The ONLY British Film Trade Paper—

THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE ONLY FILM NEWSPAPER. 27th YEAR OF PUBLICATION.

—to Publish Certified Paid Circulation.

No. 3837. Vol. L. WEDNESDAY, FEBRUARY 9, 1938. *Registered as a Newspaper.* Price 6d.

8·30 FRIDAY at the CAMBRIDGE

LEO HITS A NEW HIGH

EVERYBODY SING!

with

ALLAN JONES
FANNY BRICE
JUDY GARLAND
Billie Burke · Reginald Owen
Lynne Carver · Reginald Gardiner
Henry Armetta etc.

A Metro-Goldwyn-Mayer Picture directed by Edwin L. Marin.

Extra TONIGHT . .
JOAN CRAWFORD · SPENCER TRACY in
"MANNEQUIN" . . PICCADILLY 8.30

ASSOCIATED TALKING PICTURES Present

GEORGE FORMBY

in

"Cheese!"

ATP

LONDON TRADE SHOW: CAMBRIDGE THEATRE, MONDAY, Feb. 14, at 8.30 p.m.

BIRMINGHAM	Futurist	Tues.,	Feb. 22	10.45 a.m.	LIVERPOOL	Forum	Thurs.,	Feb. 24	10.45 a.m.
CARDIFF	Odeon	Tues.,	Feb. 15	11.0 a.m.	MANCHESTER	Gaumont Pal.	Tues.,	Feb. 22	10.45 a.m.
GLASGOW	Paramount	Tues.,	Feb. 22	10.45 a.m.	NEWCASTLE	Stoll	Fri.,	Feb. 18	10.45 a.m.
LEEDS	Scala	Fri.,	Feb. 25	10.45 a.m.	NOTTINGHAM	Ritz	Thurs.,	Feb. 24	10.45 a.m.

SHEFFIELD Union St. Pic. Pal. Tues., Feb. 22 10.45 a.m.

Cert. "U"

The CINEMA

6D.

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STANLEY SCHEME ABANDONED

Not Supported by Industry

M.P.s DISCUSS QUOTA PERCENTAGES

Fair Wages Clause Out of Order

BUT EMPLOYEES TO BE PROTECTED

Last Stages of Films Bill

The Cinematograph Films Bill entered its last stages in the Standing Committee yesterday. The Committee will meet on only one more day —Thursday this week, if necessary holding two sessions.

Yesterday's dramatic announcement was the statement made by the President of the Board of Trade, that he did not propose to proceed with the "optional alternative quota" scheme.

TRADE'S ANSWER

He asked the trade for a "yes or no" answer, and interpreted the reply he had received from the F.B.I. as a rejection.

The probability that the scheme would be abandoned was first forecast in THE CINEMA immediately after the F.B.I. meeting to consider the proposal.

WAGES CLAUSE

A motion was proposed to introduce a "fair wages" clause into the Films Bill, but this was ruled out of order. An undertaking was given, however, that the matter would be further considered with a view to bringing in some protective clause, on the Report stage.

A proposal to raise a levy on foreign films was rejected.

The Cinematograph Films Bill was again before Standing Committee "A" of the House of Commons yesterday.

Sir Cyril Entwhistle presided. This was the 12th meeting of the committee.

On Clause 42 dealing with interpretations Mr. H. G. Williams (C., South Croydon) moved an amendment to provide that at trade shows exhibitors shall be entitled to be present free of charge.

FIRST NIGHT SHOWS

Mr. Williams said there had grown up in recent years a tendency to make the first night of a big film a great social occasion at which Society with a big S was present, and the proceeds were devoted to charity. An exhibitor had written to him suggesting that such shows made it difficult for exhibitors to assess the value of a film to them. It was small consolation to exhibitors to pay three guineas for the pleasure of sitting next to a duke. (Laughter.)

Capt. Euan Wallace, Parliamentary Secretary to the Board of Trade, said the matter presented some difficulty. In that form of film show, although perhaps in one sense the film fas the property of the renter, it was really being shown by the exhibitor. A possible solution would be to provide that in cases where a film

(*Continued on page* 53, *column* 1.)

BARNSLEY ODEON

Objection from Five Cinemas

BUILDING PROVISIONALLY APPROVED

At Barnsley Corporation General Purposes Committee the Town Clerk submitted correspondence with the solicitors acting on behalf of the Odeon Theatres, Limited, relating to plans which had been approved by the Highways Committee and the Council as complying with the building bylaws, for the erection of a cinema in New Street and asking for an expression of approval of such plans by the Council as the licensing authority under the Cinematograph Act, 1909, prior to their proceeding further in the matter.

The Town Clerk also reported the receipt of objections from the managers of five cinemas in the town.

The Committee recommended that subject to the building being erected in accordance with the provisions of the Council's building by-laws and the regulations made by the Secretary of State with respect to safety, and being to the satisfaction of the appropriate officers of the Corporation, the committee at this stage sees no objection to the proposals.

TWO PIONEERS PASS

SHOWMEN, INVENTORS AND JOURNALISTS

THE CINEMA learns with regret of the death of two pioneers, both members of the Cinema Veterans' Association.

They are, Mr. Theodore Brown and Mr. J. Walker Hicks, whose deaths occurred during the week-end.

Mr. Brown was originally proprietor of the *Lantern Weekly*. He was also the inventor of the Spirograph Glass Disk Projector, and devices for stereoscopic projection.

Mr. J. Walker Hicks was Editor of the *Williamson Animated News*. He was also the manager of the original Eroscope, and showed films as early as 1897 in a great many towns. He exhibited the film of Queen Victoria's last visit to Ireland.

"MAYERLING" BEST FOREIGN

"Mayerling," a French film which has had a great success in America, has been awarded the first American Critics' Prize for foreign films.

PLAYHOUSE, BERWICK,

The Playhouse, the first picture hall to be erected in Berwick, has been purchased by M.B.C. Cinemas, Limited, of Workington, and Carlisle.

BANNED BROADCAST SEQUEL

Bernstein's Challenge to Union

ARBITRATION REQUEST

Bandsmen's Dilemma

Mr. Sidney Bernstein yesterday issued correspondence which has followed as a consequence on the banned broadcast that was to have been given from the Granada, Walthamstow.

He writes:

Editor, TO-DAY'S CINEMA.

SIR,—

Last Friday we sent you a copy of a statement issued to the Press setting out the details of the dispute which arose with the Musicians' Union concerning rates to be paid for a broadcast of a band from the Granada, Walthamstow, on February 4. This broadcast, as you will be aware, did not take place.

We now send you (a) a copy of a letter which went to each member of the band and which embodies a letter we sent simultaneously to the Secretary of the Musicians' Union (London District Branch); and (b) a letter signed by 13 members of the band and addressed to

(*Continued on page* 53, *column* 4.)

GENERAL THEATRES

DIVIDEND OF NINE PER CENT.

General Theatres Corporation have declared a dividend of 9 per cent. actual, less tax, on the Participating Preferred Ordinary shares of 6s. 8d. each.

The dividend is payable on February 28.

Nine per cent. is the same dividend as that paid last year.

ANOTHER STUDIO CLOSING WORK

Fox-British to Wait for New Bill

WEMBLEY TO HAVE SKELETON STAFF

Another British studio is to cease work until the new Films Bill has been passed.

This is the Wembley studio of Fox British.

As soon as they have completed the two pictures they have in hand, the staff will be reduced.

Normally the studios employ about 220 men, and after completion of the present pictures, it is intended to reduce these to a skeleton staff of 15.

THEATRE BUILDING BOOM

885 ADDITIONS OR RECONSTRUCTIONS

A survey of cinema building in America during 1937 reveals that 885 theatres were constructed or substantially remodelled during the year in 37 States.

Expenditure on this work is estimated to have been nearly £2,000,000 more than in 1926.

Expenditure on building and reconstruction in 1934 was estimated at £1,650,000; £2,800,000 in 1935, and £3,500,000 in 1936.

"MUDDLING" CENSORSHIP COMPLAINT

Scottish Experiences

DOUBTS ABOUT LOCAL POWERS

Clean and Wholesome Films Wanted

"We continue in our muddled, extraordinary way in Scotland of controlling the cinema, that powerful force for good or evil which, it has been said, can even decide between peace and war," said Miss M. I. Adam, Greenock, member of the Scottish Cinema Committee of the National Council for Women addressing Arbroath Women Citizens' Association.

Miss Adam, who was speaking on "The Cinema: Censorship and Control," pointed out that there were 5,000 cinemas in Britain and roughly 20 million visited them every week—almost half the population. What was portrayed made a far greater impression than anything that was printed or heard. It was beyond all doubt that the cinema played a very large part in moulding the thoughts and character of those who attended regularly. Especially was there a very great impression made on the minds of the adolescent, and it was surely important that the impression received was for the good.

SHAM SENTIMENTALITY

By good films it was not meant that they should be entirely educational or something similar. What was meant was that the films, whether comedy, farce, drama or romance, should be clean and wholesome, containing no sham sentimentality or unreal people as was so often found in the cinema to-day.

Referring to the B.B.F.C., Miss Adam said its main duty was still to review films and it was worth remembering that the submission of films was purely volun-

(*Continued on page* 54, *column* 4.)

ENTERTAINMENT TAX QUESTIONS

The Live Stage Reduction

CHANCELLOR ADMITS "ENCOURAGING EFFECT"

In reply to Commander Tufnell (U., Cambridge) the Chancellor of the Exchequer, in the House of Commons yesterday, said the suggestion had previously been made that the entertainments duty in respect of the payment for entry to cinemas where an all-British programme was being shown should be abolished or reduced, but it had not been found possible to adopt it.

The Chancellor of the Exchequer informed Mr. Hall-Caine (U., Dorset) that official data was not available regarding the beneficial effects of the reduction granted two years ago in rates of entertainment duty upon living entertainment, **but he believed that it was generally admitted that the reduction of the duty had had an encouraging effect.**

Asked as to whether he would consider an extension of the scheme in the near future, the Chancellor replied that he could not anticipate his Budget statement.

OPPOSED TO S.O.

Mr. C. Townsley, a former Mayor of Nelson, speaking at an "At Home" in the Manchester Road Congregational Church, Nelson, Lancashire, expressed a hope that the movement for the Sunday opening of cinemas would not be successful.

LICENCE REFUSED

An application for a licence in respect of the Lyric cinema, at Sutton-on-Trent, has been refused on the ground that the premises are unsuitable for the exhibition of inflammable films by the Notts C.C.

BEST C

Voted
Motion Pi
in the Nation
Conducted

IT SET UP THE SEASON'S LONG RUN RECORD AT THE

CARLTON,

HAYMARKET,

AND NOW CONTINUES AS LONDON'S GREATEST ATTRACTION AT THE MARBLE ARCH PAVILION

"A Milestone in Cinema History"
The Birmingham Mail

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A FIRST NATI

"Tip Top Entertainment"
YORKSHIRE EVENING POST

"One of the finest films ever made — It is
and more human than any dozen f

OF ALL

the Best
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al Critics Poll
by The Film Daily

"MET WITH MARKED SUCCESS AT OUR THEATRES IN BIRMINGHAM AND GLASGOW. DREW ALL REGULAR PATRONS AND MANY NEWCOMERS IN BOTH CITIES"

Earl St. John
Director, Paramount Theatres

"Outstanding in every respect"
Birmingham Evening Dispatch

MUNI
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ife of
ile
LA

ONAL PICTURE

more exciting than a Manhattan Thriller,
rom this year's output of story films."
Glasgow Herald

"The Greatest Picture of the Year"
DAILY EXPRESS

PARAMOUNT'S IMPORTANT PREMIERE

Many trade and public personalities attended the premiere of Paramount's "The Buccaneer" at the Carlton last week and in the pictures above are to be seen Lord McGowan, Mr. Hore-Belisha, Donna Degna Marconi, Mr. Arthur Dent, Mr. and Mrs. Francis L. Harley, Sir Albert and Lady Clavering and Mr. and Mrs. Joseph Friedman

'Grams: "Faddist, Rath. London."

The CINEMA
NEWS AND PROPERTY GAZETTE

'Phones: Gerrard 2506, 2507, 2508.

The Premier Journal of the Cinematograph Industry.

80-82, Wardour Street, London, W.1

Chairman: SAMUEL HARRIS, F.A.I.

Editor: L. H. CLARK.

To Correspondents.

The Editor of THE CINEMA is always glad to receive items of real news value, which will be promptly paid for if published. All such paragraphs must be as brief as possible.

ADVERTISEMENT RATES ON APPLICATION.

No. 3837. Vol. L. FEBRUARY 9, 1938.

A GOOD EXAMPLE

WHY NOT FOLLOW THE GOVERNMENT'S LEAD?

The Prime Minister has announced—in the House of Commons—that —

A Committee is to be set up—charged with "co-ordinating all aspects of British publicity abroad."

A National paper, commenting on the decision, says:

"It has been recognised by the Government that great harm is being done to British prestige by the sedulous spreading of misleading and distorted 'news' and impressions about Great Britain and British commonwealth abroad."

The Prime Minister explained—that for some time past—
the Government had been impressed—with the desirability
of ensuring the fullest and most effective use—of the various
efforts now being made—to spread a better understanding
of this country—and of the British people—in other lands.

Sir Robert Vansittart, Chief Diplomatic Adviser to the Foreign Office, has been appointed chairman of the Committee.

Surely this decision has—a lesson—for the film industry?

The Government—of the greatest empire—the world has ever seen—has decided—that subtle propaganda—by rival countries— **can do damage—to our Empire prestige.**

An exactly similar argument—was put forward at the last C.E.A. Summer Conference.

It was then urged—that criticisms of the film industry—made by people who were not our friends—or who had reason to fear our power—could do—and was doing—harm to the industry.

It was urged that—a publicity committee should be set up—charged with the task—of protecting—the trade as a whole—from outside attack —and

Forwarding the general interests of the trade with the public.

The proposed scheme —

Made one or two appearances before the General Council —

And was finally abandoned.

IT WAS TOO COSTLY!

IN FACT—IT WOULD HAVE COST EVERY CINEMA IN THE COUNTRY—AT LEAST A POUND A YEAR.

A pound a year!

Meantime, the Board of Trade have just tabled an amendment—that has passed practically unnoticed and uncriticised —

TO INCREASE THE CHARGE MADE FOR EXHIBITORS' QUOTA LICENCES—BY —

A pound a year!

As a little extra tax on the resources of exhibitors, this is merely a drop in the ocean.

(1) Rating assessments up by hundreds of pounds —

(2) Increases—in labour costs —

(3) Drop in takings—due to new cinemas —

(4) Taxes—rates—"charity" charges—fees for cinematograph licence—music licence—quota licence—P.R.S. Society—for use of Gramophone discs.

All very just and equitable—no doubt—but all combining—to make an enormous burden for the exhibitor to bear.

The extra pound a year—for a Publicity bureau —

Would have been extra—but

In the long run—it might have saved the industry —

Hundreds of thousands of pounds.

(*a*) The Government have decided that—communal publicity is necessary.

(*b*) The Milk-vendors have decided that communal publicity is necessary —

(*c*) The same principle has been adopted with great success—to encourage the sale of fish—fruit—gas and electricity—British cars—and a score of other things.

Is our industry—an industry of showmen—to be the last?

More friendly relations—have now been established
between the K.R.S. and the C.E.A.—than have existed—
for a long time.

Would it not be—a **golden opportunity**—to raise the proposition—of a **joint trade publicity bureau** —

The cost to be shared by both Societies—or perhaps by
the producers as well?

The Government have found it to be **necessary**—and have set a good example.

We have found it **necessary.**

What about following that example—while there is still time to make it —

Really profitable?

Worth Noting

M.-G.-M. has acquired motion picture rights of "To-day is To-night," the novel completed by Jean Harlow a short time before her death last summer.

* * * *

Virginia Weidler, ten-year-old actress who has a leading role in "Love is a Headache," has been signed to a long-term contract by M.-G.-M.

* * * *

Margaret Sullavan has signed a long-term contract with M.-G.-M., her first picture with that company being "Three Comrades."

* * * *

Executive Producer Sol M. Wurtzel has assigned George Marshall to the directorial duties of an untitled production at 20th Century-Fox co-starring Victor McLaglen, Brian Donlevy and Louise Hovick.

* * * *

"Mr. Moto's Gamble," starring Peter Lorre, will be placed in production at 20th Century-Fox shortly, making four Moto features for the current film season instead of three, it was announced by Sol M. Wurtzel, executive producer.

* * * *

A cable from M.-G.-M. announces that Franchot Tone has just been added to the cast of "Three Comrades." This film, based on an adaptation of the novel by Erich Maria Remarque, is regarded by M.-G.-M. as one of the outstanding properties on their 1938 schedule. The cast to date is an unusually impressive one, including Robert Taylor, Margaret Sullavan and Robert Young. Joseph Mankiewicz is producing.

* * * *

Mitzi Green, to-day a 17-year-old Broadway star, and Jack Oakie have been cast for important roles in "Carefree," next RKO Radio filmusical for Fred Astaire and Ginger Rogers, which goes into production on February. 15. Mark Sandrich will direct.

* * * *

Binnie Barnes has been added to the cast of "Wooden Wedding," new Norman Krasna production which is now under way at the M.-G.-M. studios. Robert Montgomery, Virginia Bruce and Warren William had previously been announced for this picture.

* * * *

Jossph Schildkraut has been signed by M.-G.-M. for the role of the Duke of Orleans in "Marie Antoinette." He joins a cast that includes Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, John Barrymore, Melvyn Douglas, Shepperd Strudwick, Joseph Calleia and Henry Stephenson.

* * * *

June Storey and Robert Kellard, junior players under contracts to 20th Century-Fox, have been singled out for the important featured roles in "Island in the Sky" metropolitan melodrama which is now in production with George Marshall directing. Gloria Stuart and Michael Whalen have the principal parts in the picture.

* * * *

Samuel Goldwyn's "The Adventures of Marco Polo," with Gary Cooper in the title role, has reached the cutting rooms and is being edited for early release. The film introduces the Norwegian discovery, Sigrid Gurie, as Cooper's leading lady. Archie Mayo staged the production from the screen play written by Robert E. Sherwood. Heading the supporting cast are Ernest Truex, Binnie Barnes, Alan Hale and H. B. Warner. The picture will be released through United Artists.

* * * *

A dozen of America's roughest and toughest champion horse wranglers will be seen in a sequence of a new M.-G.-M. picture. The rodeo champions ride twelve trick horses, six white and six black, in intricate Spanish dance manoeuvres in the "Mariachi" number for Jeanette MacDonald's and Nelson Eddy's new M.-G.-M. musical, "The Girl of the Golden West."

* * * *

M.-G.-M. announce that the picture which has been tentatively publicised as "Three Men in the Snow" will be released in Great Britain under the title "Romance For Three." The film has a cast including Frank Morgan, Florence Rice, Robert Young, Reginald Owen, Edna May Oliver, Herman Bing, Mary Astor and Henry Hull.

* * * *

J. Walter Ruben will direct and John Considine, Jnr., will produce "Boys' Town" for M.-G.-M., with Spencer Tracy and Mickey Rooney in leading roles. Ruben is now en route to Omaha to gather first-hand material for the picture, which is based on the experiments of Father E. J. Flanagan with juvenile delinquents.

* * * *

George B. Seitz will direct "Judge Hardy's Children," new M.-G.-M. production which will be the third film in a series based on the characters first presented to the public in "A Family Affair." The second picture dealing with the Hardy family was "You're Only Young Once." The cast of "Judge Hardy's Children" includes Lewis Stone, Mickey Rooney, Ceciliar Parker, Fay Holden, Ann Rutherford, Robert Whitney, Leonard Penn, Ruth Hussey and Jacqueline Laurent.

Pathé announce that three original songs will be heard in Monogram's "The Port of Missing Girls," featuring Judith Allen, Betty Compson and Milburn Stone. The three numbers, written by Eddie Cherkose and Charles Rosoff, are "Dream Cargo," "One Night, One Kiss and You," and "I've Changed My Routine." Karl Brown directs and Lon Young is associate producer.

* * * *

James Cagney is definitely scheduled to return to Warner Bros. Burbank studios in "'Boy Meets Girl," in which he will work with Pat O'Brien. Lloyd Bacon will direct the picture, which will be based on the famous stage hit of the same name by Sam and Bella Spewack. Commencement of production depends upon the availability of Cagney, who, at the present time, is scheduled to rejoin Warner Bros. on March 14.

* * * *

Jack Haley, the 20th Century-Fox comedian and radio star, has just had his option extended for another long term, according to an announcement made recently by Darryl F. Zanuck, production chief at the studio. Now scheduled for an important place in "Kentucky Moonshine," soon to start work at 20th Century-Fox, Haley's most recent role was in "Rebecca of Sunnybrook Farm."

* * * *

Marjorie Weaver has won her third successive leading film role with her assignment by Darryl F. Zanuck, 20th Century-Fox production chief, to a romantic lead in "Kentucky Moonshine," starring the comedy-mad Ritz Brothers. She will play the role of Caroline in this musical comedy which goes into production shortly with David Butler directing under the associate producership of Kenneth Macgowan.

* * * *

Walter Wanger announces that under a special arrangement with Warner Brothers he has borrowed William Dieterle to direct "The River is Blue," the first of his new season's productions, which will be put before the cameras within three weeks. Dieterle will also work with the writers on the final story script. Madeleine Carroll will be starred with Henry Fonda, and a large supporting cast of important players is now being lined up. "The River is Blue" will be released through United Artists.

* * * *

The cast of "Marie Antoinette" has 152 speaking roles. More than 5,000 "extras" will be used. There are 98 interior and exterior sets. For the principals, alone, 1,200 costumes and 500 wigs were designed and created. Hunt Stromberg toured France during the past summer, receiving permission from the French Government for the first time to photograph the Palace at Versailles for a motion picture background. Edwin B. Willis, superintendent of the property department, spent two months in Europe selecting his furnishings, the largest single consignment of antiques and art objects ever to enter the Los Angeles harbour. Adrian did personal research in Paris and Vienna on the costuming of the M.-G.-M. film

* * * *

On the basis of her work in David O. Selznick's Technicolor production, "The Adventures of Tom Sawyer," Ann Gillis, who portrays Becky Thatcher in the film, has been awarded a long-term contract by the producer. Little Miss Gillis' hero is Tommy Kelly, the new juvenile screen find, who enacts the role of Tom Sawyer. Norman Taurog staged "The Adventures of Tom Sawyer" from the screen play written by John V. A. Weaver. Other featured players in the cast include Jackie Moran, May Robson, Walter Brennan, Victor Jory, Cora Sue Collins, Mickey Rentschler, Spring Byington and Victor Killian. The production will be released by United Artists.

* * * *

Walter Wanger, the Hollywood producer, is currently represented on Broadway by three pictures. "I Met My Love Again," co-starring Joan Bennett and Henry Fonda, is the current attraction at the Roxy, while neighbouring theatres are exhibiting "Stand-In," with Leslie Howard and Joan Blondell, and "52nd Street," the story of America's Montmartre. In addition, the Walter Wanger contract star, Charles Boyer, is attracting Broadway movie-goers in "Mayerling" and "Conquest." These films are released through United Artists.

* * * *

C. Aubrey Smith, famous character actor, has been added to the imposing cast of "Four Men and a Prayer," the special production soon to go before the cameras at the 20th Century-Fox studios. In this story of adventure and romance Smith will have one of the greatest roles of his long and colourful career. The veteran British actor at present is working in "Kidnapped," filming at the same studio. "Four Men and a Prayer" has been projected by production chief Darryl F. Zanuck as one of the most important productions to be made by 20th Century-Fox during the current year. Kenneth Macgowan has been assigned by Zanuck as associate producer and Academy Award winner John Ford to direct. Loretta Young will take the feminine lead in the production with Richard Greene opposite.

TOPICS OF THE WEEK

I HAVE just been reading a most extraordinary criticism of British films made by somebody addressing the Bristol Round Table. This sort of thing, which is going on all over the country, gives an idea of the fantastic notions often entertained about the film industry.

ACCORDING to this critic, British quickies cost "about £14,000 or less" and the average British film now costs "anything between £40,000 and £250,000 and the result was generally bad."

CAN you beat that? Where on earth do these people get their high falutin' notions about the money available for British production? The same fellow has the old familiar criticism about the "waste in the studios" and says that "the average production work done in a studio amounted to about one hour in twelve."

IF he means the average shooting, it would be extremely high speed going, because a whole film could be shot in two or three days at that rate. What these people seem to forget is that each shot is the culmination of hours of preparation, and that the preparation is just as vitally important as the shooting.

THEN he goes on to say that "if anyone had the initiative to form an independent company, get hold of a good story and cast it according to the story and not according to the artistes, and arrange the whole of the production plans before a studio was rented, they could make a production which usually costs anything up to £250,000 for £40,000."

IN other words, everything would be "hunky dory." and such a company would come in and teach the whole of the British producers their business, none of them, presumably, knowing anything about it up to date.

OF course, there are no snags in this golden proposition; no difficulty about getting just the artistes you want at the time you want them. No sir!

★ ★ ★

THE sole night-show clash for this week occurs this evening, when M.-G.-M. are screening the Crawford-Tracy offering "Mannequin" at the Piccadilly and Associated British "Oh Boy" at the Cambridge. Two batches of shorts to-day, Kinograph offering four at the Monseigneur this morning and B.I.E.D. a couple in their own theatre this afternoon. The only other afternoon presentation is British Lion's "All Over the Town" at the Phoenix.

TWO other invitations of interest. This morning the British Film Institute are showing a number of ancient films in their own theatre; at least these should prove amusing, and probably very interesting as well.

TWO luncheon invitations confront me. Arthur Jarratt is host at the Carlton where, doubtless, an interesting story will eventuate; while the other, which should also provide good copy, is the Luncheon Club's function at the Trocadero. Dan Benjamin is in the chair and Herbert Morrison is the guest speaker. Shall have to delegate a colleague for one of them, much as I should like to attend both.

★ ★ ★

THERE was no hint of any likelihood of an entertainment tax reduction for cinemas when the Chancellor of the Exchequer answered questions in the House of Commons yesterday.

IT was some consolation to hear him confess that the reduction in respect of the living stage had had an encouraging effect, and this despite his being unable to call on actual figures to prove the contention.

TEMPTED further the Chancellor replied that he was unable to anticipate his budget statement, the now well-worn method of the country's head tax master when he wishes to avoid giving away his secrets.

WITH the many calls on the country's money it would be an optimist indeed who would forecast that any entertainment tax relief will come with next April's budget. Meanwhile the N.D.C. tax remains as a dominant item in all annual accounts statements I have perused.

★ ★ ★

I PUBLISHED last week a letter from one of the trade's pioneers, and am able to cap it this week with another from a young man of 34 who has been in the "biz" since 1915. This must surely be a record —or very close to it.

I read this letter from Arthur Battrick with a good deal of interest: you can feel the game's in his blood, and a pride in the business that it's good to see. After all, it is an adventure, and the present day has its own thrills to match those of the early times.

IT suggests that the Veterans' Society might consider at their next annual meeting starting a sub-section of "junior veterans" open, say, to all people who started in the game below a certain age. May I throw out the suggestion to Tommy France, the Veterans' secretary, to consider?

★ ★ ★

I SEE that Frances Marion has written a book entitled "How to Write and Sell Film Stories," to be published by John Miles. Perhaps the highest paid and most uniformly successful screen story writer in the world, for years she has been deluged by letters asking what producers require of film stories, and how they can be sold.

So she ought to know what she's writing about, and though her book will be priced at 12s. 6d. I imagine (without prejudice) that it should sell well.

★ ★ ★

THOSE lost Chaplins that the Film Institute were writing about a few days ago, brought me a visit from A. Smith, brother of Bernard Smith of Equity, yesterday. With him came a nicely set out list of 27 Chaplin subjects, including two features that Equity are handling.

THESE include all the old Essanay subjects, and about fifty per cent. of the Keystone shorts. They haven't got the Walker Mutual Chaplins, but reckon that their list includes about half or two-thirds of all the subjects made by the comedian in the early days.

THE Film Institute confess to be in some doubt about the original titles, and Equity claim they know what these were. There's still a lot of life in these subjects. The technique is, of course, early-day, but Chaplin didn't get his world reputation for nothing.

SMITH tells me that all the Bernstein theatres that run morning kids' matinées have booked the whole of the two-reelers for these shows.

★ ★ ★

HERBERT WILCOX tells me that he has decided to make another picture about Victoria, to be called "Victoria and Albert." Film is to be made in Technicolor, and he intends to have it ready for release in London on September 13—exactly a year after the premiere of "Victoria the Great."

"VICTORIA THE GREAT" continues to do record business and Wilcox has been receiving congratulatory letters from all parts of the country. Tells me he even had a congratulatory message from a bank, who had received a letter from an exhibitor outlining the wonderful business done—and, as you know, banks are very careful not to encourage British film producers to ask for money these days!

NOT that Wilcox needs to ask—he expects to make £250,000 profit out of Victoria.

SEEMS the film has attracted a lot of people who don't usually come to the pictures which is always a real service to the trade, as quite a percentage of these "dug-outs" become confirmed cinema fans.

To make room for the new picture, the Lady Hamilton film will be postponed until June. By the way, the new Victoria film will have the same cast as before.

★ ★ ★

LIVERPOOL is sitting up and taking notice now that its cinema-less Sundays have been commented on elsewhere. Lord Strabolgi, you will remember, had some interesting figures to give the House of Lords the other day when the Sunday opening resolution was before the Upper House.

APPARENTLY one of Liverpool's museums draws a regular Sunday attendance of between 3,000 and 11,000 and as a writer in a Liverpool paper has commented "Some of them go there for genuine interest, but the majority . . . . are merely seeking an alternative to aimless wanderings in the street."

SURELY it is obvious that the cinemas would be fulfilling a need if they were allowed to open in Liverpool on Sundays. But even if this satisfactory state of affairs is brought about it will not be until every petty obstacle has been put in the way. And if a vote is granted the very people who are spending their time in the museums will have to remain idly by until the fate of their Sunday leisure has been decided for them.

FILMS Bill made another stride forward in Committee yesterday, and is to finish its committee stage this week. Yesterday's surprise—if one can call it that—was the announcement by Oliver Stanley that he did not propose to proceed any farther with the "optional separate quota" scheme.

IN the circumstances it is quite likely that the subject of the separate quota proposal put up by the F.B.I. Films Group, and turned down by the Government in Committee, may be again raised when the Bill is brought forward on the Report stage.

IT would be preferable, instead, however, to give the Advisory Committee wider powers than have been accorded under the Bill, including powers to advise a separate quota scheme, or more favourable reciprocity terms, if experience dictates this as advisable.

ONE thing said by the President of the Board of Trade yesterday was extremely significant. They were discussing the quota percentages, and Oliver Stanley said they were really only considering the percentages for the next two years, as it would be impossible to say how the industry would shape farther ahead. A very wise observation.

I DON'T like this new Bill, but there is still hope if it is made sufficiently flexible, and the only way to do that is to give the Advisory Committee —which has adequate trade representation—more power to advise. That's an aspect on which a statement in the Report stage would be very welcome.

MEANTIME, the President is quite right to urge a quick passage for the Bill. The delay has been disastrous. One studio after another is closing down, and there's practically nothing doing until the trade knows where it is under the new Act. We must be fair, however, and not blame the Board of Trade for delay.

THE Bill has taken a long time to shape, but time hasn't been wasted: the many months have been occupied in consulting the trade, and trying to get the best Bill possible. I don't think the best Bill *has* been framed; but the attempt was praiseworthy.

NOW there's nothing better to be done than get it on to the Statute Book as quickly as possible, and leave it to the Committee in conjunction with the Board of Trade to give it further consideration during the first year.

★ ★ ★

CALL from Bill Mooring yesterday —he's off to-day on the "Aquitania" back to Hollywood, carrying a nice little bundle of further commissions to represent additional papers. Mooring is a very likeable fellow, and deserves all the luck that comes his way.

★ ★ ★

ALTHOUGH the nearest cinema is only 25 miles away, at Fort William, most of the villagers of Strontian, Argyllshire, have never seen a film in their life. They are never likely to see one, for the cinema to the good folk of Strontian is the resort of the devil, and anyone visiting it is forever damned.

AFTER all, what can you expect from a place where young people are discouraged from playing tennis, badminton, or golf, where on Sundays all books, except the Bible, are banned, and no sweets or cigarettes are sold? On Sundays, in fact, the church is the only place not bolted and barred.

WHAT lighter side to life have the folk of Strontian? One concert and dance a year!

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Trade Shows of the Week

"MANHATTAN SHAKEDOWN"

COLUMBIA. CANADIAN. 5,113 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Leon Barsha. LEADING PLAYERS: John Gallaudet, Rosalind Keith.
RECORDING SYSTEM: R C A.

Crook melodrama. Naive story of columnist who, with aid of "professional killer," puts end to blackmailer erroneously supposed to be noted psychoanalyst. Very melodramatic development presents semi-electrocution tactics of hooded figure as sole attempt at thrill. Wordy high-speed dialogue and comically casual references to murder. Passable performances and presentation. Moderate offering for uncritical patronage.

This Canadian product is in the tradition of high-speed American crime melodrama. But it doesn't get much further than being in the tradition. The story is involved; the dialogue, delivered mainly by the columnist hero and at high speed, is wordy and wearisome; and the development crudely melodramatic. Perhaps the most remarkable feature is the amazingly casual references to murder. One girl actually refers to her brother as a "professional killer." The only occasion approaching a thrill occurs when a hooded figure semi-electrocutes his adversaries by placing an electric rod against their necks.

There is not much point in summarising the story except to say that it is such as to render it passable only for uncritical patrons. A columnist is under the impression that a blackmailer is a noted psychoanalyst. He proceeds to expose him, his daughter, and her playboy friend. But when the actual showdown occurs, at night in a lonely house, the hooded figure that attacks them turns out to be the playboy. The columnist and the "professional killer" escape through the very facile assistance of the latter's sister.

The presentation is average, and the acting below that level. John Gallaudet talks far too much and too quickly as the columnist; Rosalind Keith is just about adequate in the leading girl role; and the others do not merit individual mention. M. H.

"CITY GIRL"

20TH-FOX. AMERICAN. 5,459 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Alfred Werker. LEADING PLAYERS: Phyllis Brooks, Ricardo Cortez.
RECORDING SYSTEM: Western Electric.

Social melodrama. Well-knit if conventional story of young waitress caught in racketeer's toils. Narration propounds holding version of "Crime Doesn't Pay" theme, and although owing something to long arm of coincidence and defying credulity at times, scores on lively surface racketeering incident, realistic detail of drab domesticity which tempts heroine to paths of spurious gaiety, and crisp leading characterisations which cite gangster resource and omnipotence, while tragic climax points stern moral as to way of transgressors. Able direction, competent portrayal, convincing domestic and lavish apartment settings, commendable technical qualities. Reliable offering for the masses.

The "Crime Doesn't Pay" theme is ever a fruitful source of incident, and here it is elaborated to considerable entertainment purpose. As is usually the way with the species, the detail makes little pretence to coherence or conviction, content to score on its lively surface movement, crisp characterisation and pointed moral. These latter essentials are here in abundance, it may be emphasised, even to having the shady heroine shot dead in the last few feet—again leaving the inescapable conclusion regarding crime and retribution.

The central character is Ellen Ward, humble hash-slinger and victim of a drab domestic life. She might have become the sweetie of the assistant District Attorney, but she prefers the gaieties offered her by racketeer Charlie Blake, and for the nonce we see her established in a palatial apartment, surrounded by every luxury. But she accidentally kills Blake's old girl-friend, is tried and sentenced, rescued by Blake's hoodlums, and is eventually caught fast in the police net when Blake himself is rounded up. Finally, Ellen receives the bullet intended by Blake for a cop, and the curtain rings down on another tragedy of girlish wilfulness.

Here is a modest social document whose translated action matters more than its written pages. In other words, it is its surface melodrama which maintains the interest, and if such melodrama owes more than ordinarily to the long arm of coincidence and its detail appears to have been evolved in the screen factory, it may be none the worse for that from the viewpoints of the masses. It is portrayed with animation by Phyllis Brooks in the role of Ellen, with suavity by Ricardo Cortez as the baleful Blake, and with competency by the remainder of the well-chosen cast.

C. A. W.

"EVERYBODY'S DOING IT"

RKO RADIO. AMERICAN. 6,044 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Christy Cabanne. LEADING PLAYERS: Preston Foster, Sally Eilers.
RECORDING SYSTEM: RCA.

Comedy extravaganza. Vague story of picture-puzzle competition taken over as racket by gangsters. Narrative angles negligible as such, merely presenting succession of obscure romantic and alcoholic comedy in course of tale of artist's kidnapping by crooks. Some compensation to hand in sustained slapstick sequences, mostly without rhyme or reason, yet having appeal for uncritical tastes in sheer gusto of indiscriminate sloshings, particularly in extravagant free-for-all fight in climax dominated by female with frying-pan. Weak direction, indifferent leading portrayal, hearty support, quite good presentation qualities. Passable for tolerant tastes.

It is a consideration that a section of cinema-goers do not require to know just what they are laughing at—the howl goes up when someone is bonked on the head with a frying-pan, and that is all that matters, apparently. There is a whole mass of such sheer knockabout in this film, which appears to be built up on the theory of personal mayhem asked for and gladly given. Indulgent tastes will therefore find it adequate to their simple demands, but for more discerning patrons there is little left that is delectable.

It seems that a commercial artist is running a picture-puzzle competition into which a gang of racketeers muscle in. A gangster minion kidnaps the hero to the boss's hideout, greatly to the latter's dudgeon, and when the entire party foregathers, everybody proceeds to "do it"—to slosh each other about indiscriminately until all and sundry are laid out. That represents the material incident, which has the further garnishing of vague puzzle-picture clues which shall lead the heroine to the hideout, and the sallies of a harsh-voiced maiden who professes an undying love for the artist.

As a story, such a farrago simply will not do, although we emphasise the slapstick angle as mildly compensatory from the viewpoint of sheer fantastic movement and incident. That competent artiste, Preston Foster, is wasted in the role of the artist, while Sally Eilers is in scarcely better plight with the part of his girl-friend. Of the remaining performers, the best known is Guinn Williams, here seen in the characteristic role of Softy, a genial hoodlum entirely devoid of grey matter. C. A. W.

"SHE'S GOT EVERYTHING"

RKO RADIO. AMERICAN. 6,535 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Joseph Santley. LEADING PLAYERS: Gene Raymond, Ann Sothern.
RECORDING SYSTEM: RCA.

Romantic comedy. Fanciful yet amusing story of creditors' scheme to marry impecunious heroine to wealthy young coffee magnate. High-spirited characterisations and measure of well-devised comedy incident secure interest in not unfamiliar theme, main entertainment being born of skittish romantic comedy, humours of flirtatious cross-purposes, airy resource of conspirators' marriage scheme, misfire talent of dud hypnotist, and hero's comedy methods in heading heroine off from marriage into which he believes himself framed. Foreseen but well-handled climax depicts impromptu marriage on lorry en route to docks, and principal schemer hoist on own marriage petard. Competent direction, pleasant leading portrayal, amusing comedy support. Agreeable light entertainment of popular type.

Here is one of those pleasantly inconsequential affairs fashioned for the idle hour. It deals with the adventures of an impoverished society girl whose creditors concoct a scheme to marry her off to a wealthy young business man. When the couple are happily engaged, the latter discovers the plot and is naturally disgruntled, while later the girl herself chafes under her fiancé's brusque treatment. Obviously, the final clinch is only a matter of time, however, and the end comes with a wedding en route to a liner.

The quietly amusing fun is a matter of characterisation and ingenious situation. The hero, Fuller, is a young coffee magnate, for instance, and effective humour comes from the fact that the heroine, Carol, not only becomes his secretary but a most unwilling coffee-taster. Following on her indigestion, Carol is sent away for a holiday, and here we have the comedy of the creditors luring Fuller to her side on the pretence she is really ill, and of a hypnotist being called upon to produce the necessary symptoms. The hypnotist, however, does his stuff on Carol's aunt, with dire results to the conspiratorial scheme. Not least, we have the frolic of Fuller's own scheme to choke Carol off matrimony, and his methods of bizarre breakfast to the tune of outlandish music will doubtless appeal to the popular fancy.

Gene Raymond plays with agreeable nonchalence in the role of Fuller, and Ann Sothern makes him a provocative Carol. Diverting subsidiary fun comes from the band of creditors—in the persons of Parkyarkarkus, Billy Gilbert and William Brisbane—and from Victor Moore as the urbane originator of the marriage scheme, with Helen Broderick as the wise-cracking auntie. With the considerable incident put over at a lively pace, and boasting of some appealing straight romance, the picture seems assured of wide popular appreciation. C. A. W.

"JUST LIKE A WOMAN"

ASSOCIATED BRITISH. BRITISH. 7,009 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Paul Stein. LEADING PLAYERS: John Lodge, Gertrude Michael.
RECORDING SYSTEM: Ambiphone.

Comedy-melodrama. Vivacious story of hero's successive attempts to secure string of pearls for client, each circumvented by enterprise of girl rival. Light-hearted narration proceeds on lively lines of feminine wiles pitted against masculine resource, with marked suspense values as to issue of each battle of wits, detail being crisp and colourful in romantic comedy exchanges and merging into slick crook melodrama in later Buenos Aires interludes. Climax introduces surprise yet entirely credible twist, hallmarking entire entertainment as admirable instance of species, put over with pace and precision, and notable for couple of attractive leading characterisations in romantic comedy manner. Polished direction, delightful stellar portrayal, very effective support, realistic settings not least in Buenos Aires backgrounds, generally expert technical qualities. Entirely reliable popular attraction.

Here is an admirable instance of the British comedy-melodrama. It has a credible story, is presented with pungency and pace, and has been most effectively handled as to dramatic suspense. Not least, it has a couple of attractive leading characterisations, polished and realistic backgrounds, and a wealth of colourful incident which keeps the onlooker engrossed throughout. A picture, in short, which seems assured of keen appreciation at the popular box-office, and one which says much for British competency in film production.

The leading adventurers are Tony Walsh and Ann Heston. Tony is commissioned by his firm to secure a necklace of black pearls for an important client, but his efforts are checkmated by the enterprise of Ann, acting for a trumpery little firm by name of Rissoles. In the first round, Tony attempts to buy the pearls from an actress, only to find that Ann has got in first. Round two sees Tony off to Bristol on the track of a second string of pearls, what time Ann is already making the return journey, and the final bout is staged in Buenos Aires, where it seems that at last Tony must win.

Certainly he gets hold of the pearls, but both he and Ann become involved with a gang of crooks who want the pearls and the price they can get for them. Tony rescues Ann from their clutches, but the ungrateful girl holds back an important cable from his firm, and his entire mission is made abortive. A surprise twist in the climax, however, shows that Ann is the daughter of Tony's chief—she had started the Rissoles racket to "learn" the old man—so that the eventual sale of the pearls becomes a family affair, after all.

The successive checkmatings of Tony by the quick-witted Ann are delightful in their nimble invention, and for all their stern business drama, they invariably have the piquant qualities of amusing romantic comedy. Following the light-hearted preliminaries of feminine wile and masculine victimisation, the later exchanges at Buenos Aires take on the more robust atmosphere of relentless crook melodrama, and we found the alternation very much to the entertainment good

We have touched on the excellence of the leading characterisations, and we now emphasise the engaging roguishness of Gertrude Michael in the role of Ann, and the diverting bewilderment of John Lodge as the hoodwinked Tony. It is an attractive collaboration, and the British public will look for further pictures from this accomplished pair. Extremely good work also comes from the supporting cast, which includes Felix Aylmer as Tony's boss, Henry Hewitt as a suspected secretary, Ralph Truman as the important client, Jeanne De Casalis as the feather-brained actress, and Anthony Ireland, Hartley Power, David Burns and Arthur Wontner as prominent figures in the Buenos Aires exchanges. C. A. W.

"CHECKERS"

20TH-FOX. AMERICAN. 7,077 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: H. Bruce Humberston. LEADING PLAYERS: Jane Withers, Stuart Erwin, Una Merkel.
RECORDING SYSTEM: Western Electric.

Turf comedy-drama. Engaging story of young girl who persuades happy-go-lucky uncle to spare injured horse, which recovers to win big race. Ambling but holding development affords humorous romance in casual devotion of uncle to young woman, wooed by pompous banker after imaginary oil deposits on her farm, and in juvenile heroine's jealousy of banker's daughter, priggish rival for affections of boy jockey. Well-staged race track thrills and triumphs, but conviction utterly scouted by final victory of recovered horse spurred to success by draught-horse pal who gate-crashes race. Sentimental interlude in child's grief at impending death of broken-legged horse. Characteristically confident juvenile title-role performance and likable studies of ne'er-do-well uncle and pleasant but exasperated aunt. Good support from young jockey, self-important banker, and stuck-up daughter. Sound popular offering, especially for family-type patronage.

It is perhaps fortunate that, with the exception of farces and musicals, there is no type of film in which conviction matters less than the usual family-hall type of child star picture. For in "Checkers," which is a quite good example of that *genre* we are confronted with the spectacle of a racehorse, whose broken leg has mended, winning a big race owing to the fact that his draught-horse pal, ridden by a little girl, has gate-crashed the race and is leading the field! It is only fair to say that this notable specimen of dramatic licence occurs only at the end of the picture, for most of the film our credulity is not strained more than it usually is by precocious child stars; and at the same time we can enjoy a series of innocuously amusing situations, some humorous juvenile and adult romance, and one or two horserace thrills. Family-type patronage will especially enjoy this popular offering.

The young Jane Withers is at her most confident in the title role of a girl whose uncle, Edgar, is a happy-go-lucky fellow who totes his horse Blue Skies to race tracks. In one race, just as, ridden by Jimmy, a young jockey they have roped in, Blue Skies is winning, he falls and breaks his leg. Instead of having him shot, they determine to save him and take him to the farm of one Mamie, whom Edgar has been courting for years. Here, Blue Skies, his leg in a plaster cast, gets better, what time Mamie is being courted by an elderly banker. To show him up, Edgar has some oil emptied into a pond to create the impression that there is oil on the land, and the banker immediately proposes—without mentioning a word about the oil. Rejected, he tries to get his own back by having young Jimmy arrested on a baseless charge just when he is about to ride in the big race. Checkers and Mamie get him out of prison, and Jimmy rides to triumph, Blue Skies being encouraged in the aforementioned manner by the spectacle of carthorse Nellie galloping ahead with Checkers perched on her.

All this is the loose-built framework on which a number of entertaining interludes are hung. There is that in which Edgar wins his first race owing to the fact that, for a few moments, he has been using Blue Skies as his carthorse, Nellie being carried in the back, thus inducing a race-track man to bet his horse against Blue Skies. Nor must we omit the absurd love-making of the bald-headed banker, or

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Checkers' jealousy of the banker's stuck-up daughter who is taking Jimmy in tow. Such a film would not be itself without a dash of sentiment, and this is provided in the scene in which Checkers implores Edgar, with tears in her eyes, not to have Blue Skies shot after he has broken his leg.

It should be said that Bruce Humberston, the director, has successfully kept the interest going, and the performances are very suitable to this type of entertainment. In addition to the hearty and confident Jane Withers, the cast includes Stuart Erwin, who is like a younger Will Rogers, as the ne'er-do-well Edgar, and Una Merkel as the likable and long-suffering young aunt Mamie. Marvin Stephens is quite up to the mark as the young jockey and Andrew Tombes makes a pompously amusing figure of the banker. The presentation is entirely adequate, and the race-track scenes are obviously the real thing. M. H.

"WISE GIRL"

RKO-RADIO. AMERICAN. 6,308 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Leigh Jason. LEADING PLAYERS: Miriam Hopkins, Ray Milland.
RECORDING SYSTEM: R C A.

Comedy-romance. Whimsical story of heiress who falls in love with artist from whom she is trying to wrest guardianship of two little girls. Deft directorial touches develop engaging comedy and human values from situation of conflict of tactics with love, culminating in successful appropriation of juvenile charges and imprisonment of artist to compel him to enter painting competition. Diverting incidents from highly Bohemian setting in artists' colony, with casual invasion of argumentative males while girl is in bath, as notable interlude. Able leads in appropriate light vein; over-precocious, but likeable and amusing, juvenile performances; all-round competent supports. Meritorious production qualities. Thoroughly entertaining light popular fare.

There is a whimsical flavour about this picture that makes it even more entertaining than it would otherwise be on sheer story merit, very commendable though that is. Owing to the fact that it is concerned largely with artists of sorts, this whimsicality is quite in harmony; and the spectacle of Miss Miriam Hopkins, for instance, sitting in her bath what time a horde of Bohemians who have invaded her room proceed to discuss their affairs, taking her presence completely for granted, almost strikes one as convincing! Director Jason has handled his subject with such a pleasant light touch that it never fails to entertain throughout its seventy minutes.

The story revolves round the determination of an heiress, Susan, to get control of two little girls with whose guardian she soon falls in love. John is an artist and to gain his confidence she has to pretend to be a penniless aspiring actress. Now her sole concern is that he shall be left free to paint and she manages to get the children assigned to her by a welfare society. Also she gets John imprisoned by a trick and arranges that he shall not be given any food until he finishes a painting for a competition. He ultimately complies with a caricature of herself and her father, which is eagerly snapped up by a magazine; and, the children having been won over, everything in the garden is lovely.

These two children, attractively played by Betty Philson and Marianna Strelby, are much more precocious than they would be in real life—a fact that doesn't matter much in a comedy such as this, and that is turned to amusing account. Miriam Hopkins and Ray Milland turn in thoroughly competent performances in the leads, and there are quite a number of efficient supports. But one is conscious that the main success for this thoroughly good entertainment rests with the director. The presentation is entirely satisfactory and the artists' quadrangle, scene of some amusing touches, big home sets, etc., leave nothing to be desired. M. H.

"THE JURY'S SECRET"

G.F.D. AMERICAN. 5,787 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Edward Sloman. LEADING PLAYERS: Kent Taylor, Fay Wray.
RECORDING SYSTEM: Western Electric.

Murder melodrama. Ingenious story of murderer serving on jury considering crime he himself committed. Theme has originality, drama and suspense, latter particularly in guilty juror's deliberations with fellow jurors, dramatic values most prominent in scenes of court-room inquisition and in well-devised climax of murderer's decision to give himself up. Narration also has pleasant romantic angles, with elements of comedy relief in various types of jurymen, while spectacular scenes of flood ravage emphasise villainous personality of murdered man, who had used relief funds for own purpose. Competent direction, able portrayal, smooth technical qualities. Reliable popular offering.

This new Universal drama presents an intriguing central situation. This is the circumstance of a man serving on a jury which is considering a murder which a juror himself committed. One is aware, of course, from the early characterisation, that the juror will not permit an innocent man to go to the chair, and thus one has the considerable suspense as to how he will extricate himself from the impasse. Actually, he holds out for man's innocence, secures a re-trial, and eventually gives himself up.

Allied to this main fabric of murder and retribution, we have an appealing romantic angle in the person of the girl-reporter who is the juror's fiancée and who subtly aids his final decision when she has sensed that he is the murderer. The situation itself is responsible for a dramatic climax, for the girl sends to her paper the story of her fiancé's guilt—even before he has made his decision, so sure is she of his innate worth. For the rest, we have the considerable turmoil of the trial with its relentless examinations, and some light relief in the course of the jury's deliberations.

The portrayal is ably served by Kent Taylor in the role of the conscience-smitten juror, and by Fay Wray as the reporter who so subtly elicits the murderer's real identity. Samuel Hinds is also very effective as the crooked capitalist who so surely deserved to die, with Larry Blake particularly good as the suspect. On the production side, the picture introduces some spectacular scenes of flood ravage in the opening scenes, these emphasising the cupidity of the capitalist in diverting to himself the government money for flood victims. C. A. W.

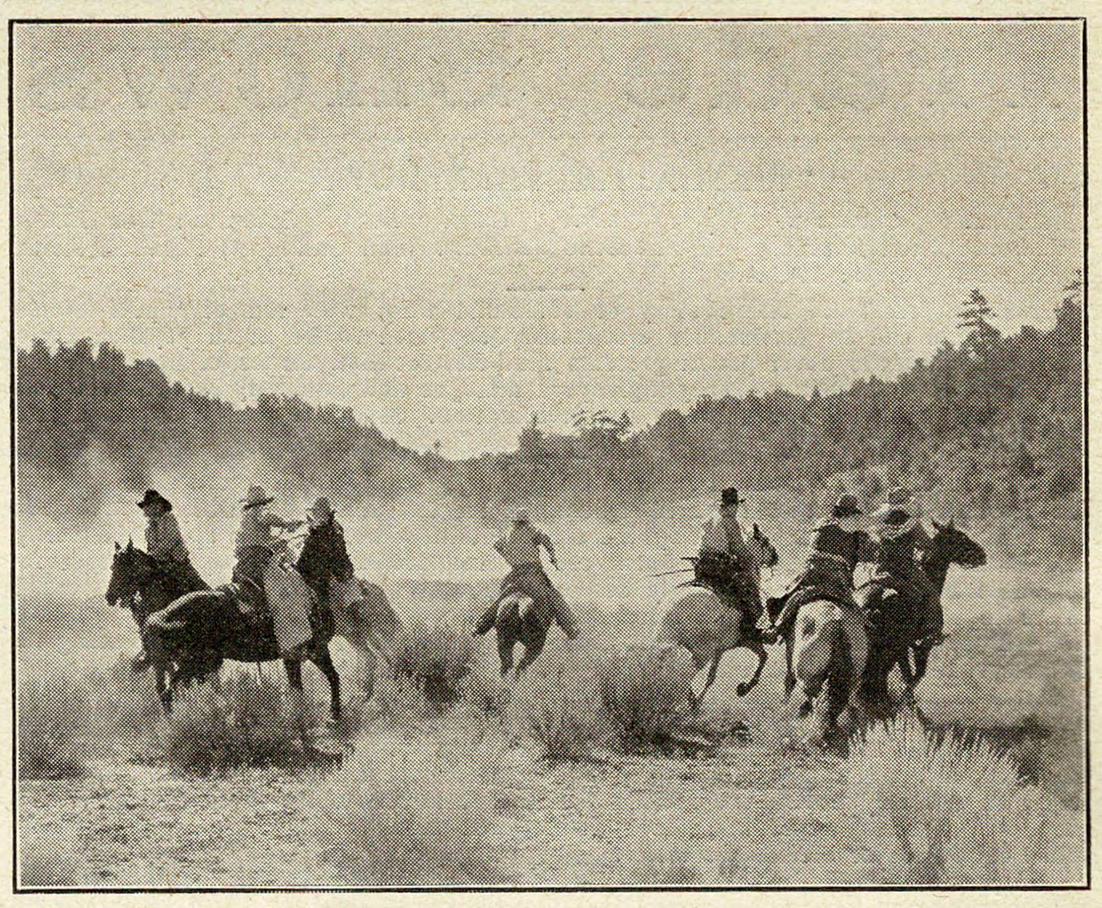
"BORN TO THE WEST"

PARAMOUNT. AMERICAN. 4,535 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Charles Barton. LEADING PLAYERS: John Wayne, Marsha Hunt.
RECORDING SYSTEM: Western Electric.

Western melodrama. Vigorous story of cowboy entrusted by cousin, victim of rustling, with guidance of cattle train. Right balance of romance, suspense, and action, foremost residing in girl as object of both cousins' attention. Crooked poker game neatly handled situation; excellently staged gunplay interludes and finale. Attractive leads, good crook portrayals, and amusing loyal pal support. Fine photography of lovely scenery and meritorious production throughout. Excellent specimen of its type.

Paramount's Zane Grey Westerns are always at the top of their class; and this is a particularly good specimen of them. It has everything that a good Western should have, and yet avoids the crudity that so often mars Westerns. Many facts contribute to this: among them, a good level of acting, with the crooks behaving more or less like real people; a script almost free of the usual cliches; and, above all, a quality of presentation as good as that of any other high-class feature. Beautiful scenic backgrounds are used in this picture, and the photography is worth seeing for its own sake.

John Wayne figures as a rover, Dare, whose cousin, Tom, gives him and his pal jobs on his ranch. Tom's girl soon falls for Dare and persuades Tom to put him in



A scene from "Born to the West," a new Paramount picture in which John Wayne, Marsha Hunt and John Mack Brown have the leading roles.

charge of a cattle train on which a saloon owner has rustling designs. Arrived at the end of the trail, Dare is inveigled into a crooked game and consistently loses, and when Tom arrives on the scene they try the same game on him, with the result that there is some quick gunplay in the saloon and a pitched battle in the open, Tom being wounded.

It will be seen that the film has the commendable feature of making the cousin quite as heroic as the "hero." Marsha Hunt is an attractive opposite for John Wayne. John Mack Brown and Monte Blue are both convincing in the roles of Tom and the saloon-owner respectively, and Syd Saylor is amusing as that loyal pal without which no Western cowboy would be complete. M. H.

"RANGE DEFENDERS"

BRITISH LION. AMERICAN. 5,116 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Mack V. Wright. LEADING PLAYERS: Robert Livingston, Ray Corrigan, Max Terhune.
RECORDING SYSTEM: R C A.

Western melodrama. Holding story of cowboy trio's clean-up of rancher country previously dominated by partnership of scheming sheriff and crooked land-grabber. Earlier development built up on suspense angles as three repeatedly flaunt crooks' regime with later actionful incident in saloon fights, hard riding, spectacular cliff-leap escape with well-conceived climax in elaborate gun fight at barricades. Elements of comedy and romance, competent direction convincing and contrasting portrayals. First-class exteriors and settings, adequate recording. Reliable entertainment for popular halls.

When the Three Musketeers ride out to adventure it can be reckoned something thrilling. In this case the trio abandons a holiday after the cattle round-up to pull out of trouble a youngster brother wrongly accused of murder who only escapes hanging by fleeing the country. Our earlier entertainment comes from the first encounters between the partnership and the hired thugs of the local big shot and scheming sheriff. There is plenty of action later as attemps are made to ride the Mesquiteers out of town, wreck their electioneering methods as one decides to run for sheriff and put a final end to their efforts by the arrest of the leader and the young brother by now lured from his cave hideout.

With two in gaol and the remainder separated it seems that things could not be blacker. But in a spectacular finale we are presented with a realistic gun battle before a barricade in the town's main street in which the crooks are overpowered by cowboys banded together after an all-night ride from the surrounding countryside.

Republic have given this picture sound production qualities and we watch the twists and turns of the narration against typical cowboy country and town. There is a pleasing element of romance triumphing over original misunderstanding while the partnership of the three cowboys is well portrayed by Robert Livingston, Ray Corrigan and Max Terhune, with the latter in charge of the comedy element. J. C. D.

"SEA RACKETEERS"

BRITISH LION. AMERICAN. 6,180 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Hamilton MacFadden. LEADING PLAYERS: Weldon Heyburn, Warren Hymer, Jeanne Madden.
RECORDING SYSTEM: R C A.

Smuggling melodrama with music. Casual story of clashings between Coast Guard and fur smugglers. Theme provides adequate peg for well-staged succession of gambling-ship cabaret embracing romantic song and neat chorine prancings, backed by spirited romantic comedy capers of rival buddies, diverting backchat, and spectacular mannequin display of furs. Narrative angles vague as to smuggling detail, but secure fair measure of colourful melodramatics in early scenes, together with burst of action in climax of smugglers' round-up. Capable direction, breezy main portrayal, effective gambling ship settings. Dependable offering for the masses.

This tale of Cast Guard clashings with fur smugglers may not be abundantly clear, but its trimmings of romantic comedy and cabaret supply sufficient extraneous entertainment to make an agreeable picture. It seems that the boss of a gambling ship uses his vessel as a clearing station for contraband furs, and for too long the Coast Guard officials are puzzled. Thanks to the zest of a bosun and his buddy, however, the malefactors are finally brought to justice.

As we have suggested, the entertainment is here despite the casual narrative, which is content to cite its theme and then settle down to depict the considerable life aboard the gambling ship, plus the comedy romantic rivalry of bosun Jim and his pal Pat. Thus in spirited chorine prancings, lively buddy backchat and cabaret ditty, the entertainment is well provided, to say nothing of a mannequin display of furs for which the story trend gives opportunity. Incidentally, the climax returns to the smuggling theme, and supplies a spirited burst of incident in the miscreants' round-up.

The portrayal is competently attuned to the narrative bid, with Waldon Heyburn the rollicking Jim and Warren Hymer the generally nonplussed Pat. Engaging sex comedy comes from Dorothy McNulty as the gambling ship's cabaret star, and pleasant singing from Jeanne Madden as the buddies' romantic bone of contention. C. A. W.

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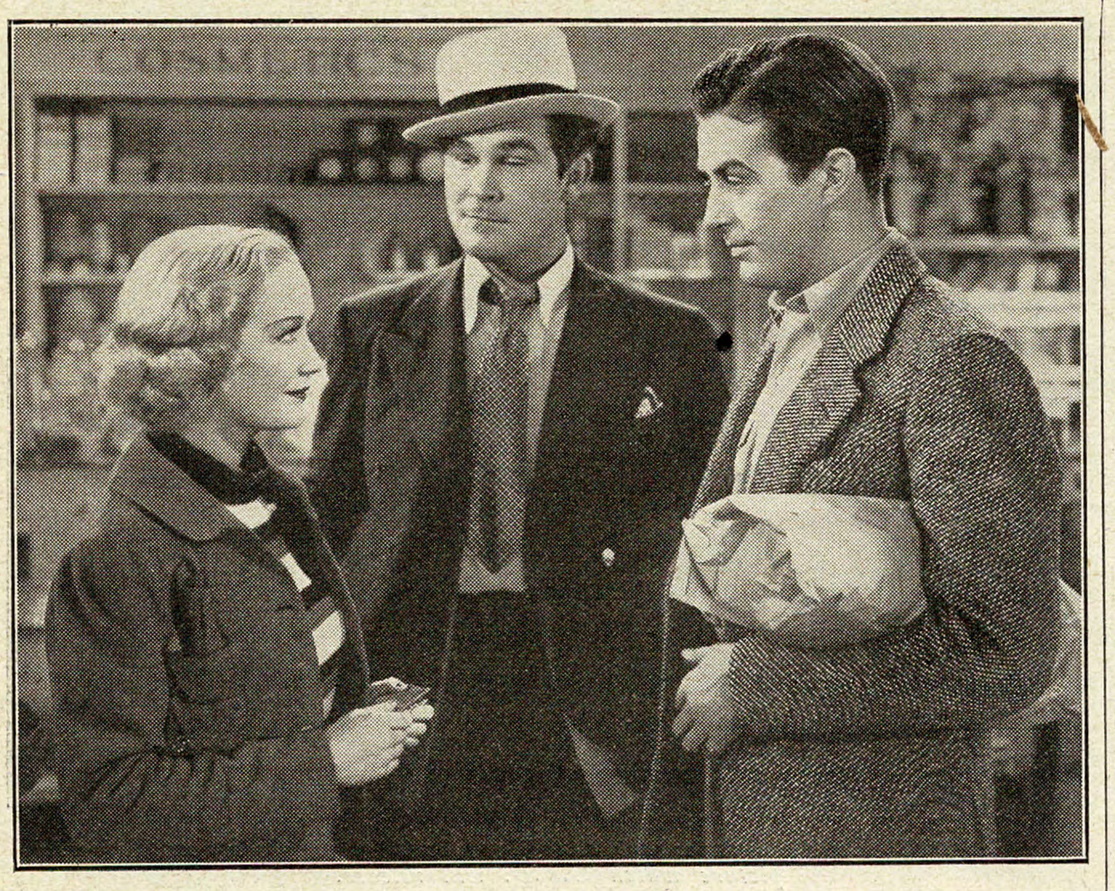

Miriam Hopkins, Guinn Williams and Ray Milland in a scene from "Wise Girl," a forthcoming RKO Radio picture.

"LA MORT DU CYGNE"

G.F.D. FRENCH. 8,000 FEET APP. CERT.: NOT STATED. RELEASE: NOT FIXED.
DIRECTOR: Jean Benoit-Levy. LEADING PLAYERS: Yvette Chauvire, Mia Slavenska, Janine Charrat.
RECORDING SYSTEM: R C A.

Ballet drama. Human story of twelve-year-old girl's idolatory of premiere danseuse, for whose sake she arranges accident which cripples other danseuse she regards as interloper. Entire narration takes place in or about Paris Opera House, presenting beautifully co-ordinated detail of dance rehearsals, finely artistic ballet performances, and small girl comicalities in airy chatter, all supplementing main theme of child adoration of gracious grown-up. Theme reveals searching analysis of small-girl mentality, expressed in terms of warm emotionalism, occasionally crisp drama, and delicate adult sentiment. Artistic direction, beautifully sympathetic leading portrayal, authentic Opera House settings, first-class technical qualities. Very distinctive offering for devotees of Continental fare.

A vivid picture of twelve-year-old girl mentality is an outstanding angle of this beautifully handled entertainment. The character is really a dominating one in that the narration pivots on this Rose Souris, a small danseuse who so idolises Beaupre, the première danseuse at the Paris Opera House, that when the latter is supplanted by Natalie, a Russian, she arranges an accident which cripples Natalie for life. Later, Nathalie befriends Rose and helps her with her dancing, so that the remorseful child attempts to run away when the truth of the accident comes out. But Nathalie is forgiving, realising that though she may no longer dance herself, she can pass on her art to others.

Such is the merest outline, of course, of a story rich in humanity and not by any means lacking in warm emotionalism. Throughout the tale of Rose's ill-starred adoration, there runs the delightful detail of the daily routine of the great Opera House, its amusing rehearsals, the candid chatter of very small girls and, not least, a series of finely artistic ballets, notably the one which gives the picture its name. The "accident" is sheer drama in its crisp incident, and then onwards we have the alternating gloating and remorse of the small schemer, and her final terrified run-out to the cool comfort of a river. All of which detail is finely co-ordinated, and while it appeals to the eye on its lovely dance ensembles, it scores no less on its revelation of an immature mind.

Janine Charret's portrait of Rose is vivid indeed, and realistically reflects the passion of a regard which would stop at nothing to achieve its ends. Yvette Chauvire is the charming Beaupre, and Mia Slavenska makes a sympathetic Nathalie, both artistes dancing superbly in their respective ballet sequences. None of the remaining players call for especial notice, but it is worth recording that there is no material male role in the picture. C. A. W.

"EXTASE" ("ECSTASY")

COSMOPOLITAN. CZECHOSLOVAKIAN. 6,338 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Gustav Machaty. LEADING PLAYERS: Hedy Lamarr, Aribert Mog.
RECORDING SYSTEM: Not stated.

Sex drama. Uncompromising story of girl who deserts middle-aged husband to spend night with young workman whom she leaves after husband's suicide. Note of candid passion robbed of offence, even in nude bathing episode, by artistic and sensitive handling, successfully retaining sympathy for both married incompatibles. Occasionally outmoded symbolical cutting balanced by very effective directorial touches to reveal character. Very good girl lead and able supports; moments of lovely pastoral backgrounds well photographed. Extreme minimum of dialogue translated by sub-title, an advantage for English audiences. Celebrity booking of strong appeal for specialised audiences.

After several years, this famous Czech film has at last been licensed by the L.C.C. with only about one censor cut, and with the proviso that each hall wishing to show it must apply to the L.C.C. The film should have been licensed when it was first made. Even now, when it necessarily appears slightly outmoded in some ways, it is still very well worth seeing, quite apart from its celebrity-pull. It served to establish the reputation of Machaty who, we understand, was since responsible for directing the locust scene in "Good Earth."

It is a stark, simple, uncompromising story of passion. A young romantic wife, married to a middle-aged and disappointing husband, leaves him. Later she goes to the cabin of, and spends the night with, a young workman whom she had first met when bathing naked, her horse having bolted with her clothes, which he restored to her.

By a coincidence, her husband drives the young man to a rendezvous in town with the wife, and then shoots himself. Remorseful, the wife leaves her lover and, as a final almost symbolical touch, she is shown nursing her baby.

Some of these symbolic touches, in the Teutonic manner, now stand out as slightly, but not very, out of date; but often the directorial technique is extraordinarily effective. For instance, the way in which the husband's pince-nez are made to emphasise his unromantic character. And the girl's reaction to the young man's tender treatment of a bee on a flower, shortly after she had seen her husband crush one to death. The extreme minimum of dialogue (only about half a dozen sentences in fact) is employed; so the film loses nothing like so much in translation as do most foreign films. Much is done by mobile camera work and cutting in achieving emotional effect, but the performances of the three leads, particularly Hedy Lamarr as the girl, are very good. And the lighting of interiors and photography of lovely pastoral scenes compare favourably even with many present-day films. M. H.

"THE SPY RING"

G.F.D. AMERICAN. 5,507 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Joseph H. Lewis. LEADING PLAYERS: William Hall, Jane Wyman.
RECORDING SYSTEM: Western Electric.

Spy melodrama. Confected story of army captain, polo ace, who deliberately "throws" game to inculpate woman spy and associate. Development not strong on conviction but satisfactorily eventful, with good polo game, car pursuit, and frustrated getaway sequences. Humorous relief from badgered soldier deputed to protect hero, and interlude of "third degree" by suggestion; slight romantic interest; adequate performances. Average support for the masses.

This melodrama from Universal not very convincingly mixes up spying with polo playing. The hero is an "ace" polo player for the Army, who deliberately "throws" a game because he has learnt that by so doing he is more likely to apprehend a beautiful woman spy and her associate, his opponent in the game. One gathers that the beautiful spy wants our hero to win because her associate, if he triumphs, will then be financially independent, and will give up spying—and her!

It does not need much emphasis to point out that this is somewhat contrived. The main functon of the film is to provide the framework for a certain amount of incident, part of which takes place on the polo field and part in the form of car pursuits, demonstrations of a new gun, and even one or two incidental murders. These are well enough presented, and though the film does not establish any great dramatic tenseness or excitement it should appeal to the masses for whom it is intended.

The performances, headed by William Hall, Jane Wyman as the good girl, and the good-looking Jane Carleton as the spy, are quite satisfactory for the not very exigent demands made upon them. Mild humour is provided by a soldier who, in fear of a boxing "champ" colleague and a sergeant, is deputed to "look after" our hero during a dinner, and has to drink the wine with which the spy is plying him. There is also a not unamusing interlude in which two officers successfully try some third degree by suggestion on a chauffeur, whom they convince he is about to be shot. M. H.

SPORTING AND SOCIAL

Friday's Glasgow Ball

MORE STAFF PARTIES

There was a company of nearly 1,000, including managers of the leading cinemas and theatres in the city, at the annual Press Ball held at the Cutlers' Hall, Sheffield, last Friday. The many prizes included free admission tickets to cinemas, dinners at the chief Sheffield hotels, and week-ends at seaside hydros.

It is anticipated that there will be nearly £100 profit available for distribution among journalists' charities.

SOUTH WALES BALL

The South Wales Branch Ball in aid of the C.T.B.F. is being held this year at Cardiff on March 18. It is being organised by a local committee with the Lord Mayor of Cardiff, Alderman C. Cuthbert Purnell, J.P., as president.

The committee have received definite promises from prominent trade personalities of their intention to be present, and Mr. George Formby has definitely advised that he will be there.

LEEDS PRESS BALL

Mr. Charles C. Metcalfe, president of the C.E.A., and Mrs. Metcalfe, were among the 500 or so people who on Friday night last attended the Leeds Press Ball, recognised as one of the "high lights" of the social winter season in Leeds.

As usual several hundred applications for tickets had to be turned down. After dinner there was dancing to music by Dick Denny and his Ragamuffins, and two excellent cabaret shows were given by the Scottish Trio and the 12 Tiller Girls from Leeds Grand Theatre Pantomime. Proceeds from this increasingly popular annual event go to the Newspaper Press Fund, the National Union of Journalists and the Institute of Journalists' charities.

A popular drink at this year's function was a cocktail specially blended for the occasion known as "Editor's Regrets." The Lord Mayor and Lady Mayoress of Leeds (Alderman and Mrs. Jno. Badlay) were among the guests.

SCOTTISH CINEMA BALL

Prizes worth over £100 are being offered at this year's Scottish Cinema Ball, the eighteenth annual function, which for the third successive season is taking place in the New Locarno.

When 900 entertainment-seekers gather there in Friday night they are likely to take part in one of the finest balls yet held. President Willie Carruthers, of Glasgow Cinema Club, together with his energetic committee, comprising Mr. J. R. M'Phie, Mr. John Healy, Treasurer Sam Bendon, and Secretary Willie Kempsell, promise a memorable night, which, incidentally, is scheduled to run from 8.30 p.m. until 3 a.m.

Jessie Matthews and Sonnie Hale are coming north to attend the trade show of "Sailing Along" at La Scala on Thursday, and are extending their visit in order to attend the Ball, while John Lodge is coming specially for the occasion. When the fun is at its height, guests may expect artistes appearing at the Glasgow theatres to join them. Tickets, as usual, are half a guinea, and obtainable at all local cinemas and film renters' offices. They include a supper-buffet.

BRUM ODEON STAFF DANCE

Gracie Fields sent greetings to all those who attended the second annual Odeon staff dance, held at Tony's Ballroom. More than 400—200 members of the Odeon staffs in Birmingham, friends and relatives attended. Mr. Oscar Deutsch was unavoidably absent, but a telegram was sent to the party apologising for his absence. Among those present were Mrs. Oscar Deutsch and her son Mr. Ronnie Deutsch; Councillor W. G. Elcock, director of Odeon Theatres, and Mr. and Mrs Harry Weedon. The organisation of the dance was in the capable hands of Miss Freda Salberg, Mr. K. W. Brookes (secretary) and Mr. L. H Dukes.

MIDLANDS STAFF DANCE

Wednesday evening was the occasion of the second annual staff dance of the combined staffs of the Northfield Picture House and the Weoley Cinema, which was held at "The California Hotel." Dancing and merrymaking were engaged in until 2 a.m. Between 120 and 150 members and friends were present, and included Councillor and Mrs. Hodge (managing director) together with his brothers (co-directors), their wives, and Mr. H. Pickering, manager of the Northfields Picture House and secretary to the company

FOX AMATEUR DRAMATICS

The Foxfilm Amateur Dramatic Society will present the popular farce, "Tons of Money," at the Cambridge on the evening of February 26, at 8.15.

Tickets are from 10s. 6d. to 1s. 3d., and may be obtained from Mr. R. M. Jones, 13, Berners-street, W. 1.

GLASGOW PARAMOUNT DANCE

Lord Inverclyde and the Hon. Neville Berry were among the guests who attended the Glasgow Paramount's third annuual staff dance in the New Locarno Ballroom last week. The function attracted over 200, who enjoyed four hours' dancing. A feature was the big prize list—22 prizes were awarded during the evening, and a number of novelties were included in the dance programme.

Among the guests present were manager Charles Young and his wife, Mr. Jack Hamson, Mr. and Mrs. A. C. Trotter, and Mr. R. Graham, jr.

The CINEMA Buyers' Guide for 1938

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FILMS IN CHURCH

"Splendid Thing for Young People"

SAD SUNDAYS OF THE PAST

"I am in agreement with cinemas in churches as an aid to religion, and I am convinced that cinemas can help in a great measure toward this end."

This is the view of Sir Robert Young, M.P., ex-deputy speaker of the House of Commons, expressed in an interview with a representative of THE CINEMA.

Sir Robert has been conducting a temperance campaign in Guernsey, and on Sunday spoke at the Victoria Road Methodist Chapel, at a film service. He was attending his first service of this nature.

"Undoubtedly these services are a splendid thing for young people," went on Sir Robert. "We live in a different world to the world as I knew it as a boy.

"I was brought up in religious surroundings in which, at church services, we were not even permitted to sing hymns—that was considered a too-worldly departure."

CANADA CO-OP SCHEME

NEGOTIATIONS FALL THROUGH

The reported amalgamation of all independent theatre owners in Toronto and district on an incorporated basis has fallen through, according to official announcement by N. A. Taylor, general manager of the Exhibitors' Booking Association, who was the prime mover in the step by which the exhibitors would have bulked their resources in order to effect co-operative buying and booking.

Taylor declared that negotiations had been conducted with Associated Theatres, Limited, Toronto, which operates more than 50 theatres in Toronto and throughout Ontario, to bring about a merger in the form of a holding company but that these had been called off when insurmountable difficulties had been met.

CINEMAS SUPPLANT CHURCHES

MIDDLESBROUGH DEVELOPMENTS

The process of development has made many changes in Middlesbrough.

Marlborough Cinema, Middlesbrough, was once the Temperance Hall which was extensively used by church organisations. The site of the Baptist Church in Linthorpe Road is now occupied by the Elite Cinema. A Presbyterian church is now the Scala Cinema in Newport Road.

SPORTS STADIUM FOR BEXLEY HEATH?

The fight being made by Bexley Heath and Welling residents for a cinema and sports stadium at Crook Log, Bexley Heath, continues.

Letters are appearing in the local Press asking on what reasons Bexley Borough Council are turning the scheme down.

It is now understood that only four people objected.

"MANNEQUIN" TO-NIGHT

Starring New Romantic Team

AT THE PICCADILLY

"Mannequin," which M.-G.-M. is trade showing to-night at the Piccadilly at 8.30, brings Joan Crawford and Spencer Tracy co-starred for the first time in a dramatic human story of two people seeking happiness with the whole world apparently against them.

Joan is seen as a showgirl who got her start in the squalor of a New York tenement house and wound up in a multi-millionaire's house, but who asked for nothing more than a three-room apartment and the man she loved. Tracy plays the part of a two-fisted boss of the waterfront, a man who has risen from a dock-worker to become a millionaire steamship owner. This role is just the forceful, dynamic kind of characterisation Tracy can do best. Ralph Morgan appears as Tracy's secretary and Alan Curtis, M.-G.-M.'s heralded newcomer, has a brilliant acting opportunity as Eddy, a handsome fast-talking weakling who marries the heroine and then cannot hold her.

Also prominently featured are Mary Phillips, Leo Gorcey, Oscar O'Shea and Elizabeth Risdon and the director was Frank Borzage. The picture is brilliantly staged and the gowns designed by Adrian are among the most lavish ever created for a star. Miss Crawford wears 28 gowns, and as a mannequin in one scene stages an advance fashion preview of feminine styles for 1938.

REGAL, DARLINGTON

Opened by Mayor

A.B.C.'s 1,600-SEATER

The Regal, built on the site of the old Theatre Royal, Darlington, was officially opened on January 31 by the Mayor of Darlington, Councillor J. H. Taylor. "Personally, I would like," he declared, "more pictures of the class of 'Victoria the Great' and those in which George Arliss plays the lead."

Mr. A. S. Moss, general manager of Associated British Cinemas, welcomed the Mayor and Mayoress.

A civic party, including Councillor T. Pailor, of Hartlepool, who owned the old Theatre Royal, attended the opening and saw the film "Captains Courageous."

The Regal is similar in design to the Forum Cinema, West Hartlepool. It has a seating capacity of 1,600.

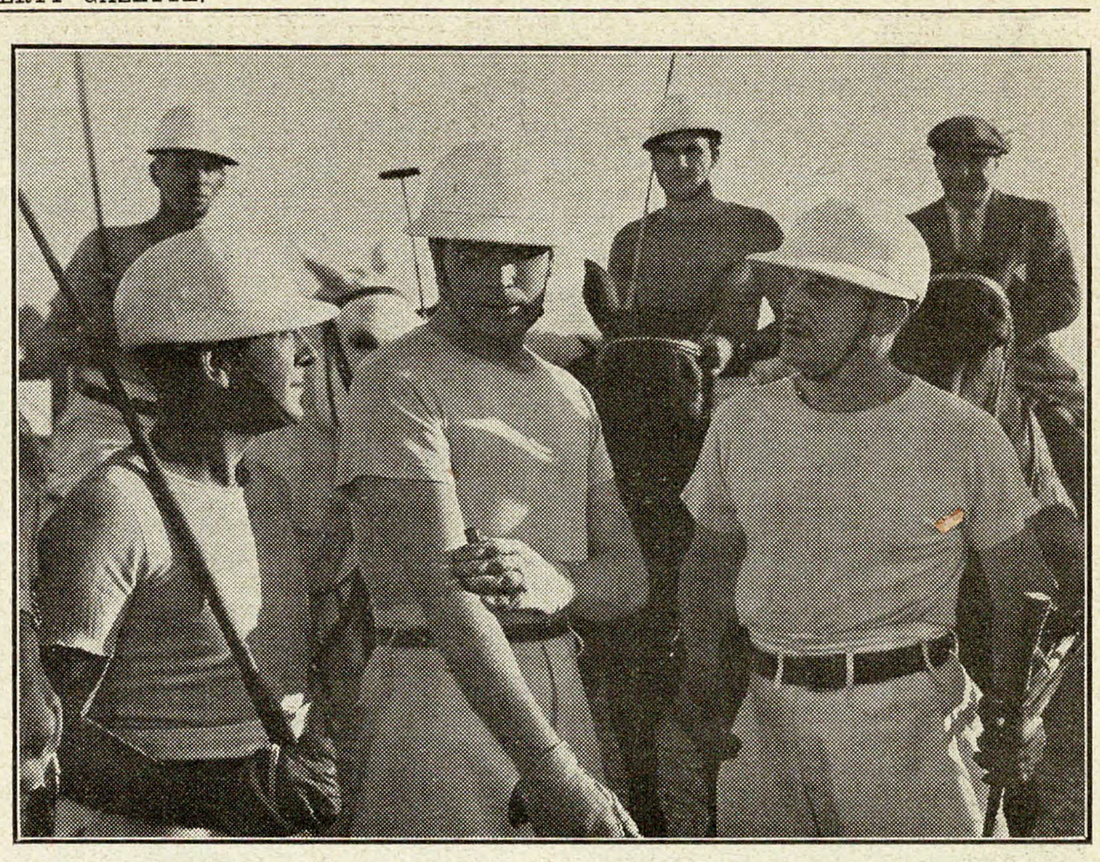
Western Electric Sound Equipment is installed.

'THE AWFUL TRUTH'

RECORD REGAL BUSINESS

Columbia's "The Awful Truth," co-starring Irene Dunne and Cary Grant, has played to record figures at the Regal. Booked for an indefinite season at this theatre, the film has enjoyed a remarkably successful first week, commensurate with the success of the picture in American key situations.

Mr. Jos. Friedman confidently predicts that "The Awful Truth" will be the comedy smash-hit of 1938. In support of this claim is its position in the annual poll of American critics for the best ten pictures of the year. "The Awful Truth" is the only comedy chosen, this in a year profuse with comedies.



William Hall and Leon Ames are cast in "The Spy Ring," a new Universal picture which G.F.D. will release.

STOCK AND SHARE PRICES

With the commencement of the new Stock Exchange account, more hopeful views have developed as regards the outlook for industrial shares, and market conditions generally are expected to show a firmer appearance. On the other hand, it continues to be felt in many quarters that no definite reversal of the present uncertain trend of markets is likely until the provisions of the Budget are known. In the meantime the tendency is for chief attention to be given to British Government securities, while debentures and preference shares of industrial companies are very firm in sympathy with the latter.

Securities of cinema and kindred companies have again been relatively steady and are quite well maintained in price, despite the surrounding trend of markets. This has to be read in relation to the fact that in most instances, both as regards preference as well as ordinary shares, they are at levels which offer apparently attractive yields. Furthermore, most of the small-priced shares were again inactive, and their prices probably remained inadequately tested by business. It is realised that, as in the case of most industries whose prospects are bound up with the spending power of the public, the outlook for the cinema and allied trades may be influenced a good deal by the provisions of the Budget.

Chief interest probably again centred on Associated British ordinary, market views in connection with which have been mentioned in these notes recently. As compared with a week ago, the price has gained 3d. to 14s. 3d. at the time of writing. The preference shares also received more attention and improved slightly to 21s. 3d., there being more general recognition of the good cover for their dividend requirements, particularly as it is practically assured that profits in the year ending March 31 next will record a further advance. The debentures were well maintained at 102½.

Gaumont-British 10s. ordinary have lost a few pence to 6s. 3d., as have the 5s. ordinary at 2s. 9d. The preference were unchanged on balance, as were the debentures, which continued to change hands around 82. General Theatre preferred ordinary, which were again a very firm feature, have been maintained at 9s. In respect of the year to March 31 last the 15 per cent. paid on these shares, which required £62,499, was covered by a margin of £61,693. The debenture stock remained firm at 91½. No business has been reported in Gainsborough shares at the time of writing, and United Picture Theatres debentures were also without recorded dealings.

Odeon Theatres 5s. ordinary were reactionary, and changed hands down to 7s. 3d. Although it is generally believed in the market the dividend will be such as would give a satisfactory yield on the shares at around their current level, there appears to be a certain amount of disappointment that no announcement has yet been made with regard to an interim dividend. It should be remembered, however, that it has never been officially stated that it was the intention to pay an interim dividend. The debentures are maintained in price, and would appear considerably undervalued in relation to the ordinary shares.

London and District Cinemas issues are unchanged at the time of writing, pending publication of the initial results, which are expected during the next few weeks. Sound City (Films) are also unchanged, but have been inactive. British Lion were also without recorded business. British and Dominions were done around 2s. London Pavilion made a lower price, but this reflects the deduction of the dividend from the price. The chairman's remarks at the recent meeting attracted a good deal of attention. London Palace transferred at 1s. 9d.

African Theatres were lowered 1s. 3d. to 43s. 9d., although it seems likely the dividend will be kept at a good rate. Kinemas shares and debentures were inactive.

Provincial Cinematograph Theatres issues were steady. The preferred ordinary are unchanged at 19s. 9d., while the "B" preference are slightly better at 21s. 9d. P.C.T. Construction preference are the same as a week ago. Associated Provincial Picture Houses are 3d. better at 14s. 3d., Capital and Provincial News Theatres transferred around 2s. 6d.

Union Cinemas issues were rather more active, but tended to rather lower prices, Union Cinemas Properties ordinary shares were inactive, but the preference changed hands around the lower level of 12s. 3d. Associated British Properties debentures transferred at 89½.

Hopes that the dividend may again be brought up to 10 per cent. induced rather more interest in Moss' Empires ordinary shares, which have improved slightly at 25s. 9d. Madame Tussaud's deferred changed hands around the same prices as a week ago.

Shares of cinema companies quoted at provincial centres were inactive, and unchanged in price, with the exception of Central Picture Houses (Sheffield) which have been lowered from 23s. 6d. to 23s.

In other directions, Baird Television issues were inactive, but have virtually the same prices as a week ago. E. K. Cole were a few pence better at 7s., but Scophony remained at 4s. 6d. Electric and Musical Industries made a moderately lower price. Ilford were well maintained.

Name.	Class.	Nominal Amount of Share.	Last Annual Div. %	Current Week's Quotation.
African Theatres	Ord.	£1	27½	41/3-46/3
Argyll Trust	Sec. Notes	17/6	5	12/0-13/0
Arthur (Robt.) Theatres	Cum. Pref.	£1	‡	12/6-15/0
Associated British Pict. Corpn.	Ord.	5/-	18	14/0-14/6
Associated British Pict. Corpn.	1st Cum. Pref.	£1	6	21/0-21/6
Associated British Pict. Corpn.	1st Mt. Deb.	Stock	5	102-103
Associated British Properties	4½% Deb.	Stock	A	88-91
Associated Prov. Picture Houses	Ord.	£1	6	13/9-14/9
Associated Talking Pictures	Ord.	5/-	Nil	0/1½-0/7½
Associated Theatre Properties	Cum. Pref.	£1	7½‡‡	3/9¾§
Associated Theatre Properties	1st Mt. Deb.	Stock	5½	96§
Baird Television	Pfd.	2/6	Nil	0/4½-/10½
Baird Television	Def.	2/6	Nil	1/4½-1/7½
Blackpool Tower	Ord.	£1	22½	112/6-115/0
Blackpool Tower	Prf. Ord.	£1	6	30/0-32/6
British and Doms. Film Corp.	Ord.	£1	Nil	1/10½-3/1½
British Lion Film Corporation	7½% Pref.	10/-	Nil	1/0-2/0
British Talking Pictures	Ord.	5/-	Nil	0/0¼§
Cambridge Holdings	Cum. Pref.	£1	5	12/6-17/6
Capital & P'l News Theatres	Ord.	5/-	Nil	2/3-3/3
Central Picture Houses (Sheffield)	Ord.	£1	8	22/6-23/6
Cole (E.K.)	Ord.	5/-	30G	6/9-7/3
Dufay-Chromex	Ord.	5/-	F	2/9-3/3
Dufay-Chromex	Cum. Pref.	£1	6F	16/6-17/6
Electric and Musical Industries	Ord.	10/-	10	14/3-14/9
Electric and Musical Industries	Cum. Pref.	£1	6	23/0-23/6

Gene Autry and Polly Rowles in a scene from "Springtime in the Rockies," a

Olsen and Johnson as they appear in "All Over Town," a new British Lion-Republic offering.

Elite Pict. Theatre (Nottingham)	Ord.	5/-	Nil	1/3-2/6
Elite Pict. Theatre (Nottingham)	Cum. Pref.	5/-	Nil	1/3-2/6
Elite Pict. Theatre (Nottingham)	7% 1st Deb.	£5	§§	4⅞-5⅛
Elite Pict. Theatre (Nottingham)	6% 2nd Deb.	£5	§§	4⅝-4⅞
Gainsborough Pictures	Ord.	10/-	Nil	1/6-2/6
Gaumont-British Picture Corp.	Ord.	10/-	Nil	6/0-6/6
Gaumont-British Picture Corp.	"A" Ord.	5/-	Nil	2/6-3/0
Gaumont-British Picture Corp.	Cum. Pref.	£1	5½	13/3-14/0
Gaumont-British Picture Corp.	1st Mt. Deb.	Stock	4½	81¾-82½
General Theatre Corporation	Pfd. Ord.	6/8	15	8/6-9/6
General Theatre Corporation	1st Mort. Deb.	Stock	6½	91-92
Gerrard Industries	Ord.	2/-	Nil	1/0-1/6
Glasgow Alhambra	Ord.	£1	Nil	4/0-5/0
Glasgow Alhambra	15% Non. C. Pref	£1	Nil	5/0-5/6
Glasgow Alhambra	Deb.	£25	6	18 7/16
Greater Scala (Birmingham)	Ord.	£1	8	14/0-15/3
Greater Scala (Birmingham)	Ord.	10/-	8	4/9-5/3
Hackney and Shep. Bush Empire	Reg. Deb.	Stock	5	81§
Howard and Wyndham	Ord.	£1	6	22/6-23/9
Howard and Wyndham	Cum. Pref.	£1	5	21/6-22/6
Ilford	Ord.	£1	8	28/7½-29/4½
Kinemas	Ord.	5/-	11½	5/6-6/6
Kinemas	Deb.	Stock	5¼	87-90
London and District Cinemas	Ord.	5/-	A	0/9-1/3
London and District Cinemas	5% Deb.	Stock	A	68-78
Lon. & Southern Super Cinemas	Ord.	1/-	7½	0/11¾§
London Palace	Ord.	£1	Nil	1/9§
London Pavilion	Ord.	£5	6	72/6-82/6xd
London Pavilion	Cum. Pref.	£5	6	5-5⅝
Madame Tussaud's	Def.	1/-	25	2/1½-2/4½
Madame Tussaud's	Cum. Pfd. Ord.	£1	6	19/3-20/3
Madame Tussaud's	1st. Mt. Deb.	Stock	5	100-105
Majestic Theatres Corpn	Ord.	5/-	8	4/10½-5/10½
Majestic Theatres Corpn	6% Pref.	10/-	6	9/3-10/3
Manchester Palace	Ord.	£1	20	52/6-55/0
Moss' Empires	Ord.	£1	10	25/3-26/3
Moss' Empires	Cum. Pref.	£1	5	17/7½-18/4½
Moss' Empires	Perp. Deb.	Stock	4	88-92
Moss' Empires	Mt. Deb.	Stock	4½B	98-100
Odeon Theatres	Ord.	5/-	F	7/4½-7/10½
Odeon Theatres	5% Deb.	Stock	F	83½-84½
Palace Theatre, Halifax	Ord.	£1	10	19/0-21/0
P.C.T. Construction	Guar. Cum. Pref.	£1	7	22/0-23/0
Proprietary Theatres	Ord.	£1	2½	8/0-9/0
Provincial Cinema. Theatres	Ord.	10/-	15	21/3-23/9
Provincial Cinema. Theatres	Cum. A Pref.	£1	7½	23/9-26/3
Provincial Cinema. Theatres	Cum. B Pref.	£1	7½	21/3-22/3
Provincial Cinema. Theatres	Cm. Ptg. Pf. Ord.	£1	7½	19/3-20/3
Savoy Theatre	1st Mt. Deb.	Stock	4	70-80
Scophony	Ord.	5/-	Nil	4/3-4/9
Sheffield and District Cinema	Ord.	10/-	12½	17/6-18/6
Sound City (Films)	Ord.	5/-	Nil	2/9-3/3
Sound City (Films)	Ptg. Pref.	£1	E	11/3-13/9
Stoll Theatres Corporation	Ord.	£1	Nil	2/7½-3/7½
Theatre Royal, Drury Lane	Ord.	£1	Nil	3/9-5/0
Tivoli (Aberdeen)	Ord.	£1	5	22/0-25/0
Twentieth Century Cinemas	Ord.	5/-	Nil	1/0§
Twentieth Century Cinemas	6% Cum.Ptg.Pref	10/-	Nil	2/7½§
Union Cinemas	Ord.	5/-	F	1/0-1/3
Union Cinemas	"A" Ord.	5/-	F	0/7½-0/10½
Union Cinemas	6% 1st Pref.	£1	F	5/0-7/6
Union Cinemas	6% 2nd Pref.	£1	F	3/9-6/3
Union Cinemas Sub. Properties	Ord.	4/-	F	3/6-4/6
Union Cinemas Sub. Properties	6% Cum. Pref.	£1	F	12/0-12/6
United Picture Theatres	Pfd. Ord.	£1	Nil	0/0½§
United Picture Theatres	1st Mt. Deb.	Stock	C	30-40
Variety Theatres Consolidated	Def.	1/-	Nil	0/0½§
Variety Theatres Consolidated	Ord.	10/-	Nil	0/9§
Variety Theatres Consolidated	Cum. Pref.	10/-	7½‡	6/10½-7/4½
Variety Theatres Consolidated	Mt. Deb.	Stock	5	79-83
Victoria Palace	Ord.	10/-	Nil	1/3-1/9

‡ Dividend in arrear. * Exceptional Transaction. § Last Recorded Transaction.
†† 10/- paid. ‡‡ Last "xd" December, 1932. §§ Also Share Bonus.
B Issued in 1935. C Now 3½% and participating.
D Rate per annum for initial accounting period. E Last half-yearly dividend postponed.
F Dealings commenced in 1937. G For ten months.

NOTE.—Where the market is nominal for certain shares the actual dealing price may differ from above quotations according to the availability or otherwise of shares.

Finance

NEW COMPANIES, REPORTS, DIVIDENDS, &c.

Japson, Limited

(336,395.) Private company. Registered February 1. Capital £500 in 100 5 per cent. cumulative preference and 400 ordinary shares of £1 each. Objects: To carry on the business of manufacturers, general and electrical engineers, consultants, maintenance and service contractors, dealers in wireless and television sets, electrical and mechanical clocks, signs, aeronautical appliances, cinematography, optical and photographic lenses and devices, etc. The directors are:—Richard E. Parsons, Bransby, Thames Ditton, chartered accountant; Charles J. Jackson, The Observatory, Brightling, Sussex, radio engineer, and Donovan W. Sayer, 7, Bramley Way, West Wickham, radio engineer. R. E. Parsons and D. W. Sayer are directors of British Capehart Corporation, Limited. Qualification: £1. Remuneration: as fixed by the company. Registered office: 62, Glengall Road, S.E. 15.

East Fife Cinemas, Limited

(20,186.) Private company. Registered in Edinburgh February 2. Capital £6,000 in £1 shares. Objects: To enter into an agreement with the Fifeshire Cinema Company, Ltd., and to carry on the business of exhibitors of moving pictures, etc. The subscribers (each with one share) are:—Williamina Mitchell and Alexina M. Tully, both typists, of 45, Frederick Street, Edinburgh. The first directors are not named. Qualification: 400 shares.

Cinetheatre Construction Company, Limited

(20,191.) Private company. Registered in Edinburgh, February 4. Capital £500 in 500 shares of £1 each. Objects: To carry on the business of builders, contractors and erectors, etc. The first directors are:—George U. Scott, Williamswood House, Glasgow, S.W., and John Jamieson, 45, Glencorse Street, Glasgow. Qualification: £10 shares. Secretary: H. Hamilton. Registered office: 154, West Regent Street, Glasgow, C. 2.

Sherwood Cinemas (Kettering), Limited

(336,439.) Private company. Registered February 2. Capital £8,000 in 8,000 shares of £1 each. Objects: To carry on the business of proprietors and managers of cinemas, theatres, music halls, etc. The first directors are:—Jack Sherwood, 8, Netherfield Road, Kettering, cinema proprietor; Alfred Sherwood, 3, Elliotts Road, Tipton, Staffs, auctioneer and valuer; Charles H. Sherwood, The Manor House, Willenhall, Staffs, medical practitioner; William Sherwood, 4, Elliotts Road, Tipton, Staffs, brewer. Qualification, 500 shares. Remuneration as fixed by the company. Solicitors: Slater and Camm, 198, Wolverhampton Street, Dudley.

South Bank Entertainments, Limited

(336,542.) Private company. Registered February 4. Capital £10,000 in 10,000 shares of £1 each. Objects: To acquire the business of cinematograph theatre proprietors carried on by Empire Cinema (South Bank), Limited, at Normanby Road, South Bank, Yorks, as "Empire Cinema." The directors are:—Harry B. Metcalfe (permanent), Holmdene, Hartburn, Stockton-on-Tees; Percy S. Glover (permanent), Prestonville, Eaglescliffe, Co. Durham; May Metcalfe, address not stated, and Daniel Mulholland, address not stated. The two first-named are joint managing directors. Qualification: £500 shares. Remuneration: as fixed by the company. Solicitors: Cohen, Jackson and Scott, Stockton-on-Tees.

Theatre Royal, Castleford (1938), Limited

(336,546.) Private company. Registered February 4. Capital £500 in £1 shares. Objects: To acquire the freehold of The Theatre Royal, Castleford, and to carry on the business of proprietors and managers of theatres, music halls, cinemas, etc. The directors are:—Edith E. Lawton (permanent managing director), 224, Otley Road, Leeds, 6, licensee; Bert R. Langster, 224, Otley Road, Leeds, theatre manager, and Albert Whiteman, 561, Scott Hall Road, Leeds, theatrical and variety agent. Qualification: 50 ordinary shares. Remuneration: as fixed by the company. Solicitors: E. O. Wooller and Burrows, 47, Park Square, Leeds.

Thornaby Cinemas, Limited

(336,590.) Private company. Registered February 5. Capital £500 in £1 shares. Objects: To acquire the cinema known as "Mayfair," at the corner of Lanehouse Road, and Thornaby Road, Thornaby-on-Tees, Yorks. The directors are:—John F. Morland, 2, Brisbaee Grove, Hartburn, Stockton-on-Tees, and Arthur Robinson, 26, Devonshire Road, Linthorpe, Middlesbrough. Qualification: £100. Secretary: Geo. Lodge. Solicitors: Miles, Hutchinson and Lithgow, 85, Albert Road, Middlesbrough. Registered office: Gazette Office Chambers, Bridge Road, Stockton-on-Tees.

Star International Films, Limited

(336,587.) Private company. Registered February 5. Capital £2,000 in £1 shares. Objects: To carry on business in England and elsewhere connected with the manufacture, hiring, production, distribution or use of films, etc. The directors are:—Claude V. Rouse 20, Birch Grove, Acton, W. 3, insurance broker; Wilfrid T. Read, Bonaventure, 125, Elmfield Gardens, Worcester Park, photographic agent, and Adolf Laubbacher, 12a, Lydwell House, Albion Road, S.W. 8, film merchant. Secretary: Edward H. Moss, 10, Dangan Road, Wanstead. Registered office: National House, Wardour Street, W. 1.

European Scenarios, Limited

(336,563.) Private company. Registered February 5. Capital £1,500 in £1 shares. Objects: To acquire stories, novels or scenarios for film production, to act as agents for authors, etc. The subscribers (each with one share) are:—Ralph Lane, 43, London Wall, E.C., solicitor, and Edwin S. Thomas, 43, London Wall, E.C., solicitor. The first directors are not named. Solicitors: Wm. Easton and Sons, 43, London Wall, E.C. 2.

S. & G. Productions, Limited

(336,540.) Private company. Registered February 4. Capital £1,500 in £1 shares. Objects: To adopt an agreement between P. S. Green and W. F. Wisker; to produce plays, dramas, films, etc. The first directors (to number not less than two nor more than four) are:—Frederick W. Wisker, 14, Buckingham Road, Aylesbury, theatrical producer, and Philip S. Green, 66, Strand-on-the-Green, Chiswick, W. 4, company director. Qualification: £10. Remuneration: £100 per annum. Solicitors: Charsley Leonard and Taylet, 5, Stone Buildings, W.C. 2. Registered office: 5, Stone Buildings, Lincoln's Inn, W.C. 2.

MORTGAGES, CHARGES, SATISFACTIONS, WINDING-UP PROCEEDINGS, &c.

BEAUMONT FILM PRODUCTIONS, LIMITED. (317,166.)
58, Haymarket, S.W. 1.
S. B. Smith, of 4 and 6, Throgmorton Avenue, E.C., was appointed Receiver on July 5, 1937, under powers contained in deed dated August 26, 1936. (Notice filed January 28, 1938.)

CITADEL FILMS, LIMITED. (332,466.)
199, Piccadilly, W. 1.
C. Bone, A.L.A.A., of 70a, Basinghall Street, E.C., was appointed Receiver and/or Manager on January 21, 1938, under powers contained in debenture dated November 12, 1937.

LONDON AND CONTINENTAL PICTURES LIMITED. (311,024.)
324, Grand Buildings, Trafalgar Square, W.C. 2.
S. B. Smith, of 4 and 6, Throgmorton Avenue, E.C. 2, was appointed Receiver on June 10, 1937, under powers contained in deed dated May 26, 1936. (Notice filed January 28, 1938.)

LONDON SCREEN PLAYS, LIMITED. (232,413.) 10, Ashley Place, S.W. 1.
S. B. Smith, of 4 and 6, Throgmorton Avenue, E.C. 2, was appointed Receiver on June 16, 1937, under powers contained in instruments dated March 14, April 25, May 1, July 30, and October 30, 1936. (Notice filed January 28, 1938.)

OXFORD FILMS, LIMITED. (312,554.)
49, St. James's Street, S.W. 1.
S. B. Smith, of 4 and 6, Throgmorton Avenue, E.C. 2, was appointed Receiver on July 5, 1937, under powers contained in deed dated July 10, 1936. (Notice filed January 28, 1938.)

CONRADTY PRODUCTS, LIMITED.
(267,756.) Manufacturers of cinema and studio carbons, electrodes and anodes, etc.
Metrum Works, Beatty Street, N.W. 1.
Issue on January 26, 1938, of £500 debentures, part of a series already registered.

ODEON (HACKNEY), LIMITED. (331,140.)
39, Temple Row, Birmingham.
Mortgage on the company's interest in land and premises comprised in a building agreement dated October 9, 1938, being property in Hackney Road, Scawfell Street and Brunswick Street, Hackney, dated January 12, 1938, to secure all moneys due to chargees under a building contract dated January 8, 1938, not exceeding £44,925. Holders: Cussins (contractors), Limited, Grange Park Estate, Gosforth.

OLYMPIC PRODUCTIONS, LIMITED.
(281,882.) 44, Brook Street, W. 1.
Satisfaction to the extent of £10,000 on August 27, 1937, of debenture dated May 20, 1937, and registered June 10, 1937. (Notice filed January 27, 1938.)

ODEON (YEOVIL), LIMITED. (315,656.)
39, Temple Row, Birmingham.
Satisfaction in full on January 18, 1938, of mortgage dated January 12, 1937, and registered February 1, 1937. (According to the register of mortgages, the mortgage registered February 1, 1937, originally secured £2,025 and further advances amounting to £25,625.)

PICTURE PLAYHOUSES, LIMITED.
(261,149.) Regent Cinema, Station Square, Paignton, Devon.
Satisfaction to the extent of £2,000 on January 15, 1938, of debentures authorised March 19, 1932, and registered September 19, 1932. (According to the register of mortgages, the debentures registered September 19, 1932, originally secured £10,000.)

ODEON (PECKHAM), LIMITED. (318,661.)
39, Temple Row, Birmingham.
Mortgage on freehold land and premises at High Street and elsewhere in Peckham, dated January 4, 1938, to secure £43,800 or such other sum as may become due under a certain building contract. Holders: Halse and Sons, Limited, 5, Chapel Street, Woolwich, S.E. 18.

SPICER'S PICTURES, LIMITED. (192,789.)
Town Hall Cinema, Wellington.
A. House, of 15, High Street, Wellington, Somerset, ceased to act as Receiver on January 24, 1938.

BRITISH RIVIERA CINEDROMES, LIMITED. (165,776.)
Bank Chambers, Torquay.
Mortgage on the "Scala Cinema" and land and premises occupied therewith and land in Church Street, Camborne, etc., dated January 10, 1938, to secure £2,500. Holders: I. Oats and Mrs. M. W. Oats, Fore Street, Camborne.

CORONEL PICTURES, LIMITED. (332,696.)
211, Piccadilly, W.
Charge on hire fees payable under and benefit of certain contracts for hire by exhibitors of films, etc., dated January 18, 1938, to secure £333 12s. and any other moneys that the chargees may be called upon to pay to the National Provincial Bank, Limited, under a guarantee. Holders: Film Credits, Limited, 32, Bishopsgate, E.C.

ODEON THEATRES, LIMITED. (324,504.)
Satisfaction in full on (1) June 30, 1937, of debenture dated February 12, 1937, and registered January 7, 1938, (2) December 17, 1937, of (a) mortgage dated May 4, 1934, and (b) second mortgage dated September 5, 1934, and registered January 7, 1938; (3) December 22, 1937, of charge dated October 1, 1936, and registered January 7, 1938; and (4) January 3, 1938, of mortgage dated December 15, 1934, and registered January 12, 1938. (Notices filed January 27 and 28, 1938.)

LYCEUM (WHITTINGTON MOOR) PICTURE AND VARIETY PALACE, LIMITED (134,201).
71, Saltergate, Chesterfield.
Satisfaction to the extent of £700 on December 31, 1937, of debentures authorised May 23,

Marian Marsh and Gordon Oliver in a scene from "Youth on Parole," a new British Lion-Republic offering.

1933, and registered October 4, 1933. (According to the register of mortgages, the debentures registered October 4, 1933, originally secured sums not exceeding £7,000.)

KINEMATOGRAPH RENTERS' SOCIETY OF GREAT BRITAIN AND IRELAND, LIMITED (142,378).
30, Old Compton Street, W. 1.
Land Registry charge on leasehold premises No. 30, Old Compton Street, W. 1, with plant and machinery, dated January 18, 1938, to secure all moneys due or to become due from the company to the National Provincial Bank, Limited.

SOUND CITY (DISTRIBUTORS), LIMITED. (177,279.) 193, Wardour Street, W.
Charge on the hire fees payable under and benefit of certain contracts for the hire by exhibitors of cinematograph films, etc., dated January 21, 1938, to secure £1,075 18s. 8d. and any other moneys that the chargees may be called upon to pay to the National Provincial Bank, Limited, under a guarantee. Holders: Film Credits, Limited.

BRITISH INDEPENDENT EXHIBITORS (DISTRIBUTION) COMPANY, LIMITED (323,545.) 84, Wardour Street, W. 1.
Charge on hire fees payable under and the benefit of certain contracts for the hire by exhibitors of cinematograph films, etc., dated January 25, 1938, to secure £328 13s. 8d. and any other moneys that the chargees may be called upon to pay to the National Provincial Bank, Limited, under a guarantee. Holders: Film Credits, Limited, 32, Bishopsgate, E.C.

ODEON (REDHILL), LIMITED. (305,748.) 39, Temple Row, Birmingham.
Debenture charged on two plots of land in Station Road, Redhill, with cinema in course of erection thereon, and company's undertaking and property, present and future, including uncalled capital, plant and machinery, etc., dated January 27, 1938, to secure £1,100 and further advances not exceeding therewith £26,000. Holders: Irwell Cinema Developments, Limited, 20, Victoria Street, Manchester.

RADION (LAINDON), LIMITED. (334,496.) 56, Ludgate Hill, E.C.
Mortgage on the Laindon Picture Theatre, High Road, and Century Road, Laindon, Essex, dated January 18, 1938, to secure all moneys due or to become due from the company to the National Provincial Bank, Limited.

INCREASES OF CAPITAL

REGAL (ATHERSTONE), LIMITED. (324,507.) 89, Cornwall Street, Birmingham.
The nominal capital has been increased by the addition of £4,000 in £1 ordinary shares beyond the registered capital of £10,000.

REGAL (CIRENCESTER), LIMITED. (324,509.) 89, Cornwall Street, Birmingham.
The nominal capital has been increased by the addition of £4,000 in £1 ordinary shares beyond the registered capital of £12,500.

REGAL (DURSLEY), LIMITED. (326,574.) 89, Cornwall Street, Birmingham.
The nominal capital has been increased by the addition of £4,000 in £1 ordinary shares beyond the registered capital of £7,000.

REGAL (TROWBRIDGE), LIMITED. (324,508.) 89, Cornwall Street, Birmingham.
The nominal capital has been increased by the addition of £4,000 in £1 ordinary shares beyond the registered capital of £12,500.

ODEON (LEICESTER SQUARE), LIMITED. (324,349.) 39, Temple Row, Birmingham.
The nominal capital has been increased by the addition of £9,500 beyond the registered capital of £1,000. The additional capital is divided into 9,000 6 per cent. cumulative preference shares of £1 and 10,000 ordinary shares of 1s. The 1,000 ordinary shares of £1 in the original capital have been converted into 1,000 6 per cent. cumulative preference shares.

RYDE CINEMA, LIMITED. (304,282.) 36, Kingsway, W.C. 2.
The nominal capital has been increased by the addition of £15,000 in £1 ordinary shares beyond the registered capital of £20,500.

CHANGES OF NAME

COMMUNITY THEATRES, LIMITED. (296,763.) 5, Goodwins Court, St. Martins Lane, W.C. 2.
Name changed to Community Theatres (London), Limited, on January 24, 1938.

NEW FILMS, LIMITED. (219,415.) 47, Roscoe Street, Liverpool.
Name changed to J. Arthur Fearnett, Limited, on January 27, 1938.

REGAL, BIRKENHEAD

To Open on Saturday

1,250-SEATER

The Regal, in Bebington Road, near Dacre Hill, Birkenhead, is to open on Saturday next. Built for Cheshire Picture Halls, Limited, it was designed by Mr. S. Colwyn Foulkes, of Colwyn Bay, and seats about 1,250. There is a frontage of 150 feet to the main road. In the decorative scheme silver predominates, and a feature is the freize, with the signs of the Zodiac and their appropriate emblems grouped in a semi-circle above the screen. There is a large car park.

CHURCH SUNDAY SHOWS

Sheffield Vicar to Carry On

R.F.S. FILMS

Despite the controversy which has been aroused by the experiment of Sunday evening film shows in his church, the Vicar of Holy Trinity, Sheffield (Rev. S. Price) intends to continue these screenings of pictures selected by the Religious Film Society.

At present the services are held monthly, but Mr. Price stated that they would be held more frequently if suitable films were available.

MORE TRIPLETS!

New Disney Characters

"DONALD'S NEPHEWS"

Walt Disney has created another trio that will be "in the news."

They are "Donald's Nephews"—Huey Dewey and Louie, very cute, small and lovable editions of Donald himself. They have the same high spirits, and an even higher sense of mischief, due no doubt to the natural exuberance and unconquerable spirit of youth!

Strange to relate, Donald greeted their creation with acclamations of delight, but he may live to bemoan their existence with exclamations of dismay. But until these troublesome triplets make their bow to the cinema public in Walt Disney's delightful new cartoon "Donald's Nephews," we wish Donald all happiness!

S.O. AT CHICHESTER

CHURCH OPPOSITION WITHDRAWN

Chichester magistrates granted licences to the three cinemas in the city for Sunday evening performances, beginning on Sunday week.

Opposition by the Rector and Church Council of St. Pancras was withdrawn, agreement having been reached on the hours of opening, the nature of the entertainment and the avoidance of any annoyance near St. Pancras Church, which is close to the Gaumont.

The cinemas will contribute £100 to charities during a full year and £5 each for the six weeks, for which the present licences were granted.

ACCRINGTON'S SUNDAY PERFORMANCES

35 PER CENT. PROCEEDS FOR CINEMA CHARITIES

Permission has been given by the Accrington magistrates for five of the cinemas in the town to hold performances for charity on Sunday, February 13.

The proceeds would be allocated as follows:—As to 65 per cent. to the Victoria Hospital, 25 per cent. to the Cinematograph Trade Benevolent Fund, 5 per cent. to the convalescent home connected with cinemas, and 5 per cent. to the Cinematograph Fund.

NO S.O. POLL AT STRETFORD

Next Attempt in Six Months

"PUBLIC CHEATED OF RIGHTS"

As was expected, the Stretford Town Council at its meeting last week confirmed the General Purposes Committee's recommendation that they should not apply for a draft order to allow the showing of films on Sundays.

NOT ABANDONED

This means that the question cannot be raised again for 6 months before the Council, but it is understood that it will be mentioned as soon after that period as is possible.

Councillor Eric Forbes, who has all along expressed the view that the public should be left to decide the question, again appealed to the Council to allow a poll.

He said the Council were in some ways adopting the role of dictators, and the public would feel that they had been cheated of the rights to settle this matter once and for all.

Alderman Sir Thomas Robinson expressed the view that it would be a sad day when the local authority could not decide the question themselves.

1937 ACADEMY AWARDS

Films, Actors and Actresses

FINAL SELECTION BY VOTE

The 1937 awards of the selection committee of the Academy of Motion Picture Arts and Sciences for the pictures, actors and actresses of the year, were announced over the week-end.

The final selections are to be made by vote and will be announced at the annual banquet held at the end of March.

The awards are:

Pictures: "The Awful Truth" (Columbia); "Captains Courageous" (M.-G.-M.); "Dead End" (Goldwyn-United Artists); "The Good Earth" (M.-G.-M.); "In Old Chicago" (20th Century); "The Life of Emile Zola" (Warner's); "Lost Horizon" (Columbia); "One Hundred Men and A Girl" (Universal); "Stage Door" (R.K.O.-Radio); "A Star is Born" (Selznick-International United Artists).

Actors: Charles Boyer in "Conquest" (M.-G.-M.); Fredric March in "A Star is Born"; Robert Montgomery in "Night Must Fall" (M.-G.-M.); Paul Muni in "The Life of Emile Zola"; Spencer Tracy in "Captains Courageous."

Actresses: Irene Dunne in "The Awful Truth"; Greta Garbo in "Camille" (M.-G.-M.); Janet Gaynor in "A Star is Born"; Luise Rainer in "The Good Earth"; Barbara Stanwyck in "Stella Dallas" (Goldwyn - United Artists).

SUPPORTING ROLES

Best performances by actors in supporting roles: Ralph Bellamy in "The Awful Truth"; Thomas Mitchell in "Hurricane" (Goldwyn - United Artists); Joseph Schildkraut in "The Life of Emile Zola"; H. B. Warner in "Lost Horizon"; Roland Young in "Topper" (Hal Roach-M.-G.-M.).

By actresses in supporting roles: Alice Brady in "In Old Chicago"; Andrea Leeds in "Stage Door"; Judy Shirley in "Stella Dallas"; Claire Trevor in "Dead End"; May Whitty in "Night Must Fall."

Directors: "The Awful Truth"—Leo McCarey; "The Good Earth"—Sidney Franklin; "The Life of Emile Zola"—William Dieterle; "Stage Door"—Gregory Lacava; "A Star is Born"—William Wellman.

Polly Rowles plays opposite Gene Autry in "Springtime in the Rockies," a new British Lion-Republic picture described as a Western musical.

CAPITAL INCREASE

ODEON, LEICESTER SQUARE

The nominal capital of Odeon (Leicester Square), Limited, has been increased by £9,500 beyond the registered capital of £1,000. The additional capital is divided into 9,000 6 per cent. cumulative preference shares of £1 and 10,000 ordinary shares of 1s.

The 1,000 ordinary shares of £1 in the original capital have been converted into 1,000 6 per cent. cumulative preference shares

This company is a subsidiary of Odeon Theatres Limited.

CONCERTS OPPOSED

WELLINGBOROUGH APPLICATION GRANTED

A suggestion that the cinema had been singled out for free church opposition was made when the Lyric, Wellingborough, Northants, applied to the annual licensing meeting for a music, singing and dancing licence. Mr. J. C. Parker, for the Lyric, pointed out that three other cinemas in the town had already been granted the privilege without such opposition.

Rev. F. Stafford, appearing on behalf of the Wellingborough Free Church Council, opposed the application on the grounds that secular concerts were held on Sundays. Up till then, he said, other cinema proprietors had sought to honour the spirit and uphold the English Sunday. He agreed that the times of the concerts did not compete with the church services.

"WEDGE"

Pastor O. C. Austin said that the concerts might be the thin end of the wedge for the commercialisation of Sunday in Wellingborough.

Mr. Parker said that no other licences had been opposed and there was nothing to stop other cinemas holding Sunday concerts.

A licence was granted for three months provided that no variety concert took place, an undertaking being given that only singing and musical entertainment would be given.

WARWICKSHIRE S.O. DECISION

LEAMINGTON BAN UPHELD

At the meeting of the Cinema Licensing Committee of the Warwickshire County Council, held at Warwick on Thursday, the County Committee reviewed the position on the question of the Sunday opening of cinemas in Leamington when it was decided not to grant permission for this.

Some weeks ago Stratford-on-Avon Picture House Co., Limited, made application to the County Cinema Licensing Committee for permission to open two cinemas at Leamington on Sundays at 8 p.m. The Committee in turn asked Leamington Town Council for an expression of opinion, and that body replied that it "saw no reason to alter its opinion expressed two years previously when it decided against such opening."

READING RE-BUILDING

At the Reading Licensing Sessions on Thursday, Mr. R. J. Langley made an application for the renewal of the licence of the Royal County, which was destroyed by fire over twelve months ago. Mr. Langley stated that he was going to re-build.

The manager of the Barnsley Alhambra Cinema is inviting patrons to send him a postcard stating what picture they would like shown at the charity concert on Sunday, February 20.

"MAD ABOUT MUSIC"

Deanna Durbin in an attractive setting for her new Universal picture which is nearing completion and will be trade shown by G.F.D.

"THE GIRL OF THE GOLDEN WEST"

Nelson Eddy and Jeanette MacDonald as they appear in this new M.-G.-M. musical directed by Robert Z. Leonard.

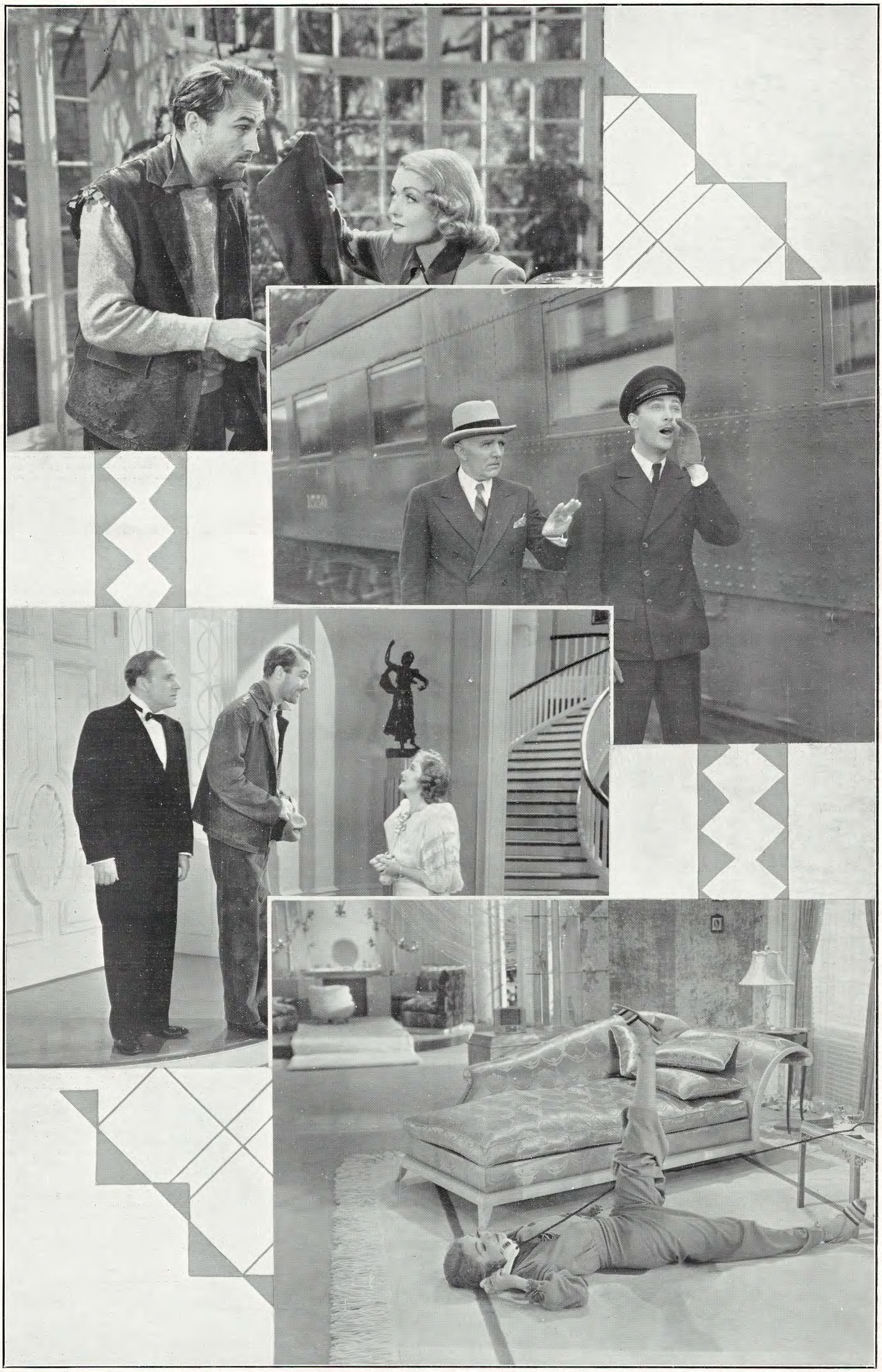
"TEST PILOT"

Clark Gable and Myrna Loy in a scene from a new M.-G.-M. picture in which Spencer Tracy also has a starring role.

"ROMANCE FOR THREE"

Frank Morgan, Robert Young, Florence Rice, Edna May Oliver and Reginald Owen in scenes from this forthcoming M.-G.-M. offering.

"MERRILY WE LIVE"



Constance Bennett, Brian Aherne, Billie Burke and Alan Mowbray in scenes from a new M.-G.-M. picture.

"SAILING ALONG"

Star to Visit Glasgow

WITH SONNY HALE

Jessie Matthews and her husband-director, Sonnie Hale, will make a personal appearance at the Glasgow trade show of their latest film, "Sailing Along," which is to be presented at La Scala at 3 p.m. on Thursday.

On the following day, Jessie Matthews will be the guest of honour at the annual luncheon of the Glasgow Cinema Club, while as a mark of appreciation of their trip to the North, arrangements have been made for the star and her husband to pay an official visit to the Empire Exhibition which is to be opened in May by Their Majesties the King and Queen.

This popular couple will complete the occasion by gracing the Glasgow Film Ball, on February 11, where Jessie Matthews has promised to present the prizes. "Sailing Along," which is being accorded tremendous receptions wherever it is shown, is unanimously acclaimed the star's most brilliant screen achievement to date.

FIFTH FOR GRANTHAM?

ANOTHER LUXURY CINEMA

A company owning and leasing a number of cinemas in various parts of the British Isles is behind a scheme to build a 1,400-seater at Grantham, which with a population of approximately 20,000, is already served with four cinemas—the Picture House, State, Theatre Royal and Central.

FILMS IN BRADFORD SCHOOLS?

Teachers See Educationals

TO-DAY'S DISCUSSION

Bradford day-school teachers and other educationists attended in large numbers to see an exhibition of films suitable for teaching purposes in schools, which was staged in the Bradford Technical College by the Education Section of the Bradford Film Institute Society.

This was the first demonstration of its kind held in Bradford, and it may be regarded as a step toward the official introduction of teaching-films into the schools of Bradford.

To-day (Wednesday) a discussion meeting on "Educational Films and Their Use in Schools" will be held at Carlton High School, Bradford, at 5 p.m., under the same auspices.

ARBROATH CINEMA CO.

DIVIDEND OF SIX PER CENT.

The report and accounts of Arbroath Cinema Co., Limited, show a profit of £1,222, which, with £252 from last year's balance, makes the total £1,476.

The directors recommend a dividend of 6 per cent. on ordinary shares and 10 per cent. on deferred shares free of tax.

A reserve balance of £777 has been carried forward.

VARIETY IN PUBS

Are the Public Safe-Guarded?

COMMONS QUESTION

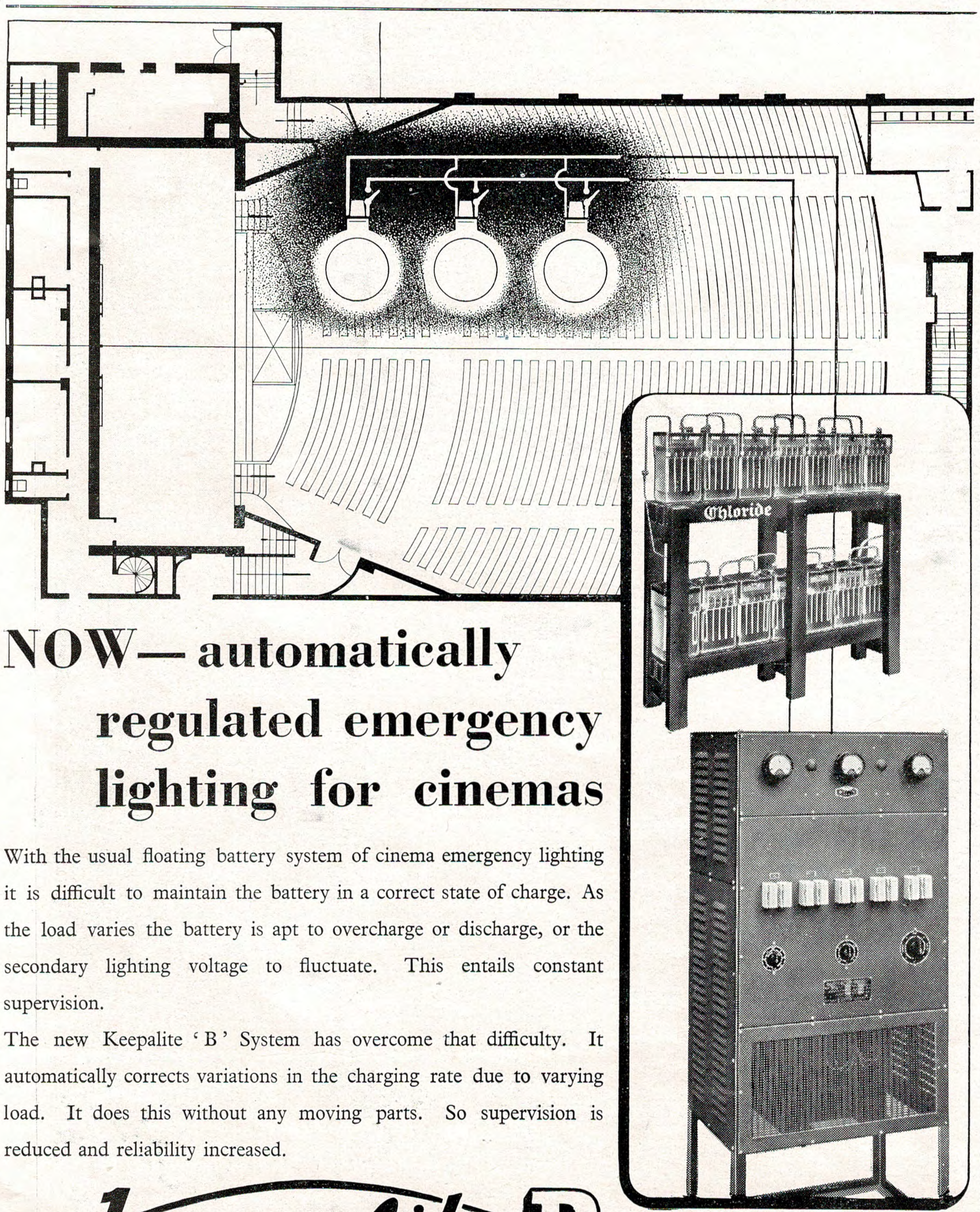
In the House of Commons, Mr. Denville (Unionist) asked the Home Secretary whether his attention had been called to the increased tendency to provide variety entertainment in licensed premises and the conditions governing the grant of music and dancing licences to such premises, and whether he was satisfied that local authorities took adequate steps to ensure that proper arrangements were made in such cases for the safety of those concerned, as in the case of theatres possessing similar licences.

Sir Samuel Hoare, the Home Secretary, replied:

My attention has not previously been drawn to this matter, and I have no information to suggest that in the exercise of the powers conferred on them in regard to the issue of licences for music and dancing the local authorities have failed to have due regard to the safety of the public. If Mr. Denville would send me any information which he has in his possession I should be glad to consider it.

CINEMA FOR NEWTON-LE-WILLOWS

Provisional approval has been given to a plan for a cinema at the junction of Mercer Street and Golborne Street, Newton-le-Willows.



NOW—automatically regulated emergency lighting for cinemas

With the usual floating battery system of cinema emergency lighting it is difficult to maintain the battery in a correct state of charge. As the load varies the battery is apt to overcharge or discharge, or the secondary lighting voltage to fluctuate. This entails constant supervision.

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London Office: 137, Victoria Street, S.W.1.

SUNDAY FILM IN CHURCH

Astonishing Scenes at Northampton

POLICE REINFORCEMENTS TO CONTROL CROWDS

Amazing scenes, which throw an interesting sidelight on the desire of the townspeople for Sunday cinemas, were witnessed in Gold-street, Northampton, on a recent Sunday evening when a crowd of 2,000 clamoured for admission to a church film service. Eventually police reinforcements had to be sent for to regulate matters but not before the plate-glass window of an adjoining shop had been smashed in the confusion.

WINDOW BROKEN

About 400 people, mostly young persons, attended the church service at the Gold-street Methodist Church, while outside a long queue formed to see "Magnificent Obsession" which was to be screened afterwards. Realising that not all the huge crowd could be accommodated in the small church, the stewards closed the doors after another 200 people had been admitted. The crowd outside then surged around the doors, and blocked the road, and the one policeman in charge of the queue had to send for help. A shop window was broken and the road closed to traffic for some time before the crowd was dispersed.

In connection with Northampton Sunday evening church film services, only a recently the statement was made at a conference that this form of worship was attracting the congregations from other churches but the suggestion has been refuted. Most of the congregation, it was pointed out, were young people who had not attended church elsewhere before.

N. WALES SUNDAY SHOW

Wrexham Council Debate

ODEON CHARITY EFFORT

"Sabbatarianism" and "ultra-Puritanism" were two comments used in a debate at a meeting of the Wrexham (North Wales) Borough Council recently in reference to opposition to a resolution to permit the opening of the Wrexham Odeon on a Sunday.

The manager had written offering to give the proceeds of the entertainment to the Wrexham and East Denbighshire War Memorial Hospital, Wrexham, and the C.T.B.F. in the proportion of 75 per cent. and 25 per cent. respectively.

Alderman Emyr Williams opposed the Watch Committee's recommendation to give the necessary permission on various grounds. He objected to the employees of the cinema having to work seven days a week, and suggested that there were too many small efforts, which the public were tired of, being made on behalf of the hospital instead of concentration on a big effort. Moreover, he did not think there was any need for the entertainment.

Councillor Challoner seconded Alderman Emyr Williams' rejection of the proposal.

DAY'S LEAVE

Councillor John Hughes pointed out that the Odeon would grant their staff an extra day's leave to compensate them for being on Sunday duty.

Councillor Arthur Davies said he hoped the time would soon come when cinema entertainments would be allowed every Sunday.

Councillor Arthur Green maintained that six days of the week were sufficient for cinema shows, and in his opinion that was only the first step towards regular Sunday cinema shows in the town.

Alderman Cyril Jones said he could see no objection to the proposal.

Alderman Edward Hughes said there were hundreds of people, especially young people, who wandered about the streets on Sunday nights or sheltered in doorways because they had nowhere to go.

Ultimately, a resolution giving permission for the entertainment was carried by a large majority.

SWEDISH STATISTICS

French Exports beat German

HOME PRODUCTION

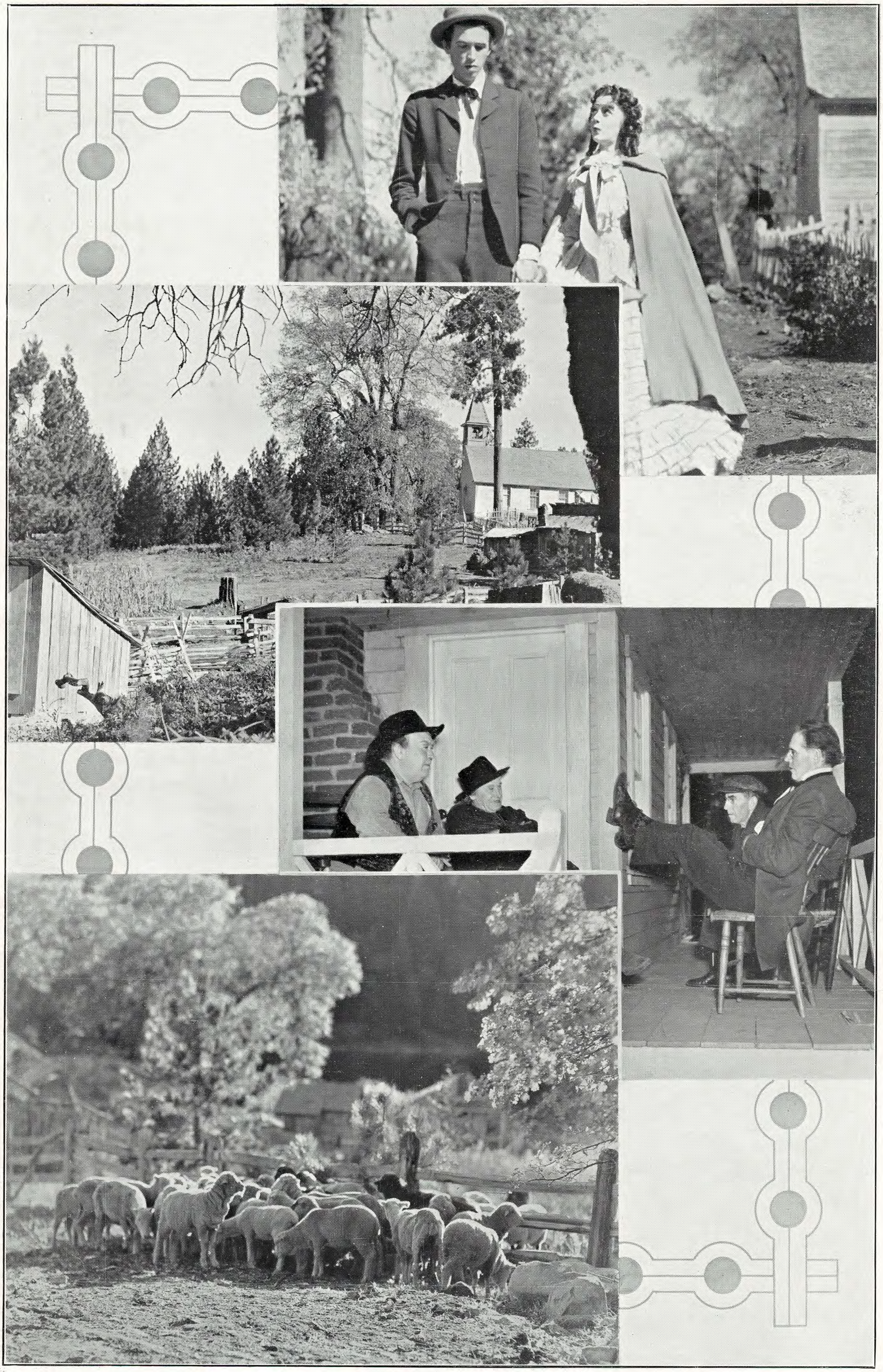
During 1937 America imported 180 films into Sweden. France took second place with 41, replacing Germany who only imported 32, which is the same number of films imported into the country from England

National production was 23 films and

"ROMANCE FOR THREE"

Florence Rice and Robert Young as they appear in this new M.-G.-M. picture in which Frank Morgan, Edna May Oliver, Reginald Owen, Herman Bing, Mary Astor and Henry Hull are also cast.

"BENEFITS FORGOT"



Walter Huston, Beulah Bondi, James Stewart, Guy Kibbee, Ted Healy and John Carradine have the leading roles in this new M.-G.-M. picture directed by Clarence Brown.

"ARSENE LUPIN RETURNS"

Warren William, Virginia Bruce, Melvyn Douglas, John Halliday, Monty Woolley, George Zucco, E. E. Clive and Nat Pendleton are cast in this new M.-G.-M. picture.

"EVERYBODY SING"

Allan Jones, Judy Garland, Reginald Gardiner, Lynne Carver, Charles Igor Gorin, Samuel S. Hinds, Mary Forbes, Ray Walker and Adrienne d'Ambricourt are cast in this new M.-G.-M. musical.

"MANNEQUIN"

Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan, Mary Phillips, Elizabeth Risdon, Leo Gorcey and Oscar O'Shea are cast in this new M.-G.-M. picture directed by Frank Borzage.

"SWING IT SAILOR"

Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen and Cully Richards have the leading roles in this new A.B.F.D. offering to be trade shown on Friday.

"IN OLD CHICAGO"

Alice Faye, Tyrone Power, Don Ameche, Alice Brady, Andy Devine and Brian Donlevy are cast in this new 20th Century-Fox picture.

"ROMANCE IN THE DARK"

Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Fritz Feld and Curt Bois are cast in this new Paramount picture from which the above are advance stills.

"THE BIG BROADCAST OF 1938"

Advance pictures from this new Paramount offering in which W. C. Fields, Martha Raye and Dorothy Lamour have the leading roles.

SPECTACULAR WINDOW DISPLAYS

The enterprising exploitation department of United Artists got well behind the current season of "The Hurricane" at the Odeon, Leicester Square, with a variety of spectacular shop-window tie-ups. Illustrated here are the displays arranged with leading London firms, including

ARRANGED FOR "THE HURRICANE"

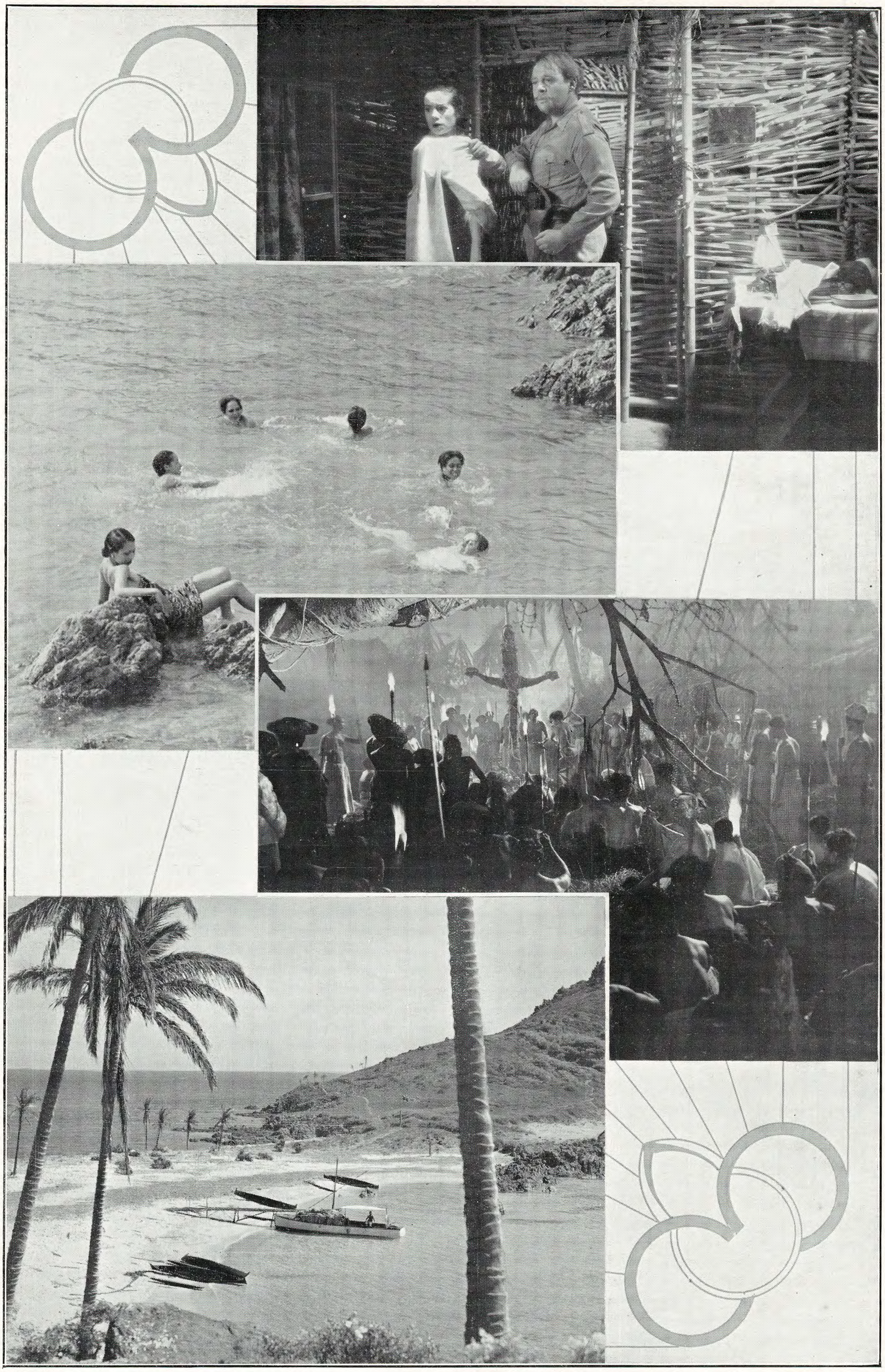
Further resourceful tie-ups effected on "The Hurricane," the great Sam Goldwyn spectacle, included the eye-catching displays arranged in the windows of Chapman and Hall, the book publishers, and George West, the weatherproof manufacturers, this latter tie-up being particularly effective, of course, in its link-up with the picture's title.

"HAPPY LANDING"

"A YANK AT OXFORD"

Maureen O'Sullivan as she appears in this new M.-G.-M. British Studios picture starring Robert Taylor and shortly due to be trade shown.

"VESSELS OF WRATH"

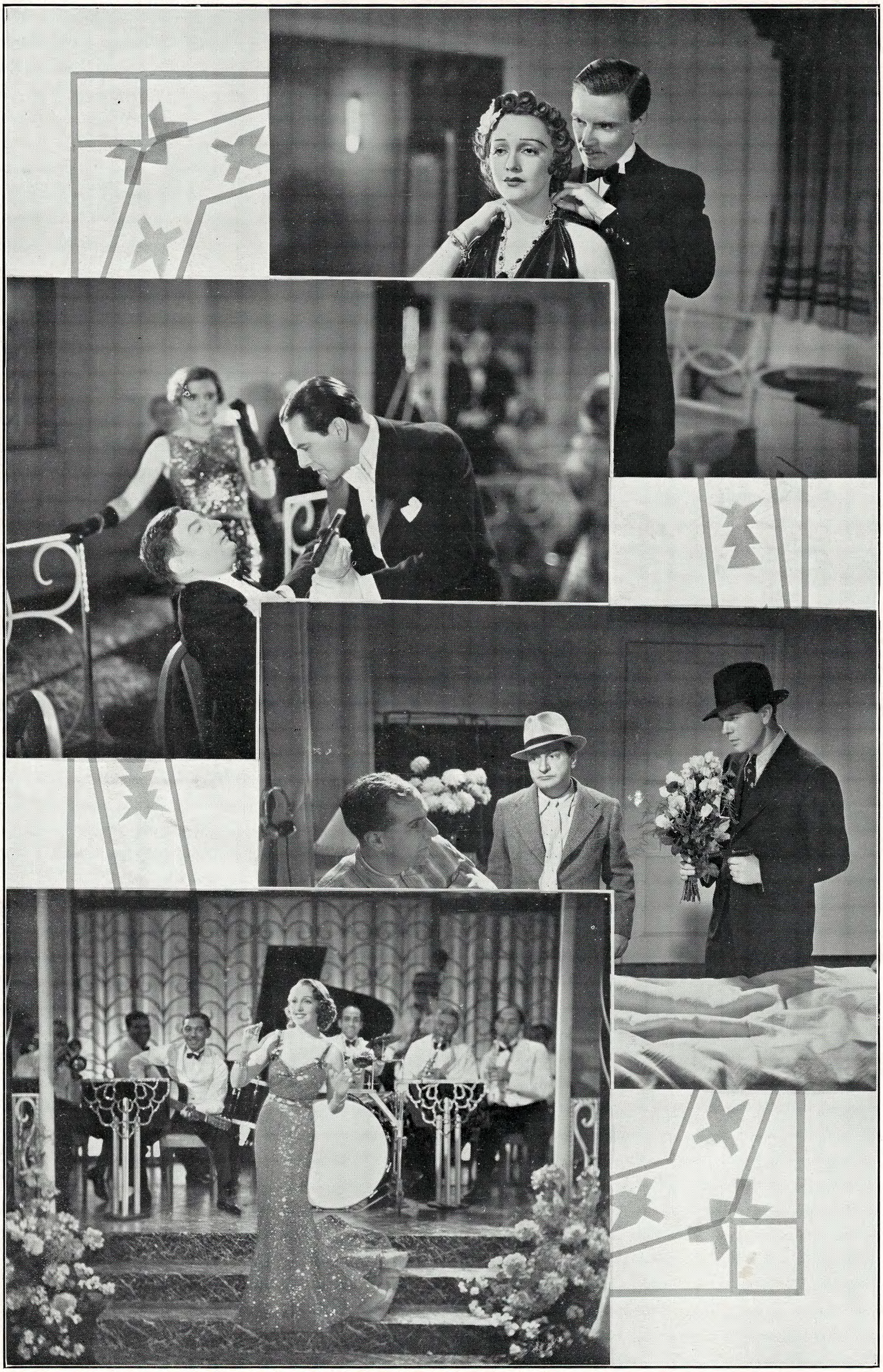


Scenes from the first Pommer-Laughton Mayflower production in which Charles Laughton is supported by Elsa Lanchester. It will be distributed by A.B.P.C.

"KATE PLUS TEN"

Jack Hulbert as he appears in this new Wainwright production in which Genevieve Tobin plays the title-role. It will shortly be trade shown by G.F.D.

"NOT WANTED ON VOYAGE"



Bebe Daniels and Ben Lyon in scenes from a new British Lion offering which is to be trade shown to-morrow evening at the Cambridge at 8.30.

"VESSEL OF WRATH"

Elsa Lanchester in a scene from this initial Pommer-Laughton Mayflower production starring Charles Laughton and which is to be trade shown by A.B.P.C. on February 22 followed by a gala premiere at the Regal on the 24th.

"KICKING THE MOON AROUND"

Evelyn Dall and Hal Thompson in a scene from this Vogue production which G.F.D. will trade show shortly.

"KATE PLUS TEN"

Jack Hulbert and Genevieve Tobin in a scene from the new Wainwright production shortly to be trade shown by G.F.D.

"A YANK AT OXFORD"

Robert Taylor, Maureen O'Sullivan and Lionel Barrymore have important roles in this first M.-G.-M. British Studios offering which will shortly be trade shown.

"VESSEL OF WRATH"

Charles Laughton as he appears in this initial Pommer-Laughton Mayflower production directed by Erich Pommer for early trade showing and release by Associated British Pictures.

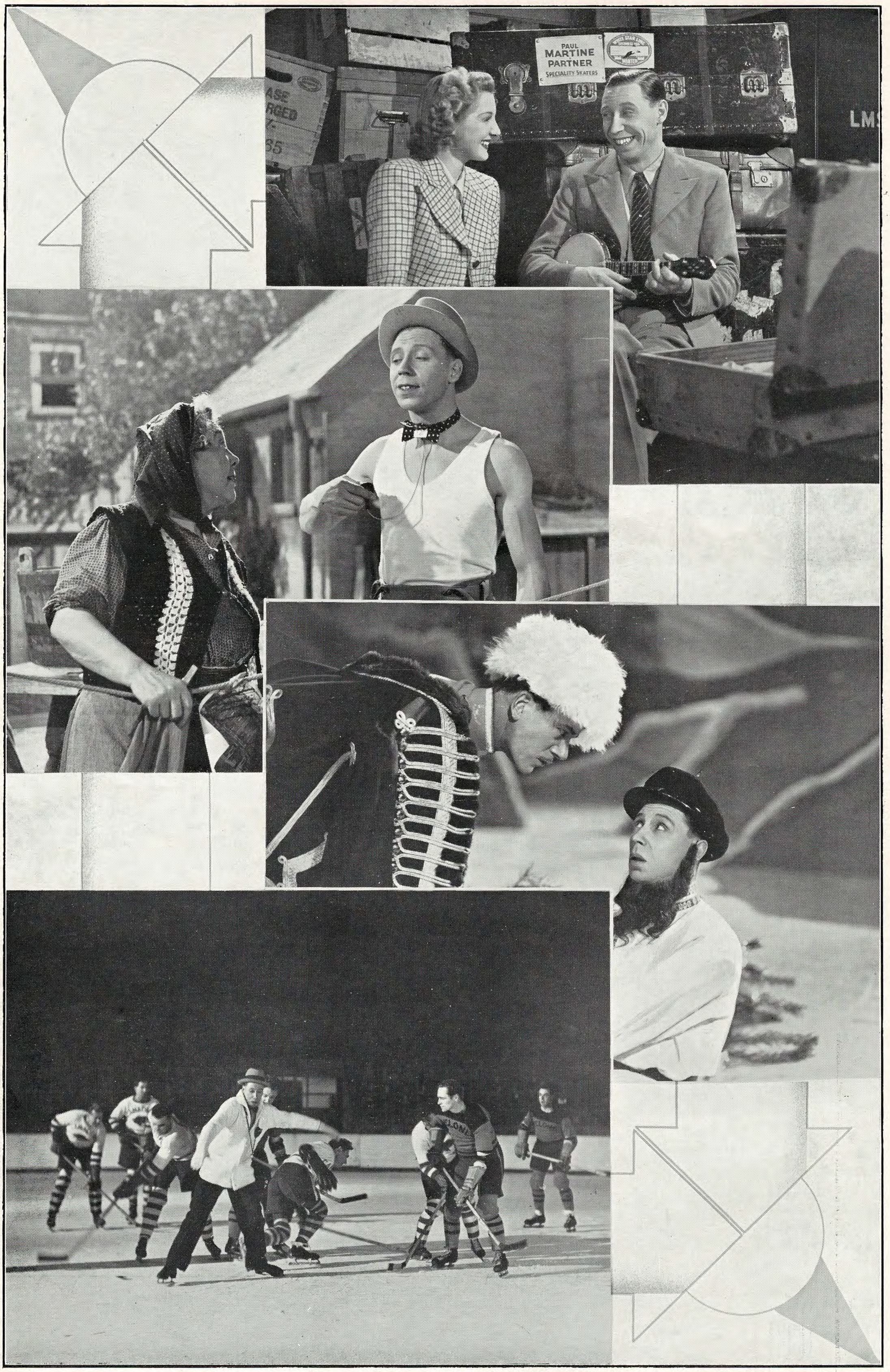
"STRANGE BOARDERS"

Tom Walls and Renee St. Cyr have the leading roles in this new Gainsborough film to be trade shown by G.F.D.

"BREAK THE NEWS"

Jack Buchanan, Maurice Chevalier, June Knight and Marta Labarr are cast in this new Jack Buchanan production directed by Rene Clair at Pinewood for release by G.F.D.

"I SEE ICE!"



George Formby in scenes from his latest picture from Ealing in which he is supported by Kay Walsh, Betty Stockfeld, Cyril Ritchard, Garry Marsh and Laura Smithson. It is to be released by A.B.F.D.

BRITISH PRODUCTION SECTION

JESSIE'S NEXT

Scheduled to Start in March

"ASKING FOR TROUBLE"

The next Jessie Matthews musical is expected to take the floor at Pinewood in the third week in March under the direction of Sonnie Hale.

Although the effects department have been at work on location securing scenic shots, full details of cast, etc., are not yet available.

This Gaumont-British picture, which will be made for release by General Film Distributors, will be entitled "ASKING FOR TROUBLE."

"VICTORIA AND ALBERT"

Imperator Follow Up Initial Success

FURTHER SPECTACLES PLANNED

The extraordinary world success of "Victoria the Great" and the insistent demands from public and exhibitors alike for a companion picture, have decided Herbert Wilcox to put into immediate production for Imperator Film Productions another film dealing with the life of the Queen and her Consort.

This will be called "VICTORIA AND ALBERT," starring Anna Neagle and Anton Walbrook, and will be made by the same team from a story based upon entirely fresh material.

It will be in essence the private life of the Queen and her Consort, starting with the wedding, which was not seen in "Victoria the Great," and ending with the Queen on her death-bed.

The production will be filmed entirely in Technicolor.

C. Aubrey Smith is leaving Hollywood to play the role of the Duke of Wellington, and the production will be ready to start on exactly the same date as "Victoria the Great"—April 13—while the same release date will also be aimed at.

"One of the amazing aspects of 'Victoria the Great,'" says Mr. Wilcox, "has been that it has created a rising tide of interest which has been by no means satisfied. Hundreds of letters have been pouring in asking why certain scenes have been omitted and suggesting a companion picture. It is in response to this appreciation and enthusiasm that I am making 'VICTORIA AND ALBERT.'"

"LADY HAMILTON AND LORD NELSON," which Anna Neagle was to make first, will now be her second subject. The production date has been put back to June, which may enable Mr. Wilcox to secure for the role of Nelson the services of a world-famous actor, who will be available by that date. C. Aubrey Smith will also appear in this production in the role of Sir William Hamilton and the film will also be made in Technicolor.

In addition to "VICTORIA AND ALBERT" and "LADY HAMILTON AND LORD NELSON," Herbert Wilcox has finalised six important productions which will compose the Imperator programme for 1938. These will be made on spectacular lines. Full details will be announced in the next few days.

PRODUCTION AND DISTRIBUTION

British Fine Arts New Venture

FIRST TRADE SHOW SET

The formation of a new independent production and distribution organisation is announced.

THE CINEMA is informed by Mr Edward Godal that British Fine Arts Pictures, Limited, has decided to produce and distribute in the future, and the first of the company's films, "CHIPS," will be trade shown on February 25 in London, and in the provinces through various agencies immediately following the London trade show.

It will be remembered that this picture has an all-star cast including Tony Wickham, Davy Burnaby, Robb Wilton, Billy Merson, Peter Dawson and hundreds of sea scouts.

The company is so confident of its success that they have decided to follow it up with other pictures to be made and distributed within the near future.

British Fine Arts Pictures have appointed agents throughout the country and have a complete publicity service.

STOLL STUDIOS BUSY

Popularity of Up-to-Date Management

NO SIGNS OF DEPRESSION

Evidence that all is not quiet nor likely to be on the British studio front is offered by Mr. Baynham Honri of the Stoll Studios, Cricklewood.

The company have three units working on their stages this week alone, whilst they have arranged for another to work at the Riverside Studios, Hammersmith.

The three productions being made at Cricklewood are: "BAD BOY," initial picture from Radius Films, in which John Warwick has the leading role; "BED-TIME STORY" by Admiral Films, of which Victor M. Greene is managing director, and "STREAMLINE SPORTSMEN," a series of physical culture films being made by John Betts.

At Hammersmith is an unusual subject entitled "JOB 1159" which is being made by Educational and General Services, Limited, of which Commander Hunt is a leading figure.

Victor M. Greene, of Admiral Films, Limited, has booked space with Stoll for two further films following "BED-TIME STORY." Viking Films are also set to start at Cricklewood at the beginning of March and further negotiations in other directions are expected to be completed very shortly.

Mr. Honri states that the success of Stoll Studios is due to the fact that within the last nine months they have been completely modernised with the latest equipment, including new Visatone recording apparatus, new lighting systems, additional cutting room equipment, fog filtration plant and a Leica test system which affords any unit a print from its film fifteen minutes or less after it has been exposed on the studio floor.

The studios have also been completely redecorated.

"SECOND THOUGHTS"

Takes Floor at Wembley

ALBERT PARKER DIRECTS

Frank Fox, having just completed his role in "The Last Barricade" for Fox-British at Wembley, commenced work on their latest picture "SECOND THOUGHTS" scheduled for the floor on Tuesday.

Evelyn Ankers, discovered by Albert Parker, also has an important part in the film. This is her fourth role under the Fox-British banner.

Frank Allenby, J. Bromley Davenport and Marjorie Fielding are also playing important parts with Alan Edmiston, Joan Hickson and Billy Shine in support

Albert Parker is directing with George Pollock as assistant director, W. Hemsley art director, Ronald Neame cameraman, and Cecil Mason and Peter Tanner as recordist and editor respectively.

David Evans, who during the past year, has been responsible for eleven adaptations and screen plays and two originals for Fox-British, has written the original and the screen play.

LONG TERM

Diana Churchill's New Contract

WITH A.B.P.C.

As the result of her work in "HOUSEMASTER," Diana Churchill, Associated British contract star, has received a new long-term contract with the company.

Miss Churchill is at present working at Elstree on her first solo-starring vehicle, "LOVERS' KNOT," a comedy romance by Kenneth Horne.

"LOVERS' KNOT" is a modern Cinderella story, and gives Peter Murray Hill, another young Associated British discovery, his first big chance.

Jean Muir has a prominent role and Judy Kelly, Iris Hoey, Athene Seyler and Fred Emney are featured.

Paul Stein is directing with Claud Friese Greene at the camera. Walter C. Mycroft is the producer.

Gertrude Michael and John Clements in a scene from "The Star of the Circus," a new Associated British picture produced by Walter C. Mycroft and recently completed at Elstree.

SANDRA STORM HERE

To Play Lead in Pinebrook's First

STARTS IN FORTNIGHT

Sandra Storm, an English girl chosen by Hollywood as the most beautiful and talented screen newcomer during 1937, has returned from America to take the feminine lead in "A SPOT OF BOTHER" production on which will commence on February 23 with Robertson Hare and Alfred Drayton co-starring in their original stage robes.

This is the first production to be made by Pinebrook, Limited, the Pinewood Studios subsidiary company formed by Capt. Richard Norton and others.

Appreciation of the scheme is voiced by executive producer Havelock-Allan who says: "Thanks to Captain Norton's co-operative scheme, new hope has been created for some of the film workers now unemployed. Not only has this hope been realised in our own studios, but it has been raised in the studios of other companies, who, we hope, may be encouraged to follow our example.

"We are all young, keen, enthusiastic. We know that if our pictures succeed we shall all benefit. That is why I am so confident of success."

"A Spot of Bother" has been adapted from Vernon Sylvaine's original play by John Cousins and Stephen Clarkson. Robertson Hare and Alfred Drayton will play the roles of a bishop's secretary and a businessman, respectively, who are entrusted with the task of raising church funds. Their efforts in the interests of this cause lead them into adventures involving such contrasting "elements" as a church bazaar, illicit brandy, the stock market, silk stockings and a smuggling gang.

STUDIO ANGLES

This section is devoted to the discussion of production highlights of films shown during preceding week and is supplementary to the formal review which appears in the appropriate section.

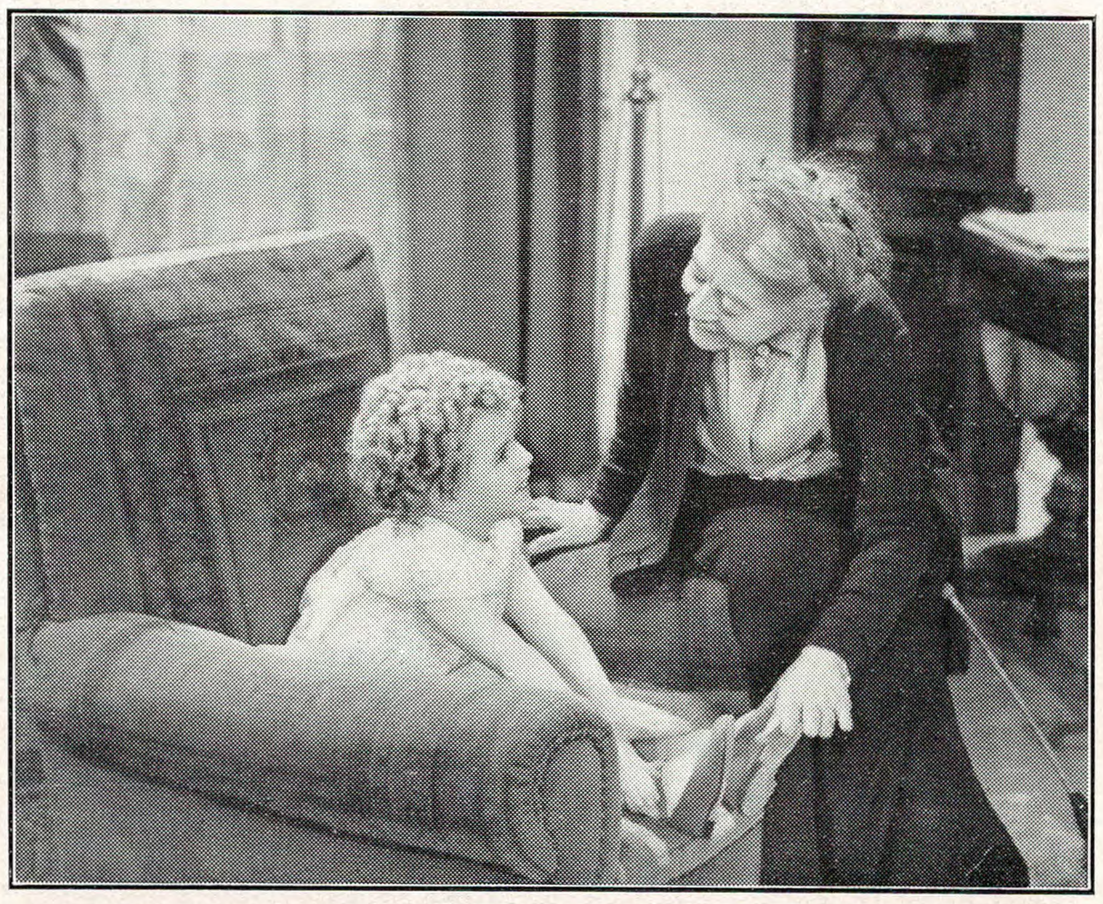
Associated British under the direction of Walter C. Mycroft have for some time been offering films of a high entertainment standard: occasionally they will turn to spectacle and in general they have a sound policy, whatever the subject be, that assures an appeal to the masses of cinemagoers.

Stage hits, best sellers, novelty angles and casts of top-line players are the chief reasons for their success and the future popularity of the latest trade-shown production, "**Just Like A Woman**" (known on the floor as "Sweet Racket") is readily appreciated.

It is presented without any straining for effect. Exteriors have in most cases been made on location but where it has been found necessary to represent certain scenes within the studio the result is none the less convincing. Interiors are varied and attractive and whilst affording a sense of luxury do not indicate unnecessary expenditure.

Tricks of the cameraman's trade have been practised in odd corners of the film and the result is satisfactory enough without demonstrating anything new.

Differentiation in the English and South American atmospheres has been well conveyed not only in set design and the inclusion of



Binkie Stuart and Sydney Fairbrother in a scene from the Butcher-Argyle production, "Little Dolly Daydream," which Oswald Mitchell is directing at Walton-on-Thames.

"BREAK THE NEWS"

Jack Buchanan and Maurice Chevalier in a scene from this Jack Buchanan production directed by Rene Clair at Pinewood and shortly to be trade shown by G.F.D.

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tropical plants but by lighting and attention to photographic detail.

(*Director: Paul L. Stein; Story: Paul Hervey Fox; Screen Play: Alec Coppel; Photography: Claude Friese-Greene; Settings: John Mead; Film Editor: Flora Newton; Unit Associate Producer: John Fernald.*)

C. H. B.-W.

STUDIO NOTES

Straying from the studio into unusual fields I learn that on February 13 and 14 the New "G" Club 1936 will give two performances of a new comedy by Stafford Dickens entitled "THE SECOND MR. BUSH," and has gathered together a cast which includes Evelyn Roberts, Jessie Winter, Hugh E. Wright, Marie Ault, Wilfrid Caithness, Ethel Griffies, John Buckmaster, Fred Rivenhall and the author.

Stafford Dickens, who is producing his own play as well as appearing in a leading part, has had a good deal of experience as author, actor and director both for stage and screen. He has worked as scenario writer for several companies. His stage work includes the writing and production of "Command Performance," "Freddie," "Live and Let Live," "Intimate Relations" and "After To-night."

BINKIE'S LATEST

Oswald Mitchell is making progress on "LITTLE DOLLY DAYDREAM," the Butcher-Argyle production which he is directing at Walton-on-Thames.

Binkie Stuart, who has the title role, has been having some exciting adventures with crooks during the past week. Shooting has taken place in Old Moe's (Talbot O'Farrell) attic in an East End lodging house, which is the hide-out of the chief crook (G. H. Mulcaster). Here Binkie, who has run away from Miss Parker's (Cathleen Nesbitt) school house, sings "The Teddy Bear's Picnic" to O'Farrell.

Binkie has figured in some dramatic sequences of a robbery in the shop of a diamond merchant (Henry Adnes in one of his Jewish character studies). A valuable collection of real jewels were filmed in these scenes, and the action has also been played in the basement of the shop, with strong room and safe-doors all specially built. Billy Watts celebrates his 113th film role as one of the crooks.

"LITTLE DOLLY DAYDREAM" covers a wide range of settings, nearly 30 in all, and Holmes Paul, art director, is now working on an elaborate set representing the lounge and ballroom of the New Ritz Club which will be the chief centre of activities next week.

The cast also includes Jane Welsh, Sydney Fairbrother, Warren Jenkins, Eric Fawcett, Syd Crossley, Gerald Vane and Douglas Stewart.

THRILLER

Shooting on "NO PARKING," the new Gordon Harker comedy thriller at Beaconsfield, is approaching completion and another week should see the production safely in the cutting rooms after a typically slick job of direction by Jack Raymond.

The whole of the cast including Irene Ware, Leslie Perrins, Charles Carson, George Hayes, Alfred Atkins, Cyril Smith, Blake Dorn and Frank Stanmore have been called for the climax when Gordon Harker, masquerading as a gunman, finds himself in a difficult position between two rival gangs of international crooks.

His embarrassments reach a head when he is ordered at pistol point to go into the study of an important city magnate and "bump him off."

"NO PARKING" is the third of a series in which Gordon Harker has starred and Jack Raymond directed.

FINISH

Alex Bryce completed shooting on Monday on "THE LAST BARRICADE," a Fox-British subject which he directed at Wembley.

A Spanish village street, with its barricade of sand-bags, mounted with snipers and machine-guns, many of the buildings no more than shattered ruins, and gun-spattered walls telling their own story, has been the setting for the finale, where an English journalist with the Spanish girl he loves make a dash for safety through the streets and board a cargo-boat captained by a shrewd but humorous old Scot in the person of Hay Petrie.

Greta Gynt, who plays the leading feminine role opposite Frank Fox, has for the past three days been called upon to look very "unglamorous," for in escaping from prison, where she was being held for suspected complicity in connection with the blowing up of the town's arsenal, she had been forced to adopt the disguise of a Spanish peasant boy.

Others in the cast include Paul Sheridan, Meinhart Maur, Dino Galvani, Alfred Atkins, Vernon Harris and Andrea Malandrinos.

In addition to directing the film, Alex Bryce also wrote the original story. Lanham Titchener is editor.

PROGRESS

I hear from Victor M. Greene of Admiral Films that he has just started work on "BED-TIME STORY" at Cricklewood. This, incidentally, will be the ninth that he has produced during the past fifteen months. His frankness on the cost of his pictures is refreshing; he does not pretend that they are anything more than modest pictures. Three have had American releases and one, "THE LUCK OF THE IRISH," was retained as first feature for a second week on Broadway. His latest offering, "MURDER TO-MORROW," will be shown to the trade at the Carlton on Friday morning.

"BED-TIME STORY" is being directed by Donovan Pedelty.

It is an adaptation of Walter Ellis's stage play.

Lesley Wareing is playing the leading role and is supported by a cast which includes Ian Colin, Eliot Markeham, and Jonathan Field.

Ernest Palmer is in charge of cameras, George Provis is art director and Tony Keys production manager.

ON VIEW

Subjects From British Studios

FOR TRADE SHOWING

There are five subjects from the British studios due for trade showing in the next seven days:

This evening A.B.P.C. offer a new Walter C. Mycroft production, "**Oh Boy!**" starring Albert Burdon, directed by Albert de Courville. It is to be shown at the Cambridge at 8.30.

On Thursday afternoon there is a George King subject. This is the first of his Sexton Blake series entitled "**Sexton Blake and the Hooded Terror.**" George Curzon and Tod Slaughter are featured. Venue: Palace. Time: 3. In the evening British Lion offer "**Not Wanted on Voyage**" in which Bebe Daniels and Ben Lyon are starred. Venue: Cambridge. Time: 8.30.

Paramount have a morning show on Friday. This is "**Murder To-morrow,**" directed by Donovan Pedelty at Cricklewood. Venue: Carlton. Time: 10.30.

The latest George Formby comedy is to be screened on Monday evening. Entitled "**I See Ice!**" it was directed by Anthony Kimmins at Ealing. Venue: Cambridge. Time: 8.30.

"SNOW WHITE" FURORE

FIFTH BIG NEW YORK WEEK

The record-breaking achievements of "Snow White and the Seven Dwarfs" at the Radio City Music Hall has been emphasised by the news that the Walt Disney full-length feature has been retained for a fifth week at the world's largest theatre. Since the opening of this 6,000-seater hall in 1933, only ten pictures have lasted even three weeks.

It is estimated that the gross receipts to date will have exceeded 500,000 dollars (£100,000), and in view of the world-wide popularity of Disney subjects, "Snow White and the Seven Dwarfs" seems destined to become the greatest money-spinner in the history of the industry.

STOCKPORT C.E.A. ANNUAL

Independent Association Elects New Chairman

PLANS FOR SOCIAL EVENING

The Stockport and District Cinematograph Exhibitors' Association held its annual meeting last Saturday, February 5. This is one of the oldest independent associations of exhibitors in the country.

The majority of its members are attached to the Manchester and District branch of the C.E.A. and the local body primarily exists to deal with questions in the Stockport area.

The secretary's report showed a membership increase of 5 during last year, due to the erection of new cinemas in the borough. The balance sheet showed a very satisfactory state of affairs.

Mr. E. Wardle, who has been the chairman of the association for the last several years and until recently served several years on the executive of the Manchester and District branch of the C.E.A., did not seek re-election to that position and Mr. A. E. Wright of the Plaza, Stockport, was elected chairman. Mr. Wardle was prevailed upon to undertake the duties of vice-chairman.

Mr. T. Knott, Grove Cinema, Hazelgrove, was re-elected treasurer and Mr. J. W. Arnison (Wellington Cinema, Stockport) was re-elected in office.

March 3 was fixed as the tentative date for the members' social function—a dinner followed by a visit to the theatre.

MORNING SHOWS

IRLAM EXPERIMENT PERMITTED

Permission to open the Rialto Cinema, Irlam, from 11 a.m. to 12.30 p.m. on February 8, 15 and 22, was granted by the magistrates at Manchester County Police Court.

Mr. T. Sherlock, manager, said it was an experimental move, primarily for the convenience of some local employees who worked shifts from 2 p.m. to 10 p.m., and so were unable to attend the usual evening performances.

No objection was offered to the application by the police.

CAGNEY'S LATEST

'Something to Sing About'

BOOKED TO PLAZA

A.B.F.D. announce the West End premiere of "Something to Sing About," the new James Cagney vehicle, at the Plaza commencing Friday next.

Produced by Zion Myers and directed by Victor Schertzinger, this Grand National picture, recently trade shown, presents the star in the triple role of fighter, singer and dancer.

Evelyn Daw is featured in support and others in prominent roles are William Frawley, Mona Barrie, Harry Barris, Cully Richards, Marek Windheim, John Arthur, Gene Lockhart and Candy Candido.

"BREAK THE NEWS"

Buchanan-Chevalier Team

RENE CLAIR DIRECTION

"Break the News," produced and directed by Rene Clair, and starring Jack Buchanan and Maurice Chevalier, is to be trade shown by General Film Distributors at 3 p.m. on Friday, February 18, at the Leicester Square Theatre, where it is to have its premiere the same evening at 9 p.m.

A Jack Buchanan Productions' picture, "Break the News" presents these two famous stars in a story which should afford them exceptional scope for their talent, as well as providing excellent material for the genius of Rene Clair.

Jack Buchanan and Maurice Chevalier appear as two chorus boys who are suddenly given a chance to do a double act in a spectacular show produced by a woman actor-manager, portrayed by June Knight. At the last moment, however, their act is cut out and in desperation they decide that the only way they can reach the top is to do something sensational to break into the news.

The ensuing complications range from conviction for a non-existent murder to the bullet-ridden throes of a Ruritanian revolution, while the dramatic climax shows how the two stars attain the heights of their ambition in the most unexpected manner. The supporting cast includes Marta Labarr, Gertrude Musgrove, Garry Marsh, Wallace Douglas and Felix Aylmer.

RETURN TO TOWN—RETURN TO TOWN—RETURN TO TOWN—RETURN TO TOWN

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THE CINEMA BOOKING GUIDE.

Exhibitors' Lightning Guide to all Films Trade Shown from January 25 to February 8.

PITHY, CLEARLY DEFINED NOTES ON FEATURE FILMS NOW BEING OFFERED. WITH THIS GUIDE EXHIBITORS CAN IMMEDIATELY ASCERTAIN THE ESSENTIALS AND BOX OFFICE VALUE OF FILMS BEFORE ACTUALLY SIGNING CONTRACTS.

FEATURES

Title and System.	Type and Entertainment Value.	Suitability.	Viewpoints.	Star.	Origin.	Story.	Direction.	Acting.	Reviewed.	Renter.	Length.	Cert.	Reg. No.	Release.
★Bank Holiday...B.A.	Romantic drama; very good	Attractive general entertainment	Beautifully welded exchanges of pathos, sentiment, sex adventure; wealth of dramatic and emotional incident. Kaleidoscopic detail of Bank Holiday merry-go-round; knowledgeable human incident, rollicking comedy cameos, affecting central theme. Faithfully restless atmosphere	John Lodge	British	Human	Extremely imaginative	Fine	Jan. 29	G.F.D.	7744 ft.	A	15785	—
Change of Heart...W.E.	Marital comedy-drama; good	Dependable popular fare	Development largely matter of domestic crises. Acceptable elements of innocuous humour, strong sentimental bid. Good home interiors	Gloria Stuart	American	Slender	Capable	Convincing	Jan. 29	20th-Fox	5973 ft.	U	15778	—
Chapayev...(—)	Russian Civil War drama; fair	Recommended exclusively for specialised halls with advanced patronage	Suffers in English eyes from slow tempo, emphasised by brief title translations of unhurried Russian dialogue; episodic progress; strong human appeal. Very slight romantic interest. Only average photography and sound; well composed battle climaxes	Boris Babotchkin	Russian	Authentic	Convincing	Excellent	Feb. 1	Progressive	8900 ft.	A	—	—
Crashing Hollywood...RCA	Crook comedy-melodrama; good	Sound light popular entertainment	Good comedy possibilities exploited in natural misunderstandings developing into semi-farce. Brief action finale. Bright dialogue	Lee Tracey	American	Neat	Slick	Able	Feb. 2	RKO Radio	5480 ft.	U	—	—
Daughter of the Orient...W.E.	Smuggling melodrama; good	Dependable offering for the masses	Well staged action content not without number of chancey happenings: lucky escapes, mass murder, scrapping, fisticuffs, gunplay, nick-of-time police arrival. Very satisfactory sets	Anna May Wong	American	Eventful	Capable	Average	Feb. 2	Paramount	5599 ft.	A	—	—
★Incident in Shanghai... W.E.	Triangle drama; good	Good dramatic fare with topical appeal	Interesting material elaborated with character studies; light-hearted moments, philosophies, picturesque and skilful performances in Chinese concert. Main theme offers appealing romantic and strong dramatic interludes; well-handled operation and explosion climax. Attractive hotel settings; very good photography, recording	Patrick Barr	British	Slight	Intelligent	Capable	Jan. 26	Paramount	6083 ft.	A	15746	—
Love Is a Headache...W.E.	Publicity comedy; very good	Excellent light offering, not least for family-hall patronage	Sparkling major characterisations, amusing situation, snappy dialogue; basically high-spirited narrative; moments of pathos. Joyous skit on publicity ballyhoo. Ornate apartment settings, first-rate technique	Gladys George	American	Clever	Smart	Diverting	Jan. 28	M.-G.-M.	6596 ft.	U	15769	—
Merely Mr. Hawkins...RCA	Marital comedy-drama; moderate	Acceptable for indulgent tastes	Mainly uneventful narration proceeds on stock lines of domestic bickering; hardy knockabout, patent villainy, comedy melodrama of amateur dramatic performance. Measure of modest entertainment on leading characterisations and comedy support. Adequate production qualities	Eliot Makeham	British	Stodgy	Matter-of-fact	Efficient	Feb. 1	RKO Radio	6500 ft.	U	—	—
Merry-Go-Round of 1938...W.E.	Comedy extravaganza with music; good	Attractive comedy offering	Hilarious narration depicts masquerade by huge comedian as coy matron, impersonation of fakir, comicalities of resourceful "property man." Irresponsible fun fast and furious rising to heights in final personal enterprise; very funny burlesque wrestling match, couple of cod ditties. Charming romantic angles, tuneful songs, musical comedy spectacle in climax. Excellent production standards	Bert Lahr	American	Gaily nonsensical	High-spirited	Engaging	Jan. 31	G.F.D.	6921 ft.	U	15786	—
Mr. Boggs Steps Out...W.E.	Small-town comedy-drama; good	Wholesome light entertainment of popular family house pattern	Urbane stellar characterisation makes engaging comedy appeal. Good measure of light-hearted melodrama backed by romantic comedy; variety of ably-staged individual gags. Realistic small-town settings and atmosphere, good production standards	Stuart Erwin	American	Pleasant	Effective	Sound	Jan. 27	A.B.F.D.	6110 ft.	U	15780	—
Mr. Satan...RCA	Melodrama of armament intrigue; good	Good offering for the masses	Lurid theme and atmosphere make quite successful bid on "hokum" values in conflict of objectives and love; pseudo-scientific technics, nick-of-time saving of liner and sinking of pirate submarine. Not unamusing comedy. Quite commendable presentation	James Stephenson	British	Novelettish	Effective	Straight-forward	Jan. 28	First Nat.	7192 ft.	A	—	—
★Murder Is News...RCA	Murder-mystery melodrama; fair	Moderate specimen of type	Proceeds mainly on lines of sustained dialogue, eventful incident at discount until towards end; hearty detail of climax comparatively brisk. Red-herring clues, slight romantic interest, modest comedy relief, usual surprise climax although murderer revealed earlier. Fair atmosphere, acceptable technical qualities	John Gallaudet	Canadian	Stolid	Unenterprising	Stereotyped	Jan. 29	Columbia	5507 ft.	A	15772	—
Nothing Sacred...W.E.	Satirical comedy; good	Attractive light entertainment, notably for good-class halls	Theme has pungency and wit: narration abounds in engaging bathos, audacious leg-pull, spirited knockabout; joyous comedy in burlesque suicide scene. Realistic settings, agreeable Technicolor camera-work particularly in exteriors, first-class general technique	Carole Lombard	American	Sparkling	Keen	Stimulating	Feb. 2	United	6755 ft.	A	—	—
Paid in Error...RCA	Comedy drama; adequate	Good light entertainment	Entertaining dialogue and well contrived incident. Early success maintained in subsequent petty squabbling, small talk and budding romance. Convincing interiors, adequate recording	George Carney	British	Deft	Thoughtful	First-class	Feb. 2	Columbia	6119 ft.	U	—	—
★Reverse By My Lot...Vis.	Medical melodrama weak	Fair for indulgent tastes...	Potentialities of theme wasted on exposition of middle-aged romance; narration confused in presenting sequences of unrelated incident as in song and dance interludes. Development only remotely convincing. Existing entertainment surface sentiment, confected romance, indifferent medical drama. Adequate settings and technical qualities	Ian Fleming	British	Artificial	Mediocre	Straight-forward	Jan. 29	Columbia	6020 ft.	A	15771	—
Riding Avenger ... —.	Western drama; moderate	Adequate Western fare ...	Fair measure of actionful incident, including hard-riding, gun-play; well-staged finale. Faintly indicated romance, no comic relief. Appealing exteriors; adequate recording	Hoot Gibson	American	Familiar	Adequate	Vigorous	Jan. 28	Liberty	5440 ft.	U	15781	—
Sailing Along...W.E.	Romantic comedy with music; excellent	Grand entertainment of musical comedy type, with outstanding stellar pull	Delightful specimen of musicale, smoothly blending catchy song, tuneful music, expert tap-dancing, hilarious comedy, appealing romance dominated by vivid personality of star. Production values outstanding; beautifully staged spectacle, spacious finale. Magnificent settings, expert camera-work, faithful recording	Jessie Matthews	British	Charming	Fluent	Irresistible	Jan. 27	G.F.D.	8504 ft.	U	—	—

She Married an Artist...RCA	Marital comedy-drama; good	Bright popular specimen	Good comedy effect in bickerings and reconciliations of erratic artistic temperaments. Good average presentation level	John Boles	American	Vivacious	Practised	Competent	Jan. 29	Columbia	6976 ft.	A	15773	—
The Buccaneer...W.E.	Period melodrama; very good	Attractive entertainment for the masses, with considerable director pull	Not markedly sympathetic to this country; detail mildly distasteful at times. Colourful surge of popular piracy detail, large-scale ship sinking, vivid turmoil, spectacular rallying of pirates to American aid, sustained hurly-burly of final deciding battle. Wealth of generally co-ordinated incident; mild romantic piquancies, gorgeous comedy rascalities; somewhat prolonged and obvious climax. Spacious and realistic period settings, fine general technique	Fredric March	American	Colourful	Expert	Swash-buckling	Feb. 2	Paramount	11276 ft.	U	—	—
Villiers Diamond...Vis.	Mystery melodrama; moderate	Moderate supporting feature	Early development rests on crooks' threat and counter-threat, lukewarm humour, occasional suspense. Final action from midnight burglary. Angle of pleasant romance; satisfactory production qualities	Leslie Harcourt	British	Unconvincing	Satisfactory	Reliable	Feb. 2	20th-Fox	4501 ft.	A	—	—
Women in Prison...RCA	Prison melodrama; adequate	Usable second feature for unexacting tastes	Prison incident confused, unconvincing, at times unedifying; gangster detail lurid in surface omnipotence. Measure of conventional vigour, general incident and characterisations remain foreign to British comprehension. Weird prison atmosphere, competent technical qualities	Wyn Cahoon	American	Fantastic	Indifferent	Correct	Jan. 28	Columbia	5262 ft.	A	15767	—

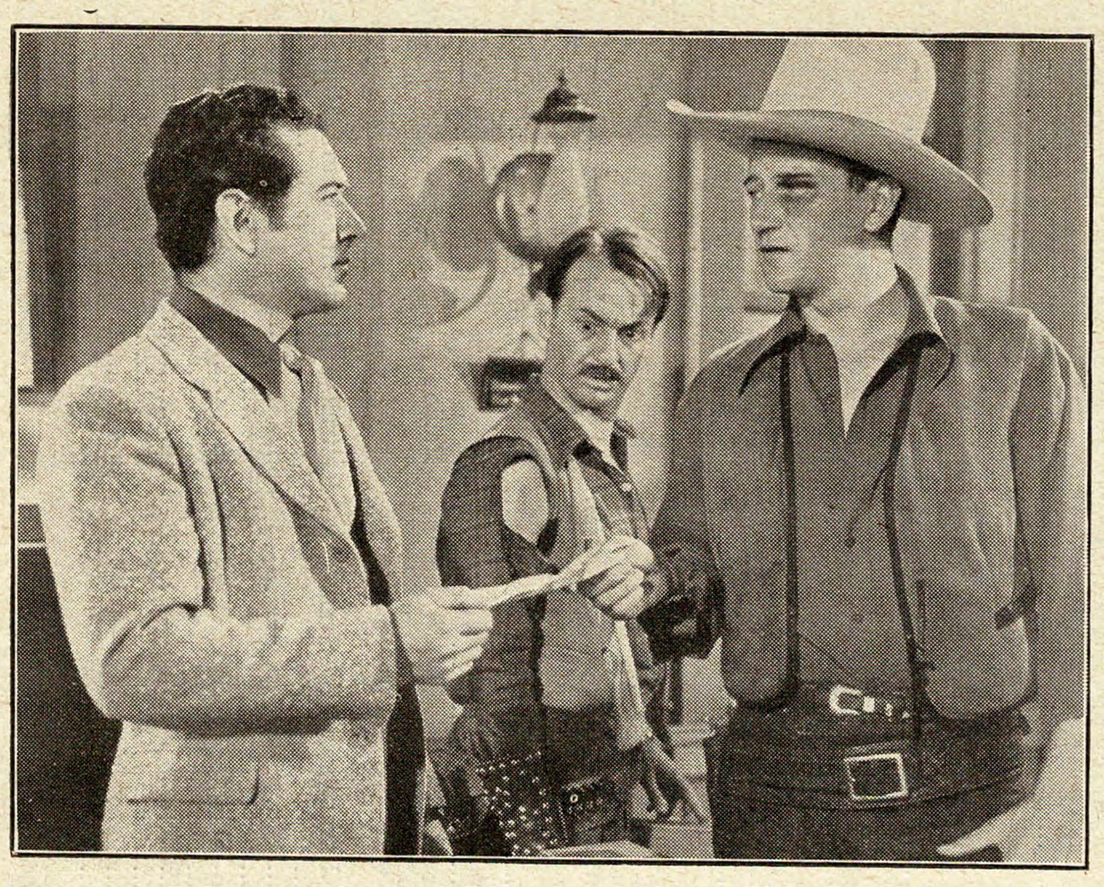
THIS WEEK'S ADDITIONS

Born to the West...W.E.	Western melodrama; very good	Excellent specimen of its type	Right balance of romance, suspense, action. Crooked poker game neatly handled situation; excellently staged gunplay interludes and finale. Fine photography of lovely scenery, meritorious production throughout	John Wayne	American	Vigorous	Capable	Attractive	Feb. 5	Paramount	4535 ft.	U	—	—
Checkers...W.E.	Turf comedy-drama; good	Sound popular offering, especially for family-type patronage	Ambling but holding development affords humorous romance. Well-staged race track thrills and triumphs, conviction utterly scouted by final victory. Sentimental interlude	Jane Withers	American	Engaging	Capable	Likable	Feb. 3	20th-Fox	7077 ft.	U	—	—
City Girl...W.E.	Social melodrama; good	Reliable offering for the masses	Holding version of "Crime Doesn't Pay" theme; although owing something to long arm of coincidence and defying credulity at times, scores on lively surface racketeering incident, realistic detail of drab domesticity, crisp leading characterisations. Tragic climax. Convincing settings, commendable technical qualities	Phyllis Brooks	American	Well-knit	Able	Competent	Feb. 3	20th-Fox	5459 ft.	A	—	—
Everybody's Doing It...RCA	Comedy extravaganza; fair	Passable for tolerant tastes	Succession of obscure romantic and alcoholic comedy; sustained slapstick sequences mostly without rhyme or reason having appeal for uncritical in sheer gusto of indiscriminate sloshings; extravagant free-for-all fight in climax. Quite good presentation qualities	Preston Foster	American	Vague	Weak	Indifferent	Feb. 4	RKO Radio	6044 ft.	U	—	—
Extase...(—)	Sex drama; good	Celebrity booking of strong appeal for specialised audiences	Note of candid passion robbed of offence even in nude bathing episode. Occasionally outmoded symbolical cutting; very effective directorial touches reveal character. Extreme minimum of dialogue translated by sub-title	Hedy Lamarr	Czecho-slovakian	Uncom-promising	Artistic	Very good	Feb. 9	Cosmopo-litan	6338 ft.	A	—	—
Jury's Secret...W.E.	Murder melodrama; good	Reliable popular offering	Theme has originality, drama and suspense; court-room inquisition, well-devised climax. Pleasant romantic angles, elements of comedy relief; spectacular scenes of flood ravage. Smooth technical qualities	Kent Taylor	American	Ingenious	Competent	Able	Feb. 8	G.F.D.	5787 ft.	A	—	—
Just Like a Woman...Amb.	Comedy-melodrama; good	Entirely reliable popular attraction	Light-hearted narration proceeds on lively lines; marked suspense values; detail crisp and colourful in romantic comedy exchanges, merging into slick crook melodrama in hallmarking entire entertainment as admirable instance of species put over with pace and precision. Realistic settings, generally expert technical qualities	John Lodge	British	Vivacious	Polished	Delightful	Feb. 4	Ass. Brit.	7009 ft.	A	—	—
La Mort du Cygne...RCA	Ballet drama; good	Very distinctive offering for devotees of Continental fare	Entire narration takes place in or about Paris Opera House: beautifully co-ordinated detail of dance rehearsals, finely artistic ballet performances; small girl comicalities. Searching analysis of small girl mentality: warm emotionalism, occasionally crisp drama, delicate adult sentiment. Authentic settings, first-class technical qualities	Yvette Chauvire	French	Human	Artistic	Sympathetic	Feb. 9	G.F.D.	8000 ft.	—	—	—
Manhattan Shakedown...RCA	Crook melodrama; fair	Moderate offering for uncritical patronage	Very melodramatic development presents semi-electrocution tactics of hooded figure as sole attempt at thrill. Wordy high-speed dialogue, comically casual references to murder. Passable presentation	John Gallaudet	Canadian	Naive	Adequate	Passable	Feb. 3	Columbia	5113 ft.	A	—	—
Range Defenders...RCA	Western melodrama; good	Reliable entertainment for popular halls	Earlier development built up on suspense angles, later actionful incident in saloon fights, hard riding, spectacular cliff leap, well conceived climax. Elements of comedy and romance First-class exteriors and settings, adequate recording	Robert Livingston	American	Holding	Competent	Convincing	Feb. 9	B. Lion	5116 ft.	U	—	—
Sea Racketeers RCA	Smuggling melodrama; with music good	Dependable offering for the masses	Adequate peg for well-staged succession of gambling-ship cabaret: romantic song, neat chorine prancings; spirited romantic comedy capers; diverting backchat; spectacular manequin display. Narrative angles vague secure fair measure of colourful melodramatics; burst of action in climax. Effective settings	Weldon Heyburn	American	Casual	Capable	Breezy	Feb. 9	B. Lion	6180 ft.	A	—	—
She's Got Everything...RCA	Romantic comedy; good	Agreeable light entertainment of popular type	High-spirited characterisations, measure of well-devised comedy incident. Skittish romantic comedy, humours of flirtatious cross-purposes, airy resource. Fore-seen but well-handled climax	Gene Raymond	American	Fanciful	Competent	Pleasant	Feb. 3	RKO Radio	6535 ft.	U	—	—
Spy Ring...W.E.	Spy melodrama; average	Average support for the masses	Development not strong on conviction but satisfactorily eventful: polo game, car pursuit, frustrated getaway. Humorous relief; slight romantic interest	William Hall	American	Confected	Able	Adequate	Feb. 9	G.F.D.	5507 ft.	U	—	—
Wise Girl...RCA	Comedy-romance; good	Thoroughly entertaining light popular fare	Engaging comedy and human values. Diverting incidents from highly Bohemian setting in artists' colony, casual invasion of argumentative males while girl is in bath as notable interlude. Meritorious production qualities	Miriam Hopkins	American	Whimsical	Deft	Able	Feb. 5	RKO Radio	6308 ft.	U	—	—

SHORT SUBJECTS

Title.	Comments.	Reviewed.	Star.	Renter.	Length.	Cert.	Release.
British Movietone News	Topical; very good	Feb. 4	—	20th-Fox	850 ft.	—	Imdte.
British Movietone News	Topical; very good	Feb. 8	—	20th-Fox	850 ft.	—	Imdte.
British Paramount News	Topical; very good	Feb. 4	—	Paramount	850 ft.	—	Imdte.
British Paramount News	Topical; good	Feb. 8	—	Paramount	850 ft.	—	Imdte.
Burn 'Em Up Barnes	Serial; twelve episodes; very good	Feb. 8	Jack Mulhall	A.B.F.D.	1500 ft.	U	—
Choice of a Pal	Interest; "Tail-Waggers" series; good	Feb. 4	—	Ass. British	900 ft.	U	—
Community Sing (9)	Novelty; good	Feb. 3	—	Columbia	959 ft.	U	—
Dumb Cluck	Cartoon; "Oswald" series; good	Feb. 9	—	G.F.D.	650 ft.	U	—
Gaumont-British News	Topical; very good	Feb. 4	—	G.F.D.	850 ft.	—	Imdte.
Gaumont-British News	Topical; excellent	Feb. 8	—	G.F.D.	850 ft.	—	Imdte.
March of Time (3rd Yr. No. 9)	Topical; very good	Feb. 4	—	RKO Radio	1708 ft.	U	Feb. 21
New Deal Show	Cartoon; "Betty Boop" series; good	Feb. 5	—	Paramount	619 ft.	U	May 30
Pathe Gazette	Topical; very good	Feb. 4	—	Pathe	850 ft.	—	Imdte.
Pathe Gazette	Topical; good	Feb. 8	—	Pathe	850 ft.	—	Imdte.
Pathe Pictorial	Magazine; good	Feb. 4	—	Pathe	1000 ft.	—	Imdte.
Pathetone (411)	Magazine; very good	Feb. 8	—	Pathe	1000 ft.	—	Imdte.
Universal Talking News	Topical; good	Feb. 4	—	G.F.D.	850 ft.	—	Imdte.
Universal Talking News	Topical; very good	Feb. 8	—	G.F.D.	850 ft.	—	Imdte.
What the Heavens Reveal (Cancer)	Novelty; good	Feb. 3	—	Columbia	698 ft.	U	—

★ *FILMS MARKED THUS ARE REGISTERED AS AVAILABLE FOR QUOTA PURPOSES*



John Wayne and John Mack Brown are featured in "Born to the West," a Paramount picture.

TWO FROM 20TH-FOX

Sonja Henie's Third Film

CLAIMED AS HER BEST

Scheduled for trade show by 20th Century-Fox are the Jones Family's latest film, "Love on a Budget," which will be screened at the 20th Century-Fox private theatre on Thursday, February 10, at 11 a.m. and 3 p.m., and the new Sonja Henie production "Happy Landing" to be shown at the Cambridge on February 17 at 8.30 p.m. Exhibitors are asked to note that in deference to requests received, 20th Century-Fox will commence all their evening trade shows in future promptly at 8.30 p.m.

"Love on a Budget," with Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, Kenneth Howell, Alan Dinehart, Florence Roberts, June Carlson, George Ernest and Billy Mahan, shows us the stormy start of Bonnie's married life brought about by a sponging uncle who considers himself a live-wire business man. Herbert I. Leeds directed.

"Happy Landing" has been voted in America the best film yet made starring the skating star, Sonja Henie. Don Ameche, Wally Vernon, Ethel Merman, Cesar Romero, Jean Hersholt, Billy Gilbert, Leah Ray and the Raymond Scott Quintet are the other principals. A haunting musical score has been written by Sam Pokrass and Jack Yellen. Walter Bullock and Harold Spina and Raymond Scott, and Roy Del Ruth directed.

The picture opens with Duke Sargent, a songwriter and band leader and his manager, Jimmy, flying the Atlantic to fulfil an engagement in Paris. Lost in a fog, they eventually land in Norway, where the susceptible Duke falls a victim to the charms of the daughter of a villager. He compromises himself but manages to escape. When the girl follows him to America, Duke realises the seriousness of the situation, particularly as he is considered to be the property of one Flo Kelly.

Jimmy takes compassion on her and offers to help her to get back to Norway. By chance he finds she is a marvellous skater and becomes her manager. The girl is soon in great demand and Jimmy falls in love with her. Thinking that she loves Duke, Jimmy decides to find her another manager. Flo plans a cruel trick to punish Jimmy for attempting to get Duke away from her, but matters do not end up as expected, and Jimmy gets his girl.

'BUCCANEER' BUSINESS

BIG CARLTON WEEK-END

Police had to instal a strict parking control in the Haymarket during the week-end, owing to the congestion which developed as a result of the popularity of the Cecil B. DeMille epic, "The Buccaneer."

Not only were the expensive seats in heavy demand but the lower-priced seats were filled to capacity at every performance. The opulent expanse of white shirt-fronts and evening gowns overflowed from the royal circle and many parties in evening dress were in evidence in the stalls and circle.

The production is receiving enthusiastic commendation from everybody and a satisfactory feature is the universal pleasure expressed at the performances of Fredric March, Franciska Gaal, Akim Tamiroff, Margot Grahame and Hugh Sothern.

EXHIBITORS' MEETINGS

C.E.A. NOMINEES' RULING

Portsmouth and Free Shows

TO APPROACH AUTHORITIES

Reporting to the meeting of the Portsmouth Branch, Mr. F. B. B. Blake, dealing with the General Council minutes, said in regard to the Films Bill that they were assured that they were getting very largely all that they had hoped. Their interests had been well watched by the President, who, he felt, had carried out that duty remarkably well.

Attention was drawn to free shows.

Councillor Mears stated that in other towns where these shows had been given it had been proved that they had a very detrimental effect on business.

Mr. W. Elliott said he understood that there were four or five similar shows shortly coming to Portsmouth.

Mr. E. V. Glenister suggested that the matter should be placed on the agenda for the next meeting, so that it could be fully gone into and a strong protest framed to be forwarded to the local authorities.

The Secretary stated that regulations had been adopted by the Surrey County Council covering all halls where films were shown, whether classified as non-flam or not, and it was decided that these regulations should also be brought before the next meeting, with a view to further representations being made to the local Watch Committee.

The standing of local representatives, other than the nominees of cinemas, was discussed, arising out of the recent ruling that only nominees are entitled to hold office or vote in the Branch.

In a letter received from the General Secretary (Mr. W. R. Fuller) attention was drawn to the fact that an appointment made to the executive committee of the Branch was not in order, as the membership of the theatre concerned had been transferred to a circuit, with a head office nomination, and the Secretary (Mr. A. Daniels) said they had no option but to elect another member to the committee.

Captain J. Smithson was unanimously elected to the vacancy.

It was further stated that strictly under the rules the agendas for the monthly meetings should only be sent to the nominees, which meant, in several instances, that they would have to go direct to the head offices of the circuits in London, leaving the local managers entirely unaware of local Branch affairs.

The Chairman, Councillor H. P. E. Mears, said that in another Branch the difficulty had now been overcome by the circuits nominating their managers.

SLIDING SCALE

Dundee Plans for Trade Ball

CONCILIATION BOARD

The Dundee section decided to recommend that the sliding scale of rentals is the best system. Figures suggested as suitable were tabulated.

The section took the view that the renters should supply the publicity in the form of posters and stills—with the exhibitors to do the boosting of super productions.

The composition of the exhibitors' representatives on the Conciliation Board was decided upon and the following exhibitors were appointed:—Messrs. F. Carter Linay (section chairman), A. Mailer, A. Cuthill, J. B. Milne, C. G. Caine and Miss Minnie F. M'Intosh (secretary). In the event of any member of the board being an interested party in a conciliation case his place will be taken by one of the reserve committee formed of Messrs. Ritson Bennell, George Singleton, W. Hall and Douglas Hamilton.

Satisfaction was expressed that Miss M'Intosh had again been elected a delegate from the Scottish Branch to General Council.

Latest developments in the plans for the Cinema Ball in Dundee New Palais on Wednesday, February 23, were intimated by Mr. Charles G. Caine, the convener, and an appeal was issued for as many as possible to appear in fancy dress. The ball is in aid of the Scottish C.T.B.F.

LANCS OLD BOYS

Proposed New Rules

"DATUM-LINE" OF 21 YEARS?

At the annual general meeting of the Lancashire Cinema Old Boys, to be held at the Grosvenor Hotel, Manchester, on Friday, the following suggested rules will be considered:—

Rule 1. That the title be "The Lancashire Cinema Old Boys' Association," and the primary object of the Association to be to arrange an annual reunion of its members.

FOUR SECTIONS

Rule 2. To qualify for membership, a person must prove active participation in one of the four sections of the trade before March 10, 1913.

The four sections of the trade are: Accessories, exhibiting, producing and renting. This to be the permanent qualification as per the minute passed at the L.C.O.B. meeting held on March 9, 1925.

(It was suggested by two committeemen that consideration should be given to altering the datum date to 21 years' service in the trade prior to application.)

Rule 3. That the committee may arrange other social functions as and when thought desirable.

Rule 4. The annual subscription to be 2s. 6d., so as to provide funds for the Association and donations to charity when desired. Any member over 12 months in arrears will not receive any correspondence from the Hon. Secretary.

Rule 5. That the committee in office make recommendations at each annual general meeting of one of the members of the Association for the position of President-Elect for the forthcoming year, and in the event of more than one nomination a ballot vote will be taken.

The annual reunion of the L.C.O.B. is fixed for March 18 at the Grosvenor Hotel.

Mr. Jack Mather, the Bury showman, who recently became Vice-Chairman of the Manchester and District C.E.A., will become the new "Old Boys" President.

Mr. C. H. Yonwin, who has now for several years acted as Hon. Secretary to the body is the retiring President.

Plans of a new cinema to be erected in Derby Road, Eastwood, have been submitted to the Notts C.C.

At East Ham Corporation Electricity Committee the engineer reported the receipt of applications from certain cinematograph proprietors for a reduction to be made in the present charge for electricity supplied to cinemas, and the committee recommends that the applications be not entertained.

"PANDERING" PAYS

"They Get Used to Sex Films"

POTTED PRUDISHNESS

Mrs. W. A. Potts, of Birmingham, addressing the Southport National Council of Women on "Films and the Family," last week, commented: "Anything that panders to the lower instincts of human nature always pays. While I am certain the vast majority prefer clean and wholesome films, there are also a certain number who like the other kind. It has been found that it does pay, and the one thing the cinema trade worries about is box-office receipts.

"When the public first saw sex films they were shocked," she went on. "Then some of them found they were artificially stimulating. Then they began to enjoy them, and now they have made it a habit. I think the standards are changing and they are getting lower."

> The Public Morality Council had reported that 40 per cent. of the films shown were definitely subversive to Christian ideals. Various committees all over the country were in agreement that about a quarter of the films shown were definitely harmful.

She said all over the country there had been a most serious increase in juvenile crime. She didn't want to suggest that for this the films have been responsible, but "I think it is only fair to say that they have something to do with it, because if 90 per cent. of our elementary school children are going to films once a week, some twice and even three times a week, all the time they are absorbing something from the films they are seeing.

"I think we and our children are growing up to be cinema-minded. This generation is cinema-minded, and I think this generation very largely sets its standards from the screen heroes and heroines. They take the morals of the screen as a standard for their own morals."

One famous producer, continued Mrs. Potts, claimed that the films had done an extraordinary amount in setting fashions in hairdressing, furnishing, women's clothes and jewels. He claimed that that was a very important thing. But the moment anyone suggested that the films had had anything to do with the fashions in morals the trade wouldn't hear of it.

An attempt had been made at adjusting the situation by putting films in "A" and "U" categories. But every film came in "U" category if a child was accompanied by an adult. Therefore films that were supposed to be harmful immediately became innocuous if the child was sitting next to a girl of sixteen! The category system was absurd, and she believed that there were many people who did not know what the initials "A" and "U" stood for.

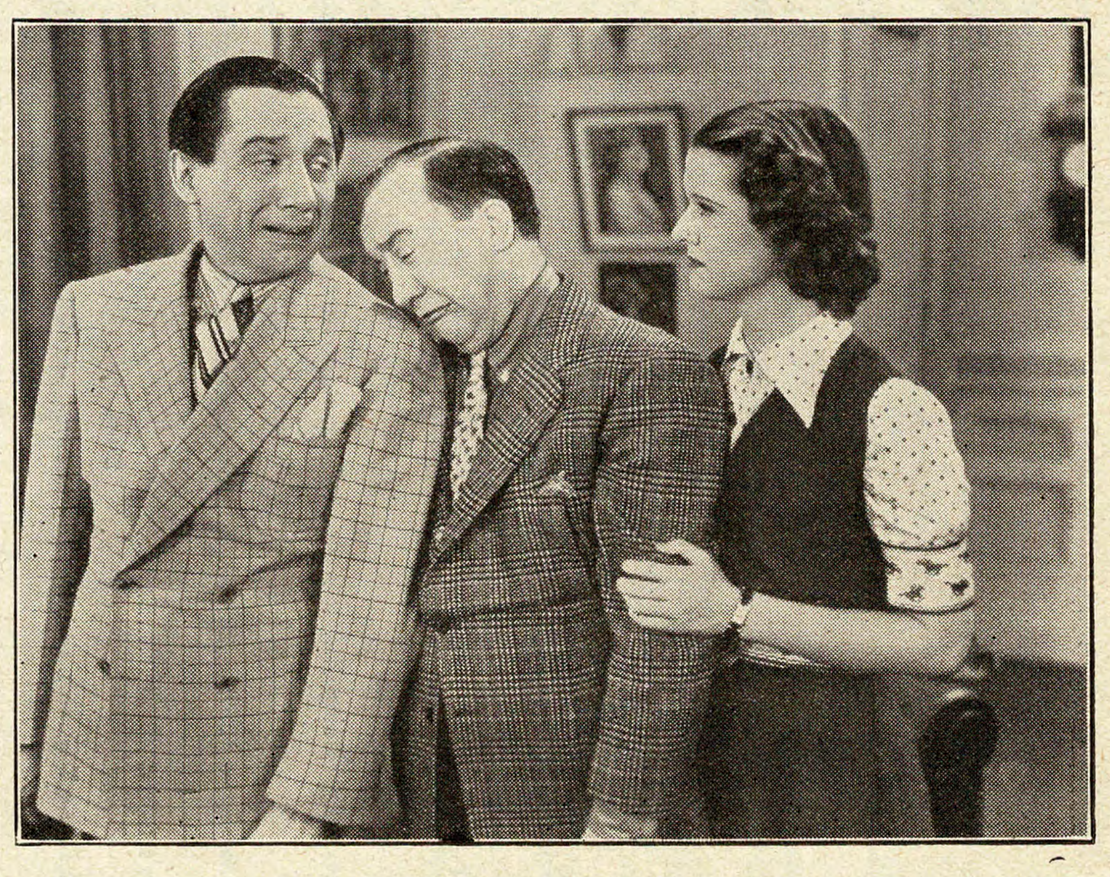
BRISTOL CINEMA SOLD

The Kingsway, Two Mile Hill, Bristol, a freehold property, seating approximately 900 and occupying an excellent position, has been sold by Messrs. Harris and Gillow, the cinema estate agents.

It has been acquired by purchasers with other cinema interests in the locality, and it is proposed to carry out extensive alterations and improvements.

"A" AND "U" FOR FRANCE?

The question of introducing "A" and "U" certificates is being discussed in France. Up to the present there has been only one category of films, and children have been allowed to go to all showings.



Olsen and Johnson with Mary Howard in a scene from the new British Lion-Republic picture "All Over Town."

SUNDAY AS WORKING DAY

Effect of Sabbath Entertainment

MAYOR HOLDS FORTH

"When people talk about making the Sabbath brighter and more cheerful, having music, dancing, cinemas and everything going on, I am sure they don't know what they are asking for. If you establish that sort of thing in England, it will become a working day as it is on the Continent."

Thus the Mayor of Ashton-under-Lyne (Alderman J. Q. Massey) deplored the attack on the English Sunday, when speaking at Welbeck-street Baptist Church last week.

"If we just wanted to fill our churches and Sunday schools that could be done easily enough. If you advertised that you were having a Punch and Judy show in the Sunday school, you would get your Sunday school filled, and if you said that after service next Sunday you were holding a dance, you would get your church filled. But that is not what we want."

That the cinema was the most popular and powerful factor in modern recreative entertainment all over the world, was the opinion expressed by Mrs. Maxwell Young at a meeting of the Rossendale Deanery Mothers' Union held at Waterfoot, Lancs, when an address on "The Growth of the Cinema and its Influence on the Community" was given by Mrs. Ball of Manchester.

GRANADA, WELLING

Jessie Matthews Mobbed

WEDNESDAY'S OPENING

The main London to Dover traffic was held up for several minutes on two occasions on Wednesday evening when thousands of people mobbed Jessie Matthews and Sonnie Hale at the opening of the Granada, Welling.

Forty-five policemen, three dozen commissionaires and six doormen had all they could do to get the celebrities safely to and from their car.

After the architect, Mr. George Coles, builders, manager, etc., had been introduced to the house from the stage, a fanfare of trumpets heralded the entrance down the aisle of Jessie Matthews and her husband. They were piped on to the stage by the Dagenham Girl Pipers.

Miss Matthews was presented with a golden key as a souvenir.

Miss Matthews, before declaring the cinema open, sang two songs from her latest film.

Later in the evening, Robinson Cleaver, the radio organist, had a great reception. He was until a few weeks ago playing regularly at the Regal, Bexley Heath.

Mr. McGettigan, the general manager, came from the Century, Cheam, to open this latest Granada. House manager is Mr. W. Bush who is creating records by moving quickly from one Granada to another. In less than a year he has been house manager at Willesden on two occasions, Walthamstow, Greenwich, Greenford, and now Welling.

Among those present at the opening ceremony were Messrs. Sidney, Cecil, and Max Bernstein.

Guests included Alderman A. R. Potter, Mayor of Bexley, Alderman A. J. Franklin, the Charter Mayor of a few months ago, and many other Aldermen and Councillors.

IN BED BETIMES

Cinema Shows During School Hours

CHILDREN'S HEALTH

Cinema entertainments during school-time as a solution to the present problem of the late hours kept by local children, was the suggestion put forward by Councillor John Jones at Nantyglo and Blaina Council.

During a discussion on the anti-tuberculosis campaign, Councillor Jones said that for health reasons it was advisable the children should not be about the streets late at night.

DRINKS NEXT DOOR, BANNED

Plan for Roadhouse Adjoining Cinema

RELIGIOUS OPPOSITION SUCCEEDS

West Castle Ward Brewster Session has refused the application by Mr. John M. McFarlane, a cinema proprietor, of Jarrow, who desired a licence for a roadhouse at Forest Hall, Newcastle, which would be located next to a cinema.

A petition presented by religious organisations urged that the opening of licensed premises next to the cinema would be placing temptation in the path of young people from Byker and Heaton, Newcastle, who attended the Sunday night film show.

SUB-TITLES IN COLOURS

Reading Difficulty Overcome

LIGHT BACKGROUNDS

Sub-titles in colour is the excellent idea in use in certain Continental countries, where foreign language films are shown.

Where the dialogue is translated by sub-titles, these have often been difficult to read, especially by the weak-sighted, owing to the fact that the background at the moment may be light.

An American film was recently shown very successfully with the sub-titles in yellow-orange. Experiments with greenish-blue are now taking place.

Coloured titles would prove a worthwhile experiment for specialised halls in this country.

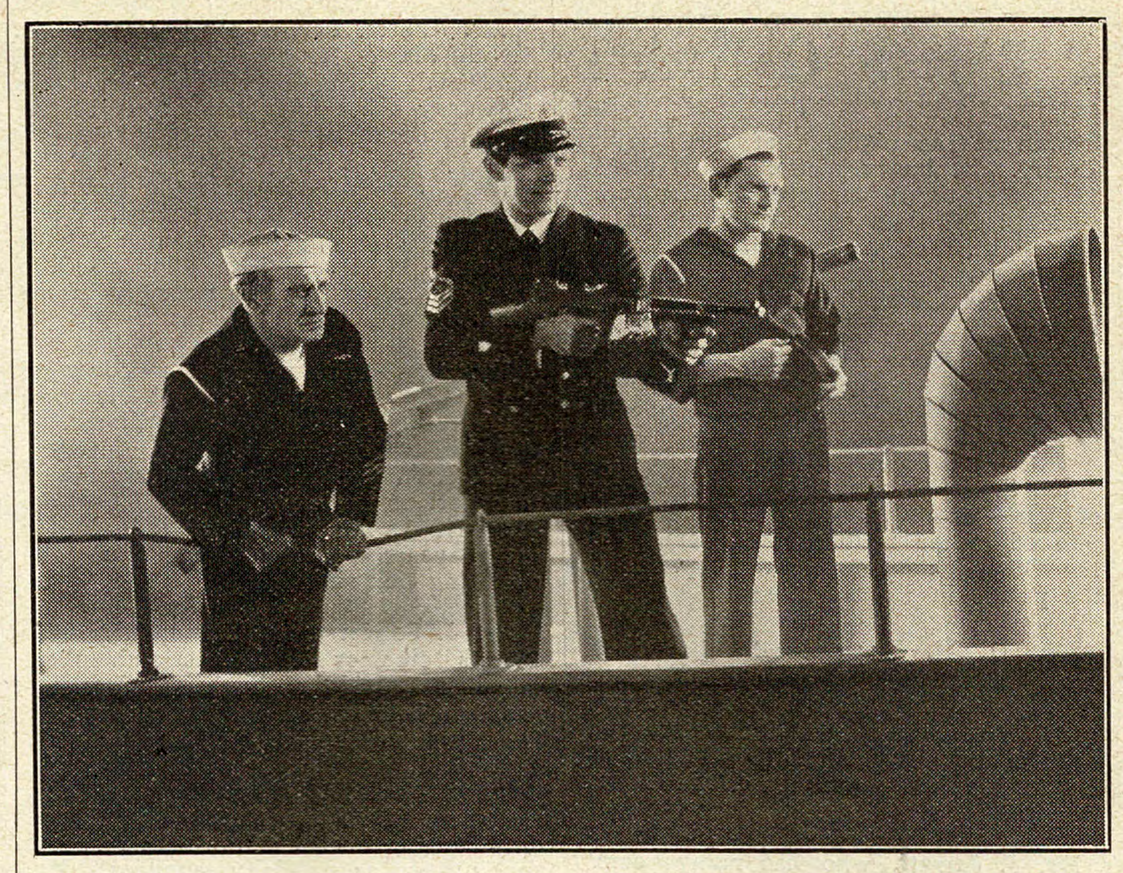
'IN TOWN TO-NIGHT'

RE-ISSUE ON JULY 25

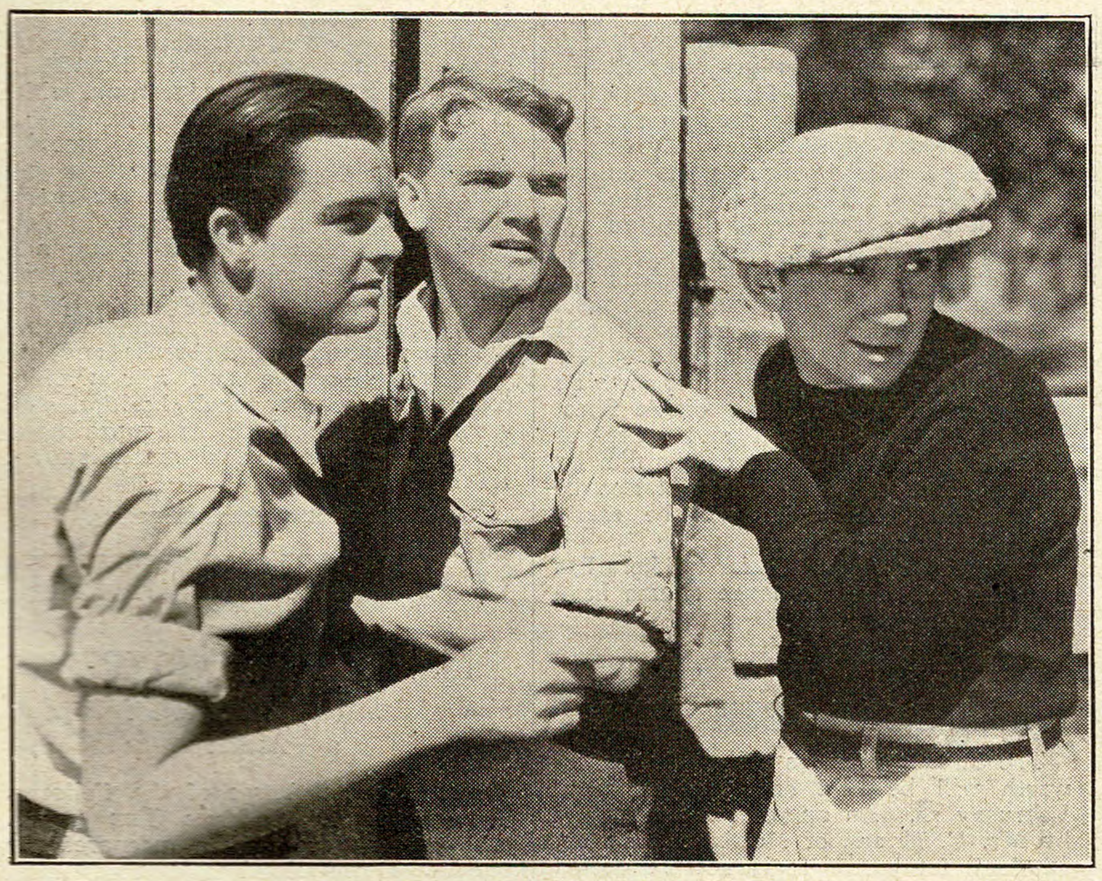
British Lion announce that the Beaconsfield musical "In Town To-night," which is being re-issued, is to be trade shown on February 15 at 11 a.m. at Studio One.

It will be recalled that "In Town To-night" was the greatest money-making musical ever to come from the Beaconsfield studios. It was directed by Herbert Smith and created and devised by S. W. Smith, with a great cast of radio star celebrities.

The film is to be released in a shortened version on July 25, and British Lion point out that brand new copies will be available.



Weldon Heyburn as he appears in the British Lion-Republic picture, "Sea Racketeers."



A scene from Pathé's "County Fair" in which John Arledge, Mary Lou Lender, J. Farrell Macdonald and Fuzzy Knight are featured.

CORRESPONDENCE

(Letters should be as brief as possible. Publication does not imply that the Editor necessarily agrees with the views expressed.)

PROJECTIONISTS' GUILD

To the Editor of THE CINEMA.

SIR,—On behalf of the above Guild I thank you for the remarks contained in your issue of Saturday, January 29.

At our recent General Council Meeting the delegates who attended from the Provincial Courts were rather of the opinion that the Guild had had rather more than its fair share of adverse criticism from various sections of the trade of late.

However, I take this opportunity of observing that we do not object to a little criticism as the trait is often the means of keeping men and organisations in all spheres up to a high degree of keenness, when it is recognised that their actions are drawing interest and comment.

I feel that you will appreciate that the Guild has done an enormous amount of good since its advent, likewise its influence has led to a better understanding by the trade generally of the projectionist and his work.

At the same time it must be admitted that the work of the Guild, as a whole, has to date received very little recognition from exhibitors, many of whom appear to take our organisation for granted and the benefits it bestows upon them as their rightful due.

It would be untrue for me to state that improved salaries and conditions for our members is not a prime consideration of our General Council on behalf of the members. But we have always been mindful of the fact that knowledge is usually power, consequently we believe that the only way a projectionist can progress is by educating him to his job and the responsibilities that work entails.

I may state that the Guild in the past has been within an ace of being fully recognised by two of the leading circuits. We prefer to believe that this recognition has only been withheld owing to the rapid changes which are taking place within the industry.

The fact that one circuit has seen fit to disband nearly all its headquarters engineers and sound departments recently would seem to indicate that the trend in the future will be to place more responsibility on the individual projectionists in the theatres and to rely on these men even more for the smooth and efficient running of their respective theatres.

Here again the predictions of the Guild seem to be coming true, as we have always stood out for individualism as regards our members, and pointed out that the efficient man should need but little supervision and still less interference from the people who abound and who think that their sole duties should consist of harassing the men who, in the main, do their best, often under the worst of conditions, with no encouragement whatever.

In conclusion, the Guild is, as it always has been, at the service of every exhibitor, manager and projectionist who has the best interests of the trade at heart, and we shall continue our efforts on behalf of efficient projectionists in the hope that sooner or later our ideas will be found beneficial to all concerned and recognised as such.

Yours, etc.,
For the Guild of British Kinema Projectionists and Technicians,
F. H. WOODS,
General Secretary.

20, Villiers Street, Strand,
London, W.C. 2.
February 1, 1938.

PIONEERS

To the Editor of THE CINEMA.

SIR,—*Re* the letter by Mr. Cottrell headed "The Youngest Pioneer," I am claiming no records, but my experience in the business may be of interest. I enclose a photograph of the auditorium of the Palace, Blandford, Dorset, taken around 1912. I believe it was in 1911 this cinema was opened by Albany Ward, the founder of what has now become the P.C.T. and Gaumont-British circuit. It was sold to Mr. C. J. Thurlow around 1914, and just after the war broke out the well-known war-time camp was opened eventually to house some 20 to 30 thousand troops, it was Mr. C. J. Thurlow who gave me my first job. Being a "once nightly" show, I was able to work after school hours. I started in July, 1915, and my job was to sit beside (I say *sit*, as the bioscope was 18 ins. off the floor, our box being half in the roof void and ports level with the ceiling) the bioscope operator and feed a trim of 18 mm., 10 mm. carbons. I believe Mr. C. J. Thurlow still resides in Kelso, Queen's Road, Blandford; he retired from the business in 1918. I well remember the hours I spent perched on a stool listening to him explain the inner workings of our "Gaumont Chrono" dog action bioscope. *Re* the mention of "Sixty Years a Queen" and "Quo Vadis?" I don't think it can be quite 25 years ago these subjects were shown, as I have a hazy remembrance of them and the serials "Broken Coin," "Black Box Mystery" and "Liberty"; on the other hand, we may have been "late" in running them. I remember distinctly the old Essany productions, with the Indian's head trade mark in the corner of the log cabin, the "walls" of which used to buckle when the hero threw his hat against them!

I remember also the "Award Film Service" from whom we used to get a complete programme, including a three-reel feature, two-reel comedies and travel films, etc., all in one transit case. I also remember the doorman's stock "conversation." It ran thus:

"Sixpence, ninepence and one shilling this entrance, threepence on the left, all seats guaranteed, over eight thousand feet of animated photography showing here this evening."

I have been continually employed in the business since the date mentioned and have never been discharged, and I'm only 34 this year.

It's a long journey from those early "fillum" days to our present "lumens per watt" and "10,000 cycle recording" age, but it's been an enjoyable one. Some of the jobs I have met in the years of projection and management have been billposting, poster writing, gas and oil engine plant maintenance, re-seating, stage managing repertory shows, electrical installation and in latter years installation three-colour lighting and "sound" film booking, etc. I remember once laying on my back in a dinner suit, spraying paraffin on a sticking exhaust valve stem to keep the show going, and first taking THE CINEMA. I believe it was 1923. I have been a constant reader since.

Yours, etc.,
ARTHUR E. BALLRICK.

32, Eliot Road, St. Austell,
Cornwall.

P.S.—I am at present chief projector at the Odeon, St. Austell. I am showing "Victoria" this week.

[*Congratulations, Mr. Ballrick on a fascinating record.*—ED.]

PROVISIONAL APPROVED

DONCASTER WATCH COMMITTEE SANCTION NEW CINEMA

It was reported to the Doncaster Town Council that the Watch Committee have intimated their willingness to grant a provisional licence to Suburban Cinemas (North Midlands), Limited, for a cinema at the junction of Beckett Road with Canterbury Road, provided that the premises are erected in conformity with the approved plans and elevations.

PERSONAL

One of the pioneers of the film industry, **Mr. James White,** Talbot Street, Southport, died from injuries after being knocked down near his home last Saturday night. Mr. White, who was 63 years of age, was a retired film renter. He prided himself on his collection of silent shorts, many of which dated back to the early days of the industry. He was well known in South-West Lancashire, and his death under such tragic circumstances will be deeply deplored.

Mr. S. Webb, who has been in charge of the Odeon, Bromley, has been appointed to the resident managership of the Odeon, Southsea, which opened to the public in December.

Mr. G. H. Warren, who has been acting as relief manager in the Midland area and latterly at the Odeon, Perry Barr, Birmingham, has been appointed resident manager of the Dunstall, Wolverhampton, recently added to the Odeon chain.

Mr. J. Jarratt, who has many years' service with the G.-B. and Union circuits to his credit, has now joined Odeon Theatres, in which capacity he has been appointed to the managerial control of the Odeon, Morden.

The Richmond Northern Cinemas, Limited, have made arrangements with **Mr. Henry Simpson,** of Ulverston, to return to his former position as resident manager of the company's interests in Ulverston. It is understood that the policy of both the Palladium and Old Vic cinemas will revert to the régime which formerly obtained under Mr. Simpson's management and the whole of the old staff will be re-engaged.

Mr. W. Wilson, a native of Huddersfield, who has had experience at the Palace, Theatre Royal and Ritz at Huddersfield, has been appointed assistant manager at the Ritz, Barrow.

Mr. Peter Kilby, A.R.C.O., of Nottingham, is guest organist at the Regent, Sheffield, this week.

Mr. C. E. Bushnell, who has been associated with the Plaza, West Wickham, has been appointed to the resident managership of the Odeon, Warley, Birmingham.

Mr. D. G. L. Wood, who has been in charge of the Odeon, Boston, has been appointed to the managerial control of the Odeon at Kenton.

Manager of the Palladium, Littlehampton, **Mr. R. G. Fisher** has now relinquished that appointment and joined the Odeon group, in which capacity he has been appointed resident manager of the Odeon, Littlehampton.

Mr. A. S. Fielding, who has been associated with the Odeon, Weybridge, has relinquished his charge there and taken over control of the Odeon Theatre, Boston, succeeding **Mr. D. G. L. Wood.**

Mr. W. L. McIlwraith has been appointed Western Electric sales representative for the Midlands, operating from Birmingham.

Mr. Owen Brooks, who has assumed managership of the Picture House, Crossgates, Leeds, has returned to his "first love" so to speak, because in 1912, in partnership with the late Mr. "Reg" Smith, he constructed and opened this theatre. It was constructed out of a building which formerly had been in use as a garage and after a short, sharp uphill struggle, it has remained one of the most successful and popular of suburban halls.

LONDON'S NEW CATEGORY RULES

On January 1, 1938, new regulations governing Film Categories came into force in London by order of the L.C.C. To comply with the new rules, consult Girosign and thus save yourself trouble and expense.

All enquiries will receive prompt attention.

GIROSIGN LTD.
90, WARDOUR ST., W.1
Telephone: GERrard 3526.
Works: Kennington, S.E.11.

Mr. Andrew Fenner has succeeded **Mr. Gerald Masters** as organist at the Regal, Margate. From February 7 **Mr. Jack Courtnay** takes over the organ of the Regal permanently.

Mr. G. K. Allerton, for the last nine months manager of the Odeon, Wrexham, has been appointed manager of the Odeon, Chester. Before joining Odeon he was for seven years manager of the Hippodrome, Wrexham.

Mr. Reg Nutt, assistant manager of the Regal, West Hartlepool, is now recuperating from his serious illness.

Mr. J. L. Griffiths has been appointed manager at the new Rex at Coalville. Mr. Griffiths has been in the industry for many years, having risen from the operating box since 1915.

Mr. J. Sanders, publicity manager for G.-B.'s cinemas at Sunderland, West Hartlepool, Middlesbrough and Darlington, has been appointed manager of the Queen's Hall, Newcastle, in succession to **Mr. C. Lane,** who is leaving the Gaumont-British. Mr. Sanders was manager of the Scala, South Shields, and the Majestic, Leeds, before taking up his appointment as publicity manager. **Mr. W. Fisher,** G.-B. Divisional Sound Engineer, will succeed Mr. Sanders as publicity manager.

The new Orpheus, which opens this month at Henleaze, Bristol, will have as its manager **Mr. Kenneth Herbert Guscott,** who has had several years' experience of West of England cinemas. A Bristol Grammar School boy Mr. Guscott went into the office of the Bristol Branch of Ideal Films when he left school. When the branch was closed down he went to the Grand, Frome, of which Mr. F. Sheppard, a former Bristol manager of Ideal, was director. While at Frome he acted as relief manager at the Albert Hall, Barnstaple. He then returned to Bristol to assist in the management of the Scala, Plaza and Baths, three cinemas in which Mr. Sheppard was interested. His next appointment was with the Portsmouth Town Cinemas, Limited, as circuit relief manager, later he was appointed manager of the Criterion Theatre at Gosport, which was owned by the company, and was then given control of the two cinemas at Swanage, the Grand and the Cinema. While here he took part in the fight for Sunday opening, which proved successful. Mr. Guscott resigned the management of the Swanage houses to take up his appointment as manager of the new Bristol house.

We regret to announce the death of another pioneer in the Scottish cinema trade, **Mr. John M. Wilson,** a brother-in-law of Mr. John Maxwell, chief of the A.B.C. circuit, who had charge of this circuit's cinemas in Scotland up to the time of his death. Mr. Wilson died at his home at 8, Blairbeth Drive, Mount Florida, Glasgow, after a short illness. He was secretary of the Scottish Cinema and Variety Theatres, Limited, and in that capacity regularly visited all the houses under his supervision each week. A native of Cambuslang, he was actively associated with a number of local organisations when he resided in that district. The funeral took place at Cambuslang Cemetery on Saturday after a short service had been held at St. George's Church. Mr. and Mrs. John Maxwell, Mr. Arthur Dent, and Mr. William Moffat journeyed specially from London to attend, and were joined by many representatives of the trade in the West of Scotland who turned out to pay their last respects. Among them were Mr. David A. Stewart, Mr. Jack Stewart, Mr. George Urie Scott, Mr. James M'Phie, Mr. Val Bluer, Mr. William Carruthers, and Mr. Robert Booth. Mr. Wilson, who was about 63 years of age, had been associated with A.B.C. for nearly quarter of a century.

There must be few renters' representatives in the country who can equal the record of **Mr. C. S. Greenslade,** who until the termination of his service with Fox Film Co. recently had in all served 17 years with that concern. He was 10 years in Cardiff before spending seven years in Manchester. Prior to going to Fox for whom he was five years branch manager in Cardiff, he was four years with Kinetrading Co. Mr. Greenslade would seem a useful candidate for any vacant positions.

A newcomer from the South who has had a cordial reception by Lancashire exhibitors is **Mr. L. B. Steedman** who has joined the Manchester office of Pathé under the management of Mr. E. Jennings.

Mr. Hebron Morland, organist at the Gaumont Cinema, Doncaster, who underwent an operation in the Royal Infirmary a week ago is stated to be making satisfactory progress.

Well-known in the entertainment world **Mr. Jack Lavender** has been appointed manager of the Queen's, South Shields, in succession to the late **Mr. Joseph Baron.** Mr. Lavender has had 25 years in the entertainment business. He came to Tyneside first as musical director at the Borough Theatre, North Shields. One of his later appointments was at the King's, Sunderland, then running big stage shows, where he had charge of the resident orchestra.

Mr. William B. Dunn, for the last ten years licensee of the New Brighton Tower, Wallasey—and Mrs. Dunn—celebrated their golden wedding last week. Mr. Dunn entered the service of the then New Brighton Tower and Recreation Company in 1905 as a clerk and subsequently became manager. Owing to ill-health he relinquished the arduous duties associated with the managership and took over the lighter duties of chief cashier some years ago. His son, **Mr. George Dunn,** who now holds a position with a commercial firm in Lagos, West Africa, was at one time manager of the Tivoli, New Brighton.

Trade friends of **Mr. H. W. Bailey** who was manager of the Riviera, Cheetham Hill, Manchester, for a long period until some months ago will be pleased to learn he is now attached to the J. F. Emery circuit managing their theatre the Savoy at Oldbury.

Mr. Charles H. Cross, manager proprietor of The North, Guernsey, has left England for an extended tour and will visit Madeira, Jamaica, Bermuda and Miami. **Mr. Charles Cross, Junr.,** is in charge of the North, during his father's absence.

Assisting Mr. James Welsh in the management of the newly-opened Riddrie Cinema, Glasgw, is **Mr. John Deans,** who has been appointed house manager. Mr. Deans was previously staff supervisor at the Adelphi, Slough, and received his early training at the Glasgow Paramount.

PLAZA, QUEENSBURY

Masey's 1,500-Seater Opened

A G.C.T. HOUSE

Queensbury, a swiftly-growing suburb near Kingsbury (Middlesex), has its first cinema in the Plaza, opened on Monday by General Cinema Theatres, Limited.

An enthusiastic crowd queued up for some time before the doors were opened.

Designed by Cecil Masey, the Plaza has a semi-circular red brick and cream faience frontage with neon name lettering, and an interior that is richly decorated in the classical style with gold Corinthian columns and ornamented ceilings. The scheme is in warm tints of red and orange.

There is seating for 1,500.

The house has G.-B. sound equipment, and a café seating 70 in which a radio and television set is installed. There is also a car park.

The manager is Mr. Jack Thomas, who was recently general manager of the Open Air Theatre in Regents Park.

BRISTOL AND SCHOOL FILMS

Home Projectors and Daylight Screens

COURSES FOR TEACHERS

It is stated that the Bristol Education Committee hope next year considerably to increase the cinematograph equipment in schools under their control. The present equipment consists of three 16 mm. projectors and three film slide lanterns.

When the additional equipment is secured the schools will be divided into groups, and each group will have one projector for its sole use. By these means each school will have the use of a projector at regular times. A form of daylight screen will be used in the classrooms so that the children will be able to take notes on the lesson. This plan will also enable the teacher to keep an eye on the class.

An advisory committee of teachers has been formed and will advise on the most suitable equipment for school work and on other technical points. This committee will also undertake the work of forming an index library of all available films. These will be tabulated and wherever possible a personal report on the film by a member of the committee will also be filed. This information will be easily available to all teachers.

A course on visual aid for teachers has been started, and two large classes have already been formed.

RICKMANSWORTH POLL

The Sunday cinemas poll at Rickmansworth will be held on Saturday next, February 12. An appeal has been made by Mr. C. Myers, of Members Cinemas, Limited, for cars. It is now requested that car-drivers who are able to lend their vehicles should report to the Odeon car-park.

CLOSING AS CINEMA

Guernsey Showman's Programme Difficulty

KEEPING FAITH WITH THE PATRONS

Dancing and Boxing Instead

After 12 years' successful business, the North, Guernsey, the only privately-owned and independent of four local cinemas, will close down at the end of April.

This news has come rather as a shock to a very large number of patrons of this special entertainment venue.

The popular manager-proprietor, Mr. C. H. Cross, gives as his reason for closing the premises his complete refusal to exhibit second rate pictures.

"That is what it would mean if I carried on," he told a representative of THE CINEMA in an interview.

HIT BY TALKIES

"I cannot get good pictures. For twelve years I've had a splendid following. The people have stood by me, and I've given them good entertainment. Because we have both served each other well, I feel that it would be an imposition to foist inferior films upon them. I'd rather go out of business. I am extremely sorry, because the last twelve years, with my theatre, has been the happiest in my life."

Mr. Cross states that the incoming of the "talkies" foreshadowed "death" for many a small one-theatre proprietor.

"Combines have made it impossible for myself and similarly placed people to secure good programmes," he says.

"Things may right themselves; the time may come when the North will open again as a popular cinema."

In the meantime Mr. Cross, subject to the sanction of the local parliament, has ideas for turning his theatre into a public hall to be used for dances, whist drives, and like entertainment, with the possibility of running Sunday evening concerts.

PHYSICAL CULTURE

He states also that he would like the hall to be used at least once a week for the instruction of physical culture, and for the furtherance of boxing as a sport among the younger generation. "I do not intend to sell the theatre. I still intend that the public shall have the benefit of it. It will never be employed other than a place of entertainment."

The North, previous to its present ownership, was a Methodist Chapel, and before Mr. Cross purchased the property he had been lessee of a smaller cinema, since closed, in the same locality, St. Sampson's.

The other three houses operating in Guernsey are two Gaumont-British concerns, and the Regal, with Mr. Lou Morris as its managing director.

N.A.T.E's TWELVE POINTS

Programme for National Campaign

RALLY AT NEWCASTLE

Mr. T. O'Brien, N.A.T.E. Secretary, after completing an agreement with the exhibitors (as previously reported), addressed meetings on Sunday at Newcastle and Sunderland.

He revealed as part of their national campaign to improve conditions in cinemas the following programme, which is to be submitted to employers.

Higher wages and a definite working agreement; payment for overtime and Sunday work; a 48 hour week for all men employees in cinemas; a 40 hour week for female cinema employees; a 27 hour week for all part-time workers; a fortnight's holiday yearly with full pay; adequate staffs in all cinemas and theatres; proper meal breaks and rest periods; reasonable and fair working conditions; proper and healthy staff-room accommodation; safeguarding of job during illness; and protection and security.

GORLESTON CINEMA

MR. DOUGLAS ATTREE'S NEW PROJECT

Mr. Douglas Attree of the Coliseum, Gorleston-on-Sea, informs THE CINEMA that plans are being prepared by Messrs. Owen Bond and Son, architects, Norwich, for the erection of a cinema in Church Lane, Gorleston-on-Sea.

MACHINE MADE FILMS

More Criticism of British Production

"QUICKIES" THAT COST £14,000

In the course of an address to the members of the Bristol Round Table at their weekly lunch, Mr. R. M. Phillips, who took as his subject the question "What makes many British films so bad?" said this country could make better films than any other. He referred to certain quickies as being turned out as a butcher turned out sausages. Their cost, he said, was about £14,000 or less, and yet many of them were extraordinarily good. This was due to the fact that a sound technical man was in charge, no fancy fees were paid to artistes and the films were really well cast.

MUTILATION OF BOOKS

Mr. Phillips criticised the mutilation of well-known books in order to make film stories with a box-office appeal. He said a film director should be a technician and not a temperamental genius as he was generally looked upon. Regarding "the waste in the studios" he averred that the average production work done in a studio amounted to about one hour in twelve. He quoted one case of a studio which was costing £600 per hour, and in which all work was held up for two days because the two principal artistes had not been chosen. If anyone had the initiative to form an independent company, get hold of a good story and cast it according to the story and not according to the artistes, and arrange the whole of the production plans before a studio was rented they could make a production which usually costs anything up to £250,000 for £40,000.

Mr. Phillips said the average British film now costs anything between £40,000 and £250,000 and the result was generally bad.

SALFORD TO DECIDE S.O.

NEGOTIATIONS WITH TRADE UNIONS

Salford Watch Committee's final decision on the question of Sunday opening in so far as they are concerned with the application for facilities from the Manchester and Salford Cinematograph Exhibitors' Committee is expected to be made known on February 28 in time for the March Council Meeting.

In the interim the newest move on the part of the Exhibitors' Committee is to make contact with the local trade union officials in order to come to some agreement respecting the position of employees in Salford in the event of Sunday opening being obtained.

Such an agreement, the exhibitors say, could then well serve as a basis for general negotiations in connection with an agreement affecting cinema employees in the wider Manchester and Salford areas.

STANLEY SCHEME ABANDONED

(*Continued from page* 3.)

was released in that way for charitable purposes and there had been no previous trade show, exhibitors should be entitled on one day to see the film free of charge or that there should be a statutory trade show first. The President was willing if the amendment was withdrawn to consider how a solution could be provided on the report stage.

AMENDMENT WITHDRAWN

On that undertaking, Mr. Williams withdrew his amendment.

Mr. Tom William (Lab, Don Valley) proposed to move a new clause embodying the principle of the "Fair Wages" clause as applying to the wages and conditions of employment of persons employed in the film industry.

The chairman ruled the clause out of order as being outside the scope of the Bill.

GOVERNMENT'S PROMISE

Mr. Oliver Stanley said that while that particular amendment was out of order, he hoped it might be possible to do something on the lines suggested which would be within the scope of the Bill. Had the clause been moved, the Government would have been prepared to accept the general principle with certain amendments.

It would be necessary to exclude from the scope of the principle the employees of renters and confine it to the production side.

He would endeavour to find means of adopting the general principal of the fair wages clause to the industry.

The chairman explained that in all the precedents a fair wages clause of that kind had been inserted in bills to provide for payment from national or municipal funds for labour or for the reorganisation of the structure of an industry to eliminate competition and to reduce competition. The present bill was much more analagous to a bill imposing a tariff or quotas. For thoes reasons the proposed clause was outside the scope of the bill.

LEVY RULED OUT

Mr. Tom Williams accepted the minister's undertaking.

Mr. Graham White (Lib., Birkenhead E.) moved a new clause as follows:—

"The films council shall, as soon as may be, submit to the Board of Trade a scheme for the establishment of a British Films Advancement Fund to be formed of contributions from renters of foreign films and based upon the number of times such films are exhibited in any cinematograph theatre in Great Britain, the proceeds from such funds to be allocated to the producers of such British films which are approved from time to time by a committee representative of all exhibitors of films in Great Britain as having special merits and entertainment value. The Board of Trade on receipt of such a scheme from the Films Council may if they think fit lay before Parliament the draft of an order incorporating such scheme and if each House of Parliament resolve that the order be made the Board shall make the order in terms of the draft and the order shall come into operation on such date as may be specified therein."

INTERNAL TAX

Capt. Wallace, resisting the clause, said its effect would be to impose an internal tax on foreign films. The Moyne Committee had considered this question and decided that the scheme would amount to discrimination between British and foreign products. It proposed an internal duty which was almost unprecedented and a dangerous procedure to adopt. It would be a peculiarly unfortunate moment to adopt such a scheme while the Government was endeavouring to reach a trade agreement with the United States of America.

Mr. Herbert Williams said that while he was in favour of having a proper system of duties on foreign films he was against the present proposal. The existing system took no account of the real value of a film. The proposal before them was really for an internal customs duty which was against all trading principles.

Mr. Tom Williams said they were asking not for a duty but for a levy on foreign films. He found himself in agreement with the Government on that clause. The scheme was impracticable.

The clause was negatived without a division.

STANLEY SCHEME

On consideration of the schedules defining the renters' and exhibitors' quotas, Mr. Stanley outlined the details of a definite scheme reating to double quotas which he had submitted to the producers' section of the F.B.I. in accordance with a promise made at the end of last year.

The scheme was not capable of alteration in detail because that would throw out the balance of the scheme.

The scheme was that the films in which £30,000 of labour costs had been spent should count three times their length for renters' quota, and a film in which £30,000 labour costs had been spent but in which the foreign rights were acquired under the reciprocity clause should count twice for renters' quota. A film which qualified for renters' quota under Clause 26 but was not used as renters' quota should count twice for exhibitors' quota. The entire scheme would have been accompanied by an increase of 5 per cent. throughout the exhibitors' quota period commencing at 15 per cent. and rising by stages to 30 per cent. It would also have been proposed that the films committee should have the power to revise the quota schedules up to 40 per cent. instead of up to 25 per cent. as was provided in the Bill.

The scheme must stand or fall as a whole and he had asked for a definite "yes" or "no" answer to the question whether it would help the producers or not. If it would help them he would ask the Committee to adopt it.

He had not in fact got a "yes" or "no" answer from the industry, but the F.B.I. reply was couched in terms which he regarded as a rejection of his scheme. That being so he was not making any further move in the matter.

COMMITTEE'S DIFFICULTY

Mr. Tom Williams said a proposal of such vital importance should have been circulated to the Committee. The F.B.I. had obviously made it clear that unless their conditions were fulfilled the scheme was of no advantage to the producers. Was the Board of Trade satisfied that the producers could exceed the figures laid down in the schedules? If so then the figures should be increased to 15 per cent. There was no point in making criminals of the exhibiltors. The Committee appeared to be in some difficulty in view of Minister's statement.

Sir Adrian Baillie (C. Tonbridge) said he felt that the quota percentages in the Bill was ridiculously low for the purpose of giving real support to the British film industry. *He believed that the Producers' Group had not intended to give the impression of a complete rejection of the Minister's scheme. The reply had been to the effect that the scheme would be of assistance only if the quota percentage of exhibitors were sufficiently increased.*

The reply of the F.B.I. group was as follows: "*I am requested to inform you that the group is of opinion that the proposals would be of material assistance to British film productions if, but only if, the quota percentage of exhibitors for the first year is at least equivalent to the quota percentage of exhibitors existing to-day under the 1927 Act. The group consider that unless so amended the proposal would do little or nothing to alleviate the injury which the British films productions industry must suffer under the Bill with the schedules as drafted.*"

It still went a long way to meet the great difficulty of underselling. The percentages should be very much higher.

The Committee discussed an amendment by Mr. Mander (L., Wolverhampton E.) to make the renters' quota percentage on short films for the first year 15 per cent. instead of 10 per cent.

Sir Adrian Baillie, supporting, said the quotas in the Bill gave no real encouragement to production in this country.

Mr. Oliver Stanley said he wanted the Committee to realise that they were really only concerned with the first two years. *He could not anticipate the course of the trade during the next ten years, but the Bill already provided that after the second year at intervals there should be a review by the Films Council.*

He thought the greatest difficulty arose over the exhibitors' quota for the first year.

He wanted to make it as high as possible but the question was largely one of mathematics.

Vice-Admiral Taylor (C., Paddington S.) said the exhibitors' quotas in the Bill were useless from the point of view of helping the industry.

The Committee adjourned until Thursday.

Mr. Stanley intimated that it was vital that they should complete the committee stage on that date.

It was arranged that if necessary the Committee should also meet in the afternoon of Thursday.

BROADSTAIRS VICTORY

Poll Confirms Town's Meeting

ALL KENT COAST CAPTURED

Sunday Opening has now been victorious in every town on the Kent coast.

In face of intensive opposition the Broadstairs cinemas won the day at the poll on Saturday, bringing the town into line with the other coastal resorts and thus confirmed the decision of the ratepayers at a public meeting, where they obtained a small majority.

Terrific cheering greeted the announcement of the Returning Officer (Councillor W. Hemstead). The poll result, as reported in THE CINEMA Stop Press yesterday, was as follows:—

For	1,921
Against	1,251
Majority	670

CLEAN FIGHT

Although both sides had gone all out for victory the good feeling with which the fight was conducted was echoed in the speeches after the result had been announced.

Mr. E. Oswald Brooks, of Broadstairs Picture House, thanked all the supporters of S.O. and Bishop J. C. Magee, one of the leaders of the "antis," spoke of the fairness in which the poll had been carried out.

This was the third occasion on which the Broadstairs cinemas had applied for Sunday Opening. Two previous applications were turned down by the Council who agreed, in December, that the ratepayers should decide the issue. Although, at the public meeting, there was a small majority in favour of S.O. the "antis" demanded a poll.

"ALL OVER TOWN"

British Lion Comedy

TRADE SHOW TO-DAY

British Lion are to trade show Republic's new Olsen and Johnson starring vehicle "All Over Town" at the Phoenix this afternoon at 3 p.m.

The picture presents the crazy duo in a fast-moving story of their adventures in running a variety theatre which has the reputation of being haunted.

Supporting the stars are Mary Howard and Harry Stockwell playing the romantic leads, and Franklin Pangborn, James Finlayson, Eddie Kane and Law Kelly. James Horne directed.

To be screened prior to "All Over Town" is "Would You Believe It," a fascinating short which tells some of the strange things which make news in Canada to-day.

SHORT SUBJECTS

"THE DUMB CLUCK"

G.F.D. AMERICAN. 650 FEET APP. CERT. "U." RELEASE: NOT FIXED.

Quite amusing Oswald cartoon in which a farmyard chicken proceeds to demonstrate his fire-fighting equipment, which includes an unfortunate young elephant as water-squirter. Succession of misadventures makes this a a good popular programme supporting item.

BANNED BROADCAST SEQUEL

(*Continued from page* 3.)

Mr. Sidney L. Bernstein, chairman and managing director of the Bernstein Theatres, Limited, and Granada Theatres, Limited.

The band comprises 14 musicians but one man is away ill.

We should appreciate you giving publicity to these documents.

LETTER TO PLAYERS—

The copy of letter to each member of the band is as follows—

"In view of the fact that you were not prepared to broadcast this morning on terms already agreed to by you and we were thus unable to carry out our contract with the B.B.C. and had to disappoint our listeners, we regret we cannot utilise your services any longer.

"In order, however, to allow you the opportunity to secure another engagement, we are willing to retain your services until Saturday, February 19. If during that time any engagement should be offered to you, we are willing to release you subject to your giving us 24 hours' notice.

"We have to-day written to the Secretary of the Musicians' Union (London District Branch) as follows:—

"'With reference to the refusal of the members of our band at the Granada, Walthamstow, acting under your instructions, to appear for their broadcast this morning we wish to make the following statement:—

"'(*a*) It is not our wish to take any action against any member of any trade union for his obedience to union instructions, because we are in sympathy with the trade union movement.

"'(*b*) In the present case, however, we consider that your union has acted improperly in (i) not giving us notice that members of our band would not be allowed to fulfil their broadcast engagement to-day unless revised rates of pay for broadcasting were introduced; (ii) having refused, when we discovered the situation less than 24 hours before the broadcast was due to take place, to adopt our suggestion that the matter should be submitted to a propertly constituted arbitration board, namely the London Trades' Council; (iii) ignoring the fact that we had entered into a contract some time ago with the B.B.C. for to-day's broadcast at rates agreed by the members of our band.

"'(*c*) Therefore, we have reluctantly been compelled to give a fortnight's notice to all members of the band and, in doing so, have communicated to each of them in writing the full contents of this letter.

"'(*d*) We are, however, prepared to withdraw this notice, if your union will (i) make a statement admitting that your action in this matter was improper or (ii) agree to submit to the arbitration of the London Trades' Council to decide whether your action was improper, and agree to accept any decision come to by them.

Yours, etc.,

THE BERNSTEIN THEATRES, LTD.'"

—AND THE REPLY

To this the band have replied in a joint letter as follows:—

"In acknowledging the receipt of your letter dated February 4, 1938, terminating our engagement with The Bernstein Theatres, Limited, we, the undersigned, express our sincere regret for any personal inconvenience suffered by you and the company through the action of our Union.

"In obeying the instructions of the Union we—as we are sure you will appreciate—were only doing what any loyal members of any association or union would do in like circumstances.

"May we in conclusion say that during our short but happy association with The Bernstein Theatres, Limited, we have been fully satisfied with the conditions obtaining and that we are leaving the company with the regret that it was 'circumstances outside our control' which brought about this unhappy event."

ACE FILMS
BEST EVER
NEW EDUCATIONAL 2-REEL COMEDIES
GERRARD 3356-7-8

TRADE SHOWS

LONDON. Wednesday, February 9.

Four Shorts, Kinograph, Monseigneur News Th., 10.45.
All Over Town (Olsen and Johnson); One Short, British Lion, Phœnix, 3.
Two Shorts, B.I.E.D., O.T., 4.30.
Mannequin (Joan Crawford), M.-G.-M., Piccadilly, 8.30 p.m.
Oh, Boy (Albert Burdon), Associated British, Cambridge, 8.30 p.m.

Thursday, February 10.

We're In The Legion; One Short, A.B.F.D., Studio One, 10.45.
Love On A Budget, 20th-Fox, O.T., 11 and 3
Youth On Parole (Marian Marsh); One Short, British Lion, Cambrige, 3.
Sexton Blake and the Hooded Terror (George Curzon), M.-G.-M., Palace, 3.
Not Wanted On Voyage (Ben Lyon); One Short, British Lion, Cambridge, 8.30 p.m.

Friday, February 11.

Murder To-morrow; One Short, Paramount, Carlton, 10.30.
Springtime In The Rockies (Gene Autry), British Lion, Cambridge, 3.
Swing It Sailor; One Short, A.B.F.D., Phœnix, 3.
Everybody Sing (Judy Garland), M.-G.-M.), Cambridge, 8.30 p.m.

Monday, February 14.

I See Ice (George Formby), A.B.F.D., Cambridge, 8.30 p.m.

Tuesday, February 15.

In Town To-night, British Lion, Studio One, 11.
Make It Three, M.-G.-M., O.T., 11 and 3.
The Black Doll, G.F.D., Cambridge, 3.
The Hurricane (Jon Hall), United, Cambridge, 8.30 p.m.

Wednesday, February 16.

Red Light Ahead, Ind. Film Distr., Phœnix, 3.
Brilliant Marriage, Ind. Film Distr., Phœnix, 3.
Arsene Lupin Returns (Melvyn Douglas), M.-G.-M., Piccadilly, 8.30 p.m.
Dead Men Tell No Tales (Emlyn Williams); One Short, Associated British, Cambridge, 8.30 p.m.

Thursday, February 17.

Happy Landing (Sonja Henje), 20th-Fox, Cambridge, 8.30 p.m.

Friday, February 18.

Break the News (Jack Buchanan), G.F.D., Leicester Square, 3.

BELFAST. Tuesdy, February 15.

Wells Fargo (Joel McCrea), Paramount, Classic, 11.

BIRMINGHAM. Thursday, February 10.

Women in Prison; Two Shorts, Columbia, Forum, 10.30.
Everybody's Doing It, Radio, Scala, 10.45.

Friday, February 11.

The Buccaneer (Fredric March); One Short, Paramount, Paramount, 10.30.
Change Of Heart, Fox, Scala, 10.30.
Wise Girl (Miriam Hopkins), Radio, Forum, 10.30.

Tuesday, February 15.

Just Like A Woman (John Lodge), Associated British, Forum, 10.30.

Wednesday, February 16.

Checkers (Jane Withers), Fox, Forum, 10.30.
Paid In Error; Manhattan Shakedown, Columbia, Scala, 10.30.
All Over Town, British Lion, Futurist, 10.30.
Swing It, Sailor, A.B.F.D., West End, 10.45.

Thursday, February 17.

Manhattan Music Box, British Lion, Futurist, 10.30.
The Spy Ring; One Short, G.F.D., Tatler, 10.45.
We're In The Legion Now, A.B.F.D., Scala, 10.45.

CARDIFF. Thursday, February 10.

Everybody's Doing It, Radio, Odeon, 10.45.
City Girl, Fox, Olympia, 11.

Friday, February 11.

Wise Girl (Miriam Hopkins), Radio, Olympia, 10.45.
The Buccaneer (Fredric March), Paramount, Capitol, 11.
Sea Racketeers, British Lion, Odeon, 11.

Tuesday, February 15.

Paid In Error; Manhattan Shakedown, Columbia, Olympia, 10.45.
The Jury's Secret; One Short, G.F.D., Park Hall, 10.45.
I See Ice (George Formby), A.B.F.D., Odeon, 11.
The Singing Cop (Keith Faulkner), Warner, Empire, 11.

Wednesday, February 16.

The Spy Ring; One Short, G.F.D., Odeon, 10.45.
Just Like A Woman (John Lodge), Associated British, Olympia, 11.
Manhattan Music Box, British Lion, Empire, 11.

Thursday, February 17.

We're In The Legion Now, A.B.F.D., Odeon, 11.

GLASGOW. Thursday, February 10.

Everybody's Doing It, Radio, Playhouse, 10.45.
City Girl, Fox, La Scala, 10.45.
Sailing Along (Jessie Matthews); One Short, G.F.D., La Scala, 3.

Friday, February 11.

Checkers (Jane Withers), Fox, Cranston's, 10.45.
Wise Girl (Miriam Hopkins), Radio, Paramount, 10.45.
Manhattan Music Box, British Lion, La Scala, 11.
Housemaster (Otto Kruger), Associated British, Regal, 11.

Tuesday, February 15.

Sea Racketeers; Springtime In The Rockies, British Lion, La Scala, 10.30.
Swing It, Sailor, A.B.F.D., Picture House, 10.45.
The Spy Ring; One Short, G.F.D., Cranston's, 10.45.
Women In Prison; Two Shorts, Columbia, Green's, 11.

Wednesday, February 16.

The Buccaneer (Fredric March); One Short, Paramount, Paramount, 10.45.
The Hurricane (Jon Hall), United, Picture House, 10.45.
Oh, Boy (Albert Burdon), Associated British, Regal, 11.
All Over Town, British Lion, Cranston's, 11.

Thursday, February 17.

The Jury's Secret; One Short, G.F.D., La Scala, 10.45.

LEEDS. Thursday, February 10.

Everybody's Doing It, Radio, Rialto, 10.45.
Love is a Headache (Gladys George), M.-G.-M., Tower, 11.

Friday, February 11.

Wise Girl (Miriam Hopkins), Radio, Scala, 10.45.
Checkers (Jane Withers), Fox, Tower, 11.
She Married An Artist (John Boles); Two Shorts, Columbia, Rialto, 11.

Tuesday, February 15.

The Jury's Secret; One Short, G.F.D., Rialto, 10.45.
The Buccaneer (Fredric March); One Short, Paramount, Paramount, 10.45.

Wednesday, February 16.

The Spy Ring; One Short, G.F.D., Rialto, 10.45.
The Hurricane (Jon Hall), United, Paramount, 10.45.
Not Wanted On Voyage (Ben Lyon), British Lion, Scala, 11.

Thursday, February 17.

Swing It, Sailor, A.B.F.D., Scala, 10.45.
Mannequin (Joan Crawford), M.-G.-M.,
Youth On Parole, British Lion, Rialto, 11.

LIVERPOOL. Thursday, February 10.

Everybody's Doing It, Radio, Futurist, 10.45.
Bank Holiday (Margaret Lockwood); One Short, G.F.D. Palais de Luxe, 10.45.
Change of Heart, Fox, Scala, 11.
She Married An Artist (John Boles); Two Shorts, Columbia, Forum, 11.

Friday, February 11.

Daughter Of The Orient (Anna May Wong); One Short, Futurist, Paramount, 10.45.
Merry-Go-Round of 1938 (Joy Hodges); One Short, G.F.D., Scala, 10.45.
Wise Girl (Miriam Hopkins), Radio, Paramount, 10.45.
Just Like A Woman (John Lodge), Associated British, Forum, 11.
Mannequin (Joan Crawford), M.-G.-M., Palais de Luxe, 11.

Sunday, February 13.

Sailing Along (Jessie Matthews), G.F.D., Scala, 3.

Tuesday, February 15.

The Jury's Secret; One Short, G.F.D., Futurist, 10.45.
We're In The Legion Now, A.B.F.D., Majestic, 10.45.
Murder To-morrow; Born To The West, Paramount, Scala, 10.45.
Oh, Boy (Albert Burdon), Associated British, Forum, 11.

Wednesday, February 16.

Swing It, Sailor; Sing, Cowboy, Sing, A.B.F.D., Forum, 10.45.
The Spy Ring; One Short, G.F.D., Palais de Luxe, 10.45.

Thursday, February 17.

The Reverse Be My Lot; Murder Is News, Columbia, King's, 10.45.
Not Wanted On Voyage (Ben Lyon), British Lion, Trocadero, 11.
The Hurricane (Jon Hall), United, Paramount, 11.

MANCHESTER. Thursday, February 10.

Everybody's Doing It, Radio, Oxford Street, 10.45.
The Spy Ring; One Short, G.F.D., Market Street, 10.45.

Friday, February 11.

Wise Girl (Miriam Hopkins), Radio, Theatre Royal, 10.45.
We're In The Legion Now, A.B.F.D., Market Street, 10.45.
Born To The West (John Wayne), Paramount, Paramount, 10.45.
Change of Heart, Fox, Gaumont, 11.

Tuesday, February 15.

Swing It, Sailor, A.B.F.D., Deansgate, 10.45.
Oh, Boy (Albert Burdon), Associated British, Market Street, 10.45.
Murder To-morrow, Paramount, Paramount, 10.45.
Checkers (Jane Withers), Fox Gaumont, 11.
Manhattan Music Box, British Lion, Theatre Royal, 11.

Wednesday, February 16.

Springtime In The Rockies; Sea Racketeers, British Lion, Theatre Royal, 10.30.
Mannequin (Joan Crawford), M.-G.-M., Market Street, 10.45.
The Reverse Be My Lot; Murder Is News, Columbia, Deansgate, 10.45.
Merely Mr. Hawkins, Radio, Oxford Street, 10.45.

Thursday, February 17.

Range Defenders; All Over Town, British Lion, Theatre Royal, 10.30.

NEWCASTLE. Thursday, February 10.

Everybody's Doing It, Radio, Tatler, 10.45.

Friday, February 11.

Daughter Of The Orient (Anna May Wong); One Short, Paramount, Paramount, 10.30.
The Jury's Secret; One Short, G.F.D., Tatler, 10.45.
City Girl (Phyllis Brooks), Fox, O.T., 10.45.
Wise Girl (Miriam Hopkins), Radio, Queen's, 10.45.

Tuesday, February 15.

Swing It, Sailor, A.B.F.D., Westgate, 10.45.
The Spy Ring; One Short, G.F.D., Tatler, 10.45.
Manhattan Music Box, British Lion, Stoll, 11.

Wednesday, February 16.

Just Like A Woman (John Lodge), Associated British, Haymarket, 10.45.
Love On A Budget, Fox, O.T., 10.45.
Sea Racketeers, British Lion, Grainger, 11.

Thursday, February 17.

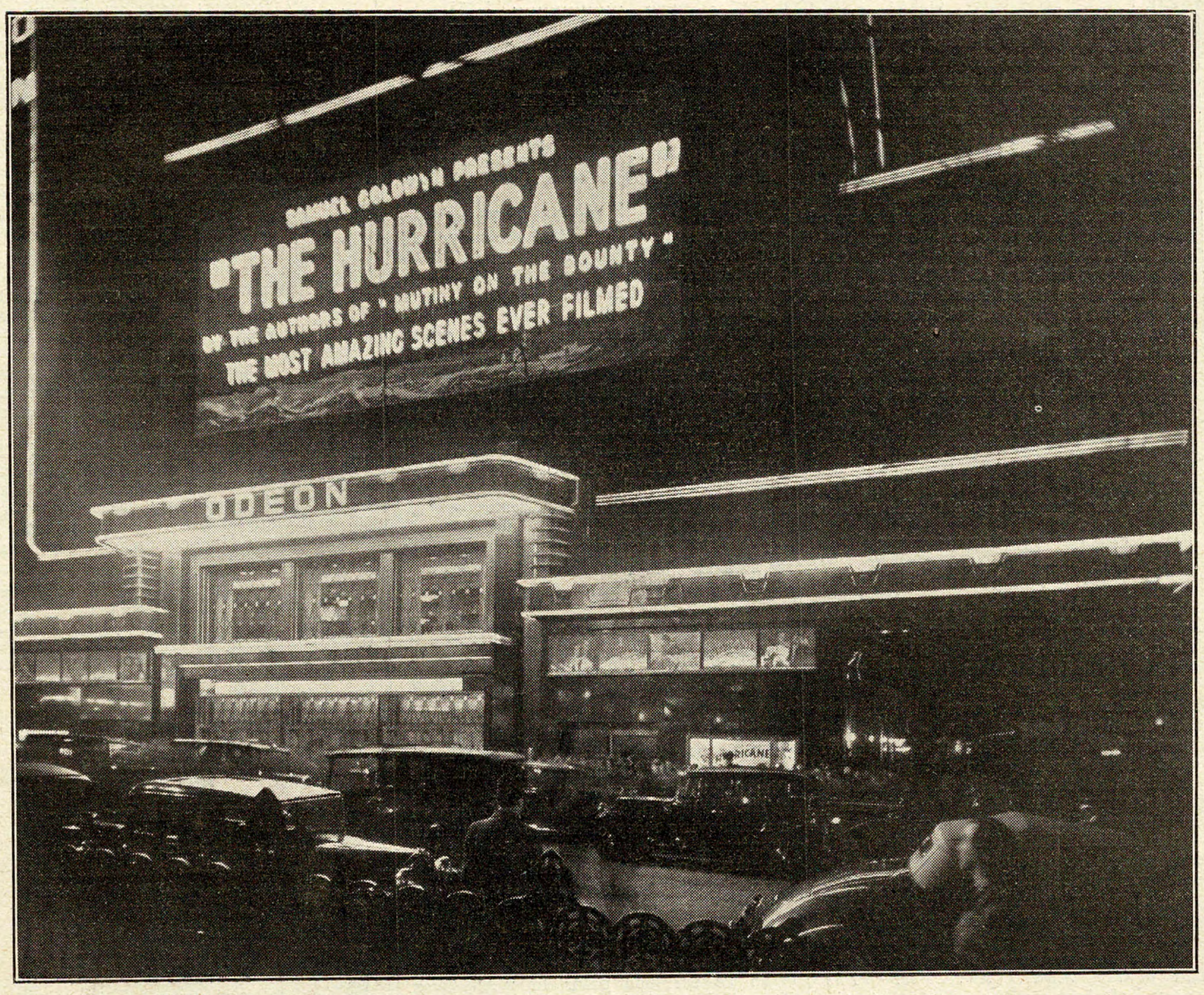
Youth On Parole, British Lion, Grainger, 10.45.
The Hurricane (Jon Hall), United, Paramount, 10.45.

NOTTINGHAM. Thursday, February 10.

Everybody's Doing It, Radio, Scala, 10.

Friday, February 11.

The Jury's Secret; One Short, G.F.D., News Theatre, 10.45.
Wise Girl (Miriam Hopkins), Radio, Ritz, 10.45.



Big business is the order of the day and night at the Odeon, Leicester Square, where the Samuel Goldwyn-United Artists' picture, "The Hurricane," is breaking all records for this house.

CHOCOLATES

For sheer delight choose Cadbury's, the chocolates with the "tastes that thrill." Cadbury's cartons and boxes are on sale in nearly every cinema.

Sunday, February 13.

The Buccaneer (Fredric March), Paramount, Ritz, 7 p.m.

Tuesday, February 15.

Mannequin (Joan Crawford), M.-G.-M., Scala, 11.

Wednesday, February 16.

The Spy Ring; One Short, G.F.D., News Theatre, 10.45.
Just Like A Woman (John Lodge), Associated British, Elite, 10.45.

SHEFFIELD. Thursday, February 10.

Everybody's Doing It, Radio, Cinema House, 10.45.
Checkers (Jane Withers), Fox, Union Street, 11.
Roaring Timber (Jack Holt); Two Shorts, Columbia, Central, 11.

Friday, February 11.

Hollywood Hotel (Dick Powell), Warner, Regent, 10.45.
Wise Girl (Miriam Hopkins), Radio, Central, 10.45.
Love Is A Headache (Gladys George), M.-G.-M., Cinema House, 11.

Tuesday, February 15.

Just Like A Woman (John Lodge), Associated British, Hippodrome, 10.45.
Youth On Parole, British Lion, Regent, 11.
Paid To Dance; Two Shorts, Columbia, Central, 11.

Wednesday, February 16.

We're In The Legion Now, A.B.F.D., Cinema House, 10.45.
Murder In Greenwich Village; Two Shorts, Columbia, Union Street, 11.

Thursday, February 17.

Sea Racketeers; Springtime In The Rockies, British Lion, Cinema House, 10.30.

FOR REGISTRATION

LONDON. Wednesday, February 16.

Red Light Ahead, Ind. Film Distr., Phœnix, 3.
Brilliant Marriage, Ind. Film Distr., Phœnix, 3.

Thursday, February 17.

Happy Landing, 20th Fox, Cambridge, 8.30 p.m.

Friday, February 18.

Break The News, G.F.D., Leicester Square, pre-release.

Wednesday, February 23.

Romance For Three, M.-G.-M., Piccadilly, 8.30 p.m.

Thursday, February 24.

Vessel of Wrath, Associated British, Regal, pre-release.

THE RADNOR, HULME

EQUIPMENT INSTALLATION

At Hulme's modern super, the Radnor, which will be the next cinema to be opened in the Manchester area, the heating and the ventilating are being installed by the Northern Cinema Equipment Co., of Jordan Street, Knott Mill, Manchester, with which Mr. F. Blinkhorn, one of Lancashire's most experienced men on the accessories and cinema equipment side of the industry recently became identified.

The same firm has recently put in the latest glass beaded screen at the Stretford Picturedrome, Manchester, and for the J. F. Emery circuit a white Mirrophonic screen at the Scala, Pendleton.

"MUDDLING" CENSORSHIP COMPLAINT

(*Continued from page 3.*)

tary and the decisions of the Board of Censors were not legal. We were just muddling through with an unofficial body at the head of things.

Difficulties arose from the fact that these decisions were not legal and doubts existed as to the powers of the local authorities in the matter. Different interpretations had been, and were put on the various Acts and there was no real clear or guiding principle.

Although in England, as a result of High Court litigation, the position had been somewhat clarified in some instances, Scotland still lacked a clear definition, for it had been argued that Court decisions given in regard to the showing of films in England had been given on purely moral grounds and not absolutely legal grounds and that no such decision would ever be given in Scotland.

"In Scotland, as a result of concerted and continuous action by bodies like the Women Citizens' Association," she added, "progress had been made in the matter of cinema control until eventually a voluntary agreement had been arrived at. Magistrates had no power to pass regulations except safety regulations and the responsibility rested with the parents to see their children saw films that were good for them."

The Women Citizens' Standing Committee decided to make inquiries as to how the agreement was being observed in every town. At first it was found that in very many cases, the agreement, which Miss Adam mentioned as including the adequate showing of "A" and "U" certificates, was not being well observed at all.

"In some cases," she alleged, "no attempt was made to act upon it. Then, curiously, the Secretary of State for Scotland, also decided to get reports, and when he made his purpose known there was a big improvement in the observation of the voluntary agreement.

"I feel that if not the Government then the public, through Associations like the Women Citizens' Association should ensure that not only in their own town but in every town all over Scotland only good wholesome entertainment is presented to cinema goers."

"BREAK THE NEWS"

June Knight as she appears in this new Jack Buchanan production directed by Rene Clair at Pinewood and shortly to be trade shown by G.F.D.

The CINEMA

NEWS AND PROPERTY GAZETTE

6d

No. 3837. Vol. L. WEDNESDAY, FEBRUARY 9, 1938. Price 6d.

All communications should be sent to the Advertisement Manager, "The Cinema," 80/82, Wardour Street.

Telephones: Gerrard 2504 (7 lines).
Telegrams: "Faddist, Rath, London."

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Six insertions for the price of five. Twenty-six for the price of 20.

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Applicants are advised not to enclose original testimonials when replying to advertisements. Copies answer the same purpose and cause no inconvenience if mislaid.

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2ND Operator wanted. Age about 18. Apply Princes Cinema, Bagshot (Surrey), by letter stating wages required, or call any day after 4.30 p.m. Good references essential.

WANTED.—For opening new super cinema London. Chief operator. Must be used to stage work. Plenum modern equipment. —Write salary required and full details to Box T.6745, THE CINEMA, 80/82, Wardour Street, London, W.1.

REQUIRED. — Operator-Electrician and 2nd Operator. Western Electric and Simplex projectors. Applications, giving previous experience, to be sent to Secretary, Workmen's Hall, Abercynon, Glam., by February 19, 1938.

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MANAGER at liberty, experienced and reliable. A keen showman with highest references and Bond. Interview arranged.—Box T.6698, THE CINEMA, 80/82, Wardour Street, W.1.

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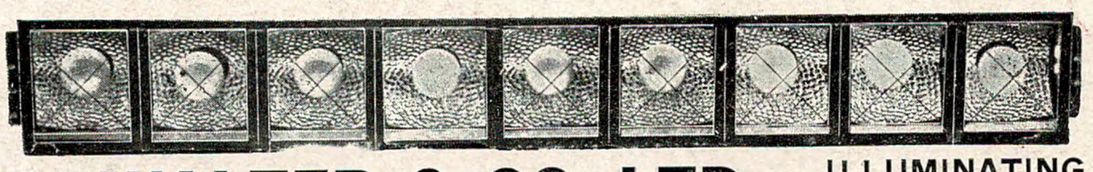

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