

# Kingmatograph WEEKLY

WHITE  
PAPER:  
THE TRADE'S  
REACTIONS

See page 3

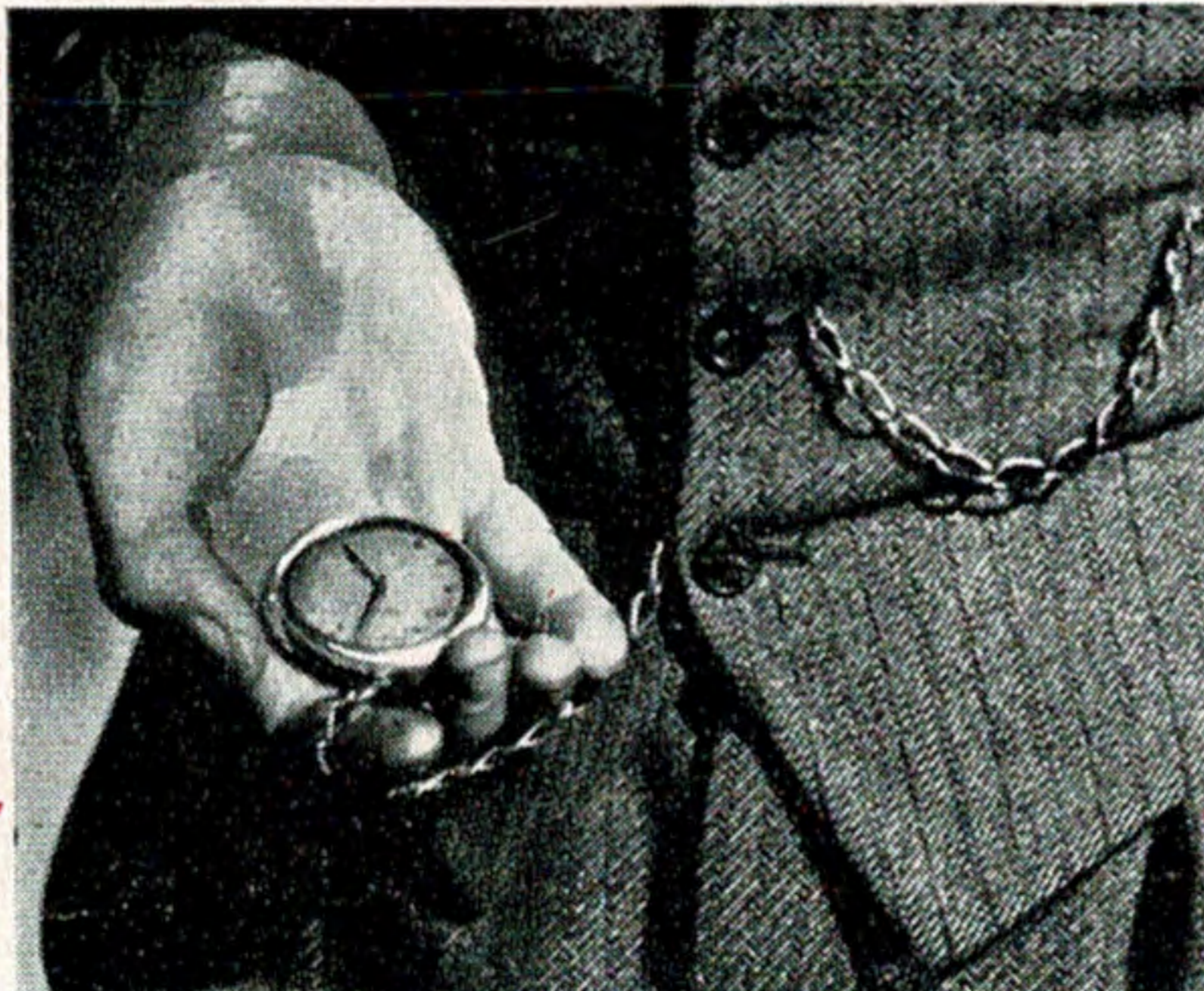
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## TIP TOP!

# "TOPPER"!

[Personal to Eric (My Man Godfrey) Hatch  
"You've done it again!  
Best screen writing job  
of the year!"]



**"TOPPER" a Great Comedy starring**  
CONSTANCE BENNETT, CARY GRANT, ROLAND YOUNG,  
BILLIE BURKE, Alan Mowbray, Eugene Pallette. Directed by  
Norman Z. McLeod, Associate Producer Milton H. Bren. Screen  
Play by Jack Jevne, Eric Hatch and Eddie Moran. Based on the novel  
by Thorne Smith. A Hal Roach, Metro-Goldwyn-Mayer Picture.

*Don't waste a minute!*

See the Picture and you'll tell the world:

## M-G-M's "TOPPER" is the TOPS!

(Turn puh-lease!)

**CRITICS FORGOT THEIR DIGNITY AND ROARED!  
CALIFORNIA PREVIEW ASSURES SENSATIONAL HIT!**

“‘TOPPER’ could scarcely be topped as the film entertainment novelty of the year. It is farce comedy of the highest order, smart in production, captivating as diversion. Direction, playing, adaptation of the Thorne Smith fantasy with sure fire audience incitements, all groove the piece for impressive box-office. It has name strength, is certain to get plenty word-of-mouthing and has unusual exploitation possibilities.”

**Daily Variety**

“Rich entertainment kept a preview audience at the Chinese in stitches.”

**M. P. Daily**

“You can safely bet your money on ‘TOPPER.’ A sure smash hit. Has all the charm of ‘I Met Him in Paris’ and the utter nonsense of ‘My Man Godfrey.’ So screamingly funny that the brilliant dialogue was lost in many scenes.”

**Louella Parsons, Universal Service Syndicate  
Writer and Radio Headliner**

“The smartest, brightest, funfest of many months. A riot of laugh-laden entertainment. It is bound to breeze its way to record grosses in all its showings.”

**Ivan Spear, Box-Office**

“The most enjoyable farce the screen has ever seen.”

**Harry Neimeyer, St. Louis Post Dispatch**

“The most novel picture made in a long time. Using trick photography to furnish an uproarious comedy, this production is so unorthodox in technique that it will cause a lot of comment and it should be a box-office smash. Smash gag after gag results from effects where, here you see it, now you don’t. The picture should do much to re-establish Miss Bennett to her former position as a comedienne. This picture fits into the upper bracket of Metro-Goldwyn-Mayer Product.”

**Film Daily**

“One of the cleverest novelties to arrive on the screen in a long time. Impression on the preview audience was highly favorable.”

**Edwin Schallert, L. A. Times**

“It is more than a picture, it is a hilarious miracle.”

**George Fisher, Hollywood Whispers Broadcast**

“Daringly different ‘TOPPER’ another M-G-M hit.”

**Harold Heffernan, Detroit News**

“Delightful and altogether unique farce.”

**Mayme Ober Peak, Boston Post**

“I have never laughed so long and so loud in all my theatre experience.”

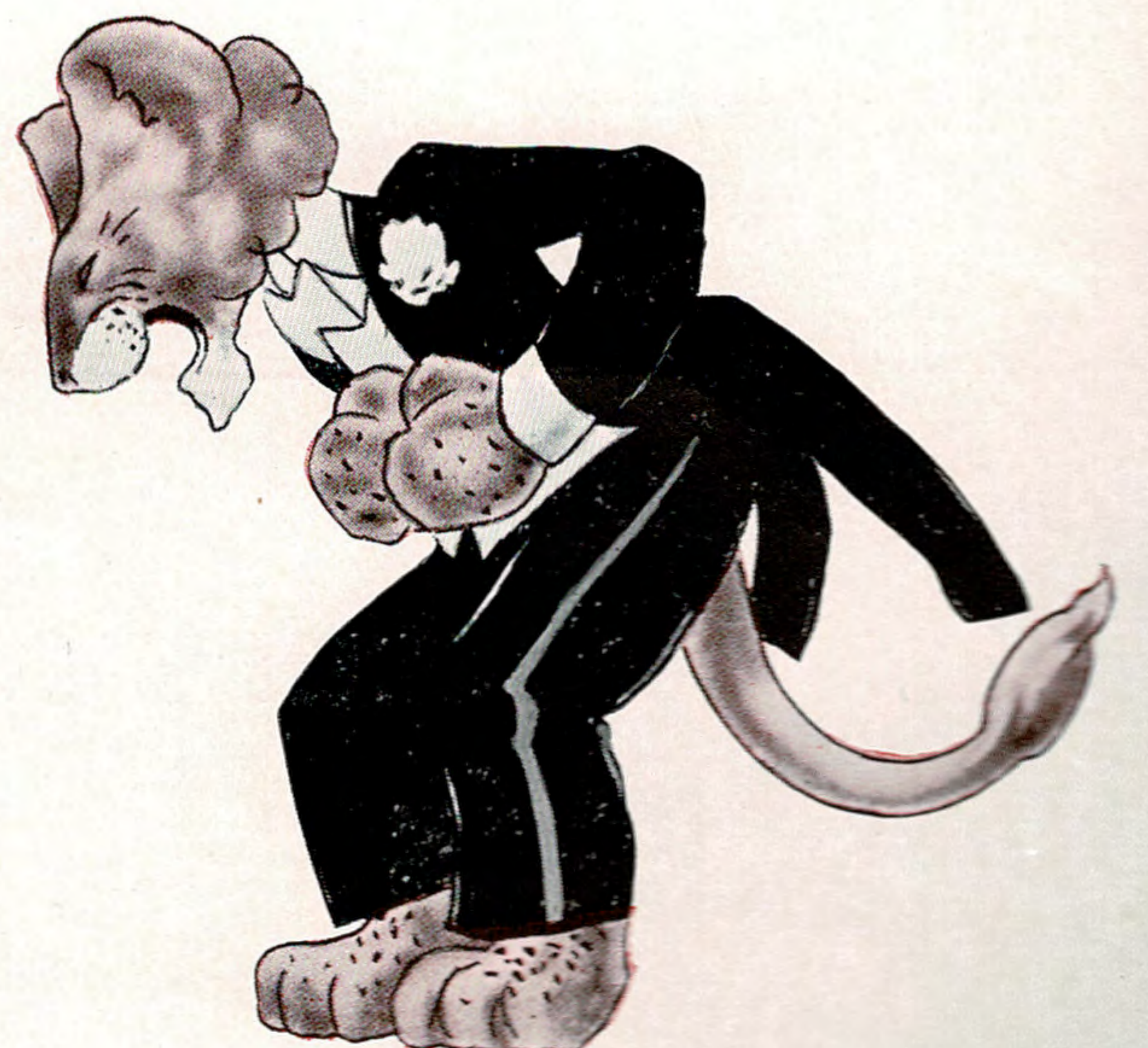
**Syd Grauman,  
famous theatre operator**

*(To be continued)*

**These are only the first of many!**

**See it!  
Exploit it!  
Profit by it!**

“It’s the funniest picture I ever saw,” says Leo and you’ll agree!



MIDDLESEX  
GOOD  
FRIDAY  
DECISION

See page 5

# Kinematograph WEEKLY

No. 1581

Thursday, August 5, 1937

Vol. 246

FULL TEXT  
OF  
WHITE  
PAPER

See pages 7-8

## TRADE VIEWS ON GOVT. WHITE PAPER

### Death Threat to Small Producers

#### FEWER FILMS FOR INDEPENDENTS

TRADE reactions to the Government's White Paper detailing proposals for film legislation (printed on pages 7 and 8) are for the most part critical, and in some cases definitely hostile.

The larger corporations—producing, renting and exhibiting—accept the White Paper with something like equanimity, but the independents in all three sections look upon the proposals as menacing their existence.

Some of these views are expressed below in messages from representative personalities.

The general hostility is to the proposal that only films costing £15,000 or more shall rank for renters' as well as exhibitors' quota.

#### Producers' Views

George King, of George King Productions, who has to his credit a number of productions made in British studios which cost less than £15,000 and have booked to some 1,400 to 1,800 theatres, pointed out to a KINE representative that one of these films made for less than £10,000 secured nearly 1,800 bookings, and, said George King, "If I had spent £1,000 more on this film I should have wasted the money.

"There should be placed in the Bill a clause enabling the picture which has secured 1,500 bookings to register for quota. Although it has been made for less.

"The day for sneering at the quickie is dead: a higher standard of entertainment is being reached than was the case in the early days. This is due to cutting out unnecessary expense and preparing everything beforehand, so that the minimum of time is spent upon studio work with consequent overhead expenses reduced.

#### Between Two Stools

"In my opinion, the £15,000 film will fall between two stools. There is room for the well-made cheap picture and for the costly spectacular film. The intermediately priced film will not produce a first feature picture, nor provide a satisfactory return to the producer on the money spent.

"Eighteen films are my total for this year, and this means employment for studio workers for a period of from 36 to 40 weeks of the year. We pay usual rates, and this state of things is better for the worker than being employed for, say, 12 weeks on one film and then unemployment for a long period, as has been the case with some larger productions."

#### Extinguishing the Small Producer

George Smith, of George Smith Productions, declared that the White Paper proposals in their present form would mean the extinction of the producers of films on a sound economic basis for exhibition as supporting features.

"Where is the independent exhibitor to get the supporting picture in these circumstances?" he asked.

"The type of picture which I have been engaged upon has secured C.E.A. markings equal to films which have cost over £100,000, and I have secured as many as 1,000 and 1,300 bookings, with, in one case, a West End run—this upon an expenditure of not much more than half the amount scheduled in the White Paper."

Steps are being taken to gather together the independent producers and renters with a view to presenting a case to the authorities concerned.

Another producer said: "The £15,000 proposal will probably keep out the cheaper American film, but it will lessen the number of British films made, and I cannot see how the independent exhibitor (who, of course, is unconnected with any producing company) is going to get any product for his quota needs."

#### British-made American Films

A statement issued by Isidore Ostrer, president of the Gaumont-British Film Corporation, expressed his disappointment with the proposals contained in the White Paper, while regarding it as a masterly survey of possibilities.

"They will undoubtedly result," he said, "in more American pictures being made in Great Britain, but they will not help the establishment of a real British industry."

The policy set out offered no inducement, in Mr. Ostrer's opinion, to the American producer to lessen his obligation to make quota pictures in Britain by the showing of British pictures in the United States.

Continued on page 5

## India as a Film Market

### BIG RISE IN RAW MATERIAL IMPORTS

Statistics of imports of film into India, as set out in the *Journal of the Motion Picture Society of India*, show how steadily the quantity of film imported and the value in rupees has grown during recent years. Raw film imports into British India during the past three revenue years are as follows:—

	Footage.	Value
		rupees.
1934-5	60,101,131	2,149,240
1935-6	60,669,534	2,102,262
1936-7	67,832,111	2,373,899

A rise of 11.2 per cent. in two years in footage and 10 per cent. in value.

Exposed film imports were as follows:—

	Footage.	Value
		rupees.
1934-5	9,026,731	2,488,818
1935-6	8,537,589	2,411,048
1936-7	9,407,888	2,489,387

The growth in this section is less, being only 4 per cent. in footage, while the value rise is negligible.

### SHEFFIELD SITE NOT FOR KINEMA?

#### Corporation's Bid for St. Paul's Church

In the eighth report of the Special Committee on Town Planning and Civic Centres, issued on Saturday, it was recommended, at their meeting yesterday (Wednesday), that the Sheffield City Council should purchase the St. Paul's Church site and churchyard for £135,000, subject to the Finance Consultative Committee and the issue by the Minister of Health of sanction to borrow the capital expenditure involved.

As previously mentioned in the KINE, a national cinema circuit offered £130,000 for the site, but, in authoritative circles last week our Sheffield correspondent was informed that it was now looked upon as almost a foregone conclusion that the Sheffield Corporation would acquire the site.

## British Films at Venice Exhibition

### LARGE ENTRY OF FEATURE AND SHORT SUBJECTS

The Fifth International Show of Motion Picture Art, which takes place at Venice from August 10 to September 5, already has a large entry list from a number of countries, with more to be announced.

Great Britain's pictures at present notified are "Elephant Boy" and "Fire Over England" (London Films), "King Solomon's Mines" (Gaumont-British), "Wings of the Morning" (New World Pictures), "Dreaming Lips" (United Artists).

British short subjects include "Hydia," "The Story of a Disturbance," "Animal Life on a Rocky Shore" and "Home Life in the Marshes" (G.-B. Instructional); "Cover to Cover," "Statue Parade" and "The Way to the Sea" (Strand Film Co.); "For All Eternity" (Travel and Industrial Development Association); and the Gaumont-British Newsreel of the Coronation of King George VI and Queen Elizabeth.



W. Southan Morris, who has just acquired a Birkenhead circuit

## £1,800,000 ODEON DEBENTURE STOCK ALLOTTED

### Statutory Meeting

The statutory report of Odeon Theatres, now issued, shows that the total amount of debenture stock allotted for cash at 99 per cent. was £1,800,000. Total number of shares allotted was 1,465,000 6 per cent. cumulative preference of £1 each and 3,400,000 ordinary of 5s. each.

Of the preference, 499,850 have been issued wholly for cash and 965,150 issued as fully paid in pursuance of contracts referred to in the prospectus, and in part consideration for purchase of shares in Entertainments and General Investment Corporation and London and Southern Super Cinemas, and also in part satisfaction and discharge of debts, obligations and liabilities of vendor companies.

Of the ordinary, 2,896,000 have been allotted as fully paid up in pursuance of prospectus contracts, and in part consideration of the purchase of shares in Entertainments and General Investment Corporation. Remaining 504,000 ordinary shares have been allotted for cash. Cash received in respect of 499,850 preference shares was £499,850, and in respect of 504,000 ordinary shares was £125,754 and in respect of £1,800,000 debenture stock, £467,166.

The estimated preliminary expenses were £250, while the total expenses of the issue and recapitalisation are estimated at £180,000, including the preliminary expenses. The statutory meeting will be held at 49, Park Lane, W.1, on August 31 at 2.30 p.m.

### SOUTHPORT SITE FOR A.B.C. 2,000 Seater Planned

Associated British Cinemas, Ltd., have acquired a site for a new cinema at the corner of Lord Street and Wellington Road, Southport. Plans to seat 2,200 and to cost, with site, about £100,000 were approved by the Southport Highways and Works Committee last week, conditional on the offer made by the Associated British Cinemas, Ltd., for the distribution of land adjoining the site for public improvement.

### C. F. BERNHARD'S PRODUCTION INTERESTS

Charles F. Bernhard, chairman of Union Cinemas, is on the Board of Riverside Studios, Ltd., a £900 company with which Leslie Hiscott is associated.

## BIRKENHEAD CIRCUIT CHANGE

### NINE KINEMAS FOR SOUTHAN MORRIS

NINE kinemas in Birkenhead, Moreton, New Ferry and the Winter Gardens, New Brighton, owned by Cheshire Picture Halls, Ltd., with headquarters at Birkenhead, were acquired over the weekend by Luxor Cinemas, Ltd., of Hemel Hempstead.

The deal, it is understood, also includes the Ritz, Birkenhead, which is due to open in about a month's time, but it is not possible to state whether it covers sites in which the Cheshire company is, or was, interested.

In the past two years Cheshire Picture Halls, Ltd., has been developing at a rapid rate. W. Southan Morris, who negotiated the deal, spent Tuesday in touring the kinemas with W. A. Wallace, secretary of the Cheshire Picture Halls.

The KINE representative spoke to Mr. Wallace, but he declined to make any statement. He promised to discuss with Mr. Morris the issue of an official statement on the new situation, but up to the time of going to press it was not available.

The Cheshire Picture Halls is a company with a capital of £150,000, and it was stated in Birkenhead Police Court when an application was made for the approval of plans for a cinema to cost £40,000 that the shares were held by nearly all local people. Mr. Wallace on that occasion said they intended to retain the cinema for themselves; if a company owned a chain of kinemas it was easier, he said, to obtain a better class of films from the big combines of distributors.

W. Southan Morris, who, until last year, was general manager of Union Cinemas, is managing director of Luxor Cinemas, Ltd.

## Labour Conditions in the Industry

### QUESTIONS ON GOVERNMENT INQUIRY

In the House of Commons on Friday, HARRY DAY asked the Minister of Labour whether he would give the results of the inquiries his department had made into the conditions under which operators and attendants at kinemas were employed; and would he consider appointing a departmental committee for the purpose of investigating these conditions with the object of introducing legislation to regulate them.

ERNEST BROWN said that the necessary preparations for this inquiry were in progress, but some considerable time must elapse before the results of the inquiry were available. As regarded the second part of the question, he would refer the hon. member to the reply given to a similar question by him on July 8.

Mr. DAY asked if the Minister had not all the particulars he required in his office, which were supplied to the Department some years back.

Mr. BROWN: "Oh, no, sir; otherwise I should not be making elaborate inquiries in order to get the information full and quite accurate."

## New Production and Renting Company

### LIBERTY FILMS STARTS

A new producing and renting organisation has been formed under the title of Liberty Films, Ltd., for the production and distribution of a group of big features, the first of which, a sea story upon which Captain Frank H. Shaw is technical adviser, has already started. The managing director, who is in charge of the distribution apart from production, is F. W. Ingram, who was sales manager of Ideal and later for Gaumont-British. Ingram's idea is a combination of distribution and production company, and plans a group of roughly 10 pictures to begin with. He feels that to-day there is definitely a chance for an all-British production company who can get down on the floor and make good feature pictures at reasonable prices, and distribute these pictures themselves. He is not, at the moment, aiming for the American market.

Associated with him are Ivar Campbell as director of productions, and W. G. Duncalf, while for the first picture, which stars Henry Edwards, the art direction will be carried out by Clifford Pember, who was responsible for most of D. W. Griffith's big sets.

Exteriors are now being shot in the North Sea and studio work will start this month at Worton Hall, which has been chosen for the first picture, and the others are likely to follow there.

# KINEMATOGRAPH WEEKLY

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## THE WHITE PAPER

**N**OW we have all had the opportunity of digesting the "Proposals for Legislation" as prepared by the President of the Board of Trade, we can appreciate the activity of those two or three C.E.A. branches who made such timely approaches to their Members of Parliament during the closing few days of the session.

For unless there are material adjustments when the Bill comes before the House, a very big proportion of the kinema Trade will be suffering under considerable grievances. The suggestions put forward so lucidly have proved that whoever else has been studied, the exhibitors have not.

They are not without spokesmen able to present their case, but although they are the men in most intimate contact with the public, and the biggest employers in the Trade, they are, it is obvious, the last to be studied.

Now although they may not have been quick to show a united front, and to crystallise their demands into a series of set formulas, there are certain points they have consistently urged. The viewing test is a case in point. It may be perfectly true that opinions would always vary as to the actual quality of a given film, but this is hardly what anybody with a knowledge of the business would require.

All that was wanted was a straight yes or no to the question whether a picture was a practical and straightforward attempt, or one of those feeble quickies whose only function was to evade the spirit of the quota requirements.

Nobody wants an elaborate analysis which would take into consideration the uplift or the artistic value of a picture. The duties of a viewing committee would have been simplicity itself, although its powers would be great enough to be effective. The call for judgment would be much the same as that made on a traffic policeman.

The Board of Trade has, in fact, shown its realisation of the principle, because there is an appeal system allowed for "on the ground that the film is of special entertainment value," although the minimum sum has not been reached. So it is recognised that the general theory is a practical thing.

Perhaps the idea is to trade upon the convention that we shall muddle through. This would account for the low percentage of quota demanded for the first year. In this way, it is probably argued, the Trade's first practical experience will be one of relief; the exhibitor who has been providing 20 per cent. and then finds he only has to show 10 per cent. is expected to say forthwith it is a good enactment.

We are, however, not quite so simple that we accept a momentary easement without looking ahead to estimate the price we must eventually pay. And one of the first items in that longer view will undoubtedly be focused upon by the small man who has made his bread and butter—if not jam—out of the cheap American picture.

Other points of criticism are recorded in this issue; the one possibility of removing the worst of the grievances lies in the treatment the Bill receives when it is introduced to the House of Commons. Meanwhile during the recess it will behave the exhibitors to educate their Members of Parliament.

# THOSE UNCRITICAL AUDIENCES

## Do They Exist?

BY A VERY CRITICAL SHOWMAN

**I**T seems always to have been the habit in this industry to postulate a hypothetical audience which could be relied upon to tolerate—and even welcome—an inferior brand of goods.

I don't know any other industry that assumes such a sheep-like acquiescence on the part of the public. But there are whole sections of kinema habitues, it appears, for whom dud pictures are considered quite good enough. Such audiences are blandly styled the "uncritical"; and when something comes along—and there is a bunch of this sort of stuff nearly every week—which couldn't get a booking as a free gift anywhere else, it is generally ticked off for the exclusive benefit of a nitwit congregation who are imagined as being content to shut their eyes and open their mouths and take what somebody sends them.

**N**OW, with many years' experience as an exhibitor, I have never had the good fortune (or the evil fate) to come across this "uncritical" audience. No doubt you can find in every hall at every performance a number of individuals who can't tell a hawk from a handsaw in the matter of films. But I contend that these are isolated cases, and have little to do with the collective reaction to the programme.

**G**RANTED, again, that certain types of audiences—industrial, highbrow, cosmopolitan and what not—have their likes and dislikes, their preferences and aversions in screen entertainment (though even here the exhibitor is apt to get many surprises). We cater to the best of our judgment, ability and resources for the general run of patrons who visit the house. We are often wrong in our estimate of what will pull the crowds and what will empty the theatre. The "sensational West End success" is, as

we are only too painfully aware, frequently a disastrous flop in our suburban or provincial hall. And, contrariwise, the film which the critics rejected becomes the head of the corner-house in many a small town.

All these things have to be taken into account when the independent showman sits down to sign his contracts for films months in advance. We make mistakes about what will hit the mood of the moment or suit the taste of our people. But I have yet to meet the exhibitor who definitely books pictures for an "uncritical" audience, and keeps his weather-eye open for productions thus labelled.

**T**HE plain truth is that every audience, in its collective capacity, is very critical indeed in these days. We get the chabacano who likes it "raw." We get the giggling female, who has come in to laugh, and is determined to laugh however serious the story. I had some girls in the other night who even cackled with glee as Juliet was being carried to her tomb. They would laugh at anything—except at a real joke. But if anyone supposes that this variety of "uncritical" fan constitutes the bulk of any audience anywhere he should have heard the protests I received from several patrons at the inane laughter of a few at "Romeo and Juliet."

**A**ND even with the cheaper class of film which, admittedly, does not aim high in story value or characterisation, the so-called "unsophisticated" are quick to discriminate between the good, bad and indifferent. A good Western, for instance, is still appreciated (and some, even of the highbrow persuasion, will bear me out in this). But if I happen to slip up now and then and put on a Western which fails to meet with approval, the chorus of catcalls

from the audience is calculated to dissipate any illusions concerning the absorbent nature of "uncritical" patrons.

**I** SUGGEST it is about time that we ceased to talk about the "masses" in regard to the subject of kinema catering. The late Augustine Birrell used to say that there were no classes, and no masses, but only individuals. And though a crowd is psychologically different from its component parts the producer of films should always remember that the mind of the picture theatre crowd is continually changing as education, enlightenment, travel and (what is specially noticeable all over the country) an intensive study of everything relating to the screen are bringing home to more and more people the possibilities of this medium.

**E**XHIBITORS very rightly acquaint themselves with the criticisms of the Trade Press. But their clientele read the criticisms of the lay and fan Press, and know as much about what is in the market as we do ourselves. The influence of the "uncritical" on the box-office to-day is practically negligible. We simply cannot afford to cut our coat according to their cloth. This is where so many British films have come unstuck. A good working rule for every studio would be: there are no "uncritical" audiences.

And in conclusion I should like to say that if ever that "Quality Clause" becomes operative for British productions it ought to be applied to American productions as well. For though we all know that Hollywood makes the best films in the world, it also makes the worst. For proof of this I could submit a list of unprintable objurgations from my "uncritical" customers.



HUNT STROMBERG

**H**UNT STROMBERG, who has probably more successfully than any man solved the riddle of producing high-class pictures that are big money-makers, has just arrived here with a twofold mission. In the first place he is seeking British artistes for "Marie Antoinette," in which, of course, Norma Shearer is the star. He thinks English actors and actresses are far better than Americans in costume parts.

**H**IS second object is to prepare the way for "Robin Hood" by arranging for the English scenes. He wants the best backgrounds; we have them. In fact, it is on the cards that he will bring over the whole cast—and I suppose this will include Jeannette MacDonald and Nelson Eddy, who star—for some of the scenes. It is going to be a fascinating job.

**I** ALSO had the pleasure of a talk with the very charming Sonja Henie, now a contract star with 20th Century-Fox, but even better known to the general public for her amazing grace as a skater. She is one of those completely happy and unsophisticated girls it is so pleasant to meet. As for trade news associated with her visit, there was none; she is just holiday-making, and is on her way to her native Oslo.

**O**N the same occasion I renewed my acquaintance with Monty Banks, full of enthusiasm for his new task of directing in "He Was Her Man" Gracie Fields and Victor McLaglen—what a team! The studio they will use is not yet finally settled, but I should not be surprised if Gracie is found on a stage already familiar to her.

**S**AM HELLMAN, the author, I also met, and in view of his record of successful pictures, my confidence in the ensuing production is still further strengthened. Sam Engel is associate producer in this picture.

## LONG SHOTS

Hollywood to London — A Pinewood Farewell  
Germany's Bad Manners—Jack Hanbury Thanked

**A** PLEASANT surprise awaited Madeleine Carroll, who also arrived on Monday aboard the *Queen Mary*, after finishing "The Prisoner of Zenda," with Ronald Colman, for David O. Selznick. There followed the *Queen Mary* from the entrance to the Hamble River a brilliantly lit new motor cruiser, a present from Capt. Astley, her husband, who had kept it a secret from her. Capt. Astley took his wife up to the sun-deck to get her first glimpse at the new gift.

**M**ISS CARROLL and her husband are planning a three-months' trip in the cruiser through the canals and rivers of France, and later a voyage in the Mediterranean and the Adriatic. Having made six pictures in eighteen months with only three weeks' rest, she thinks she deserves her holiday.

**K**AREN MORLEY, featured player of several Paramount pictures, including "Outcast" and "Last Train from Madrid," accompanied by husband Charles Vidor, arrived in England yesterday on the *Ile de France*. The couple are to spend a short vacation prior to their return to Hollywood for picture work.

**B**Y the same boat comes Oscar Homolka, noted star of several British pictures, who was recently signed to a long-term contract by Paramount. Mr. Homolka's first picture for the company is the spectacular Technicolor production, "Ebb Tide," based on the famous Robert Louis Stevenson story.

**A**FTER a few weeks in England he is to return to the Paramount Studios in Hollywood, where it is anticipated he will play a prominent role in "Beau Geste," which Paramount is to remake in full natural colour.

**I**N the Pinewood Club last week, members were bidding farewell to the manager, A. E. Davis, who has controlled this now famous institution since its inception, and is leaving to take up a similar position with the Naval and Military Club, London. The esteem and regard of the members had been shown the previous evening by a handsome presentation. There is no doubt that he has been in a large measure responsible for the Club's present success, as its residential accommodation is taxed to its limit.

**T**HE aura of secrecy surrounding the discussions of the International Film Congress, which, as reported in the KINE. of July 8, was held in Paris three weeks ago, is explained by an outspoken complaint in the current *Exportateur Français*. According to this journal, the publicity arrangements were in the hands of the Reichsfilmkammer, who refused permission to the Press to attend the meet-

ings; promises of official *communiqués* were ignored. It was left to the French Trade Press to obtain news of the proceedings from the German papers.

**I**T does not appear from the brief account published that any epoch-making decisions were taken. The economic aspects of colour, television and stereoscopy were discussed; the Congress was of the opinion that "Colour films will not be commercial until such films can be produced and exhibited without increased cost." The necessity of preventing the production and distribution of films capable of attacking the honour and prestige of countries affiliated to the Congress was agreed.

**B**Y the time these words appear in print W. R. Fuller will be nearing, if not already in, Vienna. When I saw him on Friday he was making final preparations to leave on Tuesday morning, taking in Buda-Pest in his trip.

**S**O it is not entirely the lack of films that is holding up the greater use of the kinema in education. The main reason, on the authority of the National Union of Teachers, is the antiquatedness of the modern school premises. In London alone quite two-thirds of the schools have no electricity—a fact which is hampering the use of the film in the classroom.

**M**UTTERED in the street: "Well, the Government have only got to issue a Blue Paper this week to cause a real fizz-up."

**I**F the Gaumont-British unit detailed to prepare for the filming of the Exmoor sheep-dog trial sequences for "Owd Bob" have not been more correctly informed than we have, I won't vouch for the authenticity of props and local colour they pick up at Tavistock, which I always understood was on the fringes of Dartmoor. However, I suppose the G.-B. publicity department knows best, and possibly Exmoor has slipped south to permit of the arrival of the vanguard unit "on Exmoor at a spot between Two Bridges and Merrivale."

**T**HE managers of the Wood Green kinemas have honoured Jack Hanbury, the manager of the Gaumont Palace, by presenting him with a silver cigarette case in appreciation of his great and successful work for Sunday opening. The compliment was well earned. Mr. Hanbury left no stone unturned to secure the result the electors gave. Mr. Hanbury, too, retains a pleasant memory of the handshakes he received from the opponents of Sunday opening. One and all were agreed the fight had been conducted in the best of spirit.

THE STROLLER.

# CLOSE-UPS

By

Screencomber

## STAND IN STOOD OFF

IN response to a call from the Editor, I came hurrying back to town, slightly puzzled by the urgency of the note and the fact that my warning about the money-making schemes of my deputy, "Stand In" had proved unnecessary. That he had not been idle during his short two weeks' reign was proved by the strange behaviour of the Associate Editor, who hurriedly tried to hide a couple of gold bricks, which he had been using as gold bricks, beneath a pile of redundancy pamphlets and unanswered correspondence.

The fact that he was minus his suspenders, and that the Technical Editor was wearing a piece of string in lieu of braces, also struck me as significant. As I left the office I noticed the Editor, who still believes in fairies and the renters' advertisements, standing in a corner with his face to the wall, wearing a large conical cap, improvised from a share form in a concern called "Stand In Productions, Incorporated."

## THE SAYINGS OF AL CONFUCIUS

"A flair for showmanship don't get you near as far as a flare for insurance."

## THE P IS SILENT AS INSURANCE

"I always said that guy's schemes would come a crocker."

## SHORT HISTORY OF FILM FINANCE

Preparation, Flotation, Dissipation, Stagnation, Investigation, Incarceration.

## OLD SCREENCOMBER'S FORECAST FOR AUGUST

AUGUST 5.—Korda announces Leslie Howard for "Lawrence of Arabia." Korda directing. Leeds C.E.A. marches on Parliament, agitating for Quality Clause.

AUGUST 6.—Korda announces will play Lawrence himself, Howard directing. Glasgow C.E.A. marches on Parliament demanding Quality Clause. Alex. King stages one-man protest complaining new three-penny bit useless for Sabbath silver collection.

AUGUST 7.—Korda announces Charles Laughton for "Lawrence," retitled "Mutiny in Arabia." Cardiff C.E.A. stages protest march to Parliament.

AUGUST 8.—Birmingham C.E.A. marches on Parliament. Korda signs Gary Cooper for "Lawrence," now titled "Arabian Deeds."

AUGUST 10.—M.P.s unable to get near Parliament through press of protesting exhibitors. M.P.s stage protest march to Panton Street complaining of redundancy. Korda signs Dietrich for "Legs Over Arabia."

AUGUST 11.—Exhibitors march on Panton Street to protest to protesting M.P.s. Protesting M.P.s march on Parliament to protest to protesting exhibitors. Sam Eckman protests to press just for the helluvit. Korda signs Mae West for "West of Arabia."

AUGUST 12.—Korda signs Clark Gable, Groucho Marx, Schnozzle Durante, Isidore Ostrer, "Screencomber," Stan Laurel, Oliver Hardy, Eleanor Powell, William Powell, Sandy Powell and Baden Powell for "Rest of Arabia." C.E.A. still marching in protest. "I'm Happy When I'm Hiking," adopted as official theme song.

AUGUST 13.—Korda decides to make "Lawrence" an all-star spectacle under new title of "The Lawrences of Arabia." C.E.A. protesters accidentally run into M.P. demonstrators in side street between Parliament Square and Panton Street, but find they have forgotten what the protest was about. Admit the constant marching and open-air life has them feeling a 100 per cent.

AUGUST 16.—Dr. Burgin reminds trade about pull-together warning. Independents protest against circuits; C.E.A. protests against renters; Renters protest against producers; Producers protest against stars; Stars protest against everything. Arabia protests against Korda.

AUGUST 17.—Korda announces Garbo for title rôle in "The Camilles Are Coming To Arabia."

AUGUST 18, 19, 20.—C.E.A. protesting. Korda announcing.

AUGUST 23.—Deutsch discovers Arabia.

AUGUST 28.—Korda arrives in Arabia but unable to find desert for Odeons. Arabs protesting against redundancy.

AUGUST 28.—Korda announces Robert Taylor, Jessie Matthews, Sonnie Hale, Binnie Hale, Robert Hale, Alan Hale and "What t' Hale for an all-star spectacle to be called "Lawrence on Parade."

AUGUST 31.—Korda announces "Lawrence" as an annual spectacle. Production commences at Denham on "Lawrence of 1937." C.E.A. protest against so many Lawrences constitute serious redundancy problem. C.E.A. marches on Parliament demanding a Quantity Clause for all "Lawrences."



Gloria Stuart and Michael Whalen in THE LADY ESCAPES (Fox)

## Shows that have Escaped Tax

### YORKSHIRE ON LONDON CASINO RULING

CONSIDERABLE interest has been aroused in provincial centres in the judicial decision that the London Casino will have to pay Entertainment Tax on at least a certain proportion of its income which is the cash paid for dinner plus vaudeville show. It will be remembered that in Yorkshire there has been many complaints about the competition offered by hotels which show either music and dancing entertainments or pictures to their guests, and local kinema owners have repeatedly pointed out the unfairness of such rivalry.

Discussing the legal pronouncement the chairman of the Sheffield branch of the C.E.A., T. F. McDONALD, said:—

"I absolutely agree with what has been done so far in the matter. It is a problem which I will bring up at the next Sheffield and District C.E.A. meeting, as it should form a very interesting topic and enable us to determine what individual members consider would be an advisable step in view of the precedent which has now been created in London. It has been a matter of surprise to me that the Government has not endeavoured to get revenue from those sources previously.

"In Sheffield, and notably in connection with suburban areas, vaudeville entertainments are given in places which will accommodate as many as 400 people, and kinema people are standing up fair and square to their obligations, whereas competitors in this direction are not."

COUN. HAROLD S. GENT, of the Coliseum and other halls:—

"Shows that are staged here could not, of course, be compared with those in London. However, it is one of those subjects which requires thorough consideration, seeing that it has now been brought somewhat to a head."

A. R. FAVELL, delegate to the General Council: If the entertainment provided is really the major proportion for clients, then the proprietors ought to pay Entertainment Tax. I am, however, one of those who do not think that exhibitors have much to fear from such competition. But it does bring us back to the fact that the Entertainment Tax is a burden which we ought to get rid of for any form of entertainment.

## DERBY AID FOR C.T.B.F. November Gala

Derby Film Ball Committee, which is now an established and valuable aid of the C.T.B.F., has decided to hold the third event on November 17.

This decision was reached at a representative meeting of kinema interests held at the Hippodrome, and presided over by Victor Goodson, Coliseum, Derby, last year's chairman. In deference to local opinion, it was agreed that on this occasion a percentage of the proceeds should go to the Derbyshire Royal Infirmary.

The committee comprises:— Leslie Denton, Hippodrome, Derby (chairman); Mr. Schofield, Cosy (hon. treasurer); while W. H. Richards (KINE. WEEKLY representative) was re-elected hon. secretary.

## PARAMOUNT'S PLAYDATE FIGHT

KINE. New York Cable from KANN

PARAMOUNT HAS struck back through the Federal Court at Philadelphia against August playdate strike, instituted by Allied Theatre units in Philadelphia, Los Angeles, Minneapolis, Boston and Milwaukee.

THEATRES REFUSING to join are being picketed, trailers are being used and sound trucks are touring cities.

THE TROUBLE IS due to the withdrawal by Paramount of six pictures from the current season's list—"High, Wide and Handsome," "Angel," "Count of Luxembourg," "Artists and Models," "Spawn of the North," and one Harold Lloyd.

PARAMOUNT SECURED an injunction to August 11 preventing demonstrations in Philadelphia, but has not appealed to the Courts elsewhere.

ALLIED HAS countered by filing a complaint of unfair business practices with the Federal Trade Commission.

DISTRIBUTORS ARE chary to comment on British Quota proposals, the attitude

GOVERNMENT'S QUOTA PLAN—Continued from page 3

# "PROPOSALS LIKELY TO AID MONOPOLIES"

## The Exhibitors' Viewpoint

### "FINAL BLOW TO A NATIONAL INDUSTRY"

Approached by the KINE. for a statement, Ken Nyman, Vice-President of the C.E.A., remarked: "The contents of the White Paper demand a complete and critical examination, and will undoubtedly receive it, for implicit in its smooth and partial compromise are serious dangers to the public interest, the British kinema interests, and—taking a long view—the British film production industry."

"The proposed legislation (despite a statement to the contrary in the White Paper) is indeed to prove discriminatory, and will also tend to strengthen still more the monopolists and combines."

"In this holiday period I cannot say what the official C.E.A. action is likely to be, although I have no doubt it will be both intensive and extensive."

"Meanwhile it is very encouraging to read the Times leading article of last Friday on the White Paper. The Times sounds a note of warning that I think the Government will not be slow to note, and serves also to show British exhibitors that their case (for quality and for a films commission) is not only understood by non-trade interests, but that the British exhibitors' case is virtually the same as that of the British public—on whose behalf the Times so authoritatively speaks."

### "Times" Opinion

The Times article contained the following expressions of opinion:—

"... Money, and money alone, is accepted as a test of 'quality,' and for 'shorts' there is to be no test at all except their British manufacture."

"... The principle of the 'viewing test' should be fought for in face of all opposition, and the clause that institutes it should empower the viewers to give special privileges to meritorious work. If a first-rate experimental film carried with it 500 per cent. of quota value, even the most commercially minded renter and exhibitor might be persuaded to do the right thing though for the wrong reason, and the Government would be instrumental, as they have never been yet, in imposing quality on the screen."

"... The prestige of the industry as a whole remains extremely low, and is a poor return for the privileges granted to it. The 'viewing' committee or committees will have their work cut out; but it will be work worth doing if it carries with it genuine powers of discrimination, and provides an incentive to merit so strong as to be effective within the trade, and to encourage independent makers who do not happen to control strings of cinemas prepared to absorb their product in mass."

### C.E.A. Committee Meeting

The KINE. understands that a meeting of the C.E.A. Films Legislation Committee will be held at the end of August or at latest

during the first week in September, when the situation which would arise in independent and circuit theatres as a result of legislation upon the lines of the White Paper will be explored.

### A Scottish Criticism

R. McLaughlin, Edinburgh, a past-president of the Scottish Branch, interviewed by the KINE. Edinburgh representative, said: "The quota provisions are satisfactory; the provisions regarding qualification for British pictures are not at the moment satisfactory."

"As to the quota conditions, the keeping of the 5 per cent. margin is a very good thing. But on the conditions regarding qualifying for a British film the Government are inconsistent. They have already said they do not want a Viewing Committee; yet without a Viewing Committee who is to determine what films have special entertainment value?"

"While the Government are down on the Trade in the matter of redundancy, it should be noted," said Mr. McLaughlin, "that that was not a recommendation of the Trade, but of the Moyne Committee. They should not slate the Trade for asking Government assistance in one department when the Government are handicapping them very badly in another."

### Killing Home Talent

Other opinions on the White Paper proposals are as follows:—

Sidney Bernstein: "The Government's refusal to set up a Commission is a final blow to the hope of setting up a national picture-making community in this country. All home talent is going to be killed, young ideas will be throttled. It means a surrender to the Hollywood machine."

Arthur Dent: "The Government has produced a compromise that should make everyone happy. Their reciprocity proposal is a fine step forward."

### Studio Workers' Criticism

The Association of Cine Technicians is holding meetings to examine the effect of the proposals upon workers in the studios, but no statement has been made regarding conclusions reached.

The attitude of the Association may, however, be interpreted as demanding a fair wages clause applying to all films ranking for quota and representation of the A.C.T. upon the Advisory Committee to the Board of Trade.

Other points regarded as likely to operate disadvantageously to studio workers are the possibility of inflation of costs to allow large sums to be paid to stars and a correspondingly less amount to studio workers.

The double cost clause allowing the expenditure of £22,500 upon labour is also open to abuse, in the Association's opinion, on the same grounds.

## Good Friday in Middlesex

### Opening Plea Again Deferred

The Middlesex County Council has again postponed its decision on the subject of the opening of kinemas on Good Friday and Christmas Day.

At its meeting on Thursday it decided to refer back for further consideration the following recommendation of its Entertainments Committee:

That the County Council approves the proposal of the Entertainments Committee to omit as from November 14, 1937, from all licences granted or renewed under the provisions of the Cinematograph Act, 1909, or the Music and Dancing Licences (Middlesex) Act, 1894, the condition prohibiting the opening of the premises for public entertainments on Good Friday and Christmas Day provided, in the event of the licensee so opening the premises, all employees are given a day's holiday in lieu of such day within the ensuing 10 days.

## BRITISH FILMS IN AUSTRALASIA

### EXPERT'S ESTIMATE

A visitor to England for the Coronation, who has the whole of the Australian and New Zealand film distribution as his charge, has left London for Paris en route for Australia.

This is Sir Victor Wilson, K.B.E., who has employed part of his stay in this country in surveying the British film industry. His Antipodean office is that of President of the Motion Picture Distributors' Association of Australia and New Zealand.

"I have made it my business," Sir Victor said to a KINE. representative, "to view the industry from all angles. I started by spending some time in Hollywood, where I visited all the major studios and was given every assistance in making contacts with the business there."

"In this country I have also been permitted to view the studios, and there is no question about it that Great Britain has some very fine studios, well designed and equipped."

"Only the stories and the personnel and the proper handling of them are needed, equipped as the studios are, to turn out good films which shall mean box-office."

"From an Australian point of view there is no question whatever that the sentiment of the people is that of development within the Empire, and they have a kindly feeling for everything British."

"But it all turns on the quality of the goods which are delivered, and entertainment falls within that category."

"Australia has approximately 1,650 theatres and kinemas, and plays have played a very active part in creating a more contented and happy country life throughout the Commonwealth."

"We have been able to take educational as well as entertainment facilities to the Australian people in a manner impossible to achieve years ago."

"I have taken this trip," Sir Victor concluded, "as a student and not as a critic, and I hope to take back to Australia the experience I have gained, which I am sure will be helpful and help to promote a spirit of unity within the Empire."

### A.C.T. AFFILIATES WITH T.U.C.

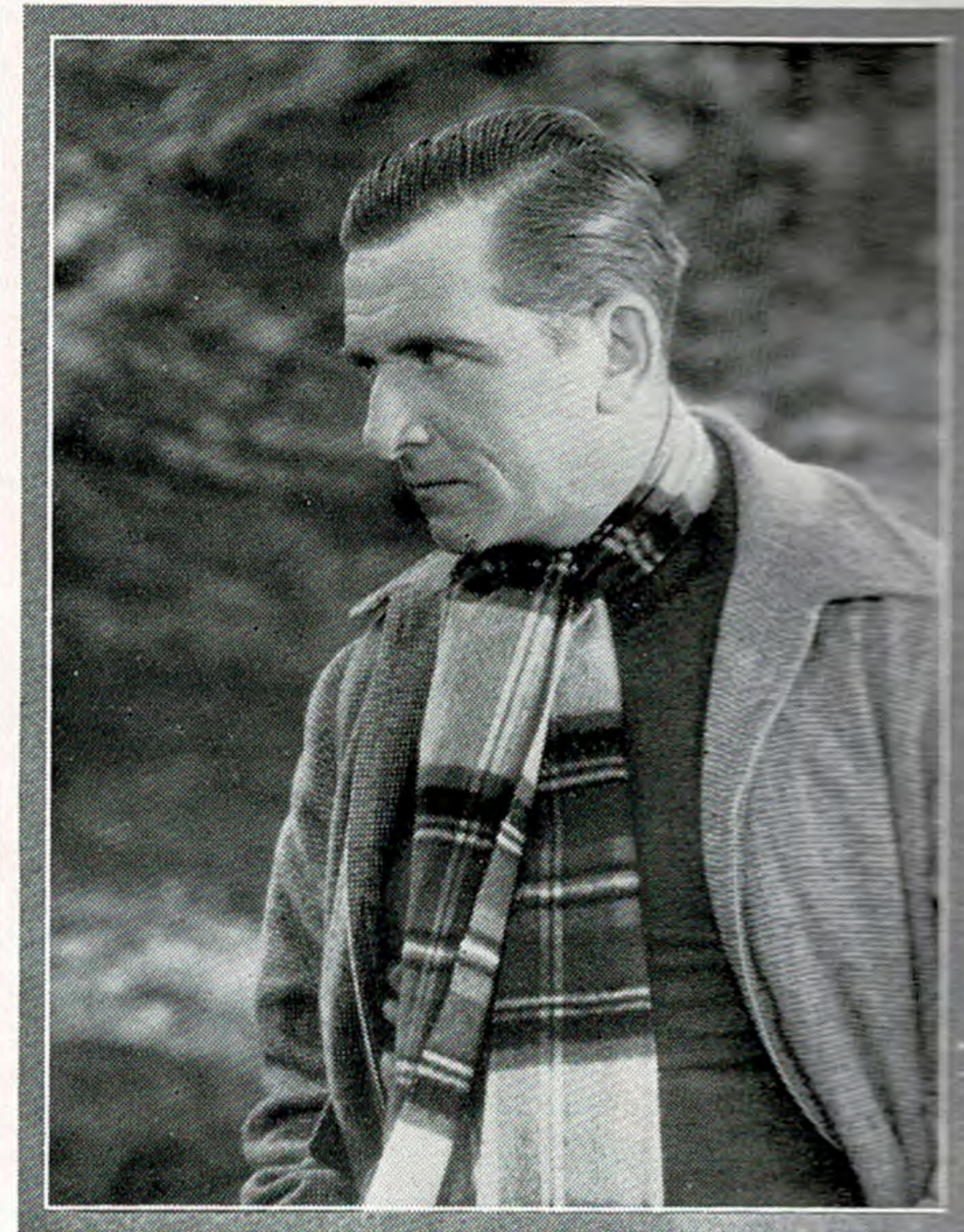
The application for affiliation by the Association of Cinema Technicians was accepted on Wednesday by the General Council of the Trades Union Congress.

# LONDON TRADE SHOWS

## New Offerings to be Screened between Thurs., Aug. 5 and Wed., Aug. 11



Kitty McShane, as she appears in the Butcher-Hope Bell production, OLD MOTHER RILEY



WILD MONEY (Paramount) presents Edward Everett Horton as a tight-fisted newspaper man

property, while 12 hours later the young woman precipitates a crash on the stock market, but somehow manages to put things right again, at the same time acquiring 18,000 dollars in cash, 7,000 dollars in clothes, 100,000 dollars in jewellery, and the likeable son of the second richest man in the world.

### Wild Money (Paramount)

"U." Plaza Theatre. 8.30 p.m.

Cast: Edward Everett Horton, Lynne Overman, Lucien Littlefield, Benny Baker, Porter Hall, Ruth Coleman, Colin Tapley, Louise Campbell. Director: Louis King.

Edward Everett Horton plays the part of a parsimonious editorial accountant in Paramount's new comedy, "Wild Money."

The story is based on the *Saturday Evening Post* tale, "Tightwad," by Paul Gallico. Horton appears as a tight-fisted newspaper reporter, who, when given unlimited funds with which to scoop a red-hot story, goes completely hay-wire. In love with Louise Campbell, who portrays a sob-sister on the journal, Horton is heart-broken when she refuses to accompany him on his vacation to a lake resort.

Things begin to happen with a vengeance when a wealthy summer boarder is kidnapped at the lake, and, being the only newspaper man on the spot, Horton "sews up" the situation mainly by sinking a flotilla of boats, tying up the telephone service, and in other ways throwing around money which is not his.

Needless to say, he gets the story—and the girl.

### Monday

#### Michael O'Halloran (British Lion)

"U." Piccadilly Theatre. 3 p.m.

Cast: Wynne Gibson, Jackie Moran, Charlene Wyatt, Warren Hull, Sidney Blackmer, Hope Manning, G. P. Huntley, Jun., Robert Greig. Director: Karl Brown.

Gene Stratton Porter's unforgettable romantic drama is the basis of this Republic production, notable for its very strong cast, chosen with especial care to typify the human, down-to-earth figures of the author's classic.

Wynne Gibson plays the part of the society woman who looks after a couple of orphans as a publicity stunt to influence her divorcee case—only to find that they teach her really to love them.

While the film treatment by Adele Buffington has modernised the plot considerably, it is stated that every care has been taken to retain the brilliance of the original work, resulting in a strong romantic drama likely to make a universal appeal to all types of audiences.

The cartoon sequence—which has a novel part to play in the plot, is by courtesy of Walt Disney.

#### Between Two Women (M-G-M)

Adelphi Theatre. 8.45 p.m.

Cast: Franchot Tone, Virginia Bruce, Margaret O'Sullivan, Leonard Penn, Janet Beecher, Edward Norris, Helen Troy, Cliff Edwards, Grace Ford, Charlie Grapewin. Director: George B. Seitz.

"Between Two Women," tentatively known as "General Hospital," is a gripping drama within the walls of a great medical institution amid the sufferings of the daily victims of crimes, traffic and accidents.

Franchot Tone departs from his usual rôles to play the part of an industrious young physician who marries a wealthy patient—but love does not enter into it. Virginia Bruce appears as the self-willed heiress who lures Tone into marriage and Margaret O'Sullivan plays a young nurse in love with Tone, but married to another.

An original screen story by Erich von Stroheim, adapted to the screen by Cary Wilson, "Between Two Women" was produced by J. J. Cohn.

### Tuesday

#### Round Up Time in Texas (British Lion)

"U." Private Theatre. 11 a.m.

Cast: Gene Autry, Smiley Burnette, Maxine Doyle, Le Roy Mason, Earl Hodgkins. Director: Joseph Kane.

Gene Autry, Republic's popular singing cowboy, has the featured rôle in this film, the plot of which is extremely novel for an action drama.

Gene is given the job of taking a herd of cattle to a new breeding station in Africa, where renegades do their utmost to prevent his solving the mystery of a crime in which he becomes involved.

The singing star has a number of new songs in the picture, which are also rendered by the Cabin Kids, famous juvenile vocal quintette.

#### Tarzan and the Green Goddess (A.B.P.C.)

"U." Phoenix Theatre. 3 p.m.

Cast: Herman Brix, Una Holt, Frank Baker, Don Costello, Lewis Sergeant. Directors: Edward Kull, W. F. McLaugh.

This Tarzan adventure, a sequel to the previous A.B.C.-Burroughs-Tarzan feature, was secured by Arthur Dent in spite of spirited bidding from other interests, and brings to Associated British Picture Corporation the third of the very successful series.

Herman Brix, who won fame and popularity as a result of his work in the previous Associated British "Tarzan" subject, "The New Adventures of Tarzan," is starring in this thrilling new adventure, with Una Holt, also from the previous offering.

Associated British Pictures claim that this latest adventure is infinitely more thrilling and breath-taking than any of the previous subjects.

#### The Road Back (General F.D.)

"A." Adelphi Theatre. 8.45 p.m.

Cast: John King, Richard Cromwell, Slim Summerville, Andy Devine, Barbara Read, Louise Fazenda, Noah Beery, Jun., Maurice Murphy, John Emery, Etienne Girardot, Lionel Atwill. Director: James Whale.

"The Road Back," the film version of Eric Maria Remarque's famous novel, tells what happened after the War. It is the story of men who came back from the mud, the desolation and the horror of sudden death, to civilisation, to the caress of a woman's hand, and back, too, to the turmoil, the growing unrest, the food riots and the revolution, which is the ultimate outcome of all wars.

One man discovers his wife has found the waiting too long; another marries a girl because her father owns a butcher's shop; yet another finds his sweetheart with a man and shoots him down like the dog he is.

This is not a war film, rather it is a film of the aftermath.

#### The Hit Parade (British Lion)

"U." Piccadilly Theatre. 8.45 p.m.

Cast: Phil Regan, Frances Langford, Duke Ellington and Band, Carl Hoff and the Hit Parade Orchestra, Molasses 'n January, Eddy Duchin and his Orchestra, Oscar and Elmer, Max Terhune, the Tic Toc Girls, Pert Kelton, Ed Brophy, Inez Courtney, George Givot, William Newell. Director: Gus Heins.

"The Hit Parade" is claimed to include the cream of the variety talent to be found on America's music-halls and radio programmes. The stars are Republic's now famous singer, Phil Regan, and Frances Langford, whose singing made a sensation in "Broadway Melody of 1936."

The story concerns an artiste's manager who, finding that the girl he has built into a front-rank star considers she does not need his help any more, determines to find an unknown girl with talent and build her into a sensational success.

In his search for her he visits various places of entertainment, and then, when he has discovered her, and success is assured, his plan goes awry because his new discovery "has a past." How eventually everything turns out for the best keeps the story running with plenty of interest right to the end.

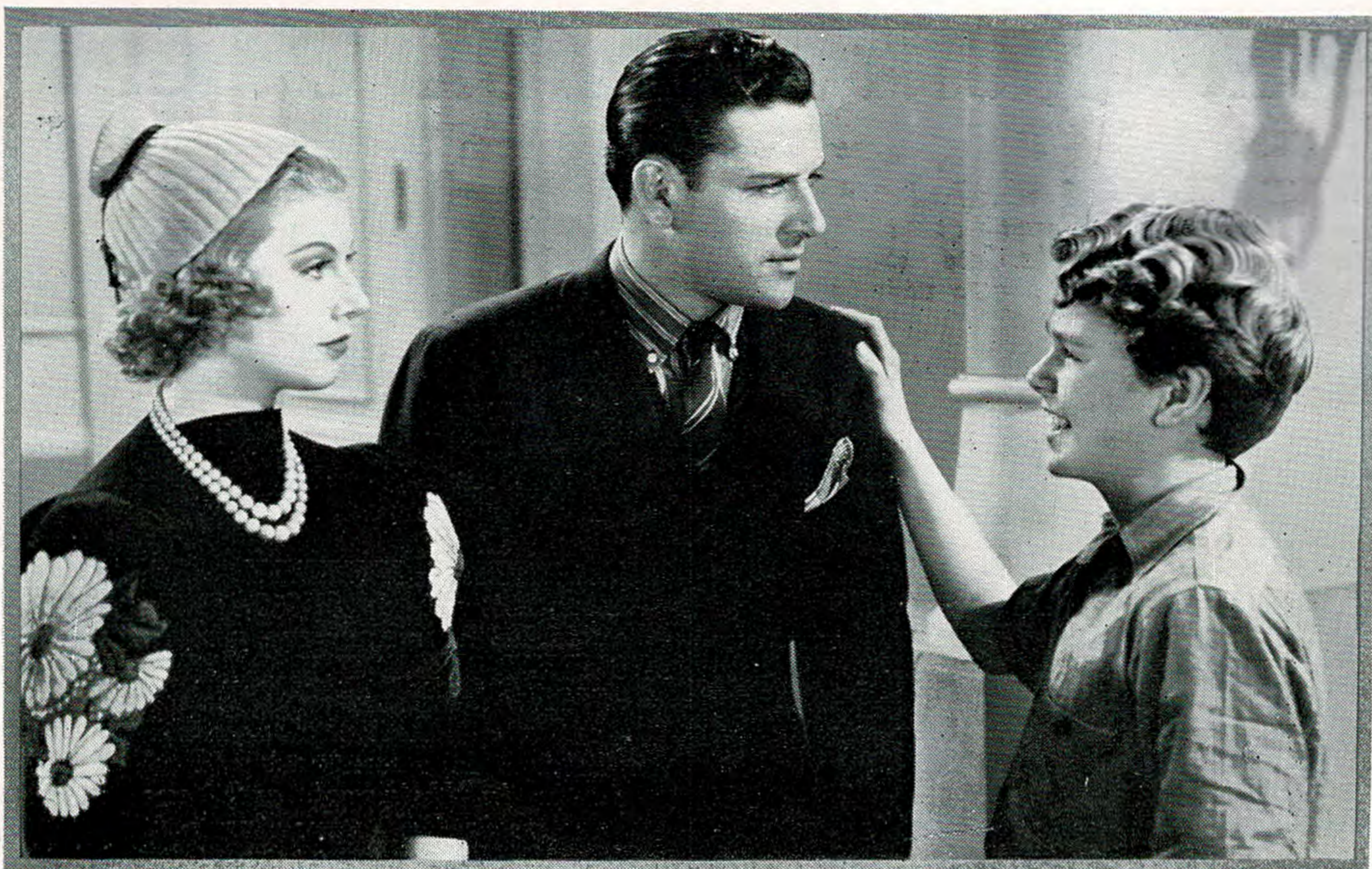
### Wednesday

#### Ghost Town Gold (British Lion)

"U." Private Theatre. 11 a.m.

Cast: Ray Corrigan, Bob Livingston, Max Terhune, Kay Hughes, Burr Carruth, Frank Hagney, Yakima Canutt.

"The Three Mesquiteers," Ray Corrigan, Bob Livingston and Max Terhune, have the



Hope Manning, Warren Hull and Jackie Moran in the Republic picture MICHAEL O'HALLORAN, (British Lion), the screen adaptation of Gene Stratton Porter's romantic drama

### Thursday

#### The Cowboy Star (Columbia)

"U." Private Theatre. 11 a.m.

Cast: Charles Starrett, Iris Meredith, Si Jenks, Marc Lawrence, Ed Piel, Sen., Wally Albright, Ralph McCullough, Richard Terry, Landers Stevens. Director: David Selman.

A comedy-drama of the modern West flavoured with a novel Hollywood background, "The Cowboy Star" is claimed to be something entirely new in Westerns. Charles Starrett, tall and personable star of outdoor films, has a new and extremely talented leading lady in Iris Meredith, it is said.

The screen play, by Frances Guihan, opens in Hollywood with Starrett as a star of Western pictures. The action of the story then carries him to a remote cowtown in Arizona, which is a hold-over from the past, and has been little marred by the advancement of civilisation.

There, under an assumed name to conceal the fact that he's an internationally known picture hero, Starrett purchases a ranch.

More modernisms are injected for the thrilling gun-fight climax. Machine-gun bandits, fleeing from their latest crime, are in hiding near the Arizona town in an old deserted "ghost village," and the hero encounters them in an effective climax.

#### New Faces of 1937 (Radio)

"U." Piccadilly Theatre. 8.45 p.m.

Cast: Joe Penner, Milton Berle, Parkyakarkus, Harriet Hilliard, Jerome Cowan, William Brady, Thelma Leeds. Director: Leigh Jason.

"New Faces of 1937," an Edward Small production, is the first edition of what Radio intend to be a yearly feature of its programme. The idea behind the show is at once unique, and answers a world-wide demand. It brings to the screen a host of new, beautiful, intriguing, talented personalities.

The array in the 1937 version is claimed to be brilliant. Heading the list are four well-known entertainers from the American radio programmes, together with a dozen others from the air waves displaying their entertainment genius. Also in the featured group of 100 are Joe Penner, with his duck; Milton Berle, new to films; Parkyakarkus, strike me pink; and Harriet Hilliard, of "Follow the Fleet" fame. Jerome Cowan is a star on the Broadway stage, seen in "Shall We Dance?" while William Brady, who teams with Harriet Hilliard in the romance of the tale, is a lyric tenor from the big night-clubs. Thelma Leeds is also from the gay places where she thrilled them with a beautiful voice.

Aside from the love story the picture is unfolded in five big production numbers. Here in lavish settings more than 25 different speciality numbers are presented.

### Friday

#### A Million to One (Butchers)

Phoenix Theatre. 3 p.m.

Cast: Suzanne Kaaren, Herman Brix, Joan Fontaine.

The "eternal triangle" enters into the exciting plot of "A Million to One" when fascinating Suzanne Kaaren, as a most seductive vamp, endeavours to snare away Herman Brix, the hero, from his sweetheart, played by Joan Fontaine.

The picture offers not only an entrancing love-story, but is ablaze with thrills. Not the least of its attractive qualities are the wonderful shots and backgrounds of the great Olympic sport events, in which the hero finally reaches the championship goal of his ambition.

#### Easy Living (Paramount)

"A." Plaza Theatre. 8.30 p.m.

Cast: Jean Arthur, Edward Arnold, Ray Milland, Luis Alberni, Franklin Pangborn, Mary Nash, Marsha Hunt, Lee Bowman. Director: Mitchell Leisen.

"Easy Living" is said to be a totally new departure for the three leading players.

The screen play is by Preston Sturges, and the story deals with the trials and tribulations of wealthy Junius Brutus Ball, played by Edward Arnold, whose son, Ray Milland, leaves the paternal roof to make his own way in the world, having first told father where he can get off.

In a rash moment, J. B. Ball decides to take Mary Smith, enacted by Jean Arthur, down to a hat shop, where he buys her something fashionable in the headgear line.

Within 12 hours everybody believes Junius Brutus has taken unto himself a consolation for his declining years. Within 24 hours Mary's name and address are public

starring rôles in this new-style Western, which is one of a series.

The story deals with a bank robbery, and the three cowboys trace the stolen money to an abandoned mine and ghost town.

This feature is a new release in a series which British Lion claim will mark a new and popular style of action drama.

#### Westbound Limited (General F.D.)

Phoenix Theatre. 3 p.m.

Cast: Lyle Talbot, Polly Rowles, Henry Hunter, Frank Reicher, Henry Brandon, William Lundigan. Director: Ford Beebe.

The throbbing excitement of a railroad story is the central theme of Universal's "Westbound Limited," made with the cooperation of one of the largest railway systems in the West.

Lyle Talbot and Polly Rowles take the leading rôles—Talbot as a station operator unjustly accused of criminal negligence and Polly Rowles as the young girl whose love and sympathy he wins through helping her father to keep his job as signalman.

One of the most exciting sequences of the film centres on a runaway freight train careering down a mountain grade—pounding closer and closer to a passenger train—which Lyle Talbot saves from destruction at the last moment at the risk of reimprisonment. The unusual climax of the film vindicates Talbot and establishes the actual criminal.

#### S.O.S. Clipper Island (British Lion)

"U." Piccadilly Theatre. 3 p.m.

Cast: Mala, Mamo Clarke, Herbert Rawlinson, William Newell. Directors: Mack Wright, Ray Taylor.

Offered as strong adventure drama, "S.O.S. Clipper Island" has a very topical plot, the planning of an international air route and the difficulties which beset the organisers.

In the story a giant airship on its maiden voyage fails to obtain radio messages from the direction-finding station on a small island, and crashes into the sea. A sequence of mishaps of which this was the final convinces the authorities that sabotage is responsible and the Government send agents to discover the menace of the island.

Mysterious happenings there prove that a gang of international spies are at work and their uncovering—and eventual destruction—provides thrills of the type which, it is claimed, will make a big appeal to popular audiences.

#### Gangway (General F.D.)

Adelphi Theatre. 8.45 p.m.

Cast: Jessie Matthews, Barry Mackay, Nat Pendleton, Alastair Sim, Olive Blakeney, Noel Madison, Patrick Ludlow, Liane Ordeyne, Graham Moffatt, Danny Greene, Edmon Ryan. Director: Sonnie Hale.

In Jessie Matthews' new film, "Gangway," Barry Mackay, Jessie's partner in "Evergreen," once again plays opposite her, this time as a zealous young police inspector, whose dealings with the star cause him to be torn between love and duty.

The story, an original by Dwight Taylor, adapted for the screen by Lesser Samuel, tells of Jessie Matthews' adventures as a newspaper reporter while trying to obtain by guile the diary of a temperamental film star. Through an extraordinary trick of fate, the young girl finds herself on a steamer bound for America under suspicion of being a notorious jewel thief. She is whisked off to a gangster's headquarters in New York, and the most exciting and hilarious highlight of the film occurs when the harassed and terrified girl is forced to dance while the "boys" blithely shoot around and about her twinkling toes.

#### Old Mother Riley (Butchers)

Piccadilly Theatre. 8.45 p.m.

Cast: Lucan and McShane, Barbara Everest, Patrick Ludlow, Syd Crossley, J. Hubert Leslie, Edith Sharpe, Charles Carson, Dorothy Vernon, Edgar Driver, G. H. Mulcaster, Robert Fields. Director: Oswald Mitchell.

Laughter and entertainment of the richest vintage, exuberantly presented by Lucan and McShane, the clever and celebrated comedy pair, is promised in the latest Butcher-Hope Bell production.

Their story of an aged match-seller, "Mother Riley," transported to unfamiliar and wealthy surroundings culminating in an unconventional and hilarious trial at the Old Bailey, has been built to offer entertaining opportunities for their characteristic talents.

# GOVERNMENT'S QUOTA PROPOSALS

## £7,500 Labour Cost Qualification

### SPECIAL ENTERTAINMENT VALUE PROVISIO

#### Reciprocity Principle Established

**THE** Government proposals for new film legislation are issued in a White Paper. They will form the basis of the new Film Bill which will operate when the present Act expires on March 31, 1938 (in respect of Renters), and on September 30, 1938 (in respect of exhibitors' quota).

The main features of the proposals are:

Reduction of exhibitors' quota for the year 1937-38 to 15 per cent. from 20 per cent. as at present. Quota for features to be 15 per cent. for renters and 10 per cent. for exhibitors in the first year and 20 per cent. for renters and 15 per cent. for exhibitors in second year, increasing by stages over a 10 years' period to 30 per cent. for renters and 25 per cent. for exhibitors.

A British feature on which at least £1 a foot, with a minimum of £7,500, has been expended in labour costs, to be entitled to registration for renters' quota. Any other British long film to be so registered provided it has "special entertainment value."

All British features are entitled to count as exhibitors' quota.

**British films upon which at least £3 a foot, with a minimum of £22,500, has been expended in labour costs to count at twice its length for renters' quota.**

The principle of reciprocity is established by a clause which permits renters who acquire for not less than £20,000 the right for one foreign country of a British feature upon which £22,500 has been expended

in labour costs, to count the picture as equivalent to the acquisition for renting in Great Britain of a British film of the same length.

A separate quota for short films is suggested, starting at 10 per cent. renters and 5 per cent. exhibitors, rising within 10 years to 20 per cent. for renters and 15 per cent. for exhibitors. No quality test is to be applied for shorts.

**Existing restrictions on blind and excessive advance booking are to be continued with some additional safeguards and with increases in penalties for offences. It is proposed that the offence shall be applicable to renters only.**

The Board of Trade is to be assisted in the administration of the new legislation by an advisory committee on the same lines as the existing committee.

Outstanding omissions from the Government proposals are the refusal to accept the suggestions of the Moyne Committee for the establishment of a Films Commission, and the ignoring of the C.E.A. demands that quality and not cost should be the accepted basis for quota registration. The appeal that redundancy should be dealt with by legislation is also left untouched.

The Board of Trade to have the right to vary at certain defined intervals both the scheduled quotas for renters and exhibitors and the prescribed amount of labour costs and other details.

## REDUNDANCY ARGUMENTS IGNORED

### Blind Booking — A Renter's Offence

#### SHORTS QUOTA

The text of the White Paper is:

##### PROPOSALS FOR LEGISLATION ON CINEMATOGRAPH FILMS.

1. The Cinematograph Films Act, 1927, aimed at stimulating the production of British films by imposing an obligation on the renters of films to acquire and distribute and on the exhibitors to show a proportion ("the quota") of British films during each year of the currency of the Act.

2. The last year of the renters' quota under the Act expires on March 31, 1938, and of the exhibitors' quota on September 30, 1938.

The Board of Trade accordingly in March, 1936, appointed a Departmental Committee under the Chairmanship of Lord Moyne to advise on any measures that might still be required to promote the production, renting and exhibition of British films. That Committee in its report made in November, 1936, referred to the "absolute necessity for legislative action to maintain and establish the industry," and added that "the evidence has been virtually unanimous in favour of a continuance of the legislation of the Act of 1927 as the most suitable method of protection." They recommended that the requirement of quotas on the renting and exhibition of British films should continue for a further period of ten years.

3. Parliament was informed on April 22 that His Majesty's Government had accepted the recommendation to continue the quotas and would propose legislation for that purpose. It was at the same time stated that His Majesty's Government proposed to consult further with the Trade before deciding on the details of their proposals. Since then, further discussions have taken place, and the Trade have been encouraged to hold a series of joint meetings in the hope that they could arrive at agreement, at least on fundamental principles. They have not found it possible, however, to reconcile their divergent views and H.M. Government have now formulated proposals for legislation which are outlined in the succeeding paragraphs. It is their intention to submit to Parliament a Bill based on these proposals in the next session of Parliament.

#### Quality and Viewing

4. The most widely expressed criticism of the existing legislation has been directed to the poor quality of some of the British films produced to comply with the requirements of the renters' quota.

Two suggestions were made to the Committee for improving the position. One was the application of a cost test for each film. The other, which was the one favoured by the Committee, was a test based directly on the viewing of each film.

5. The advantages of the viewing test are obvious, but it has one grave disadvantage. Whether or not a film is registered for quota would depend on the personal judgment of the viewing authority, given only after the film has been produced. Opinion differs in so many respects as to the merits of any film that no producer when he started production could be certain that the film would eventually qualify for registration.

The producers contend that in view of this uncertainty it would in many cases be difficult, if not impossible, to arrange the necessary finance.

The cost test, on the other hand, has the merit of certainty. A producer would know before production commenced that if he spent a certain amount his film would qualify for renters' quota, and he could arrange his finance on that basis. But it has the obvious disadvantage that cost in itself is not necessarily any guarantee of quality.

On the other hand, the charge against the "quota quickie" is not only that it is bad, but that there is no real attempt to make it good. Cheapness is the sole aim, and the money expended has largely to be written off.

The introduction of a minimum cost test would at least ensure that those responsible for the production of a film necessary to comply with their quota obligations would have a considerable financial incentive to produce a film that was likely to have satisfactory box-office results. Again, a film may be good although its cost has not reached a certain minimum, and in such a case a cost test may act as an incentive to extravagance.

It is clear that neither test, taken by itself, is wholly satisfactory. His Majesty's Government will therefore propose that for the purposes of the long-film quota the two tests should be combined. If a certain minimum sum has been expended on the production of a film, it will be eligible for registration for renters' quota without further inquiry.

If that minimum sum has not been reached, it will remain open to the producer or renter to make application for registration for renters' quota on the ground that the film is of special entertainment value. Films costing less than the minimum will, in any event, be permitted to count for exhibitors' quota.

6. The Departmental Committee considered a proposal that the minimum total cost should be £2 per foot of film.

A minimum total cost of £15,000 a film was suggested in the Trade discussions referred to in paragraph 3. His Majesty's Government accept the principle of both these suggestions and propose to adapt them for the purposes of the cost test in the following manner.

7. The Act of 1927 (which His Majesty's Government propose should be continued in the new legislation) provides that 75 per cent. of the salaries, wages and payments specifically paid for labour and services in the making of a British film must, with certain exceptions, have been paid to British subjects or persons domiciled in the British Empire.

The Board of Trade have had considerable experience of administration of this provision, and it is accordingly proposed to provide in the new legislation that the new cost test should be on the basis of these "labour costs." It is generally agreed that these labour costs approximate on the average to half the total cost of a film.

#### Labour Cost

##### As Test

The actual test to be applied will therefore be that at least £1 per foot, with a minimum of £7,500 per film, shall have been expended in labour costs (exclusive of payments in respect of copyright). His Majesty's Government will ask Parliament for powers to ensure that any particulars

supplied in this connection can be properly checked and verified.

8. The amount of revenue which a producer can expect to obtain from the exhibition of a film acts as an automatic limit on his expenditure when he is mainly catering for the home market. If he wishes to increase his expenditure in an attempt to produce a more ambitious film he can only do so on an assurance of an adequate return from his overseas markets. Although there are exceptions, up to the present the British producer has had no such assurance and has had to assume a risk which may or may not have been justified in the event.

It is clear that British film production cannot be fully developed until producers can rely with some certainty upon entry into overseas markets. H.M. Government have therefore carefully considered how best they can create conditions which will encourage British producers to make a proportion of higher quality films to compete with those of other producers in a world market.

9. One method by which it is suggested that progress can be made in this direction is by allowing films costing considerably more than the minimum already laid down to count more than once for renters' quota.

#### Big Films

##### Count as Two

The foreign-controlled renters in this country have expressed the opinion that individually they should be allowed to meet their quota obligations, should they so desire, by producing a smaller number of films of higher quality. H.M. Government have accepted this view to the extent that they will suggest to Parliament that a film costing three times the minimum, i.e., at least £3 per foot with a total of not less than £22,500 (in labour costs), should be allowed to count twice its length for the purposes of the renters' quota.

It is hoped that by this arrangement a number of films will be produced which are not only a credit to British film production but which moreover will be shown successfully in overseas markets. In such a way new markets may be opened for British films generally.

10. H.M. Government will also propose that if a renter acquires at a substantial cost the exhibition rights for a foreign country of a British long film, made in Great Britain he shall be relieved from his obligation to acquire British films for distribution in the United Kingdom to the extent of one film of equal length. It is hoped that this proposal will lead to co-operation between British producers and those renters who are in a position to arrange adequate channels of distribution overseas.

This co-operation can, however, only achieve satisfactory results if it takes place in connection with films which are likely to enhance the reputation of British production. H.M. Government intended, therefore, that the proposal shall only apply to films costing at least £3 a foot with a total of not less than £22,500 in labour costs where the rights for one foreign country have been acquired at a price of not less than £20,000.

No renter, however, will be permitted to meet more than one-half of his quota obligations by this method.

It should be explained that where the foreign rights of a film are sold under these conditions the renter who acquires the distri-

bution rights for the United Kingdom of such a film will not be allowed himself to count the film for renters' quota.

11. The cost basis of the proposals above is necessarily experimental and may require revision in the light of experience or of changes in film technique. It is accordingly proposed that provision should be made to enable the Board of Trade by order, subject to confirmation by Parliament, to vary within certain limits the minimum costs for renters' quota films and also the cost and payment conditions attaching to films of which the acquisition of the foreign rights is permitted to count for quota.

12. Under the existing Act the quotas are at the present time the same both for renters and exhibitors, and stand at 20 per cent. No serious difficulty has been encountered in meeting these requirements; indeed, during the year ending September, 1936, exhibitors on the average showed as high a proportion as 29 per cent. of British long films.

The Departmental Committee recommended that for the first year the exhibitors' quota should be fixed at a lower figure than that of the renters' quota, and suggested initial quotas of 20 per cent. for renters and 15 per cent. for exhibitors.

H.M. Government accept this recommendation in principle. They feel, however, that in order to meet any temporary difficulties in the production of British films which may be created by the new requirements, some special arrangement should be made to cover the first year under the new conditions.

They accordingly propose that for the renters' year beginning April 1, 1938, and for the exhibitors' year beginning October 1, 1938, the quotas for renters and exhibitors should be fixed at 15 per cent. and 10 per cent. respectively, rising to 20 per cent. and 15 per cent. in the second year.

13. It will be necessary for the new legislation to prescribe the conditions under which films should be registered for renters' quota from April 1, 1938, and the tests referred to above will, it is proposed, apply from that date.

The existing legislation, however, prescribes a quota of 20 per cent. for exhibitors for the year ending September 30, 1938, but at the new conditions for the registration of British films, despite the normal lag between registration and general release, may result in some disturbance in the supply of British films during that exhibitors' quota year, it is proposed that the new legislation shall reduce the exhibitors' quota for that year to 15 per cent.

#### Conditions for

##### Subsequent Years

14. The Departmental Committee, while indicating that, in their view, there was no reason why quotas should not reach 50 per cent. by the end of the ten years' period, did not propose any scale of quotas. They recommended that in future years the quotas should be determined at the beginning of each calendar year, and in regard to the circumstances of the time.

H.M. Government recognise the necessity for flexibility in the arrangements. In the course of so long a period as ten years, changed conditions may demand a variation of the amount of the quotas on renters or exhibitors.

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Ray Milland and Jean Arthur in a scene from *EASY LIVING*, which Paramount is Trade showing to-morrow (Friday) at the Plaza, Piccadilly Circus, at 8.30 p.m.

## Manchester Sunday Opening Ballot

### WILL IT BE CONCLUSIVE?

**T**HERE looks like being a very heavy poll in the Manchester C.E.A. card vote of members on Sunday opening. Three hundred and fifty-four voting papers were distributed last week. By the week-end a large number of these had been returned.

Important towns in the branch territory include: Manchester, Salford, Oldham, Rochdale, Bolton, Blackburn, Dukinfield, Ashton-under-Lyne, Stalybridge, Accrington, Burnley, Nelson, Bury, Mossley, Darwen, Stockport, Middleton, Radcliffe, Ramsbottom, Haslingden, Bacup, etc. In this widespread district there must be about 30 licensing authorities.

If the vote is in favour of Sunday opening, it simply means groups of local exhibitors may, with the assured approval of the branch, make application to the local licensing authorities for the necessary permission and, if thought desirable, take steps to test public opinion.

Presumably this campaigning will be at their own expense. It is axiomatic in some branches of the Association that such applications should be at the expense of those who will benefit should the application be granted.

The value of the ballot is in some quarters regarded rather sceptically. Why, it is asked, should the "Yes" votes of, say, Manchester, Salford, and Bolton determine an important issue for towns like Darwen, Nelson, Burnley, etc., where there may be—probably is—a definite negative feeling.

On the ballot paper there is no indication as to the location of the theatre in respect of which the vote is cast. Suppose all the exhibitors in certain towns plump "No," although there is a small majority for the resolution, these men may feel compromised on what is, to some of them, an important principle, by their own trade organisation. They will argue "Why should Manchester say what is best for A, or B, or C? Let Manchester have Sunday opening if it wants it, but leave A, B, or C alone."

Local exhibitors' associations in three towns have already indicated their strong hostility to Sunday opening.

On the other hand, if the result of this vote of 354 exhibitors is against Sunday opening, there might be one or two places, possibly more, where there is a majority for Sunday opening. Why should their demands be smothered by a block vote?

#### Area Decisions

The voting, it is suggested, should have been by areas. Each of the 354 kinemas should be classified in towns and the result of the vote announced in this style:

	For	Against.
Manchester .....	—	—
Salford .....	—	—
Stockport .....	—	—
Etc., etc. ....	—	—

The resolution passed at the Manchester meeting on July 21 was in the following terms:

"That the Manchester branch of the C.E.A. should now declare themselves in favour of Sunday opening of kinemas, and set the necessary machinery in motion to achieve this."

And the circular called for a vote for or against.

#### Circuit Dictation

This vote of nominees in the Manchester branch suggests another query:—What will be the position, in the event of a majority for Sunday opening, if one exhibitor, possibly a circuit hall, in a town where all the other local exhibitors hold an opposite view, wants the support of the branch to secure Sunday opening? Will the branch appear in court to advance the application of one member against the wishes of, say, five or six others?

Whichever way the vote goes, consideration ought to be given to the rights of minorities, which, whether they want Sunday opening or not, should not be prejudiced. There is such a sharp cleavage of opinion that the independent member feels it would have been better if the exhibitors in each licensing area had been grouped together and their opinions ascertained separately. On the strength of that vote the branch committee could give assistance on Sunday opening where it was required with full regard to the feelings of local exhibitors.

## KINEMA STRIKE AVERTED

### AGREEMENT BETWEEN N.A.T.K.E. AND UNION CINEMAS

The strike threatened at kinemas of Union Cinemas has been averted.

It was announced on Thursday that the Executive of the National Association of Theatrical and Kine Employees had accepted terms of settlement reached at the Ministry of Labour negotiations.

Acute differences in South Wales had precipitated the crisis, and the situation was made more critical by non-recognition of the union.

#### The Terms

The terms provide for recognition and collective bargaining.

The difference in South Wales is to be the subject of a joint conference forthwith, between representatives of the company and the union, under chairmanship of a conciliation officer of the Ministry of Labour.

Failing settlement, the issue is to go to an independent arbitrator, appointed by the Ministry, sitting with assessors appointed by the respective parties.

The terms provide that the grievances in the area of the London Conciliation Board shall be referred to that body.

#### Joint Negotiation

The principle of joint negotiation between the firm and the union's national executive is to be generally recognised between the parties, and in respect of existing claims in other districts.

T. O'Brien, general secretary, stated that his Executive regarded the terms as providing means for dealing with present grievances and any future difficulties, and accepted them with satisfaction.

## A.B.C. KINEMAS GO CONTINUOUS

### Twenty in Manchester Area Affected

Twenty A.B.C. kinemas in Manchester and district and in the surrounding towns are to abandon two houses per night and adopt continuous programmes from 2 p.m. to 11 p.m.

The theatres concerned are:—Manchester, Ardwick P.T., Claremont (Moss Side), Electra (Cheadle), Forum (Wythenshawe), New Royal (Openshaw), Premier (Cheetham Hill), Playhouse (Miles Platting), Queen's (Openshaw), Rialto (Broughton), Savoy (Chorlton), Trafford P.H. (Old Trafford); Stockport Hippodrome; Bolton, Regal P.H. and Capitol; Preston, Royal; Blackburn, Savoy; Oswaldtwistle, Palladium; Burnley, Palace; Darwen, Olympia; and Chorley, Royal Super.

## KINEMA ROOF ALIGHT

The roof of the Oxford Cinema, Erith, caught fire on Friday, when an outbreak occurred on neighbouring premises. At the request of the management, the audience left the theatre. There was no panic. Later in the evening the show was continued. The damage to the kinema was not extensive.

Continued from page 7

# Separate Quota for Short Films

## NO FILM COMMISSION

In their view, however, yearly reassessments of the quota would be unsettling to the Industry as a whole, and in particular would make the long-term planning of future production extremely difficult. An expansion of British film production within the next ten years sufficient to support quotas of 50 per cent. is generally regarded as impracticable.

Moreover, the proposals made by the producers themselves in their evidence before the Departmental Committee was that the quota should rise to 35 per cent. for renters and 33½ per cent. for exhibitors. H.M. Government accordingly propose to provide that the renters' quota should rise from 20 per cent. in the second year by stages to 30 per cent. in the latest years of the new Act.

The exhibitors' quota would rise from 15 per cent. in the second year by stages to a final figure of 25 per cent.

A measure of flexibility would be obtained by providing that by Order of the Board of Trade, to be confirmed by Parliament, either of these quotas could be varied upwards or downwards at fixed intervals always provided that the renters' quota should not be reduced below 20 per cent. or increased above 30 per cent. and the exhibitors' quota below 15 per cent. or above 25 per cent. Any wider variation which the circumstances of the time might demand could, in the view of His Majesty's Government, only properly be obtained by fresh legislation.

### Safeguards for the Exhibitor

15. Some fears have been expressed that the effect of the cost test, together with the operation of the proposals referred to in paragraphs 9 and 10 for encouraging the production of higher quality films, may reduce the total number of films available for exhibition and therefore prejudice the position of exhibitors. In the view of H.M. Government the position of exhibitors is amply safeguarded. They see no reason to suppose that the supply of imported films will be materially reduced by their proposals.

Moreover, so far as exhibitors' quota is concerned, all British films will be available whether they pass the cost of viewing test for renters' quota or not.

Both renters' and exhibitors' quotas for the first year of the new system have been set at a low figure. No legislation, however, can deal with all the circumstances which might possibly arise in the case of any particular exhibitor.

The 1927 Act provides that when an exhibitor has not shown the required proportion of British films, he should be protected from prosecution if he can satisfy the Board of Trade that the reasons for his default were reasons beyond his control and in such cases he is given a certificate of exemption. Representations from any exhibitor regarding the reasons for his default have always received sympathetic consideration from the statutory Advisory Committee and from the Board of Trade. H.M. Government will propose that these provisions of the 1927 Act should be continued.

### Separate Quota for Short Films

16. The 1927 Act distinguishes between short films (of less than 3,000 ft.) and long films. In addition to the requirement that all the films a renter acquires and distributes or an exhibitor shows, a definite proportion should be British films, there is a requirement that the same proportion should hold as a minimum in regard to the long films that are distributed or shown.

There is no separate requirement regarding the showing of British short films and in the past many renters and exhibitors have offset foreign short films by British long films; the Departmental Committee record that the proportion of British short films shown in the year ended September 30, 1935, was as low as 4.21 per cent. In their report (paragraph 42) the Committee refer to the many representations made to them on the subject of the short film industry, and the advantages which could be secured by the institution of a separate quota for short films.

17. H.M. Government accept the views expressed by the Committee, and therefore propose that a separate quota for short films should be instituted. As there has in the past been no such separate quota, they will suggest that the new separate quota for short films should start at 10 per cent. for renters and 5 per cent. for exhibitors, rising to 20 per cent. and 15 per cent. respectively during the 10-year period. They will also ask for power, subject to the approval of Parliament, to vary the quotas on the same lines, as those set out in paragraph 14 relating to long films.

18. H.M. Government do not think it necessary to suggest the imposition of any cost or viewing test for short films at the outset. They will, however, ask for powers to enable such tests to be imposed and varied, subject to the approval of Parliament, should conditions later make it desirable.

### Excepted Classes of Films

19. Under the 1927 Act certain classes of films are not required to be registered and British films in these classes cannot be counted for renters' quota though, excepting in the case of news and advertisement, they can count for exhibitors' quota.

Much of the subject-matter of short films falls within the present excepted classes,

and in order to give producers of films, both long and short, more freedom in their choice of subjects, H.M. Government have decided to adopt the recommendation of the Departmental Committee that the new legislation should apply to all classes of films, except news reels and commercial advertisements.

20. The practice of the Trade is that a film should be shown to the Trade before it is exhibited. Blind booking is the booking of films before they are so shown to the Trade. The Departmental Committee found that the restrictions on this practice in the 1927 Act had been of considerable value, but that evasion was taking place.

They made certain recommendations for improving the position, and these H.M. Government propose to adopt to the extent of making blind booking an offence on the part of the renter only, of increasing the penalty and of requiring a statutory declaration on application for registration that blind booking has not taken place.

21. The 1927 Act provided that booking of films for exhibition at a date more than six months distant should be an offence. The Departmental Committee (paragraph 85) took the view that in the light of other recommendations they had made these restrictions should prove unnecessary. The Trade, however, take the unanimous view that their removal would be unwise. His Majesty's Government therefore propose to retain the restrictions, but to revise the present legislation on the lines indicated in the preceding paragraph for blind booking.

### Specialised

#### Foreign Films

22. H.M. Government propose to accept a number of recommendations made by the Departmental Committee on certain other matters. These relate to the Trade showing of all registered films, provision for specialised foreign films, the inclusion of a certain proportion of foreign negative in a British film, the withdrawal of the requirement that the scenario writer should be a British subject, and the allowance of a restricted number of "try out" exhibitions before Trade show.

23. Suggestions have been made by the exhibitors that in any legislation powers should be taken to deal with the question of the hardship caused to existing kinemas by the opening of new kinemas in areas where there is already a sufficient number of such houses. Such legislation would have to take the form of prohibiting, except under licence, the entry of new exhibitors into the Trade, or the expansion of existing businesses. H.M. Government feel that such proposals would not be acceptable to Parliament.

### Films Commission

#### Rejected

24. The Departmental Committee were surprised by the measure of disagreement which exists between the three branches of the Industry over the various questions which face them, and by the inevitable breakdown of voluntary schemes for the improvement of the Industry in face of their conflicting interests.

With a view to bringing the varying interests closer together and of finding some measure of agreement between them, they recommended the establishment of a Films Commission, to which there would also be entrusted the administration of the new legislation.

The Committee considered it essential that this Commission should be composed exclusively of persons absolutely independent of professional or any other pecuniary connection with the film industry.

It does not appear, however, that the Departmental Committee contemplated that the Commission should be armed with compulsory powers or that it could proceed except on the lines of persuasion. The possibility of its success would therefore depend on the support and good will it would be likely to receive from those whom it is expected to conciliate or persuade.

It has, however, become clear during the discussions which followed the Committee's report that no branch of the Industry is prepared to accept a Commission on the lines recommended by the Committee. Some are opposed to the appointment of a Commission at all, some to any Commission unless it is composed of, or at least includes, members of the Trade, while others object to the establishment of a Commission in any form unless it is endowed with compulsory powers to deal with such questions as redundancy.

H.M. Government feel that the basis of the Committee's recommendation was that such a Commission would be acceptable to the Industry and that in the circumstances which have arisen much, if not all, of the value attached by the Departmental Committee to its appointment would be lost. Moreover, the combination of a cost test with a viewing test and the substitution of a fixed scale of quotas for the annual reassessment suggested by the Departmental Committee will reduce to a very large extent the administrative functions suggested for the Commission.

In these circumstances, His Majesty's Government do not propose to adopt the recommendation for a Films Commission, and they will suggest to Parliament that the administration of any future Act should remain in the hands of the Board of Trade, assisted by an Advisory Committee constituted on lines similar to those on which the present Advisory Committee is constituted, of both independent and Trade members.

# Two More for Deutsch Third in Three Days

## "Glad Odeon Came to Dudley"

THE opening of the Odeon, Dudley, on Wednesday last makes the third addition to this circuit in three days. Odeons at Crewe and South Norwood were inaugurated on the Monday.

The ceremony at Dudley was preceded with a musical interlude by the band of the first battalion, "The Royal Scots," and following the piping of the party to the stage Wilfred Phillips, personal assistant to Oscar Deutsch, introduced the assembly to the audience.

The first introduction was that of the resident manager, Chas. Crathorn, who is also Midland area advisor. In a short speech he said that although not a native of Dudley he was a near neighbour, in that he had been managing the Odeon at Blackheath.

As manager of the theatre, he would see that everyone visiting the hall would receive "more than service," and by that he meant Odeon service, which was second to none, and with those words he saluted the people of Dudley.

Following the introduction of the directors, architect and builder, and the Mayor and Mayoress, Oscar Deutsch called upon the Mayor, Alderman J. L. Hillman, J.P., to perform the opening ceremony.

Congratulating H. Weedon, the architect, the directorate and the contractors on the fine building that had been erected, he said, "We all know the necessity of having some place where, after the day's work we can escape from our worries and troubles. It was a theatre of which Dudley could be justly proud, and he felt sure that the prosperity of the house was assured.

He was glad that Odeon had come to Dudley, for he had been assured that the directorate would provide the very highest in entertainment, and to that end he had great pleasure in declaring the hall open.

Oscar Deutsch, in thanking the Mayor and Mayoress, said he was glad to hear that the council were using every endeavour for the prosperity of the town. They would certainly do all they could in providing the best in entertainment.

"Although at present we still receive films from across the water—and we shall continue to do so because that is universal—we always give preference to British films, and I believe the time is not far distant when the vast majority of the films we show will be British."

"Beloved Enemy" was the opening attraction.

At the conclusion the directors entertained between 600 and 700 guests.

## "An Odeon for Every Home"

A LARGE gathering, which included many well-known local personalities, attended the opening performances of the new Odeon at Penge on Saturday, when Sir Josiah Stamp, G.C.B., was present to perform the opening ceremony.

The guests were received in the vestibule and proceeded to the stage led by pipers of the Royal Scots regiment. F. Stanley Bates opened the stage ceremony with a brief address to the audience and introduced to them David Darragh first, the resident manager, and then the stage party: Andrew Mather (architect), Lady Stamp, Mrs. Davy Burnaby, Davy Burnaby, and Coun. W. G. Elcock. Mr. Elcock, in replying, welcomed Sir Josiah Stamp and called upon him to address the audience.

In his opening speech Sir Josiah referred to the force and enterprise of the Odeon Theatres and the rapid growth of the circuit. In lighter vein he said that as a transport man he liked to see people using a bus or train to reach their destinations, but it seemed that Odeons wished to do away with that and have a kinema as near as possible to everyone's home.

He then formally declared the kinema open.

Mr. Elcock thanked Sir Josiah for his speech and described some of the achievements of his circuit. He gave special mention to Andrew Mather for his work in connection with the kinema, which was the second of his design to be opened for Odeons during the week, and expressed his appreciation of the efforts of the contractors and their men.

Davy Burnaby, in a most entertaining manner, made an appeal for funds on behalf of the Beckenham Hospital and the South Eastern Hospital for Children, following which a collection was made for these charities.

The evening opened with selections by the band of the 1st Battalion of the Royal Scots regiment, followed by the stage ceremony and a special programme including Movie-tone News, a colour cartoon, colour musical short and a pre-release showing of "Mr. Stringfellow Says No," a British Lion film, starring Neil Hamilton and Claude Dampier. Afterwards the directors entertained their guests with a reception, during which light refreshments were served in the auditorium and dancing took place on the stage.

The new Odeon occupies a site in the Penge High Street and has seating accommodation for 1,700 people, including a balcony for about 500. It is a prominent building of entirely modern design and character constructed to the plans of Andrew Mather, F.R.I.B.A.



Photograph taken at the opening last week of the Danilo, Hinckley. In the group are Judy Kelly, Mortimer Dent (managing director), Mrs. E. S. Roberts, E. S. Roberts (architect) and Mr. Knowles Edge

## Acquisitions by Union Cinemas

### BIRMINGHAM'S LATEST

#### M.P. INAUGURATES MAYPOLE

THE Maypole, Alcester Road, King's Heath, commenced its career on Sunday evening last (August 1) with the blessing of R. H. Morgan, M.P. for the Stourbridge Division of Worcester.

The Maypole, which is controlled by a company of which S. W. Clift is chairman, has a seating capacity of 1,100, was designed by E. S. Roberts, of Lombard House, Great Charles Street, Birmingham. Of modern design, the imposing front elevation is faced with stone. The principal colours utilised in the artistic interior decoration scheme are rose du Barry, green and gold, the furnishings and seating harmonising perfectly with the decorative plastic work.

Equipped with the latest B.T.H. projectors and sound set, the Maypole possesses a large car park while special accommodation has been provided for the storage of pedal cycles. Harry Hardy is the manager, and the principal item in the opening programme was the George Formby feature, "Keep Your Seats, Please" (A.B.F.D.).

A few hours before he declared the Maypole open, R. H. Morgan, M.P., was involved in a motor accident near Studley. Although his car was overturned in a collision with another car, he escaped with cuts and abrasions.

He was introduced by S. W. Clift, chairman of the company, who complimented both the architect and builder upon their work.

Mr. Morgan declared that those who sat in the House of Commons could not shut their eyes to its importance. The kinema was playing an important part not only as a factor in the educational and social side of our life, but its importance as one of our great national industries was still growing. So long as our kinema screens were free to show without bias world events, it would assist in teaching English people to love the country in which they lived.

#### REOPENING OF SOUTHPORT COLISEUM

Extensive alterations have been carried out at the Coliseum Cinema, Neville Street, Southport, which reopened on Saturday with the feature film "Bulldog Drummond at Bay." All the frontage portion of the building has been improved, the entrance being nearly doubled in size. New marble steps and doorways lead to a spacious foyer, a feature of which is the dome. In the decorative scheme of the foyer black glass predominates. To improve the sound properties of the theatre, acoustic material has been fitted at the back of the hall. Western Electric Mirrophonic sound equipment has been installed. The theatre has been entirely redecorated and an extensive neon lighting scheme has been erected. George Tonge, of Southport, was the architect for the alterations.

#### ADDISCOMBE SCHEME HELD UP

Delays in the preliminary negotiations are said to be holding up the erection of the new kinema at the corner of Ashburton Road and Bingham Road, Addiscombe, for which a licence was provisionally granted by Croydon Council last January.

The licence was granted to Harold Hyam Weingott on behalf of General Cinema Theatres, Ltd. Capt. W. T. H. Angelo-Thompson vainly entered an objection on behalf of residents on the grounds chiefly of the nuisance to residents caused by noise.

Cecil Masey, F.R.I.B.A., who has the plans in hand, states that the scheme is definitely not abandoned.

#### MIDDLESEX PLANS APPROVED

Middlesex C.C. Entertainments Committee has approved the following plans: Proposed kinema, Lawrence Street, Mill Hill; Pavilion Cinema, High Road, Tottenham (reconstruction); proposed Gloria Cinema, Uxbridge Road, Hillingdon; proposed kinema, Fieldend Road, Eastcote.

### SIXTEEN HALLS ADDED TO CIRCUIT

#### Tonbridge and Cleethorpes Open

SIXTEEN more theatres have been added to the Union circuit, Freddie Bernhard, managing director, announces. This week saw the opening of Union houses at Nuneaton, Tonbridge, Grimsby and Erith.

Negotiations have been completed with regard to taking over the Palace and Regent, Leyland, and the Perrymount and Broadway Cinemas, Haywards Heath. Other acquisitions are the Palace and Rialto, London-derry, and a further group includes the Albert Hall, Swansea, the Carlton, Swansea, and the Picture House, Swansea, the Windsor, Neath, and the Gnull, Neath, and the Palace, Ammanford.

Over 40 new Union kinemas are due to open before the end of the year. Those almost completed include Dunstable, Warrington, Hereford, Luton, Stockport, Hyde, Hastings, Keighley, Wigan, Winchester, Richmond and Armagh.

During the past few days sites for new theatres have been obtained at Grays, Crawley, Sandwich, Faversham, Strood, Sevenoaks, Newhaven, Seaford and Havant. It is anticipated that during the course of the next 12 months a further 100 theatres will be added to the chain.

#### Cultural Side of Kinema

The Ritz, Union Cinema's Tonbridge 1,200-seater, was opened on July 30 by John Angell, vice-chairman of the Tonbridge Urban District Council, who was accompanied on the stage by Mr. E. R. Adams (Union Cinemas), Mr. Beverley (Messrs. Verity and Beverley, the architects) and Alan Colston (resident manager).

Mr. Angell, who was introduced by E. R. Adams, spoke of the importance of the kinema in modern life. Speaking of the increase in leisure, he said that it was possible in kinemas such as the Ritz to obtain luxury and comfort for a shilling, and to get not only regular light entertainment but something more, for there were very evident signs that those responsible for films realised the real cultural side.

Union Cinemas—and other companies—would agree with him when he said "demand a high standard, and you will get it." He congratulated the company, the architects and the builders on their achievement. The opening programme included "Splinters in the Air" and "Isle of Fury."

#### Praise for Cleethorpes' Ritz

In full civic regalia, the Mayor of Cleethorpes (Ald. E. Houghton) declared open Union's Ritz, at Grimsby Road. The Mayor of Grimsby (Coun. T. S. Stone) was also present.

There was "house full" and crowds outside when the mayoral parties arrived, and after a fanfare of trumpets by six trumpeters in red and white uniforms, the curtain was rung up revealing the civic heads, who were introduced by Herbert Stevens, of the Huddersfield Ritz, who was chosen because of his former association with Grimsby kinemas.

Ald. Houghton said he felt sure they would all agree that the building reflected great credit on the architects and contractors, and all who were concerned in the enterprise. He also admired the enterprise of the directors, Messrs. David Bernard (chairman) and Fred Bernard (managing director) and hoped that their undertaking would bring results even better than their competitors.

After the formal opening declaration, Robinson Cleaver was at the Compton organ when the audience sang a verse of the National Anthem. He also gave a recital. J. H. Lundy and E. R. Adams (theatre controller) were among representatives of the company present.

#### HARROGATE ALTERATIONS

At a meeting of the Leeds Watch Committee an amended plan in respect of alterations to seating, exits and laboratories at the Kingsway Cinema, Harrogate, was approved subject to the work being carried out to the satisfaction of the Chief Constable and the building surveyor. A licence for music and cinematograph was granted to John Lambert in respect of the kinema.

## Bournemouth Reopening

### MANCHESTER PICCADILLY SAYS GOOD-BYE

Piccadilly Picture Theatre, Manchester, closes down on Saturday night, August 7, and will be taken over by Littlewood's Mail Order Stores in September. This week's feature—somewhat ironically—is "The Show Goes On," in which the theme song is "You've Got to Smile When You Say Good-bye." It is almost exactly fifteen years ago—the opening date was July 31—since the Piccadilly opened, when it was the first city kinema in the "super" class, having accommodation for 2,450 persons and a large café and restaurant.

A. R. Harrison, manager of the theatre, will spend the next month on relief work, first at the Regal, Oxford Road, and then at the Grosvenor, Oldham. He has been manager of the Piccadilly for the last two years.

The alterations and enlargement of the Brislington Picture House, Bristol, are nearing completion, and Mr. Tomkins hopes to have the new portion of the building ready by the middle of the present month. The alterations include the installation of a new balcony and the provision of a new foyer and entrance.

### THE ELECTRIC REMODELLED

After being closed for only a fortnight, the Bournemouth Electric Theatre has opened again with its interior completely remodelled and modernised.

Improved acoustics, ventilation and lighting, and a striking new decorative scheme are features of the alterations.

The walls were previously finished with a flat oil paint which threw back the sound, having little sound absorbency.

Now they have been covered to a considerable depth with acoustic material.

The use of over two tons of special acoustic materials for decoration has greatly improved the already excellent acoustics of the building.

The old fibrous ornamentation was removed and a new proscenium and organ grilles were made.

The new colour scheme consists of ceilings of apricot, blue and gold plastic paint, the modern wall panels being stepped up in tones of reddish brown, flanked by pillars of blue-grey.

The proscenium is floodlit from the base, the light softly defining its bold proportion, while the rest of the lighting scheme consists of amber-tinted tray fittings and architectural strip lights.



Arthur Lucan and Kitty McShane in a scene from OLD MOTHER RILEY, which Butchers is Trade showing on Wednesday evening

# “NEW FACES OF 1937”



Fifty intriguing new personalities to the screen appear in *NEW FACES OF 1937*, which Radio is Trade-showing this (Thursday) evening. This new idea in screen entertainment introduces the pick of headline stars from the American radio, stage, cabaret and other entertainment fields in a vehicle designed to present new candidates for screen stellar honours. This musical comedy picture stars Joe Penner, Milton Berle, Harriet Hilliard and Parkyakarkus, with Lorraine Krueger, Bill Brady, Elizabeth Cooke, Mildred Gaye, Edith Haskins, Thelma Leeds, Cynthia Westlake, etc.

# National Provincial's Failure

**ATTRIBUTED TO LACK OF WORKING CAPITAL**

CREDITORS and shareholders of National Provincial Film Distributors, Ltd., 32, St. James's Street, S.W.1, met on June 23 at London Bankruptcy Buildings, Carey Street, W.C.2, under a winding-up order made on June 21 last.

G. W. Hutcheson, Official Receiver, stated that the company was formed in March, 1936, with a nominal capital of £11,000, whilst the issued capital was £10,006. The company entered into an agreement in July, 1936, for a two years' tenancy of studios at Sound City, Shepperton, at a weekly rental of £350.

The company had Trade shown several films including "The Mill on the Floss," "Such is Life," "Live Again," and "Cavalcade of the West." There were many other films in the course of production. Some months ago judgment was obtained against the company in respect of rent due and a petition for compulsory winding-up was presented. Debentures had been issued covering the company's assets.

The company was in financial difficulties from March last and had really been handicapped by lack of working capital from its inception. A receiver for the debenture holders had been appointed and according to his statement of affairs as at the date of his appointment, the gross liabilities were £179,083, and the assets were estimated to produce £166,893. The failure of the company was attributed to lack of working capital, owing to the company's financial loss as a result of guaranteeing completion of "The Mill on the Floss," which was commenced at a budget cost of £30,000, but which actually cost £60,000.

Resolutions were passed leaving the matter in the hands of the Official Receiver, as liquidator, with a committee of inspection.

## New Private Companies

**Riverside Studios, Ltd.**—Registered July 26. Capital, £900 in 300 "A," 300 "B" and 300 "C" shares of £1. Studio and cinema proprietors, etc. The first directors are Brian H. Grayson and Ernest G. Taylor ("A" directors), Chas. F. Bernhard ("B" director), and Stella J. Hiscott and Leslie Hiscott ("C" directors). The holders of the "A," "B" and "C" shares may each nominate two directors. No share qualification required. Remuneration as fixed by the company. Solicitors: J. D. Langton and Passmore, 15, Tokenhouse Yard, E.C.2.

**Elbee (Romford) Developments, Ltd.**—Registered July 28 with a nominal capital of £1,000 in 1,000 shares of £1. The objects are to carry on at Romford, Essex, or elsewhere the business of music-hall, concert-hall and ballroom proprietors, managers of cinematograph or other theatres, etc. Secretary: A. R. Thorneloe. Solicitors: J. R. White and Co., 2a, Guildhall Chambers, Basinghall Street, E.C.2. The registered office is at 57-58, Golden Square, W.1.

**Odeon (Westbourne Grove), Ltd.**—Registered on July 27 with a nominal capital of £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. Kinema proprietors, etc. The directors are: Oscar Deutsch, Fdk. S. Bates and Wm. G. Elcock (all permanent subject to each holding £5 ordinary shares). Secretary: W. G. Elcock. Registered office: 39, Temple Row, Birmingham.

**Odeon (Llanelli), Ltd.**—Registered July 27 with a nominal capital of £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. Particulars as Odeon (Westbourne Grove), Ltd.

**Odeon (Dunstable), Ltd.**—Registered July 27 with a nominal capital of £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. Particulars as Odeon (Westbourne Grove), Ltd.

**Odeon (Balham), Ltd.**—Registered July 27 with a nominal capital of £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. Particulars as Odeon (Westbourne Grove), Ltd.

**Odeon (Prestwich), Ltd.**—Registered July 28. Capital, £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. each. Particulars as Odeon (Westbourne Grove), Ltd.

**Mistlins Theatres (Westcliff-on-Sea), Ltd.**—Registered July 29. Capital, £1,000 in 1,000 shares of £1. Kinema proprietors, etc. The permanent directors are: David Mistlin, 22, Highfield Gardens, N.W.11 (director of Mistlins Theatres, Ltd.), chairman; Daniel G. Landes, 45, Ramulf Road, N.W.2 (director of Landes Bros. (Fur Skin Merchants), Ltd.). Qualification: 100 shares. Solicitors: Johnson, Weatherall and Co., 7, King's Bench Walk, E.C.4. Registered office: Dean House, Dean Street, W.1.

### INCREASES OF CAPITAL

**Long Eaton New Palace Theatre Company, Ltd.**, Market Place, Long Eaton.—The nominal capital has been increased by the addition of £7,500 in £1 ordinary shares beyond the registered capital of £2,500.

**British Unity Pictures, Ltd.**, Canada House, Norfolk Street, W.C.2.—Nominal capital has been increased by the addition of £10,000 in £1 ordinary shares beyond the registered capital of £10,000.

### MORTGAGES AND CHARGES

**Fidelity Distributors Ltd.**, 167/169, Wardour Street, W.1.—(a) Charge on all contracts for films and the prints of the films, dated July 6, 1937, to secure all moneys due to the National Provincial Bank, Ltd., not exceeding £1,693 18s. (b) Debenture, of same date, collateral to deeds dated May 21, 1937, June 11, 1937, and July 6, 1937. Property charged: The company's undertaking, together with negatives, of cinematograph films, rights of distribution and exploitation thereof. Holders: Film Credits, Ltd., 32, Bishopsgate, E.C.2.

**Carlton Cinema (Raunds), Ltd.**, The Square, Raunds, Northants.—Mortgage on land upon which a cinema is being erected in West Street, Raunds, dated July 19, 1937, to secure all moneys due to the Midland Bank, Ltd.

**Swaledale Entertainments, Ltd.**, 1, Millgate, Richmond.—Mortgage and charge on the Zealand Cinema, Victoria Road, Richmond, Yorks, dated July 15, 1937, to secure all moneys due to the Midland Bank, Ltd.

**Hoyland Cinema Company, Ltd.**, 29, Terrace Road, Parkgate, near Rotherham.—Mortgage on land with Princess Theatre thereon at Hoyland Nether, Wath-upon-Dearne, Yorks, dated July 7, 1937, to secure £5,000. Holders: Catlin's Arcadia, Ltd., 36, Bath Road, Hounslow.



JOHN MAXWELL

## FILM MARKET ACTIVITY

**A.B.P.C. Prefs. in Demand**

IN common with general markets, shares of cinema companies have displayed more activity during the past week.

Although buyers have come forward, there has also been a fair amount of selling, leaving somewhat mixed results on balance.

African Theatres recovered 2s. 6d. to 5s. 5s., while A.P.P.H. ordinary rose 9d. to 17s. on the report. There was also a revival of interest in Baird Television issues, the preferred rising 3d. to 1s. 3d., and the deferred 4½d. to 2s. 7½d. British and Dominion Films advanced 3d. to 3s., and London Pavilion 5s. to 8s.

Associated British Picture Corporation attracted purchasers for the preference shares and the debentures, owing to the strength disclosed by the annual report. The 6 per cent. preference were 9d. better at 21s. 9d., and the debentures 10s. higher at £101½. Profit-taking took place in the ordinary, which on balance were 4½d. lower at 15s. 1½d.

Dull features included British Lion preferred, which dropped 1s. at 2s., while Gaumont-British declined 3d. for the ordinary at 6s., and 3d. for the preference at 10s. 9d. General Theatres preference in the same group were also 3d. down at 8s. 7½d. Moss Empires ordinary appreciated 3d. to 27s., but the preference moved back from 18s. 9d. to 18s. Odeon ordinary reacted 4½d. to 9s. 1½d., and the debentures £1 to £4½ discount. Stoll Theatres came on offer and fell from 4s. 9d. to 4s. 6d., while Kinemas debentures declined £1½ to £95½.

### SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	52/6	55/-	+ 2/6
Assoc. Brit. Pic. Corp. 5/- Ord.	15/6	15 1/2	- 1/4
" 6% Pref.	21/-	21/9	+ 9
" 5% Debs.	£101	£101 1/2	+ 10/-
A.P.P.H. Ord.	16/3	17/-	+ 9
Assoc. Talk. Pic. Ord. 5/-	-/4	-/4	-
Baird Tele. 20% Pref. Ord. 2/6	1/-	1/3	+ 2/3
" Defd. Ord. 2/6	2/3	2 7/8	+ 1/2
Brit. & Dom. Films £1	2/9	3/-	+ 3
Brit. Lion Pref. Ord.	3/-	2/-	- 1/-
Capital & Prov. News. 5/-	2/-	2/-	-
Gains. Pic. Ord. 10/-	2/6	2/6	-
Gaumont British Ord. 10/-	6/3	6/-	- 3
" " Ord.	2/9	2 7/8	- 1/2
" 5 1/2% 1st Pref.	11/-	10/9	- 3
" 4 1/2% New Debs.	£84	£84	-
General The. Pref.	8/10 1/2	8 7/8	- 3
" 6 1/2% 1st Mort. Deb.	£93	£93	-
Kinemas 5/- Ord.	6/9	6/9	-
" Debs.	£97	£95 1/2	- £1 1/2
London Pavilion £5 Ord.	80/-	85/-	+ 5/-
" 6% 5% Pref.	1/4	1/4	-
Ldn. & South Super Cin. 2/- Ord.	1/5	1/4	-
Mde. Tussaud New 1/- Def.	3/3	3/3	-
" £1 Pref. Ord.	21/3	21/6	+ 3
Moss Empires £1 Ord.	26/9	27/-	+ 3
" £1 Cum. Pref.	18/9	18/-	- 9
Odeon 5/- Ord.	9/6	9 1/12	- 4 1/2
" 5% Deb. (Iss. at 99)...	£33dis.	£4 1/2dis.	- £1
P.C.T. Ord. 10/-	23/-	23/-	-
" 7 1/2% Ptg. Pref. Ord.	20/6	20 7/8	+ 1 1/2
" Cum. " A " Pref. £1	26/-	26/-	-
" Cum. " B " Pref. £1	23/9	23/9	-
" Const. 7% Pref.	23/6	23/6	-
Scophony 5/- Ord.	6/10 1/2	6/9	- 1/2
Sound City (Films) 5/- Ord.	8/9	8/9	-
" 6% Pref.	21/-	21/-	-
Stoll Theatre Corp.	4/9	4/6	- 3
Twentieth Cent. 5/- Ord.	-/9	-/9	-
" 6% Pref.	2/6	2/6	-
Union Cinemas Ord.	3 1/4	3 1/4	-
" 1st Pref.	17/3	17/-	- 3
" 2nd Pref.	14/-	14/-	-
UnionSub.Props.6% Cum.Pref.	19/9	19/9	-

### CHANGES IN DUNLOP DIRECTORATE

It is announced that C. A. Proctor, overseas director of the Dunlop Rubber Co., Ltd., has been appointed managing director (commercial) and J. L. Collyer, director of manufacture, managing director (manufacturing) of the company in succession to Sir George Beharrell, the new chairman. In the absence of one managing director the other will act for him.

Mr. Proctor has an intimate knowledge of the rubber industry in many parts of the world, having lived for long periods in Australia, France and Germany, and paid frequent visits to America, Canada and Japan. He was interned in Germany throughout the war.

### ANIMALS ACT IN BEING

The Cinematograph Films (Animals) Bill received the Royal Assent on Friday.

# KINEMA REPORTS REFLECT INDUSTRIAL PROSPERITY

**A.B.P.C.'s £869,644 Profit**

By Our City Editor

WHATEVER the position of film production finance, it is evident from company reports issued during the past week that the exhibition department of the Industry is doing extremely well.

Increased industrial activity means that more is spent on amusements, with the consequent swelling of kinema profits.

Results issued last week include those of Associated British Picture Corporation, controlled by John Maxwell, and those of Associated Provincial Picture Houses, controlled by P.C.T., and therefore closely allied with Gaumont-British Picture Corporation.

In both cases considerably improved profits are recorded, which is extremely satisfactory in view of the large number of competitive theatres which have been erected in the period covered by the accounts.

### A.B.P.C. Progress

The full report of A.B.P.C. reveals trading profits of £1,265,829, as against £926,483 in respect of the year to March 31 last, the net profit being £869,644, compared with £639,851.

The sum of £175,000 is placed to depreciation, as compared with £150,000, while reserve is brought up to £1,750,000 by the allocation of £375,000 against £200,000 similarly applied a year ago.

Ordinary shareholders are receiving a final dividend of 11 per cent. (7½ per cent.), making 18 per cent. for the year as compared with 12½ per cent. This leaves a carry-forward of £96,346, as against £91,998.

The shares have not been particularly responsive to these excellent results, because market speculators had been hoping for a 20 per cent. dividend. Permanent shareholders, however, should view with composure the obvious conservatism of the board, for after allowing for the £91,500 required for the preference dividend earnings on the ordinary capital amounted to £778,145, equal to nearly 48 per cent. or the issued amount of £1,625,000. In the previous year earnings were equal to 35 per cent. or an issued capital of £1,550,000. During the year 300,000 ordinary shares of 5s. were issued at a premium of £175,000, which has been transferred to reserve, while in December last the Corporation arranged for the issue of £2,000,000 4½ per cent. First Mortgage Debenture Stock of Associated British Properties, at par, for the purpose of funding temporary finance employed in the expansion of the kinema activities.

In order to simplify the accounts three subsidiaries, British International Pictures, B.I.P. (Export), and Wardour Films have been put into liquidation. The assets and liabilities of these, including studios and film stocks, also the trading results will now appear in the parent corporation's accounts instead of being shown as subsidiary investments.

Film production proceeded steadily; sixteen pictures have been produced since the date of the previous report. Results of the distribution companies continued satisfactory, while the kinemas have operated successfully and further expansion on carefully planned lines is taking place.

The corporation now owns or controls 325 kinemas.

A consolidated statement shows assets of £14,745,083 (£10,510,043); debtors, £353,569 (£353,021), and creditors £746,793 (£548,749). The annual meeting will be held at Winchester House, E.C., at 12 o'clock on August 10.

### A.P.P.H. Results

Net profits of Associated Provincial Picture Houses for the year to May 31 last increased by £7,929 to £123,165.

Owing to the incidence of N.D.C., the amount required for taxation is £5,499 greater at £12,404. Depreciation reserve again receives £26,000, but even so, the amount earned for dividends is up from £82,331 to £84,761.

The ordinary dividend is maintained at 6 per cent., while general reserve again receives £15,000. The carry-forward is raised from £69,214 to £89,475.

Earnings on the ordinary capital are equivalent to 14.7 per cent. gross as compared with 12.2 per cent.

### Liverpool Kinema's 15 Per Cent. Dividend

Tunnel Road Picturedrome, Limited, Liverpool, has just paid a final dividend of 10 per cent. This, with the interim dividend of 5 per cent. paid in December last, makes 15 per cent. for the year.

This is a very modestly capitalised venture, the amount of subscribed capital being only £8,000, against which land and buildings and furniture are valued at £10,800. The company's reserve fund stands at £4,000.

On the year's trading which ended on June 26 last, there was a balance to the credit of trading account of £1,483. Directors' fees absorbed £518. Transferred to appropriation account was the sum of £1,137, which with £514 brought in from the previous accounts made £1,651 available.

After payment of the 15 per cent. dividend which absorbed £762 10s., there was a carry forward balance of £889.

### Rochdale 5 per cent. Interim

Rochdale Proprietary Theatres, which owns and controls seven kinemas at Rochdale, Bacup and Prestwich, are paying an interim dividend of 5 per cent. for the six months ending July 31. This is at the same rate as the corresponding half of last year.

### African Theatres Dividend

Interim dividend of 10 per cent. has been declared by African Theatres, Ltd., as for

the previous year, when it was followed by a final payment of 17½ per cent., making 27½ per cent. for that year, against 15 per cent. for the preceding year.

## £10,000 CHEQUE DISHONoured

**Judgment for Demetre Daponte in Shares Case**

In the King's Bench Division Mr. Justice Atkinson gave judgment for £10,000 in favour of Demetre Daponte, managing director of Dufay-Chromex, Ltd., against Sami Wickersham Schubert, whose address was given as the Park Lane Hotel, Piccadilly, but who was said to be on the Continent.

Ronald Smith, who appeared, said a cheque for £10,000 as part of a payment for 80,000 ordinary shares in the company paid by the defendant to the plaintiff had been dishonoured. He was disposing of these shares, or raising money on them, which were the 5s. ordinary shares.

Mr. Daponte said the shares were not allotted to Mr. Schubert at the first public issue, but were fully paid-up vendors shares from a pool sold before the issue.

Mr. Justice Atkinson said the defendant, who did not appear, was apparently disappointed to find the shares were not as marketable as he thought they would be.

He had no complaint about the contract. He had also complained in an affidavit that he had not got vendors shares, but it was plain that in fact he had.

## Swansea Bank Holiday Opening

**N.A.T.E. PROTEST FAILS**

For the first time certain Swansea kinemas, the Albert Hall, Carlton, and Picture House, all controlled by Union Cinemas, ran a continuous programme from 10.30 a.m. to 10.30 p.m. on August Bank Holiday.

An extension of hours was granted at the Swansea Court on Thursday, in spite of an objection laid by a representative of the National Association of Theatrical Employees on the grounds that there were insufficient staffs at these kinemas, and that the employees would be unable to have time off for the extra hours worked.

The application was made by the managers of the three respective kinemas, who stated that the application was made as a safeguard in case of rain on the Monday morning. Visitors to the town would then be able to go to the cinema.

The magistrates told the objector that the points raised were not matters which affected them. It was purely a domestic matter between the trades union and the employers. All the magistrates were concerned with was the interests of the public.

The Chief Constable said that he had no objection to the application.

## McLAGLEN IN GRACIE'S FIRST FOR FOX

Victor McLaglen will appear in Gracie Fields's first picture under her new 20th Century-Fox contract, "He Was Her Man," which will be made in this country under the associate producership of Sam Engel, and with Monty Banks directing.

**TOPICAL NOT TYPICAL National News**

**READY IN OCTOBER**

SOUND CITY (DISTRIBUTORS) LTD.

# “OVER SHE GOES”



Stanley Lupino figures with Laddie Cliff in many amusing scenes in *OVER SHE GOES*, the Associated British screen version of his musical comedy success which will be Trade shown at the Phoenix Theatre on Tuesday evening, August 17. Lupino has four lovely leading ladies in support—Clair Luce, Gina Malo, Sally Gray and Judy Kelly—while Max Baer, the famous boxer, has a prominent role



Paul Lukas and Annabella in FOLLOW THE SUN, now being directed by Harold Schuster at Denham for New World

## Big Tribute to Stretford Manager

### PRESENTATION TO W. GORDON SMITH

W. GORDON SMITH, manager of the Longford Kinema, Stretford, near Manchester, received a novel presentation from the directorate and staff on Wednesday, July 28, in the form of a framed group photograph, taken on the occasion of the recent outing, signed by every member from the managing director, H. Jackson, down to the smallest page boy. It bore the inscription: "Presented to W. Gordon Smith on behalf of the directorate and staff of the Longford Theatre, Stretford, and associated kinemas by his worship the Mayor of Stretford, Ald. Albert Smith, J.P., C.C., as a memento and token of esteem, on the occasion of the first Longford staff outing, June 18, 1937."

The gift was handed over by the Mayor of Stretford in the foyer of the theatre, before an audience comprising representatives of the Trade, the Press and the staff. Only two speeches were made—by the Mayor and by Gordon Smith—and then followed a luncheon in the Longford café.

The toasts were proposed by G. V. Holland (secretary for the circuit) and H. F. Russon (president of the Stretford Chamber of Commerce), and responded to by W. Gordon Smith and Mr. Middleton (*Stretford Guardian*), the whole of the speech-making lasting no more than five minutes.

As already recorded in the KINE., Mr. Gordon Smith was presented with a pair of gold cuff links and Mrs. Smith with a sapphire dress pendant, on the day of the outing. The staff committee responsible for the arrangements for last Wednesday's function comprised Messrs. Leslie Pembroke (chief receptionist), J. Clare (stage manager), T. Pooley (electrician), and O. O. Rains (representing the uniformed staff). One of the Trade guests was A. Sokolov, of the Electric Cinema Printing Co.

### MUNICIPAL APPOINTMENT

#### Kinema Mayor for West Bromwich

A well-known business man and kinema proprietor has been elected to the office of Mayor of West Bromwich for the coming year in the person of Councillor Henry Bellingham, who succeeds to office in November. Mr. Bellingham is joint proprietor of the Hill Top Kinema, West Bromwich, and a prominent business man with premises in High Street, West Bromwich, and also in the Birmingham Fish Market. He was elected to the Town Council as a member of the Town Hall Ward 18 years ago, and has been returned unopposed ever since.

### CROYDON'S S.O. MAYOR

As its next Mayor, Croydon is to have a man who who played a material part in securing Sunday opening for the town a few years ago. Coun. E. C. Stuart Baker, who will be installed Mayor in November, was a prominent supporter of the scheme sponsored by the former Bishop of Croydon, under which Sunday opening was to be permitted subject to the approval of Sunday programmes by a committee. He took an active part in the campaign for the adoption of the scheme, which was eventually approved after a poll of the ratepayers.

### Plymouth Staff Outing

Employees of the Carlton P.H., Union Street, Plymouth (W. E. Pope), had a most enjoyable outing on Sunday, some 40 of them going in two large chas-a-banc to Exeter, via the moors. They had a most interesting trip to Princetown, where several Dartmoor film stories had been made, and from thence to Moretonhampstead, the quaint little town in the heart of the Dartmoor country, on to Dawlish, Teignmouth, Paignton, the new fashionable seaside resort, and Exeter. At the latter place they were able to inspect the ancient cathedral. High tea was partaken of at Teignmouth. Chief operator H. L. Fitzgerald and J. Locksley (chief attendant) supervised the arrangements.

# NAMES in the NEWS

YOUNG MANAGER'S CINEMATOGRAPH CLUB—G. HAMILL MOVES TO WALSALL—C. CRATHORN TAKES CHARGE OF DUDLEY ODEON—J. O. AMES TRANSFERRED—NEW BIRMINGHAM APPOINTMENT

GEORGE EDINGTON, manager of the Regal, Worksop, who recently supervised and put in a lot of personal work in effecting improvements to the kinema, is one of the youngest kinema managers in the country, and, before coming to the Regal three years ago, he had travelled in Germany, Spain and other countries studying the practical side of the entertainment world.

Mr. Edington is president of the Regal Cinematograph Club, which he formed, and it has now 1,000 members. "Every time a member comes to the kinema," he told the KINE., "I put a mark against his or her name, and, in the summer, I invite the 800 with the most marks to participate in a summer outing. On August 26 I am taking a large party by motor-coaches to Roche Abbey, and tea and outdoor entertainments are being arranged, together with sports events."

Mr. Edington has found the club a fine business-getter, and it more than pays for the expense of the outing as it stimulates interest in the kinema throughout the year.

J. H. Millar, of Margate, has presented to the Royal School for the Deaf and Dumb, Margate, a complete sound kinema installation, including deaf-aid headphones, the first equipment of its kind to be installed in an institution.

Manager of the Rialto Cinema, Wednesday, G. Hamill left the town last week-end for duties at Walsall, where he succeeds to the managerial control of the Imperial Theatre. Prior to joining Associated British Cinemas, Ltd., Mr. Hamill was with Sheriden Film Services as manager of the Regal Cinema, Nuneaton. Upon his taking his departure from Wednesday the staff made a presentation to him of a silver-mounted glass lemonade set.



Odeon Theatres' latest undertaking, the Odeon Theatre, Dudley, is under the resident management of Chas. Crathorn, who is also area adviser for the Birmingham area of the Odeon circuit. He comes to Dudley from Blackheath, where he has been in charge of the Odeon since its opening.

He has been associated with the entertainment business since 17 years of age, first in the dance side of the business and then on the kinema side. In the Midlands he has managed the Erdington Picture House, Erdington, Birmingham; the Astoria, Birmingham, and, prior to joining Odeon Theatres, was general manager for the Dent enterprises, with headquarters at the Savoy, King's Norton.

Arthur Burton, for the past four years or so manager of the Palace Theatre, Halifax, and previously manager of the Palace Theatre, Blackburn, has been appointed manager of the Palace Theatre, Bradford, which, like the two houses previously mentioned, is on the Macnaghten vaudeville circuit. At Bradford Mr. Burton succeeds F. E. Moors, who is taking Mr. Burton's place as manager of the Halifax Palace, after nine years' management of the Bradford Palace.

Benjamin H. Paul, to whom the licences of the Warwick Picture House, Acocks Green, Birmingham, were granted on Monday last, comes to the Midlands from Lancashire. He succeeds Percival D. Reeves, who has resigned the post of general manager of the Warwick and Broadway kinemas to devote his time to looking after the Picture Theatre, Knowle, Warwickshire, which he now controls.

Mr. Paul has had a most interesting career in the Trade. In 1926 he was appointed general manager for the Universal Picture Corporation for the Dutch East Indies. The following year he won the Onward Challenge Cup for securing more business than any other branch out in the East, while for

### Wedding Bells

## RCA Publicity Chief Married

### HANDSOME PRESENTATION FROM STAFF

An attractively set wedding took place on Friday of last week in the crypt of Westminster Cathedral, the bridegroom being P. J. Fryer, publicity manager of RCA Photophone, Ltd.

His bride was Miss Eileen O'Donnell. Members of the RCA staff, including Capt. Atkinson, were present at the wedding.

The staff of RCA presented Mr. and Mrs. Fryer with a radio set, with their best wishes for a happy married life.

The honeymoon is being spent in Ireland.

### Stockport Showman's Son Wed

James Warden Stansfield, barrister, and a prospective candidate for one of the Manchester divisions—son of J. H. Stansfield, the well-known Stockport kinema director—was married on Thursday last to Miss Florence E. Holdercroft, of Congleton. After the reception at the Congleton Town Hall, Mr. and Mrs. J. W. Stansfield left for Lausanne, Switzerland.

### Manchester Wedding

A granddaughter clock from the managers of the H. D. Moorhouse Film Circuit Social Club and a canteen of cutlery from the staff of the H. D. Moorhouse Film Circuit, were among the wedding presents to Miss Nellie Doreen Sandford, daughter of Mr. and Mrs. Thomas Whitmore Sandford, of Wood Street, Hyde Road, Gorton, who was formerly employed in the office of the H. D.

# NEWS

repeating the same performance in 1928 he was presented with a gold watch by Carl Laemmle. After nearly four years out there Mr. Paul returned to England and took over the Palace Theatre, Carshalton.

A few years later he joined the Union Cinemas circuit as manager of the Electra, Oxford. Subsequently he had charge of the Prince of Wales, Liverpool, and a year ago became manager of the New Royal, Manchester.

L. Swannick, well known in Leicester, where he managed the Palace, has relinquished his appointment with the Stoll circuit and joined Odeon Theatres, Ltd., in which capacity he has been appointed resident manager of the Odeon Theatre, Warley, in succession to C. G. Higham. Prior to joining the Stoll circuit some nine years ago, Mr. Swannick was engaged with the Moorhouse circuit for many years.

Cecil Stout, who for the past three years has been assistant manager of the Empire Theatre, Glasgow, has left the "Land o' the Thistle" for Wolverhampton, where he has been appointed to managerial control of the Hippodrome Theatre. Mr. Stout has held office at Gateshead, Sunderland and Edinburgh prior to his Glasgow appointment. He has had a long association with Moss Empires.

J. O. Ames, who recently resigned from the Gaumont Streatham Palace to join Union Cinemas, as manager at the Regal, Beckenham, has been transferred to the Regal, Kingston-on-Thames, another Union hall.

Prior to his lengthy association with Gaumont-British, Mr. Ames was with the Hyams Bros., and at the Forum, Fulham, during H. A. Yapp's control.

Hugh le Mounier, who has been manager at Black's Regal Theatre, Sunderland, for some time, has been appointed manager of the Palace Theatre, Newcastle-on-Tyne. Hugh, a former leading "strong man" specialist artiste, has had experience of the entertainment world both in this country and in Australia.

Geo. Watson, manager of Union Cinema's Rivoli, Southend, is to be married on Monday, August 9, to Miss Edna Harrison, at All Saints' Church, Maidstone.

Before joining Union Cinemas, Geo. Watson was for a short period with County Cinemas, prior to which he was with Associated British Cinemas, for whom he managed the Prince of Wales, Liverpool, before it became a news theatre.

H. Hardy, until recently in charge of the Danilo, Redditch, has been appointed manager of the new Maypole Cinema, Birmingham. This house begins its career on August 1, and Mr. Hardy is now busy getting everything ready for the important day.

Although a newcomer to the Midlands when he came to Redditch in January last to open the Danilo for Mortimer Dent and his co-directors, he has had several years' experience both on the renting and the exhibiting side.

His first position was as outside representative on the staff of Film Sales, London, and two years later he transferred his affections to the exhibiting side. Joining the Gaumont-British circuit, during his six years with that company he managed several houses, including the Grand Hall, Finchley.

Alan Colston, who has been appointed resident manager of the Ritz, Tonbridge, was formerly manager for Union Cinemas at the Rialto, Maidenhead. Previously he was at the Ritz, Tunbridge Wells. Mrs. F. Smith, of Tonbridge, has been appointed manageress of the café.



ERNEST PEARL



R. H. ANNAT

Ernest Pearl, manager of the Union Cinemas, Whitehall, Rotherham, left during the week-end to take up a managerial appointment at a kinema in the south of London.

Although one of the youngest managers in the business, he has been connected with kinemas for 12 years and has had a well-varied experience. He became manager of the Union Cinemas, Whitehall, about 16 months ago.

Mr. Pearl is succeeded by John Pickles, who has left the Luxor, Eastbourne, where he was assistant manager. He started his new duties on Monday.

Roderick H. Annat, who has been appointed house manager of the Embassy, the new house to be opened at Granton, Edinburgh, on Monday next, was formerly actor-manager of the Studio Theatre, Edinburgh, and manager of the Edinburgh, Coliseum.

For the past two and a half years he has been manager of the Classic Picture House, Gateshead, and for over a year of that period he acted as publicity director for the Hinge Circuit, comprising over 30 kinemas and theatres.

Before leaving the Classic, Mr. Annat was presented by the staff with a table lighter.

J. K. Stafford Poole, manager of the Majestic, Wembley, whose name frequently figures in our Showmanship pages, is the last of a line of a family of Pooles, which is just celebrating a century in the show business.

It was in 1837 that Gompertz, an old showman, was walking along the promenade at Margate when he saw some musicians playing on the sands. He liked their music and suggested that they should play for his panorama.

They became his partners and later his successors; their names were Charles and George Poole. That was the beginning in the show business of a family which has known films and theatres and music halls.

In 1900 Stafford Poole's father and two uncles had seven big shows touring the British Isles. At the age of 21 J. K. S. himself was general manager of Poole's Regent, Aberdeen. Now, at 26, he runs the Majestic, Wembley, and is a director of Poole's Theatres, Ltd., and Poole's Roxy, Edinburgh.

N. G. Farmer, who has been appointed manager at Black's Regal Theatre, Sunderland, is a native of South Shields. Aubrey Bustin, who has been temporary manager at the Sunderland Regal, is going to resume the managership of the Coliseum, Ilford.

Barrie Brettoner, who was born in England and is famous as a kinema organist in Australia and New Zealand, is now in England on his honeymoon. He is making a tour of the Union circuit, and last week appeared at the New Empire, Ashton-under-Lyne. A Fellow of the Trinity College of Music, London, at the age of 24, he is the youngest Australian to hold that honour.

A popular South Shields appointment is that of John McColl, who resumed managership of the Palace Theatre, a post from which he retired two years ago after 18 years' service. For some time secretary of South Shields Entertainment Proprietors' and Managers' Association, Mr. McColl has also been in charge of halls at Whitley Bay and Sunderland. He is also an untiring worker on behalf of local charitable causes.

Charles James Curtis, who died at Birkenhead last week after a long illness, will be well remembered by kingoers of a decade ago. He was for 20 years a musical director with the Palais de Luxe circuit, which included kinemas in Birkenhead, Wallasey and Liverpool, until the advent of talkies in 1929. His last charge was at the Palace, Rock Ferry.

Bernard Raynor, of St. George's Hall, Bradford, is having a rough time of it as regards his health nowadays, and once again he is on the sick list. His many friends in Bradford and Sheffield will wish him a speedy recovery. Meanwhile, L. E. Tutley, formerly of the Albert Hall, at Sheffield, which was recently burnt down, is in charge.

Tommy Brailsford has returned to his position as manager of the Odeon, Harrogate, from which he was recently granted three months' leave of absence for health reasons. Tommy returned to his former love as a radio operator on sea-going vessels, and he secured a post on the *Highland Chief*, plying between England and South America. Three months on the rolling seas has worked wonders for Tommy and he looked as fit as a fiddle when I called in on him one day recently. Incidentally, his chief projectionist, Alfred Howarth, is leaving him to take over a similar post at the new Odeon at Morecambe.

J. E. Taylor has taken over the management of the Danilo Cinema, Hincley. He is well known in the Midlands, where he has held several similar positions.

# FIVE FROM GENERAL FILMS



a Read and Maurice Murphy in a scene from *THE ROAD BACK* (Universal), which General Films is Trade showing at the Adelphi on Tuesday, August 10, at 3 p.m. (2) Lyle Talbot, Polly Rowles and Henry Brandon in *WESTBOUND LIMITED* (Universal), to be shown at the Phoenix on Wednesday, August 11, at 8.45 p.m. (3) Diana Churchill, June Clyde, Mattheus and Nat Pendleton in *GANGWAY* (G.-B.), to be presented at the Adelphi on Wednesday, August 11, at 8.45 p.m. (4) Diana Churchill, June Clyde, Mattheus and Henry Kendall in *SCHOOL FOR HUSBANDS* (Wainwright), to be shown at the Adelphi on Thursday, August 12, at 8.45 p.m. (5) William Gargan,

# G.F.D. OPENS NEW SEASON With Big Universal Super

## "THE ROAD BACK" LEADS IMPOSING LIST

"THE ROAD BACK," the eagerly awaited big new Universal super production, heads an imposing list of films scheduled for Trade show by General Film Distributors, Ltd., during the coming week.

On August 10, at the Adelphi, this stirring dramatisation of Erich Maria Remarque's sequel to "All Quiet on the Western Front" will be presented at 8.45 p.m., to be followed the next day by the new Jessie Matthews picture, "Gangway." The afternoon of the 11th will see the presentation of another new Universal subject, entitled "Westbound, Limited," at the Phoenix at 3 p.m., while on Thursday the Wainwright production, "School for Husbands," starring Diana Churchill, June Clyde, Rex Harrison, Romney Brent, and Henry Kendall, will be shown at 8.45 p.m. at the Adelphi. "Reported Missing," Universal's thrilling aerial drama, at the Phoenix at 3 p.m. on Friday, August 13, will see the conclusion of the series of shows.

### Sequel to Famous Film

"The Road Back," the picturisation of Erich Maria Remarque's famous novel, has been six years on the way. The perspective of time has added new values to his story, in which the author foresees the growing unrest; the returning soldiers facing the trap of starvation; the wives whose husbands never came back; the sweethearts who did not wait for the return of the men they had promised to marry. He saw the turmoil, human drama being lived every day, of those post-war years, and he put into his story everything he saw, describing the emotions of vibrant flesh-and-blood people.

R. C. Sherriff and Charles Kenyon wrote the screen play, which James Whale directed. It is intensely human, powerfully dramatic, and a skilful blending of comedy, pathos and suspense. The theme concerns the efforts of a group of boys to adjust themselves to civil conditions after an absence of four years spent in the trenches. The ex-soldiers find their ideals, so closely held for those four years, trampled under foot at home. One boy finds his sweetheart with a war profiteer. For four years he has been trained to shoot men who never did him any harm. He kills the man who has taken from him the only thing worth living for—a woman's love.

"The Road Back" boasts a cast of thousands headed by John King, Richard Cromwell, Slim Somerville, Andy Devine, Barbara Read, Louise Fazenda, Etienne Girardot, Jean Rouverol, John Emery, Maurice Murphy and Larry Blake.

### Jessie Matthews in "Gangway"

"Gangway," the new Gaumont-British picture starring Jessie Matthews and directed by Sonnie Hale, proves an ideal personality vehicle for this brilliant and popular star, with whom Barry Mackay, who scored such a hit with Jessie Matthews in "Evergreen," is once more teamed. He is a young and eager police inspector hungering for his first arrest, while Jessie Matthews herself plays a newspaper reporter in search of a big scoop. In order to get the low-down on the private life of a film star with a past, she contrives to be taken on as her lady's maid—only to lose the job the same evening. With her journalistic reputation at stake the young girl embarks on a mad publicity stunt involving the stealing of the star's priceless necklace. The theft takes place in the wrong room and the zealous young police officer gets on her track, believing that she is the notorious jewel thief he has been assigned to trace. Her adventures eventually land her on board a steamer bound for the States—where she is given a warm welcome by a gang of crooks, two of whom are portrayed by Nat Pendleton and Noel Madison, who take her for a colleague and count on her allegiance in a contemplated jewel robbery.

Lerner, Goodhart and Hoffman have composed four song numbers entitled "Lord and Lady Whoosis," "Moon or No Moon," "Gangway," and "When You've Gotta Sing, You've Gotta Sing," which, it is predicted, will become as popular as some of these composers' other world-famous successes.

One of the most uproarious and hair-raising highlights of the film occurs when the gangsters force their tremulous guest to

perform rhythmic evolutions amid a shower of bullets. An imposing array of important featured players support the star, and in addition to those already mentioned, Alastair Sim has a strong comedy rôle as a well-meaning, but blundering, detective; Olive Blakeney is the temperamental film star, and Graham Moffat plays the part of a credulous office-boy.

### Railway Thrills

"Westbound Limited," with Lyle Talbot and Polly Rowles featured, made by Universal with the co-operation of one of the largest American railway systems, brings to the screen an enthralling story alive with thrills and excitement.

The film concerns a railway agent who is convicted of criminal negligence when, fighting a hold-up bandit, he allows a passenger train to pass a switch and go to destruction. Escaping from prison, he becomes a fugitive, but falls in love with a girl whose father is also employed by the railway. When the old man has a heart attack the agent carries on his work in secret, although he realises that he is in imminent danger of discovery. His rival for the girl's hand eventually learns of his secret, and gives him away to the authorities. The climax comes when news arrives of a runaway train, and it is left to the agent to vindicate his honour at the expense of his freedom.

Daring scenes of railway smashes; high-speed action and refreshing romantic interludes make "Westbound Limited" an important offering in the new G.F.D. schedule.

### "School for Husbands"

"School for Husbands" has one of the greatest all-star casts to be gathered together for one film. Diana Churchill, June Clyde, Rex Harrison, Romney Brent and Henry Kendall are the protagonists in this "comedy for wives," which has been adapted from the play by Frederick Jackson.

This brilliant, sophisticated comedy concerns a fascinating philanderer-novelist, whose charming attentions to other men's wives result in domestic upheaval in the home of two women, one of whom complains that she is misunderstood, while the other says she is understood too well! The husbands in the case decide to ask the "utter cad" for his advice on dealing with faithless wives, and he suggests a trip to Paris from which they should return unexpectedly to find whether the worst has happened. His advice is followed, but the wives discover their men's duplicity. A breakdown, engineered by one wife, however, nearly leads to the undoing of the other, who, in order to prevent her friend from eloping with the philanderer and at the same time hoping to give her husband something to think about when he arrives back from Paris to discover her in another man's arms, finds herself alone in the house with the man whose charms are beginning to prove irresistible, with no prospect of her husband's return before dawn.

"School for Husbands" was directed by Andrew Marton for Wainwright Productions, and has been produced with a lavish attention to detail and a refreshing sense of comedy.

### Aviation Mystery

All the speed and thrills of aviation, combined with a modern mystery plot, is promised for "Reported Missing," starring William Gargan and Jean Rogers.

The picture deals with the adventures of a young inventor who perfects a navigating device for giant transport planes—and then sees plane after plane, depending upon his instrument, plunge to destruction.

The resulting tragedies give rise to protests, which allege that the inventor has used innocent passengers as "guinea pigs" for his experiments. The story reaches a smashing climax and a surprise ending when the hero, by clever detective work, unmasks an unscrupulous sky bandit who is responsible for the wrecks.

Thrilling scenes of aerial crashes and a fight amid the clouds are highlights of this suspense-filled drama. The supporting cast includes Dick Purcell, Joe Sawyer, Michael Fitzmaurice, Hobart Cavanaugh and Billy Wayne.



Jessie Matthews in GANGWAY (G.-B.), which General Films is Trade showing Tuesday evening

### On the Bookshelf

## Film Figures and Facts

### The Quigley Year Book Again

In its familiar livery of black and orange, the *International Motion Picture Almanac for 1937-38* has arrived. Quigley Publications has built this annual up into a book no one in the film Trade with U.S.A. association dare be without.

Its scope is indicated by the "International" in its title, Uruguay and Yugoslavia, no less than Great Britain and Germany, finding place within the foreign section.

All the features of former editions are included in an up-to-date form, and the "Who's Who" section, which almost opens the book, has been extended to occupy 845 pages of the *Almanac* covering 13,000 biographies. Of these, over 1,000 references are to members of the British film industry. A British Film Market section has 52 pages.

There is no side of the Industry which does not appear efficiently and accurately covered, and with facts concisely stated, and the United States Trade made the subject of a masterly survey. The book, which is obtainable from Quigley Publications, 4, Golden Square, W.1, for £1, is every shilling of it great value.

A table entitled "Where the Hollywood Money Goes" shows the proportions in which a million dollars is divided up on a big film, and in view of cost and quality arguments in this country will be found very instructive.

\**International Motion Picture Almanac, 1937-38. Edited by Terry Ramsaye; 1,342 pages. Quigley Publications, 4, Golden Square, W.1; 20s. post free.*

## Children's Effort For Safety First

### Odeon Offer

Mickey Mouse Clubs and Children's Circles attached to various Odeon and County houses were the guests recently of Gordon Stewart, of Ripley, Surrey, who spends most of his time and a greater portion of his income in preparing films and propaganda in connection with his National Safety-First Campaign.

Among the clubs assembled in Mr. Stewart's extensive grounds were representatives from Guildford Odeon, Playhouse and Plaza cinemas; Odeon, Epsom; County, Farncombe; and others within easy reach of Ripley.

The party enjoyed luncheon with Mr. Stewart, and a conducted tour of the studio and miniature kinema, which are used in the preparation of special films in connection with Mr. Stewart's national campaign. At present he is making a film based on the "Pied Piper of Hamelin."

At the conclusion of the luncheon, brief speeches were made, during the course of which F. C. Self said that the scheme would receive 100 per cent. support from Odeon Cinemas.

### FILMS IN CHURCHES

#### Programmes for 30s.

James Arthur Rank (leading figure in the Religious Film Society), H. Bruce Woolfe (chief of Gaumont-British Instructional) and John Grierson (the documentary film producer) are collaborating in the production of religious feature films, the first of which will be Tolstoy's "Where Love Is."

Talking film equipment will be brought within the reach of the vast majority of churches, and 26 alternative programmes suitable for use in churches are already being prepared. The cost of a complete programme will be approximately 30s.

# RADIO'S "NEW FACES OF 1937"

## FIRST OF ANNUAL MUSICALS

"New Faces of 1937," which is being Trade shown by Radio Pictures to-day (Thursday), is the first edition of Radio's big annual extravaganza that will present a galaxy of intriguing new personalities to screen audiences each year—headline stars from the American radio, stage, night club and other entertainment fields, talented discoveries from the motion picture ranks, and clever amateur aspirants to screen fame.

For a production designed to present to the public new candidates for its favour, there could not be a better title. No other could so completely explain the idea behind the show.

In producing the picture, Radio aimed at two goals—the superlative in entertainment values and the ultimate in sales values. In both respects, "New Faces of 1937" establishes a notable precedent. It is claimed to be in the full sense a showman's picture, and exhibitors will find plenty of advertising, publicity and exploitation possibilities.

"New Faces of 1937" presents exhibitors with the following exploitation angles:—

- (1) Fifty intriguing new personalities to the screen in a dazzling parade of talent and beauty.
- (2) Four top-line stars who are associated with radio advertising, and whose entertainment ability has made them household names in America.
- (3) An entirely new singing and romantic team.
- (4) Eight new song hits, most of which will be published and popular by the time the picture is released.
- (5) Five big production numbers, pageants of beauty, and lavishly staged.
- (6) Eighteen comedians, thus presenting more mirth-makers than have ever been brought to the screen in one picture.
- (7) Seven dancing stars, presenting seven different spectacular numbers.
- (8) Four dancing teams in a *mélange* of novelty routines.
- (9) Four big dance ensembles, dazzling glamour spectacles of fast-stepping pulchritude.
- (10) A new dance sensation which may well parallel the "Charleston."

## HOLIDAY OPENING OF NOTTINGHAM METROPOLE

Nottingham's largest suburban kinema, the Metropole, at Sherwood, was opened on Bank Holiday. It is the latest of Tom Wright's series of houses, which include the Globe, the Berridge, the Savoy and the Goldsmith, in Nottingham. Jack McLaglen (a relative of Victor McLaglen) has come along from the Globe to manage it. The Metropole will seat between 1,600 and 1,700 patrons, and is in the centre of a growing residential district with a population estimated at about 40,000.

The controlling company is the Metropole Cinema (Nottingham), Ltd., Tom Wright, managing director. Other directors are City Coun. Hooley (Lord Mayor Elect for next year), Herbert Simms, Harry Simms and H. Goodman.

The architect is Reginald W. Cooper, A.R.I.B.A., of Nottingham.

## RENOVATIONS AT SOUTHPORT

### Coliseum Facade Lifted

The entrance to the Southport Coliseum has been nearly doubled, and is approached by new marble steps. Black glass predominates in the foyer decorations. The frontal elevation has been "lifted" considerably in order to mask the main building at the back. Inside the auditorium itself special acoustic material has been placed at the back to facilitate hearing. Another notable feature is the extended system of neon lighting outside. The architect is Geo. Tonge. The Coliseum reopened on Saturday with a pre-Trade viewing of "Bulldog Drummond at Bay."

## LEEDS LICENCE TRANSFERS

A number of transfers of music and kinematograph licences have been granted by Leeds Watch Committee. The Tatler Theatre, Boar Lane, from F. B. Hawkins to Corry William Fennell; the Electra Picture Lounge from J. F. Tidswell to John Arnold Dawson and Claude Douglas Rhodes; Shaftesbury, York Road, from J. E. Anderson to Arthur Stanley Moss.

Regarding the transfer of the Manor Picture House, Front Row, Holbeck, from Thomas Palmer to the Rev. John Lucey, this was subject to the premises being approved by the Chief Constable before being reopened for the purpose of the licences.

## GYROTONE ACQUIRES MORRISON SOUND

### Service and Parts Assured

The pioneer firm of talking picture apparatus, Messrs. Gyrotone, of Coleshill, Warwickshire, have taken over the entire business of the Morrison sound system from A. E. Morrison and Sons, of Leicester.

The future products of the company will bear the best points of design of both the Gyrotone and the Morrison equipments.

Users of Morrison sets may rest assured of all possible service as and when required from Gyrotone, Ltd.



Basil Dean, the director, Laurence Olivier and Vivienne Leigh with some of the "Nippies" who appear in FIRST AND LAST (London Films)

# New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Easy Living (Paramount)—American.	88 min. (A)	Jean Arthur, Edward Arnold, Ray Milland.	.. Crazy romantic comedy extravaganza. Story clever, team-work brilliant, dialogue smart, direction resourceful and technical presentation superlative.	Box-office certainty for all classes, family included.
Fighting Pioneers (Exclusive)—American.	59 min. (U)	Rex Bell, Ruth Mix, Buzz Barton.	.. Slow-moving Western, indifferent production and exceedingly naive plot.	Moderate booking for juvenile audiences.
Headin' for the Rio Grande (A.B.F.D.)—American.	60 min. (U)	Tex Ritter, Eleanore Stewart, Warner Richmond.	.. Spirited outdoor drama combining popular story values with bright musical embellishment. Cast good and outdoor atmosphere refreshing.	Good supporting feature for industrial and family halls.
Navy Spy (A.B.F.D.)—American.	55 min. (A)	Conrad Nagel, Eleanor Hunt, Judith Allen.	.. Romantic espionage melodrama with a naval background. Story obvious, but thrills convincing, acting sound and atmosphere realistic.	Reliable supporting feature for the masses. Noting to offend juveniles.
North of the Rio Grande (Paramount)—American.	70 min. (U)	William Boyd, George Hayes, Bernadene Hayes.	.. Rollicking outdoor melodrama containing all the essentials. Cast very good, direction slick and presentation both picturesque and thrilling.	First-class booking for the masses and youngsters.
One Mile from Heaven (Fox)—American.	68 min. (A)	Claire Trevor, Bill Robinson, Fredi Washington.	.. Newspaper comedy melodrama with an unorthodox but appealing mother-love element. Cast versatile, treatment comprehensive, and atmosphere convincing.	Good two-feature programme booking for all classes. Safe for the family.

## REVIEWS FOR SHOWMEN

### Easy Living

Paramount. American (A). Directed by Mitchell Leisen. Featuring Jean Arthur, Edward Arnold and Ray Milland. 7,907 feet. Released January 31, 1938.

CRAZY romantic comedy extravaganza, presenting the slickest mixture of slapstick and sophistication yet seen on the screen. There is ready, up-to-the-minute, wit in every foot of the keen story development which, incidentally, tells of the adventures and misadventures of a millionaire and humble maid, innocently branded as paramour and mistress by lunatic circumstance, while the sex piquancy is encouraged without affront to the tenderest susceptibilities.

Great fun, polished up to the nines by brilliant acting on the part of an all-star team and equally brilliant direction, it is a gift for the patron of "the gods" as well as the intelligentsia. Excellent general booking, a box-office certainty.

**Story.**—J. B. Ball, czar of Wall Street, quarrels with his wife over her extravagance and, in a fit of pique, throws one of her many valuable fur coats out of the window. It falls on Mary Smith, improvident journalist, and when she attempts to return it, Ball, without revealing his identity, not only tells her to keep it but buys her an expensive hat to go with it. From thence on Mary is accepted as Ball's cutie, and, in consequence, loses her job.

Later, Louis, owner of an hotel financed by Ball, sees in Mary good publicity, and before she knows what it is all about she is persuaded to occupy a suite. She cannot afford to eat at the hotel, and while seeking refreshment at an automatic cafeteria she makes the acquaintance of Ball's irresponsible son John. The two fall in love, and piquancy is added to the complications by reason of the facts that Mary is still unaware that she has been branded as J. B. Ball's mistress, and is also unaware that John is Ball's son. John, too, is in a similar predicament, and out of the young couple's innocence comes a market tip from John that very nearly ruins his father. However, rumour and its consequences are finally dispelled, and with J. B. Ball's financial equilibrium restored, Mary decides to team up legitimately with the family by marrying John.

**Acting.**—Jean Arthur is brilliant as the innocent yet wideawake Mary. The part calls for subtlety, and she delivers the goods without loss of feminine appeal. Edward Arnold is immense as J. B. Ball, his powerful screen presence and acting versatility are towers of strength to the entertainment, while Ray Milland displays a neat sense of comedy as John. Luis Alberni is clever as the volatile Louis, and Franklin Pangborn, Mary Nash and William B. Davidson score in key supporting rôles.

**Production.**—Much of the treatment is satirical, but so straightforward is the direction, smart the dialogue, robust the slapstick interludes, pointed the atmosphere and brilliant the acting, that at no time is the fooling above the heads of the masses, or uncomplimentary to the more discerning. Sex is implicated, but never represented by fact, this is the comedy's cleverness. It is vintage wine of rare yet universal bouquet, serviced by super-slapstick.

**Points of Appeal.**—Extravagant but ingenious story, marvellous team work by outstanding cast, great gags, brilliant dialogue, riotous knockabout fooling and lavish technical presentation.

### Headin' for the Rio Grande

A.B.F.D. American (U). Directed by Robert M. Bradley. Featuring Tex Ritter, Eleanore Stewart and Warner Richmond. 5,490 feet. Release date not fixed.

SPIRITED outdoor drama incorporating within its convenient footage such cast-iron ingredients as comedy, romance, song, cattle stampedes, and vigorous melodrama. The method of the mixing is ingenious, but the speed at which the film is presented, plus its wholesome breadth of background, cloaks much of its naïveté. It is clean, exhilarating stuff, admirably suited to the needs of industrial and family halls.

**Story.**—Travis, head of a phoney cattlemen's production association, tries to force Senator Rand, owner of vast herds, to enlist, but thanks to the timely intervention of Tex, secretly a Government agent, he is rescued from intimidation.

Travis and his gang refuse, however, to take the rebuff lying down, and some time later they rustle Rand's cattle and frame Tex on a shooting charge. Fortunately for Tex

he is the sheriff's brother, and official co-operation ultimately sees Travis and his thugs outwitted. Rand has, of course, a daughter, and she is Tex's reward.

**Acting.**—Tex Ritter, the singing cowboy, is not lacking in versatility as Tex. Eleanore Stewart is a refreshing heroine, Warner Richmond makes a convincing villain, and Syd Taylor takes good care of the comedy relief.

**Production.**—The twists in the plot occasion very little surprise, but the majority are framed with outdoor spectacle, while the rest are either accompanied by comedy or song, and it is because the entertainment combines variety with virility that it is well equipped to please the masses and youngsters. The outdoor settings, all of which are finely photographed, are delightful.

**Points of Appeal.**—Popular story, bright musical embellishment, appropriate comedy relief, good team work, big thrills, and impressive outdoor atmosphere.

### Fighting Pioneers

Exclusive. American (U). Directed by Harry Fraser. Featuring Rex Bell, Ruth Mix and Buzz Barton. 5,345 feet. Release date not fixed.

OLD-TIME Western, very weak in story value and lacking the necessary action to put it over. Owing to its lack of spirit and indifferent direction it can only be recommended as entertainment for juveniles.

**Story.**—Lieut. Bentley, on duty at an outpost, is suspected of having traded guns to the Indians, and he sets out to find the real culprit. He does a kindness to We No-Ha, the chieftainess of a tribe, and later, in return, she saves his life. He discovers that the gun runner is one of his sergeants, aided by the trader at the post.

**Acting.**—All the leading players ride well, but the acting values generally are negligible.

**Production.**—Exterior settings are quite good, but the picture has been produced on a very meagre scale. Raids by Indians on caravans are tamely presented, and the plot wanders on in an aimless manner to its conclusion.

**Points of Appeal.**—The old Indian and Paleface conflict should appeal to youngsters.

### One Mile from Heaven

Fox. American (A). Directed by Allan Dwan. Featuring Claire Trevor, Douglas Fowley, Bill Robinson and Sally Blane. 6,142 feet. Release date not fixed.

UNORTHODOX in its dramatisation of the maternal instinct, yet comprehensive in design, this picture, basically one of newspaper life, makes good popular entertainment. Crisp narratal treatment is to be found in Claire Trevor's spirited portrayal of a lone reporter, human interest in Fredi Washington's tender depiction of mother-love sentiment, small-child allure in the natural acting of juvenile player Joan Carol, bright terpsichorean relief in the brilliant eccentric dancing of Bill Robinson, breezy comedy in the team work of Russell Hopton, Chick Chandler and Ray Walker, cast as front-page story grabbers, and good gangster melodrama in the rough-and-ready histrionics of Ralf Harolde and Douglas Fowley.

Furthermore, the little of everything is mixed to every taste. Good two-feature programme booking for all classes.

**Story.**—Lucy Warren, a reporter on the *Tribune*, is not welcomed by Athles, Brindal and Milford, rival reporters, when she has to act as substitute for one of their buddies, and they send her on a wild-goose chase into Harlem. While there she is introduced to Flora Jackson, a coloured woman, and is surprised to find that Sunny, a small girl, whom she claims as her own, is white. She immediately senses a human story and determines to discover the real facts concerning the child's parentage. Her investigations are reported in her paper and are read by Jim Tabor, a prison inmate. He recognises Sunny as the child of one of his confederates, now dead, and knows that the child's mother, Barbara, believing her to have been killed in an accident, had married Harrison, an oil magnate.

Plans are laid to steal Sunny from Flora, who had looked after her at her father's death, and sell her to Barbara for a big sum, but Lucy is too clever for the schemers, and they come to a timely end. Following this, the Juvenile Court gives Barbara the custody of Sunny, while happiness comes to Flora when she learns that she is to be employed as Sunny's nurse.

**Acting.**—Claire Trevor acts with agreeable confidence as

Lucy, Fredi Washington never makes a false step as Flora, and Bill Robinson dances cleverly as a kindly coloured policeman. All the supporting rôles are in capable hands.

**Production.**—Nothing has been left out of this picture, but variety introduced is not at the cost of plausibility or clarity. The film moves fast and, in spite of its many light embellishments, makes good melodrama. Human interest is strong and the atmosphere is thoroughly convincing. It should appeal to both sexes and all classes.

**Points of Appeal.**—Wide-range plot, attractive and versatile cast, strong situations, human angle, small-child interest and clever dancing.

### North of the Rio Grande

Paramount. American (U). Directed by Nate Watt. Featuring William Boyd, George Hayes and Bernadene Hayes. 6,335 feet. Released January 10, 1938.

ROLICKING outdoor melodrama, representing one of the best and liveliest contributions to the popular Hopalong Cassidy series. The story adheres more or less to tradition, but it avoids the obvious through the accuracy of its character drawing, fast action, broad, well-timed comedy relief, much musical embellishment and capacity to work up to a hurricane climax. Good clean entertainment accompanies every foot of its eventful way. First-class booking of its type.

**Story.**—Buddy, brother of Hopalong Cassidy, is deliberately shot dead by crooked Deputy-Sheriff Plunkett, but Henry Stoneham, coroner and leading local citizen, persuades the jury to bring in a verdict of accidental death. Lucky, young friend of Cassidy, immediately gets in touch with Cassidy and he, Lucky and their old friend Windy, set to work to avenge Buddy's death.

A mysterious bandit known as Lone Wolf is operating in the district, and Cassidy, who suspects Stoneham, employs subterfuge to get into the crook's confidence. Soon he proves that Stoneham and Lone Wolf are the same, but before he can capture him, he is himself taken prisoner. Following this, Stoneham boards a train with his ill-gotten gains and forces Windy to drive the engine. Cassidy, however, makes his escape and, together with Lucky, is responsible for Nemesis overtaking the crook.

**Acting.**—William Boyd is responsible for a breezy piece of character drawing as Cassidy, he knows his job backwards; Russell Hayden is refreshingly boyish as Lucky, and George Hayes is great as Windy, his comedy registers infallibly. Stephen Morris also makes his presence felt as the villainous Stoneham, while Bernadene Hayes takes good care of the shy feminine interest.

**Production.**—No time is wasted in this Western, nor is any of the action redundant. Story purpose is made clear at the start, and from thence on it winds its way through comedy, drama, romance and spectacle at a spirited pace until the time is ripe for the setting of the grand finale. This takes the form of a runaway express, and so realistically it is handled that it adds additional zest to the already exhilarating entertainment.

**Points of Appeal.**—Good story, picturesque atmosphere, outstanding Western cast, bright comedy and musical relief and impressive culminating spectacle.

### Navy Spy

A.B.F.D. American (A). Directed by Crane Wilbur. Featuring Conrad Nagel, Eleanor Hunt and Judith Allen. 5,000 feet. Release date not fixed.

ROMANTIC espionage melodrama, with a naval background. The story is more direct than ingenious, but sandwiched between serial-like conventionalities are a number of popular spectacular thrills. Robust action and a cast well qualified to cope with the demands of the plot represent the film's stalwart credentials. Reliable supporting feature for the masses.

**Story.**—Alan O'Connor, ace secret service agent, is called in to solve the mystery of the disappearance of Lieutenant Don Carrington, inventor of a vapour fuel. Bobbie Reynolds, O'Connor's girl friend, is a rival investigator, and she insists upon co-operating with him. Jointly they discover that Anna Novna, a cabaret dancer, is a near acquaintance of Carrington, and an interview convinces them that she is hiding something.

When Carrington refuses to talk, his kidnapers shanghai Anna, and Bobbie and O'Connor follow and hide themselves on the ship. A pitched battle later ensues, but, thanks to the American navy, O'Connor and Bobbie rescue Carrington and round up the gang.

**Acting.**—Conrad Nagel is not exactly a master of disguise as O'Connor, but he, nevertheless, puts over a smooth and virile performance, and Eleanor Hunt is provocative in a breezy sort of way as Bobbie. Judith Allen and her ex-husband, Jack Doyle, the English boxer, are also in the cast, thereby adding a touch of showmanship. The rest of the players are adequate.

**Production.**—The first and only consideration of this melodrama is the pursuit of roughhouse action, and it is the hearty manner in which it sets about its task that places it firmly in the second feature category. The actual plot does not count for much, nor do the comedy or romantic asides, but the settings, lighting and photography are more than satisfactory. The film is healthy hard-hitting hokum.

**Points of Appeal.**—Virile action, directorial punch, good cast and artless spectacle.

## SHORTS OF THE WEEK REVIEWED

**A.B.F.D.**  
*TO-DAY WE LIVE.* British (U). 2,250 feet. Release date not fixed.—Documentary interest short, directed by Paul Rotha, the subject-matter of which deals with the attempts made to improve social conditions in areas where unemployment is rife. Treatment is intelligent and there is much thought-provoking material, but the tone of the film is hardly in harmony with the popular conception of entertainment. Proposition for specialised halls. This picture was more fully reviewed in our issue of July 8, before it was acquired by A.B.F.D.

*PUSSY IN PICTURES.* British (U). One reel. Release date not fixed.—Pleasant novelty interest short illustrating the many different species of the cat. The photography and commentary are good. Attractive featurette.

**FIRST NATIONAL**  
*PLAY STREET.* American (U). Two reels. Release date not fixed.—Cameo musicale with an original setting, introducing juvenile talent of versatility and promise. Sound short of its type.

*PORKY AND GABBY.* American (U). One reel. Release date not fixed.—Moderately entertaining sound cartoon. Passable fill-up for the masses.

**PARAMOUNT**  
*PUDGY PICKS A FIGHT.* American (U). 651 feet. Released December 13, 1937.—Clever and amusing cartoon with a human theme. Very good fill-up of its type.

# GEORGE FORMBY KEEPS FIT



Scenes from A.B.F.D.'s new George Formby picture "KEEP FIT," which is to be Trade shown on Wednesday, August 18, at London Hippodrome at 8.45 p.m.

# MIDDLESEX C.C.'s STRONG ACTION

## S.O. CONTRIBUTION DEFAULTERS

### TWO LICENCES REVOKED

OWING to defaults by two kinemas in the transmission of the Sunday opening contributions, the Middlesex County Council, at its meeting on Thursday, approved a recommendation that the Sunday licences of the kinemas concerned be revoked.

The kinemas referred to are the Troc, Willesden, now closed for alterations in respect of which an amount of £6 2s. 11d., due for April and May, payable by J. R. Daniels, had not been received; and the Carlton, High Street, Harrow, in respect of which the sum of £11 16s. 8d. had not been paid.

Reporting on the Carlton, the Entertainments Committee said that H. Phillips had applied for the transfer of the week-day licence and for the grant of a Sunday opening licence.

The committee reported that certain outstanding requisitions in respect to the premises had not been dealt with, and that the staff of the kinema appeared to be inadequate. Two recent inspections revealed infringements of the regulations. Mr. Phillips was asked to attend before the committee, but did not do so.

The committee had refused to transfer the week-day licence, and in refusing the Sunday licence recommended that proceedings should be instituted if the premises are opened on that day.

### New Kinemas

New licences have been granted to the following theatres:

Granada, Ealing; Granada, Harrow, and the Gaumont, Kilburn.

The following plans have been provisionally approved:—

Proposed kinema at Mill Hill (opposed); Pavilion, High Road, Tottenham (reconstruction); proposed Gloria Kinema, Uxbridge Road, Hillingdon; proposed kinema at Fieldend Road, Eastcote.

In connection with the proposed kinema at Apex Corner, Watford By-Pass, which was opposed, the committee has informed the architect that any plans submitted showing a development acceptable to the County Council will receive favourable consideration.

### S.O. Order

An order has been made for the extension of Section 1 of the Sunday Entertainments Act (1932) to the Borough of Heston and Isleworth.

## CATERHAM AGAIN REJECTS S.O.

### FOURTH APPLICATION FAILS

THERE is to be no Sunday opening in Caterham, Surrey, yet. Thursday's meeting of the Caterham and Warlingham Council rejected, by four votes, an S.O. application which had been put forward on behalf of the local hall, the Capitol.

The application—the fourth in less than three years—came before the Council at the June meeting, when deputations supporting it and opposing it were received. The Council deferred discussion and decision until the July meeting.

On Thursday, the chairman (Coun. A. Hammond) explained that he was an interested party and vacated the chair in favour of the vice-chairman (Coun. T. J. D. Atkinson).

Moving the statutory resolution in favour of S.O., Coun. R. Laing pointed out that the concession would mean that the kinema lessees would have to employ seven persons for every six now employed, and they would work a 5½ day week instead of six days. It was objected that they would be deprived of the opportunity of spending the whole of Sunday with their families, but the risk of having to serve the public on Sundays must be accepted in many occupations, and those who objected to Sunday work should choose another occupation.

Logically, the objectors should ask the Southern Railway to close the Caterham branch on Sunday, the Transport Board to divert their services, the Post Office not to collect letters and the police to stop patrolling the roads, on Sundays.

It was said that the lessees hoped to make a profit out of Sunday opening. Well, there was a very definite demand for it, and in those circumstances it became a social service and should be paid for. There had been a considerable alteration and increase in the population since the last poll, three years ago, when there was a majority of 2½ per cent. against Sunday opening, and it was only reasonable that the ratepayers should have another opportunity of expressing their opinions.

## SUNDAY LIGHTING OF KINEMAS

At a meeting of the Coulsdon and Purley Council a letter was received from the Surrey County Council stating that the Public Control and Licensing Committee of that authority were unable to take action regarding the outside lighting of kinemas on Sundays.

# BRITISH FILM PREFERENCE

## Smethwick's New S.O. Conditions

That preference should be given to British films, that projectionists' and musicians' wages be approved by their respective trade unions are among the conditions for Sunday opening laid down by the Smethwick Watch Committee. It is also stipulated that full details of staffs and their duties both for week days and Sundays be submitted to the Town Clerk in advance.

The Committee recommend that permission for Sunday opening from September 5 to May 29 be granted the Rink, Cape Hill Electric, the Beacon, the Windsor, Princes Hall, and Empire theatres upon the following special conditions in addition to the general regulation of the licences:—

1. The entertainment should be of a healthy and educational nature and properly conducted, preference being given to British films.

2. A sum equal to 10 per cent. of the proceeds, less entertainment tax of all such Sunday entertainments (being a proportion of the estimated profits thereof), should be paid to the borough treasurer for the purpose of being applied to such charitable objects as the Cinema Visiting Joint Committee may decide.

3. No person should be employed in connection with such entertainments who has previously been employed on each of the six previous days either by the kinema proprietor in any occupation or by any other employer in connection with similar entertainments or exhibitions.

4. No such entertainment should begin

before 7 p.m. or finish later than 10 p.m., but doors may be opened at 6.30 p.m.

5. The musicians and operators engaged to be paid such wages as may meet with the approval of their respective trade unions.

6. The halls to be adequately staffed, full particulars of the staff, including their duties, engaged on week days and Sunday, to be forwarded weekly in advance to the Town Clerk.

## SUNDAY FILMS PROTEST

### Smethwick Council's Tribute

The question of Sunday evening kinema performances proving a counter-attraction to children's services was raised at the last meeting of the Smethwick Town Council when the recommendation of the Watch Committee to resume Sunday opening in September next was approved.

Replying, Coun. Bradford reminded the questioner that it was the Council who requested that the kinemas should give Sunday evening performances and not the kinema proprietors who approached the Council. From his experience the kinemas were doing precisely what the Council originally desired them to do in keeping young people off the streets who would otherwise cause obstruction. The class of films shown on Sundays were no better and no worse than those shown on week-days.



A scene from *SOULS AT SEA*, featuring Gary Cooper, with George Raft and Frances Dee, which Paramount will shortly Trade show

# UNION CINEMAS AND N.A.T.K.E. TO NEGOTIATE

## RECOMMENDED TERMS OF SETTLEMENT

A STATEMENT was issued from the N.A.T.K.E. announcing that the Executive Committee of the National Association of Theatrical and Kine. Employees met specially in London on Wednesday of last week to receive a report from its General Secretary, T. O'Brien, in respect to the joint conference convened by the Ministry of Labour of representatives of Union Cinemas, Ltd., and the Association. The conference was attended by Fred Bernhard, managing director of Union Cinemas, Ltd.; W. R. Fuller, General Secretary, C.E.A.; Major Gale and Arthur Taylor, of the Cinematograph Exhibitors' Association; A. M. Wall, Secretary of the London Trades Council; H. R. Wright, Organiser, and T. O'Brien, General Secretary, of the N.A.T.K.E.; and C. H. Maddison, Chief Conciliation Officer, Ministry of Labour.

The memorandum of recommended terms of settlement adopted by the joint conference for submission to the Executive of the employees' union is as follows:—

(1) That the difference in South Wales shall be the subject of a joint conference between representatives of the Union Cinemas, Ltd., and the trade union under the chairmanship of a Conciliation Officer of the Ministry of Labour with a view to settlement, and, that failing settlement, shall be referred to arbitration by an independent arbitrator appointed by the Ministry of Labour sitting with assessors appointed by the respective parties.

(2) That the grievances in the area of the London Conciliation Board shall be referred to that Board.

(3) That the principle of joint negotiation between the firm and the National Executive of the Union shall be generally recognised between the parties and in respect of existing claims in other districts.

The Executive Committee of the N.A.T.K.E. passed a resolution that the document presented by the Ministry of Labour contains an agreement for the settlement of present grievances and for dealing with future difficulties that may arise. In the terms proposed the company recognises the employees' trade union and the principle of collective bargaining.

The Executive accept the terms presented to them as sufficiently justifying strike notices being withdrawn.

It was further resolved that the terms of settlement be implemented without delay.

## Progress of Leeds Scheme

### Recommendations Withdrawn

More will be heard by the Leeds authorities of proposals in respect of two kinemas in the Bramley district. As reported a week ago in the KINE., the Leeds Town Planning and Improvements Committee rejected one of the projects relating to Upper Town Street, Bramley, and gave their approval to a scheme for a kinema at the junction of Henconner Lane and Stanningley Road, Bramley.

When the minutes of this Committee came before the Leeds City Council meeting on Wednesday last it was suggested that the recommendations affecting these two proposals should be withdrawn for further consideration and this step was adopted by the Council.

### ANOTHER BRISTOL SCHEME

Plans have been prepared for a new kinema to be built on a site at Brislington, a Bristol suburb. Two applications have already been made by another company for a licence for a house in this district and have been refused.

The new scheme is for an entirely different site and by another company. Brislington has already one kinema, which is at present being enlarged.

At Herne Bay U.D.C. the Council received a report by Coun. Hasluck upon the films shown at one of the kinemas in the town on Sundays. Instructions were given with a view to films of the nature referred to not being shown on Sundays.



Director David Macdonald at work on George King's new Sound City production *REMEMBER WHEN?* which stars Helen Haye, Claude Dampier and Kathleen Gibson

## G.-B. Lot as Cemetery—Kinema Raids—Guard Rails for New Granada—Film Ousts Oratory

Smethwick Corporation has approved plans submitted by the Independent Film Distributors for alterations at the Theatre Royal, Rolfe Street.

Ealing Corporation is to purchase from the Gaumont-British Picture Corporation, Ltd., 71 acres of land on the north side of Western Avenue, for cemetery and school purposes.

Bedford Corporation recommends the sale of the island site for £15,000, for the erection of a kinema.

A new kinema is to be erected at Barnehurst, a rapidly growing Kentish suburb, some 15 miles from London. D. Weston, of 55, Pall Mall, S.W.1, is the promoter.

The café at the Regent, Norwich, which up to the present has been privately managed, has been taken over by Associated British Cinemas, Ltd.

### New Bury Kinema

Bury Watch Committee has decided to recommend the Town Council to issue a cinematograph licence for the new kinema in Bolton Street, Bury, on the completion of the buildings to the satisfaction of the Council. It was reported the building would be completed at an early date.

The congregations of Chapel Street, Southport, the town's leading Nonconformist church, are to meet at the Trocadero Kinema for their services on the first three Sundays in August, the church being closed for renovation.

The West End Cinema, Whalley Range, Manchester, has been acquired by Odeon Theatres, Ltd., from J. P. Wells.

Within the course of a few days kinemas at Taunton, Weston-super-Mare and Minehead have been broken into. In the case of Taunton, two different theatres received the attention of the intruders.

After-dinner oratory was cut to a minimum at the 21st annual dinner of the Old Comrades' Association of the King's Liverpool Regiment; instead, there was a film show of ceremonial events in which the regiment has recently figured.

The Ritz Picture Theatre, Retford, is closed down until further notice.

At Hythe Petty Sessions, on July 27, permission was granted for the opening of the Ritz on Saturday mornings for a period of three months for performances in connection with the "Chums' Club."

Work has started on the erection of an 1,800-seater Odeon at Rochdale, in the centre of the town.

### Closed for Alterations

Charles Thompson, a director of the Palace Theatre (Doncaster), Ltd., announces that the Palace, Doncaster, will close down on Saturday, August 7, and reopen on Thursday, August 19, in order to complete alterations and improvements.

Battersea Council are to erect pedestrian guard rails outside the Granada, which is being built at St. John's Hill, near Clapham Junction. This kinema, which will seat 2,500, will probably be opened during the late autumn.

Croydon Borough Council will hold its annual licensing meeting on Monday, October 4.

In connection with a proposed kinema at Apex Corner, Watford By-pass, which was opposed, the Middlesex C.C. Entertainments Committee has informed the architect that any plans submitted showing a development acceptable to the County Council will receive favourable consideration.

# Another M-G-M winner!



## 'A DAY AT THE RACES'

finds

## THE MARX BROTHERS

on two very good things

# Eastman Super X

PANCHROMATIC NEGATIVE

# & Kodak Sound Recording Film

Directed by SAM WOOD.

Photography by JOSEPH RUTTENBERG, A.S.C.

"Brilliant fooling . . . grand stuff for all who can appreciate clever humour. Staging and photography are excellent."

*Kinematograph Weekly*

"Should make laughter ring from one end of the country to the other. First-class technical qualities include exquisite double-tone photographic effects in water fête scenes and fine recording."

*The Cinema*

Edited by P. L. Mannoek

# EXTRAS DAY AT DENHAM

## 1,500 at Work in Big Spectacular Scenes

HEARING that 1,450 people had been called for work at Denham on Friday last, I made a trip to the mammoth studios and found the report correct.

Biggest of all was grand outdoor spectacle finale to "South Riding," with Victor Saville directing a crowd of 600 townspeople by the river bank lawns. Four cameras were turning on the townfolk, reinforced by a kinema hall, Territorials, scouts, girl guides and police by the dozen.

Local troops of scouts and girl guides had been looking forward to this day, and several hundred were present from Denham, Amersham, Slough and Gerrards Cross. The British Red Cross Society contributed 35 nurses, while the British Legion sent 50 ex-service men.

The studio fire brigade, complete with the new engine, turned out.

After joining in patriotic mass singing, I went out to a trestle stage on the river, where I had a talk with Edna Best, Ralph Richardson, Edmund Gwenn and Cecil Mannerling. Here were also Herbert Lomas, Edward Lexy and Jimmy Godden.

### Mass Patriotism

From this vantage point I watched Felix Aylmer in a shot of planting a tree to commemorate the Coronation. A dignified speech ended amid rousing cheers as the dug a hole, taking care that the spade did not penetrate the shallow sod into the water below!

Saville has now completed nearly all the footage on this Winifred Holtby novel, and is off for a short vacation before starting "Bicycle for Two."

Piloted inside Denham by Geoffrey Carter, I arrived at an elaborate hotel dance floor, where Thornton Freeland was directing the new Jack Hulbert picture for Excelsior Films.

Its new title is "Paradise for Two," and the cast is a very strong one. I found Arthur Hiscoe, wise-cracking between shots with his usual audacity, and Patricia Ellis, Gogie Withers and Finlay Currie were at work on brief scenes.

Freeland has four specially written songs for this romantic musical picture, composed by Michael Spoliansky, London Films' musical composer; William Kernell wrote the lyrics.

Jack Donahue and Philip Bushell are dance supervisors, and there are also some ballet sequences worked out by Vlademiroff, the famous New York instructor, in which Jack Hulbert gets mixed up in some riotous comedy scenes.

Rene Hubert is responsible for the 15 dresses worn by Patricia Ellis. These include some sensational designs in day and evening frocks and a number of costumes for the stage scenes.

Freeland will reach these stage scenes, which are to be done in the studios, this week.

### Annabella on Deck

On another floor a mild soothing atmosphere prevailed. Hugh Findlay escorted me up a perilous trestle where Phil Tannura was training a giant camera on to the bulwarks of an ocean liner by night.

Here the delectable Annabella, brunette and gipsy-like for the time being, was making some close-up scenes with Romney Brent in terse dialogue and aided by some very striking lighting effects. In the background hovered stalwart Francis L. Sullivan.

Harold Schuster, the young American director of "Follow the Sun," has made rapid progress on this New World subject for Robert Kane. He has a quiet persuasive manner which seems to save a lot of time and physical energy.

## "World Film News"

### Donat's Provocative Article

World Film News grows brighter and brighter. In addition to an amusing interview with Max Miller, Robert Donat writes a provocative article on "The Stage and Screen," and argues that cinema as a technique has travelled far enough and is now in fine fettle for the artist.

Commencing with this issue, World Film News will carry a double page of film criticism by John Grierson and Basil Wright. John Grierson was film critic on the New York Sun and Herald Tribune before he became Film Officer for the Empire Marketing Board and G.P.O. Basil Wright is now writing the film column in The Spectator.

Oswald M. Wynd explains the Japanese Bench—a translator of English sub-titles to Japanese audiences in the silent days—he developed a new art when talkies came in, interweaving dialogue and sound effects with his translations.

As well as "Technical Notes" and "Review of Reviews," there is a guide to the current film releases.

### "COMMAND PERFORMANCE" IN CUTTING ROOM

Production has been completed on Sinclair Hill's "Command Performance" for Grosvenor Sound Films, and already Arthur Tracy is back playing to variety houses. Editing is going forward rapidly in order that "Command Performance" may be delivered to its distributors, General Film Distributors, for early Trade showing.

## NEW UNIT ON SEA SEQUENCE

### LIBERTY FILMS' FIRST

Somewhere in the North Sea a camera crew and skeleton outfit of the newly formed all-British motion picture company, Liberty Films, Ltd., are shooting big sea sequences for their first film, which is to bring back popular screen favourite Henry Edwards.

The picture will go on the floor at Wor-ton Hall Studios early in August, shortly after the return of the sea unit, and reveals the adventures of Edwards as a tramp steamer captain. Technical seamanship and effects will be carried on under the direction of Captain Frank H. Shaw, deep sea novelist and famous Cunard-White Star Line captain.

Ivar Campbell will direct. The picture will be the first of a group of big features which Liberty plan. The company also propose to distribute British and American product of other companies.

## "SWEET DEVIL"

### BOBBY HOWES AS GUEST OF HONOUR

Considerable progress has been made with "Sweet Devil," which Rene Guissart is directing at Pinewood for J. B. Productions. It is now in its third week.

Last week saw Bobby Howes as the honoured guest in a magnificent banquet scene in which, as one expects from him, he was exactly in his element.

My colleague, A. W. Owen, who conducts the KINE musical column, accompanied me, and upon introduction, Bobby remembered him as the M.D. who rehearsed the principals in "The Blue Train" production with Lily Elsie many years ago.

Guissart is full of praise for the Pinewood outfit, which, considering his work in France and Hollywood, is high commendation.

## Handbook for Actors

George Murphy has started work on a "Hollywood Handbook."

Designed to teach young actors "the ropes" of the film capital, the book will contain suggestions from stars, cameramen, cutters, sound men, make-up experts, and others on the technical side of acting for the screen.

Explaining his project, Murphy said, "The handbook would not teach the reader how to act, but would be rather for those who can already act but who need advice on how to succeed in Hollywood. For example, the newcomer to the screen needs advice on how to prepare for a test or how to select an agent."

Murphy, who is appearing in Metro-Goldwyn-Mayer's "London by Night," paid tribute to the late Richard Boleslawski, famous director, whose handbook, "How to Act," has been a source of inspiration to many young actors.

## "Music and Mystery" Ends

### ELVEY'S TEDDINGTON SUBJECT

When the curtain falls on the last act of "Faust," sung for the first time by the Covent Garden Opera Company for a film, shooting will end on Warner's second Teddington musical, "Music and Mystery."

The studios are ringing with famous choruses from "Faust," and 40 men and women in the gay costumes of the opera move across the stage, while a Mayfair audience of 150 in evening dress wander out at intervals from Studio No. 2, which has been converted into an opera house, modelled on the best features of Europe's leading opera houses and including a full-sized stage, sunk orchestra pit, twenty boxes and auditorium.

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Director Victor Saville chatting to Edna Best and John Clements on the set of SOUTH RIDING (London Films)

## King's Quaint Cycling Meet

### JESSIE'S FOUR MALE LEADS

### "SAILING ALONG" IN PREPARATION

Jessie Matthews has no fewer than four leading men in "Sailing Along," her next picture for Gaumont-British, which is due to go on the floor at Pinewood shortly.

The first, Jack Whiting, the American dancer, has been rehearsing with Jessie some of the more intricate routines which have been devised for them. This is, incidentally, the first film in which Jessie is teamed with a dancer in his own right.

The other three leading men are Noel Madison, Barry MacKay and Roland Young.

The film will be directed by Sonnie Hale from a screen play by Lesser Samuels. Maurice ("Pennies from Heaven") Johnson is at the moment engaged in writing, in collaboration with Maurice Siegler, the music. Three of Jessie's songs, "My River," "Souvenir of Love" and "My Heart Skips a Beat," are already completed.

### SCOTLAND SCREENED

#### GAUMONT-BRITISH SERIES

For two and a half years Gaumont-British Instructional film units, headed by such well-known directors as Mary Field, Paul Rotha, Donald Carter and Jack Holmes, have been located in Scotland, securing material for the greatest film record of a nation's life ever attempted. Now 15 two-reel subjects have been completed from approximately 150,000 ft. of film shot by the units, including scenes of typical industries, such as shipping, textiles, steel, coal-mining, agriculture, rural and social conditions, ancient crafts in out-of-the-way parts of the Highlands and the Western Isles, and places of historic interest.

Nothing has been left undone to secure the widest possible picture of Scots life and scenery. "Scottish Regional Geography" is the title of the series. It will be followed shortly by "West Indies," now in the cutting-room. The next survey will be of Yorkshire.

### "REMEMBER WHEN?"

#### Awheel in 1880

WHISKED last week to Sound City by Leslie Williams, I found a busy unit on the large outdoor lot being directed by David Macdonald.

A complete Victorian village square, with old-time shops and a tiny market, was sleepily basking in the sunshine. "Remember When?" is the provisional title of this George King production, and some fine top-hats, whiskers, flowers and bustles of the 1880 period were in evidence, worn by a very convincing crowd.

After a chat with the charming little lady, Kathleen Gibson, I noticed some movement, with Helen Haye and a few strolling villagers.

#### Resurrected Bicycles

Films, we are told, run in cycles. Here cycles ran in films. Beneath a handle-bar moustache, Claude Dampier, in a costume something between a bell-hop and a Dartmoor warder, blew a blast on an anæmic bugle. Instantly there mobilised a crowd of similarly-attired men for a bicycle rally of the period.

Where these actual old machines came from, goodness knows. Bone-shakers, penny-farthings, the so-called "ordinaries," were among the varied muster of eccentric cycles, whose riders had all learned (within reason) how to control them. Prominent was John Garrick.

The climax, shot by a large crane camera, was the mass exit of the gallant pedallers

## Crooner Plays "Minstrel Boy"

### Fred Conyngnam Stars

Fred Conyngnam, famous radio and dance band singer, is becoming so big a name in films that he is tempted to devote himself exclusively to working for the screen. His last big success was as leading man in Butcher's "Rose of Tralee," and this prompted F. W. Baker to make a return booking with this pleasant-looking young actor-vocalist, and the story of "Minstrel Boy" is largely built around this pleasant personality.

"Mike the Minstrel Boy" is the stage title adopted by a young Irish crooner who employs the famous old melody as his signature tune. As a radio star he wins great popularity, and two rivals for his love come into the film in the fascinating persons of Chili (Dorothy) Bouchier and Lucille Lisle.

The star has been provided with some first-class vocal numbers, including several written specially for the film by Percival Mackay. "Tango Town," "Best Things in Life" and "Love's a Racketeer" are among the songs rendered by Fred Conyngnam and Chili Bouchier to the accompaniment by the composer's own popular band.

### "Owd Bob" Unit for Exmoor

Preliminary shooting on the new Gainsborough picture "Owd Bob," starring Will Fyfe, has begun.

A vanguard unit in charge of John Goldman, who was with Geoffrey Barkas in South Africa during the filming of the location shots for "King Solomon's Mines," has arrived on Exmoor to film the sheep-dog trial sequences. A second unit, with Robert Stevenson, the director of the picture, will follow later with the cast.

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# Showing Next Week

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing Aug. 9.

## London

Astoria.—"The Prince and the Pauper" (Warner) and "A Doctor's Diary" (Paramount).  
 Carlton.—"I Met Him in Paris" (Paramount).  
 Curzon.—"Mad Girl" (Denning Films).  
 Dominion.—"Shall We Dance?" (Radio) and "Her Husband's Secretary" (Warner).  
 Empire.—"A Day at the Races" (M-G-M).  
 Gaumont.—"King Solomon's Mines" (G.F.D.-G.B.).  
 London Pavilion.—"The Devil is Driving" (Columbia).  
 New Gallery.—"As Good As Married" and "Night Key" (G.F.D.).  
 New Victoria.—"The Prince and the Pauper" (Warner) and "Her Husband's Secretary" (Warner).  
 Paramount.—"The High Command" (A.B.F.D.) and "Girl Overboard" (G.F.D.).  
 Plaza.—"Easy Living" (Paramount).  
 Regal.—"Slave Ship" (Fox).  
 Stoll.—"Michael Strogoff" (Radio) and "Calling All Stars" (British Lion).  
 Tivoli.—"Lost Horizon" (Columbia).

## Birmingham

Forum.—"One in a Million" (Fox) and "Spring Handicap" (A.B.P.C.).  
 Gaumont Palace.—"When Love is Young" (G.F.D.) and "Wings of the Morning" (Fox).  
 Scala.—"Feather Your Nest" (A.B.F.D.) and "Breezing Home" (G.F.D.).  
 West End.—"O-Kay for Sound" (G.F.D.) and "Smart Blonde" (Warner).

## Bradford

New Victoria.—"Three Smart Girls" and "Love Letters of a Star" (G.F.D.).  
 Morley Street.—"Thunder in the City" (U.A.) and "Jungle Princess" (Paramount).  
 Savoy.—"Beloved Enemy" (U.A.) and "North of Nome" (Columbia).  
 St. George's Hall.—"A Doctor's Diary" (Paramount) and "Espionage" (M-G-M).

## Bristol

Embassy.—"Jungle Princess" (Paramount) and "Melody for Two" (Warner).  
 Empire.—"Hearts in Reunion" (Fox) and "Stampede" (Columbia).  
 Hippodrome.—"Lorna Doone" (A.B.F.D.) and "They Wanted to Marry" (Radio).  
 King's.—"The Garden of Allah" (U.A.) and "Laughing at Trouble" (Fox).  
 New Palace.—"O-Kay for Sound" (G.F.D.) and "Once a Doctor" (Warner).  
 Regent.—"Take My Tip" (G.F.D.-G.B.) and "Smart Blonde" (Warner).  
 Stoll.—"Trader Horn" (M-G-M) and "Rose of Tralee" (Butcher).  
 Triangle.—"Hearts in Reunion" (Fox) and "Stampede" (Columbia).  
 Whiteladies.—"The Garden of Allah" (U.A.) and "Laughing at Trouble" (Fox).

## Cardiff

Capitol.—"For Valour" (G.F.D.) and "You Can't Take Money" (Paramount).  
 Empire.—"Wings of the Morning" (Fox) and "Smart Blonde" (Warner).  
 Olympia.—"Beloved Enemy" (U.A.) and "Vicar of Bray" (A.B.P.C.).  
 Odeon.—"Don't Get Me Wrong" (First National) and "Once a Doctor" (Warner).  
 Queen's.—"Return of a Stranger" (Radio) and "Wild Brian Kent" (A.B.P.C.).  
 Pavilion.—"Return of a Stranger" (Radio) and "Wild Brian Kent" (A.B.P.C.).

## Dundee

Green's.—"Pagliacci" (U.A.) and "Beware of Ladies" (British Lion).  
 King's.—"Wings of the Morning" and "Fair Warning" (Fox).  
 Kinnaird.—"Please Teacher" (A.B.P.C.) and "The Leavenworth Case" (A.B.F.D.).  
 La Scala.—"The Jungle Princess" and "Trail Dust" (Paramount).  
 Majestic.—"Hats Off" (A.B.F.D.) and "King of the Ice Rink" (Warner).  
 Palace and Plaza.—"Once a Doctor" (Warner) and "Black Tulip" (Fox) and "Kathleen Mavourneen" (A.B.P.C.).  
 Victoria.—"Three Men on a Horse" (Warner), "Luckiest Girl in the World" (G.F.D.) and "Yellowstone" (G.F.D.).  
 Vogue.—"Three Men on a Horse" (Warner) and "Feather Your Nest" (A.B.F.D.).

## Edinburgh

Caley.—"You Can't Take Money" and "Clarence" (Paramount).  
 New Picture House.—"Wings of the Morning" and "Fair Warning" (Fox).  
 New Victoria.—"Wings of the Morning" and "Fair Warning" (Fox).  
 Palace.—"Gold Diggers of 1937" (First National).  
 Playhouse.—"The Man in Possession" (M-G-M).  
 Rutland.—"Feather Your Nest" (A.B.F.D.) and "Women of Glamour" (Columbia).  
 St. Andrew Square.—"Feather Your Nest" (A.B.F.D.) and "Women of Glamour" (Columbia).  
 Synod Hall.—"The Plough and the Stars" and "Smartest Girl in Town" (Radio).

## Glasgow

Bedford.—"Don't Get Me Wrong" and "Men in Exile" (First National).  
 Cranstons.—"Can This be Dixie" (Fox) and "Two Wise Maids" (British Lion).  
 Grand Central.—"Mon., "The Jungle Princess" and "Arizona Mahoney" (Paramount).  
 Thus.—"Our Relations" (M-G-M) and "Flying Hostess" (G.F.D.).

La Scala.—"Melody for Two" and "It's Not Cricket" (Warner).  
 New Savoy.—"Three Smart Girls" and "Love Letters of a Star" (G.F.D.).  
 Paramount Theatre.—"Gold Diggers of 1937" (First National) and "You Can't Take Money" (Paramount).  
 Playhouse.—"Don't Get Me Wrong" and "Men in Exile" (First National).  
 Regal and Coliseum.—"A Day at the Races" (M-G-M) and "Time Out for Romance" (Fox).  
 The Picture House.—"Three Smart Girls" and "Love Letters of a Star" (G.F.D.).

## Leeds

Assembly Rooms.—"Wings of the Morning" (Fox) and "Find the Witness" (Columbia).  
 Coliseum.—"Ben Hur" (M-G-M).  
 "Good Old Soak" (M-G-M) and "Once a Doctor" (Warner).  
 Majestic.—"Three Smart Girls" and "Love Letters of a Star" (G.F.D.).  
 Paramount.—"For Valour" (G.F.D.) and "The Crime Nobody Saw" (Paramount).  
 Rialto.—"Pagliacci" (U.A.).  
 Ritz.—"Beloved Enemy" (U.A.) and "North of Nome" (Columbia).  
 Scala.—"Good Old Soak" (M-G-M) and "Once a Doctor" (Warner).  
 Tower.—"More than a Secretary" (Columbia).

## Liverpool

Forum.—"That Girl from Paris" (Radio) and "North of Nome" (Columbia).  
 Futurist.—"Magnificent Brute" (G.F.D.).  
 Olympia.—"That Girl from Paris" (Radio) and "North of Nome" (Columbia).  
 Palais de Luxe.—"Thunder in the City" (U.A.) and "Kathleen Mavourneen" (A.B.P.C.).  
 Paramount.—"We're on the Jury" (Radio) and "For Valour" (G.F.D.).  
 Rialto.—"Feather Your Nest" (A.B.F.D.) and "Vengeance" (Columbia).  
 Royal Hippodrome.—"Feather Your Nest" (A.B.F.D.) and "Vengeance" (Columbia).  
 Scala.—"Charlie Chan at the Opera" and "White Hunter" (Fox).  
 Trocadero.—"Wings of the Morning" (Fox) and "Once a Doctor" (Warner).

## Manchester

Deansgate.—"Mayfair Melody" (Warner) and "No Man of Her Own" (Paramount).  
 Gaiety.—"Melody for Two" (Warner) and "Mama Steps Out" (M-G-M).  
 Gaumont Theatre.—"Wings of the Morning" (Fox) and "Beware of Ladies" (British Lion).  
 Market Street.—"Good Old Soak" (M-G-M).  
 New Oxford.—"Good Old Soak" (M-G-M).  
 Paramount.—"One in a Million" (Fox) and "Clarence" (Paramount).  
 Theatre Royal.—"Don't Get Me Wrong" and "Patricia Gets Her Man" (First National).

## Newcastle

Paramount.—"Waikiki Wedding" and "The Crime Nobody Saw" (Paramount).  
 Pavilion.—"Wings of the Morning" (Fox) and "Once a Doctor" (Warner).  
 Queen's Hall.—"Wings of the Morning" (Fox) and "Once a Doctor" (Warner).  
 Stoll.—"Second Bureau" (Radio) and "Wanted" (Sound City Dist.).  
 Westgate.—"Black Legion" (Warner) and "Vengeance" (Columbia).

## Sheffield

Central Picture House.—"In His Steps" and "Take a Chance" (A.B.F.D.).  
 Cinema House.—"Ben Hur" (M-G-M).  
 Electra Palace.—"Love from a Stranger" (U.A.).  
 Hippodrome.—"The Dominant Sex" (A.B.P.C.) and "The Good Old Soak" (M-G-M).  
 Regent.—"Wings of the Morning" (Fox) and "Women of Glamour" (Columbia).  
 Union Street Palace.—"Banjo On My Knee" and "Double Alibi" (Fox).



The Marx Brothers in a hilarious scene from A DAY AT THE RACES (M-G-M), which continues its run at the Empire next week

## BRITISH LION'S STRONG NEW GROUP

Musical Extravaganza Heads List of Varied Offerings

### SEVEN PICTURES FOR PREVIEW

THE presentation of one of the largest groups of pictures ever shown by British Lion begins on August 9. It comprises seven presentations from Republic.

The complete schedule is as follows:—  
 Monday, August 9: "Michael O'Halloran," Piccadilly, 3 p.m. Tuesday, August 10: "The Hit Parade," Piccadilly, 8.45 p.m. Wednesday, August 11: "S.O.S. Clipper Island," Piccadilly, 3 p.m. Thursday, August 12: "Navy Blues," Piccadilly, 3 p.m. Friday, August 13: "Larceny on the Air," Piccadilly 3 p.m.  
 The "star" picture of the group is "The Hit Parade," co-starring Phil Regan and Frances Langford. This lavishly produced musical is stated to have been doing phenomenal business in America and has generally "beaten the weather" there.

The seven pictures include two action dramas, to be screened at the British Lion Theatre. They are:—

Tuesday, August 10: "Round-up Time in Texas," 11 a.m. Wednesday, August 11: "Ghost Town Gold," 11 a.m.

#### "The Hit Parade"

"The Hit Parade" represents the highlight of Republic's current output, and is the first musical variety picture the company has produced. Seldom has a cast with such a mass of names and bands famous on both sides of the Atlantic been assembled in one picture. The bands appearing are those of Duke Ellington, Carl Hoff and Eddie Duchin, who between them feature a large number of hit tunes, including specially written numbers entitled "Sweet Heartache," "Love is Good for Anything that Ails You," "Last Night I Dreamed of You" and "Was it Rain?" These tunes are already being featured on the air and gramophone records, and the publishers, Messrs. Campbell Connelly, believe that they will rank among the season's record sellers.

The story of "The Hit Parade" deals with the efforts of a radio artist's agent, played by Phil Regan, to gain recognition for the talents of a hitherto unknown singer—Frances Langford. Interwoven into this theme are some of the biggest acts in the world of entertainment, including the coloured duo, "Mollasses 'n' January," the Tic-Toe Girls, Oscar and Elmer, and Ed Thorgensen.

The supporting cast includes Edward Brophy, Louise Henry, Pert Kelton, Max Terhune. Gus Meins directed.

#### Gene Stratton Porter Story

"Michael O'Halloran," film version of the widely-read Gene Stratton Porter novel, though departing somewhat from the book, is claimed to convey all the vivid and human appeal created by the author. Cast

in the leading rôles are Wynne Gibson and Sidney Blackmer, while Hope Manning and Warren Hull supply the love interest.

The title rôle of "Micky" O'Halloran is taken by Jackie Moran, who scored a wide success in "Valiant is the Word for Carrie." Charlene Wyatt, another appealing young star, portrays his little crippled sister, and is claimed to have established herself as a juvenile actress of great promise.

The story is about Michael O'Halloran, a young orphan befriended by a selfish woman of the world who wants to prove, by faked devotion to two friendless waifs, that she deserves the custody of her own two boys. In time, however, this false love changes to genuine affection, and she is forced to make a dramatic decision, which, as the plot unrolls, brings her happiness and reunites her family.

Included in the supporting cast are Q. P. Huntley, Jr., Robert Greig, Helen Lowell, Vera Gordon and Pier Watkin. Karl Brown directed.

#### Thrilling Adventure

Offered as popular fare of a very high calibre is "S.O.S. Clipper Island," a bizarre yet convincing story of sabotage attempts on an inter-Continental air line route.

The topical theme, showing vividly the preparations and organisation behind regular air transport service across large maritime areas, is one which British Lion believe to be certain box-office. Added to that there is the highly colourful appeal of a series of mysterious attacks on the air service, resulting in the destruction by fire of a large dirigible. The source of the trouble is traced to an island on the air route, where the radio direction-finding station is attacked by unknown forces.

The eventual uncovering of a powerful organisation determined to sabotage the service is left to Mala, who takes the rôle of a G-man specialising in crime in the Pacific area.

Also in the large cast are Mamo Clark, the Polynesian beauty who appeared in "Mutiny on the Bounty," William Newell, Herbert Rawlinson and John Ward. Mack Wright and Ray Taylor directed.

#### Nautical Romance

Mary Brian co-stars with Dick Purcell in a slick-moving nautical romance, "Navy Blues," in which Warren Hymer and Lucille Gleason have important parts.

The original story deals with the exploits of Rusty, a sailor, played by Dick Purcell, in transforming a prim librarian (Mary Brian) into the beautiful girl she is beneath the surface. In changing her personality he falls in love with the girl, and his subsequent efforts to impress her involve him in an amusing web of circumstances.

An international spy ring kidnaps Rusty and the girl, thinking them leagued with Naval intelligence authorities, and the manner in which Rusty confounds the spies' plans to assassinate a foreign diplomat makes for front-rank entertainment.

#### Novel Theme

What is said to be an amazing exposure of the United States patent medicine "racket" is the novel theme of "Larceny on the Air," featuring Grace Bradley and Robert Livingston. A romantic story is woven into the main plot. Based on actual facts gathered by the author, Richard English, it deals with a young doctor's dangerous, single-handed campaign against powerful interests who are making fortunes from the vending of drugs containing radium, and therefore deadly when used as "suggested" in the manufacturers' advertising campaign. Directed by Irving Pichel, "Larceny on the Air" is, it is claimed, a fast-moving picture with tremendous exploitation possibilities.

#### Two Action Dramas

The steadily-increasing popularity of Gene Autry, "The Bing Crosby of the Ranges," is further enhanced with "Round-up Time in Texas," an action drama in which Autry has further attractive song numbers, and in which he is once again supported by Smiley Burnette.

"Ghost Town Gold" is a new "Three Mesquites" feature, co-starring the cowboy trio, Bob Livingston, Ray Corrigan and Max Terhune. It is stated to represent an entirely novel type of open-air action drama, and is the second of a series.

## Comedy of Aged Match-seller

### "OLD MOTHER RILEY" ON WEDNESDAY

John Argyle has invented an amusing and highly ingenious story to form the theme of the new Butcher-Hope-Bell production, "Old Mother Riley," in which the brilliant variety duo, Lucan and McShane, make their entry into screen stardom at the Piccadilly Theatre on the evening of Wednesday, August 11.

The plot centres round the will of an eccentric millionaire who had made his fortune out of matches, and who bequeathes his entire estate to his wife and son, on condition that Old Mother Riley, a poor old match-seller, and her daughter, Kitty, are taken from their humble surroundings and received into the family as guests for a period of at least six months. Needless to say, the idea is most unwelcome to the millionaire's relatives. The result, as portrayed by Arthur Lucan, is reported to be deliriously funny, but the sequel promises to be even more devastating. The relatives frame Mrs. Riley on an accusation of theft. As a consequence, the lively old dame finds herself in the dock at the Old Bailey, where she conducts her own defence with such animation that she not only wins the case,

but earns the right to live in her new home for good.

Arthur Lucan, famous for his female impersonations, of course, plays Mother Riley, with Kitty McShane as her daughter. Other clever people in the cast are Barbara Everest, Patrick Ludlow, Charles Carson, Dorothy Vernon, Syd Crossley, J. Herbert Leslie, Edith Sharpe, Edgar Driver and G. H. Mulcaster. Oswald Mitchell directed with Ralph Wells as production supervisor.

### ECCLES STAGE PLAY LICENCE

At Eccles Watch Committee a letter was submitted from the district manager of Union Cinemas, Ltd., with reference to the granting of a stage-play licence to the manager of the Broadway Theatre. It was agreed that for the time being the matter of any necessary additional safety requirements be left in the hands of the chairman and the chief officer, and that the stage plays licence be now issued to H. E. Buxton, the manager of the theatre.

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# THE KINEMATOGRAPH

# FILM

# TRADE SHOW OF

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
*Action for Slander	United Artists	83 min.	A	7,530 ft.	Clive Brook, Ann Todd, Arthur Margetson	Excellent general booking. Nothing to offend juveniles..	July 29, 1937	Not Fixed
Another Dawn	First National	74 min.	A	6,702 ft.	Kay Francis, Errol Flynn, Ian Hunter	Very good general booking. Safe for the family ..	July 8, 1937	Jan. 3, 1938
Armoured Car	General F.D. (Universal)	62 min.	A	5,621 ft.	Robert Wilcox, Judith Barrett, Cesar Romero	Handy supporting feature for the masses, industrial element and juveniles	July 22, 1937	Not Fixed
Battle of Greed	Independent	62 min.	U	5,629 ft.	Tom Keene, Gwynne Shipman, Jimmy Butler	Sound supporting feature for the masses and juveniles ..	July 29, 1937	Not Fixed
Big Business	Fox	60 min.	U	5,400 ft.	Jed Prouty, Spring Byington, Shirley Dean	Very good supporting feature for all classes, family included	July 8, 1937	Not Fixed
Blazing Guns	Ace	55 min.	U	5,166 ft.	Reb Russell, Marion Shilling ..	Passable second for the industrial element and youngsters	July 29, 1937	Not Fixed
Border Cafe	Radio	68 min.	U	6,120 ft.	Harry Carey, John Beal, Armida	Very good supporting feature for all classes, family included	July 22, 1937	Not Fixed
*Boys Will be Girls	B.I.E.D.	73 min.	U	6,800 ft.	Leslie Fuller, Nellie Wallace, Judy Kelly	Safe booking for the masses. Not a booking for juveniles	July 15, 1937	Not Fixed
Captain Calamity	A.B.F.D.	66 min.	U	5,940 ft.	George Houston, Marian Nixon, Roy D'Arcy	Very good two-feature programme booking for all classes. Great for the family	July 29, 1937	Not Fixed
Case of the Stuttering Bishop, The	First National	71 min.	U	6,239 ft.	Donald Woods, Ann Dvorak, Craig Reynolds	Reliable two-feature programme booking for most halls. Safe for the family	July 1, 1937	Dec. 27, 1937
*Castles in the Air	Metropole	50 min.	U	4,000 ft.	Lillian Hall Davis, Nelson Keys	Useless ..	July 22, 1937	Not Fixed
*Catch as Catch Can	Fox	71 min.	A	6,428 ft.	James Mason, Vicki Dobson, Paul Blake	Useful supporting feature. Safe for youngsters ..	July 8, 1937	Not Fixed
*Clothes and the Woman	A.B.P.C.	70 min.	A	6,318 ft.	Rod La Rocque, Constance Collier, George Stone	Fair average support for the not too sophisticated. Safe for the family	July 8, 1937	Not Fixed
Court Waltzes, The	Curzon	90 min.	U	8,250 ft.	Fernand Gravett, Jeanine Crispin	Very good specialised hall booking. Harmless for juveniles	July 1, 1937	Not Fixed
Crime in the Clouds	First National	60 min.	U	5,400 ft.	Glenda Farrell, Barton MacLane, Gordon Oliver	Reliable two-feature programme booking for all classes. Good for youngsters	July 22, 1937	Not Fixed
Criminals of the Air	Columbia	61 min.	U	5,500 ft.	Charles Quigley, Rosalind Keith, Russell Hicks	First-rate supporting feature for the masses and youngsters	July 8, 1937	Not Fixed
Dance, Charlie, Dance	First National	63 min.	U	5,802 ft.	Stuart Erwin, Jean Muir, Glenda Farrell	Very good general booking for all classes, family included	July 8, 1937	Dec. 13, 1937
Day at the Races, A	M-G-M	108 min.	U	9,824 ft.	Mark Brothers, Maureen O'Sullivan, Allen Jones	Outstanding box-office bet. Excellent for youngsters ..	July 8, 1937	Sept. 13, 1937
Desert Guns	Sound City	60 min.	U	5,774 ft.	Conway Tearle, Budd Buster, Margaret Morris	Fair booking for minor theatres. Plot value in film which should appeal to the non-critical. Safe for children	July 1, 1937	Not Fixed
Devil is Driving, The	Columbia	69 min.	A	6,210 ft.	Richard Dix, Joan Perry, Elisha Cook, jun.	Very good general booking. Of value to the family ..	July 15, 1937	Not Fixed
*Earth Remaineth, The	Exclusive	33 min.	U	3,086 ft.		Fill up for family halls ..	July 1, 1937	Not Fixed
*Edge of the World, The	B.I.E.D.	80 min.	A	7,300 ft.	Niall MacGinnis, Belle Chrystall, John Laurie	Outstanding entertainment for good, high-class and family halls	July 15, 1937	Not Fixed
Emperor's Candlesticks, The	M-G-M	89 min.	U	8,022 ft.	William Powell, Luise Rainer, Robert Young	Outstanding star and title booking. Safe for juveniles ..	July 29, 1937	Nov. 29, 1937
Fight to the Finish, A	Columbia	58 min.	U	5,232 ft.	Don Terry, Rosalind Keith ..	Good general booking. Harmless for juveniles ..	July 22, 1937	Not Fixed
*First Night	Paramount	70 min.	U	6,290 ft.	Jack Livesey, Rani Waller ..	Useful support for popular halls. No appeal to juveniles	July 1, 1937	Not Fixed
Frame-Up, The	Columbia	58 min.	U	5,273 ft.	Paul Kelly, Jacqueline Logan, George McKay	Good popular programme feature. Hardly suitable for juveniles	July 15, 1937	Not Fixed
Great Gambini, The	Paramount	69 min.	A	6,272 ft.	Akim Tamiroff, Marian Marsh, John Trent	Good general booking. Safe for the family ..	July 22, 1937	Not Fixed
Guns and Gunners	Sound City	51 min.	U	4,770 ft.	Edmund Cobb, Edna Aselin, Black King	For minor halls only in industrial or rural areas ..	July 8, 1937	Not Fixed
High Hat	Butcher's	69 min.	U	6,224 ft.	Frank Luther, Dorothy Dane, Franklin Pangborn	Useful supporting feature for most halls. Good for juveniles	July 29, 1937	Not Fixed
His Fighting Blood	Palladium	63 min.	U	5,750 ft.	Kernit Maynard, Polly Ann Young, Paul Fix	Useful supporting feature for industrial halls. Good for juveniles	July 29, 1937	Not Fixed
Cover the War	General F.D. (Universal)	69 min.	U	6,213 ft.	John Wayne, Gwen Gaze, Charles Brokaw	Capital two-feature programme booking for the industrial element and youngsters	July 22, 1937	Not Fixed
Judgment Book	Sound City	52 min.	U	5,810 ft.	Conway Tearle, Rychard Cramer, Bernadine Hayes	Adequate second feature for industrial and family halls	July 8, 1937	Not Fixed
Lady Escapes, The	Fox	62 min.	A	5,580 ft.	Gloria Stuart, Michael Whalen, June Brewster	Useful supporting proposition for most halls. Safe for the family	July 29, 1937	Not Fixed
*Last Curtain, The	Paramount	67 min.	U	6,056 ft.	Campbell Gullan, Greta Gynt, Kenneth Duncan	Useful quota booking for other than industrial halls. Unlikely to appeal to youngsters	July 29, 1937	Jan. 31, 1938
Last of the Clintons, The	Exclusive	56 min.	U	5,149 ft.	Harry Carey, Betty Mack, Del Gordon	Subject for children's matinees only ..	July 1, 1937	Not Fixed
Last Train from Madrid, The	Paramount	75 min.	A	6,962 ft.	Dorothy Lamour, Lew Ayres, Gilbert Roland	Good two-feature programme booking. Safe for juveniles	July 8, 1937	Not Fixed
League of Frightened Men, The	Columbia	65 min.	A	5,850 ft.	Walter Connolly, Lionel Stander, Irene Hervey	Sound two-feature programme booking. Nothing to harm youngsters	July 22, 1937	Not Fixed
*Let's Make a Night of It	A.B.P.C.	95 min.	U	8,550 ft.	Buddy Rogers, June Clyde, Fred Emney	Cast-iron box-office proposition for the masses. Great for the family	July 1, 1937	Not Fixed

# WHAT'S RELEASED

DATE.	TITLE.	RENTER.	REG. NO.	RUNNING TIME, MIN.	CERTIFICATE.	LENGTH, FEET.	STARS.	POSTER.	"KINE." REVIEW DATE.
Aug. 9	Arizona Days	A.B.F.D.	F. 14319	52	U	4,720	Tex Ritter, Ethelinde Terry	1/12, 1/6 ..	Feb. 25, 1937
.. 30	Beware of Ladies	British Lion	F. 14417	64	A	5,792	Judith Allen, Donald Cook	1/12, 1/6 ..	Mar. 11, 1937
.. 2	Bulldog Drummond Escapes	Paramount	F. 14299	67	U	6,055	Ray Milland, Sir Guy Standing	1/48, 1/12, 1/6 ..	Feb. 18, 1937
.. 9	*Calling All Stars	British Lion	Br. 14426	76	U	7,100	Ambrose and band and variety cast	1/48, 1/12, 1/6 ..	Mar. 4, 1937
.. 30	*Cavalier of the Streets, The	Paramount	Br. 14430	70	A	6,340	Margaret Vyner	1/6 ..	Mar. 18, 1937
.. 23	China Passage	Radio	F. 14388	63	A	5,822	Constance Worth, Vinton Haworth, Leslie Fenton	1/12, 1/6 ..	Mar. 11, 1937
.. 16	College Holiday	Paramount	F. 14136	85	U	7,759	Jack Benny, Burns and Allen	1/48, 1/12, 1/6 ..	Jan. 21, 1937
.. 9	*Compulsory Wife, The	Warner	Br. 14512	57	A	7,582	Henry Kendall, Joyce Kirby	1/12, 1/6 ..	April 11, 1937
.. 30	Crime's Highway	Butcher's	F. 14556	59	U	5,436	Warren Hymer	1/6 ..	April 8, 1937
.. 30	*Dark Journey	United Artists	Br. 14234	77	U	7,238	Conrad Veidt, Vivien Leigh	1/48, 1/12, 1/6 ..	Feb. 4, 1937
.. 23	Doctor's Diary, A	Paramount	F. 14411	69	A	6,276	George Bancroft, Helen Burgess	1/48, 1/12, 1/6 ..	Mar. 11, 1937
.. 30	*Dominant Sex, The	A.B.P.C.	Br. 14200	80	A	6,680	Philip Holmes, Diana Churchill	1/48, 1/12, 1/6 ..	Jan. 28, 1937
.. 16	*Don't Get Me Wrong	First National	Br. 14438	80	U	7,276	Max Miller, George E. Stone, Glen Allyn	1/48, 1/12, 1/6 ..	Mar. 18, 1937
.. 9	*Down on the Farm	First National	Br. 14514	65	U	5,808	J. S. Deek, Erland Newbold	..	April 1, 1937
.. 23	Down to the Sea	A.B.F.D.	F. 14321	68	U	6,175	Ben Lyon, Ann Rutherford, Russell Hardie	1/12, 1/6 ..	Feb. 25, 1937
.. 9	*Elder Brother, The	Paramount	Br. 14286	67	A	6,030	John Stuart, Marjorie Taylor	1/6 ..	Feb. 18, 1937
.. 30	Fair Warning	Fox	F. 14638	70	A	6,162	J. Edward Bromberg, Betty Furness, Victor Kilian	1/48, 1/12, 1/6 ..	April 29, 1937
.. 30	*For Valour	General F.D.	Br. 14436	94	A	8,464	Tom Walls, Ralph Lynn	1/48, 1/12, 1/6 ..	Mar. 18, 1937
.. 2	Girl on the Front Page, The	General F.D.	F. 13883	73	U	6,518	Edmund Lowe, Gloria Stuart	1/48, 1/12, 1/6 ..	Nov. 12, 1936
.. 23	Good Old Soak, The	M-G-M	F. 14765	75	U	6,859	Wallace Beery, Eric Linden, Una Merkel	1/48, 1/12, 2/6 ..	June 3, 1937
.. 2	Green Light	Warner	F. 14385	84	A	7,640	Errol Flynn, Anita Louise, Cedric Hardwicke	1/48, 1/12, 1/6 ..	Mar. 11, 1937
.. 23	*High Command, The	A.B.F.D.	Br. 14552	90	A	8,120	Lionel Atwill, Lucie Mannheim	1/12, 1/6 ..	Mar. 25, 1937
.. 9	I Promise to Pay	Columbia	F. 14453	69	A	6,122	Chester Morris, Helen Mack, Leo Carrillo	1/12, 1/6 ..	Mar. 18, 1937
.. 9	*It's Never Too Late to Mend	M-G-M	Br. 14459	67	A	6,007	Tod Slaughter, Jack Livesey	1/12, 1/6 ..	Mar. 25, 1937
.. 9	John Meade's Woman	Paramount	F. 14530	81	A	7,351	Edward Arnold, Francis Larrinoux	1/48, 1/12, 1/6 ..	Mar. 25, 1937
.. 9	Join the Marines	British Lion	F. 14420	70	U	6,362	Paul Kelly, June Travis, Reginald Denny	1/12, 1/6 ..	Mar. 4, 1937
.. 16	*Kathleen Mavourneen	A.B.P.C.	Br. 14314	75	U	6,940	Sally O'Neill	1/48, 1/12, 1/6 ..	Feb. 11, 1937
.. 23	*Knights for a Day	Pathe	Br. 14516	69	U	6,321	Nelson Keys, Nancy Burne, John Garrick	1/6 ..	April 8, 1937
.. 30	Leavenworth Case, The	A.B.F.D.	F. 14318	64	A	5,800	Donald Cook, Jean Rouverol	1/12, 1/6 ..	Feb. 18, 1937
.. 2	*London Melody	General F.D.	Br. 14261	75	A	6,736	Anna Neagle, Tullio Carminati	1/48, 1/12, 1/6 ..	Feb. 11, 1937

\* Titles marked with

# WEEKLY'S August 1937

# INDEX

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TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
*Lilac Domino, The	United Artists	80 min.	U	7,200 ft.	June Knight, Michael Bartlett, Fred Emney	Average light booking, with box-office potentialities in its title. Safe for the family	July 15, 1937	Not Fixed
Lone Trail, The	Sound City	56 min.	U	5,145 ft.	Rex Lease, Jack Morven, Virginia Brown Fair	Useful second feature for small halls	July 8, 1937	Not Fixed
Love in a Bungalow	General F.D.	66 min.	U	5,940 ft.	Nan Grey, Kent Taylor, Jack Smart	Attractive two-feature programme booking for all classes, family included	July 15, 1937	Not Fixed
Mad Girl	Denning	75 min.	A	7,000 ft.	Danielle Darrieux, Albert Prejean	Fair specialised hall booking. Not for juveniles	July 29, 1937	Not Fixed
*Make Up	A.B.F.D.	71 min.	U	6,390 ft.	Nils Asther, June Clyde, Judy Kelly	Good average popular booking. Safe for the family	July 1, 1937	Not Fixed
Married Before Breakfast	M-G-M.	70 min.	U	6,391 ft.	Robert Young, Florence Rice, June Clayworth	Excellent booking for all classes, family included	July 22, 1937	Not Fixed
Midnight Madonna	Paramount	64 min.	U	5,821 ft.	Warren William, Mady Correll, Kitty Clancy	Very good popular hall booking. Not very suitable for children	July 15, 1937	Not Fixed
*Midnight Menace	A.B.F.D.	77 min.	U	7,122 ft.	Charles Farrell, Fritz Kortner	Good popular booking. Safe for juveniles	July 8, 1937	Not Fixed
Motor Madness	Columbia	60 min.	U	5,490 ft.	Rosalind Keith, Allen Brook, George Ernest	Reliable supporting feature for the masses and the family	July 15, 1937	Not Fixed
Mountain Music	Paramount	77 min.	U	6,905 ft.	Bob Burns, Martha Raye, John Howard	Novelty two-feature programme proposition for the masses. Should amuse youngsters	July 22, 1937	Dec. 20, 1937
Murder in the Dark	Exclusive	70 min.	U	6,089 ft.	Conway Tearle, Barbara Bedford	Usable second feature for popular halls. Moderate juvenile appeal	July 29, 1937	Not Fixed
On Again, Off Again	Radio	68 min.	A	6,122 ft.	Robert Woolsey, Bert Wheeler, Esther Muir	Good light entertainment for the masses. Safe for the family	July 22, 1937	Not Fixed
Parnell	M-G-M	116 min.	A	10,619 ft.	Clark Gable, Myrna Loy, Edna May Oliver	Excellent popular booking. Great for the family	July 8, 1937	Nov. 15, 1937
*Passenger to London	Fox	56 min.	A	5,138 ft.	John Warwick, Jenny Laird, Aubrey Pollock	Fair support in popular halls. Rather too slow for children	July 1, 1937	Not Fixed
Picture Brides	International	64 min.	No cert.	5,850 ft.	Dorothy Mackall, Regis Toomey, Alan Hale	Catch-penny stuff for industrial halls only. Definitely not for the family	July 15, 1937	Not Fixed
Riddle Ranch	Sound City	53 min.	U	4,840 ft.	David Worth, Julian Rivero, "Black King"	Appeal is mainly to masculine element among Western fans	July 8, 1937	Not Fixed
*... Said O'Reilly to McNab	General F.D.	82 min.	U	7,634 ft.	Will Fyfe, Will Mahoney	Excellent general booking for all types of audience	July 1, 1937	Dec. 20, 1937
Santa Fe Rides	Metropole	60 min.	U	5,400 ft.	Bob Custer, Elinor Stewart, Lufe McKee	Second feature for small halls and juveniles	July 15, 1937	Not Fixed
Shadows of Singapore	Ambassador	66 min.	A	6,022 ft.	Johnny Mack Brown, Dorothy Burgess, Ralph Ince	Supporting feature for uncritical audiences only. Not for youngsters	July 1, 1937	Not Fixed
*Silver Blaze	A.B.P.C.	70 min.	U	6,358 ft.	Arthur Wontner, Lyn Harding, Ian Fleming	Certain popular hit for astute showmen. Good for all types and ages	July 8, 1937	Oct. 25, 1937
*Sing As You Swing	B.I.E.D.	70 min.	U	6,570 ft.	Clapham and Dwyer, Evelyn Dall, Claude Dampier	Good two-feature programme booking for the masses. Safe for the family	July 15, 1937	Not Fixed
Sing While You're Able	Metropole	70 min.	U	6,274 ft.	Pinky Tomlin, Toby Wing, H.C. Bradley	Attractive supporting feature for family and popular halls	July 1, 1937	Not Fixed
Speed to Spare	Columbia	60 min.	U	5,400 ft.	Charles Quigley, Dorothy Wilson, Eddie Nugent	Very good supporting feature for the masses and youngsters	July 8, 1937	Not Fixed
Studio Romance	First National	64 min.	U	5,741 ft.	Donald Woods, Jeanne Madden, Joseph Crehan	Good two-feature programme booking. Sound family affair	July 29, 1937	Jan. 3, 1938
Super Sleuth	Radio	71 min.	U	6,480 ft.	Jack Oakie, Ann Sothern, Eduardo Ciannelli	Excellent light booking. Will appeal to the family	July 29, 1937	Not Fixed
*Talking Feet	Sound City	80 min.	U	7,120 ft.	Hazel Ascot, Jack Barty, David Burnaby	Cast-iron booking for the masses and family	July 8, 1937	Not Fixed
Think Fast, Mr. Moto	Fox	65 min.	A	5,978 ft.	Peter Lorre, Virginia Field, Thomas Beck	Good two-feature programme booking. Nothing to offend the family	July 8, 1937	Not Fixed
Toast of New York, The	Radio	110 min.	A	9,876 ft.	Edward Arnold, Frances Farmer, Cary Grant	Box-office proposition for all classes. Nothing to offend the family	July 22, 1937	Not Fixed
Trail's End	Sound City	57 min.	U	5,134 ft.	Conway Tearle, Fred Kohler, Claudia Dell	Halls accustomed to Western fare can book this one with safety. Good stuff for adventure-loving youth	July 1, 1937	Not Fixed
Wake Up and Live	Fox	90 min.	U	8,100 ft.	Walter Winchell, Ben Bernie and his orchestra, Alice Faye, Jack Haley	Excellent booking for all classes, family included	July 1, 1937	Not Fixed
Wee Willie Winkie	Fox	97 min.	U	8,933 ft.	Shirley Temple, Victor McLaglen, C. Aubrey Smith	Box-office certainty for all classes, family included	July 29, 1937	Dec. 27, 1937
White Bondage	First National	60 min.	A	5,471 ft.	Jean Muir, Gordon Oliver, Howard Phillips	Useful second feature for popular halls. Not for juveniles	July 15, 1937	Dec. 20, 1937
*Who's Your Lady Friend?	A.B.F.D.	71 min.	A	6,598 ft.	Frances Day, Vic Oliver, Romney Brent	Excellent light booking. Not for youngsters	July 8, 1937	Not Fixed
*Why Pick on Me?	Radio	65 min.	A	5,850 ft.	Wylie Watson, Sybil Groves, Jack Hobbs	Reliable light booking for all classes, family included	July 22, 1937	Not Fixed
Yiddle on His Fiddle	Sound City	82 min.	U	7,500 ft.	Molly Picon, N. Bozyk, S. Landau	Sound booking for specialised halls. No appeal to children	July 1, 1937	Not Fixed
You Can't Beat Love	Radio	60 min.	U	5,574 ft.	Preston Foster, Joan Fontaine	Excellent two-feature booking for all classes. Not suitable for juveniles	July 22, 1937	Not Fixed

## IN AUGUST, 1937

DATE.	TITLE.	RENTER.	REG. NO.	RUNNING TIME, MIN.	CERTIFICATE.	LENGTH, FEET.	STARS.	POSTER.	"KINE." REVIEW DATE.
Aug. 23	Mandarin Mystery, The	British Lion	F. 14416	67	A	6,049	Eddie Quillan, Charlotte Henry	1/12, 1/6	Mar. 11, 1937
2	Man in Possession	M-G-M	F. 14590	84	U	7,532	Jean Harlow, Robert Taylor	1/48, 1/12, 2/6	April 15, 1937
23	*Mayfair Melody	Warner	Br. 14377	83	U	7,582	Keith Falkner, Joyce Kirby	1/48, 1/12, 1/6	Mar. 11, 1937
9	Michael Strogoff	Radio	F. 14387	82	A	7,566	Anton Walbrook, Elizabeth Allen, Margot Grahame	1/48, 1/12, 1/6	Mar. 11, 1937
9	Mighty Treve, The	General F.D. (Universal)	F. 14255	68	U	6,110	Noah Beery, Jr., Barbara Reed	1/12, 1/6	Feb. 11, 1937
9	*Moonlight Sonata	United Artists	Br. 14305	90	U	7,795	Paderewski, Marie Tempest, Charles Farrell	1/48, 1/12, 1/6	Feb. 18, 1937
9	Nancy Steele is Missing	Fox	F. 14624	84	A	7,630	Victor McLaglen, Peter Lorre, Walter Connolly	1/48, 1/12, 1/6	April 22, 1937
30	Nobody's Baby	M-G-M	F. 14700	67	U	6,080	Patsy Kelly, Lyda Roberti	1/48, 1/12, 2/6	May 13, 1937
23	*No-Kay for Sound	General F.D.	Br. 14641	89	A	7,797	Crazy Gang	1/48, 1/12, 1/6	April 25, 1937
16	Old Corral, The	A.B.F.D.	F. 14320	63	U	5,625	Tex Ritter, Joan Woodbury	1/12, 1/6	Feb. 25, 1937
23	One in a Million	Fox	F. 14298	94	U	8,499	Sonja Henie, Adolphe Menjou, Don Ameche	1/48, 1/12, 1/6	Feb. 18, 1937
9	Outer Gate, The	Pathe	F. 14342	73	A	6,650	Ralph Morgan, Kay Linaker, Ben Alexander	1/12, 1/6	Mar. 4, 1937
16	*Pagliacci	United Artists	Br. 14051	92	A	8,337	Richard Tauber, Steffi Duna	1/48, 1/12, 1/6	Dec. 17, 1936
23	*Patricia Gets Her Man	First National	Br. 14439	68	A	6,130	Hans Sonker, Lesley Brook, Edwin Styles	1/12, 1/6	Mar. 11, 1937
2	Penrod and Sam	First National	F. 14515	64	A	5,823	Billy Mauch, Harry Watson, Frank Craven	1/12, 1/6	April 1, 1937
2	*Please Teacher	A.B.P.C.	Br. 14303	75	U	6,961	Bobby Howes, Vera Pearce, Bertha Belmore	1/48, 1/12, 1/6	Feb. 25, 1937
16	*Rangle River	Columbia	Br. 14458	81	U	7,315	Victor Jory, Margaret Dare	1/6	Mar. 25, 1937
30	*Rose of Tralee	Butcher's	Br. 14604	80	U	7,207	Binkie Stuart, Fred Conyngham, Kathleen O'Regan	1/48, 1/12, 1/6	April 15, 1937
30	Ruggles of Red Gap (Re-issue)	Paramount	F. 14298	89	U	8,097	Charles Laughton, Mary Boland, Charles Ruggles	1/48, 1/12, 1/6	Mar. 14, 1935
2	Sandflow	General F.D. (Universal)	F. 14423	56	U	5,086	Buck Jones	1/12, 1/6	Mar. 18, 1937
16	Sea Devils	Radio	F. 14381	87	A	7,879	Victor McLaglen, Preston Foster, Ida Lupino	1/48, 1/12, 1/6	Mar. 11, 1937
16	Smart Blonde	Warner	F. 14373	59	A	5,383	Glenda Farrell, Barton MacLane	1/12, 1/6	Mar. 4, 1937
16	Smoke Tree Range	General F.D.	F. 14652	59	U	5,326	Buck Jones	1/12, 1/6	May 6, 1937
9	*Song of the Road	Sound City	Br. 14309	72	U	6,611	Bransby Williams	1/12, 1/6	Feb. 25, 1937
23	*Stampede	Columbia	Br. 14451	56	U	5,048	Charles Starrett	1/6	Mar. 25, 1937
30	Stolen Holiday	Warner	F. 14405	78	A	7,193	Kay Francis, Ian Hunter, Claude Rains	1/48, 1/12, 2/6	Mar. 11, 1937
2	Stowaway	Fox	F. 14363	86	U	7,810	Shirley Temple, Robert Young, Alice Faye	1/48, 1/12, 1/6	Mar. 4, 1937
2	Trail Dust	Paramount	F. 14322	75	U	6,898	William Boyd, Jimmie Ellison	1/12, 1/6	Feb. 25, 1937
23	*Variety Hour	Fox	Br. 14447	64	A	5,932	Brian Lawrence and band, Clapham and Dwyer	1/6	Mar. 18, 1937
2	*Wake Up Famous	Radio	Br. 14180	68	U	6,117	Gene Gerrard, Nelson Keys, Bela Mita	1/12, 1/6	Jan. 28, 1937
23	*Wanted	Sound City	Br. 14308	71	U	6,293	Zasu Pitts, Guy Newall	1/12, 1/6	Feb. 25, 1937
30	We're on the Jury	Radio	F. 14374	71	U	6,367	Helen Broderick, Victor Moore	1/12, 1/6	Mar. 4, 1937
30	When's Your Birthday	Radio	F. 14564	73	U	6,926	Joe E. Brown, Marion Marsh, Edgar Kencdy	1/48, 1/12, 1/6	April 15, 1937
2	*When the Devil was Well	Columbia	Br. 14509	67	U	6,093	Jack Hobbs, Vera Lennox	1/6	Mar. 25, 1937
16	*Wings of the Morning	Fox	Br. 14239	84	U	7,704	Annabella, Henry Fonda, Leslie Banks	1/48, 1/12, 1/6	Jan. 28, 1937

# FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are able to present a list which covers the period June 16 to July 27. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.	Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
<b>BRITISH</b>									
JUNE 16. The Man Who Made Diamonds. Pathe Pictorial (Nos. 53-78) series— <i>Pathe Pictorial No. 63</i> <i>Pathe Pictorial No. 64</i>	First National	Warner Bros.— First National.	6,009	Br. 14858	JUNE 24. Wildcat	Independent F.D.	Maurice Conn	5,490	F. 14892
JUNE 17. Sunset in Vienna The Penny Pool	General F.D. Mancunian Film Corp.	Herbert Wilcox Mancunian Film Corp.	6,588 8,075	Br. 14868 Br. 14869	JUNE 25. Der Herrscher	General F.D.	K. J. Fritzsche, Productions of Tobis Magna Film Prod.	8,950	F. 1489
JUNE 19. Big Fella	British Lion	Fortune Films	6,414	Br. 14879	JUNE 29. Yiddle on His Fiddle... Shadows of Singapore	Sound City (Dis- tributors). Ambassador	Green-Film Mayfair Pictures	8,350 6,022	F. 14895 F. 14896
JUNE 21. French Leave	Pathe	Welwyn Studios	7,556	Br. 14882	JUNE 30. Game Trails Desert Guns	Paramount Sound City (Dis- tributors).	Paramount Beaumont Pictures	821 5,474	F. 14898 F. 14899
JUNE 22. Footlights	Ace Films	Ace Films	4,082	Br. 14889	Trails End We From Kronstadt...	Film Society	Mosfilm	5,134 8,024	F. 14900 F. 14901
JUNE 29. Pathe Pictorial (Nos. 53-78) series— <i>Pathe Pictorial No. 65</i>	Pathe	Pathe	1,005	Br. 14894	JULY 1. Wake Up and Live	Fox	Twentieth Century- Fox.	8,231	F. 14905
JUNE 30. First Night	Paramount	Crusade Films	6,290	Br. 14897	Another Dawn The Case of the Stut- tering Bishop. She Was an Acrobat's Daughter. Nickie Low-Down Hotel a la Swing	First National " " " " " " " "	Warner Bros. " " " " " " " "	6,702 6,439 781 970 1,968	F. 14906 F. 14907 F. 14908 F. 14909 F. 14910
JULY 1. Let's Make a Night of It. Catch as Catch Can Passenger to London	Assoc. Brit. Pict. Corp. Fox " "	B.I.P. " " Fox British " "	8,415 6,428 5,138	Br. 14902 Br. 14903 Br. 14904	JULY 1. Last of the Clintons... Think Fast, Mr. Moto...	Exclusive Films Fox	William Burke Twentieth Century- Fox.	5,149 5,978	F. 14915 F. 14916
JULY 2. King Solomon's Mines Cocktail The Earth Remaineth Command Performance Talking Feet	General F.D. Colmore Dist. Exclusive Films... Sound City Dist.	Gaumont-British L. C. Beaumont Lewis G. Jonas Ajax Film Corp. U.K. Films	7,283 2,500 3,086 1,800 7,135	Br. 14911 Br. 14912 E. 14913 Br. 14914 Br. 14918	Parnell Guns and Gunners Lone Trail	M-G-M Sound City (Dis- tributors). " "	M-G-M Beaumont Pictures " "	10,619 4,770 5,145	F. 14917 F. 14919 F. 14920
JULY 5. Make Up	A.B.F.D....	Standard Inter- national Pict.	6,473	Br. 14921	JULY 5. The Last Train From Madrid. Big Business	Paramount Fox	Paramount Twentieth Century- Fox.	6,962 5,503	F. 14924 F. 14925
Pathe Pictorial (Nos. 53/78) series— <i>Pathe Pictorial No. 66</i> <i>Pathe Pictorial No. 67</i>	Pathe	Pathe	956 985	Br. 14922 Br. 14923	A Day at the Races... Judgment Book Riddle Ranch	M-G-M Sound City (Dis- tributors). " "	M-G-M Beaumont Pictures " "	9,824 5,825 4,840	F. 14926 F. 14927 F. 14928
JULY 6. Said O'Reilly to McNab. Who's Your Lady Friend. <i>Pathe Pictorial No. 68</i>	General F.D. A.B.F.D.... Pathe	Gainsborough Pictorial. Dorian Film Pro- ductions. Pathe	7,634 6,535 935	Br. 14929 Br. 14930 Br. 14931	JULY 6. Hospitality	Paramount	Paramount	554	F. 14932
JULY 8. Midnight Menace	A.B.F.D....	Grosvenor Sound Films.	7,042	Br. 14937	JULY 7. Sing While You're Able Criminals of the Air My Little Feller Speed to Spare	Metropole F.D. Columbia " " " "	Melody Pictures... Columbia " " " "	6,274 5,439 1,578 5,369	F. 14933 F. 14934 F. 14935 F. 14936
JULY 13. Silver Blaze Flames of Conscience The Edge of the World	A.B.P.C. Colmore Distribu- tors. B.I.E.D.	Twickenham Film Studios. Film Players Corp. Joe Rock	6,358 4,943 7,300	Br. 14944 Br. 14945 Br. 14946	JULY 8. Dance, Charlie, Dance Romance of Robert Burns.	First National " "	Warner Bros. " " " "	5,802 1,440	F. 14938 F. 14939
JULY 15. Sing As You Swing Boys Will Be Girls This England No. 4	B.I.E.D. " " Warner Bros.	Rock Studios Leslie Fuller Pic- tures. Inspiration Films	7,400 6,000 834	Br. 14952 Br. 14953 Br. 14954	JULY 12. Midnight Madonna Motor Madness From Bad to Worse Scrappy's Music Lesson	Paramount Columbia " " " "	Paramount Columbia " " " "	5,821 5,581 1,540 645	F. 14940 F. 14941 F. 14942 F. 14943
JULY 16. The Bare Idea Funeral March of a Marionette. Lullaby... Pathe Pictorial (Nos. 53-78) series— <i>Pathe Pictorial No. 69</i>	British Screen Ser- vice. " " " " Pathe	British Screen Ser- vice. " " " " Pathe	1,742 850 990 991	Br. 14973 Br. 14974 Br. 14975 Br. 14976	JULY 13. The Devil is Driving Back to the Woods The Frame Up Lodge Night The Court Waltzes	Columbia " " " " " " Denning Films	Columbia " " " " " " Universum-Film A.G.	6,127 1,752 5,273 1,616 8,229	F. 14947 F. 14948 F. 14949 F. 14950 F. 14951
JULY 17. Under the Red Robe	Fox	New World	7,298	Br. 14977	JULY 15. The Lifers of the Party The Land of the Mid- night Sun. Mail and Female Home Run on the Keys Nature—the Artist You Can't Beat Love White Bondage It's All Over Now Love in a Bungalow...	Warner Bros. " " " " " " " " Radio First National " " General F.D.	Warner Bros. " " " " " " " " R.K.O. Radio Warner Bros. " " " " Universal	1,802 911 1,997 835 900 5,574 5,471 1,962 5,989	F. 14955 F. 14956 F. 14957 F. 14958 F. 14959 F. 14960 F. 14961 F. 14962 F. 14963
JULY 19. Why Pick on Me?	Radio	G.S. Enterprises	5,859	Br. 14978	JULY 16. Married Before Break- fast. It May Happen to You League of Frightened Men. Community Sing No. 3 Krazy's Race of Time A Fight to the Finish Wrong Miss Wright The Toast of New York Trees	M-G-M " " Columbia " " " " " " Radio Paramount	M-G-M " " Columbia " " " " " " " " R.K.O. Radio Paramount	6,391 1,853 5,898 859 638 5,232 1,508 9,876 795	F. 14964 F. 14965 F. 14966 F. 14967 F. 14968 F. 14969 F. 14970 F. 14971 F. 14972
JULY 21. This Other Eden	Kinograph Distri- butors.	Pennine Films	874	E. 14989	JULY 19. Mountain Music The Great Gambini Santa Fe Rides Armoured Car... I Cover the War Mickey's Amateurs	Paramount Metropole Film Dist. General F.D. " " United Artists	Paramount " " Reliable Picture Corp. Universal " " Walt. Disney	6,905 6,272 5,641 5,621 6,213 761	F. 14979 F. 14980 F. 14982 F. 14983 F. 14984 F. 14985
JULY 22. The Lilac Domino	United Artists	Grafton Films	7,695	Br. 14992	JULY 20. Dumb's the Word Border Cafe Check Your Cash	Radio " " Warner Bros.	R.K.O. Radio " " Warner Bros.	1,691 6,040 953	F. 14986 F. 14987 F. 14988
JULY 23. Symphonies in Stone— Wells Cathedral. Symphonies in Stone— Salisbury Cathedral.	First National " "	Inspiration Films " "	975 799	Br. 14997 Br. 14998	JULY 21. Super-Sleuth On Again—Off Again	Radio " "	R.K.O. Radio " "	6,265 6,122	F. 14990 F. 14991
JULY 26. Action for Slander The Last Curtain	United Artists Paramount	Victor Saville British and Do- minions.	7,530 6,056	Br. 15010 Br. 15011	JULY 22. High Hat Crime in the Clouds I Only Have Eyes for You. Sweethearts and Flowers	Butcher's First National " " " " " "	Imperial Distri- butor Corp. Warner Bros. " " " " " "	6,224 5,502 766 1,865	F. 14993 F. 14994 F. 14995 F. 14996
<b>FOREIGN</b>									
JUNE 16. Wings Over Honolulu Blazing Sixes Picador Porky... Along the Mediterranean Hotel Haywire Nobody Home Big Calibre Mister Flow	General F.D. Warner Bros. " " " " Paramount " " Equity British Denning Films, Ltd.	Universal Pictures Warner Bros. " " " " Paramount " " A. W. Hackel Lauer et Cie, S.A.	6,996 4,961 790 969 5,911 901 5,250 8,483	F. 14860 F. 14861 F. 14862 F. 14863 F. 14864 F. 14865 F. 14866 F. 14867	JULY 17. The Go Getter... Porky's Duck Hunt Public Wedding Ghost to Ghost Hook-Up The Great Hospital Mystery	Warner Bros. " " " " " " Fox	Warner Bros. " " " " " " " " Twentieth Century- Fox.	8,310 804 5,266 976 5,262	F. 14870 F. 14871 F. 14872 F. 14873 F. 14874
JUNE 17. The Go Getter... Porky's Duck Hunt Public Wedding Ghost to Ghost Hook-Up The Great Hospital Mystery	Warner Bros. " " " " " " Fox	Warner Bros. " " " " " " " " Twentieth Century- Fox.	8,310 804 5,266 976 5,262	F. 14870 F. 14871 F. 14872 F. 14873 F. 14874	JUNE 18. Kid Galahad The Fella with the Fiddle Slim The Jam Session	Warner Bros. " " " " " "	Warner Bros. " " " " " " " "	9,262 693 7,816 916	F. 14875 F. 14876 F. 14877 F. 14878
JUNE 19. Demon for Trouble Tombstone Terror	Equity British " "	A. W. Hackel " "	5,200 5,100	F. 14880 F. 14881	JUNE 19. Devil Diamond Pick a Star Penny Wisdom Brand of Hate Slave Ship That I May Live	Pathe " " M-G-M " " Equity British Fox " "	Guaranteed Pictorial. Hal E. Roach M-G-M A. W. Hackel Twentieth Century- Fox. " "	5,597 6,084 887 5,500 8,111 6,296	F. 14883 F. 14884 F. 14885 F. 14886 F. 14887 F. 14888
JUNE 22. Speed Limited...	Pathe	Guaranteed Pictures.	5,243	F. 14891	JUNE 22. Speed Limited...	Pathe	Guaranteed Pictures.	5,243	F. 14891
JULY 27. The Lady Escapes Picture Brides	Fox International Productions.	Twentieth Century- Fox. Allied Pictures	5,674 5,974	F. 15015 F. 15016	JULY 26. Swing, Hutton, Swing The Emperor's Candle- sticks. Wee Willie Winkie	Paramount M-G-M Fox	Paramount M-G-M Twentieth Century- Fox.	938 8,022 8,933	F. 15012 F. 15013 F. 15014

K I N E

# THEATRE SECTION

SHOWMANSHIP · EQUIPMENT · PROJECTION · CONSTRUCTION  
MUSIC SUGGESTIONS · SOUND & COLOUR

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## TOOLS FOR USE IN ARMATURE REPAIR

### HINTS ON REWINDING

By Cyril Sylvester, B.Sc.

I HAVE been asked by correspondents to say something about the tools which are used for stripping and rewinding armatures. It would seem that some kinema theatre engineers have found that tools used for ordinary purposes are not quite satisfactory when used for armature windings—stripping, slot-cleaning, and rewinding in general. One cannot do a satisfactory job with ordinary tools; it is for this reason that most armature winders use special tools, many of them being of their own design to meet special requirements.

#### The Soldering Iron

In armature repairs and rewinding it is necessary for the point of the iron used for soldering coil ends to commutator segments to be inserted in very narrow spaces. A case in point is the leaves, or risers, of commutator segments. Here the point of the iron must be capable of being inserted between the risers and, at the same time, hold sufficient heat to enable a thorough joint to be made.

This requirement is met by having a large mass, or block, of material in the body of the iron, and a thin blade of copper which can be inserted between the risers. The blade is tinned, and the heat travelling from the main mass into the blade maintains it at a constant temperature for a considerable time.

The solder used should contain a very large percentage of tin: about 60 per cent. of tin and 40 per cent. of lead is the right proportion. When heating the iron, it should not be placed in a fire. This has the effect of destroying the tinned surface of the blade, and "pitting" the copper. The proper way is to heat the block in the flame of a blowlamp, taking care that the flame does not impinge on the tinning of the blade. The flux to be used is, of course, resin.

#### Slot Chisels

It is common to see insulating varnish being removed from slots by means of rough files and cold chisels. These tools should not be used, since they result in inefficiency. For example, the reason for using insulated laminated stampings in the core of an armature is to reduce hysteresis losses, and this is only possible if the stampings are maintained in their original state of insulation. Filing and cutting result in short-circuiting the plates: in this way, excessive heating is set up which tends to destroy coil insulation.

Yet the caked insulation must be removed before the slot is relined preparatory to receiving the new coil, and this should be done through the use of fibre chisels. Red fibre is the best to use, since this is very tough and will not split when struck with a hammer. They can be made from  $\frac{3}{8}$  in. fibre, about  $1\frac{1}{2}$  in. in width, and 4 in. in length. The "cutting" edge of the chisel may be filed sharp; this will remove the insulation and will have no effect upon the iron of the stampings.

#### Insulating Tape

Insulating tape is often selected without consideration being given to the suitability of its thickness. The result is that, after a new coil has been wound, it is often found that it has to be forced in the slots; a proceeding which is likely to damage the insulation. This often affects not only the outside insulation, but that between the turns of the coils.

Generally speaking, thick insulation should be avoided, and this can best be done by making or preparing one's own, since this is not a difficult or expensive matter. To do this, some very thin linen tape should be obtained, about  $\frac{3}{8}$  in. in width. This, if an overlap of about  $\frac{1}{2}$  in. is adopted, will give four thicknesses in two layers. A little consideration will show that the degree of overlap regulates the thickness of layers from end to end.

After the taping is done, the coil should be warmed and shellac varnish rapidly applied to it.

#### Banding

This is important, and there are several points which should be observed when a new band is being placed round a winding. In the first place when a band breaks, it is wrong to think that thicker or wider bands will prevent recurrence. It should be remembered that these bands cut some lines of force so that current is induced in them. It therefore follows that the resistance of these bands should be as high as possible so that the induced current values are very low. With small currents the heating effect is small so that expansion and contraction of the material are reduced to a minimum.

### The Observation Window

## Employers and Employed INDEPENDENT AND CIRCUIT CONDITIONS

### Increasing Photographic Field Depth

THE recent threat to Union Cinemas, Ltd., by the N.A.T.K.E. to call out its members in Union theatres has been settled without resorting to extreme measures. This is all to the good, for no one likes the bitterness which is generated when a definite break occurs between employers and employed.

CONDITIONS in halls all over the country are due for improvements, not necessarily or only in the circuits. Indeed, the evidence is mostly the other way, the employees of many independents receiving less wages as a rule than those of the circuits, although in some cases conditions are less exacting.

THE employee in the independent house has direct access to his employer, to whom he is Bill, or Jack, as the case may be, and the sense of personal touch with employer acts often as an amelioration of conditions which would be intolerable were they accompanied by a feeling that the employer is a company with headquarters miles distant, the inspector who urges ever-higher standards of work the only contact with that company.

SOME recent experiences have convinced me that some of the difficulties which occur with kinema staffs are best settled where the manager is one who has been all through the Trade, and has washed floors and polished brass and done a spot of projection. He understands the labour problems more thoroughly, and how to handle the employees under him.

WITHOUT animadverting upon the manager with 'Varsity experience—often a man of personal charm—he has not been through that difficult school of

hard contact with realities, and is inclined to make decisions in accordance with head office instructions without understanding the best way in which changes can be made.

PARIS has realised the worth of the kinema in its huge Exposition. No fewer than thirty halls are to be found equipped with film apparatus for the purpose of depicting commercial activities. In addition to eleven nations, each possessing its own theatre, fourteen are used by industrial firms, the others including the projection of a film on the huge central screen.

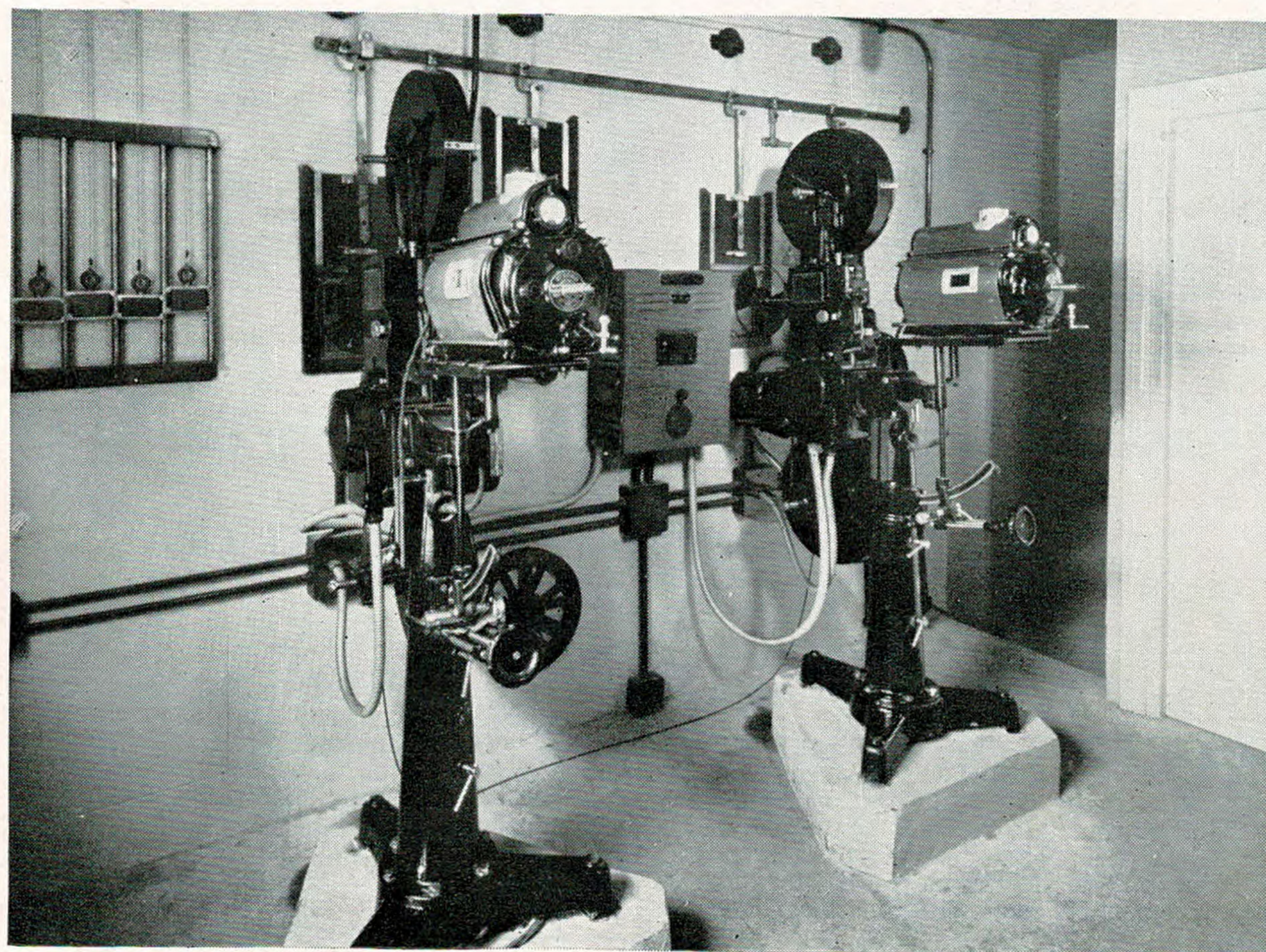
HAL MOHR, A.S.C., has reported a useful method adopted of achieving greater depth of field in photography. It consists in using a lens so mounted that it can be rotated about its nodal point, and setting the lens angle for each shot so that the near and far objects are in best focus on the film. The effect is exactly the same as if the camera were equipped with a swingback.

BY an ingenious system of indirect lighting, technicians at Samuel Goldwyn studio have perfected a process for photographing action played under water. The process is being used with remarkable effect in certain scenes of the current South Sea Island production "The Hurricane."

THESE under-water scenes are being filmed in a specially constructed tank, so built as to comprise a rock-bordered section of a South Seas lagoon. Sides and rock bottom of the tank are a brilliant light-reflecting white and the water has been treated with a special clarifying process. Bert Glennon, the cameraman, has also devised effects which capture the shimmer and ripple of the water.

J. BENSON.

## THIS WEEK'S PROJECTION ROOM



An attractive private kinema has been set up in Lady Cunliffe Owen's residence in Sunningdale Park. Its projection room is equipped with RCA Junior sound working with Simplex projectors and Strong arcs

## SHIP CARBONS

## U.S. ADVANCES IN PRODUCTION TECHNIQUE

### LIGHTING FOR COLOUR

By T. Thorne Baker, F.Inst.P., A.M.I.E.E., F.R.P.S.

LIGHTING has become a problem of outstanding importance in view of the great increase in colour productions. The battle royal between arc and incandescent lamps continues, but at the moment the honours are to the arc, largely owing to the great improvements offered by the Mole-Richardson high-intensity arc, which burns with extreme steadiness and gives an illumination the spectral quality of which is very successfully adapted to the needs of additive three-colour.

It must be borne in mind that while the Technicolor print is subtractive, the negatives made with the split-beam camera are additive, and that in taking Technicolor uses just as additive an analysis as Dufay-color. The Mole-Richardson arc, through its well balanced spectral-emission in blue-violet, green and red-orange, appears to be more than double as effective photographically as a white flame type of similar consumption, while its complete absence of flutter prevents the spasmodic bursts of line and band emission which are so apt otherwise to cause colour blush or pulsation in the colour picture. The only objection to the use of the arc in the studio is that of expense, the electricians' union requiring that there should be one electrician to one arc, while a single man can, of course, manage a number of incandescents.

#### Micro-photographic Documentation

With the rapidly growing number of official and other documents and the vast size of the United States, many institutions have settled down in real earnest to an attack on the problem of micro-photographic records. The average degree of reduction is from the size of a page of the London Telephone Directory to the size of a single 35-mm. frame.

The apparatus in use is similar to that of an ordinary animation stand, the document being laid on a horizontal easel with a heavy glass plate held in tight contact above it. A 35-mm. camera is arranged vertically and is quickly put into position for different sizes of subject by means of a scale and reference table.

Records are being actively copied in this manner, with the result that in the years to come the nation's records will be kept in small earthquake-proof vaults in some isolated spot in the hills where neither flood nor fire can destroy them. These little pictures are thrown upon the ground-glass screen about the size of the original when it is required to consult them, and it is in the illuminating devices that the greatest scope probably remains for the experimentalist.

It is hardly necessary to say that the problem of natural colour micro-photography is being included in present researches.

#### Film Preservation

A new attack on a problem which greatly affects the subject above mentioned is being launched in collaboration with the Bureau of Standards, and that is improvements in the methods of keeping films. The numerous films which are being stored now for reference by future generations involves the fundamental difficulty that neither cellulose-nitrate nor cellulose-acetate will last for ever. Motion picture films which are to depict to our descendants a thousand years hence the happenings of to-day will have to be copied from time to time, but the periods between such duplication will obviously depend upon the success of these new researches. Most of the prominent firms interested in motion picture photography are assisting in the finance of this work.

#### Fine Grain Emulsion

Recent articles published in America by independent workers indicate the same final fact—that fine grain is a boggy, and that any emulsion developed to finality or gamma infinity with any developer other than physical will end up in much the same grain size. It would, in fact, appear that the only satisfactory solution of the problem lies in an emulsion which on very full exposure and very short development will still yield an image of correct gradation and of sufficient contrast. It is indispensably a matter for the emulsion maker, or, to use the vernacular, you cannot make a silk purse out of a sow's ear.

#### Hybrid Colour Photography

Some confusion is likely to step into the discussion of the relative merits of natural

Continued on page 32

# GLIMPSES of GLOUCESTER SHOWMANSHIP

WHEN touring the cathedral city of Gloucester, I called at the King's Hall, where I made the acquaintance of W. H. Domoney, a showman of great experience, who also supervises the two other Cinema House circuit halls in the city.

A keen exploiter, Mr. Domoney has worked many ideas in the past to put over his programme, but finds little time nowadays for active stunting. He relies mainly on his house programme, Press advertising and a judicious display of publicity material in the vestibule to keep the King's in prominence.

T. Stephens, manager at the Picturedrome, another Cinema House property, entered the business as chocolate boy at the King's Hall in 1908, graduated to operator at the Picturedrome, and was recently appointed to the management of this house. He has been with the firm for 20 years in all, and loses no opportunity to advertise his house. A little while back, for instance, he rigged up a searchlight on the roof, using an old arc-lantern, and was able to illuminate a number of local landmarks and, in addition, attract a great deal of attention to the Picturedrome.

## Eliminating Vibration

As Mr. Stephens is a skilled projectionist I was not at all surprised to find the equipment in the operating box in first-class condition. He drew my attention to a little refinement of his own—rubber feet under the alternators, which were not bedded down but merely resting on his "patent" pads, consisting of ordinary sorbo balls of a special shape. He claimed that this kills all vibration.

At the other Cinema House hall in the city I was delighted to meet J. Carpenter, son of E. J. Carpenter, secretary of the South Midlands Branch of the C.E.A. and formerly manager of Terry's Theatre, Strand. Starting his career in newspaper advertising, heredity soon led Mr. Carpenter into the film business via the operating box, and he has now been managing halls for the firm for 2½ years, although still under 25 years of age.

He told me that when a film warrants boosting he sets about advertising it in every possible way, with shop-window displays, street stunts and numerous other methods.

Doyen of Gloucester managers—though still far from old in years—is Ernest C. Rogers, who has been with Poole's for 30 years, during which time he has, as he told me, done everything from selling programmes to being a director of the company. At the age of 16 he managed the Cheltenham Palace, and he has also run the King's Hall in Gloucester. At present he controls the Hippodrome and books also for the firm's houses at Stourbridge and Ipswich. His father, by the way, manages the latter hall, and has been with Poole's for 54 years! Another brother has served the firm for 28 years.

Advertising methods employed by Mr.

## NEWPORT, I.O.W., TIE-UPS For "Head Over Heels"

Tie-ups with a florist, a ladies' hairdresser and music stores were effected by E. L. Newton, of the Odeon, Newport, Isle of Wight, for the screening of "Head Over Heels" (G.F.D.).

Flower baskets containing beautiful flowers (replicas of the basket of flowers presented to the film's star, Jessie Matthews, by the G.B. Corporation on her return to the studio after illness) were supplied by the florist, who also dressed his own window with theatre publicity. The baskets occupied a prominent place in the foyer in front of a double life-size figure of Jessie Matthews.

Radiograms with records and sheet music of the film hits were featured by Murdoch's, who also carried a display 18 ft. by 12 ft. in their own window.

A special eye-catching device was that of a wax model lent by a hairdresser, which slowly revolved above a pair of silver heels. Studio photographs of attractive coiffures adorning the heads of beautiful women further emphasised the hairdresser tie-up, and a notice reading: "A 'Head Over Heels' must have a permanent wave. Consult Porters"—the firm in question.

Further advertising included house-to-house distribution of handbills.

## "AREN'T MEN BEASTS"

### S. Shields' Comic Street Stunt

For "Aren't Men Beasts" (A.B.P.C.), Mr. Sheppard, managing director of the Regent Cinema, South Shields, put out a humorous street stunt which could not fail to catch the eye of pedestrians.

Three men with animal masks paraded the town, carrying sandwich-boards drawing attention to the film at the Regent. The leading man had his quad-crown worded: "10,000 laughs at the Regent, see 'Aren't Men Beasts,' with Robertson Hare and Alfred Drayton." The other men had their boards carrying other captions all dealing with mirth.

In the local Press, Mr. Sheppard took a 9-in. double-column display advertisement on the two days before show date, and on the Monday of opening.

## "OUTDOOR GIRL" CONTEST

On Monday, August 9, the Ritz, Woking, organises its "Outdoor Girl" contest, and Gerald Leeds, the manager, is arranging extensive Trade tie-ups in connection with the event, in addition to much advance publicity.

Rogers to direct attention to the Hippodrome are bright and varied. I noticed the doorman giving away scented cards bearing on one side a perfume advertisement and on the other a notice of "Manhattan Madness" (Columbia).

In a corner of the vestibule stood a large board dealing with the usual summer problem of heat. Instead of the normal large painted thermometer, it had a real domestic thermometer hanging on it to show to passers-by the actual temperature in the street compared with that in the auditorium.

## Activities at the Plaza

The Plaza, Gloucester's newest and largest cinema, is managed by Geo. S. Lomas, member of the KINE. Company of Showmen. Originally manager of a nickel company in South Wales, he later became manager of the Gem Kinema, Morriston, Swansea, where he remained for seven years before moving to Gloucester two years ago.

Provided with every modern facility for advertising, he makes full use of them. On the ground floor of the building adjoining the entrance are several large shop windows, and these are used to house displays relating to the programmes. A 20-page house magazine is published, 1,000 copies of which go to patrons on the growing mailing list. Mr. Lomas has a great deal of faith in lobby displays, which, on occasions, are extended to the café, while outside publicity is generally secured by tie-up with nearby shops.

Ernest Clifford, who used to manage the Theatre de Luxe, has recently moved to Redditch, and I found the hall under the control of Wyndham Lewis, who has been there for the past three years as organist following experience at the Cardiff Empire and as associate organist with Reginald Foot at the Marble Arch and Kingston-on-Thames Regals. He has devised and played over 150 distinct interludes on the theatre's nine-rank three-manual Wurlitzer since it was installed on his arrival three years ago, and is still, while managing the hall, giving three interludes a day.

## CADETS SEE "O.H.M.S."

A detachment of Naval Cadets seen leaving the Odeon, Kemp Town, Brighton, after attending a performance of O.H.M.S. (G.F.D.-G.-B.)



## PUBLICISING FILMS BY PSYCHOLOGY

### FASHION DISPLAY AT SHEFFIELD

#### HOW TO BE "THE SMARTEST GIRL IN TOWN"

BY tying-up with the British Home Stores, L. Sullivan, of the Central Picture House, Sheffield, was able to effect valuable publicity for "The Smartest Girl in Town" (Radio). A large middle window was secured, in which was exhibited life-like models wearing the latest dresses and sports wear, while artistic posters bore the slogan "See 'The Smartest Girl in Town' at the Central Picture House, and be the smartest girl in town—buy your holiday wear at the British Home Stores."

The tie-up benefited from the comparatively close proximity of the large stores to the cinema, and Mr. Sullivan told the KINE. that some good business resulted.

### Child Angle Plugged at Guildford

#### COMPETITION FOR "CHARGE OF THE LIGHT BRIGADE"

D. W. VICARY, relief manager in charge of the Odeon, Guildford, was a schoolmaster before entering the Trade, and he is using his knowledge of child psychology in connection with advance publicity for "Elephant Boy" (U.A.) and "The Charge of the Light Brigade" (First National).

He is working on the principle that by keeping the minds of the members of the Odeon Children's Circle ever conscious of these films, the parents will naturally wish to see the pictures.

In connection with "The Charge of the Light Brigade," Mr. Vicary is organising a competition in which prizes are being offered to the children who make the most words of more than four or five letters using only the letters in the phrase: "'The Charge of the Light Brigade' is coming to the Odeon."

To impress upon the children the importance of "Elephant Boy," Mr. Vicary has arranged a "cutting-out" competition; the children are asked to make neat silhouettes, the winning efforts being shown on the screen.

The Guildford Circle has been much to the front during the carnival festivities; the Circle Committee were personally presented to the Carnival Queen, who received the many farthings and sacks of silver paper collected on behalf of the local hospital.

## "RESEMBLANCE" CONTEST AT W. HARTLEPOOL

### R. Nutt's Effective Campaign

When exploiting "Moonlight Sonata" (United Artists) Reg Nutt, of the Regal, West Hartlepool, capably organised an effort which had a big appeal.

By advertisements in the Press and on posters situated in vantage points throughout the town, he boosted the fact that Binky Stuart, who appeared in the film, was a sensational British Shirley Temple and, in conjunction with Thirlwell, Ltd., the photographers, arranged a competition to find in the Hartlepool a child who resembled the juvenile star. By producing half of an admission ticket to the Regal competitors were able to have their photographs taken by Thirlwells at reduced rates. These pictures were then sent to the Regal accompanied with half an admission ticket, and at the week-end all the photos were dispatched to United Artists Corporation of London for them to decide which entrant has the greatest resemblance to Binky Stuart.

In addition, Mr. Nutt arranged with Benny Nelson and his Blue Rhythm Boys, who play at the Queen's Rink, to render a selection of "Moonlight Songs," during which spot prizes of free admittance vouchers to the Regal were distributed. The effort aroused great interest and proved very successful.

## Advertising the Colour Angle

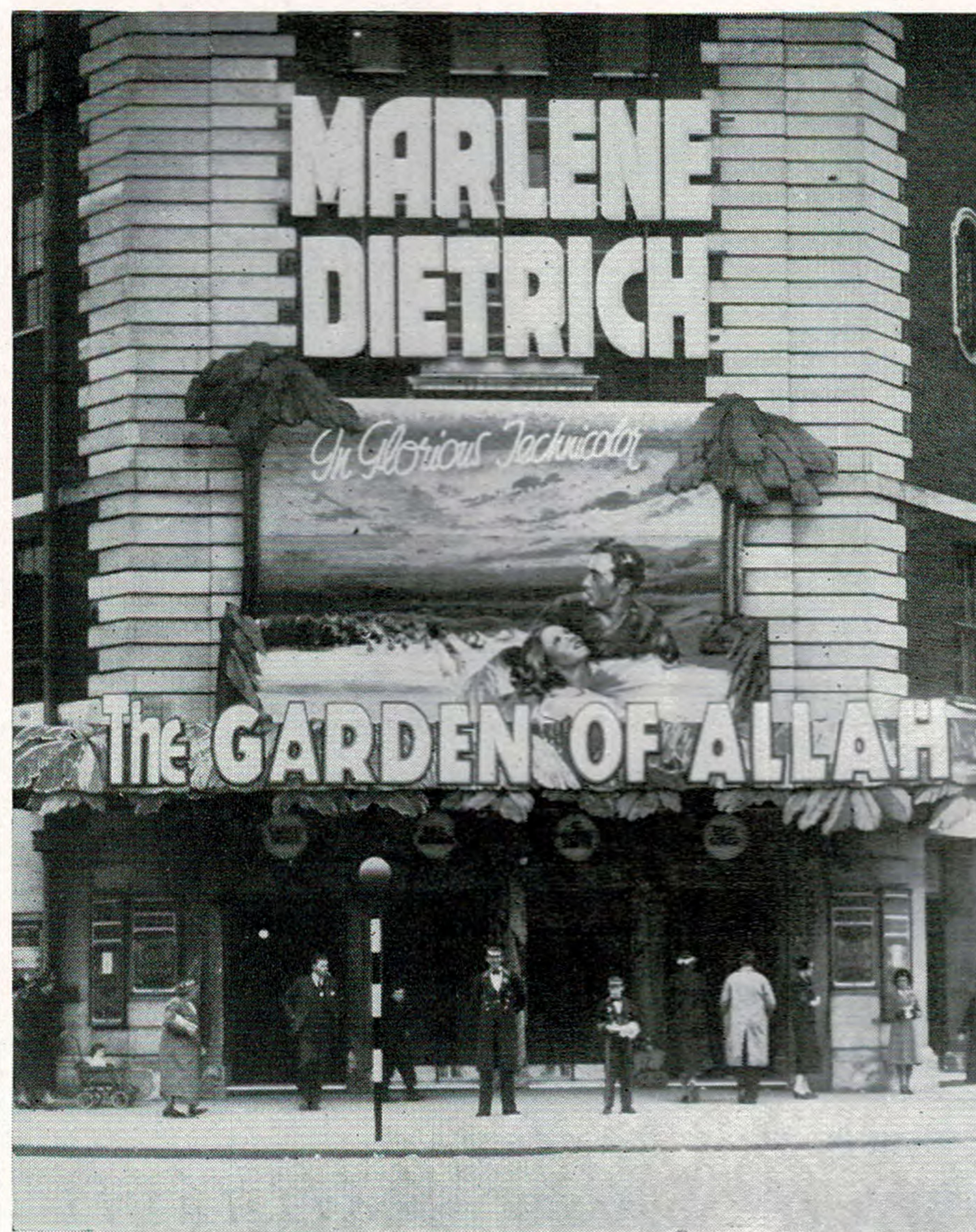
When showing "The Bold Cavalier" (British Lion) at the Bristol Hippodrome, George A. Higgs worked the colour angle in connection with a number of tie-ups. At three florists' establishments bouquets of flowers of various colours were made up and displayed in one part of each window, with stills and printed matter.

At two furnishers artistic displays were arranged of furnishings in soft pastel shades with suitably worded matter and enlargements of the stars.

Coloured stills were used at the shops of wallpaper manufacturers, special displays of wallpapers being used, the colours of which blended with those of the film.

A large cut-out of Robert Livingstone playing a guitar formed the centre of displays at several music stores, surrounded by stringed instruments and coloured stills. During the early part of the week of the run Mr. Higgs had a display of stringed instruments in the vestibule of the theatre, lent by one of the music sellers co-operating in the exploitation campaign.

Tie-ups were also arranged with a number of restaurants, hotels and wine merchants.



Douglas W. Rattee constructed this artistic display over the front of the Regal, Hull, when publicising THE GARDEN OF ALLAH (United Artists). To add further to the pictorial effect, the pillars dividing the main entrance doors were draped to represent palm trees. At night-time, the full splendour of the display was brought into prominence by floodlight

## "Gold Diggers" at Colwyn Bay

### E. RHODES STAGES TOWN'S FIRST KINEMA BEAUTY CONTEST

Excellent publicity was secured by E. Rhodes for the Odeon, Colwyn Bay, when he presented the first kinema bathing belle contest this North Wales coast resort has ever seen. He was screening First National's "Gold Diggers of 1937" and conceived the idea of boosting the film by staging a competition to find "Miss Odeon of Colwyn Bay for 1937," with heats throughout the week of showing and the finals on the Saturday evening. Nearly 50 competitors entered for the event.

On the Saturday, Mr. Rhodes called for a small panel of judges to assist in the selection, and several members of the audience went on to the stage to select the best of eight entrants dressed in beach costumes. As a humorous touch, they were accompanied by a lady apparently from the Victorian era, who entered as "Miss Grundy." Eventually, a local shop assistant and popular sports-woman was adjudged winner.

Mr. Rhodes, who was helped considerably in the arrangement of the contest by his assistant manager, Fred R. Bull, secured the co-operation of Parsent, Ltd., London perfumiers, who not only provided a sample of their product for each lady patron during the week, but also presented the first prize,

a handsome make-up cabinet. Mr. Rhodes supplemented this with a free pass to the Odeons at Colwyn Bay and Llandudno for the month of August, and the runner-up received a similar double-pass. L. T. Piver, the cosmetic firm, also supported the contest by distributing samples among the audiences.

The Colwyn authorities do not encourage ideas of this kind, are opposed to Sunday opening and do not permit local entertainment providers to dress the front of their houses or even send out sandwichboard men to advertise the amusements, and Mr. Rhodes is to be congratulated upon breaking new ground so successfully. He had a small board announcing the competition at the entrance to the hall and was enabled, by the assistance of a local trader, to arrange a tasteful display of "swimwear" in the vestibule, including an exact replica of the costume worn by the principal actress in the film.

A highly successful bathing belle contest was held recently at the Odeon, Bognor Regis, by G. Stevens. More than 50 entrants competed for the prizes offered by local tradesmen for the best figures in swim suits.

# Around London with the Showmen

Maintaining Local Interests  
— A Live Wire — Jungle Atmosphere — Memories of the Old Days

THE value of maintaining the interests of the locality are too obvious to need stressing, and any kinema that is enabled to form an association between its house and representative bodies in the districts has a foregone patronage added to its clientele.

Some managers are particularly adept in this respect, and often contrive to run a stunt that has a local interest.

I notice that E. C. Oliver, of the (Union) Regal, Beckenham, has a penchant in this direction. He had a very crowded house on the occasion of the presentation of certificates in connection with the National Safety First campaign. An appropriate film was screened, and subsequently prominent people of the district connected with the movement appeared on the stage. The event was well publicised in the local Press, and photographs were used in the national newspapers.

An interesting event took place on the stage recently when the management handed to the Mayor a copy of the Coronation film, previously exhibited at the kinema, for placing in the archives of the municipality and keeping for posterity.

### “Gold Diggers” at Hammersmith

Gold-diggers were very much in evidence at the Broadway, Hammersmith, during the run of “Gold Diggers of 1937” (First National).

Prior to the week of screening, A. G. Thornton, the manager, had a row of the smartly attired ladies on show in the vestibule. They were, of course, cut-outs, but by carefully arranged lighting they were made to appear real. Subsequently, the cut-outs were used to make an arresting display on the canopy of the kinema.

Whilst writing of the Broadway, I should like to make a reference to the weekly displays arranged by Mr. Thornton in recesses each side of the pay-box. Fitted with coloured lights, these alcoves enable Mr. Thornton to stage effective publicity material for his forthcoming attraction.

### Attracting Harlesden Residents

It is always interesting to visit a new kinema shortly after its week of opening has passed, when the house may be seen free from all the glamour of a “first night.” Hence my reason for looking in at the Odeon, Harlesden, where Peter Flanders holds the managerial reins.

Readers of the “Showmanship” pages will be familiar with the exploits of Mr. Flanders, who, wherever he may be, always manages to infuse the touch of the “live-wire.” He has certainly lost no time in his new sphere, for he has put into operation some useful exploitation stunts.

The house occupies an imposing site in the main road, and Mr. Flanders intends that no passer-by shall be at a loss as to know what is being presented at the Odeon. On one side of the kinema is a row of shops, at present unoccupied, and these provide a vantage spot for advertising. By means of posters, Mr. Flanders has seen to it that neither the title nor the star of any film that is or will be showing at the Odeon is missed. Similarly, the front of the canopy has illuminated letters advertising the current film.

In the tasteful interior, the advertising has been toned down to harmonise with the atmosphere of restraint.

For the week during which “Green Light” (Warner) was being screened, Mr. Flanders covered all the house lights with green paper, so as to give appropriate atmosphere.

### Duo Feature Boost

By the judicious treatment of a tie-up with a local emporium, Reg Sparrow was able to arrange publicity matter to cover both the feature films at the Prince of Wales, Lewisham.

The pictures, “The Maid of Salem” (Paramount) and “Racing Lady” (Radio), were brought to the notice of the public by displays of ladies’ sports wear arranged in the store’s large window and in the foyer of the kinema. These were accompanied by cards reading: “The ‘Racing Lady’ is up-to-date in her outfit—certainly not the kind that ‘The Maid of Salem’ would wear, although each has a charm of its own. How-

ever, you must see both films and judge for yourself. They are being screened at the Prince of Wales.”

### Steamboat Setting

“Stowaway” (Fox) is receiving some good advance publicity at the New Cross Cinema, where Leslie Rogers has arranged an attractive foyer display.

A 6-ft. cut-out model of a tramp steamer, the s.s. “Deptford,” has been erected against a scenic background depicting the sea with the Dover cliffs in the distance. Shirley Temple, dressed in a Chinese outfit, is seen peeping over the side of the boat, while overhead a model aeroplane is hovering with a long streamer advertising the film.

An accompanying card reads: “Shirley Temple on her way to England—she arrives on August 9—and will be staying at the New Cross Cinema for six days.” Mr. Rogers has obtained a large quantity of postcard photos of Shirley Temple for distribution amongst youngsters at the Saturday matinée.

### Herne Hill’s Rainbow

S. Thompson, of the Grand, Herne Hill, publicised “Rainbow on the River” (Radio) by setting out a picturesque scena in the foyer.

Depicting a river scene, the display was constructed with a rainbow effect occupying the background, which was greatly enhanced by special lighting arrangements.

The result was a delightful scene which claimed the attention of many admiring patrons.

### In the Limelight

At the Shepherd’s Bush Pavilion Geoffrey Warburton had a colourful lobby display to publicise the run of “Stowaway” (Fox).

A full-length picture of Shirley Temple dressed in sailor’s uniform was mounted on transparent paper and illuminated from behind by a strong spot, causing the figure to stand out in a realistic manner.

Mr. Warburton is somewhat partial to the exhibition of artistic cut-outs when they can be adapted to form the centrepiece of compelling displays. For the screening of “Jungle Princess,” for instance, the jungle atmosphere was captivated by a skilfully constructed setting dominated by a life-size picture of Dorothy Lamour as she appears in the film.

### Keeping Cool

At the Prince of Wales, Harrow Road, I noticed a variation of the seasonable announcement regarding “It’s Cooler Inside.” P. T. Brickwell, who is in charge, had placed on the forecourt of the house two decorative panels which read: “Cool as a pool, is this theatre’s rule.” From the queues outside there was no doubt that Mr. Brickwell’s claim was to be proved.

The good business being done led Mr. Brickwell to indulge in reminiscences of the “good old days” when such a word as redundancy was unheard of in the kinema world. He could speak authoritatively, for he was associated with the business in 1908, and was responsible for the management of the then growing chain of kinemas and theatres de luxe. Incidentally, Mr. Brickwell has a family association with the entertainment business—his father being well known in the theatrical world, and, in fact, built one of the first kinemas in London, at Camberwell, the Bijou.

The manager of the Prince of Wales Cinema can claim a niche in showmanship. He was, he believes, the first to make use of an organ in a kinema performance. The occasion arose during the screening of films of King Edward’s funeral at the Theatre de Luxe, Brixton, a converted dance hall, which possessed an organ. Mr. Brickwell hit upon the idea of the films being accompanied by the playing of Chopin’s music, an innovation which was much appreciated by audiences.

### Original Posters

E. Stone, of Camberwell Palace, has put out some original posters for the screening of “Please, Teacher” (A.B.P.C.) and “The Girl on the Front Page” (G.F.D.) next week. One reads: “The programme at Camberwell Palace will ‘Please Teacher,’ please ‘The Girl on the Front Page’ and please everybody,” while another is worded as follows: “This is holiday-month and the children away from school need no longer say ‘Please, Teacher,’ but they can see ‘Please, Teacher’ at Camberwell Palace, and laugh at the humour of Bobby Howes.”

Several tie-ups have been arranged with local traders, where attractive displays have been set out with cards reading: “Our prices will ‘Please Teacher’ and ‘The Girl on the Front Page’ just as much as these films will please all at Camberwell Palace”; and “Our goods are the best and will ‘Please Teacher,’ ‘The Girl on the Front Page’ and the girl in the street.”

### Impressive Downham Display

Attention is being directed to the forthcoming screening of “Michael Strogoff” (Radio) at the Splendid, Downham, by an impressive display arranged in the foyer by Leslie Ollington.

The setting, based on a scene from the film, takes the form of a torture chamber, where the “torturer” is preparing to apply red-hot irons to a pinioned prisoner. Kneeling at the unfortunate man’s feet is a cut-out of a woman, while other characters who appear in the film are included in the group of spectators.

The week of August 16 is the birthday anniversary of the hall—and during that week each lady patron will receive a free gift.



### “CAIN AND MABEL”

A boxing ring set up in vestibule of the Plaza, Maidenhead, by R. V. Dawes, provided appropriate atmosphere for CAIN AND MABEL (Warner), the theme of which centres around a pugilist and a dancer. Tie-ups were effected with a number of sports stores, the managements of which in addition to arranging window displays provided boxing gloves, punch ball, dumb bells and other gymnasium apparatus for the vestibule show

## “REMBRANDT” CONTEST BIG SUCCESS

### A Record Number of Entrants

A COMPETITION, novel in its application to film exploitation, was carried out by London Film Producers in conjunction with United Artists Corporation, Ltd., for “Rembrandt,” the film version of the life of the famous painter, interpreted by Charles Laughton.

A record number of entrants sent in their answers to the challenge to produce a sentence in telegraphic phrasing, each word of which had as its initial letter the letters of Rembrandt’s name.

Prizes of £50, £25 and £10 were awarded, together with 50 invitations to visit the Denham Studios, including first-class return fare to Denham, and 50 consolation prizes of one guinea each.

The competition provoked a tremendous response, managers of the theatres to which the entrants sent their efforts having to whittle down as many as 2,000 entries to the required maximum of ten. Further careful judging took place at Film House and at Denham, this occupying several hours.

The winning sentences were: “Reveals Exceptional Merit Besides Registering Another Notable Denham Triumph” (Capt. J. V. Holland, V.C., Clapham); “Real English Masterpiece, Brilliantly Recorded and Notably Directed Throughout” (C. Parratt, Gloucester); and “Rembrandt Easily Merits Blue Riband as Newest Dramatic Triumph.”

### “MIMIC WAR” AT HULL D. W. Rattee’s Advantageous Tie-up

Advantage was taken by Douglas W. Rattee, of the Regal kinema, Hull, of this week’s “war on the Humber” to carry a little pre-publicity work in connection with the forthcoming screening at the kinema of “Our Fighting Navy” (G.F.D.).

Considerable interest has been taken locally in the “war,” in connection with which four naval vessels visited the Humber. Acting on this knowledge Mr. Rattee had 10,000 leaflets printed and distributed throughout the city. The leaflets bore the words: “‘Our Fighting Navy’ is off the Humber for three days, but remember ‘Our Fighting Navy’ will be at the Regal for six days.”

### “ROMEO AND JULIET” Educationists Co-operate

Preparatory to playing “Romeo and Juliet” (M-G-M) at the Trocadero, Leicester, P. Tussaud-Birt wrote a personal letter to all local headmasters or headmistresses suggesting that this film would prove unique educational entertainment and offering facilities for a short discussion upon Shakespeare immediately after the screening. This resulted in several schools attending, and discussions took place in the ballroom.

Other angles of which full use were made included plugging the incidental music from the Gounod version before playdate, the sending out of a number of M-G-M special teachers’ manuals of the film, a theatre window show with a local radio firm. A hair-dressing tie-up with Norma Shearer, star of “Romeo and Juliet,” was also arranged with a Leicester hairdressers, and a book tie-up with a library.

### “WOMEN ARE TROUBLE” Sheffield Questionnaire

That people appreciate competitions and will go to some trouble in connection with them, has been proved by C. Pennington, manager of the Regal, Attercliffe, Sheffield, who, in connection with “Women are Trouble” (M-G-M) distributed 10,000 hand-bills.

The wording stated: “Can you answer one of these questions? Why are Women Trouble? Are Women Trouble? Write to the manager in as few words as possible answering one of these two questions, and enclosing half admission ticket. The three most interesting letters will bring their writers season tickets for three, two and one month respectively. To assist you in answering these questions come and see Stewart Erwin and Paul Kelly in ‘Women are Trouble.’”

Mr. Pennington was agreeably surprised by the large number of interesting letters he received.

## Aquatic Publicity at Guildford

### “AREN’T MEN BEASTS?” IN COMIC GALA EVENT

HENRY MILLS, manager of the Playhouse, Guildford, organised a comic race at the local Swimming Gala to boost “Aren’t Men Beasts?” (A.B.P.C.).

The race was a mixed event, in which a team of girls were chased through the water by the male swimmers wearing masks representing various animals’ heads.

During the week before the screening of “Dark Journey” (U.A.), Mr. Mills erected a striking pictorial set piece over the arcade entrance to the theatre. This represented a very realistic seascape, with sailing ships and white-topped waves.

In one corner a large cut-out of Conrad Veidt occupied a prominent position, a cut-out of a sailing vessel was arranged on the opposite side and the title of the film was picked out in illuminated letters.

### LIBRARIES BOOST FILM Bristol “Drummond” Tie-ups

W. Collings, of the Stoll, Bedminster, Bristol, secured the co-operation of libraries and booksellers in the district in an exploitation scheme for “Bulldog Drummond Escapes” (Paramount), by which he obtained some good window displays.

There were also tie-ups with a number of other shops, on the lines that the film was a mystery thriller, but there was another mystery how that particular shop managed to give such good value for the prices charged.

At the time Mr. Collings was running “Audioscopiks,” and arranged tie-ups with six local opticians. A description of the film, to view which spectacles are presented to patrons, was included in the displays at these shops.

### “THE LOST HORIZON” Ward Circuit Display

Some smart work was carried out by R. H. Etchells, publicity manager of Albany Ward Theatres, Ltd., in connection with “The Lost Horizon” (Columbia), which has been booked for several theatres on the circuit.

Seeing an announcement in the KINE that Mr. Jarratt had retained this picture for an indefinite period at the London Tivoli, he at once had a brightly coloured display board prepared and issued to all the theatres on the circuit to which a pre-release run of the film has been booked. The board matter read: “‘Lost Horizon,’ at the Tivoli, London, establishes new records. Now in its — week. Held over for a further indefinite period. At this theatre soon.” Heads of the two stars were also shown, while the space for the week of the London run was left blank to enable correct figures to be inserted each week.

### Something to Make Them Whistle

A special tie-up was arranged by E. E. Goodwin in connection with the screening of “This’ll Make You Whistle” (G.F.D.), at the Curzon, Nottingham.

Several days prior to the play date J. C. Eno and Co. distributed among patrons leaving the kinema 5,000 samples of their “Fruit Salts,” each tin being overprinted with a label worded: “‘This’ll Make You Whistle’ as Happily as Jack Buchanan in ‘This’ll Make You Whistle,’ at the Curzon. Presented with the compliments of the proprietors of Eno’s ‘Fruit Salts’ and the management of the Curzon.”

An attractive display was made in the foyer, featuring the continually effervescent Eno Bubbling Glass.

Join the—  
KINE. COMPANY  
OF SHOWMEN!

Managers to be eligible must have proved themselves live showmen by having had at least six mentions in the showmanship pages of the KINE. during the past twelve months. It is a condition that members must be subscribers to the KINE, either personally or through their Halls. Certificates will be issued to applicants, while the member who possesses the finest and most consistent records of exploitation throughout the year will be awarded a massive silver shield.

# MANAGER DISCOVERS AN "ELEPHANT BOY"

Freak African Mummy in Regal, Hull, Exploitation

UNUSUAL EXHIBIT GAINS BIG PRESS

THE forthcoming presentation of "Elephant Boy" (U.A.) at the Regal, Hull, has resulted in the manager, Douglas W. Rattee, discovering in the city the mummy of a real "elephant boy," a mystery of the African jungle.

The Hull "boy" has a perfect replica of an elephant's trunk, which reaches from the centre of the forehead to the middle of the chest. In the palm of the right hand, which has four claw-like fingers, is a projection closely resembling an elephant's tusk. A similar projection is on the left hand, which has only one finger. How the mummy has come to be in Hull and something of its history was told to Mr. Rattee by its owner, W. Cardwell, of Hull.

It appears that Mr. Cardwell recently visited an auction sale at Doncaster. He was rather surprised later to find among his purchases a box containing the mummified body of the "elephant boy." He gave it no further thought until the other day, when he read the announcement of "Elephant Boy" film. He at once got into touch with Mr. Rattee, and told him of his possession.

When he purchased the mummy Mr. Cardwell was given a rather faded document, which stated that the "boy" was found by an explorer on the banks of the Limpopo or Crocodile River, in the Transvaal, in 1902. Considerable Press publicity has been given to the mummy, and during the past week Mr. Rattee has taken advantage of this to exploit his forthcoming presentation of "Elephant Boy."

By arrangement with Mr. Cardwell the mummy, in a specially made oak coffin with glass lid, was placed on view in the vestibule of the Regal, and a notice to this effect was placed in the local Press.

On the coffin was placed a printed copy of the old document, and a card drawing attention to the screening of "Elephant Boy." Alongside was a box, into which patrons were asked to put contributions for the Hull Royal Infirmary.

## A RING IN TIME Workshop "Hullo" Publicity

"Make use of your telephone" is a slogan which George Edington, of the Regal Cinema, Workshop, has adopted as a means of creating business.

When he is assured of a really good picture coming along he rings up everybody in the district who is on the 'phone, and, although some are not keen on being called up in that way, very often after a little personal chat they finish up by booking two or three seats.

In connection with the film, "In His Steps," which was being shown last week, he drafted out a letter and submitted it to the local clergy and civic leaders, together with an invitation that they should come along and see the film.

## NUTS TO REMIND Sheffield's Two Feature Boost

Fred Bell, manager of the Wicker P.H., Sheffield, put in some excellent work in boosting a double-feature programme of Fox Films with different treatments.

For "Sing, Baby, Sing," he issued sample bags of nuts bearing the inscription, "Eat the nuts in this bag. See the 'nuts' in 'Sing, Baby, Sing,'" etc. The week previous to the film being shown he tied up with three music-shops, which carried suitable publicity media, and, in the cinema, the leading songs in the film were played on gramophone records.

Two-penny libraries and others collaborated in connection with bookmarks, and scores of books carried the bookmarks inserted, with the wording on the top cross-piece, a facsimile of a road-sign, reading "Road to Glory," a reminder that would not be quickly discarded.

## Record Appeal at Worthing Odeon

S. H. Parsons devised some special advertising for "The Charge of the Light Brigade" (First National) during Bank Holiday week.

Throughout the preceding week a record of a speech written and spoken by himself was played at each session. This speech related the story of the film.

In the vestibule a 48-sheet cut-out of Errol Flynn was flanked by representations of bursting shells, superimposed with Press comments.

At each performance a prologue was delivered by a local elocutionist, clad in Lancer uniform. Copies of Tennyson's poem were distributed.

## FILMS AND 'BUS ROUTES

In conjunction with the East Midland Motor Services, the management of the Picture House, Workshop, has produced a small brochure, which is prominently displayed on the pay-box, together with a notice inviting patrons to take one. The brochure lists the succeeding month's attractions, and people are only too anxious to have a copy, as details are given of bus fares, etc., for places like Chesterfield, Gainsborough, Rotherham and Nottingham.

## "Mysterious Avenger" Rides at Paisley

WILD WEST SHOW IN CHARITY PARADE

THE special appeal to children of the title of "The Mysterious Avenger" was emphasised by W. Hinks when he played this picture at the Alex, Paisley.

A party of Wild West riders followed by a large covered wagon drawn by a pair of horses, the driver of which was dressed in the garb of a settler, complete with beard and a gun across his knees, paraded the streets.

Painted on each side of the wagon was a large black hand, with the following wording underneath: "Beware of the Mysterious Avenger," with the date and place of showing, etc.

Behind the wagon was another vehicle, on the top of which was perched a full jazz band of five instruments, with four girls in ballroom dresses, which, with a cut-out model of a smartly dressed page-boy, advertised "Everything in Life," the companion musical film. On the Saturday preceding the show date, the cortege took part in the annual fête in aid of the Paisley Royal Alexandria Infirmary. The procession, which comprised over 60 vehicles, was marshalled by Mr. Hinks.

## MIRROPHONIC MAKES ITS DEBUT AT DERBY

Gala Show with "One Night of Love"

To make Derby Mirrophonic-conscious, Victor Goodson, of the Coliseum, boosted the name on the hoardings, by handbills, by extra space in the local Press and on his



Holiday-makers at Clacton-on-Sea were attracted to the Century cinema by manager Saunders' THREE SMART GIRLS who carried parasols bearing the title of the G.F.D. film and the name of the theatre

own screen for a fortnight before the actual installation.

With the exception of a hint as to what the name conveyed, the public were left guessing, and the desired effect, that of wholesale curiosity was obtained. Teaser cards worded "See and hear 'One Night of Love' at the Coliseum the Mirrophonic way" appeared in the windows of music and radio shops.

To give the sound system and the film a good send-off, Mr. Goodson held a preview on Monday of last week, to which prominent people were invited by a neatly worded card setting forth the fact that Mirrophonics would be applied to a special showing of the Grace Moore picture. The result was almost a civic gathering, for in addition to the Mayor (Councillor Mrs. Petty), a large number of councillors and officials were present.

## WESTERN ELECTRIC ABROAD

Installations in Algeria and France

The Rex Theatre, Oran, Algeria, and the Thalia, Mulhouse, France, are among the most recent Mirrophonic installations completed abroad by Western Electric.

Additional Mirrophonic installations completed in Great Britain during the early July period include the Gaiety, Workshop; Cameo, Victoria, London; Savoy, Burnt Oak, Edgware; Kingsway, Leeds; Regent, Amersham; Electric, Norwich; Troy, Fowey; Queens, Littleborough; Phoenix, Sheffield; Coliseum, Caerau; Plaza, Rhyl; Empire, Ryhill; Hippodrome, Hyde; Plaza, More-



Children of Paisley were delighted with this Wild West show staged by Walter Hinks of the New Alex, Paisley, to publicise THE MYSTERIOUS AVENGER (Columbia). The parade also took part in the carnival procession held in aid of the Paisley Royal Alexandria Infirmary

## "Pennies" from the Odeon

Imitation Coins Cause Excitement at Ashford

R. C. OVERS' CAMPAIGN

ENCOURAGING results were obtained by R. C. Overs from his well-planned campaign organised in connection with the presentation of "Pennies From Heaven" (Columbia), at the Odeon, Ashford, Kent.

As a novelty stunt, several thousand imitation pennies bearing overprinted on one side concerning the film, were distributed well in advance of the play date. The "coins" were scattered over the floor of the cinema's vestibule and foyers just before the end of each house, and much valuable

## TICKETS FOR "DARK JOURNEY"

NOVELTY THROWAWAYS IN DERBY EXPLOITATION

DERBY'S prosperity, due to the multiplicity of its industries, is quickly attracting the attention of the exploitation chiefs, and the latest to "beat the drum" in the railway metropolis is A. R. H. Downing, of London Film Productions.

He had two theatres awaiting his efforts—namely, the Odeon and County Cinemas' Hippodrome, and the respective managers, Adviser W. E. Holland and L. S. Denton, heartily co-operated in the boosting of "Dark Journey" (U.A.). The proximity of the holidays robbed shop tie-ups of their usual value, and concentrating on originality they cashed in on the holiday atmosphere. In the first place, each theatre sent out relays of boardmen. On each board was the inscription: "Dark Journey, the best show in town." Each theatre distributed 5,000 throwaways after the fashion of railway tickets, carrying a teaser line in print: "First class fare is 'Dark Journey.'" The line was varied to: "A journey to see 'Dark Journey' is a journey worth while."

Outside each theatre was a big display of framed enlargements, and 60 pictorial 6-sheets were used to supplement the usual campaign. But perhaps the most effective idea of all was the appearance of a plane flying over the town. Trailing behind in large lettering was the title of the film. This was the first time that a plane had figured in an advertising campaign locally.

At the Hippodrome there was a big showcase display arranged in conjunction with the Midland Drapery, Ltd. This consisted of suitcases, coats and travelling rugs, with a pelmet which carried the words: "For a 'Dark Journey.'" A window display of cut-outs and stills appeared at the premises of the Midland Drapery earlier in the week.

## PUBLICITY ON THE MAP A Geographical Boost

A great deal of credit is due to Wally Baker for the simple but highly-effective boost he gave "Mummy's Boys" (Radio), at the King's Theatre, Sutton-in-Ashfield.

On the front wall of the theatre, a map of Egypt was erected and flanked by large portraits of Wheeler and Woolsey. The map was marked by small notices describing the adventures of the two comedians on their expedition to the tomb of Pharaoh. Such notices as: "Wheeler Got the Hump Here—From Woolsey's Camel" and "The Sphinx Started Laughing Here—Everybody Else at the Beginning" were responsible for a considerable amount of amusement.

As the entrance to the cinema is situated in a side street, a careful check was made to find out the number of people who went out of their way to scrutinise the map. It is interesting to note that 90 per cent. of the pedestrians in the busy main road broke their journey to look at Mr. Baker's stunt.

The map was surmounted by a banner worded: "Itinerary of the Wheeler and Woolsey Expedition to the tomb of Pharaoh Pharaoh. They feared the curse of Pharaoh—but his Harem Didn't Scream! Wheeler and Woolsey run wild in the Tomb of King Tut—Tut! Tut! Tut!"

## MANAGER'S ENTERPRISE FILM OF LOCAL FUNCTION

A. M. Tolfree, manager of the Playhouse and Grand Electric Kinemas, Wakefield, came to the rescue of the Wakefield "Rag" Day Committee, when they were unable to get one of the national news-reel film companies to film the city's first hospital "rag." He arranged for a film to be taken, put in a commentary and showed it at the Playhouse throughout last week. His assistance was greatly appreciated, especially by those who took part in the "rag" and wanted to see themselves.

## PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning KINE.

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PRISM MANUFACTURING CO.

September 13 Releases

# THEME SONGS AS INTRODUCTORY MUSIC

With "London Bridge" for "Lloyds"

ATMOSPHERIC SUGGESTIONS COMPILED BY  
A. W. OWEN

OUR ten films on this week's list include "Shall We Dance?" for which the late George Gershwin wrote the musical score, which included no fewer than five theme songs, details of which are given for selection. There are also two theme songs associated with the comedy extravaganza, "A Day at the Races," which will form a convenient short prelude to the screening.

For "When Love is Young" I think that Harry Hall's recent pot-pourri of "Famous Love Songs" will be found not only a popular choice, but appropriate to the film. "Our Fighting Navy" might be introduced in many ways, but a very short modern type selection titled "Nautical Moments," by Winter, is the best choice in this case. "Ship's Concert" is in reality a variety entertainment on board a cruiser, and in "Carnival Nights" we have a bright and breezy introduction.

Eric Coates' "London Bridge" March is chosen for "Lloyd's of London," and the jungle film, "Elephant Boy," should be suited by De Basque's entr'acte, "The Elephants' Parade." "The Windmill," a war romantic and espionage drama, tempts me to suggest the use, with record, of that fine old standard song of the same name which, if not perhaps known to the younger folk, will be welcomed by others and do the former good to hear. The gangster drama, "Woman in Distress," needs an emotional dramatic incidental and in either "Fate" or "Conspiracy" we have useful numbers.

### "LLOYDS OF LONDON" (Fox)

CERT. A. 10,607 ft. Reg. No. F.14431. Reviewed in KINE. March 18, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.  
STARS.—Tyronne Power, Madeleine Carroll, Freddie Bartholomew.  
ATMOSPHERE.—Spectacular romantic costume screen story of London life between 1770 and 1805, with the growth of the famous house of Lloyds as its background.  
ORCHESTRA.—"London Bridge," March, Eric Coates (Chappell), presented only as an introductory interlude.  
ORGAN.—As orchestra, with adaptation from the piano-solo copy.  
NON-SYNC.—"London Bridge," March, recorded on Decca K.801 by Sir Henry J. Wood and the Queen's Hall Orchestra.  
LIGHTING EFFECTS.—Red, pale amber and royal blue in fading sequence.

### "A DAY AT THE RACES" (M-G-M)

CERT. U. 9,824 ft. Reg. No. F.14926. Reviewed in KINE. July 8, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.  
STARS.—Marx Bros., Allen Jones, Maureen O'Sullivan.  
ATMOSPHERE.—Spectacular crazy comedy with musical numbers interspersed and two theme songs.  
ORCHESTRA.—Theme songs, "On a Little Dream Ranch" and "A Message from the Man in the Moon," as an introductory interlude.  
ORGAN.—As orchestra, with adaptation from the professional song copies.  
NON-SYNC.—Theme songs, as above, recorded on Brunswick 02420 by Ruth Etting.  
LIGHTING EFFECTS.—Deep blue for first song and amber for second.

### "SHALL WE DANCE" (Radio)

CERT. U. 9,759 ft. Reg. No. F.14724. Reviewed in KINE. May 20, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.  
STARS.—Fred Astaire, Ginger Rogers, Eric Blore.  
ATMOSPHERE.—Farical comedy set to music and the score by Gershwin, with spectacular song and dance stage presentations and theme songs.  
ORCHESTRA.—Pot-pourri of five theme-song refrains, "They All Laughed," "They Can't Take That Away from Me," "Slap That Bass," "Let's Call the Whole Thing Off" and "Shall We Dance" (Chappell).  
ORGAN.—As orchestra, with adaptation from the professional song copies.  
NON-SYNC.—Records (orchestral) H.M.V. B.D.5221 and 5222 or Brunswick 02424-5-6 contain above theme songs, and Louis Levy's Orchestra record a "Shall We Dance" selection on H.M.V. B.D. 435.  
LIGHTING EFFECTS.—To suit numbers selected or sequence of bright colours.

### "ELEPHANT BOY" (U.A.)

CERT. U. 7,597 ft. Reg. No. Br.14254. Reviewed in KINE. February 11, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.  
STAR.—Sabu.  
ATMOSPHERE.—Screen version of Rudyard Kipling's famous jungle story, "Toomal of the Elephants," with a native boy as star with his huge and sagacious elephant to help him.  
ORCHESTRA.—"The Elephant's Parade," de Basque (Bosworth), presented as an introductory interlude.  
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration.  
NON-SYNC.—"Carnival of Animals" Record, Columbia 9519 (B.), "Elephants," by George True conducting the Orchestre Symphonique (Paris).  
LIGHTING EFFECTS.—Deep green fading to deep purple only.

### "WHEN LOVE IS YOUNG" (G.F.D.)

CERT. U. 6,886 ft. Reg. No. F.14643. Reviewed in KINE. April 29, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.  
STAR.—Virginia Bruce.  
ATMOSPHERE.—Romantic comedy-drama, in which a local amateur goes to New York and makes good in grand opera and revue.

ORCHESTRA.—"Love Tales" Selection, Harry Hall (Ascherberg), presented as a separate interlude.  
ORGAN.—As orchestra, with adaptation from the piano-solo copy.  
LIGHTING EFFECTS.—Magenta and deep blue only.

### "OUR FIGHTING NAVY" (G.F.D.)

CERT. U. 6,739 ft. Reg. No. Br.14633. Reviewed in KINE. April 29, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.  
STARS.—H. B. Warner, Richard Cromwell, Robert Douglas.  
ATMOSPHERE.—Naval melodrama, romance, intrigue, gallantry and chivalry in South American waters when H.M.S. Audacious is sent to quell unrest in Bianca.  
ORCHESTRA.—Selection, "Nautical Moments," Winter (Keith Prowse), presented as a separate interlude.  
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration.  
NON-SYNC.—"Nautical Moments," recorded on Decca F.1985 by Joseph Muscant and the Commodore Kinema Orchestra.  
LIGHTING EFFECTS.—Deep blue only.

### "WOMAN IN DISTRESS" (Columbia)

CERT. A. 6,029 ft. Reg. No. F.14291. Reviewed in KINE. February 18, 1937.  
PUBLICITY.—One 12-sheet, one 6-sheet.  
STARS.—May Robson, Irene Hervey.  
ATMOSPHERE.—Gangster melodrama dealing with the discovery and theft of a picture by Rembrandt and its subsequent recovery.  
ORCHESTRA.—"Conspiracy," Schirmer Photo Play Series, Savino (Chester), presented as an introductory interlude only.  
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration.  
NON-SYNC.—"Fate," Incidental, Ketelbey (Bosworth), B.C.1018, recorded by Louis Voss and his Orchestra.  
LIGHTING EFFECTS.—Deep red only.

### "CLARENCE" (Paramount)

CERT. U. 5,755 ft. Reg. No. F.14545. Reviewed in KINE. April 8, 1937.  
PUBLICITY.—One 12-sheet, one 6-sheet.  
STARS.—Roscoe Karns, Eleanore Whitney.  
ATMOSPHERE.—Domestic comedy adapted from a Booth Parkington story.  
ORCHESTRA.—Novelty entr'acte, "The Playful Pelican," Peter Yorke (Bosworth), presented only as an introductory interlude.  
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration.  
NON-SYNC.—"The Playful Pelican," recorded by Louis Voss and his orchestra on Bosworth B.C.1004.  
LIGHTING EFFECTS.—Blending of rose-pink and light blue only.

### "THE WINDMILL" (First National)

CERT. A. 5,622 ft. Reg. No. Br.14448. Reviewed in KINE. March 18, 1937.  
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

Continued in next 2 columns



An attractive dance scene shot by the Multiscene process in THE ROMANCE OF DANCING, M-G-M

STARS.—Hugh Williams, Henry Mollison, Glen Alyn.  
ATMOSPHERE.—Romantic espionage drama with the Great War as a background.  
ORCHESTRA.—Song, "The Windmill," Longfellow-Nelson, synchronised with record as detailed below for non-sync.  
ORGAN.—As orchestra, with adaptation from the

vocal-piano copy and synchronisation with record as detailed below for non-sync.  
NON-SYNC.—"The Windmill," recorded on Decca K.544 by Horace Stevens or by Malcolm McEachern on Columbia D.B.4.  
LIGHTING EFFECTS.—Deep green and violet only.

### "SHIP'S CONCERT" (Warner)

CERT. U. 3,914 ft. Reg. No. Br.14588. Reviewed in KINE. April 15, 1937.  
PUBLICITY.—One six-sheet.  
STARS.—Claude Hulbert, Enid Trevor.  
ATMOSPHERE.—A variety show with a luxury liner setting.  
ORCHESTRA.—"Carnival Nights," Grotzsch (Bosworth), presented as an introductory interlude.  
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration.  
NON-SYNC.—"Carnival Nights," recorded on Bosworth B.C.1014 by the West End Celebrity Orchestra.  
LIGHTING EFFECTS.—Carnival lighting effects.

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Solo Organ Interlude No. CCIV.

## "A MUSICAL REFRESHER"

By John Madin, A.T.C.L., at the Gaumont  
Palace Hammersmith, W.

ORGAN: COMPTON FOUR-MANUAL, 15 RANKS

THIS week's interlude comes from John Madin, A.T.C.L., the resident solo organist at the Gaumont Palace, Hammersmith, W. It is a light summer time interlude in humorous vein and should certainly make a special appeal to the gentlemen patrons who are, as a rule, shamefully neglected by most organists. There might be one drawback if presented in a realistic

manner, because some might be so "moved" by its appeal that they might go out to have a refresher before the interlude concluded. However, it seems worth the risk as, on the other hand, some patron might be tempted to call round after it was over and even take the organist out with him.

A. W. O.

No.	Slides.	Music.
1	"A MUSICAL REFRESHER" (a selection of cooling melodies)	Symphonic introduction based on "In Cellar Cool" (Boosey).
2	There is nothing like a cooling draught of iced lager during this hot weather. Let's go over to a German beer garden, where the students are now singing their drinking song—	Do.
3	Drink, Drink, Drink to eyes that are bright as stars when they're shining on me. Drink, Drink, Drink to lips that are red and sweet as the fruit on the tree. Here's a hope that those bright eyes will shine, lovingly, longingly soon into mine.	Drinking song from "Student Prince" (record if possible) (Chappell).
4	May those lips that are red and sweet To-night with joy my own lips meet. Drink, Drink, let the toast start, May young hearts never part. Drink, Drink, Drink, let every true lover salute his sweetheart.	Do.
5	Now we will let our imagination carry us still further north to Finland in the depths of winter. ...	Four bars modulation into selected portion of "Finlandia" (Chester).
6	One can easily visualise the snowy vastness of these ice-bound regions when listening to Sibelius's "Finlandia."	Do.
7	From this mighty tone-poem we pass on to a work of a less classical—but nevertheless very realistic nature—"The Dance of the Icicles."	"Dance of the Icicles" (Kennedy Russell) (Larway).
8	Back to reality—88 in the shade. Phew. "More ice water, please!" "Sorry, sir; only ice cream." "Alright, man; make it ice cream or else I'll scream!" (Now you scream).	Sixteen bars of heavy storm music
9	Oh, Oh, Antonio. He's gone away, And left me all alone- All on my own- I'd like to catch him with his new sweetheart. Then up would go Antonio and his ice-cream cart.	"Oh, Oh, Antonio" (Trad.).
10	Have you ever quaffed Devonshire cider from a silver tankard? Hear what Silas Oak has to say about Devonshire cider.	Introduction to "Devonshire Cream and Cider" (Boosey).
11	At Brixham, which is Devon way, a-nestling to the sea, You'll see a fisherman, old and gnarl'd, who knew Dan Peggotty. Old Silas Oak is what he's called, and when the bells are ringing, When the red boats all draw in their nets, you'll hear old Silas singing:	Do.
12	"Oi be nigh on ninety-seven, born and bred in dear old Devon, And folks may be as old as oi in other parts of England. The Cornish seas are wide, But in Devonshire they're wider. So if you'd live as long as oi, try Devonshire cream and cider."	Do.
13	I'm afraid I must stop now. I'm feeling very warm and I've got a terrific thirst, so—Goodbye, everybody—and keep cool!	Chorus of "Tavern in the Town," played "Hey, Presto."

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## MUSIC IN MARGATE KINEMAS

### DREAMLAND AMENITIES

#### Catering for Trippers and General Public

FULFILLED last week a long-standing promise to visit Lewis Gerrard, the resident solo organist of the Dreamland, Margate. My first news was to learn that his wife had early that morning presented him with a son and heir; hence an immediate visit to the "Sunshine Cafe" to toast the new arrival.

Here I met J. G. Forbes, who saw that our lunch was excellent, and, incidentally, said: "Yes, we get busy sometimes; in fact, we served 4,700 meals last Saturday!"

After lunch we made a complete tour of "Dreamland," which included the cinema, seating 2,500, and the fine Compton four-manual, 19 ranks, solo 'cello and stage piano, which I believe is one of the firm's largest models in a cinema. The ballroom was next seen, able to dance 800 couples, where music is provided by Ambrose's "Blue Lyres." Crossing over to the beautiful flower gardens and park, and passing through the huge fun fair grounds, with its "coach park" holding 400 vehicles in the centre, we returned to the manager's office to meet Harold Finch, who told me how he had featured the organ in every possible way by publicity, stage effects and lighting, use of the Brenograph, etc., so that it had become an essential part of the entertainment. As Lewis Gerrard has been resident organist for three years, this co-operation has borne good fruit and ensured consistent appreciation from its cosmopolitan and ever-changing patrons.

The interlude was a pot-pourri of popular light music with very carefully prepared Brenograph and slide material. Contrast in items is seen by the inclusion of a "Merry Widow" excerpt, Martin's "Evensong," "When My Dreamboat Comes Home," Ketelbey's "Persian Market" and "Sanctuary of the Heart," "Dinah" and the slow movement of the Beethoven "Moonlight Sonata," in which the stage piano was used with artistic effect. Organ and organist came through the test with credit, and the musical fare seemed exactly to the liking of the matinee audience.

An introduction to the proprietor, H. F. B. Iles, followed, with a chat about organs in general and very friendly and courteous greetings to the KINE. Lewis Gerrard drove me home to tea and then back again to the Regal, where a warm welcome was given us by Manager Foort, the brother of Reginald Foort.

Length of programme had, unfortunately, necessitated the omission of the organ interlude, so I hadn't the chance to hear Gerald Masters on the six-rank Compton. He has been at this theatre for nine months, and here, again, there is the most friendly co-operation in interlude presentation. In regard to "Dreamland" organ publicity, I forgot to mention that Lewis Gerrard gives a recital every morning from 11.45 to 12.15, which is relayed on land lines to Cliftonville and also to the cafés in the building.

A. W. O.

### LADY ORGANIST AT GOLDER'S GREEN

#### "Desert Song" Interlude

Visiting the Lido, Golder's Green, a few days ago I found Miss Wynne Frederic at the console presenting her introductory



WYNNE FREDERIC

half-hour solo interlude on the Compton organ. The complete selection of "The Desert Song" is quite a good test for an organist's ability in rhythmic sequence and orchestral registration, especially on the small two-manual instrument. Changing registrations were smoothly effected and, judged from quite a high standard, I had little or no fault to find in the performance.

As a former pupil of George Tootell, Mus.Bac., George Pattman, F.R.C.O., and Reginald Foort, F.R.C.O., this young organist has acquired a command and knowledge of the cinema organ that should with more confidence gained by actual experience secure her a reputation which will place her above the handicap she is unfortunately likely to find against her sex by some short-sighted male organists and even a few managers.

Popular ballads, light valse numbers and Heykens' "Second Serenade" filled the rest of the programme, which was in every way quite suitable for the cinema patrons in this exclusive suburban district.

A. W. O.

### BRADFORD'S SILVER CONSOLE

Ronald Greenwood, solo organist at the New Victoria, Bradford, is putting over some very attractive interludes, and recently when Sydney Phayse and his broadcasting band were on holiday, ably filled in the gap in the programme caused by their absence. It may seem rather like mutilation to paint mahogany over with silver paint, but that is what has been done with the console at the New Victoria. Whatever misgivings there might have been about doing the job, there is a vast improvement as regards the response of the console to the spotlights, as in its original form the console absorbed a tremendous amount of spotlight and gave practically nothing in return.

## A LUXURIOUS THEATRE

### IN PRIVATE RESIDENCE AT SUNNINGDALE PARK

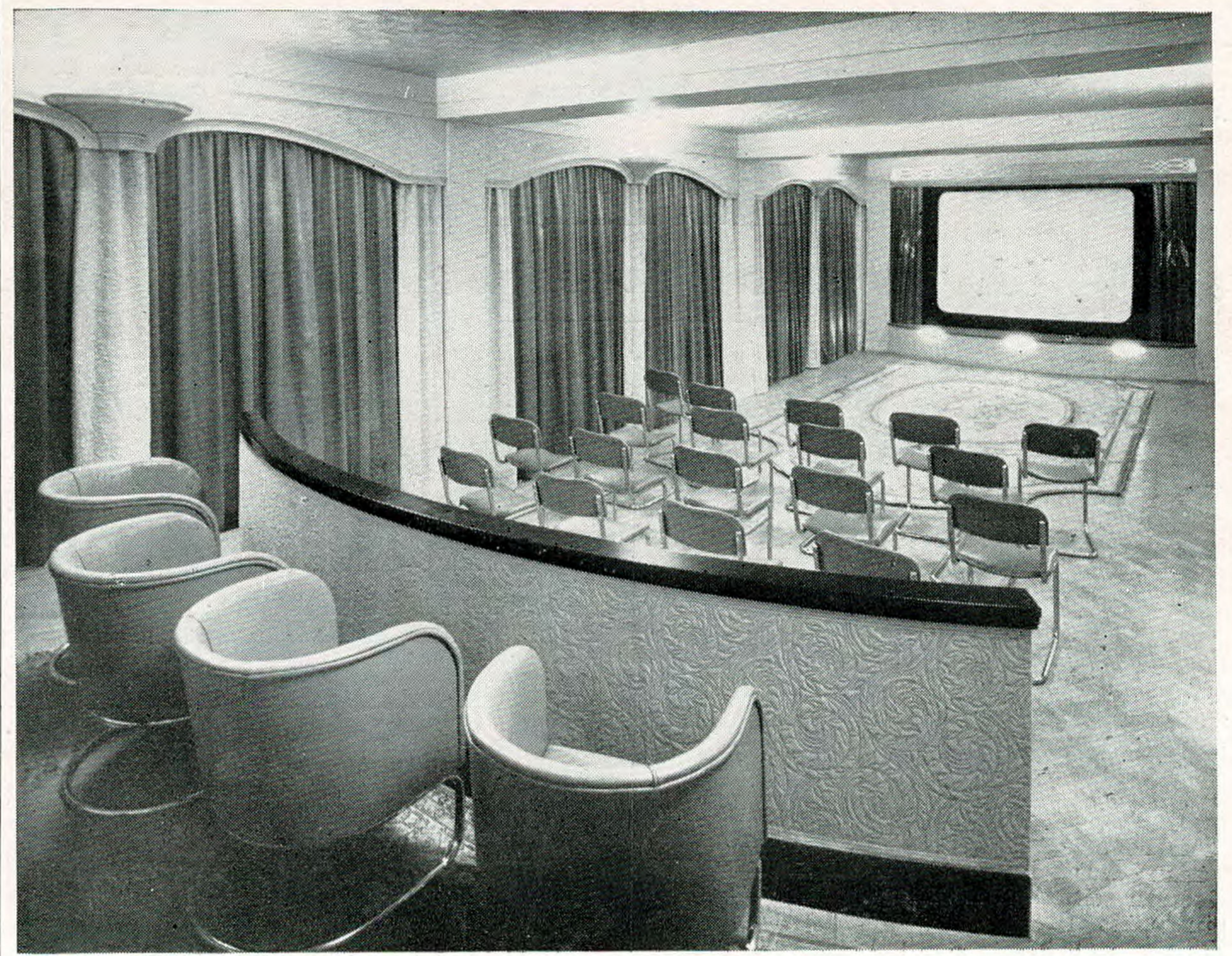
LADY CUNLIFFE-OWEN has just had completed a luxurious private theatre in her residence at Sunningdale Park. The theatre itself is most tastefully decorated. The walls are covered with cream stitched fabric, the ceiling is of embossed silver, and all upholstery and drapery is lacquer-red. The theatre has seating accommodation for 32 persons, but could easily accommodate three times this number.

The architecture and interior decorations are by W. Turner, Lord and Co., of 20, Mount Street, Grosvenor Square, W.1.

A "Junior" type RCA High Fidelity sound-reproducing equipment is installed; this is used in conjunction with two Simplex projectors.

### BROCKLISS INSTALLATION At Ritz, Birkenhead

J. Frank Brockliss, Ltd., Manchester, are to instal Simplex projectors with Peerless Magnarcs and Taylor Hobson lenses and two Stelmar spotlights in the new Ritz, Birkenhead, for Cheshire Picture Halls, Ltd.



The interior of the private cinema at Lady Cunliffe-Owen's residence at Sunningdale Park. RCA Junior talkie apparatus is installed; an illustration of the projection room appears on page 27

## COMPENSATED MICROPHONE MIXERS

### A NEW VOLUME INDICATOR

THREE papers from RCA in the S.M.P.E. Journal discuss recording and laboratory equipment. The first deals mathematically with the calculations of compensated microphone mixers.

The difficulty with such circuits is that while looking into the circuit from the load side, the impedances may be matched, looking into the circuit from one of the input channels there is a mismatch. The purpose of the investigation is to devise mixer circuits in which all the impedances are properly matched.

It is shown that if each generator  $R_i$  is to see its own impedance, and if  $n$  represents the number of  $R_i$ 's in the mixer, compensating resistors must be provided, giving a loss in the case of a parallel type circuit of:—

$$10 \log (2n - 1) \text{ DB.}$$

or in the case of a series-parallel circuit:—

$$10 \log (2n - 3) \text{ DB.}$$

Formulae are also given for the value of the compensating resistors and of the load impedance.

#### The Neon Type

The second paper deals with the neon type recording volume indicator. The requirements of a volume indicator are: First, that it should record peak amplitudes; it should indicate the power level of r.m.s. value of the sound wave; it must make provision for complex wave-forms; it must have a linear frequency response; peak and r.m.s. indications must be independent of transients; the scale range and proportionality should be such that the upper and lower ends of the volume scale may be expanded; the device must be easy of observation by the operator.

A neon type volume indicator designed to approximate to these characteristics consist of 13 neon lamps, arranged in a row, with suitable means for causing an increasing number of the lamps to glow as the sound intensity is increased. The 0 calibration marking represents 100 per cent. amplitude of the sound-track; the other lamps are calibrated in decibels, plus or minus, from this reference point. The lamp at the extreme left, marked -45, represents the lowest signal intensity to which the device will respond; the right-hand lamp is marked +3, or 3db. above the 100 per cent. modulation.

According to the connection of the lamps the indication will approximate to the r.m.s. or peak value; in the latter case, the right-hand end of the illuminated column represents the maximum peak amplitude.

### U.S. TECHNICOLOR ADVANCE

Continued from page 27

colour systems as these continue to grow in numbers. The man who uses a one-shot camera and obtains three negatives taken respectively through blue, green and red filters is using an additive analysis. If—as Clerk Maxwell did—he makes three positives and projects them through his taking filters, superimposing them on a screen, the method remains additive to the end. If, on the other hand, from his negatives he makes a carbo print, using yellow, magenta and blue-green pigments or dyes, his print will be a subtractive print.

Technicolor may thus be said to be additive in the taking, subtractive in the printing, whereas Dufaycolor is additive throughout, as the microscopic elements of the viewing reseau are actually the same additive filters used in taking.

Kodachrome, on the other hand, is subtractive in the final picture, as also Gasparcolor and the new three-layer Agfa film. If separation negatives are made from a Dufaycolor, Agfacolor or Autochrome transparency, the prints on paper will again be subtractive.

By the use of filters, additive duplicates can be made from subtractive colour films such as Kodachrome. In other directions we hear of a combination of lenticular originals—again additive—with subtractive prints made therefrom. The colour processes of the future may, therefore, be additive-subtractive, additive-additive or subtractive-additive, so that the day looks far distant when all systems will boil down to one uniform technique.

and some point farther to the left, as determined by the somewhat brighter illuminations, approximate the energy level or r.m.s. value.

#### Supply Circuit

The supply circuit for the volume control comprises a two-stage amplifier, feeding into three potentiometers. Each of the lamps has its associated amplifier, those for the lowest readings each with three valves, the next with two, and the rest with one valve each.

In the third of the papers from RCA a photo-electric densitometer is described. The exciting lamp consists of a headlamp bulb, whose light is modulated by a rotating disc driven by a synchronous motor to produce a frequency of 910 c.p.s. on 50-cycle supply, or 1,090 c.p.s. on 60-cycle. The light is diffused through the film by opal glass.

A high-vacuum photo-cell is used. Through an ingenious circuit, a second photo-cell is used as a coupling impedance in the amplifier, so that any change in the light will be reflected as a change of amplifier gain. The meter is of the copper-oxide rectifier type, with variable zero setting.

The range of densities covered is from 0 to 2.74. A gain control alters the gain in steps of 20 db., equal to a range of 0—1.0 in density, and intermediate readings are obtained by a potentiometer.

### Answers to Correspondents

#### A WIRING QUERY Lighting of Alcoves

J. MacInerney (Glasgow) desires information concerning the best way of running lead-covered conductors in the foyer of the theatre, especially with regard to concealment. He is carrying out extensions to existing wiring.

#### Reply:

The conductors may be run above the ceiling, passing through it to the various points. Here the switches could be fitted inside the theatre, or on a staircase, so that the actual wiring would be completely concealed. If the projector room is situated immediately above the foyer, as is the case in many theatres, a different arrangement will have to be considered.

If there is a cornice round the walls, the conductors can be run along either the bottom or lower edges. If they are painted with material of the right colour, they cannot be detected by casual glances. If there is no cornice, they may well be run at a distance of about 6 in. below the ceiling. Then, if they are painted a different colour to that of the walls, they will provide a decorative effect.

This applies to both papered and finished walls and, in both cases, a word of caution is necessary. Before the painting is carried out, a strip of paper should be placed under the conductor. The paint can then be properly applied without risk of daubing the colour or paper of the walls. After painting, the strips of paper can be easily removed.

A. Pennington (Lambeth) wishes to know what can best be done with several small alcoves in the theatre. These formerly accommodated artificial ferns and flowers, and, since nothing else has been put in them, they give the side walls a bare appearance.

#### Reply:

Light is the best thing in a cinema theatre to convey the impression of brightness, and these alcoves lend themselves to the application of light, especially coloured light. If our reader will consider this for a few moments he will see that the suggestion has immense possibilities.

For example, to mention one idea which occurs to us, the fronts of the alcoves could be glazed, and two or three 20-watt lamps fitted behind the glass. Then, on the front of the glass, some coloured transparent paper designs could be pasted. These are really used for domestic purposes, to give a decorative effect to glass doors and windows, and they can be obtained at any of the large stores.

The lamps behind these coloured designs should be frosted. This will ensure an even distribution of light, and prevent the illumination from being patchy.

### Kinemas Planned

#### Bradford 1,200 Seater Scheme

#### Derby Site Acquired—Odeon for Blackpool—Bolsover Project

**BRADFORD.**—A scheme has been prepared for a 1,200-seater cinema in Undercliffe, Bradford. W. Illingworth and Son, 15, Sunbridge Road, Bradford, have designed plans for a cinema in the Dudley Hill Road for the Undercliffe Picture House Co., Ltd.

**DERBY.**—A site has been acquired in East Street, Derby, for a 2,000-seater to be known as the Regal. It is understood that Associated Cinema Properties are behind the scheme.

**BLACKPOOL.**—Odeon Theatres' plans for a 3,500-seater cinema on a site bordered by Dickson Road, Springfield Road, Queen Street and High Street, Blackpool, have been approved by the Town Planning Committee.

**BOLSOVER.**—Plans prepared by Bocoek and Kirk, architects, of West Hill Drive, Mansfield, have been approved for an additional theatre for New Palace (Bolsover), Ltd., proprietors of the Plaza, Bolsover. To be known as the Rox, the new theatre will occupy a site in High Street, and will accommodate 900 patrons, with a spacious lounge and crush hall.

**LIVERPOOL.**—Lionel G. Prichard, F.R.I.B.A., of Moorfields, Liverpool, is the architect for a cinema that T. W. Roberts, of Liverpool Road, South Maghull, Liverpool, proposes to build at Maghull, Liverpool.

**WATCHET.**—Plans submitted by W. H. Watkins, F.R.I.B.A., 1, Clare Street, Bristol, and 11, Waterloo Place, London, S.W.1, on behalf of T. Barton Peel for a cinema in Watchet, Somerset, have received the approval of the local council.

**CASTLE BROMWICH.**—Warwickshire County Council has received an application from Harry Dare, of Heath Lodge, Copt Heath, Solihull, for a licence in respect of a cinema to be erected at the corner of Old Chester Road, Castle Bromwich. The committee has approved the site, subject to certain conditions.

### NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

#### Applications

- 19,254.—R. F. Knight, J. E. Shuttleworth, S. R. Phillips, J. Sharper. Colour photography. July 12.
- 19,247.—W. P. Pfeil. Daylight cinematography. July 12.
- 20,160.—A. S. Andrews, W. L. Wade. Seat-reservation indicators for theatres, etc. July 21.
- 20,104.—L. Damblanc. Apparatus for observing cinematographic films, etc. July 20.
- 20,054.—M. Harper. Kinematograph projection apparatus. July 20.
- 19,904.—J. Hilton. Seats for theatres, etc. July 19.
- 20,045.—W. Vinten, Ltd., C. Vinten. Printing of cinematograph films. July 20.

#### Specifications

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

- 467,005.—Truecolour Film, Ltd., and E. Sanders-Dolgoruki. Colour photography or kinematography. (Cognate application, 32403/36).
- 467,016.—L. Lumiere. Projection of images in stereoscopic relief.
- 457,154.—A. L. V. C. Debrie. Kinematographic apparatus.
- 467,458.—M. W. Hard. Theatre chair.
- 467,320.—Truecolour Film, Ltd., and E. Sanders-Dolgoruki. Photographic material for colour photography or kinematography.
- 467,460.—Bell and Howell Co. Motion-picture cameras.
- 466,710.—Tru Colour Film, Ltd. Colour photography.
- 468,445.—Kodak, Ltd. Motion-picture apparatus adapted to employ film magazines.
- 468,508.—Dr. B. Gaspar. Method of producing combined coloured and black and white photographic pictures.
- 468,509.—Dr. B. Gaspar. Method of producing multi-colour photographic pictures.

#### Abstract

450,792.—Kinematograph apparatus. Kodak Ltd. Kingsway, London (Assignees of J. Mihaly, 333 State Street, Rochester, New York, U.S.A.). (Divided out of 450,766.)

In a motion-picture camera the film is wound from one spool on to a second spool and is then rewound on to the first spool by take-up mechanism which is positively locked by mechanism controlled by a device within the magazine, the device being actuated in accordance with the length of film carried by the first spool. The feed mechanism is similar to that described in Specification 426,239 and the magazine is similar to that described in Specification 426,240. The apparatus which is described in the Specification and is provided with a film-footage indicator and a magazine, adapted to be reversed and inserted to expose successively two rows of images on the film, is the same as that described in Specification 450,766.

# Forthcoming Trade Shows



"EVIDENCE OF TRADE SHOWS."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

In every case when the certificate has been granted the classification is added to the list.

## LONDON

DATE.	TITLE OF FILMS.	CERT.	STARS.	SHOWN BY.	PLACE.	TIME.
Thur., Aug. 5	Cowboy Star: Screen Snapshots No. 49.	U	Charles Starrett	Columbia	Own Theatre	11
Fri., " 5	New Faces of 1937...	U	Joe Penner	Radio	Piccadilly	8.45
" " 6	A Million to One	—	Herman Brix	Butchers	Phoenix	3
" " 6	Easy Living	A	Jean Arthur	Paramount	Plaza	8.30
" " 6	Wild Money	U	Edward Everett Horton	Paramount	Plaza	8.30
" " 6	Wild West Days; Alpine Cabaret; Wily Weasel; Country Store; West Wind.	—	John Mack Brown	General F.D.	Own Theatre	10.30
Mon., " 9	Michael O'Halloran	U	Wynne Gibson	British Lion	Piccadilly	3
" " 9	Between Two Women	—	Franchot Tone	M-G-M	Adelphi	8.45
Tues., " 10	Round Up Time in Texas	U	Gene Autry	British Lion	Own Theatre	11
" " 10	Tarzan and the Green Goddess	U	Herman Brix	A.B.P.C.	Phoenix	3
" " 10	The Hit Parade	U	Frances Langford	British Lion	Piccadilly	8.45
" " 10	The Road Back	A	John King	General F.D.	Adelphi	8.45
Wed., " 11	Ghost Town Gold	U	Bob Livingston	British Lion	Own Theatre	11
" " 11	S.O.S. Clipper Island	U	Mala	British Lion	Piccadilly	3
" " 11	Westbound Limited	—	Lyle Talbot	General F.D.	Phoenix	3
" " 11	Old Mother Riley	U	Lucan and McShane	Butcher's	Piccadilly	8.45
" " 11	Gangway	—	Jessie Matthews	General F.D.	Adelphi	8.45
Thur., " 12	Navy Blues	U	Mary Brian	British Lion	Piccadilly	3
" " 12	School for Husbands	—	June Clyde	General F.D.	Adelphi	8.45
Fri., " 13	Larceny on the Air	A	Bob Livingston	British Lion	Piccadilly	3
" " 13	Reported Missing	—	Jean Rogers	General F.D.	Phoenix	3
" " 13	Twin Faces	—	Anthony Ireland	Paramount	Carlton	10.30
Tues., " 17	Brief Ecstasy	A	Paul Lukas	A.B.F.D.	Hippodrome	3
" " 17	Over She Goes	U	Stanley Lupino	A.B.P.C.	Piccadilly	8.45
Wed., " 18	Keep Fit	U	George Formby	A.B.F.D.	Hippodrome	8.45
" " 18	A Romance in Flanders	—	Paul Cavanagh	British Lion	Piccadilly	8.45

## BIRMINGHAM

Tues., " 10	Wise Guys	A	Naughton and Gold	Fox	Forum	10.30
" " 10	Wild Money	U	Edward Everett Horton	Paramount	Futurist	10.30
Thur., " 12	Westbound Limited	—	Lyle Talbot	General F.D.	Scala	10.45
" " 12	New Faces of 1937	U	Joe Penner	Radio	Forum	10.30

## CARDIFF

Fri., Aug. 6	Mountain Music	U	Bob Burns	Paramount	Capitol	11
" " 6	Wise Guys	A	Naughton and Gold	Fox	Olympia	11
" " 6	The Emperor's Candlesticks	A	William Powell	M-G-M	Park Hall	11
Wed., " 11	Crime in the Clouds	U	Glenda Farrell	First National	Odeon	10.45
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Empire	10.45

## EXETER

Sun., Aug. 8	Edge of the World	A	Niall MacGinnis	B.I.E.D.	Plaza	3
" " 8	Boys Will Be Girls	U	Leslie Fuller	B.I.E.D.	Plaza	3

## GLASGOW

Fri., Aug. 6	Captain Calamity	U	George Houston	A.B.F.D.	Regal	10.45
" " 6	I Cover the War	U	John Wayne	General F.D.	Picture House	10.45
Tues., " 10	One Mile From Heaven	A	Claire Trevor	Fox	Regal	10.45
" " 10	Studio Romance	U	Donald Woods	First National	La Scala	11
Wed., " 11	Easy Living	A	Jean Arthur	Paramount	Green's P.H.	11
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Picture House	10.45
" " 12	Wise Guys	A	Naughton and Gold	Fox	Cranston's	10.45
" " 12	Old Mother Riley	U	Lucan and McShane	Butcher's	La Scala	11

## LEEDS

Fri., Aug. 6	Captain Calamity	U	George Houston	A.B.F.D.	Scala	10.45
" " 6	Mountain Music	U	Bob Burns	Paramount	Paramount	10.45
" " 6	The Lady Escapes	A	Gloria Stuart	Fox	Tower	11
" " 6	Studio Romance	U	Donald Woods	First National	Ritz	10.45
Tues., " 10	Wise Guys	A	Naughton and Gold	Fox	Tower	11
" " 10	Armoured Car	A	Robert Wilcox	General F.D.	Rialto	10.45
" " 10	Easy Living	A	Jean Arthur	Paramount	Paramount	10.45
Wed., " 11	One Mile From Heaven	A	Claire Trevor	Fox	Tower	11
Thur., " 12	Topper	—	Roland Young	M-G-M	Tower	11
" " 12	New Faces of 1937	U	Joe Penner	Radio	Scala	10.45
" " 12	The Road Back	A	John King	General F.D.	Rialto	10.45

## LIVERPOOL

Fri., Aug. 6	Navy Spy	A	Conrad Nagel	A.B.F.D.	Trocadero	10.45
" " 6	Easy Living	A	Jean Arthur	Paramount	Futurist	10.45
" " 6	One Mile From Heaven	A	Claire Trevor	Fox	Palais de Luxe	11
" " 6	Armoured Car	A	Robert Wilcox	General F.D.	Scala	10.45
Tues., " 10	Headin' for the Rio Grande	U	Tex Ritter	A.B.F.D.	Palais de Luxe	10.45
" " 10	Wild Money	U	Edward Everett Horton	Paramount	Futurist	10.45
Wed., " 11	Wise Guys	A	Naughton and Gold	Fox	Scala	11
" " 11	The Road Back	A	John King	General F.D.	Paramount	10.45
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Forum	10.45
" " 12	Westbound Limited	—	Lyle Talbot	General F.D.	Scala	10.45

## MANCHESTER

Fri., Aug. 6	Navy Spy	A	Conrad Nagel	A.B.F.D.	Market St. P.H.	10.45
" " 6	North of the Rio Grande	U	William Boyd	Paramount	Paramount	10.45
" " 6	One Mile From Heaven	A	Claire Trevor	Fox	Piccadilly	11
Tues., " 10	Crime in the Clouds	U	Glenda Farrell	First National	Theatre Royal	10.45
" " 10	Variety: 3, 4, 5, and 6	—	—	Butcher's	Market St. P.H.	10.45
" " 10	Wild West Days	U	John Mack Brown	General F.D.	Oxford St. P.H.	10.45
" " 10	Black Aces	U	Buck Jones	General F.D.	Oxford St. P.H.	10.45
" " 10	Easy Living	A	Jean Arthur	Paramount	Paramount	10.45
Wed., " 11	Wise Guys	A	Naughton and Gold	Fox	Oxford St.	11
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Theatre Royal	10.45
" " 12	The Road Back	A	John King	General F.D.	Gaumont	10.45

## NEWCASTLE

Fri., Aug. 6	Topper	—	Roland Young	M.G.M.	Haymarket	10.45
" " 6	Easy Living	A	Jean Arthur	Paramount	Paramount	10.30
" " 6	The Lady Escapes	A	Gloria Stuart	Fox	Own Theatre	10.45
" " 6	Crime in the Clouds	U	Glenda Farrell	First National	Stoll	10.45
Wed., " 11	One Mile From Heaven	A	Claire Trevor	Fox	Own Theatre	10.45
" " 11	The Road Back	A	John King	General F.D.	Stoll	10.45
" " 11	Easy Living	A	Jean Arthur	Paramount	Paramount	10.30
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Queen's	10.45
" " 12	Old Mother Riley	U	Lucan and McShane	Butcher's	Stoll	10.45

## NOTTINGHAM

Fri., Aug. 6	The Emperor's Candlesticks	A	William Powell	M-G-M	Ritz	11
Tues., " 10	Topper	—	Roland Young	M-G-M	Scala	11
" " 10	Captain Calamity	U	George Houston	A.B.F.D.	Elite	10.45
Wed., " 11	Navy Spy	A	Conrad Nagel	A.B.F.D.	Elite	10.45
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Elite	10.45

## SHEFFIELD

Fri., Aug. 6	Navy Spy	A	Conrad Nagel	A.B.F.D.	Regent	10.45
" " 6	The Last Curtain	U	Kenneth Duncan	Paramount	Central P.H.	10.45
" " 6	Wise Guys	A	Naughton and Gold	Fox	Union St.	11
Tues., " 10	Mountain Music	U	Bob Burns	Paramount	Central	10.45
Wed., " 11	Studio Romance	U	Donald Woods	First National	Union St.	10.45
Thur., " 12	New Faces of 1937	U	Joe Penner	Radio	Hippodrome	10.45
" " 12	One Mile From Heaven	A	Claire Trevor	Fox	Union St.	11

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