatres was rescinded when stage employees received contradictory announcements. Plainfield playhouse is host to the city's newsies every month. George Kelly, late manager, Ritz, Elizabeth, now in charge of the Orinai, Hackensack, is a frequent visitor in Betsyown. The Liberty's 15-cent early matinee reflects its popularity by packing 'em in.

HENRY P. NELSON, erstwhile manager of the defunct Capitol, Elizabeth, has opened a real estate office. He was re-elected a justice of the peace election day. Manager of the parking station opposite the Mayfair, Hillside, does a land-office business. James A. Ward, uncle of the Morrey sisters of theatrical note, lost the county election for sheriff.

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Rochester

Solomon Back After Two Years

By Eeaitch

MANAGER IRVING SOLOMON is back at the Century after seeing the world with Publix for the past two years. Martin Anderson, former house manager, Century, goes to the Quirk, Fulton. Downtown theatres made much of providing election returns for their patrons, but failed to keep any appreciable number from closer contact with returns and celebrations. Hav Nash, former RKO exploiter, has joined the Schine chain in the Rochester area and is seeking to pull away downtown business by the publicity route.

EASTMAN THEATRE is operating on the average three nights a week with variety of attractions. Frank Gennett, owner of 16 newspapers, has added another radio station, WHEC, Rochester, declaring that radio should supplement, not supplant, the newspaper. J. Gordon Baldwin, former organist at Loew's Rochester, is defendant in divorce suit citing girls from the stage shows. Philharmonic Orchestra concerts changed from Sunday afternoon to evening, another headache for the flickers. Tom Grierson continues as organist at the EKO Palace after elimination of vaudeville.
“Prosperity” Gets Big Send-off in Buffalo

One of the most extensive exploitation campaigns ever put over on a picture in Buffalo was effected by Shea’s Buffalo publicity staff on “Prosperity.”

Almost 50 tie-ups of various kinds were put over. Foremost among these was a tie-up with the Sears-Roebuck store, which was persuaded to put on a special prosperity week.

Prosperity banners, cards and stickers covered the big establishment at Main and Jefferson. Store was given 5,000 prosperity bonds, all of which were numbered. To lucky holders of these bonds were given guest tickets to Shea’s Buffalo Theatre. Numbers were placed on a blackboard in the Shea’s Buffalo lobby. Sears-Roebuck announced the prosperity week tie-up in four large newspaper ads. All of which contained photos of Dresser and Moran in “Prosperity.”

Co-operative ads were also placed by many tie-up in four large newspaper ads. All of which contained photos of Dresser and Moran in “Prosperity.” Co-operative ads were also placed by many downtown stores and restaurants. Displays were placed in all Deco Restaurants, in all Untereckers Stores, and the Retail Merchants’ Association co-operated by placing displays in all department stores downtown. Tie-ups were made with New York Central Railroad, Mutual Coffee Company, Kroeger’s, Grant’s, Harvey Carey and other chain stores. Dresser’s radio appearance was broadcast from the marquee of the Buffalo, and Station WHEN announced at the close of the program the fact that pictures would open at Shea’s Buffalo the next day. There were 15 large Philco radio windows. Cards were placed on all Child’s Restaurant windows. A large street banner was erected and a special transparent valance put under the marquee which showed up like a house afire at night. There were two contests in the “Tissors.” One a classified ad tie-up and the other a contest asking readers to describe the various moods shown in a Marie Dressler lay-out of various expressions. Trailers were run in the six Shea Community Theatres, as well as an elaborate advance lobby display in the Buffalo Theatre.

Preparation for “Dollar”

Warner Brothers’ publicity and advertising department is preparing a special campaign on Edward G. Robinson’s latest starring vehicle, “Silver Dollar,” which will at least equal the terrific campaign Charlie Einfeld drew up for “I Am a Fugitive From a Chain Gang.”

“Silver Dollar” will be generally released December 2.

Women Helping

Moving picture committee of the Kingston Federation of Women’s Clubs is plugging for certain attractions which it regards as special merit. It names the films, and newspapers publish its reports.

Radio Guests

Guests of Bert Leighton, Utica Warner manager, and Garry Lamman, Avon manager, were guests at the showing of “Big Broadcast” recently.

Sleep Bally

Hypnotic stunt was worked in Peekskill for the edification of a crowd that choked a street in front of a furniture store. A “professor” appearing in the Peekskill Theatre put a young woman to sleep in the show window, and she was later wakened on the stage.

For “Kisses”

Loew’s Theatre, Yonkers, where “Smilin’ Through” played last week, awarded 25 guest tickets for the best answer to the question: “Is kissing a harmful practice or is it a healthy one?”

A kiss which is remembered for years is one of the important points of the story of “Smilin’ Through.”

Advertisement

Publix is showing its faith in advertising. Managers of some houses, specially those with stiff independent opposition, have had their newspaper appropriations increased two-fold over figures of a few months ago.
High Fidelity Sound Equipment Now Ready

New Features Highlight RCA Photophone Improvement

RCA Victor Company announces the introduction of what is referred to as Highest Fidelity Photophone sound reproducing equipment for theatres and auditoriums of all sizes.

It is claimed that this new apparatus will reproduce the widest ranges in recording that have been or may be attained in the reproduction of any sound picture at any studio.

Four types of Highest Fidelity equipment have been designed—the Standard Super Size, for theatres having from 2,000 to 4,000 seats; the Standard Large Size, for theatres having from 1,400 to 2,500 seats; the Standard Small Size, for theatres having from 600 to 1,400 seats, and the Special Size, for theatres having up to 600 seats. All types are AC operated, with newly developed and designed voltage amplifiers that are identical for each type. The first major installations of this new equipment are now being made in the new RKO Roxy Theatre and the Radio City Music Hall, Rockefeller Center.

Outstanding features in the new apparatus include the improved sound head of the drum type, quieter AC amplifiers and extended frequency range, directional baffle and improved cone speaker. Of interest to exhibitors whose theatres have been recently equipped with Photophone apparatus is the fact that at moderate cost the equipment can be modernized.

The amplifiers for the Standard Series are mounted on standard channel iron racks, the height of which has been increased to 82 3/4". The voltage amplifiers on the three types are identical. The power amplifiers vary, the Standard Small Size using one 10-watt unit, the Standard Large Size two 10-watt units, and the Standard Super Size one 40-watt unit. The voltage amplifier unit has been slightly modified to give improved response.

The Fader Relay Switches are mounted on a box with a relay and remote volume control button, if used, together with a photocell voltage control for mounting at each projector station.

The 50-inch directional baffle loud-speaker is furnished regularly with the Standard Series equipments. The best results are obtained from a 10-foot directional baffle loud-speakert which can be furnished at an additional charge. The larger baffle reproduces low frequencies with about the same output as the higher frequencies and is more directional than the shorter baffles for low frequencies. Since this results in the reproduction being more independent of the acoustical characteristics of the auditorium, the 10-foot directional baffle loudspeaker should be installed in de luxe theatres wherever possible.

A loudspeaker filter is provided to compensate for the response at 200 cycles, thereby providing the smoothest transition. The widest frequency range of any loudspeaker yet produced and eliminates the necessity of using a low and high frequency unit to cover the frequency band. A Loudspeaker Coupling Transformer is furnished with the two larger equipments to make possible a good adjustment of the power supplied to the speakers. The Monitor Loud-speaker furnished includes a 16" metal directional baffle with volume control and speaker unit, providing an extremely efficient unit. The Special Size Equipment (PS-59) has been revised to have approximately the same fidelity of reproduction as the larger equipments. The frequency characteristic has been increased considerably in range. The new amplifier for the Special Size Equipment is mounted on standard channel iron rack 38 3/4" high. It includes a single amplifier unit with a power output of 6 watts and employs RCA-57, an RCA-56, four UX-245 and two UX-280 Radiotrons.

A new 37-inch directional baffle loud-speaker is furnished with the Special Size Equipment. The Special Size Equipment consists of a simple push-pull power stage using two UX-245 and one UX-280 Radiotron. The sound head attachments, PS-22 for Simplex, and PS-23 for Powers 65, are the same as the belt-driven attachment formerly used with this type of equipment except that the AC exciter lamp transformer is not required. A Fader Switch for wall mounting between the projectors is furnished. The 37-inch directional baffle loud-speakert is furnished with the Special Size Equipment. A Monitor Amplifier Loud-speaker consisting of a speaker unit and amplifier unit mounted in a metal box is included with the Special Size Equipment. This amplifier unit consists of a simple push-pull power stage using two UX-245 and one UX-280 Radiotrons. The monitor unit can be mounted in the proscenium or in the balcony.

Soundhead, double-channel amplifier and loud-speakers for the new RCA Photophone equipment is pictured above. The equipment is a vast improvement over the old.

Hornell House Reopening

Shattuck Theatre, Hornell, one of the oldest houses in Western New York, is to be reopened by Warner Brothers. Mrs. Harriet Coughlin, owner, is making alterations, tearing out the stage, proscenium arch and second balcony at cost of $80,000. Plans call for reopening about January 1.

Two Newburgh’s Dark

New State and Cameo, independent, Newburgh, remain closed.

In addition to the permanent types of equipment designed for the reproduction of High Fidelity sound, the RCA Victor Company manufactures 21 mm. portable apparatus and only recently introduced a new 16 mm. 400-watt sound-on-film portable and an automatic continuous projector that have begun to attract widespread attention. Facilities for the recording, re-recording, synchronizing and reduction from 35 mm. to 16 mm. sound-on-film subjects are maintained at the company’s studios in Camden, N. J., and New York City.

Utica Hopeful

With Utica textile industries virtually returned to normal and textile working schedules up to 98 per cent of normal, there has been a gradual increase in attendance at the downtown and neighborhood theatres in the Central New York metropolis.

Neighborhoods continue to run their feature nights, with stage presentations, grocery and other gifts, with which to keep the residents thereabouts from going downtown. And the downtown houses are using plenty of printers’ ink in the newspapers, posters and otherwise to attract ticket buyers to their houses.

Theatremen are hoping for an upturn shortly.
LOOKING AHEAD AT THE PRODUCT

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

By Our Hollywood Correspondent

"The Match King"—Warners

Timely yarn with plenty of front-page publicity to help sell it. Folks will remember the case referred to, and smart showmen will cash in. William is the standout, but there have been enough feminine angles introduced to captivate the women's trade. Warner's deserve a hand for giving the trade something timely.

Estimate: Front-page box office.

"Bitter Tea of General Yen"—Col.

Nice direction, capable angle, but it depends on how they will react to the title and the Chinese atmosphere. Stanwyck does well, and first part of the picture moves quickly. When the talk becomes a factor it slows down. Show has to be sold from the minute, because of the Chinese atmosphere, so get behind it.

Estimate: Choose your own.

"Central Park"—Warners

"Grand Hotel" of a park, with Warners contributing a neat production. Feature name cast should help, and the show has been hokied up enough to please all audiences. Of course, one might argue that the story is thin, but why worry when entertainment is present. Sold properly, "Central Park" means box office.

Estimate: Get behind it.

"No More Orchids"—Col.

This turned out better than it sounded. Tale of a rich girl who falls in love with the poor hero and then is willing to sacrifice all to help her father out of a jam, it doesn't sound like much, but turns out to be a rattling good program picture. The hero in this is a crook who reforms to do a lot of good ones and comes through strong, Tracy is superb, and, for that matter, so is the picture.

Estimate: One in a hundred.

"Wild Horse Mesa"—Para
Randolph Scott, Sally Blane, Fred Kohler, Lucille La Verne.

Western along the usual Paramount lines, with good photography and a real open space yarn to boot. Randolph Scott must be building a following, and those who like the sand spectacles will go for this.

Estimate: Okay western.

"Speed Demon"—Col.
William Collier, Jr., Joan Marsh, Wade Boteler, George Ernst, Robert Ellis, Whole Oakman.

Just a programmer with a racing background to aid it. That William Collier, Jr., presence is a tip-off to its worth, so sell it to the action fans.

Estimate: Another action yarn.

"Tess of the Storm Country"—Fox

With the Farrell-Gaynor combination average or better grosses are assured. "Tess" is rather antiquated these days and isn't. The cast succeeds all right, so for that reason the show will satisfy audiences generally. There are enough names to get a lot of attention from class audiences.

Estimate: Good title, good names.

"Under Cover Man"—Para
George Raft, Nancy Carroll, Bautee Tarus, Gregory Ratoff, Lew Cody, Nest Pracitus, David Landau.

Gang background is back again, even if the hero in this is a crook who reforms to find out who shot his daddy, Raft doesn't seem to be able to stand on his own legs yet, but nature of the yarn ought to be helpful to him. All in all, just another picture with an interesting title.

Estimate: No highs, no lows.

"McKenna of Mounted"—Col.
Buck Jones, James Flavin, Greta Granstedt, Niles Welch, Willard Hamilton, Robert McWade.

The mounted policeman usually gets his man, and Buck Jones is no exception. Tale of a Mountie who risks all for the service, it contains the usual number of action punches and is a bit different from the usual western. Jones' following guarantees success where they love westerns.

Estimate: Suitable.

"Call Her Savage"—Fox

This one can't miss. Audiences are waiting for Bow, and in "Call Her Savage" showmen will have the first mop-up on the Fox program. Bow is hot, acts that way, hops all over the place, and when everything is added, the answer is box office.

The old Bow is back and everything except the kitchen sink has been included in the story. She looks fine. When the grosses are in, "Savage" will be way up.

Estimate: Hold 'em, ushers.

GIVE OUR INDUSTRY A NEW START

November 25, 1932
THE NEW YORK STATE EXHIBITOR
It's in the BOOK

Everything
YOUR THEATRE MIGHT NEED!

The most complete and comprehensive manual of theatre equipment ever compiled. In this Big Black Book, which every National Salesman carries with him, you will find every equipment or supply commodity your theatre might ever need, completely illustrated and described. . . . The experience-proven and time-tested products of responsible manufacturers brought to your theatre by a reliable distributor. Every article you buy at National is backed by a dual guarantee of satisfaction in service—an assurance that is not always available through any other source of supply. National has the goods at the right prices; and for added measure, a service that you cannot obtain elsewhere at any price; yet it costs you nothing extra when you deal with us. . . . If you contemplate equipment improvements of any nature, mail the coupon or call on us for an interesting proposition.

National THEATRE SUPPLY COMPANY

500 PEARL STREET
BUFFALO

1560 BROADWAY
NEW YORK CITY

Nov 25, 1932 pg. 23
Hooray! There IS a Santa Claus!

You'll see him in this grand and glorious cartoon — and you'll feel his presence at the box-office when you show it. It is the PERFECT short feature for holiday time or any time programs!

Watch old Santy bring all the famous nursery rhyme characters to life. And watch young and old alike eat it up.

Holiday dates will soon be filled.

BOOK IT NOW!

Educational Film Exchanges, Inc.
E. W. Hammons, President

Educational's Short Subjects
Put the Happy Holiday Spirit in Your Shows at All Times!

"GOONA-GOONA" Broke Every Record!

Neither would these smart showmen—until

"So You Won't Talk, EH!"

—and more than 200 days over the entire RKO CIRCUIT of 35 theatres in the metropolitan area!

A FIRST DIVISION RELEASE

200 PRINTS BOOKED SOLID FROM COAST TO COAST!

DAVIS and REGENT, Pittsburgh (Boy and Date)
Warner's STANTON, Philadelphia
WARNERS, Milwaukee
WARNERS, Troy
WARNERS, Utica
WARNERS, Charlotte
WARNERS, Lynchburg
Warner's VARIETY, Cleveland
Warner's LAKE, Cleveland (Held over for 9 Days)
Warner's UPTOWN, Cleveland

Warner's METROPOLITAN, Washington
AUDITORIUM, Baltimore
CASTLE, Chicago (5th Week)
RKO CAMEO, New York (9 Weeks) (Breaking)
RKO PROCTOR'S, Newark
CENTURY CIRCUIT (50 Days)
Loew's STATE, Providence
Theatre of the Stars and Showplace of New England
GRANADA, Toledo (All Records Shattered)
RKO GRAND, Albany
STRAND, Syracuse
MAIN STREET, Kansas City

ORPHEUM, Des Moines
PALACE, Rochester
GRAND, Cincinnati
CAPITOL, Dallas
MAJESTIC, Houston
RKO, Los Angeles
ORPHEUM, New Orleans
ORPHEUM, Portland, Ore.
ORPHEUM, Seattle
PALACE, Akron
PALACE, Youngstown
MAJESTIC, Columbus
ORPHEUM, Memphis
COLONIAL, Dayton

KEITH, Boston
DOWNTOWN, Detroit
ORPHEUM, Minneapolis
KEITH, Portland, Me.
ORPHEUM, Salt Lake City
KEITH, Lowell
PALACE, Saint Paul
RITZ, Birmingham
MAJESTIC, San Antonio
GOLDEN GATE, San Francisco
HOLLYWOOD, Fort Worth
REGENT, Grand Rapids
ORPHEUM, Omaha
MISSOURI, Saint Louis
The ultimate in cinematic achievement

You will be proud to show your patrons this exploitation naturally... A capable cast ably directed and produced with the thoroughness and care that makes great pictures.

"Women Won't Tell"

with

SARAH PADDEN
GLORIA SHEA
EDMUND BRESEE
WALTER LONG

OTIS HARLAN
LARRY KENT
MAE BUSCH
WM. V. MONG

and other feature players

A CHESTERFIELD PRODUCTION

Distributed by the World's Leading Independent
FIRST DIVISION EXCHANGES, Inc.

HARRY H. THOMAS, President—

BUFFALO
NEW YORK

ALBANY
PHILADELPHIA

WASHINGTON
PITTSBURGH

CLEVELAND
CINCINNATI
“It couldn’t be done”—
So Universal did it!

The Mummy
(A KARLOFF Classic)
OUT OF THE THUNDERING CAVALCADE OF HISTORY COMES THE SCREEN'S MASTERPICTURE!

- Towering head and shoulders above the screen giants of the past... Climaxing Warner Bros.' greatest production year... "SILVER DOLLAR"! Roaring, brawling record of America's most amazing empire builder, who lived to beg in the cities he had built. Men sang his glories... Women whispered of his sins... America will shout its praise of this stupendous drama of his life and times!


VAST CAST INCLUDING

BEBE DANIELS
ALINE MACMAHON

Directed by Alfred E. Green
A First National Picture
The New York State EXHIBITOR

Vol. 5, No. 7 December 10, 1932

Absence Does Not

WHAT has often been said here again proved true in practice. Despite the fact that Harold Lloyd's newest release is deserving of praise because it contains the essentials of good, clean comedy, the picture has not been doing the expected usual Lloyd business and certainly will not gross for Lloyd enough to pay him for the time and effort put into it.

No star can afford to keep out of touch with his public. Incidentally, this is a good argument against exclusives.

There are some who may argue that sound placed Lloyd in a difficult position, that his gag humor was, of necessity, relegated to the accomplishments of another day. Regardless, however, Lloyd would be better off placing two or three pictures before his public each season rather than offering one to them every two years.

It is interesting to note that in January, 1931, these columns speaking, too, as an exhibitor, said:

Lloyd is not as popular as when he released three or four pictures a year. He simply raises his prices on a waning popularity. It is unfair to the exhibitor.

Chaplin may find himself up the same tree. Granted that "City Lights" turned in a good gross, it is still questionable whether or not another trip to the well will profit him to the same degree.

Regarding Clara Bow, however, another point must be made. Her ability to keep in the headlines despite non-production should help make "Call Her Savage" a box-office hit. Giving her the right kind of pictures and two or three releases a season will restore her to her rightful place in the box-office division and keep her protected from the industry tradition that absence does not make the heart grow fonder.

Concerning Shorts

SHOULD the new standard arbitration contract be adopted and put into general use by all companies, one significant benefit should result immediately, a betterment of the quality of shorts.

It is no secret that there are too many shorts, and, too many poor shorts on the market. Not only is there a deluge of single reels, but the calibre of many of the two-reelers is way below average. Reason for lack of quality is need for quantity. No company can schedule such a multitude and expect the major proportion to be of much value.

With the shorts clause of the new contract in effect and the distributor unable to offer more than three reels for each feature, newsreels to be included, exhibitors can use more leeway in buying. The companies, therefore, in order to get into the most spots, will seek to give their short product a higher quality.

It is better to make fewer and have them better. As it is now, many houses prefer to repeat the good ones rather than take a chance on the new, mediocre offerings.

The chains, to repeat, have a right to regulate their business as they see fit, but they must remember two things: first, that monopoly will not do the business or themselves any good; and, secondly, that the wild rush for big names at top prices was started by themselves. If an inde starts to yell because of high prices, he is promptly labelled a lot of undesirable names—but it seems okay if the big fellow does the same thing.

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**Allied—M. P. T. O. A. Split Results From New York Exhibitor Meeting**

**Help “Daily” Fund**

The Annual “Film Daily” Relief Fund plea is now being heard throughout the industry. It needs the support of every member of the industry.

During the past year, the fund has helped many in this business. It deserves the interest of everyone.

Send your contribution to the “Film Daily,” 1560 Broadway.

**Heard In**

**44TH STREET**

Sweigert Stands High, Randel, Too

**THE EXHIBITORS** are crying, and they have plenty of reason to do so. Now that the football season is over wonder what sport Harry H. Buxbaum, Sr., will be interested in. . . . Joe Lee, the Jersey China¬man, will be celebrating birthday soon. Bernie Brooks, the dapper Paramount booker, gets a birthday present every month, and there are over 30. . . . ED SCHNITZER knows Broadway is World Wide conscious, without the “Killing the Killer” drawing a hand at the Gaiety show. . . . The ideal kid picture for the Xmas holidays, Bob Wolff will tell you, is “Little Orphan Annie” from RKO. . . . You’ll better believe him. . . . It’s a real kid show.

EARLE SWEIGERT came in to the Paramount contest. . . . Clayton Eastman stood, high, too, with his Albany exchange. . . . Henry Randel was up in the list also. . . . Ask Sweigert to show you pictures of the new baby. . . . Ask Bob Wolff of Radio for any passes to the opening of Radio City. . . . There won’t be any.

ARTHUR GREENBLATT plans a starting announcement from his Invincible exchange in a short while. . . . Things are picking up there a bit. . . . At Capitol, Herman Gluckman is enthusiastic about the cast of “The Vampire Bat” with Fay Wray, Lionel Atwill, Maude Eburne, George Stone and plenty of others, a star cast if ever there was one. . . . The exchange is moving up.

**Cosmopolitan Opens**

Cosmopolitan, Columbus Circle, has opened, with C. F. Zittell heading the con¬trolling company. Omsac Amusement Corporation is the corporate owner, with George Roberts managing the theatre.

**Film Board Elections Scheduled for Dec. 14**

Sweigert, Wolff Up As Presidential Prospects

The New York Film Board of Trade will hold its annual elections December 14.

Here’s the slate nominated:

President—Earle Sweigert (Paramount);
Bob Wolff (Radio).

Vice-President—Henry Randel (Paramount);
Leo Abrams (Universal); Jack Bel¬man (Hollywood).

Second Vice-President—David Levy (MGM); Harry Hummell (Warners).

Recording Secretary—Harry Decker (Warners); David Levy (MGM).
Treasurer—Jack Bowen (MGM).
Sergeant-at-Arms—Ed Schnitzer (World Wide).
Louis Nizer is secretary.

**Cosmopolitan Opens**

Cosmopolitan, Columbus Circle, has opened, with C. F. Zittell heading the controlling company. Omsac Amusement Corporation is the corporate owner, with George Roberts managing the theatre.

**Quittner Suit Proceeds**

Suit of Joseph P. Quittner against Paramount for $5,000,000 damages is now being heard in this city.

It is expected that testimony will take several weeks to complete. Prominent industry leaders have been subpoenaed.

**New E. S. S. Office**

In order to increase its trailer service facilities, the Exhibitors Screen Service, Inc., has opened a branch distribution office in Film Center Building.

**Exhibitors Crying Aloud**

Business with many of the inde houses is worse than during the summer.

So when the exhibitors put on the crying act, exchange men do believe them. Double features, premiums, cut rates, prizes, etc., don’t seem to help. Business is bad.
**Rochester Closing Looms**

Rumors of the return of vaudeville by the first of the year or the closing of one or more of the houses are current in Rochester. It is generally admitted that the city is badly over-seated for present conditions. Those in the know don’t see how six downtown houses can continue straight film policies. Both the Palace and the Rochester are too big and expensive to operate except with smash film every week and they just don’t come that way.

**Heard In Buffalo**

**B**

My a Couple of Babies Arrive

By Mary Ann

AT THE STANDARD office everything is humming. Whole office, including luminaries Harry Berkson, genial booker-salesman; Nat Sodikman, and Gladys Schwerk, the newest addition, is hard at work.

The Laube, JAY-BEE JANUARY MONTH which has become institutional among exhibitors. . . . This is “Jay-Bee’s” (Jack Berkowitz’s eleventh anniversary) in Buffalo as an exchange manager. Due to his conduct and policies he has acquired a great personal following and his exchange is today enjoying popularity and confidence equalled only to the best film exchanges in that row.

**HEARTS OF HUMANITY**

with

JEAN HERSHOLT
CLAUDIA DELL
JACKIE SEARLE
CHARLES DELANEY

And Soon!

**THE VAMPIRE BAT**

with

LIONEL ATWILL
FAY WRAY
MELVYN DOUGLAS
MAUDE EBURNE

GEORGE E. STONE

Major Pictures

Released by

FILMCRRAFT EXCHANGES, Inc.

505 PEARL ST.  1045 BROADWAY

BUFFALO  ALBANY

**Phantom Express**

with

J. FARRELL MacDONALD
W. COLLIER, Jr.
SALLY BLANE
HOBART BOSWORTH
EDDIE PHILLIPS

An Emory Johnson Production

**MAJOR PRODUCT FROM EVERY ANGLE**

**THE CRUSADER**

with

EVELYN BRENT
H. B. WARNER
NEO SPARXS
LEW CODY

**The UNWRITTEN LAW**

with

MARY BRIAN
SKETS GALLACHER
HEDDA HOPPER
GRETA NISSEN
LOUISE FAZENDA
PURNELL PRATT

**Sam Mineo, Shea, Buffalo, grand orchestra, is getting along fine at Perrysburg. Local Leahue restaurant sent Sam a big Thanksgiving basket. . . . Emil Giffonelli, supervisor Shea community theatres, visited New York for a few days last week. . . . All of the houses in the Community Circuit were tied up with the Lionel Electric Train Company in a contest. . . . Frank J. A. McCarthy, eastern territory manager, was seen sauntering across the field at the Army-Notre Dame game.

FRANK KING, formerly Fox cameraman, is planning to go to California to make pictures shortly. . . . Norman Sheehan, Fox local office, left to spend the weekend with his brother, Clayton, in New York. . . . Morris Fitz酐en reopened the Arcadia Theatre, Syracuse, December 9. . . . Postponed screening of “Cynara” was held at the Hollywood Theatre. . . . J. H. Kaplan, manager, United Artists, issued 125 double invitations to exhibitors. . . . Harry Seed, Warner Brothers exchange manager, announced that the V. E. planning a dinner party and dance at the Mayfair around Xmas. . . . Leone Ehne, Warner Brothers’ cashier, and Andy Horn, Jr., born Trucking Service, both drew lucky numbers and won a Thanksgiving turkey. . . . Gene Murphy, Warner salesman, won $2,000. . . . Won’t return to Buffalo for the weekend. . . . Yours truly will go on one of Ray Gibson’s famous dinners.

RENE CRAVEN, formerly assistant booker at Fox, is succeeded by Robert Claibeaux, former shipper, and Art Maier, formerly assistant shipper, has moved up to shipper. . . . Rene Craven decided she needed a real rest and intended spending several months in Albany with her mother. . . . Mike Simon, Indianapolis and Cleveland, is now salesman in the Buffalo office of Paramount. . . . Bill Brecton, able assistant to Charles L. Stelter, publicity staff Buffalo theatre, during his spare moments taught Ben Turpin to operate a Yo-Yo.

**Your Correspondent** just returned from the Children’s Hospital after visiting her brand new niece, Sally. . . . Yes, yes. Of course, that I bumped right into in the hall? . . . None other than J. B. Berkowitz, manager, Standard. . . . His chest was out so far I hardly recognized him. . . . Well he’s passing around the cigars, it’s an 8 ½ lb. baby son. . . . I inquired about it being the firstborn and he said one son in college, another in high school, and well this is the third son. . . . Everyone in film row was pleased with the quick recovery of Florence Dixon, wife, Harry Dixon, RKO manager, from her nervous breakdown. . . . Al Friedlander, president First Division, is receiving his mail addressed to “Goona-Goona.” Friedlander these days, is_xer, Warner booker, and Sara Weil, RKO, certainly are proud of their clever little dancing nephews. . . . John Jordan has taken over the Avon Theatre, Syracuse, from Jim Constantino.

**Palace Theatre** has been taken over by A. M. Worden and Florba B. Worden, Fulton. . . . House was formerly operated by the Wolcott Palace Theatre Co., with H. C. Whittord manager. . . . Andrews Theatre, Schenectady, is now added to the Schine Circuit. House for many years was operated by Walter Trass and later managed by James Cranidis. . . . Park Theatre, Ham¬crofts . . . Opera House, Phelps, has been re-named the Garlock, and re-opened by R. J. Fisher. . . . Effective Sunday, Liberty Theatre, Lackawanna, that has been oper-
ATHUR H. WORDEN has purchased the Palace Theatre, Cortland, owned many years by H. C. Whitford. . . . Ministers of Bath have conferred with Harold Lee, manager Bath Theatre, regarding the showing of pictures Sunday afternoons and before 8:30 Sunday evenings. . . . Should an agreement not be reached, it is probable the matter will be taken to the mayor and village council, who have the authority to decide the hours of Sunday performances.

AN ACTION for $50,000, alleging breach of contract, has been instigated by Henry A. Schweppe, Elmira, against the Newtown Amusement Corporation. . . . In the complaint Schweppe, former owner and manager, the Capitol and Colonial Theatres, says that on August 15, 1928, the amusement corporation, which took over the houses, hired him to manage both theatres at a weekly salary of $60 for 20 years, and that on November 14, this year, the amusement corporation discharged him. . . . Directors of the Newtown Amusement Corporation are Nikitas Dipson, Batavia, president; John R. Osborne, Batavia, treasurer; Frederick Schweppe, Elmira, vice-president; and Henry C. Schweppe, Elmira, secretary. . . . Amusement corporation operates the two houses under a lease from the Walter Brown Davis Company, former operators of the theatres.

No Pool

All rumors of a pool between the RKO and Warner houses in Albany are without foundation, according to Lou Lazar, Warner divisional manager.

"There is absolutely no foundation for any such story and you can quote me as saying that at present—and as far as I can see—in the future, there will be no pool of RKO and Warner theatres in Albany or Troy."

BUFFALO—(Continued)

BUCK!—is now back in the hands of A. and F. Moses. . . . Mike Resnick, Powers Pictures, has resigned. . . . Park Theatre, Buffalo, after being dark for some time, opened under management of Mrs. M. Dubesewski. . . . L. J. Herd is the new manager, Majestic Theatre, formerly Alcazar, Bropoton.

IT IS RUMORED that METRO is sold 100%. . . . Mike Simon, Paramount salesman, was suddenly called away on account of the severe illness of his father. . . . Frank McCarthy, eastern sales manager, Universal, spent last week-end in Buffalo. . . . Andy Smith, eastern sales manager, Warners, spent last week-end in Buffalo. . . . Charles Rosenzweig, general sales manager, Columbia, visited Joe Miller, branch manager. . . . A. J. Mertz, short subject sales manager, RKO, and C. McConnell, representative tor. Van Buren short subjects, stopped at the RKO Buffalo office last week. . . . There was quite a delegation of Syracuse exhibitors in town during the past week. . . . Rochester—Leo Shafer, Arnett Theatre; Sol Shafer, State Theatre; Wm. Tishkoff, Murray Theatre; Max Fogel, Webster Theatre; Syracuse, Abe Corrin, Alcazar Theatre; Tom Roe, Turnhall Theatre; R. Merriman, Franklin Theatre; Sam Slotnick, Novelty Theatre.

Official Notices of the M. P. T. O., Buffalo Zone

General meeting of all exhibitors, members and non-members, was held Tuesday, November 29, at the Riviera, Buffalo. Meeting was called for the purpose of passing on a new standard exhibition contract as drafted by the committee representing the M. P. T. O. A., Allied and distributors.

At that meeting the following action was passed:

"That action on the proposed optional standard license agreement of 1932 be referred to the Board of Directors of the Motion Picture Theatre Owners, with the addition of two independent exhibitors. Meeting of the committee will be called within the next ten days."

M. GUETH, Secretary.

JULES MICHAEL, Chairman.

Anderson Wins

First prize in a manager's ability drive recently conducted in 86 theatres owned by the Skouras Brothers was won by A. B. Anderson, manager Pontiac Theatre, Saranac Lake.

Prize was $500, and it was awarded to the manager of the Skouras Theatre in New England, New York, New Jersey of Virginia, which showed the greatest increase in its volume of business during the 12 weeks which closed October 22.

Clayville House Looms

Brick Opera House at Clayville, formerly owned by the Clayville Knitting Company, has been purchased by Earl P. Brennan, of that village. He plans extensive improvements, interior and exterior, and will offer motion pictures when the job is finished. Clayville is a small village a few miles south of Utica.

Radio Has Two Coming Along

Edna May Oliver and James Gleason may be seen in "Penguin Pool Murder," while Lili Damita is current in "Goldie Gets Along."
WHAT HAPPENED AT THE NEW YORK EXHIBITOR MEETING

The M. P. T. O. A. intends to go through with its program on the standard exhibition contract, regardless of the developments of the exhibitor meeting held at the Park Central Hotel, December 1.

The New York meeting, attended by about 300 exhibitors, saw Allied representatives in the majority.

A strong bid for Federal legislation of the film industry was made at the mass-meeting by Abram Myers, general counsel for Allied States Exhibitors Association, and as violently opposed by M. A. Lightman, president of the Motion Picture Theatre Owners of America, Inc.

Myers emphasized the importance of the time element in urging the exhibitors present to approve the legislation adopted at the Chicago session calling for legislative investigation of the motion picture industry. In asking the approval of the resolution, so that the investigation might proceed on a united front in its behalf, Myers added that this approval was necessary now to insure a speedy recognition of such a measure by Congress, which convenes this Monday.

Myers took a direct stand in opposition to Lightman, who had signified his intention of giving his vote against the resolution. Allied insists, Myers declared, the exhibitors present to grant the film producers more time to study the uniform exhibition contract.

Lightman, in his plea, that only United Artists, of all the major companies, was directly opposed to the contract. The others, including Paramount, Educational, Columbia, Universal and Metro-Goldwyn-Mayer, had signified their intention of giving the contract their full study before making definite commitments.

Myers, however, countered with the statement that "we have heard too much of the contract. It is the fairest of all contracts, but it is only a minor part of our program. "We are faced with big problems—among them excessive protection and overbuying of pictures by the major circuits. And we must stand by our resolve to seek Federal aid."

Sidney E. Samuelson, vice-president of Allied, in an earlier address, also insisted that the contract is of no relative importance. "It is a horrible reflection on us all to walk out on Sidney R. Kent, but those who refuse to go along with our leaders (referring to the adoption of the Chicago resolution calling for Federal investigation) are those who are the reds and the anarchists of this business."

Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce, presided, while on the dais were Lightman, Samuelson and Fred Wehrenburg, a director of the M. P. T. O.

Approved program provides for a Federal regulation bill and also a Federal investigation of the industry. Allied is strongly behind the plan.

Sidney E. Samuelson, Allied vice-president, called the gathering to order and presented Charles L. O'Reilly, T. O. C. C. president, as chairman. President M. A. Lightman of the M. P. T. O. A., gave a summary of the contract negotiations.

Mayer, who are the reds and the anarchists of this business...

"Nothing can be accomplished at the 'lame duck' session of Congress now starting," said Sidney Lust, Washington.

Fred Wehrenburg, of St. Louis, stated that 300 members of his state unit favors the contract. Sam Horwitz, Cleveland attorney who represented independent exhibitors of that city in their recent protection dispute with Loew, also went on record as opposed to the resolution.

The Samuelson unit is proceeding with its plan for Federal regulation. Meetings have been held to that effect.

The body will move shortly to its new quarters in the Film Center Building.

Streamers Serves

Charlie Streamer, head of the Streamer Premium Company, served refreshments to exhibitors attending the sessions.

It made an excellent impression with exhibitors.

Filmmart Busy

"Vampire Bat," a Majestic release, has been completed, report Filmcraft exchanges, Buffalo and Albany.

Lionel Atwill in "Silent Witness," "Dr. X," "Wax Museum," Fay Wray in "Dr. X." "Most Dangerous Game," "Kong," Melyn Douglass, who has played opposite Gloria Swanson, Greta Garbo and others; Maude Eburne, one of the screen's most important character comedians; George E. Stone, who has played in "The Last Mile," "Little Caesar," "Five Star Final" and other smashes; Dwight Frye, of "Dracula," "Frankenstein" and others, are in it, one of the best casts of the year.

Incorporations

Milbank, Inc., of New York. To deal in the motion picture business.

Leif Productions, Inc., of Manhattan. To deal in the motion picture business.

Mt. Vernon Pictures, Inc., of Mt. Vernon. To deal in the motion picture business.

Concord Amusement, Inc., of Kings. To deal in the motion picture business, Capital stock, $10,000.
This Trailer Business

By CHARLES S. GOETZ

WHEN I WENT ABOUT WRITING an article concerning trailers, I thought it would be the easiest thing in the world. Having worked with trailers, dreamed about trailers, and done everything but eat with them for the past four months, I anticipated no difficulty in writing about them. But now that I settle down to the job, I find it not so simple. It isn't that there's nothing to say. The trouble is, there is so much to talk about that I don't know where to begin.

I DON'T BELIEVE there is an exhibitor in the country who does not admit that the trailer is at the same time the most effective and the most economical method of advertising for the theatre owner. When you consider the cost of newspaper advertising and the rentals of 24-sheet boards, the expense of a trailer service seems ridiculously low. As to their comparative value, I would willingly wager that should an exhibitor discontinue running trailers, his loss of business would be more than twice as great as the loss incurred by the stopping of either of the other forms of advertising. Doubters are welcome to make the experiment, at any rate.

THE EVOLUTION OF TRAILERS has followed closely behind that of general motion picture technique. Looking back, I remember the old days, when all you needed to extract an old-fashioned roar from the audience was a shot of a comic with long mustaches trying to eat a bowl of spaghetti—the days when the exhibitor turned the crank of the projection machine with one hand and sold tickets with the other. Trailers weren't much to brag about then. Animation was a word yet to be coined, and sound effects, other than the kids up in the balcony, were a fanatic's dream. However, an occasional talkie was supplied by the electrician back stage.

IN THOSE DAYS, trailers were nothing more than printed announcements of the coming attractions—about as alluring as a barn door and not half so good looking. The next step was the use of stills. Every exhibitor can ring the succeeding changes in trailer development himself. After the use of stills came the excerpts from the pictures themselves, punctuated with announcements, and, finally, the modern trailer, with its extraordinary animation, carefully cued sound effects and voice.

THE TRAILER OF TODAY is built exactly in the same way as a feature picture. Special orchestras supply the music and well-known radio announcers the voice. Generally speaking, the tendency is toward a briefer trailer than those used heretofore.

A NUMBER OF OBJECTIONS have been raised against the practice of using the high light shots of the feature as part of the trailer, some of them meriting serious (Continued on page "E")
The 25-Cent Plan—Why the Industry Needs It

By Sidney R. Kent
President Fox Film Corporation

THE MOTION PICTURE INDUSTRY cannot survive on 10-cent admissions. If, as indicated, the 10-cent idea advances, this business will be faced with as great a crisis as ever in its history.

THERE ARE MANY REASONS for this analysis of a perplexing problem. Primarily, negative costs preclude any chance of profit for either theatre or producing this scale. Furthermore, the number of cut-rate houses in the country today is gradually breaking down even those who want to operate on a legitimate admission price. Ten-cent admission is a cancer on the side of the intelligent, far-sighted showman. It is an evil that can be cured by only one method—immediate and permanent surgery.

THIS IS THE ONLY INDUSTRY in the world which puts the same retail price on good and bad merchandise. It sells a Rolls-Royce for the same price as a Ford in the same theatre. If the industry does not show any respect for its merchandise, why should the public be expected to think the opposite? If outstanding pictures are priced at cut rates, an immediate value is so placed in the public mind. Regardless of quality, the 10-cent picture loses its standing, and with it so does the business.

EVEN THE FINEST of pictures must fall into this category when they are dragged down to the 10-cent level. That the industry, when it allows 10-cent pictures, so appraises their value must be self-evident to the patron-buying assembly.

NO ONE can deny that there are cases in which a 10-cent or a 15-cent level is the only way out for an exhibitor. This type of theatre can play a definite type of product made expressly for the cheaper trade. There are enough pictures available at this rating to kill, at least, the argument that it is necessary to show everything at that price.

THE 25-CENT PLAN, as advocated by me, will do much to do away with the 10-cent evil and become a permanent bar against the spread of exclusive selling. This is my belief that the 40 to 60 best pictures of the industry should be shown at an admission of 25 cents minimum, thereby allowing the exhibitor to make some money when he has a good picture, and also allowing the distributor to get a fair break.

THE 25-CENT PLAN will allow a great many exhibitors to sell, and a great many of the public to see the best films.

UNLESS A PLAN on this order is accepted by the trade or unless something is done to stabilize the cross-section of our retail prices, this industry is slowly but surely going to drift down to the 10-cent and 15-cent level. Exhibitors, as well as everyone else, will suffer.

The 25-cent admission plan, according to Sidney R. Kent, would do much to abolish the 10-cent admission evil. There would be 40 to 60 pictures annually that could be shown at a minimum admission of 25 cents. There would be no exclusive selling if the plan works successfully. In this exclusive article for YOUR THEATRE, Mr. Kent gives his ideas on the plan, of which he is the creator. Read it because it will affect every theatre in the country if introduced.
In conjunction with its 15th Anniversary, Emanuel-Goodwin Publications, Inc., will sponsor a WHO'S WHO IN THE LOCAL INDUSTRY, a permanent record of the leaders of this business in this territory.
The Motion Picture Industry—
A Service to This Country of Ours

By Louis Nizer

I SPEAK TO YOU about an industry which is most extraordinary—because it is an industry which is also an art. I speak to you about an art which is most extraordinary—because it is an art which has the popular influence of an industry.

EVERY WEEK ninety million people in America and two hundred and fifty million people in the world see motion pictures. Who can possibly estimate the effect of this upon every phase of our lives? Our language, our customs, our culture, our styles—yes—even our personalities are changed by the motion picture. How many girls have studied and acquired the mannerisms, not to speak of the hairdress, of alluring motion picture heroines? And how many men have modeled their speech, not to talk of collars and shirts, after irresistible heroes? It is officially recognized that the motion picture is the greatest salesman of American merchandise in other parts of the world. The Department of Commerce estimates that every foot of film sold abroad returns a dollar of income from other exports. And, of course, there are millions of feet of film sold in Europe. Small-town merchants and Chambers of Commerce also recognize the commercial importance of motion pictures in their communities. So complex is this art that in the making of one motion picture two hundred and seventy-six different industries, arts, and professions are involved. Nitrate of silver is used on films and so much film is produced that the amount of silver used in making motion pictures is second only in bulk to the amount coined in the United States mint. Enough film is handled daily to circle the globe.

YOU SEE, we are dealing with a gigantic new force—morally, culturally and industrially. I say new because the motion picture has tremendous problems not known to any other industry. In the first place, it is made for the masses and not for special groups. For the first time in history the aristocratic banker and the coal miner seek to be entertained by the same presentation. There are even stranger combinations—the backwoodsman of Tennessee and the night club habitue of Broadway; the president of the Ladies' Temperance League and the chorus girl; the college professor and the prize-fighter; the author of political articles and a twelve-year-old infant; the housewife and the society matron—all of them seek enjoyment from the same source—and all of them pass individual and, of course, conflicting criticisms of the pictures they see. The motion picture is made for so many different strata in life that it is impossible to please even a majority of them. I some times think it is easier to fool people than to entertain them. You can fool all of the people some of the time, but you can't entertain all of the people even some of the time.

THE RESULT is that everyone becomes a motion picture critic, each according to his or her own tastes and standards. Some say the picture is too sentimental, and others say the same picture is too material. Some criticize the picture as too realistic and others as too imaginative and unnatural. And sometimes these individuals form groups and agitate to have their views accepted and imposed upon the picture industry.

AND THEN you have the beginning of censorship. You can readily understand from this brief analysis why even censors seldom agree. There are no absolute standards of beauty or good taste. Today there are official censors in seven states of the country. Frequently the censor of Kansas cuts out a certain scene from a picture as immoral. The censor of Ohio passes the same scene, and the censor of Pennsylvania passes both scenes, but discovers an immorality which neither of the other thought of. This shows how absurd censorship is. Can it be that seven of our states operate under seven different moral systems within their borders? But they are the fabrics in the cloth of life and the motion picture is its mirror. Eliminate these subjects and you rule out Homer, Virgil, Goethe and all of Shakespeare. Certainly we cannot reduce our artistic spheres to pure Pollyanna. No one can deny that motion pictures compare favorably with current tabloids, magazines and books. Nor that American pictures compare favorably with foreign motion pictures. In a recent quota debate in the English Parliament, Colonel Wedgwood said, "I am shocked at some films. I actually have to walk out of the theatre sometimes, but they are not American films."

THE MOTION PICTURE is entitled to the privilege of free press—and now that the picture talks, to the privilege of free speech.

THE MOTION PICTURE INDUSTRY is fully aware of the responsibilities which rest upon it. It has permitted no group, no social, religious or civic faction to inject propaganda into motion pictures. It is completely impartial. But it has done more than that. It has imposed upon itself voluntary censorship. Through the Hays organization a code has been set up for the production of motion pictures so that they will be least likely to offend any substantial group. Because of this code more than two hundred financially successful books and plays were not produced as motion pictures. During the early stages of the making of a picture, studio heads sit with Louis Nizer, secretary of the New York Film Board of Trade, and one of the most prominent attorneys in that city, both in matters relating to the business and general practice, delivered this article in the form of an address over Station WMCA. Nizer declares that the motion picture business is an industry which is also an art, a statement that explains a lot of things.
representatives of the Hays organization to weigh suggestions for the treatment of certain sequences which involve code principles. Last year seven hundred and eighty-seven scripts and synopses were so submitted by the producers to the representatives of the Hays organization and more than fifteen hundred conferences were held by producers and directors with representatives of the Hays organization for this purpose. Of course, such regulation is elastic and no one claims that it results in perfection. But certainly here is an earnest and sincere effort at self-regulation. It cannot be denied that motion pictures have been improving in quality and taste. In all history censorship never has worked in the interest of free speech and the free growth of art. The public must ever constitute the only legitimate board of censorship.

AND THIS BRINGS ME to an even greater problem of the motion picture industry, I have been talking of the quality of supply. The quality of demand is the quality of demand. In most other industries the manufacturers need only worry about producing high-quality merchandise. But in the motion picture industry is an art, the producer must worry not only about the quality of his supply, but also about the quality of the public demand. It is a sad fact that many artistic pictures are produced to carry the credit of producers that, knowing no box-office support from the public. It is a sad fact that many artistic pictures receive no box-office support from the public. It is in this way that the public becomes the partner of the industry in a consultative manner. This is not only self-regulation, but it is laying the foundation for higher standards of artistic appreciation.

THE MOTION PICTURE INDUSTRY is also giving impetus to the educational film. Here the opportunities for development are limitless. The American College of Surgeons obtained from France pictures showing great French masters performing four difficult operations. Since then the library of surgical films has steadily grown—and the medical student profits thereby. In theater and educational institutions, there are hundreds of educational films which have already been produced—and this does not take into account the many modern geography and history combinations from which children do not play "hooky."

INDEED, the motion picture industry has offered to the United States Government to provide historical films in a special federal building to preserve a picture record of our history. Engineers are now working on this plan.

IN ONE RESPECT, government interference has destroyed the benefits of self-regulation. The motion picture industry had set up a system of arbitration under which twenty-seven million dollars worth of claims between theatre owners and distributors were peacefully settled and only eight went to court. The government had set up a system of anti-trust laws, and the court said that while this system had promoted competition and improved trade conditions—it was technically in violation of the anti-trust laws. Now hundreds of anti-trust suits we have tens of thousands—with all the waste of money and time they entail. No wonder that it is a strong movement to revive the anti-trust laws so as to permit sufficient freedom to business to work out its problems for legitimate purposes. Those who aim more straight-jacket laws at the motion picture industry are like the "medieval Comprachicos who confined infants in earthen jars and left them there to grow up, venturing, producing synthetic dwarfs." While legislators may be sincere in proposing new laws supposed to help theatre owners—these laws make it necessary for the theatre owner to turn to Washington commissions and they can't conduct their business that way. Such laws will dwarf the exhibitor's business.

THE MOTION PICTURE INDUSTRY pays more than one hundred million dollars in taxes annually to the government. With new economic adjustment there will be increasing leisure. The obligation and opportunity for motion pictures is correspondingly increased.

THE GOVERNMENT should co-operate with the motion picture industry in its program of self-regulation. It should stop blaming the producers for declining to make good pictures for poor audiences and then furnish good audiences for poor pictures.

THE DESTINY of the motion picture industry is high. I close, I quote the eloquent words of Will Hays. "Never again shall time wither or age destroy anything that is exquisite or memorable. Paderewski's flashing fingers will still pounce upon keyboards and draw sweet thunder from his piano. Our children's children will watch the picture "The Man Who Played God" for the South Pole and witness Lindbergh begin his flight to the Orient. Ours is more than a business, far more than an industry; above everything else, it is a servant of happiness, of enlightenment, of culture, of human brotherhood."

THIS TRAILER BUSINESS

(Continued from page "A")

It is my belief that pictures are best sold through novel effects of animation, and that the scene trailer, while a necessary part of the exhibitor's equipment, has outlived its usefulness, or will have done so in the near future.

LASTLY, but most important of all to the exhibitor, is the service rendered in the matter of trailers. I don't think anyone will contradict me when I say that the quality of service the exhibitor gets counts as much as the quality of trailer that he uses.

Charles S. Goetz is eastern divisional manager of Exhibitors Screen Service, Inc. He has spent many years in the film industry in various responsible capacities.

A native New Yorker, he started out in the field in 1912, his first connection being with Warner Brothers. In 1919, he purchased the New York franchise for Warner Brothers, and after seven years Goetz formed the Studios Cinema Corporation, of which he was president, and began producing pictures. Several months ago he joined Exhibitors Screen Service.

The government, states Nizer, should co-operate with this industry in a program of self-regulation. He always has been an advocate of this policy.
Morality and the Movies; Their Relation—if Any

By Eric M. Knight

Motion Picture Critic

“Philadelphia Public Ledger”

A COUPLE OF CENTURIES AGO six youngsters were about to be hanged in Tyburn Hill after brief but expressive lines of crime. When questioned by the eighteenth century equivalent of a sob sister, each ascribed his moral downfall to the fact that he had read a book. In my own childhood, whenever our general exuberance led us to break a window, tear trouser-sets on palisades, throw stones at the waterfowl or come home late for dinner, wrathful parental authority put it down as the natural result of reading “penny dreadfuls.” Today a child has only to depict from the narrow path of circumscribed shalls and shall-nots to have the more aged (and hence more moral) beings exclaim: “Those movies!”

THE MOTION PICTURE being a healthy and growing youngster, and having one of the broadest backs existing today, takes all the malediction without a smile or a frown. But there are many who are determined that “something shall be done about it.” Clubwomen of Philadelphia are at this time forming a body to work for “good movies.” Such an aim will meet with the approval of teachers, children, critics, actors, mothers, theatremen and producers. For each one is in favor of “good movies”—but each has his own translation of the word “good.” And each one has justification for his stand. It is on “the moral basis” that movies are most vigorously attacked. And this “moral basis” again, is just a phrase which can be translated to fit the opinion of the individual. It would be well for reformers to remember that morality and immorality are ever changing. The light jest of one age is the vulgarity of the next.

BUT IF MORALITY is inconstant, art is lasting—no age nor time takes away its worth. And truth to tell, morality has little to do with art. Most arts are essentially immoral in their fine analysis. Both on screen and stage we find that comedy is almost wholly based on vulgarity. And we rate our comedy men not by their freedom from hints of immorality but by the skill with which they disguise it. Chaplin is a great comedian because he hints ever so delicately at his vulgarity; Lubitsch is a great director because he gives a gossamer approach to his ponderings on erring husbands, naughty wives, Gallic heroes and Chauceresque situations.

Although these men deal with immorality that is just as immoral as that of the more clumsy workers, we condone it because of their skill. The hackneyed: “I don’t mind a little bit of the risque in it if it’s really funny,” may be trite, but it is a true reflection of this age. Five hundred years ago we were more honest; we took our vulgarity straight without any chaser or mixture of alleviating ingredients.

NOT ONLY are the products of Hollywood under attack constantly, but the morals of those who live in Hollywood seem of tremendous importance to the reformers. This is another matter that should be separated from the jurisdiction of movie-regulators. To mix morality and criticism would be a dangerous matter. To condemn works of wayward ones would be as silly as advising that you read no more Wilde, Chatterton, Byron, O. Henry, or Jonson; and as for Francois Villon, I should have to say that you would profit by burning his works publicly in the market place for Villon undoubtedly was hanged for the rash act he was.

WE ARE NOT in the habit of inquiring after the morals of the bricklayer, who built our house; we do not feel impelled to investigate the upright qualities (or lack of them) in the collier who mined out the particular ton of coal which we are about to use in the domestic furnace; the fact that the Turkish rug we use in the parlor was made by a man who may be quite immoral from our curious point of view doesn’t impel us to refuse to walk on it; an immoral carpenter may make a table in no way inferior to that made by the upright man. And the worth of our movies as such bears no relation to the now-so-good morals of Hollywood.

THE ONLY TEST OF A MOTION-PICTURE, and the only one that will stand against any attack, is the test of its entertainment value. If women’s clubs of Philadelphia wish to form a body to regulate films they might keep this viewpoint before them and admit it honestly.

ALL DRAMA is a balance between right and wrong, good and evil, courage and cowardice, strength and weakness, honesty and dishonesty. The climax of a drama is the point where the right, good, courage, strength and honesty triumph over the wrong evil, cowardice, weakness, and dishonesty. And if we are not allowed to depict villainy in any form, as some reformers wish, then what is there for virtue to triumph over? It is fairly sure that as long as drama exists, on the screen or off, we’re going to have some form of villainy depicted. The question is, exactly what effect does this have on the impressionable mind.

PERSONALLY, I believe the screen is responsible for no great amount of evil-doing. In fact, I might say that it’s total sum of bad effects are in the minus quality. For if the impressionable mind is affected by occasional gun-heroes and cowboy swashbucklers doing stern deeds; how much more the young idea must be influenced by the eternal goodness of our screen heroes, which is only equalled in its regularity by the unassailable (and almost monotous) purity of our heroines.

(Continued on page “M”)

The only test of a motion picture, and the only one that will stand any attack, is the test of its entertainment value, says critic Knight, in his writings in the “Public Ledger,” Philadelphia daily. If women’s clubs of any city wish to form a body to regulate films, they might keep this viewpoint before them and admit it honestly, he declared. The trouble is, he states, that everyone interested in good movies has his own definition of “good”!
A SHREWED, owlish, quizzical face whose
good nature expresses a condescension
toward life. From the thin hair whose
silkeness is the remnant of a once proud
shock to the extremely cleft chin—good
humor is written across the features. It is
not unsophisticated kindliness. It is the
tolerant friendliness which only the bitterest
struggle through life can leave.

SHAGGY, THICK EYEBROWS. Vivid
eyes dimmed by tired eyelids. A long upper
lip with a deep ravine in the center which
ends over expressive, farcical thick lips.
Profound lines from nose to lips surround
the ends of the mischievous mouth like
brackets. High pointed ears. Defiant nos¬
trils. A chin whose tremendous strength
survives a neat cleft below the lip. Humor
plus wise deliberateness combine to give
the face a striking solidity.

BORN IN RUSSIA 50 years ago. Oppor¬
tunity brought him to this land at age of
6. Settled in Baltimore. The speed craze
of 1900 gave vent to the popularity of the
bicycle. He opened a bicycle shop in
Youngstown, Ohio. Attracted by the addi¬
tional wheels offered by the new invention
of motion pictures, he led his brothers in
their first theatre venture at New Castle,
Pa., in 1903. Ambition crowding on fore¬
sight resulted in their opening a film
exchange at Pittsburgh and subsequently
buying feature pictures to be sold under
the title "Warner Features." First to con¬
vince bank that prints were good security
for loans.

EXPLORER AT HEART. Easy prey
for new ideas. Resulted in his seizure
upon Vitaphone possibilities and persistence
in clinging to invention which all experts
claimed impracticable. His single hope
pitted against an industry triumphed. The
motion picture industry surrendered to
talking pictures and thus created perpetual
monument to its gullible explorer. He is
the mental power house radiating plan and
policy to an international venture.

YOUR THEATRE re¬
sumes its Pen Sketches
as portrayed by Louis
Nizer, with many thanks
to the "Motion Picture
Club Bulletin," in which
the sketches were origi¬

CHARITABLE TO A FAULT. Most of
his kindnesses are unknown and depend for
their inspiration upon an inner urge—not
public acknowledgment. Patron of Hebrew
Orphan Asylum.

GRAY AND BLUE predominate his
dress. Wears cane.

WHENEVER ADVERSITY is in the
ascendent he destroys hysteria by his own
imperturbable calm. In business confer¬
ences his geniality blows rancor out of the
window. An inoffensive sense of humor
finds profound support in Talmudic proverbs
which he continuously quotes. In the heat
of discussion he introduces a light irrele¬
van ce by interrupting with, "Are you
finished? Shah—now let me tell you
something."

INQUISITIVELY THOROUGH — his
persuasive powers result from complete
knowledge of his subject.

EATS LIGHTLY—chiefly cereals. Used
to be heavy smoker—but abstains com¬
pletely now. Does not drink. He has
golf ambitions and 15 sets of golf clubs.
Hopes to lower 80's into 70's. Frequently
says that he contemplated retiring from
business to improve his golf. Personal
friend to Bobby Jones. Good swimmer.
Enjoys proficiency in his own pool. Enjoys
fishing. Never goes horseback riding after
having been thrown and sustained broken

(Continued on next page)
HARRY M. WARNER
(Continued from page "G")

leg. Drives cart to business every morning himself for relaxation.

HAS 22-ACRE ESTATE in Mount Vernon which includes bowling alley, pool table, duck lake, projection room and complete farm on which he breeds prize chickens. Takes with him every day newly laid eggs and buttermilk. Has kitchen in office where eggs are cooked for lunch. Early riser. Receives body massages every other day at 7:30 A.M.

HIS DEVOTION and love for his wife, Ray, and daughters, Doris, Betty and Lita, achieve religious fervor. For them he lives. Death, one year and a half ago of brilliant and lovable son, Lewis, stunned him into hopelessness. A sense of futility seized him despite achievements of half a century. Built memorial auditorium at Worcester and became himself a living memorial to his son’s memory.

TIRELESS WORKER. Extends office hours regularly by night labor in his study. Possesses the highest form of determination—that which expresses itself through concentration.

A PIONEER who did not succumb to the development of a new industry because he set the pace for the revolutionizing process.

LOVED BY HIS EMPLOYEES and associates. Respected by his competitors as a brilliant executive. Admired by all for the goodness which overflows into many charitable channels.

HISTORY will preserve for him a special niche as the godfather of the talking screen.

MORALITY
(Continued from page “E”)

TRUTH TO TELL, there are few movies these days of Hays regulation that will hurt the young mind. True, some of them speak of those modern equivalents of the Boston Indians who manhandled the tea—the bootleggers. There are those who argue that it is bad for the young to see this modern age depicted truthfully. But then, too, there were those not long ago who felt it would ruin the nation if adolescents were allowed to doubt the biological exactitude of the stork theory. We have progressed a step beyond that today.

IN SPITE OF ALL the yellow-back stories of road agents, highwaymen, and other swashbucklers that I read in my youth, I have never been impelled to ride a black mare over a heath and yell “Stand and Deliver!” or its modern equivalent. However, I do not doubt that many crimes were blamed on those same paper-backs before the era of movies; for it was a handy excuse.

IF THE MOVIES are responsible so directly for juvenile crime, what caused juvenile crime before there were movies? For we did have wayward youth before Mary Pickford ever saw a hair-curler. The answer is that each age picks out a handy excuse. There are born each year those who, because of heredity and lax home influence, are easily convertible into criminals. And if there were no movies to blame their delinquency on, there would be some other excuse. My generation had the penny dreadfuls, while the youngsters on Tyburn had the books. You can carry the matter back as far through the ages as you wish and you’ll always find the offender reaching for a handy excuse. And when you get right back to the beginning, where Adam took the apple, you’ll find him doing it, too. There was nothing else on earth on which to blame his delinquency except the woman. That was an out. “The woman,” he said, “she tempted me.”

I ALMOST FEEL that if they had been invented on the seventh day of the creation, Adam would have blamed the movies instead.

Knight, incidentally, is of the opinion that few movies of these days of Hays regulation will hurt the young mind. And there you have it, regardless, even, of bootleggers.
Ralph Pielow and Mrs. Pielow, famous for their hospitality, entertained Nate Sauber, Universal exchange manager, and Mrs. Sauber (and the nine-month-old Sauber-heir, Lucille) and your correspondent at the Pielow home at dinner Thanksgiving Day. Albert McKeenan, formerly operator, Pawling Theatre, will open the Star Theatre, Dover Plains, about the first of the year. Salesmen along Film Row report plenty of snow and ice in the Adirondack country now. Len Garvey, RKO-Pathe salesman, ran into below zero weather in mid-November at Gouverneur. Pat Quinnlan, veteran exhibitor at Chateaugay, has been ill. Joseph Sternberg is now operating the Boonville Theatre, formerly operated by Sobel and Sternberg. Elite Theatre, Theresa, which has been closed for four years, has just been wired. Sue Weller Lewis has closed the Weller Theatre, Alexandria Bay, until Spring.

Mr. and Mrs. Lou Fisher, formerly operating in Fort Edward, but out of the business for some time, will reopen the Ritz Theatre, Kingston, soon. J. Robert Yates ("Bob" Yates to you if you know him) and formerly associated with his mother-in-law, Mrs. Carpenter, at the Lake Theatre. Lake George, is now an advance man for tabloid musical revues. Mr. and Mrs. Yates, who used to be in vaudeville, took part in the revue during the Glens Falls engagement.

Abe Dwore, Schenectady exhibitor, will soon break ground for a theatre on Mount Pleasant Hill, Schenectady. Will mean competition for Morris Silverman, who also has a theatre on Mt. Pleasant and who was once a partner of Dwore. Capitol Theatre, Albany, owned by W. W. Farley, Farash Corporation of Schenectady, and playing Empire burlesque and legitimate shows, will close for the month of December. It is reported Farley will have the theatre wired.

Optimistic Note. Among the recent reopenings are the Strand, Port Leyden, by Arthur Gordon, former State trooper, after a three-year closing; the Opera House, Clinton, by Dolfie and Gregor, after a two-year closing, and the theatre at Dover Plains. C. H. Buckley's Harmanus Blecker Hall will change its schedule so as to open a new picture on Sunday, Christmas Day. Its booking for the opening, Friday, Dec. 16, will run through Dec. 24, and Wallace Beery in "Flesh" will open Christmas Day and run through to the 5th of January. Mrs. Ralph Pielow surprised her husband, manager of the MGM exchange, with a birthday party, Sunday, Dec. 4, Ralph's birthday being Dec. 5, a Monday, when he had to be on the job. Several film men were tipped off by Mrs. Pielow to drop in and wish Ralph many happy returns of the day.

LOOKED LIKE A convention of Albany exchange managers one day recently in Utica. Only one missing was Clayton Eastman, Paramount exchange manager. "The most important thing is not to make any money on Lester Rosenfield, my salesman," says "Daisy" Halligan, RKO exchange manager. "Lester while on tour protection of young people. Frank Costa, manager of the Warner, pledges his cordial co-operation.

A NUMBER OF HIGH SCHOOL STUDENTS were interviewed by an enterprise reporter and all stated that moving pictures have a pronounced effect. Contract for erection of the new Colonial Theatre, Pompton Lakes, recently burned to the ground, will be let in a short time, according to Richard Edelson, manager of the Butler and Colonial. It is hoped to have it running within four months. Free bus service for all patrons of the Butler from Pompton Lakes, Midvale, Haskell, Riverdale and Bloomingdale will be operated every night and for holiday and Saturday matinees. If the idea is successful it will continue in force when the new Colonial is in operation.

"Tom Brown of Culver" was presented by the Parent-teachers' Association of Oakland, N. J. George Stevens was at the machine. Mrs. Rita McGoldrick, International Federation of Catholic Alumnae, at a meeting of the Applied Education Department of the Ridgewood Woman's Club, spoke on the movement to make Friday afternoons Family Night.

Ridgewood "News" has arranged a tie-up with the New Warner Theatre to give away two pairs of guest tickets good for any evening performance within a week. Names taken from directory of phone book. Paterson "Evening News" doing the same thing with the Warner-Fabian interests in Paterson. Ridgewood has organized the Better Films Council. It is planned to co-operate between movie officials and parent-teachers' organizations for the ultimate has so many accidents to his car that the insurance people are always paying him money. The last accident happened a week ago. Vic Burns, Casino, Watervliet, went to Philadelphia to attend the funeral of his father. Film salesmen have been recent guests of Pete Gordon, Photoplay, Keesville, for venison dinners.

Edward G. Robinson and Bebe Daniels head a big cast in the Warner spectacle of the silver dollars, soon here.
CROSTOWN

Add Resignations—Sherman's Radio

Rosstown

Had Some More Resignations—Sherman's Radio

ADD RESIGNATIONS: Jimmy Grainger from Fox, Milton Feld and Dave Chatkin from Paramount, Glenn Griswold from Fox to Paramount, D. A. Doran from Paramount, . . . "Rasputin and the Empress" opens Xmas Day at the Astor. . . . Other two day shows include "A Farewell to Arma" and "Sign of the Cross" at the Rialto. . . . "Kid from Spain" at the Palace. . . . "Maedchen in Uniform" at the 4th Street.

RKO EMPLOYEES will hold a dance, December 17, at the 58th Street building, proceeds of which will be given to buy Xmas dinners for needy actors. . . . Russell Moon is now with Fox. . . . Loew's earned $4.80 a share. . . . Boost the "Film Daily" relief fund. . . . "Trailing the Killer" from World Wide, opened at the Gaiety to good notices. . . . Shop early and mail early. . . . The Cosmopolitan Theatre has reopened.

George Dunn is managing the RKO Colonial. . . . Replacing Harvey Watkins. . . . Mike Schuman is assistant at the 81st Street Theatre. . . . Monty MacLevy is now handling the Lewis-Cohen houses on Long Island, including the St. Albans, Garden (Springfield), State (Ozone Park). . . . Cecil Maberry and Alex Moss are two of the reasons why the Hip is clicking under its new policy.

"NIGHT MAYOR" didn't do so badly here even if it was held up a spell. . . . When "Kid From Spain" leaves, the Palace may go back to the variety form of entertainment. . . . Mail early. . . . Herbert Vreeland Fecke took unto himself one Helen Marjorie Rowland for wife, November 23. . . . They are at home now. . . . The groom has something to do with the "Motion Picture Herald," a trade publication. . . . Bob McGregor is now going on the air daily, sponsored, it is believed, by a perfume company. . . . Of all the applicants, he carried perfume the best. . . . Whoops, my dear.

George Michaels has the Victoria, Elmhurst. . . . George Pelter has the New Royal, Bronx. . . . A change of stockholders has been effected. . . . Capitol, Paterson, N. J., is also involved in a change. . . . Herman Abel is managing the St. George, Linden, N. J., which is owned by Bertha Abel and Hannah Rabinowitz.

AL SHERMAN, the mad movie editor, is now going on the air daily, sponsored, it is believed, by a perfume company. . . . Of all the applicants, he carried perfume the best. . . . Whoops, my dear.

SAGAL AMUSEMENT COMPANY, INC., has the Liberty, Bernardville, N. J. . . . Ooerator formerly had a house in Jersey City. . . . "Ironbound, Newark, is in new hands. . . . Frank Gersten. . . . Seallo will have the Court, Brooklyn, closed for several years, open before January has vanished. . . .

John C. Flinn, who is in charge of the road tours of Cecil B. DeMille's production for Paramount, "The Sign of the Cross," has arranged for J. J. McCarthy to manage the road companies and book the engagements into legitimate theatres.

Hippodrome, which is nearing some sort of success with its present policy, was scheduled to go under the hammer December 6. . . . And it sold for $100,000. . . . Prudential is building another house in Smithtown. . . . Highland Theatre, Highland, is now under Joseph Mead's direction with a three-day policy. . . . Jack Rosenfeld, who had houses in Hastings and Rosebank, now has the Nostrand, Nostrand Avenue. . . . Will Herman is managing. . . . Moe Goldman, who has had a hand in Jewish productions, is a partner in the Circle Theatre. . . . Adonis Theatre Company, Inc., has the Paragon, Brooklyn. . . . Cameo, passing. Cameo Theatre Company will be handled by Abinger and Will Rosenblum, an old-timer. . . . They have the Cameo, New Rochelle. . . . House will seat 450 and will be ready in four weeks.

Universal's "Mummy" Is Being Awaited

Certainly "The Mummy" and "Laughter in Hell" are two Universal shows that should be around.

Unless there is a last minute switch, the present Roxy will have to get a new title. . . . A special master handed in a report favorable to the new RKO-Radio Roxy this past week. . . . With Harry Kosch protesting against such a decision. . . . There is another 15-25 vaude-picture house, the Liberty, 42nd Street. . . . The Hollywood re-opens December 24 when the Winter Garden is dropped by Warners December 17.

AL SHERMAN, the mad movie editor, is now going on the air daily, sponsored, it is believed, by a perfume company. . . . Of all the applicants, he carried perfume the best. . . . Whoops, my dear.

That $200,000 Suit

Insiders expect that the $200,000 litigation of Local 306 and subsidiaries against the distributors will go the way of all flesh.

Postponements have already been the order of affairs, and with a new policy for 306, the suit may not be pushed.

Meanwhile, Empire Union continues on its merry way, but the boys are betting that some conferences may also become the order of the day with Empire and 306 dropping the hostile policy now in effect.

Supplementary List Soon

A supplementary list will be issued by the Film Board early in 1933. Theatres which have changed during the past season will be shown.

St. James, St. James, L. I., is being operated by Kost and Hopkins. . . . S. Carno heads the corporation which has the Lewis, Newark. . . . C and C Amusement Company is corporate name.

Columbia's "Man Against Woman"

Jack Holt, Lillian Miles and others may be seen in Columbia's "Man Against Woman."
Students at Clarkson Tech and the State Normal College at Potsdam, have been trying to force Harry Papayanakos, Rialto Theatre manager, to reduce his price from 40 cents top to 25 cents. College boys have picketed the theatre and have tried to establish a boycott. They finally got Papayanakos down to 30 cents top.

MERCHANTS in NYACK are protesting village policy of enforcing parking laws against cars which bring persons from towns throughout Rockland County to shows in the Rockland Theatre. ... Tags are placed on machines and fines of $1 to $3 collected. ... Apparently it is not appreciated that the visit of strangers is of material benefit to merchants, who pay taxes and have heavy overhead, "the Nyack Journal" comments. ... Presenting second and third runs, frequently double, the house admits for 15 cents except on Saturdays and holidays.

ROYAL THEATRE, opened in Port Jervis in opposition to two chain houses, began with a flourish. ... Members of the city police force and a firemen's band headed the parade. ... Alderman James Tierney, representing Mayor Phillips, made an address in the theatre. ... First shows were followed by a dinner for 200 guests. Officers of the theatre company are: President, Alfred DeNapoli; vice-president, Joseph Rago; treasurer, Frank Somarello; secretary, Anthony Ricci. ... A house is managed by George Seed. ... Car of Mrs. Grace Elina, an actress of New York, hurrying from Penns Grove, N. J., to Poughkeepsie to fill an engagement in the State, struck and killed a boy of 7 near Trenton.

AARON MATTHIAS, assistant manager, Academy (Publix), Newark, with which he has been connected 16 years, was honored by the staff and given a remembrance on his birthday, which is the self-same as the birthday of the Broadway. Academy and Park Theatres, Newark, will give free use of their houses December 17 morning for the Christmas relief. ... Cancellation of a regular engagement, Walter Reade, Reade Theatres, Inc., turned over the Broadway Theatre, Kingston, December 9, without charge to the Mothers' Association of St. Ursula, for a stage presentation specially for children.

And They Say the Exchanges Are Tough

Maybe the exchanges do seem to be tough, but when an inde combats an inde the case is often tougher.

There are plenty of examples in the local territory where an independent, in competition with an independent, makes the going harder than any exchange could ever think of. In particular, one inde who is rapidly building a strong chain is beginning to acquire the methods of an octopus.

It is really a pity that some of the inides don't learn to use the golden rule. Instead of squawking their heads off about the distributors, why don't they clean up their own back yard?

Bath Ban Blasted

With Sunday movies given considerable freedom in most up-state villages at present, 8 P. M. opening in Bath is cause of a new flareup of trouble. Several ministers called on Manager Harold Lee, of the Bath Theatre, and insisted he delay opening until 8:30, or until church services were over. ... Vaudeville. Lee declined and the churchmen left the conference saying they would put the works on the mayor and village board in an effort to enforce their will.

Department of Justice Investigating Territory

This District Included in National Scope

A representative of the Department of Justice has been getting the lowdown on protection, zoning and buying here.

No specific request was made by any exhibitor, but it is believed, but the investigation is part of a national survey being made by the department.

It is certain that in other sections, also, Department of Justice men are securing information. What the material will be used for is uncertain, but it is believed that the results of the national investigation will be used for a specific purpose.

Albany Vaude Dropped

After a year and two months of combination vaudeville and pictures, RKO Palace Theatre, Albany, has dropped its vaudeville and gone into a straight picture grind policy. Vaudeville is figured as too costly for its 35 and 60 cent tariff, and, with an orchestra and stage crew dropped and a scale of 25 and 40 cents, it is expected the theatre will show more satisfying nets week by week.

RKO Grand Theatre, which operates as a second-run double feature house across the street from RKO Palace, will be closed for the two weeks before Christmas.

Phelps Open

Phelps, Phelps, formerly called the Garlock, reopened by the Merchants' Co-operative Theatres, an organization to aid film houses in the smaller villages. Phelps will show sound films four days a week.

Robbins Opens, Closes

Nate Robbins, who opened the State Theatre, Albany, in November for stage revues and pictures, closed it after three weeks. He may reopen it in a few weeks.

Not Guilty, Garvey

Len Garvey, RKO-Pathe salesman, does not know what the State of New York would say if it knew he had killed a pheasant out of season. The pheasant season is very brief and, a few nights after it had closed, Len was motoring back to Albany from a sales talk with an exhibitor, when a pheasant hit one of his headlights with enough force to break the glass.
Why, O Why?

Skouras has two houses in Ossining, one of which is the Parthenon, closed.

A new theatre is being built in the city, the Cameo, 450 seater, despite the fact that there wasn’t enough business for two houses to keep open.

And when the new house opens no one will offer any reasons why business may not be all it was supposed to be when the plans were on paper.

Why, O why?

New Set-up Looms in Operators Local 306

Kaplan Removed as Head of Union Body

A new officers line-up looms in the direction of Local 306, I. A. T. S. E.

Elections are scheduled this week.

Pending the election, Harland Holoden, seventh vice-president and business manager of Local 160, Cleveland, is handling the executive position.

Sam Kaplan and twenty other officers of Local 306 were summarily removed from office last week on vote of the executive board of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada.

When President William C. Elliott arrives in town, a meeting of the membership of Local 306 will be called for the selection of new officers.

Meanwhile, John P. Nick, with Fred G. Dempsey, general secretary-treasurer, and Harland Holoden, second vice-president of I. A. T. S. E., have taken over control of the local’s affairs. Questioned concerning the continuation of picketing by 306 members of theatres employing members of the rival Empire State Motion Picture Machine Operators’ Union, Nick said everything will stay status quo until after the local members meet and reorganize.

In Supreme Court, the plaintiffs in the action against Kaplan, seeking his removal and an accounting of the funds of Local 306, finished presentation of their case in the forenoon, despite the fact that Kaplan was actually out of office.

Kaplan, operators’ union, declared that he will sue for reinstatement, contending that he had never been notified of the charges made against him nor given an opportunity to reply to them.

Settlement in the suit of four members against Kaplan has been reached, with all agreeing that Justice McCook is to act as arbitrator and determine whatever money damages should be paid the plaintiffs, if any.

The decision of the judge is to be final, he said, and 25 per cent of the damages announced must be paid within a week. The balance will be paid in installments of 25 per cent each, he announced. The amount of damages asked by the plaintiffs aggregates $20,000.

RCA Victor Announces 16 MM. Film Library

An important step toward the further development of the non-theatrical sound motion picture field, has been made by the announcement of the creation of an extensive 16 millimeter sound-on-film library by the RCA Victor Company.

The Camden recording laboratories are now actively engaged in building up a considerable catalogue of different subjects.

The creation of the new Camden library together with the potential output by Burton Holmes for 7,000,000 feet of negative, is expected to provide an important incentive to schools, churches, clubs and lodges, as well as homes, to provide themselves with the equipment for utilizing the wealth of material available to them.

The new RCA Victor library films, which will run approximately 400 feet of film to the reel and provide eleven minutes of playing time, are to be sold direct to a selected group of preferred dealers in the various cities. These dealers, in turn, will set up and maintain their own libraries for the purpose of either renting or selling the films in their localities.

Giving Credit Where Credit Is Due!

Dropping of the shorts clause in the new standard exhibition contract resulted from what started to be an intimate dinner party attended also by R. H. Cochrane and others, at which I was a guest.

Discussing the contract informally, Mr. Cochrane stated that Universal objected to the proposals allowing the distributor to offer no more than three reels for each feature to the exhibitor because the Trade Practice Conference had banned the practice entirely. U. felt itself committed to go along with the majority, if necessary, but objected to any kind of a practice that might lead to recognition of an unfair trade practice.

When I asked Mr. Cochrane if that represented the stand of his company, he answered in the affirmative. In other words, U. was ready to take a chance on losing a lot of revenue because it wished to stick to clean and sincere principles.

As a result this attitude was communicated to M. A. Lightman and other exhibitor leaders. Eventually the shorts clause was dropped. No shorts, therefore, can be tied in with features, as the result of the Universal stand; if, and when, the new contract and proposals are ratified.

Universal surely must be credited.

Sidney Kent has been an outstanding figure in the deliberations for his fairness and sincerity. R. H. Cochrane, for Universal, deserves credit. An abominable practice has been eliminated, to the best interests of the industry. Exhibitors should remember these facts, when doing business, even though some of the other producers also cooperated splendidly. But it takes guts and common sense for leadership. The industry should be proud of R. H. Cochrane, and I believe it is.

JAY EMANUEL.
Erpi, W. E. File Briefs in Wilmington Argument

Claim Preliminary Injunction Should Not Be Awarded

ERPI, Western Electric and A. & T. T. have filed briefs in the United States District Court, Wilmington, on the motion for injunction in the suit brought against them by Stanley Company of America, Inc., General Talking Pictures Corporation and the Duovac Radio Corporation, asking that the petition for an injunction against the enforcement of the agreements on sound reproducing equipment be dismissed.

The four points which are cited, with qualification, are as follows:

"A preliminary injunction should not be awarded on ex parte affidavits except in a clear case. Only then can there be any doubt as to the right to a preliminary injunction it should be refused."

Point 2 states that:

"It is not made to appear by the complaint or moving affidavits that any irreparable injury to plaintiff will occur before final hearing. Therefore, the preliminary injunction prayed for should not be issued."

Point 3:

"The balance of convenience of hardship is factor of controlling importance in determining whether a preliminary injunction should issue. In the case at bar this balance weighs heavily in favor of the defendants. The preliminary injunction should therefore be denied."

Point 4:

"The motion for a preliminary injunction should be denied because of plaintiff's long delay in bringing the suit."

In the briefs filed by the defendants in the motion for the preliminary injunction sought by Duovac Radio and General Talking Pictures Corporation, the defendants say that Duovac and General fail to present facts in the application for the preliminary injunction and that the conclusions of M. A. Schlesinger of General Talking Pictures, are not supported by the presentation of any facts from which the court can properly draw conclusions.

Enlarging upon Point No. 4, it was cited that of the 47 leases listed in Schedule A, annexed to the Bill of Complaint, covering installations in plaintiff's theatres of the defendant's reproducing equipments, only five were made subsequent to the year of 1928, namely, Queen, Wilmington, Del., and the Victoria, State, Circle and Forum Theatres, Philadelphia. It was contended that installations in all of these 47 theatres were made shortly after the respective leases were made. It was contended that the restraint thus sought was for provisions of leases in force several years.

Universal Gives Its Angle on the Contract

Referring to the contract and proposals submitted by the exhibitor bodies in the main, Universal is glad to approve them. But they contain certain provisions which, while they may be satisfactory to others, are not good for Universal and therefore not fair.

The principal one is the so-called National Appeals Board. As proposed, it would be made up of six exhibitors and two distributors. If the Board were a fifty-fifty thing, Universal could accept it; but we can hardly see our way clear to accept as final the decisions of a Board made up of six to two. We believe this can be adjusted without much difficulty. We think the compromise on the matter of legalizing the forcing of three reels of shorts with each feature picture is a trouble-breeder and nothing else. The forcing of shorts was declared an unfair trade practice at the Federal Trade Practice conference of 1927, which was presided over by Mr. Myers. It is still an unfair practice. It is utterly indefensible.

It looks to us as though this part of the exhibitors' proposals is intended as a sop to distributors. It is a compromise on the one point which should have been handled firmly and fearlessly, because it is the point which probably has caused more friction in the buying and selling of pictures than any other. It will continue to create trouble, especially if it is given the stamp of approval by exhibitors and distributors in the form of a contract. Universal and two or three other distributors have a problem that is somewhat different from that of distributors who own or control theatre chains. This fact must be recognized in the working out of any contract, whether it destroys uniformity or not. We have made suggestions along these lines to representatives of the two exhibitor bodies and we have also suggested that a committee be appointed by them to confer with us on working out a mutually satisfactory deal. It is our intention upon our arriving at a satisfactory conclusion, to offer the contract to exhibitors irrespective of the action of any other distributor.

R. H. COCHRANE
Vice-President, Universal Pictures Corporation.

"Central Park" Has the Usual Trimmings

Wally Ford and Joan Blondell may be seen in "Central Park," starting a new cycle for Warners.
Vaudeville entertainers recently appearing at the Olympic, Utica, did their stuff before the Kirotex Club at one of its luncheon meetings. Morris Shulman, manager, was a guest.

Clothes in Saranac

Clothes—lots of them, old ones wrapped up in newspaper and paper bags, and some not wrapped at all, made a pile several feet high in the lobby of the Pontiac Theatre, Saranac Lake, New York, on a recent Saturday morning.

They were the admissions for the special morning matinee given as a benefit for local Red Cross headquarters immediately, for distribution.

Utica, Utica, and Rialto, Little Falls, gave free admission prior to Thanksgiving to all those who brought canned goods or other food.

Colonial Inducements

Colonial, Utica, offers inducements. For instance, a recent ad announced "turkeys to food. Practically every exhibitor in the country extends season's greetings from the screen and they will undoubtedly be interested to know that these trailers are not only up to the standard of excellency which National Screen Service maintains, but they are very novel and distinctive, combining symbolic living characters with effective animation and specially recorded music composed for these particular subjects.

Free Shows Increase

Because of the Christmas rush, pleas for free shows at the Film Board of Trade have increased. The situation is getting serious, inasmuch as many of the institutions have no sound equipment. Many of the free shows are benefits in theatres.

"Goona-Goona," with Mae Clarke and Chester Morris, and "Hypnotized," with Ernest Torrence, Moran and Mack and others are nearing.

The exploitation standout of the season, everyone will agree, is "Goona-Goona," now being distributed by First Division. Not only has the show broken records but it has destroyed a lot of traditions about the business. Regardless of conditions, regardless of everything, "Goona-Goona" has done a marvelous business and that's the real truth.

Not that the show was a natural from the first moment. It wasn't. But it is a showman's picture that must be sold with twenty-four sheets, three sheets, one sheets, window cards, samples of love powder, heralds, throwaways and an attention-getting campaign that can't miss.

Without the campaign, any house would be handicapped, because "Goona-Goona," to repeat, is a showman's picture. There isn't a spot where the show has played, and where it has been sold, that the show hasn't done a marvelous business. It has been held over; it has played against the hit pictures of the year; it has played the toughest houses in toughest towns, and always it has returned a swell gross for the house and the distributor.

"Goona-Goona" is a classic example of the statement that if the article to be sold can be merchandised in such a way as to make the people think they want it, it will be successful.

"Goona-Goona" has received more free plugs on nation-wide hookups on the air; it has received more mentions in vaudeville and metropolitan revues and plays; it has secured more free daily comment than any picture of this day and age, because "Goona-Goona" is attention getting and is now a national byword.

The trade knows of "Goona-Goona's" smash success. Every chain that has played it, every inde has brought profits to himself. But "Goona-Goona" is more than that. It is a notice to the industry that when real showmanship takes its proper place in the business, as it has in "Goona-Goona," happy days will be here again.
Warner Brothers (through Manager Garret Voorman) donated the use of the house. Maxine "Mickey" Blumenthal, whose daddy owns the Ritz, Garfield, observed her first birthday anniversary recently and had her picture published in the local press.

BABY ROSE MARIE, young movie star and radio singer, was the subject of an article by Columnist Edward J. Reardon in the "Herald-News." Cy Ledgin's Kiddie Revue went over big with patrons of the Rivoli (RKO), Rutherford. Manager Walter Gutteridge says the show was a "pip." Italian dramatic shows are still to be featured every Sunday night at the Playhouse (Warner Brothers). Junior police of School No. 10, of Clifton, a score of 'em, were the guests of Manager Voorman when "I Am a Fugitive" played the Montauk.

Once a week, the Rialto presents a midnight German talkie, even though the popularity of that phase of entertainment is slipping.

HARRY HECHT, owner Rialto Theatre, had a birthday last week, passing his 50th milestone... He is a pioneer in the movie business locally, establishing his first house in Paterson in 1907... Used to be in the restaurant business in New York... Manager Voorman, Montauk, had 100 newboys of the "Herald-News" as his guests at the Douglas Fairbanks flicker, "Robinson Crusoe." Jimmy Shearer, former announcer of WGCP, and 18 radio stars put on a little act at the Montauk, in addition to the Fairbanks pictures. "I Am a Fugitive" played the Montauk. "I Am a Fugitive" played the Montauk. "I Am a Fugitive" played the Montauk.

Carl Laemmle Talks About the Contract

(The following, reprinted from the "Universal Weekly," is self explanatory)

IN WHICH I NAIL A LIE

(A Straight-From-the-Shoulder Talk)

I am told that Universal has been charged with "stalling" in the matter of the proposed new contract with exhibitors.

This is, in plain language, a lie. Whether made in ignorance or in malice, it is still a lie. Whoever concocted it cannot have the welfare of the business at heart. He does not want harmony. He wants discord. He wants to keep trouble stirred up between the buyer and the seller of pictures.

In spite of the fact that Universal's interests are involved to the extent of approximately forty-five million dollars, Universal within 24 hours after reading the proposed contract communicated with the committee representing the exhibitors and made known the few slight changes needed as a protection to Universal. That is not stalling.

Universal studied the contract with the idea of agreeing to as much of it as possible, for the sake of uniformity, and with the idea of making it as easy as possible to come to an agreement. That is not stalling. I want harmony. Nobody in the business is lying on a bed of roses today. The more the buyer and seller rub each other the wrong way, the worse it is for all of us. Nobody wants a decent, fair contract more than we do. Nobody wants harmony. He wants discord. He wants to keep trouble stirred up between the buyer and the seller of pictures.

Universal's record on the proposed new contract is perfect. We have done everything to clear the way toward harmony. The only exceptions we have taken to the proposals have been based on plain, common sense and a desire to make a contract which is honest and enforceable. You and I depend on each other. You are as necessary to me as I am to you, no more and no less. Our interests are common. I am willing to sign any contract that is equitable. So are you. I am unwilling to sign any contract that is one-sided. So are you. This is not stalling, on your part or on mine. Don't be befuddled by lies, conceived in either ignorance or malice. I've got a record of 27 years of decency in this business. Past performances count. I'll stack Universal's against anybody's.

—CARL LAEMMLE.

The Sure Cure for Box Office Blues!

The PEACOCK BLUE Housekeeping Set

Most Sensational Premium Value Ever Offered!

NO DEPRESSION HERE!

THE HOLLYWOOD THEATRE, POTTSVILLE. ORDERED 1000 PIECES FOR THE OPENING. THERE WERE DISTRIBUTED IN THE FIRST HOUR AND THE THEATRE RAN SHORT 900 PIECES

1929 BUSINESS IN 1932!

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PHILA. PITTSBURGH BALTIMORE BOSTON MINNEAPOLIS
1305 Vine St. 76 Van Braam St. 1305 N. Calvert St. 47 Church St. Film Exchange Bldg.

DALLAS LOS ANGELES
300 S. Harwood St. 1956 S. Vermont Ave.
"Sign of the Cross"—Para
Fredric March, Eliza Larel, Claudette Colbert, Charles Lachaland, Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk.

Probably one of the biggest grossers of the talkie era, if all the signs are correct. No question about "Sign" being a strong chinker in any spots. DeMille makes a comeback in familiar territory, and Para has contributed an excellent cast. "Sign of the Cross" will make money anywhere. It is worth all the attention every house can give it. In short, it is a phenomenal attraction.

Estimate: Knockout.

"The Devil Is Driving"—Para
Fredric March, Wynne Gibson, James Gleason, Lois Wilson, Dickie Moore, Alan Dieurbart, George Raueer.

About a stolen car racket and a good enough of a programmer to attract attention. Rogers, with "70,000 Witnesses" and "Madison Square Garden", clicking, will follow up their success with this one. The show has an attractive feature cast, an action-filled title, and enough speed to warrant audience satisfaction. It's an exploitive opportunity.

Estimate: Good program.

"The Animal Kingdom"—RKO

Splendidly acted, intelligently directed class picture that will have its trouble attracting attention in the mass houses. A lot of the folks in the grind houses will think it's another jungle picture. For the stiff front houses, however, "The Animal Kingdom" will make plenty mazumah, what with the Harding-Howard draw, but unfortunately, there aren't many houses of that type.

Estimate: Classy.

"Jungle Killer"—Century
Carys Well's animal film.

Just a collection of jungle shots apparently with Carys Well's running talk. There isn't much that hasn't been seen before, and except for a few fights between animals it's the old thing over again.

Estimate: More jungle.

"Frisco Jenny"—Warner
Ruth Chatterton, Don Cook, James Murray, Louis Calhern, Halton Cooley, Pat O'Malley, Robert War
er, Bernard Conrad. Counsel, Frank Tinker, Harry Beresford, Ferdinand Gottschalk.

Mother love tale, with the payoff when the son, without knowing she is his mother, prosecutes her. You can imagine what goes before. However, audiences will probably select this tale as the best Chatterton has done since she has been under the Warner banner. For one, at least, Chatterton has gotten away from the stilted social background.

Estimate: Will help Chatterton.

"Flesh"—MGM
Wallace Beery, Jean Hersholt, Ricardo Cortez, Karen Morley, Greta Meyer, John Miljan.

As a German beer garden waiter turned wrestler, a few more good performances and "Flesh" is box office. The first from Beery in many months, it will get by because it has been directed with plenty of hoke attached, plenty of human interest and torture are considered, but audiences will attract the publicity given to the story will help swell the box office and the excellence with which Paramount has produced it guarantees a lot of attention. It is the sort of story: that any house can play to satisfied audiences.

Estimate: Credit Paramount.

"Secrets of French Police"—Radio
Frank Morgan, John Warburton, Godfrey Tearle, Gregory Ratoff.

Underworld yarn that probably doesn't mean much at the box office. However, it offers a lot of opportunities for smart showmen to sell the show. Lack of names will be a handicap. Yarn includes what the title implies and the story had the benefit of newspaper publicity.

Estimate: To be sold.

"Vanity Street"—Col.
Charles Bickford, Helen Chandler, Mayo Methot, George Meeker.

Just a programmer and it looks just that. Eventually the heroine is arrested for a murder she didn't commit, but the hero saves the day. Where they don't mind such things, it will do well enough.

Estimate: Just more film.

"Lawyer Man"—Warner
William Peckwell, Jann Blondell, Helen Vinson, Alan Dieurbart, Allen Jenkins, David Landau.

Except for the fact that it comes late in the lawyer cycle, "Lawyer Man" has everything that audiences want. Seems, though, that its lateness will react against it. Showmen, however, will sell the human interest and comedy angles rather than concentrate on familiar ground for patrons. William is splendid, but the directable.

Estimate: Good program.
THE ONLY REGIONALS IN THE METROPOLITAN AREA

...THE HOME TOWN TRADE PAPERS OF 4600 SHOWMEN!

The Pride of the East Coast!

Reaching every theatre owner in BUFFALO, ALBANY and NEW YORK territories on the 10th and 25th of each month.

Reaching every theatre owner in the PHILADELPHIA territory on the 1st and 15th of each month.

Reaching every theatre owner in the WASHINGTON territory on the 5th and 20th of each month.

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Dec10'32 pg. 27
MONTH AFTER MONTH
BOX OFFICE CHAMPIONS

Never before has Miss Bennett had a play
so appealing to the millions... never more
beautiful, more alluring, more dramatic...
than in this picture which is proving to be
one of the season's box-office thrills!...

AND NOW
2 IN ONE
MONTH....

NOVEMBER 1939

THE CONQUERORS
CONSTANCE BENNETT
ROCKABYE

with

JOEL McCREA
PAUL LUKAS

Directed by George Cukor
from the play by Lucia Bronder. RKO-PATHE
Picture... David O. Selznick, Executive Producer

Dec 10'32 b.c.
Don't keep this a secret...

Get behind it... exploit it and sell it... It's full of thrills, action, suspense and intrigue— with a thread of romance that will captivate the ladies... You'll be proud of

"The Secrets of Wu Sin"

AN INVINCIBLE PICTURE

With a well-balanced cast:

LOIS WILSON—GRANT WITHERS
DOROTHY REVIER—ROBT. WARWICK
TOSCHIA MORI (Wampas Baby Star)
TETSU KOMAI and a host of others

Directed by
RICHARD THORPE

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FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
Executive Offices: 1600 Broadway, New York City
BUFFALO  CLEVELAND  ALBANY  CINCINNATI
NEW YORK  PITTSBURGH  PHILADELPHIA  WASHINGTON
Harry Thomas IS ON THE WAY

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A MERRY XMAS AND
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"GOONA GOONA"

THE YEAR'S BIGGEST SENSATION!

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Dec25'32 pg. 2
OTHER EXHIBITORS HAVE MADE MONEY WITH THESE PROVEN

UNITED ARTISTS HITS

YOU CAN DO THE SAME - AND MORE!

Dec25’32 pg. 3
A sure-fire campaign, complete ready-to-put over, goes with every one of these proven UNITED ARTISTS Box-Office Hits!

“Arrowsmith” Gets $21,500 For Balto Top
“Arrowsmith” Breaks Record In Philly
“Arrowsmith” Best Draw in Seattle Runs

“Gloria reaps a film triumph” — N Y News
“Done with a sure fire showmanship” — Brooklyn Standard Union
“Piquant, smart and very well acted” — Liberty Magazine
“One of the season’s outstanding productions” — Hollywood Herald

“Colorful and swell melodrama” — M P Dally
“Mark ‘The Unholy Garden’ down on Your memo pad to see” — Los Angeles Express
“Gave the audience as pleasant a time as it had in weeks” — Brooklyn Eagle
“Mr. Colman plays his role with a romantic device that has never failed to cause feminine hearts to flutter” — N Y American

“A riot of fun emanates from the screen shadows. There is beauty, too, lavish settings and good acting... Miss Evans is pretty and capable. Miss Blondell and Miss Claire keep the merriment bright. Mr. Sherman gives a smooth performance and Mr. Smalley adds to the general gaiety of the piece” — N Y Times

FOR IMMEDIATE BOOKINGS
with Proven Exploitation

On top of the regular campaigns, you will be furnished with hundreds of stunts that other exhibitors have used and cashed in on.

"'Corsair' is splendid entertainment!" — N. Y. Telegraph
"A real movie loaded with red-blooded excitement!" — N. Y. Mirror
"A packed house applauded wildly!" — N. Y. Graphic

"'Age For Love' tops almost anything I've seen!" — Florabelle Muir, N. Y. News
"The performance is a strong one!" — Motion Picture Daily

 '"Age For Love' is Billie Dove's Best. Miss Dove and cast score!" — Louella O. Parsons

"Billie Dove surely has topped all her efforts as a screen star in 'Cock of the Air.' She is a new and fascinating comedienne. Chester Morris fitted the role in this picture as perfectly as anything that he has played. A hunderder of a picture!" — Hollywood Filmograph

"Excellent comedy, razor-edge dialogue and fine direction... Billie Dove is lovely as always!" — Los Angeles Record

"Congress Dances' is delightful movie romance... lightful lightful movie romance... You'll be mad about Lilian Harvey, just about the loveliest, most graceful, daintiest, most charming girl the screen has seen! Production and direction are superb."

— Regina Crews, N. Y. American

A feast for the movie specialists... for those who relish something different... deserves a niche in the movie hall of fame..."

— John S. Cohen, Jr., N. Y. Sun
"'WHAT PRICE GLORY' of the air!"
— Mordaunt Hall in the N.Y. Times

"Grade A audience stuff... got off to a flying start... packed with thrills and laughs. You should have heard the Rivoli audience last night!"
— Motion Picture Daily

"Not since 'TWO ARABIAN NIGHTS' has Mr. Howard Hughes given us such film fun... loaded with dynamite of kick-in-the-pants humor!"
— Regina Crewe in the N.Y. American

IF YOU'VE PLAYED THEM BEFORE, PLAY THEM AGAIN! IF YOU HAVEN'T PLAYED THESE

UNITED ARTISTS HITS

BOOK THEM NOW! THEY'RE WAITING—TO MAKE MONEY—FOR YOU!

"The best picture in town"
— Buffalo Times

"Different, brilliant with wit and the ever-smiling personality of Doug, still the bouncing, athletic wonder of moviedom. Tremendous in entertainment qualities. Bravo, Doug... a grand job"
— Los Angeles Eve. Express
"Will more than likely exceed the box-office result of 'Frankenstein'

— Associated Publications

KARLOFF
(The Uncanny) In
THE MUMMY

The Chicago and New York exhibitor meetings are now a part of the exhibitor history of this country. The situation, today, is practically the same as before the sessions.

Allied has gone on record as favoring governmental intervention into the exhibitors' problems: M. P. T. O. A., ever hoping for a golden rule in the industry, has pledged its every effort for a fair standard exhibition contract with co-operation of the producers and a possible satisfactory conclusion is in sight.

It was too much to hope, perhaps, that the Allied and M. P. T. O. A. would seal a permanent peace. It was too much to expect, too, that the breach would not be followed by unpleasanties. Unfortunately, such a situation has come to pass.

Exhibitor organizations have received, recently, a long declaration of "the inside story of the Chicago and New York meetings" from both the M. P. T. O. A. and Allied. The M. P. T. O. A. issued one first. Allied, declaring that an answer was needed, supplied its own. M. P. T. O. A.'s "what's what" totalled nine pages, Allied's reached six. The three pages difference means nothing. Both occupied a lot of space. Reading each is a waste of time.

The issue, regardless of the many declarations now passing, is clear-cut. Allied, because of its peculiar make-up, seeks to shout, to keep the issue of governmental intervention as its war-cry. The M. P. T. O. A., conservative, wants peace at what it considers a fair deal.

Units accepting the contract will probably have arbitration, the real asset for exhibitors. Allied affiliates will not have arbitration unless they accept the contract, but can cast their longing eyes at federal regulation.

If Allied believes that governmental intervention is near, it must be in possession of information not available to the rest of the industry. The impression generally is that the thing, if possible, is still a long way off.

The new Roosevelt administration brings in new motion picture advisors. President-elect Roosevelt, it is expected, will seek an insight into conditions in the industry from the men closest to him. These men are Frank C. Walker, counsel to the M. P. T. O. A., an independent theatreman, one of the squarest shooters in the business, whose word is never questioned; Charlie O'Reilly, another square shooter, who seeks governmental intervention only as a last resort; and a few others.

Does Allied think that this would indicate a desire on the part of the government to take a hand in the motion picture industry?

On one side will be pitted the Hays organization, independent theatremen throughout the country who want to run this business without governmental aid and their congressmen and senators. On the other will be found Allied with its representatives.

If Allied, to repeat, thinks that it will be successful in its quest, it must be congratulated. It looks mighty doubtful.

To conclude, it is still unjust to the industry that the exhibitors are not banded into one organization.

Gamble, Mr. Selznick

With a special car, a retinue of assistants and all the majesty pomp usually accorded to dignitaries, David O. Selznick, producer for RKO-Radio, went back to the coast, but, supposedly, without a contract calling for an increase from $2,500 to $7,500 weekly for making RKO-Radio pictures.

RKO-Radio deserves a hand for refusing to bind itself at that figure. If the said Selznick had given indication that he is a master of production such an increase might be in order. But he has evidenced no marks of genius that could not be duplicated by other producers.

If Selznick could promise that the pictures he is responsible for would gross three times more then he would be in line for a boost to $7,500. If he is a gambler, he would be glad to take that chance. But even he could hardly be expected to stake his reputation on that.

The trouble with Hollywood is that it is still imbued with "living for a day." The major desire of most of the Hollywooden heads is that they feel they ought to get while the getting is good. The lowly exhibitor, however, who must stay in business while they come and go can hardly be blamed for rapping such a system of production.

Further cutting in Hollywood of "so-called ham" stars seems to be another solution to help save this industry.

Merry Christmas

Emanuel - Goodwin publications, Inc., wishes its readers and all of its friends everywhere a Merry Christmas and a Happy New Year.

To predict what next year will bring is too much for even the most optimistic prophet.

But the good wishes are sincere.
Acceptance of Appeal Board Paves Way For Contract Okay

Fox, World Wide Give Assent — Paramount, Universal, MGM, Radio Expected to Fall in Line — Lightman Optimistic

Work on the appeal board was completed this week. The distributors have already been given copies of its functions.

With Fox and World Wide already favoring the clause, word must be received from Universal, Paramount, MGM, Radio and others.

M. A. Lightman, president of the M. P. T. O. A., is extremely optimistic over the future of the deliberations.

Meanwhile, Jersey Allied, along with other Allied groups, is laying plans for furtherance of the governmental intervention desire as adopted at the Chicago and New York exhibitor meetings.

A session of Allied chieftains will be held January 5 in Washington.

Sattler Up as Sweigert Travels to Philadelphia

Promotions Awarded Two Paramount Veterans

Myron Sattler, lately New York salesman for Paramount, is the new Paramount Jersey manager.

Earle Sweigert, recently Jersey manager, has been promoted to Philadelphia branch office, where he will be the manager, succeeding Oscar Morgan.

Sweigert and Sattler's promotions are the 18th and 19th in the Paramount ranks in two months.

Sattler has always been high up in the Paramount sales ranks. Sweigert returns to the scene of his former operations. He was a salesman and special salesman in the Philly territory before entering the local ranks. The Philadelphia office is one of the most important in the country, and his selection stamps him as one of the most valued in the company's ranks.

Wolff Elected Head of Local Film Board

Radio Chieftain Prexy, Randel Vice-President

Robert S. Wolff, RKO exchange chief, is the new president of the Film Board of Trade.

Henry Randel, Paramount Brooklyn, was re-elected vice-president; Harry Humnell, Warners, was elected second vice-president; Henry Decker, Warners, is the recording secretary; Jack Bowen, MGM, acts as treasurer, and Ed Schnitzer, World Wide, is sergeant-at-arms.

Louis Nizer continues as secretary.

Friedlander to Coast

Al Friedlander, First Division executive, is coast-bound.

He is active in various western spots in connection with the dates on “Goona-Goona,” FD’s smash clicker.

Happy Days

Recent Loew meeting revealed the following:

Irving Thalberg, Louis B. Mayer, J. Robert Rubin and David Bernstein were given options, under their personal service contracts, on 259,000 shares of treasury stock of Loew's, Inc.

Thalberg received the greatest plum when he was granted an option on 100,000 shares, while the others were given the right to purchase 50,000 shares each. Under the terms of their contracts, the shares may be purchased as follows: Twenty-seven and one-half per cent after the first two years of service at $30 a share; 27½ per cent after the next two years at $35 dollars a share; 45 per cent after the next two years at $40 a share.

The Mayer Corporation, which is a partnership composed of Thalberg, Mayer and Rubin, was paid a bonus of $922,154 in 1932 as its share of the profits of Loew's, Inc., after certain deductions.

Heading the 1933 Film Board

Robert S. Wolff

Who are president and vice-president, respectively, of the New York Film Board of Trade for the new term. Strange to relate, they also live in the same apartment house.
THE NEW YORK STATE EXHIBITOR

GET THIS!!!

MAJESTIC PICTURES CORP. will deliver to the industry
A MAJOR COMPANY'S PROGRAM and PRODUCT
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THIS COMPANY is worth your attention
THIS PROGRAM is worth your support
SO! MR. EXHIBITOR PLAY FAIR WITH MAJESTIC PICTURES FOR MAJESTIC WILL SURELY PLAY FAIR WITH YOU

FILMCRAFT EXCHANGES, Inc. 505 PEARL ST. 1046 BROADWAY BUFFALO ALBANY

THE WINNER

THE new cover design which will brighten up the front of this publication next issue and which will continue to do so for an indefinite period is the contribution of Kenneth Fagg, a member of the Fox Film Corporation art department, and the winner of the competition inaugurated by this publication for such a design.

The winner is a student of the late Joseph Pennell. He has exhibited etchings in various parts of the country. The excellence of his work, combining conservativeness with modernistic artistic expression, drew more votes than any other contribution from a committee which included leading advertising experts of the business.

The voting was close, but detail of the Fagg work won the prize for him.

Thanks must be given, too, to the others who participated in the competition. Each was an idea in itself. Everyone surpassed, by far, the present cover design of this publication.

The award, as indicated below, was in the form of a $100 check.

Congratulations, Kenneth Fagg. Many thanks, too, and sincerest regrets for the others who participated. The art departments of the industry are more than competent. They are spark plugs of this business.

THESE CHECKS IS IN FULL PAYMENT OF THE FOLLOWING IF INCORRECT PLEASE RETURN ENDORSEMENT IS FULL ACKNOWLEDGMENT NO RECEIPT NECESSARY

GIRARD Trust COMPANY 6-69 PHILADELPHIA PA

Emanuel-Goodwin Publications, Inc. 216 NORTH BROAD STREET PHILADELPHIA December 1932

PAY TO THE ORDER OF Kenneth A. Fagg $100.00

EXACT 1.00.00 DOLLARS

DATE

AMOUNT

GIRARD Trust COMPANY

Heard In

ROCHESTER Palace Gives Double and Loew's Three

By Ecaitch

PALACE, ace RKO house, put on double feature program as special draw and Loew's, Rochester, countered the following week with three features. . . Arthur May, manager of the Riviera, doubles on the organ to give added variety to his programs. . . Civic opera company, organized on permanent basis, to play musicals and operettas at the Eastman Theatre. . . Ken Whitmer, former orchestra leader at Loew's, is playing the site clubs in New York. . . During confinement at hospital, Jay Golden, manager, Palace, previewed the films screened on the wall of his room. . . Burgess Hall in Caledonia opened four nights a week for film shows by the Merchants' Co-operative Theatres as aid to business in the village. . . Carl and Ruth York, former vaudevillians, now run agency here.

Sarvis Stays

Orders for a change in management of the Warner Brothers theatres, Warren, Pa., near Jamestown, were cancelled when Manager George Sarvis received word he was not to be transferred. It is understood that the change resulted from numerous letters of protest sent Warner Brothers' officials of Erie, Pittsburgh and New York City, urging that Sarvis, who has been theatre manager in Warren for nearly 20 years, be permitted to remain.

DEATH of Mrs. Jennie S. Wolff leaves the Lyceum Theatre to her daughter, Countess Riccio, of Paris, France, with future of house in doubt. . . Palace Theatre conducted "howl contest" with folks sending in their best jokes. . . Mae Miller leaves post as Manager Golden's secretary at the Palace.
BUFFALO
Shea Community Houses
Cut Prices
By Mary Ann

EFFECTIVE CHRISTMAS DAY, Shea community theatres will have a 25c admission scale at all times. . . . Frank Mon-ey, former Buffalo publicity forces, has resigned. . . . Frank is planning a trip to New York and may make a new connection. . . . Much favorable comment was heard last week over the stunt which the Buffalo Theatre put over with the local MacDoel Restaurant, through which hot chocolate was served free each afternoon on the mezzanine of the Buffalo. . . .

BUFFALO and GREAT LAKES are holding midnight shows New Year's eve, within distance, in their theatres, in Charlie O. Sullivan, United Artists salesman, who has been covering the Syracuse territory, has just been transferred to the Buffalo territory. . . . Ray, Buffalo, has had a $2,000 Power's Pictures Power Spent a day in bed trying to get over a cold. . . . Heard at the film-round table at Old Span on Saturday: Sid L. Corson, manager, Fox, needs a haircut so badly someone sent him a "violin" to go with it. . . . Cataract Theatre, Niagara Falls, will be closed until after the holidays. . . . Lafayette Theatre, Batavia, closed December 11. . . . Schine in-terests have given up the Palace Theatre, Lockport. . . . Dickinson is the new owner. . . . Miss Lora Ainger is the new manager, Park, Theatre, Hammondsport.

H. W. VAN AUKEN is the new manager of the Palace Theatre, Chittenango Springs. . . . Eugene Osthoff has taken over the Strand Theatre, North Tonawanda. . . . C. Cohen, manager of Orpheum, Buffalo, has opened the Empress Theatre, Buffalo. . . . Empire Theatre, Syracuse, now belongs to the Central N. Y. Theatres Corporation. . . . Philip J. Gordon has reopened the Star Theatre, Buffalo. . . . Central N. Y. Theatres Corporation has closed the Palace Theatre, Corning. . . . Warner Bros. Theatres, Inc., have closed their Majestic Theatre, Elmira. . . .)

EDDIE MILLER, manager, Shea's Roosevelt Theatre, is reported to have sent out more Xmas cards than any man in Buffalo. E. E. Miller took the phone book and sent one to every name. . . . Walter Morris, manager, Bellevue Theatre, Niagara Falls, is planning a big midnight show New Year's Eve. . . . Shea's publicity staff had several offers to impersonate Santa Claus. . . . Theodore Hersey, service department, Shea's theatres, is a "violin" player. We hear that he has adopted "another" baby.

SOUND INSTALLATIONS include Clinton, Rochester, Cinephone D. to Weber F.; Garlock, Phelps, Leroy F.; Falls, Honeoye Falls, D.; Doll, O.; Community, Homer, Mell-D (Closed); Howard Wood, Holley, Weber F.; Star, Williamson, Weber F.; Alhambra, Cincinnati, RCA-F; Hiltonia, Hilton, F; close all temporary, Pulaski, H.; Grange Hall, Webster, Weber-D (Closed). . . . Emmie Dickman, Fox representative, is in receipt of a handsome check for his successful efforts in the Fox campaign. . . . C. H. Cloud, manager, Alberts Theatre, Lancaster, is timekeeper at the Arena, Canada, for the hockey games. . . . Paul Lazarus, United Artists salesman, who is in town for only a few days in the Buffalo office, held a sales meeting. . . . Bert Lapetina, orchestra manager, Buffalo Theatre, has just located in his new office in the Buffalo Theatre Building.
Heard In

44TH STREET
Al Thomas Decides to Get Married

JACK FARKAS is now with Hollywood. Bedford Mansions was the scene Xmas Day of the marriage of Al Thomas, son of Dave Thomas, FD executive, and nephew of Harry H. Thomas, First Division president, to Miss Dorothy Kurland, of Lakewood, N. J. . . . It was quite an affair.

AND SANTA CLAUS, why not take care of the following in the following way: Some more hits like "Back Street" for Universalite Leo Abrams and his gang . . . And may they win the Laemmle drive . . . That "King Kong" became another smash for RKOite Bob Wolff and may he reign long and prosperous as proxy of the film board . . . Some more of that consistent product for Ed Schnitzer, World Wide, so he can make exhibitors happy . . . A host of football victories for Foxie Harry Buxbaum and Harry, Jr. . . . And another wish that Buxie lead Edgar Moss in the Fox contests in the future.

AND, SANTA, please see that Phil Myers, at Columbia, be given a handful of hits like "Washington Merry-Go-Round" and the others . . . That Arthur Greenblatt, at Invincible, is able to hand some good pictures to exhibitors . . . He deserves co-operation . . . That Messrs. Epstein, Lederer and the other First Divisionites have a hit like "Goona-Goona" every month . . . Some posies, too, for Joe Joel, the grand old man, and Jules Chapman, the boy with the pen . . . And, Santa, please see that Majestic makes three good films every month for Herman Gluckman, at Capital, so that he will have to expand his exchange again . . . Please see that Joe Vergesslich keeps on getting hits like "Silver Dollar." . . . That the Metroites get back all they put into "Rasputin and the Empress." . . . That Paramountite Henry Randel gets better at golf than he has been, and comes in under 190. . . . That new exchange managerite Sattler makes good on the job, which shouldn't be much for him to do . . . That Clayton Hendrickson wins another ad-sales drive . . . That Henry Seigel keeps everyone happy in New York, and that Milt Kusell makes a neat record for himself in the territory.

EARLE SWEIGERT has been ill at his home in Pelham with a cold. . . . Capital Film Exchange is now located in its new quarters in the Film Center Building and invites all exhibitors to come and pay it a visit. . . . Invincible's announcement of importance was the news that it is now distributing the 15 three-reeler Beverly Hills features.

Copyright Infringement Alleged in Peekskill Suit

Singer House Involved — Many Exchanges Suing

Peekskill Theatre, Inc., Joseph A. Singer, is involved in an alleged infringement of copyright action brought by several exchanges.

Alleging the charges are Columbia Pictures Corporation, Screen Gems, Inc., WA Films, Inc., Universal Film Exchange, Inc., Educational Film Exchange, Inc., Christie Film Company, Quadruple Film Corporation, RKO Radio Pictures, Inc., RKO Distributing Corporation, RKO Pathé Distributing Corporation, Fox Film Corporation.

U. S. Marshall served the papers. Damages from $250-$5,000 for each offense, as under the statutes, are asked.

There is a possibility of a settlement.

"Laughter in Hell" Brings Once Again

A tale of prison gangs, with Pat O'Brien leading the cast of the Jim Tully novel as presented by Universal; Fifi D'Orsay is in "They Just Had to Get Married."
Good will...

- The United States Supreme Court has aptly defined Good Will as "the disposition of a customer to return to the place where he has been well served." . . . Even though we have provided and placed at your disposal everything your theatre might need in the way of equipment, supplies and maintenance service, we know that unless your Good Will has been retained, our business will suffer. Therefore, at the start of another new year, and we predict a more prosperous one, we assure you that we will continue to do our part in creating and sustaining that feeling of friendship and fair play that will bring you back to us again and again.

National
THEATRE SUPPLY COMPANY

1560 BROADWAY
NEW YORK CITY

500 PEARL STREET
BUFFALO
Kaplan Trial Held
Up Until January 3

Indictments Charge Conspiracy and Coercion

Trial of Sam Kaplan and 20 other former officials of Local 306, Moving Picture Machine Operators' Union, on indictments charging conspiracy and coercion has been adjourned to January 3 in General Sessions Court.

Indictments have been pending since last December. Trial was scheduled shortly after Kaplan and his officers were summarily deposed a few weeks ago on charges of "racketeering" investigation by the International Alliance of Theatrical Stage Employees, the parent union of Local 306.

The Grand Jury investigation being directed by the Bronx District Attorney into the attempted dynamiting of Loew's Paradise Theatre late in the summer has been "put back without date." The intended outrage at the Paramount culminated in a series of minor phosphorus and dynamite bomb explosions in Manhattan and Brooklyn theatres where members of Local 306 and of the Empire State Motion Picture Operators' Union were respectively injured.

Kaplan's attempt to have himself reinstated as president failed in Supreme Court this week.

Kaplan's motion for a temporary injunction restraining William C. Elliott, president of the International Alliance of Theatrical Stage Employees, from continuing to carry out the order of the general executive board, which removed Kaplan and all his associate officers from control of Local 306 was flatly denied.

The deposed union head's motion for a permanent injunction, however, was set for trial January 16.

The Court declared that, if the local had requested it, it would have been pleased to appoint "a high representative of the American Federation of Labor as an impartial stakeholder to act as receiver of the funds of the local."

Inasmuch as no such request was made, the Court ruled that, pending trial of Kaplan's motion for a permanent injunction, Local 306 is "entitled to an election of temporary officers so that the affairs and funds may be duly administered," and that, in the event of an adverse decision on Kaplan's action, such officers are entitled to permanent incumbency of the posts to which they are elected.

The decision pointed out that the constitution of the union provides that the international is the only body that can hear appeals from decision of the general executive board, and that the difficulties in the way of a general convention of the international before the summer of 1934 are "almost insuperable." Request for a special convention is labelled "unreasonable."

The Court could not determine in advance of trial whether Kaplan had received "fair play," and expressed the opinion that Kaplan's disqualification by the general executive board from holding office in 306 during the next five years might be proved illegal after trial.

Kaplan Rule Gone Forever—Elliott

A statement from William C. Elliott, president of the I. A. T. S. E., indicates that there is little possibility of the Sam Kaplan regime returning to Local 306.

He says:

"It has been found necessary to take drastic steps to clean up conditions in Local 306 of our union. This is the local that has enrolled in it all our moving picture operators in the City of New York. Complaints from members, the public press and countless other criticisms, compelled the general executive board of the International Alliance, which is the parent body, to make a long and painstaking investigation of the affairs of Local 306, with the result that the executive council, by the power given to it under the constitution of the organization, removed from office Sam Kaplan, the president of Local 306, and his associate officers.

"The result has been costly litigation. Even before this step was taken the local was involved in one legal controversy after another, with the result that huge sums of money that should have gone into the homes of the members to make them and their families happy were expended."

"The best thought of this country today is directed toward increasing employment and making the lot of the laboring man and woman better. Anything in this day and date that may improve labor's condition meets with only the highest commendation from men and women in all walks of life. It is my aim to promote the nth degree condition of the members of Local 306."

"This local has been torn and disrupted by quarrels and bickerings and stress of all kinds. It is time that all this should come to an end. The kind of rule that has been exercised over Local 306 for years is gone forever."

"In this movement to rehabilitate Local 306, I am animated by no personal motive. My only purpose is to advance the welfare of our members. In seeking this goal, I am proud to say that I had the support of the Central Trades and Labor Council of New York City, with its hundreds of thousands of members, and the warm endorsement of the officers of the New York State Federation of Labor, and the wholehearted re-election of the American Federation of Labor. In addition to this, I am making this statement to solicit the support of public opinion in this great cosmopolitan center, which is, to my mind, the premier city of the world."
Helping Exhibitors

Robert Savini

KBS Policy of Exhib Help Proving Success

Savini Promises Support to Theatre Accounts

A great deal of the success of World Wide must be attributed to KBS Productions, Inc., and the manner in which it is co-operating with exhibitors, according to a prominent exhibitor of this territory who has just returned from a trip to New York City home offices.

For obvious reasons, the name of the exhibitor cannot be disclosed, but the man, one of the first runs of the territory, is completely sold on World Wide, KBS, the manner in which the company headed by Earle Hammons is delivering and, last, but not least, the cordial co-operation of Robert M. Savini.

Savini, assistant to Wm. Saal in the New York offices of KBS, examines each and every contract and when he sees a new account using the features, or a contract on which he thinks the exhibitor should receive help in exploiting some particular picture, immediately contacts him or sends him advertising helps. His latest special is a two-sheet fibre, dated and ready for immediate tacking.

Many exhibitors are taking advantage of this new fibre idea, according to this exhibitor, and during his trip he saw in Savini's office many letters and telegrams requesting help. Savini, it was pleasing to note, gave such assistance in practically every case.

"The amount of dates given to "The Last Mile," "False Faces," and "Trailing the Killer," stated the exhibitor, "indicates that the shows are clicking and that these producers helps make box office dollars. Every key city of importance has had a strong first run on this product and it is my opinion that this is chiefly due to the policy of KBS to follow up their production and sales with an honest effort to help exhibitors make money. Savini reiterated his statement that he is ready to help all exhibitors. He asks that they get in touch with him."

Exhibitors, everywhere, are impressed with the Savini type of co-operation. It is a new note in producer-exhibitor co-operation and helpful to all concerned.

ST. CHARLES
AN ENTIRE BLOCK ON THE BOARDWALK
 ATLANTIC CITY
 A Smart Hotel in America's Smartest Resort

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

IDEAL CONVENTION FACILITIES

ATTRACTION RATES

FOLLOW THIS BEACON

DEPENDABILITY!

SURE PROFIT!

EXHIBITORS TRAILERS

Avoid automatic renewals... Beware of non-cancellable contracts

Staunch against the destructive influences of monopoly domination, Exhibitors Screen Service is giving and will continue to give the exhibitors of the country Better Trailers at Lower Prices with More Dependable Service.

DON'T SIGN UP WITH OTHERS UNTIL YOU'VE SEEN OUR TRAILERS... PRICES AND TERMS.

EXHIBITORS SCREEN SERVICE INC.

203 WEST 146TH STREET NEW YORK CITY EDGEcombe 4-6200

DALLAS  CHICAGO  LOS ANGELES
AN ATTRACTION WORTHY OF THE HONOR IT HAS WON:

The first picture to grace the screen of the New RKO ROXY THEATRE

ANN HARDING
LESLEI HOWARD
in
"THE ANIMAL KINGDOM"
by PHILIP BARRY
with Myrna Loy.. William Gargan..
Neil Hamilton.. Henry Stephenson..
Ilka Chase.. Directed by E. H. Griffith
RKO RADIO Picture
David O. Selznick, Executive Producer
RKO proudly presents the Greatest Amusement Center in the World . . .

RADIO CITY

with its two great theatres
RADIO CITY MUSIC HALL
RKO ROXY THEATRE
Indes Favored

"Exhibitors are more kindly disposed than ever toward independent producers," observes E. W. Hammons, president, Educational Pictures, and chairman, executive committee, World Wide Pictures.

"In the past year theatre owners have given full recognition to the ability of several independent producers to turn out pictures which have admirably stood the box-office test. Our own company has certainly been encouraged by the reception accorded our efforts, and because we are unhampere by the formidable studio overhead carried by major companies, we are continuing to strive for pictures which will offer the best value to both exhibitors and the public."

Heard In

FOX THEATRES offices are now housed at 1550 Broadway. Si Fabiani is active in the reorganization. 729 Seventh Avenue will get the Van Beuren cartoon studios around the first of the year. Martha Willschini is handling publicity for RKO Roxy and Radio City theatres. Most Broadway expects to house a vaudeville program. Sam Dembow is now the active head of Publix theatres. Howard S. Cullman is new receiver for the Roxy, succeeding Harry S. Kosch. World Wide had a preview of "Hypnotized" for exhibitors and trade folk last week. Whoever held up the Mayfair treasurer and escaped with a load of dough is still at large.

CRITERION, with "Sign" succeeding "Farewell to Arms," continues as a two-a-day. Rialto goes back to grind operation. Isador Schwartz is now handling Master Arts, with that unit severed from National Screen.

SKOURAS HOUSES are undergoing the throes of another of those drives. Houses in Manhattan, Bronx, Long Island, New Jersey and up-state New York will be included. The last one ended the 12th of this month. Brooklyn Strand staff ran a party because "I Am a Fugitive" did such good business. House staff, Herbert Copeland and others were guests.

WARNERS AGAIN have four houses open on Broadway for the Xmas period. Strand, Winter Garden, Hollywood and Warner Theatres are included. Happy days must be here again. Irving Deakin, Warner Brothers, was a recent guest of the Faculty Club of Columbia University. The gala December dance of the Warner Club was a big success. 1,000 Warner folk attended.

THE MOTION PICTURE CLUB, as usual, will hold its annual New Year's celebration and ball. 10.30 P.M. until closing. The commotion over "Jungle Killer" drew more attention in the dailies than the opening of the picture. Too bad, the publicity on "I Am a Fugitive" broke too late for the B'way run, but the smart neighborhoods will be struck because of the agitation. Hal Horne has gone to the coast late for the B'way run, but the smart neighborhoods will be struck because of the agitation. HAL Horne has gone to the coast for the B'way run, but the smart neighborhoods will be struck because of the agitation. Too bad, the publicity on "I Am a Fugitive" broke too late for the B'way run, but the smart neighborhoods will be struck because of the agitation.

BINGHAMTON

Merry Xmas to One and All

DOR MANAGER DAVE COHEN and his corps of workers in Binghamton's theatrical world extend season greetings to their many friends throughout the state. Binghamton's litle vaudeville house, Binghamton, was the scene of the annual Kiddies Christmas Tree Party, with Rev. A. M. Dwyer as host. FRED DUSS and JIM ADELSBERGER wish everyone a Happy New Year, also a Merry Christmas. They help put this column together. Happy days are here again.

"Deception" Is a Tale of a Wrestler

Leo Carrillo, Barbara Weeks, Thelma Todd, Nat Pendleton are in Columbia's "Deception."

"Silver Dollar" Is a Holiday Special

Edward G. Robinson, Aline MacMahon, Bebe Daniels and others are current in the Warner show of that name.
**PASSAIC**

Battle for Hasbrouck Sunday Movies

By Eye-Ess

A LEGAL BATTLE to establish Sunday movies in Hasbrouck Heights seems imminent. . . Frederick Wheeler, who opened the Strand there last week for the first Sunday movies in the town’s history, was given a police summons. . . Church folk raised an awful howl. . . . There is a current rumor that the Playhouse (Warner Brothers) which has been used for Italian dramatic shows every Sunday will be wired for sound and opened as a first-run house after New Year’s Day. . . Capital Theatre has been giving away Christmas toys for children at Saturday matinees the past two weeks. . . . Strand, Clifton, Pashman Brothers, gave away radio, washing machine, three-piece living room suite and 50-piece dinner set in special Christmas “hook-up with local merchants. . . Rex, East Railroad (Gottesman) still featuring five acts of vaudeville every Saturday and Sunday. . . Regent, Paterson, is only other local house presenting vodvil.

**UNION COUNTY**

Xmas Spirit Is Everywhere It Seems

By J. McI.

CAESAR A. HASHIN received 29 weeks’ disability at $20 weekly for injuries sustained while employed by the Summit Theatrical Enterprises, Inc. . . . John Caro was placed on two years’ probation for breaking and entering at the RKO Theatre, Rahway. . . Richard Stalker is the new film operator at the Roslyn, Roselle. . . An armed bandit held up Miss Katherine McGrath, ticket-seller at the Ritz, and got off with $626. . . Exotic Estelle Taylor brought a coterie of attendants for a four-day turn at the Ritz. . . All Union County houses are planning for midnight shows on New Year’s eve. . . Both theatrical interests operate the Strand, Summit, and leases the Lyric, that town. . . Latter, however, is closed. . . System presents competitive amusement programs. . . Liberty, Elizabeth, erects platform in street in front of playhouse to exhibit prize automobile. . . . “Tamerlane” Ron closed showgirl at Ritz . . . She was taken to a hospital severely hurt.

VAUDEVILLIANS from Elizabeth theaters entertained at the Roosevelt Victory Ball of the Democratic County Committee. . . Regent, Elizabeth, took on a colorful holiday dress. . . Paramount, Plainfield, gave the kiddies another an elaborate Yule party. . . While the Strand, same city, put on a Mickey Mouse performance. . . Saturday matinees prior to Xmas at the Oxford, Plainfield, gave a toy for every boy and girl under 100c at any an elaborate Yule party. . . Liberty has adopted “Family Night.”. . . A coupon clipped from a newspaper admits two for forty cents. . . Reserve seat sale for the New Year’s midnight show at the Bound Brook has been on for a fortnight.

**Hudson County**

Only Dumond Passes Are Good Here

By Ike

ONLY PASSES signed by George Dumond are honored at Loew’s. . . John Meriweather, Birmingham, is the new Stanley artist. . . Eddie Collins and Harold Lee are new additions to the service staff. . . Jim Furman obtained publicity for Loew’s when he had Cab Calloway warble at the Medical Center. . . George Freeman is still running the Loew weekly half-hour on the air. . . Frank Himan has joined Loew’s service staff. . . Formerly with Stanley. . . Dave Friedlander is a protege of Duke Wellington.

CHARLES MANN, former Fox theatre manager, Bergen County, died recently in Hackensack. . . Stanley-Warner Club attended the Jersey Warner Yule whoopee 100 per cent. . . Stanley has an usher named Collins. . . Almanac of Jim Furman, new Loew publicity man, founded the well-known Furman College in the South. . . George Freeman fighting off a severe cold. . . A. Patch now broadcasting regularly. . . John Commerford first to receive a Christmas present at Loew's.

**PASSAIC**

Fifty Tickets to Capitol were given away by Manager Bill Weiss to winners of special cartoon contest in connection with showing of Boris Karloff in “Old Dark House” recently. . . . “Herald-News” helped put through the Universal thriller. . . John B. Rogers company will help the Kiwanians stage the show. . . Serial thriller is being presented Friday matinees at the Capitol, for the first time in years. . . Frank G. King, former manager, Montauk, Playhouse and Capitol here, observed a birthday recently.

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DICK ETTELSON, owner-manager, Ritz, Garfield, suffered a severe blow recently. . . Mrs. Ettelson, active in Jewish charitable and religious organizations, died after an operation at the Montauk/Clifton Sinai Hospital in New York. . . A Polish talkie, “Cosacks of the Don” was presented as a midnight feature at the Strand. . . Ushers of the Capitol swamped their friends from the Montauk in a basketball contest, 34 to 14 . . . Tear, Bill Weiss’ crew, scored more points than the entire Montauk team. . . Receipts for that big benefit show at the Montauk recently totaled $4,440, Police Director Preiskel reports. . . Strand was the scene of a Christmas party for 450 kiddies, under auspices of the Clifton Kiwanis Club. . . Pashman Brothers, owner of the house, donated the use of the theatre and several talks. . . Operators and other employees also donated services . . . City Clerk William A. Miller was general chairman. . . Sergeant C. J. McCarthy, New York, billed as the world’s strongest policeman, made a personal appearance at the Ritz, Garfield. . . Wee Willie Robyne, former Roxy and radio star, headed a vaudeville troupe at the Ritz recently. . . Harry Dielh is again managing the Orpheum, Paterson, under Charles Burns, New York. . . Buck Jones Rangers Club formed at the Ritz for juvenile followers of the outdoors movie star.

**PASSEIC**

Majestic Clicks

“The Unwritten Law,” Majestic Pictures Corporation’s fourth release, opened for a week’s run at Fox’s Brooklyn Theatre last week-end and at RKO Proctor’s, Newark.

**PASSAIC**

“Frisco Jenny” Approaches the Scene

By Eye-Ess

Ruth Chatterton, Louis Calhern and James Murray may be seen in the Warner show, “Frisco Jenny.”

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The above-mentioned stunts on United Artists pictures were carried out by exhibitors under their own power. They merely contacted the various concerns mentioned in the press book and received co-operation from these manufacturers. In many instances they revamped suggested ideas, and elaborated them for their local needs.

The 13 winners of the previous paragraphs, all lend themselves to real showmanship. Exhibitors who played them once, but, in every instance, the name of the theatre and the playdate was featured in the ads right across the full eight-column width of the page.

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Warner Xmas Parties

Warner Bros.' annual kiddie parties were held this year at the New York Strand and Winter Garden Theatres during Christmas week. Children invited to these parties included the charges of Judge Levy, and the crippled children under the supervision of Mrs. Randolph Hearst. First of these parties was held December 24 at the New York Strand and Winter Garden Theatres for Judge Levy's charges. On the following morning a similar one was held for Mrs. Hearst's crippled children at the New York Strand Theatre.

Silver for "Dollar"

New Yorkers who find themselves with a pocketful of "cartwheels," the real silver dollars so rare in the East, can trace the presence of the big coins to the Strand Theatre, which distributed thousands of them as change to patrons. "Silver Dollar" was the occasion for the importation to New York from the West of a large number of actual silver dollars.

Break for "Fugitive"

Stanley, Utica, had a big break the other day. Just as the front pages of all the newspapers carried stories on the arrest of Robert Elliott Burns, his picture was being shown at the Utica house. And how they did flock to see it. No need to spend money on advertising, either, and Burt Leighton, resident manager, didn't spend a cent in addition to his regular budget for printers' ink.

Ticket Tie-Up

Broadway (Publix), Newburgh, tied up with several merchants in a full page of advertising in the local newspaper through a word contest. There were extra letters in certain words in each of the advertisements, and these brought together spelled the title of a picture being featured in the Broadway. The first 50 persons to solve the contest received free tickets from the house manager, Fred Schaefer.

Rochester Parties

Christmas parties were conducted by downtown film theatres in Rochester during the holiday week, making a great hit with the children. The spirit of aiding the needy again prevailed, with the youngsters being asked to bring canned goods or food stuffs that could be distributed to the less fortunate. Both the Regent and the Temple provided inexpensive toys for the children, thus increasing goodwill and bringing much pleasure to the young patrons.

Utica Play

A program provided by the Olympic Theatre, Utica, entertained members of the Kiro-tex Club at their luncheon recently. An act, "Ma Fraser's Boarding House," was put on with the cast including Jerry Brannon, tenor; Steve Boisclair, organist; Mrs. Robert Schurlig and others.

Otto Gray and his Oklahoma Cowboys, noted NBC radio artists, made a personal appearance at the Warner Brothers' Palace Theatre, Jamestown.

"Central Park" Effect

Screching sirens and other sound effects in "Central Park" sent the patrolman on the Capitol Theatre, Binghamton, post to the police box to call his sergeant in query to find out what was wrong in his neighborhood.

For "Fugitive"

When "I Am a Fugitive From a Chain Gang" was appearing at the Winter Garden, Jamestown, men dressed in prison garb, shackled with ball and chain and followed by realistic armed guards, were paraded through the streets. Chains made of paper links and bearing advertising matter were hung on door knobs and displayed in prominent public places.

In the nature of a pre-Christmas feature, Bert Leighton, manager, Stanley, Utica, introduced a fountain pen night recently.

Medina Booster

It is said that Sidney Mattison, manager of the Diana Theatre, Medina, is promoting a great booster to overcome the pre-Christmas slump in business by giving away appliances.

Newburgh Christmas

Biggest theatre party ever held in Beacon was run by the Police Patrolmen's Beneift Association. Every youngster in the city was invited to see, without cost, a special show in the Paragon, two morning performances being arranged as a Christmas treat. Tickets were distributed in schools and at the police station.

In a contest conducted in co-operation with the Loew's Rochester theatre, the "Times-Union" asked its readers to name their favorite character actor. Two grand prizes were live turkeys and free tickets.

Wise Burgett

Dalton Burgett, Capitol, Theatre, Dunkirk, is another of the Warner managers who, it is reported, is meeting with great success in his many publicity stunts.

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1650 BROADWAY  NEW YORK CITY
Air Armada for Warners “Silver Dollar”

Fourteen airplanes flew in formation over Manhattan one night last week in the first sky-writing stunt of the kind ever attempted.

Demonstrating a new and revolutionary electrical invention for aerial illumination, the planes spelled out the name “Silver Dollar” in the sky. Flight was held under the auspices of Warner Brothers, producers of the picture, which opened at the Strand Theatre, and of International Sky Writers, an aviation organization.

Planes started from Roosevelt Field, with two Fledglings in the van, followed by 12 large Aristocrat planes. Different stages of the flight were marked by varied formations of the planes, each formation, however, spelling out the name of the picture, “Silver Dollar.” The 12 Aristocrat planes each showed a large illuminated letter to the crowds beneath, while the two Fledglings bore, respectively, the words “Strand” and “Tonight.”

Various points of vantage were placed at the disposal of news photographers and a cash prize of $50 was offered for the best photograph of the aerial display by a professional cameraman, while 10 cash prizes of $5 each were awarded for the 10 best photographs submitted by amateur photographers to the Strand Theatre within 48 hours of the demonstration.

Monday nights at Warner Brothers Palace Theatre, Jamestown, are being featured as “Amateur Nights,” when local talent is given an opportunity for stage appearance.

Plugging “Cavalcade”

“Cavalcade” will have its world premiere at the Gaiety Theatre, January 5. Fox has announced an unusually generous appropriation for the exploitation of “Cavalcade” at the Gaiety. The largest sign display of any Broadway theatre has been contracted for and the house front will offer an electric sign 32 by 55 feet, containing 8,000 bulbs, totaling 300,000 watts. A huge painted display, 165 by 16 feet will cover the roofs of the Gaiety and adjoining buildings. In addition a 35 by 45 foot electrical sign will be erected.

“Fugitive” Thrill

Fred Walters, manager, Warner Brothers’ Winter Garden Theatre in Jamestown, got a thrill on the morning the news of the capture of Robert E. Burns, author of “I Am a Fugitive From a Chain Gang,” broke. He was standing in the telegraph room of the “Jamestown Post,” morning newspaper, when the story came over the Associated Press wire. He must have been gratified later when he saw following the story as it appeared in the paper a notice to the effect that the picture had shown recently at his theatre.

“No Other Woman” Features Irene Dunne

Irene Dunne, Charles Bickford and others are current in “No Other Woman,” from Radio.
Shea, McFaul Take Over Houses from Paramount

Assume Complete Control of Buffalo Chain

Vincent R. McFaul, general manager, Shea's theatres, has announced that Michael Shea and himself will take over the complete management of the entire Shea circuit, effective January 1.

This means that all film buying and bookkeeping will be centralized in the general offices of the Shea circuit in the Buffalo Theatre building. All policies will be determined by Shea and McFaul in the future.

Publix is continuing its financial interests with the Shea organization. This move comes as a result of the decentralization plans of the Paramount organization. Shea and McFaul have just returned from New York, where they completed plans.

Enfield in Utica

Highland Amusement Company, Utica, through its general manager, Chris Marx, has just announced the appointment of Joseph Enfield as manager. Enfield has been connected with Utica theatres for several years, and at times has been organist at the Avon and Olympic. He was the first to introduce organ novelty in Utica theatres.

Fashion Show

A style show under the sponsorship of a Jamestown modiste, featuring about 20 members of the high school football squad prior to the big game on Thanksgiving Day, was put on at the Palace the last three days of November.

Cohen Host

Dave Cohen, genial director-manager, Binghamton Theatres, entertained 40 members of the high school football squad prior to the big game on Thanksgiving Day in order that the boys would be out of the hustle and bustle on the streets as the students staged a gigantic pep rally.

Steve Boisclair, organist, Olympic, Utica, has been giving a series of broadcasts over WGY, General Electric station at Schenectady.

Lassman Entertains

Garry Lassman, manager, Avon, Utica, has given the use of his house to the Lion's Club, members of which will entertain 500 children from institutions and orphanages at a Christmas party, December 27. There will be music and a picture of a type which will especially appeal to children.

George MacKenna

Manager, Lafayette Theatre, Buffalo, has gone and done it. He married Vera Fitzgerald, Niagra Falls, and now is on a 30-day honeymoon trip through the West Indies.

Incorporations

Distinctive Screen Service Inc., of Manhattan. To deal in motion and talking pictures.

National Sound Recording Service, Inc., of Manhattan. To deal in sound for motion and talking pictures.

Star Theatre Ticket Service, Inc., of Manhattan. To deal in moving picture tickets, baseball tickets, etc.

West Coast Service Studios, Inc., of New York. To deal in the motion picture business.

Cosmopolitan Productions, Inc., Ltd., of Delaware. To deal in the motion picture business.

Goodbye Again Company, Inc., of Kings. To produce the motion picture, "Goodbye Again."

Circle Enterprises, Inc., of Manhattan. To deal in the motion picture business.

Paramount International Corporation of Delaware. To deal in motion pictures, etc.

Notice has been filed with the secretary of state of Delaware.

Paramount Pictures Distributing Corporation of Delaware. To deal in the motion picture business.

That Skouras Office

Contrary to the general trend in executive offices, that occupied by George Skouras in town here, contains among other things, a Spirit of Victory statue, a bust of President Roosevelt with the inscription: "We have room but for one flag, the American Flag"; his famous Indian sign; and a photo of his wife and daughter.

The rest of the space is always used to help handle the huge chain of Skouras properties.

Skouras believes the man who loves his family makes a good manager; believes in the doctrine of Spinoza, and doesn't stand for politics in operation.

Bingo Not Affected

Binghamton is not believed affected by the turning back by Publix of the Comerford theatres.

Six houses in Binghamton are part of the group in which Comerford is interested.
LEN GARVEY, salesman, says a film man has to do a lot of traveling to reach certain towns in the Albany district. Recently he drove through four states to reach one town. He motored through New York, Massachusetts and Connecticut to reach Bennington, Vt. Out of the 100 winners in the "Phantom of Crestwood" contest for presenting a solution to the radio serial that later became a picture, the Albany district took five. "Daisy" Halligan, RKO-Fatue exchange manager, says she sent five checks to as many towns for the winners. Pete Checkery has taken over the Weller Theatre, Alexandria Bay. He was formerly manager of the American, Canton, for Alex Papayanakos. Sue Weller Lewis, former manager of the Weller, is retiring for the present.

BILL BENTON, Benton chain, Saratoga, will open the Majestic, Cohoes. Bill is almost a stranger on Film Row, doing most of his bookings by phone or during visits from salesmen. Old Workers along the row recall Benton's visits only to serve on an unemployment commission among film folk and to work with a zoning committee. I. J. Schmertz, Fox manager, Cleveland, O., and formerly in Albany, and Mr. and Mrs. Jack Sichelman, assistant to the sales manager of Fox, were visitors at Film Row, following a conference in the New York office. Warner Ritz is taking local movies on the streets of Albany and awarding five dollars to the first person each week who recognizes himself or herself in the film at the Ritz. C. H. Buckley, who usually opens his Harmanus Bleecker Hall on Friday, will change his schedule to get an opening on Christmas Sunday, the first time a picture has ever opened on that day in Albany. Will also open another picture New Year's day, gradually working back to a Friday opening.

ALBANY DISTRICT was well represented at the New York Exhibitor meeting. Among those who attended were John Gardiner, American and Family; and Morris Silverman, Kroll and Mr. Pleasant, Schenectady; Charles Wilson, Bijou, Troy; J. A. Fitzgerald, Strand; Hudson Falls; Pete Dana, Empire, Glens Falls; Bill Smalley, Smalley chain, Cooperstown; Frieder and Grossman, Playhouse, Hudson; Sam Hochstein, Star, Hudson, and Dayton La Pointe. And Nat Sauber, with Mrs. Sauber and their baby, Lucille, will go to Washington, D. C., their home town, for New Year's. Mrs. Sauber and the baby will remain there until after New Year's, but Nat will open it at Christmas time. RKO Grand Theatre, first and second run house, has been closed for two weeks, reopened Christmas Day, changing its policy to three double feature programs a week instead of two. Although the orchestra was let out at RKO Palace Theatre when vaudeville was omitted from the program, Rex Koury organist, is retained as a feature. RKO, which has been selling "Thrift Books," which give a 10 per cent reduction in ticket price in a lot, is hearing a lot of kicks from the public that bought them with vaudeville in view. With vaudeville out, they are not so enthusiastic about their "Thrift Books." RKO Palace changed its usual Saturday opening, December 24, to Sunday to catch the holiday crowds. It will return to the Saturday openings after the holidays. Despite the absence of vaudeville, RKO Palace will stage an eight-act vaudeville show New Year's eve.

THEATRES AND NEWSPAPERS here have reached a better understanding, as a result of which the papers are printing daily columns of local movie theatre news for the first time. Warner houses have discontinued the publication of their combined weekly paper, the Warner Brothers' "Elmira Movie News," which had a circulation of 20,000 and won many friends.

ANDREWS, Salamanca, has been reopened by Schine Enterprises. Lafayette, Bovina, also has reopened. Passes to the Keeney are distributed to lucky holders at weekly luncheons of the Rotary Club, through the courtesy of Harry Watts, Warner's city manager. Musical revue at Colonial will be halted a week to permit presentation of two local musical shows sponsored by Red Cross and Lions Club. "I Am a Fugitive From a Chain Gang" was well advertised when attacks of Keeney's chased a confederate, wearing a prison suit, through the streets.

Clinton House Opens

Dark for three years, Clinton Theatre, Clinton, nine miles south of Utica, has been reopened as the Circle. Mayor and head of the Chamber of Commerce took part in the opening ceremonies. House is operated by Gay's in with Ernest Folphey and Frank Gregor as managers.
RCA Photophone Sells Machines on Outright Plan

Service Optional Except in Case of Deferred Payments

Instead of licensing for a 10-year period—the practice heretofore maintained by the leading manufacturers of sound reproducing equipment—outright sale, elimination of contract service as soon as apparatus is fully paid for and further reduction of contract service in cases of deferred payments, has been decided upon by the RCA-Victor Company.

Announcement was made to representatives of the motion picture trade papers and executives of exhibitor associations by the Photophone Division of the RCA-Victor Company at the latter's New York office.

Ever since sound pictures replaced the silent screen, manufacturers of reproducing apparatus have leased their equipment to exhibitors for a period of ten years. In 1920, RCA Photophone revised its service policy so that in no case was an exhibitor required to accept service for more than three years and last year, in addition to making a marked reduction in contract service charge, made the maximum period two years on the larger sizes and one year on the smallest.

"It is the company's conviction that this new policy will be highly acceptable to all exhibitors," the announcement stated. "Under its provisions, once the terms of the contract are met, whether they provide for cash or deferred payments, the equipment belongs to its purchaser. Service will be optional with him. Our experience leads us to believe, at our very reasonable rates, he will want regular service, otherwise he will not have to take it. In this connection, to protect and supervise our property, we make one necessary reservation, namely, under the deferred payment plan. When deferred payments cover a one-year period, six months service is required. Under the two-year plan one year service, and under the three year plan, eighteen months service. We specify periodical scheduled calls, averaging from one to two calls per month, dependent upon the type of equipment. Of course, we always stand ready to render emergency service at rates currently maintained by our installation and service department which has stations in various parts of the country."

Announcement also was made of the prices of the new High Fidelity series of sound reproducing equipment as follows:

- Standard Super Size, $5,500
- Standard Large Size, $4,100
- Standard Small Size, $2,750.00
- Special Size, $1,650.00

O. E. Heyl, in making the above announcement, declared that RCA is ready to make deals for a trade in of old equipment for the new equipment, or on an outright basis.

NEWBURGH is without vaudeville so far this season, but the Academy (Publix) is featuring home vocalists and dancers at its night shows. . . . Frank W. Relyea, Colonial, Monroe, donated use of his house on December 15 for benefit performance in aid of Chamber of Commerce's Christmas basket fund. . . . Port Jervis' new house, operates continuously from 2 to 11 P. M. daily. . . . Its top price is 20 cents, with 10 cents the minimum. . . . Ginsbergs are to install new seats in the Paragon, Beacon, and make other improvements.

THE MUMMY" Shows Possibilities

Karloff, the unimaginable, may be seen in "The Mummy," from Universal.
LOOKING AHEAD AT THE PRODUCT
A Service Designed to Give the Exhibitor Each Picture’s Analysis Before Playing

december 25, 1932

"Handle With Care"—Fox
James Dunn, Boots Mallory, El Brendel, Buster Phelps, George Ernest, Victor Tury.

Obviously aimed for the family and kiddie trade, "Handle With Care" isn't strong material. Tale of a damsel whose being godmother to a couple of orphans brings complications with the boy friend, the show should appeal mostly to kiddies. On the other hand, the picture is clean, contains elements of comedy, a couple of songs, El Brendel and a couple of more angles, so maybe it isn't as bad as it looks.

Estimate: Take a look first.

"Madam Butterfly"—Para
Sylia Sidney, Cary Grant, Charles Ruggles, Irving Pichel, Helen Jerome Eddy, Edmund Breese, Berton Churchill.

Despite the fact they said "Butterfly" couldn't offer much new in talkie form, it looks as if a combination of Sidney's acting, splendid photography and some intelligent directing has resulted in a saleable program picture. Sylia Sidney gets under the skin of the central character, a score taken from the opera helps convey the mood and Cary Grant is building a following.

Estimate: Looks promising.

"Self Defense"—Monogram
Pauline Frederick, Claire Windsor, Theodore Von Eltz, Barbara Kent, Jameson Thomas, H. B. Walthall.

Another hit for Monogram. Not a knock-out, but it's a pleasing programmer and that will mean a lot to theatres. A story that is out, but it's a pleasing programmer and that is its main asset. While there hasn't been any money wasted anywhere in it, it should satisfy folks who like the doings quick and fast.

Estimate: Travel.

"Man Against Woman"—Col.
Jack Holt, Lilian Miles, Walter Connolly, Gia Gerschtein.

Underworld story that has a pace that satisfies. Holt is cast as a detective who gets his man and also his woman. Title doesn't indicate the possibilities of the piece. As a mass audience picture it ought to please plenty.

Estimate: Nice program.

"Gambling Sex"—Freuler
Ruth Hall, Grant Withers, John St. Polis.

Tale of a damsel who gambled her money away so she could meet her man on even terms, "The Gambling Sex" has the advantage of Ruth Hall, with Cantor in his latest show, and a production that looks nice for travellers. Tale of a damsel whose being godmother to a couple of orphans brings complications with the boy friend, the show should appeal mostly to kiddies. On the other hand, the picture is clean, contains elements of comedy, a couple of songs, El Brendel and a couple of more angles, so maybe it isn't as bad as it looks.

Estimate: Take a look first.

"Son-Daughter"—Metro

Question if the players can top the story. However, taking all things into consideration, "Son-Daughter" would have to be pretty bad to prove a dud with the Hayes-Novarro combination clicking. The show, with the Metro standards, is there in all departments, except story. Seems rather antiquated and well worn, but smart showmen will cash in on the name angles.

Estimate: Fair program.

"Hypnotized"—WW

Might have been better, but in present state comes off as a comedy none too discriminating audiences may find interesting. Moran and Mack haven't too much to do, which may be the fault of the picture. However, folks want to laugh today and there will be plenty to tickle them in the show. Moran and Mack should be sold heavily.

Estimate: Laugh tonic.

"Just Had to Get Married"—U
Slim Summerville, Zaum Pitts, Verree Teasdale, Roland Young, C. Aubrey Smith, Guy Kibbee, Fisk O'Drury, Henry Armetta, Cora Sue Collins.

The story would have to be pretty bad to handicap a cast of this calibre and while the story almost does just that there is enough lef to leave audiences pretty well satisfied. Glance at the names and the value of the property is apparent. As a laugh show, it should call for attention.

Estimate: Sell names, names.

"The Death Kiss"—WW

Nicely directed programmer that should prove satisfactory to all houses playing it. It wasn't meant to be a big smash, but it will prove a lot more pleasing than many of the so-called "big smashers." Tale of a murder mystery in a movie studio, it offers lots of angles.

Estimate: Credit WW and KBS.

"Manhattan Tower"—Remington

Saga of an office building, with more dough than in the usual inde investment, but the Metro standards, is there in all departments, except story. Seems rather antiquated and well worn, but smart showmen will cash in on the name angles.

Estimate: Take a look first.

"Williamson Under Sea"—Principal
Pictures taken by J. E. Williamson, deep sea explorer.

Interesting film showing the results of the Williamson shots beneath the sea and probably of educational value where they like that sort of thing. A lecture by Williamson accompanies. There is a shot of an octopus entwining a man that is a high light.

Estimate: Different.
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World Wide Pictures have written an important chapter in picture history in the depression year 1932. They'll write still bigger history, at your box-office, in 1933.

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